An Audiovisual Approach to *sollozo por pedro jara*

– *estructuras para una elegía* (1978) by Efraín Jara Idrovo

A Thesis Submitted in Partial Fulfillment of the Degree of Master of Music in

Contemporary Performance – Production Concentration

Supervisor: Prof. Casey Driessen

by

Paola Proaño

Valencia, Spain

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At least but not last, I would like to express my gratitude to Johnny Jara Jaramillo for his motivation and willingness to contribute to the process. I also appreciate the fact that he communicated my initial ideas about attempting this project to his father, the author of this poem.
Author’s note

This work is mainly a tribute to Efraín Jara Idrovo and his passion about life and language. I feel very thankful to Álvaro Alemán, whom I owe, among many other treasures, having showed me this elegy and to Vivian Breucker, Cecilia Velasco, Andrés Noboa, Manuel García, Diego Celi and Cristina Burneo, whose influence stay in my life and have been very important to develop this project.
Preface

The poem *Sollozo por Pedro Jara* (1978) is an elegy written by Efraín Jara Idrovo (Cuenca, Ecuador, 1927) after his son's suicide. This work is divided into five Series and each Series consists of three parts.

The project I started for my Culminating Experience was to compose music for this elegy by finding creative approaches to translate its emotional content and avant-garde structure into a musical composition arranged for guitar. This is the musical aspect of the frame I wanted to provide to this poem. The five resulting pieces are part of audiovisuals, which include a recitation, ambient sounds, footage and editing that supports the emotional environment and English subtitles based on a translation by Dr. Cecilia Mafla Bustamante. This document will give insight about the poet, his work and provide an analysis of the chosen elegy and a description of compositional approaches. It will also detail the producing of the five recordings and accompanying videos and explain design choices for the artwork of this project.
1. The author and his work

1.1 Brief thoughts about Ecuadorian poetry in the 20\textsuperscript{th} century: influences of Jara Idrovo’s work

Ecuadorian poetry can be stated as that, according to Xavier Troncoso,\textsuperscript{1} starting at the 20\textsuperscript{th} century. In Ecuador, before that period, as it happened in many countries of South America, the most influential writers and philosophers were heavily influenced by patriotism, independence movement and, especially, by French literature; and the expressivity of their work and the variety of themes they reflected on, were limited in comparison of what happened during XX century.\textsuperscript{2}

In the last decade of the 19\textsuperscript{th} century, the last generation of modernist poets was born. They are known as the “Generación decapitada”. Their most important exponents, four prolific writers who were strongly connected, killed themselves at a young age between 1912 and 1929.\textsuperscript{3} After their sudden deaths, writers who looked up to them grieved for their influences and local poetry remained stuck in modernism for two decades. Yet their work directly influenced the upcoming vanguards and social protest and political poetry, which gradually evolved into a more personal and powerful expression. An important influence for Efrain Jara Idrovo’s work was the poet César Dávila Andrade, born in Cuenca in 1918.\textsuperscript{4} His work initiated an important

\begin{footnotesize}

\textsuperscript{2} Ibid.


\textsuperscript{4} Jorge Dávila Vásquez, César Dávila Andrade, Combate poético y suicidio: ensayo, (Cuenca: Universidad de Cuenca, 1998), 50.
\end{footnotesize}
shift in Ecuadorian poetry.\textsuperscript{5} It is well known that Dávila Andrade addressed social topics, especially well known in his poem \textit{Boletín y elegía de las mitas} (1959), that reflects on oppression of indigenous communities in Andean highlands during Spanish colonial era, but, unlike other writers during this period of time, he did not align to any political or social movement, therefore remaining genuine and true to his journey as an artist as and a poet.\textsuperscript{6} His “social” poetry was a reaction to human pain and inequality not a political or nationalistic statement, as is the work of many well-known Ecuadorian poets. I am making this differentiation and analysis because Dávila’s artistic freedom could have been a source of inspiration for Jara Idrovo to live unattached to the ideal of making a political statement with his poetry. Jara Idrovo is a very special case of his generation because in his work he does not refer to a social, cultural or historical community he considers his own and therefore his reflections are intimate, subjective and his poetry emerged in a praise of linguistics and form.\textsuperscript{7} \textit{Sollozo por pedro jara} is, in my perspective, a poem that could only be created in that type of mental frame because of it expressiveness and because of how playful and it goes around words, semantics and sound, characteristics that made me choose this piece for my CE project.

\textsuperscript{5} Dávila Vásquez, \textit{César Dávila Andrade, Combate poético y suicidio: ensayo}, 50.

\textsuperscript{6} Ibid.

\textsuperscript{7} María Augusta Vintimilla, \textit{Magia, erotismo y lenguaje: las zonas sagradas en la poética de Efrain Jara Idrovo}, (Quito: Universidad Andina Simón Bolívar, 1996), 24
1.2 Life and work of Efraín Jara Idrovo

The poet was born in the southern city of Cuenca, Ecuador, in 1926 to a merchant and a schoolteacher. He studied philosophy, literature and law and, parallel to being a poet and critic, he made a career in education as a literature teacher and professor.

When he was 20, in 1946, he started publishing poetry while being part of a group of emerging writers called Elan and, on behalf of University of Cuenca, where he was studying, he published his first poetry book, titled El tránsito de la ceniza (1947). The last book of this early period was Rostro de la ausencia, which was published in 1948.

The same year he traveled to Galápagos Island for the first time, being part of a delegation of law students of Universidad de Cuenca, which was visiting local prison systems. The Islands profoundly impressed him. Back in Cuenca, he graduated from law school and he gradually felt overwhelmed by his bohemian lifestyle and this led him to choose to return to Galápagos four years later, as away to distance himself from his earlier life. Back in Floreana Island he helped to establish an elementary school and worked as a teacher. In 1955 he returned to Ecuador and married Atala Jaramillo. After this, he returned to Floreana Island and worked as a fisherman and continued his researching and writing about poetry and language. It's inferable that he was constantly travelling from Floreana Island to

---


9 Ibid.

10 Ibid.
Cuenca during this period. His son Pedro was born in 1958 and his youngest son, Johnny, was born in 1956.

In 1971 and 1973 he continues to publish his poetry (Añoranza y acto de amor (1973), Balada de la hija y las profundas evidencias (1975) after a period of experimentation with form and extensively reflecting on intimacy. This showed in his work and renewed local poetry.¹¹

Pedro’s suicide occurred in 1974 and from that moment on, the statements and topics of his poetry drastically changed. sollozo por pedro jara: estructuras para una elegía was published in 1978. It can be seen as his master piece because of its expressiveness and the meticulous work done on structure, which was inspired by musical serialism, specifically by Stockhausen’s Klavierstück XI and Boulez’ Third Sonate, as stated by the poet.¹² This poem consists of 63 verses divided into 5 Series, and each Series has three parallel developments. In the first edition of this poem, Jara Idrovo shares suggestions on how the poem could be read and (re) combined and this is interesting, especially, for the oral performance of this piece and/or for interdisciplinary approaches.¹³

In 1980 he published El mundo de las evidencias, a collection of his work until 1970, and Alguien dispone de su muerte in 1980, where he states that he would like to return to Galápagos to spend this last period of his life. His last poetry book, Los rostros de Eros, was published in 1997. Jara Idrovo had travelled back and forth


¹³ Ibid.
from Cuenca to Galápagos Islands until recent years and now, at age 90, he lives in Cuenca, close to his son.
2. Analysis of *sollozo por pedro jara - estructuras para una elegía*

This poem is divided into five Series, each one consisting of three variations (the structure of this poem will be explained in detailed in the next chapter).

2.1 Series I

In Series I, the poetic voice (the poet himself) is in Galápagos. This could be a reference to the period of time he lived in Floreana Island or to a state of mind (immersed in loneliness and silence) that he associates with his stay in Galápagos Island.\(^\text{14}\) The poet receives the announcement of the birth of his son, which can be seen as a call to go back home. The son could be a link to the continental life. His birth is a source of joy but also and a reminder of his duties as a person involved in family life. This is the Series where he chooses a name for his son, as it’s asked in the radiogram. He chooses the name Pedro and links it with its etymology: stone or rock. Throughout the poem he will make references to this and beautifully discover the reader the diversity of stone in nature and its characteristics, which he transfers to his son or vice versa.

