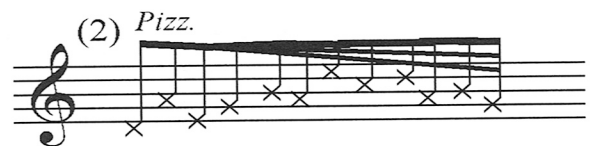
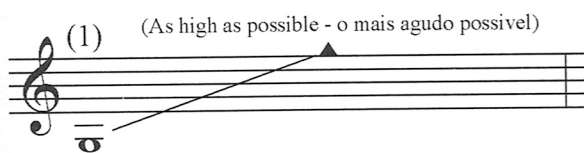


MICROPIECES

Micropieces (2011) is a compilation of fourteen compositions, each of short duration (the longest piece lasts approximately 3 seconds). The music demands expressive artistry from the violinist and is composed in the most concise manner possible. The music is influenced by Eastern creative thought, as seen in the Japanese poetic form, *Haiku*, which is also concise and objective. Various techniques can be found throughout the music such as: double, triple, and quadruple stops, natural and artificial harmonics, left hand *pizzicato*, *glissandos*, trills, varied bow strokes, and unconventional sounds like playing beyond the bridge. The piece explores the violin's range extending from the lowest "G" to an undetermined note in the high treble region played on the "E" string (1). Other instances of indeterminate notes can be found in complete passages (2).



Micropieces is relatively easy to interpret due to its idiomatic qualities. The overall sonorous and artistic effects are created by alternating slow, moderate, and rapid movements. The movements XI, XII, and XIII frame this work within a greater compositional process. This process, a Hybrid style or composition (**Hibridismo**), innovatively transforms motifs and themes extracted from previous works by Andersen Viana. For example, elements were taken from *Suite Floral* (1986) to create a completely new sound in *Micropieces*. For performance, the silent spacing between one *Micropiece* and another should be minimal, short or nonexistent. This work is also transposed for solo viola, solo cello, and cello with piano accompaniment. This piece demonstrates many modern and virtuosic violin techniques, thus making it an excellent piece for recitals and competitions.