He beautifully places stone in an oceanic ambient and word choice is related to that location throughout the poem. Galápagos is described as a mythical place. Through the variations, geographical references get more precise from 1.1 to 1.3 and also the message he gets becomes more personal from 1.1 to 1.3. The last verse of

\(^{14}\) Maria Augusta Vintimilla, *El tiempo, la muerte, la memoria: la poética de Efraín Jara Idrovo*, (Quito: Universidad Andina Simón Bolívar, 1999), 64.
1.3 is a statement for Pedro. He wishes that his son lived beyond his own life, which will not fulfilled.

2.2 Series II

Series II describes the confrontation of Pedro with life. The poet insists on the fragility of life, of love, of sensitive beings. In this Series he will continued to play with the name Pedro and find different embodiments of stone in nature, cultures (Inca, Cañari, Rapa-Nui, which are referenced in the poem), geography and history of humanity. In a way, Pedro inherits the solitude of his father and his sensitivity towards tenderness and pain. Stone can be seen as one of the most tough and resilient elements that can be found in nature. It can be perceived among water and fire as an element of foundation of civilization. Yet, even if it is incredibly strong, other elements deteriorate it and, especially, humans can transform it. This is an analogy of Pedro’s life. His life experience involves deterioration. In this Series even love is described as something that can affect life in a negative way. There is also a dual feature: stone can both build something up, work as a foundation, or be used to destroy, as a weapon, for example. The strength and the malleability of this material are amazing. Therefore, even the name Pedro could be seen, language-wise, as deterministic.

2.3 Series III

Series III metaphorically describes characteristics of Pedro’s life and contrast them with “nosotros” (us), the ones that remain and/or for different reasons insist on living or choose to do so. This Series is the most nihilistic of the five: the choices to live and to have hope are described both as naïve and forced. One can feel how
much he feels compassion about his son’s choice, since he understands pain and he seemed to have been aware of the impact that life had on his son. He does not react in a judgmental way but one can feel he grieves. In contrast to Series I, which expressed hope and joy, Series III starts to reveal sadness and pain because of the evolution of the son. This Series is a preparation for Series IV, where the actions and scene of his suicide are described. The word stone is now linked to three ambient/elements: water, vegetation, and mountains.

2.4 Series IV

Series IV is the climax of the poem. All other Series are extremely symbolic and even baroque to some extent, but here the way the poetic voice communicates is more direct and, therefore, moving. This Series starts describing the scene of the suicide. According to the poetic voice, Pedro hung himself from a toilet chain. This scenario in front of his eyes impresses him and he remains questioning reality until the final verse of these Series. The son’s character and mischiefs are remembered and beautifully described. As readers, we get to know Pedro in more detail, which brings us closer to the poet’s pain. From 4.1 to 4.3 the scene or physical space where his suicide happened becomes more abstract.

2.5 Series V

In Series V, the poetic voice laments that Pedro has not survived to experience certain aspects of life, but it remains respectful and finds a way to console himself and resumes this tribute to his son with the hope that he will always be part of him, even if now Pedro-“piedra”-stone has become dust and has ceased to exist.
3. Composition and production process

3.1 Initial goals and results

The initial goal was to compose music for Series IV of the poem, which can be viewed as the climax of the work because of its emotionality.

It was clear that deliverables would include:

- Recording of music and voice
- Scores
- Videos
- Analysis of the poem

After composing for Series IV, I realized I had developed many ideas for the other Series because it felt necessary to approach the piece as a whole. That is why I ended up composing for the 5 Series (15 pieces). Some ideas for the compositions were:

- Same melody throughout each Series with different written countermelody or accompaniment on each variation.
- Same melody throughout each Series with different improvised countermelody or accompaniment on each variation.
- Three melodies sounding simultaneously.
- One note per syllable or one measure per verse.
- Modal compositions based on Diego Celi’s 7-note scales permutations, choosing specific modes because of its “brightness” or darkness” depending of the Series’ mood.
- Design software or an app that enables to randomize verse order with their corresponding measure, which could be linked to my webpage for download.
In the beginning I only had planned to write music, record five tracks and mix them with recordings of the recitation (which I was hoping to be recordings by writer Johnny Jara J., Pedro’s brother), but my advisor’s suggestion of making videos for the pieces was something I have not thought about and I thought that it would fit great with the recordings, although I knew it would be challenging because even if I had many expectations and ideas about approaching this, I knew and know that I do not have the skills or experience of producing videos.

Other important step in the process was finding out that there actually existed an English translation of the poem, done by Dr. Cecilia Mafla Bustamante, which Alex Cuadrado, Berklee Valencia’s librarian, provided me the access to. Until then, I was trying to make a rough translation on my own to create captions for the videos, so it was very reliving to know that instead I could use a highly reliable and artistic translation of the poem.

In the end, the frame has five interpretations that are described in this document:

- Guitar/musical-based
- Sound-based
- Literary
- Visual
- Vocal (recitation)

Looking back, I still feel insecure about how well these different layers are blended together in the final videos, not only in technical aspect but also regarding taste. One of my biggest fears was falling into clichés while trying to communicate and being too literal with the footage.
3.2 Composition: method and techniques

Before starting to write the music, I thought it would be necessary to re-read the poem and analyze its meaning and, subsequently, analyze its structure to establish “rules” for the compositional process.

As stated before, the poem consists of 63 verses, which are divided into 5 Series and each Series has three parallel developments:

Table 1: Structure of sollozo por pedro jara

<table>
<thead>
<tr>
<th>Series</th>
<th>Total verses</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>63</td>
</tr>
<tr>
<td>II</td>
<td>63</td>
</tr>
<tr>
<td>III</td>
<td>63</td>
</tr>
<tr>
<td>IV</td>
<td>63</td>
</tr>
<tr>
<td>V</td>
<td>63</td>
</tr>
</tbody>
</table>

From all possibilities listed beforehand, I decided to establish a relation measure-verse as the unit to “translate” the poem in a musical way. As each Series has its

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own mood, I chose to create five different harmonic and melodic ambient to create cohesion within Series and to differentiate each of them:

Series I: Diatonic, homophonic, rhythmical activity in melody but no melodic statement.

Series II: Mostly diatonic, homophonic, long notes in the melody.

Series III: Mostly monophonic, non-functional harmony, long notes in the melody.

Series IV: Diatonic, homophonic, emphasis on melody.

Series V: Non-functional harmony, homophonic, emphasis on melody.

Before I started to write the music, I established as my main focus to create a melodic statement that could go along with the words, which meant for me not being too busy rhythmically so it would not conflict with the recitation. I chose not to have strong harmonic resolution points with the exception of the 4.3 and 5.3 because there is a heavy resolution in the poem in those developments.

Other aspect I had in mind before starting to compose was to analyze when there were verses that repeated themselves within Series because that would mean to repeat measures:

Table 2: Repeated elements in the poem

<table>
<thead>
<tr>
<th>Number of verse</th>
<th>Element/aspect that is repeated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Series I</td>
<td></td>
</tr>
<tr>
<td>2</td>
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</tr>
<tr>
<td>3</td>
<td>First word</td>
</tr>
<tr>
<td>1.2.16</td>
<td>First word</td>
</tr>
<tr>
<td>1.3.16</td>
<td>First word</td>
</tr>
<tr>
<td>Series II</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>First word</td>
</tr>
<tr>
<td>6</td>
<td>First word</td>
</tr>
<tr>
<td>7</td>
<td>First word</td>
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<td>9</td>
<td>First word</td>
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<tr>
<td>10</td>
<td>First word</td>
</tr>
<tr>
<td>11</td>
<td>First word</td>
</tr>
<tr>
<td>12</td>
<td>Structure (3 words)</td>
</tr>
<tr>
<td>13</td>
<td>Structure (3 words)</td>
</tr>
<tr>
<td></td>
<td></td>
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<td>---</td>
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</tr>
<tr>
<td>19</td>
<td>20</td>
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<tr>
<td>22</td>
<td>23</td>
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<td>24</td>
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**Series III**

<table>
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<tbody>
<tr>
<td>3</td>
<td>4</td>
<td></td>
<td>First word</td>
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</tr>
<tr>
<td>5</td>
<td>9</td>
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<td></td>
</tr>
<tr>
<td>10</td>
<td>11</td>
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<td></td>
<td></td>
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<tr>
<td>12</td>
<td>19</td>
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<td></td>
</tr>
<tr>
<td>20</td>
<td>21</td>
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<td>First word</td>
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<td>27</td>
<td>28</td>
<td>First word</td>
<td>First word</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>32</td>
<td>First word</td>
<td>First word</td>
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<td></td>
</tr>
</tbody>
</table>

**Series IV**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>First two words</th>
<th>First word</th>
<th>First word</th>
<th>First word</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>4</td>
<td>First two words</td>
<td>First word</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>11</td>
<td>First word</td>
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<td>12</td>
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<td>17</td>
<td>19</td>
<td>First word</td>
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<td>23</td>
<td>24</td>
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<td>25</td>
<td></td>
<td>First word</td>
<td>First word</td>
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<td></td>
</tr>
</tbody>
</table>

**Series V**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>First two words</th>
<th>First three words</th>
<th>First two words</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>5</td>
<td>First two words</td>
<td>First three words</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>8 - 19</td>
<td></td>
<td>First two words</td>
<td>Structure</td>
</tr>
</tbody>
</table>

For Series IV, the first composition I made, I started to approach the work in a systematic and way but in the end I took a more organic approach instead of what I had planned to do, which was not very helpful:
“General rules” I followed during the composition of all Series were the following:

1. Tempo was established by the “tempo” of my recitation.

2. Every time sound, silence and solitude were expressed in words or inferred, I would leave blank measures.

3. If some verse was particularly longer, I made time signature changes.

4. Whenever the author combines two or more words, I would write a cluster with as many notes as words combined. In a standard-tuned guitar it is not physically possible to pluck more than three adjacent notes simultaneously, so when I needed to record a larger cluster, I did it in two or more takes.

5. I assigned five notes for the word Pedro and these appear through the Series in a similar way as a leitmotiv, sometimes in a melodic way (with variations) and other times as a chord.
6. There are parts of the poem in which there are clear similarities in adjacent verses. In those parts I chose to make use of motive development techniques in these measures to imitate the structure of the verses.

7. Dynamics should match exclamations and micro climaxes occurring in every Series. (Because of the structure of the poem, dynamics where identical within variations).

8. Quantity of accompaniment was determined by interpretation of the poem and/or by how necessary it was to reflect a certain chord quality, when harmony was an element of coherence and unity between developments of a Series.

If I would do a graphic representation of how I interpreted the poem as a whole it would be as follows:

![Figure 3: Emotional interpretation made for Sollozo por Pedro Jara (1978)](image)

In Series I I established two different musical phrases or statements, one from verses 3 to 8 and another staring in verse 9 until the end. The harmony is mostly
major but I include suspended chords, as my interpretation of this Series as expressing both joy about the birth and a neutral uncertainty about Pedro’s future.

Example 1: Paola Proaño, excerpt from Series I (1.1), mm 1-5

In this part, Pedro’s motive in introduced. I chose notes B, D, E, G, A to allude to him every time his name is mentioned and when the word “hijo” (son) is used. In Series I, this motive appears as a melody (in eighth notes and as a chord).

Example 2: Paola Proaño, excerpt from Series I (1.1): Pedro motive, mm 16-19

Another characteristic of the poem that is introduced in this Series is the use of a sort of “scriptio continua” like it is shown in this excerpt of 1.1 in verses 17 and 18:

```
14 I said
15 while blood and seagulls shouted
16 he will be called pedro
17 pedrobonesofstone
18 pedrolaughtofrock
19 rock inflamed by the fire of life’s meteors
```

Figure 4: Excerpt from 1.1

I decided to musically correspond to this choice made by the poet with the use of clusters, combined with the notes of the motive chose for the name Pedro (see Example 2).

In Series II I rhythmically modify Pedro’s motive to add variety but pitch remains the same. Something interesting of this Series is that the poet states the importance of stone for three pre-Columbian cultures (Rapa-Nui, Inca, Cañari). Since they were only short references, I did not take this into account while composing. As I will explain later in this document, there are some subtle references to this in the mix (because I added recordings to the audio track) but there is no reference to it in the compositions.

Example 3: Paola Proaño, excerpt from Series II (2.1): Pedro motive, mm 1-4

Harmonically, this Series is mostly diatonic but there are parts in which harmony is vertical, since the melody was composed first and I wrote it with a mindset of not having to be completely diatonic. I recorded strings on it, while mixing
and these are not notated because it was merely an improvisation upon the musical background. This new element provides tension because it is purposely not always diatonic. I also did this because the music sounded too much like blocks because of the approach I chose for it and the melodic information of the strings adds a missing element of continuity.

In Series III, as stated before, there is a contrast between people who persist on living (“nosotros”, us) and Pedro, who chose to end it. I decided to write one melody, which interacts with another one in some points because in the poem there are leaps from one subject of the comparison to the other. I tried to use as much contrary motion as possible during the interaction of the two melodies.

Example 5: Paola Proaño, excerpt from Series III (3.2): Interaction of two voices, mm 11-15

In the three developments of this Series, from verse 24 to the end, the poetic voice uses symbolism related to birds, wind and flying and I tried to express this in the music with legato eighth notes.
Compared to Series II and III, which were conceived in a more mechanical way, when composing for Series IV, I wanted to write a “lyrical” melody, since it is the most dramatic part of the poem, the emotional climax. Harmonically, it is almost always diatonic. In verses 16 to 18 the “Pedro motive” appears identical in the upper voices in whole notes and the element that provides variety is the bass line.

Example 6: Paola Proaño, excerpt from Series IV (4.1): Pedro chord, mm 13-16

In the last Series, in verse 18, the words “hijo mío” (beloved son) are accompanied by this same motive. This Series differs from the preceding ones by consisting almost exclusively of minor chords. This creates a different mood, compared to what I had written for the other Series.

Example 7: Paola Proaño, excerpt from Series V (5.1): Non functional harmony, mm 1-5
3.3 Thoughts on the musical scores

Since I simultaneously worked on the score while composing, it took many drafts to finally get to a “final” version.

Regarding formatting of the scores, I thought it would be important to try to keep one page per development or to start a development always on a new page, so that it would be clear where a new development begins. I made another change on every file regarding number regions because I thought it would be important to maintain clarity. Measure numbers appear on every measure and every time a new development starts, the measure numbering restarts.

Another doubt I had was if I should include notes about the mix or not. In the beginning I wrote down every mixing or audio idea (creating a new category in Finale’s Expression Menu), but as the final result is different in many ways from that
what I first conceived, I erased many notes. I kept the notes that justify “musical”
choices I made during the process.

In some point of the composing, I felt that I was missing the colors of a richer
instrumentation and, for a moment, I thought of adding piano and strings to the
recording, especially because of the limitations of the guitar for playing broader
chords and larger clusters, but, in the end, I chose to keep the pieces as guitar
compositions. In the audio tracks, besides of the guitars and the voice, there are
additional sonic elements that create tension and provide emotion, but, because I
added these elements by improvising over the recordings and because not every
added sound has pitch (these elements are mostly textures), I decided not to notate
them.
3.4 Thoughts on editing and mixing

The tempo of the compositions was determined beforehand to be as slow as possible to be able to fit a verse in a measure, so, even if I had to make many edits to make the recitation be in sync with the music, this worked out as expected. During the editing and mixing stage of the project, it was important to provide additional elements of emotion to the recordings. For Series I added an ambient track of a field recording made in La Malvarrosa, among other older recordings I had done before, to transport the listener to a physical place while listening to the poem, the moment or an imaginary context in which Efrain Jara was in Floreana Island and got the message from his wife saying his son was born. In minute 01:09 of this track, I added a heart beat to the mix, as a way to transport the listener to the moment of Pedro’s birth.

In Series II I added three different ambient tracks (one for each variations), to establish three different sonic places. I also had a couple of recordings of Andean folk music that are mixed in the background, almost imperceptible, after the words mention each indigenous culture.

Series III was challenging to mix because the piece is mostly monophonic and there was a lot of space. Ambient tracks of field recordings and effects added on the guitar track helped to smooth this, among other background texture layers.

In Series IV, since there was a lot of activity in the melody, the ambient track is fairly in the background and consists mostly of the voices of children playing, to transport the listener to a place in the past, to Pedro’s childhood and the images and memories that may have come to the poet’s mind while he wrote this Series.

In Series V, the guitar tracks have more effects that in preceding Series and
background sounds were added to help to build a climax until the final verse and to supports its metaphor.
4. Artwork

For designing the artwork I wanted to keep in mind the visual structure of the first edition of the poem (it is described as a large page with three vertical columns per Series)\textsuperscript{17} and keep it as simple and minimalist as possible. The title of the poem has this vertical design in three columns and other elements appear in usual horizontal orientation.

\textsuperscript{17} Jara Idrovo, \textit{El mundo de las evidencias}, 455.
5. Video production process

The idea of creating videos for the compositions was a great suggestion of my advisor, Prof. Casey Driessen. The purpose of the videos is to add another dimension of possible engagement for the public. They may help to deliver the structure of the poetic piece, reinforce imagery or do the opposite and leave space add stress to silence, and provide a sense of unity when, for example, in the compositions harmony is not functional. Adding visuals to the project could, hopefully, have expanded the possible interpretations and enriched the frame for the poetic work.

During Spring Semester, I was fortunate to be able to attend Prof. Jon Forsyth’s Music Video Production class, which gave me knowledge about technical and aesthetic aspects of the production of music videos.

For my personal planning, I listed possible scenes to shoot every time I had access to equipment and I also make simple notes on how I would edit the footage.

Since I had little knowledge about how to operate a DSLR camera before taking Video Production class, I had to experiment and practice a lot to get somewhat decent looking footage. Class assignments gave me forehand experience when I got to shoot and edit the footage for this project in Adobe Premiere Pro.

For the projects assigned in Prof. Forsyth’s class, as part of the pre-production of every video, we had to submit a document of our vision for the video we were going to produce. I consider that this task was very important when I was thinking about the videos for my CE. Part of this vision was to determine where or what would be the climax of the video, we also had to state beforehand if it would be a narrative, performance (in case of music videos) or a concept video. The last
aspect we had to reflect on in this vision statement was how the videos should interact with the audience.

For the videos produced for this poem, I think that the climax is given by the poetry and footage and editing try to be in sync with the emotional content of the poem. I tried to keep a certain consistency with the approach of the composition for each Series. For example, Series IV and I are fairly diatonic and easy to digest, and so is the imagery and editing, whereas Series III and V have been conceived musically as more experimental and I thought that this could be also reflected in the audiovisuals. More in detail, the first video takes place in a location that could be similar to the physical atmosphere in which the poet found himself while in Floreana Island. It is supposed to set a certain mood, to go back in time, while the poem is being recited. I intentionally left space for the music and the voice, as in this part the language is simple and concise. As the music remains neutral in this part, so does the visual element. The second video emphasizes on showing footage of stones, as this is the part in which the poet reflects about his name, its etymology and the meaning of stone for humanity. In the third video, footage is edited to display in black and white and only when the text makes references to Pedro and descriptions, a video layer in color appears. This is totally similar to the approach I took in the musical part, in which, as said before, the approach is monophonic and a second voice appears when, for example, the poetic voice talks to the son. The fourth video is mainly narrative in its approach, even cliché in certain approaches but tries to adapt to the dramatic and visual content of this part of the poem. The death of the son is embraced in the last part of the poem, Series V, but hope remains and
soothes the pain of the father. The footage for this part evokes death, but beauty within it, movement after death, echoes.

Regarding the audience, I think that the videos provide a different way of experiencing poetry, which is not “better” nor “richer” than the introspective moment of reading a poem in silence to ourselves; this is merely a personal approach I made to promote this poetic work that is almost unknown in global context.
6. Conclusion

My first ideas for my CE were not related to poetry. I first thought about transcribing an album by an Argentinian composer I profoundly admire, or transcribing several piano jazz arrangements by pianists I love to listen to for my instrument (guitar). After talking to my advisor, I realized that he was right when he suggested choosing to work on something that is very meaningful for me, something more personal than the before mentioned ideas.

Even if I am an instrumentalist, I am very inspired by the presence of language in music, as lyrics or poetry. That is why I started to search for possible approaches of intersecting music and poetry, not necessarily as musicalizations, but as music, sounds and spoken word. Before attending Berklee I was trying to produce short tracks for poetry. I mention this because thank to that I can make a direct comparison between what my production skills were before starting this Masters programs. Even if these five tracks of my CE are not perfect, I know that thanks to this program I have acquired many valuable tools for my projects and my artistic journey and a broader perspective about music production and about the intentionality of my work in the future.

In the beginning of shaping the plan of action, I thought that it would be valuable to use this project as a vehicle to raise awareness about suicide, but after reading interpretations and listening to interviews, the perspective on suicide of this piece is neutral. That is why, after realizing this, I do not think if would honor the writers point of view to use this work to comment on suicide in any way.

Personally, I do not think I will be able to release this work until I have had more feedback and after co-working with people who have expertise in the areas I
have tried to work on during the making of this project, as filmmaking, sound design, art direction, graphic design, mixing and mastering, among others. It has been an amazing experience for me to learn how certain things are approached in these very different areas, but I do not feel confident enough to release it as a final product since none of them are areas in which I have had previous experience and my skills are limited.

After working with a team, I could possibly apply to a national culture grant or to similar opportunities to promote this project. If that would not have a positive outcome, because I consider poetry so meaningful, I would probably make an investment to promote it privately and release it in Ecuador and look for more opportunities to show it in other countries. After having done this, many other poems came to my mind as possible future projects that can be approached in similar and different ways.

When thinking about the impact of this project to my career and perspective, I can say that the most valuable I will ever get of it is the process is not being afraid to redo elements of any work and to always remain open to change, improvement and development.

The most important element showcased in this project is the poem and that was what drove me to finish it. I do not see this project as something to promote my “skills” or my career because this is a tribute. One important next step would be to share the result to the author and ask him if he would approve that I make this project public. If it would be possible to make it public, I will put an effort in promote the work for the content that inspired it, which I wish would have more recognition and readers.
Appendix

1. YouTube links of interviews made to Efraín Jara Idrovo:

https://www.youtube.com/watch?v=T3Nh1HPhmWc.

https://www.youtube.com/watch?v=FPUhboDaJpo.

https://www.youtube.com/watch?v=oEl0qKalmvE.

https://www.youtube.com/watch?v=8vJZXcj_SXs.
2. Prologue and poem

2.1. Prologue from El mundo de las evidencias (1984)

Propósitos e instrucciones para la lectura

1. Propósitos

Si consideramos una estructura como una red de relaciones, en que los elementos son solidarios entre sí, de suerte que el valor de cada uno de ellos depende de su oposición a los demás, “sollozo por pedro jara” constituye una estructura rigurosa. El poema fue concebido como una estructura global de 363 segmentos versales, configurada por estructuras parciales: cinco series temáticas, cada una de las cuales presenta tres desarrollos. Cada serie, cada desarrollo, cada segmento manifiéstanse autárquicos y, sin embargo, absolutamente interdependientes. Esto plantea, a no dudarlo, una radical paradoja; una paradoja que posibilita la noción —también contradictoria en apariencia— de “estructura abierta”. En efecto, “estructura” y “clausura” devienen términos correlativos. Toda estructura está cerrada sobre sí misma, y nada la ilustra mejor que la imagen sobajeadad de la serpiente que se muere la cola. Sin embargo, por aquello de que los extremos se tocan, el extremo ensimismamiento de la estructura, genera la apertura y liberación del discurso poético hasta los límites mismos de la imprevisibilidad, en lo referente a su lectura.
Desde la perspectiva de la comunicación, el objetivo primordial de este poema consiste en redimir al lector de la subordinación resignada a la voluntad del autor, manifestada en la pasiva servidumbre al despliegue del texto. Si el lector pretende obtener una lectura coherente, debe observar inexorablemente la secuencia textual. Su condición, entonces, es igual a la del galeote, condenado a remar al compás del golpe isócrono del cómité en el parche. En una época de nivelación democrática, como la nuestra, resulta imperioso borrar las diferencias entre autor y lector e investir a éste de la función de colaborador del poeta. De colaborador, no de “cómplice”; salvo que, en estos tormentosos tiempos de estupidez, la poesía implique un delito. Liberado el lector —y por liberado, dignificado— el poema hallará su forma actual (aquí y ahora) a través de la mediación de él, de “su lectura”, en la que el autor le ha delegado parte de sus aptitudes creadoras.

¿Cómo lograr este propósitos? Convirtiendo el poema en el punto exacto de intersección de la sensibilidad y la inteligencia. En arte —y esto lo sabía muy bien Mallarmé— la única libertad permisible es la libertad para elegir un tipo determinado de organización de la obra. “Sollozo por Pedro Jara” ha sido estructurado, un poco a la manera de las partituras de música serial integral, mediante cinco movimientos, cada uno de los cuales presenta tres desarrollos y un número variable, pero correlativo, de “células rítmicas” o segmentos (57, el I; 75, el II; 99, el III; 75, el IV; 57, el V). Se han tomado como modelos para la organización de la materia verbal, el “Estudio XI para piano” de Karlheinz Stockhausen y la “Tercera sonata” de Pierre Boulez, composiciones en las que su naturaleza aleatoria concede múltiples opciones de actualización del material sonoro, de acuerdo con la libre elección del intérprete. Y hasta aquí el parecido
Ahora bien, el análisis de los componentes inmediatos de los segmentos, pondrá de manifiesto ciertas variantes en las estructuras sintácticas. En algunas oportunidades las ordenaciones sintagmáticas son idénticas, ya que se trata de “derivaciones equivalentes” (N. Chomsky, “Estructuras sintácticas”); por ejemplo:

\[
\text{Sust.} + \text{Adj.} + \text{Prep.} + \text{Art} + \text{Sust.}
\]

1.1 10 terquedad relampagueante de la duración
1.2 10 orfandad deslumbrante del espacio
1.3 10 oquedad fulgurante del tiempo

en otras, las ordenaciones sintagmáticas son similares:

4.1 23 ¿eso de helada indolencia de témpano?
4.2 23 ¿eso de vana crispación de mano de náufrago?
4.3 23 ¿eso de melancolía de estandartes abatidos?

algunas veces, dichas ordenaciones apenas enseñan en su fisonomía un remoto parentesco estructural:

4.1 20 para velar el relámpago congelado en tus ojos
4.2 20 para devolverte a la inocencia delirante de la materia
4.3 20 antes de entregarte a la humedad y a la disipación

En todo caso, a partir de la “gramática” básica, se han introducido variantes en las derivaciones, con miras a evitar la conformación demasiado mecánica de los segmentos; lo que habría determinado la rigidez y monotonia de la estructura total y, lo que hubiera sido más grave, habría sofocado el impulso lírico. Variación sintagmática y correlación paradigmática: he aquí los principios ordenadores nucleares del poema.
con una forma musical clásico-romántica, compuesta de tema y variaciones.

B) Lectura sintagmática.— Si asimilamos cada uno de los desarrollos de las series temáticas a un solo y gran bloque sintagmático (1.1, 1.2, 1.3, 2.1, 2.2, 2.3, etc.), se propicia, entonces una enorme variedad de lecturas, cada una de las cuales originará un “nuevo” poema, que será siempre el “mismo”. Propongo algunas alternativas de lectura “horizontal” o sintagmática, comenzando por las más obvias:

| Primer poema | 1.1 | 2.1 | 3.1 | 4.1 | 5.1 |
| Segundo poema | 1.2 | 2.2 | 3.2 | 4.2 | 5.2 |
| Tercer poema | 1.3 | 2.3 | 3.3 | 4.3 | 5.3 |

Utilizando las innumerables posibilidades combinatorias de los grandes sintagmas o desarrollos, podrían intetarse las siguientes lecturas:

| Primer poema | 1.3 | 2.2 | 3.1 | 4.2 | 5.3 |
| Segundo poema | 1.1 | 2.2 | 3.3 | 4.2 | 5.1 |
| Tercer poema | 1.2 | 2.1 | 3.2 | 4.2 | 5.1 |
| Cuarto poema | 1.3 | 2.2 | 3.3 | 4.2 | 5.3 |
| Quinto poema | 1.2 | 2.2 | 3.3 | 4.2 | 5.2 etc., etc. |

Naturalmente, por tratarse de una estructura aleatoria restringida, no cabrían lecturas como la siguiente, porque anularían la progresión temática:

| 1.1 | 1.2 | 3.3 | 5.1 | 5.2 |

C) Lectura paradigmática.— Empero con todas las lecturas anteriores, las posibilidades combinatorias no se agotan.
"sollozo por pedro jara" es, pues, producto de una exacerbada laboriosidad de hormiga; de una apasionada paciencia de artesano, dilatada a lo largo de más de un año de trabajo empeñoso, durante el cual se procuró dar configuración estética a un lacerante desgarrón vital. Ojalá estas "estructuras para una elegía" hayan orillado sujiciera su cometido poético: aunar la sensibilidad y la inteligencia para consagrar el fugitivo y doloroso instante en que el hombre toca los límites desasosegantes de la temporalidad. Y que el poema —como las partituras de la madurez de Olivier Messiaen, creador de la música serial integral y santo mayor de mi devoción— funde un universo delirante, cuya estructuración se ha conseguido mediante una rigurosa lucidez intelectual.

2. Instrucciones

A) Lectura convencional.— Para el lector inocente, como llama Dámaso Alonso al lector común, se impone la modalidad de lectura que llamaríamos tradicional o convencional: lectura en secuencia continua o lineal. Para este lector "sollozo por pedro jara" constituirá un solo y vasto poema de 363 versos que ha de leerlos uno a continuación de otro hasta el final, de este modo:

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<td>V.-</td>
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Un lector un poco más avisado y provisto de cultura musical, efectuará la misma lectura, pero identificándola
El poema admite también, en sentido “vertical” o paradigmático, dos clases de lectura:

**a) lectura paradigmática progresiva:**

1.1  1,  2,  3,  4,  5,  6,  7,  8
1.2  9, 10, 11, 12, 13, 14
1.3 15, 16, 17, 18, 19

**b) lectura paradigmática regresiva:**

1.3  1,  2,  3,  4,  5,  6,  7,  8
1.2  9, 10, 11, 12, 13, 14
1.1 15, 16, 17, 18, 19

La iniciativa del lector le permitirá tentar las lecturas más variadas, avanzando y retrocediendo, a voluntad, pero manteniendo, eso sí, la secuencia de los ordinales de 1 a 19, para la primera serie; de 1 a 25, para la segunda; de 1 a 33, para la tercera; de 1 a 25, para la cuarta; y de 1 a 19, para la quinta. Quizá no sea redundante aclarar que la lectura paradigmática sólo es practicable entre los segmentos de la misma serie, los únicos intercambiables por conmutables. He aquí un modelo de lectura muy sofisticado:

IV.- 4.3  1,  2,  3
4.1  4,  5,  6,  7,  8,  9
4.2 10, 11, 12, 13, 14, 15, 16
4.3 17, 18, 19, 20
4.1 21
4.2 22
4.1 23, 24, 25
¿Afán de complicar la lectura? ¿Virtuosismo inconducible? ¡Nada de eso! Manumitido el lector de la esclavitud de la secuencia textual tradicional, puede optar libremente y “crear” su propia lectura, armar su “propio” poema: el que mejor resonancia encuentre en su subjetividad.

Y ahora, si, habiéndolo equipado el lector con instrumentos y carta de marcar, lo invito a embarcarse para una travesía quizá no del todo desprovista de sorpresas y peripecias. ¡Feliz viaje!

E. J. I.
2.2. Translation of the poem by Dr. Cecilia Mafla Bustamante (1998)

POETRY

EFRAÍN JARA IDROVO

Weeping for Pedro Jara¹
(Structures for an Elegy)

I

1.1
1 the radiogram said
2 "Your son was born. What should we call him?"
3 I was then in the islands
4 scattered procession of basalt
5 clots of astonishment
6 dry ganglions of eternity
7 chain of rocks in the ocean’s palm
8 faces sculpted by the ageless flames
9 loneliness
10 gleaming stubborn duration
11 bitter seminal odor of the tidelands
12 wandering
13 wondering
14 I said
15 while blood and seagulls shouted
16 he will be called pedro
17 pedrobonesofstone
18 pedrolaughterofrock
19 rock inflamed by the fire of life’s meteors

1.2
1 the radiogram said
2 “Your son was born. Send his name”
3 I was then in the archipelago
4 blackened bones of basalt
5 syllables of silence
6 ashlars of eternity
7 garland of stone on the ocean’s breast
8 colloquium of ageless cyclops
9 loneliness
glimmering orphaned space
ripping of the wind's tunics
wandering

wondering
I said
while sex and seals howled
you will be named pedro
pedroveinsofstone
pedroflameofrock
rock fired by the breath of life's lions

the radiogram said
"Your son was born. What do we name him?"
I was then in the galapagos
jaundiced gums of basalt
alveoli of abandonment
teeth of eternity
stone tiara on the ocean's head
cloaks of ageless lava
loneliness
glowing hollow time
continuous boiling of stars at the foot of the cliff
wandering
wondering
I said
amidst the roar of dreams and waves
I will name you pedro
pedrospineofthesteeple
pedroagelessrock
tough and incandescent rock that will outlive me

Beloved son!
relentlessly bitten by caustic days
you seemed sculpted in diamond
madetoamidstthestones
madetoendure
among the proliferations of time's rust
but everything that burns in blood or intelligence
sounds like leaves falling and annihilation
oh stone chisels for cleaving rocks
oh muted impact of the blow of the masses
oh factions burned by expiration's tongue
faces of stone
traces of stone
stone visage of rapa-nui
cheek bones weathered by the world's solitude
frieze of abandonment
unruffled hollows where time crouches
like a tiny terrified animal
temples of stone
jaws of stone
pedrobasalt or pedroeasterisland
stones polluted by the passion of man
stones eroded by the salts of extermination
stones that have slowly lost their substance
in the weeping dust of farewells

Beloved son!
savagely whipped by desperate waves
you seemed engraved in granite
madetostrengthenamidstthestones
madetolast
in the frantic agitation of water
but everything that flares in the heart or upon touching
gets infected and perishes
oh obsidian tips of my ancestors' weapons
oh falcon's cry of thrown hatchets
oh sandstones of the imperial roads
knees of stone
vertebrae of stone
stone stairway of machu-picchu
crest where a spark sharpens its cutlass
wild balcony of condors
raindrop of silence where time makes its nest
like a flower amongst the crushed ribs of thunder
femurs of stone
eyelids of stone
pedrosandstone or pedromachu-picchu
stones abandoned by the hand of man
stones overheated by firebrands of agony
stones whose surface has slowly vanished
in the dust of departures

Beloved son!
heartlessly torn by the shadows' nails
you seemed carved in flint
made to grow amidst the stones
made to last
in the silent violence of ashes
but everything that is touched by hand or love
starts to hesitate and crumble
oh pebbles turned whistles of darts from a sling
oh niche where the north wind expelled the warrior
oh volumes torn from geology’s dreams
walls of stone
shoulders of stone
stone lintels of inga-pirca
shattered bow on the reefs of extinction
sheets of drenching rain
great apse where strikes the wind
like a pivot of rage
trunk of stone
eyebrows of stone
pedroporphyr or pedroinga-pirca
stones infected by the anxiety of man
stones decayed by the lichens of extermination
stones that have slowly consumed their presence
devoured by the suppuration of death.

III

desperate flutter of an instant
we
the senseless
feeders of excess and graves
we who lie awake
pondering our existence
we long for the immensity of the ocean
but we only own the indecision of a tear
I loved you pedroocean
I had you pedroduck
I yearned for you pedrosea
I lost you pedrofoam
you should have surpassed me as the tide does the beach
but your death grew faster than my love
delicate spine of a sea urchin
errant umbrella of a jellyfish
velvet agony of an escaping fish
screech of a seagull amidst the reef’s roar
everything’s falling
sinking
disseminating
you seemed forged with the toughness of the reef
time's forgotten cliff
unswervable javelin of the albatross
but you were the flap of a swallow's wings in a gale!
I imagined your bones developing
with the tough gracefulness of columns
with the aggressive stubbornness of coral reefs
but you were barely the last glittering gasp
of a sea bass thrown upon the sand!
oh pedroseaweedtrail
... oh pedrowavesplash
on the sparkling cliff of life

3.2
fulminant incandescence of the ephemeral
we
the fools
fed with absurdity and frustrations
we who persist
in justifying the joy of being here
we covet the vastness of the forest
but we only own the hesitation of a leaf
I loved you pedroforest
I kept you pedropetiole
I yearned for you pedrofrond
I lost you pedrofallenleaf
you should have outlived me as the seed does the sunflower
but your blood ran faster than my vigil
brittle pine needle
tottering resin pupil
frenzy of butterflies at the sight of pollen
warble of a nightingale amidst the waterfall clamor
everything's falling
sinking
disappearing
you seemed built with the vigor of the olive
time's forgotten oak
limitless fringe of the hawk's flight
but you were a hummingbird in the funnel of a tornado!
I conceived the shaping of your forehead
with the sweet persistence of bark
with the sour lust of roots
but you were barely the rustle of an angel's wing
of a wheat spike trampled by hooves!
oh pedroheron’s footprint
oh pedrocaressofwind
on the gleaming promontory of life

3.3
incessant whirl of today
we
the stubborn
warpers of discord and syllogism
we who despair
to decipher the signs of uncertainty
we strive for the imperturbability of the mountain
but we only own the prostration of the dust
I loved you pedromegalith
I had you pedropebble
I yearned for you pedrorock
I lost you pedrosand
you should have passed beyond me as the moon does the hill
but your anguish expanded faster than my pain
fragmented sheet of lapis lazuli
dazzling wound of diamonds
gleaming ecstasy of a gold-bearing vein
cooing of a dove amidst the roar of an avalanche
everything’s sinking
fading
blurring
you seemed implanted with the serenity of a snow-capped mountain
time’s forgotten lode
majestic signature of the falcon’s flight
but you were the struggle of a butterfly in a storm!
I visualized your shoulders standing out
with the powerful simplicity of summits
with the perseverance of ramparts
but you were barely a sudden sparkle
of a pebble crushed by a rushing stream!
oh pedroextinguishedcrater
oh pedrocrumblingsand
in the bottomless gorge of life

I V

4.1
truly
was it true?
was it you who dangled from the toilet chain
like a dry willow wisp over a river
vanished being
    wounded being
    receding tide
    suicide
oh dove's furrow of thought
erased by the deafening sound of scorn
oh arrogance of the star that sends its orbit to hell
oh obstinate repudiator of convention
pedrobackwardcap
    pedrobirdshooter
pedrowindowbreaker
    and your eternally splinted arm
pedro fermentation of life's entrails
but you are no longer here!
when I closed your eyelids
to veil the frozen thunder in your eyes
I no longer recognized you
was it really you?
that frozen indolence of an ice floe?
that ember that desperation urges one to blow?
that which crumbles in the darkness forever?

truly
was it true?
was it you who hung from the toilet chain
like a useless pulley in an abandoned unfinished
building
vanished being
ceased being
    no sun outside
    suicide
oh mirrored precinct of thought
steamed up by the vapor of the poppies of passion
oh sinister fascination with the whirlwind of emptiness
oh perpetual attacker of obedience
pedroinsideoutunderwear
    pedroshavenhead
pedrozeroingrammar
    and shirttails untucked
pedro bewilderment of life's ivy
but you are no longer here!
when I put your hands on your chest
to return you to the delirious innocence of matter
I no longer recognized you
was it really you?
that vain contracted hand of the shipwrecked?
that ash that the wind will soon disperse?
that which devoured the last bit of fire with a single flash?

truly
was it true?
was it you who was suspended from the toilet chain
like a paralyzed pendulum for eternity
vanished being
ceased being
brushed aside
suicide

oh crystal palace of intelligence
invaded by furious surges of instinct
oh butterfly's obsession with the other side of the mirror
oh perpetual opposer of the established
pedroinsideoutsocks
pedroleadedeyes
pedroeccentricjackets
and lost notebooks
pedro exasperation of life's jaguars
but you are no longer here!
when I looked at you for the last time
before I returned you to moisture and disintegration
I no longer recognized you
was it really you?
that melancholy of fallen banners?
that stillness that precedes the underground rage?
that mourning and germ now food for clover?

pedro no longer
only rock
lump returned to the oppressive layers of land
to the freezing silence of quarry
never again adventure
only venture
to the insane rage of depredation
to what leaves only remains
never traces
never the sounds of vines or roots in the chest
trail of brands of time
but you shine within me
like a sword in the bottom of a stream
but you sigh within me
you still love within me
you knock on my heart
like an animal panting for one more chance
beloved son!
we are the seething foam on a fathomless sea

pedro no longer
only stalactite
mineral returned to the greed of dust
to the vulva of the hurricane of metamorphosis
never again fortune
only misfortune
to the vindictive efficiency of separation
to what demands only space
never time
never the flapping of petrels and swallows in the mind
trickle of hot coals of perseverance
but you glow within me
like a wave that finally breaks on the beach of the heart
but you blink within me
you still breathe within me
you thrive in my blood
like a seed eager for a new germination
beloved son!
we are the whisper of an everlasting foliage

pedro no longer
only quartz
block returned to the astonished doves in the rocks
to the violent perversity of acid
never again adventure
only a shroud
to the metallic obstinace of the inert
to what imposes only shadows
never shapes
never the arteries of diamonds and flowers in the
forehead
imprints of the embers of duration
but you sparkle within me
like a shooting star entering the atmosphere
but you dream within me
you still live within me
you burn in my memory
like old tribal songs on the lips of youth
beloved son!
we are the echo of an eternal tune

NOTES

1. Normally it is the policy of *ISLE* to print translations together with original texts. Because of the unusual length of “Sollozo por Pedro Jara,” however, we have been able to publish only Cecilia Mafía-Bustamante’s English translation. The original Spanish version of the poem can be found in Jara Idróvo’s book entitled *Efrain Jara Idróvo. Grandes Poetas de los 50* (Quito: Editorial El Conejo, 1986).

2. Inca ruins in Ecuador.
2.3. Poem in Spanish

sollozo por pedro jara -
estructuras para una elegía

I

1.1

el radiograma decía
"Tu hijo nació. ¿Cómo hemos de llamarlo?"
yo andaba entonces por las islas
dispersa procesión del basalto

coágulos del estupor
secos ganglios de la eternidad
eslabones de piedra en la palma del océano
rostros esculpidos por el fuego sin edad

soledad

anduvo
y dije
mientras vociferaban la sangre y las gaviotas
se llamará pedro
pedrohuesosdepedernal
pedrorrisadepiedra
piedra inflamada por la lumbre de meteoros de la vida

1.2

el radiograma decía
"Tu hijo nació. Envía su nombre."
yo andaba entonces por el archipiélago
renegrida osamenta del basalto

sílabas del silencio
sillares de la eternidad
guirnalda de piedra en el pecho del océano
coloquio de ciclopes sin edad

soledad

anduvo
anduve
y dije
en tanto aullaban el sexo y las focas
te llamarás pedro
pedrovenasderoca
pedrollamadepiedra
piedra enardecida por el aliento de leones de la vida

el radiograma decía
"Tu hijo nació. ¿Cómo lo llamaremos?"
yo andaba entonces por las galápagos
cetrinas encías del basalto
dentadura de la eternidad
diadema de piedra en la testa del océano
mantos de lava sin edad
soledad
oquedad fulgurante del tiempo
hervor continuo de astros al pie de los acantilados
andaba
y dije
entre el bramido de los sueños y las olas
té llamaré pedro
pedroespinazodepeña
pedropiedrasinedad
piedra tenaz e incandescente que ha de sobrevivirme

¡hijo mío!
mordido implacablemente por los nitratos de los días
parecías tallado en diamante
hechoparaempiedradurar
entre las proliferaciones de herrumbre del tiempo
pero todo cuanto arde en la sangre o la inteligencia
suena a caída de hojas y aniquilamiento
ay cinceles de piedra para hendir la roca
ay impacto sordo de fruto del golpe de las masas
ay facciones abrasadas por la lengua de la caducidad
rostros de piedra
rastros de piedra
semblantes de piedra rapa nui
pómulus curtidos por la soledad del mundo
friso del desamparo
cuencas imperturbables donde se agasaja el tiempo
como un pequeño animal despavorido
sienes de piedra
mandíbulas de piedra
pedrobasalto o pedroisladepascua
piedras contaminadas por la pasión del hombre
piedras corroídas por las sales del exterminio
piedras que han ido aligerando el volumen
en el polvo sollozante de los adioses

2.2
¡hijo mío!
azotado salvajemente por la desesperación de las olas
parecías cincelado en granito
hechoparaempiedraendurar
hechoparaempiedraendurar
entre la frenética agitación de las aguas
pero todo cuanto se enciende en el corazón o el tacto
se infecta de perecimiento
ay puntas de obsidiana de las armas de mis abuelos
ay graznido de halcón de las hachas arrojadizas
ay lajas de las calzadas imperiales
ay vértebras de piedra
escalones de piedra de machu-picchu
cresta en la que afilan su alfanje las centellas
balcón arisco del cóndor
goterón de silencio donde anida el tiempo
como flor entre los costillares triturados del trueno
fémures de piedra
párpados de piedra
pedroasperón o pedromachupicchu
piedras dejadas de la mano del hombre
piedras caldeadas por los tizones de la agonía
piedras que han ido desvaneciendo el afuera
en el polvo de las despedidas

2.3
¡hijo mío!
desgarrado despiadadamente por las uñas de la sombra
parecías labrado en pedernal
hechoparaempiedramadurar
hechoparaempiedramadurar
entre la silenciosa violencia de las cenizas
pero todo cuanto toca la mano o el amor
empieza a vacilar y desmenuzarse
ay guijarros vueltos silbo de dardo por la honda
ay hornacinas de donde el cierzo expulsó al guerrero
ay volúmenes arrancados al sueño de la geología
muros de piedra
hombros de piedra
dinteles de piedra de ingapirca
proa despedazada en los arrecifes de lo perecedero
encordadura del aguacero
gran ábside donde golpea el viento
como un muñón de cólera
torso de piedra
cejas de piedra
pedropórfido o pedroingapirca
piedras contagiadas por el desvelo del hombre
piedras carcomidas por los líquenes del exterminio
piedras que han ido consumiendo su presencia
devoradas por la supuración de la muerte

III

3.1
desesperado revoloteo del instante
nosotros
los insensatos
los alimentadores de desmesuras y de tumbas
los que nos desvelamos
por saber qué hacemos aquí
anhelamos la inmensidad del océano
y sólo nos pertenece la indecisión de la lágrima
pedropiélago te quise
pedromar te ansié
pedroespuma
como a la playa la marea debías sobrepasarme
pero tu muerte crecía más rápido que mi amor
delicada espina de erizo
sombrilla errante de la medusa
agonía de terciopelos del deslizamiento del pez
chillido de la gaviota entre el fragor dula rompiente
todo se ahonda
se hunde
se difunde
parecías forjado con la tenacidad del arrecife
farallón olvidado del tiempo
indeclinable jabalina del albatros
¡pero fuiste aleteo de golondrina en el vendaval!
imaginé disparándose tus huesos
con la gracia tenaz de las columnas
con la agresiva terquedad de las madréporas
¡pero fuiste apenas resplandeciente estertor
30 del róbalo aventado en las arenas!
31 ay pedroesteladealgas
32 ay pedrosalpicaduradeola
33 en el rutilante acantilado de la vida

3.2

1 fulminante incandescencia de lo efímero
2 nosotros
3 los desatinados
4 los alimentados con desvaríos y frustraciones
5 los que nos obstinamos
6 por justificar el júbilo de estar aquí
7 codiciamos la vastedad del bosque
8 y sólo nos pertenece la vacilación de la hoja
9 pedro selva te quise
10 pedrofronda te ansié
11 te retuve pedropecíolo
12 pedrofronda te ansié
13 como al girasol la semilla debías sobrevivirme
14 pero tu sangre corría más rápido que mi desvelo
15 quebradiza aguja de pino
16 titubeante pupila de la resina
17 frenesi de mariposas de la lámpara del polen
18 trino de ruiseñor entre el estruendo de la catarata
19 todo se ahonda
20 se hunde
21 se refunde
22 parecías erguido con la reciedumbre del olivo
23 encina olvidada del tiempo
24 orla inabarcable del vuelo del gavilán
25 ¡pero fuiste colibrí en el embudo del huracán!
26 concebí perfilándose tu frente
27 con la dulce pertinacia de las cortezas
28 con el agría avidez de las raíces
29 ¡pero fuiste apenas crujido de ala de ángel
30 de la espiga pisoteada por el casco!
31 ay pedроhuelladeagarza
32 ay pedrorrasguñodeviento
33 en el resplandeciente promontorio de la vida

3.3

1 incesante remolino del ahora
2 nosotros
3 los obecados
4 los urdiradores de discordias y silogismos
5 los que nos desesperamos
por descifrar los signos de la incertidumbre
ambicionamos la imperturbabilidad de la montaña
y solo nos pertenece la postración del polvo
pedromegalito te quise

pedrorroca te ansié
te tuve pedroguija
te perdí pedroarena
como a la colina la luna debías desbordarme
pero tu angustia cundía más rápido que mi dolor
trizada lámina de lapislázuli
deslumbradora llaga del diamante
relampagueante éxtasis de la vena aurífera
arrullo de paloma entre la vociferación del alud
todo se hunde
se funde
se confunde
parecías implantado con la serenidad del nevado
filón olvidado del tiempo
majestuosa rúbrica del vuelo del gerifalte
¡pero fuiste empeño de mariposa en la tempestad!
pretendí recortándote tus hombros
con la poderosa simplicidad de las cumbres
con la perseverancia de las murallas
¡pero fuiste apenas súbito centelleo
del guijarro machacado en el torrente!
ay pedrocraterextinguido
ay pedrodesmoronamiento de arena
en el desfiladero insondable de la vida

IV

en verdad
¿fue verdad?,
¿eras tú el que pendía de la cadena del higiénico
como seco mechón de sauce sobre el río?
ser ido
ser herido
sal diluida
suicida
ah surco de paloma del pensamiento
borrado por el sonido atronador del desdén
ah soberbia del astro que manda al diablo su órbita
ah pertinaz repudiador de lo establecido
pedrogorralrevés
pedromuertealospájaros
pedrorrompelosvidrios
y el eterno brazo entablillado
pedro fermentación de vísceras de la vida
¡sólo que ya no estás!
sólo que al cerrarte los párpados
para velar el relámpago congelado en tus ojos
ya no te reconocía
¿eras tú en verdad?
¿eso de helada indolencia de témpano?
¿eso de pavesas que la desesperación insta a soplar?
¿eso que se desmorona en las tinieblas para siempre?

en verdad
¿fue verdad?
¿eras tú quien colgaba de la cadena del higiénico
como polea inútil de una construcción abandonada?
ser ido
ser sido
sol de huida
suicida
ah recinto de espejos del pensamiento
empañado por el vaho de amapolas de la pasión
ah fascinación siniestra por el ojo de remolino del vacío
ah sempiterno impugnador de los acatamientos
pedrocalzoncillos al revés
pedrocabezarrasurada
pedroceroengramática
y los faldones de la camisa afuera
pedro ofuscación de enredaderas de la vida
¡sólo que ya no estás!
sólo que al ponerte las manos sobre el pecho
para devolverte a la inocencia delirante de la materia
ya no te reconocía
¿eras tú en verdad?
¿eso de vana crispación de mano de náufrago?
¿eso de cenizas que el viento no tardará en dispersar?
¿eso que devoró su reserva de lumbre en una sola fulguración?

ah fascinación siniestra por el ojo de remolino del vacío
ah sempiterno impugnador de los acatamientos

en verdad
¿fue verdad?
¿eras tú el suspendido de la cadena del higiénico
como un péndulo paralizado en la eternidad?
ser ido
ser sido
ser huida
8 suicida
9 ah palacio de cristal de la inteligencia
10 invadido por las emanaciones coléricas del instinto
11 ah obstinación de mariposa por el otro lado del espejo
12 ah perpetuo opositor a lo constituido
13 pedrocalcetinesalrevés
14 pedroojosemplomados
15 pedrochaquetasestrafalarias
16 y los cuadernos extraviados
17 pedro exasperación de jaguares de la vida
18 ¡sólo que ya no estás!
19 sólo que al mirarte por última vez
20 antes de entregarte a la humedad y a la disipación
21 ya no te reconocía
22 ¿eras tú en verdad?
23 ¿eso de melancolía de estandartes abatidos?
24 ¿eso de inmovilidad que antecede al furor subterráneo?
25 ¿eso de luto y gérmenes ya alimento de los tréboles?

5.1

1 pedro ya no
2 tan sólo piedra
3 grumo devuelto a las opresivas láminas del esquisto
4 al congelado silencio de la cantera
5 nunca más la aventura
6 únicamente a la ventura
7 al ensañamiento vesánico de las depredaciones
8 a lo que sólo deja residuos
9 nunca huellas
10 nunca sonido de enramadas y raíces en el pecho
11 estela de tizones del tiempo
12 pero refulges en mí
13 como una espada al fondo de un arroyo
14 pero suspiras en mí
15 amas todavía en mí
16 golpeas en el corazón
17 como un animal anhelante de otra oportunidad
18 ¡hijo mío!
19 somos fervor de espuma de un piélago insondable

5.2

1 pedro ya no
2 tan sólo estalactita
3 mineral devuelto a la rapacidad del polvo
a la vulva del huracán de la metamorfosis
nunca más la aventura
únicamente la desventura
a la vengativa eficacia de la disgregación
a lo que sólo exige espacio
nunca tiempo
nunca aleteo de petreles y golondrinas en las sienes
reguero de brasas de la perseverancia
pero rutilas en mí
como una ola que por fin hace playa en el corazón
pero parpadeas en mí
alientas todavía en mí
animas en la sangre
como una semilla ávida de nuevas germinaciones
¡hijo mío!
somos el murmullo de un follaje inmárcesible

5.3

pedro ya no
tan sólo cuarzo
bloque devuelto al estupor de palomas de la roca
a la desaforada perversidad de los ácidos
nunca más la aventura
únicamente la envoltura
a la tozudez metálica de lo inerte
a lo que sólo impone sombras
nunca formas
nunca arterias de diamantes y de rosas en la frente
pisada de ascuas de la duración
pero fosforeces en mí
como el meteoro cuando irrumpe en la atmósfera
pero sueñas en mí
vives todavía en mí
ardes en la memoria
como las viejas tonadas de la tribu en los labios de los adolescentes
¡hijo mío!
somos los ecos de un tañido inextinguible
3 Scores

Compositions for "Salsa for Putin's Birthday" (1978) by Ermian Jana Groys

Includes notes about musical directions, compositional choices and abstract sounds/audio choices for final mix.
SCORE

IV (Pers's death)

Composition for "Soliloquies for Pers Pers" (1976) by Eranran Jandi Zadeh

Includes notes about musical directions, compositional choices and about sound/audio choices for final mix.
**V (Hope)**

Composition for "Soldado por Pedro Jara" (1978) by Efraín Jara Ibarra

Includes notes about musical directions, compositional choices and about sound/audio choices for final mix.

**Score**

- **Electric Guitar 1**
- **Electric Guitar 2**
- **E.Gtr. 1**
- **E.Gtr. 2**

**Pedro Motive**

- G♭
- G₇maj7(13)
- Fmaj7(9,11)
- E₇
- A₇

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Bibliography


