

# "TENDENCIES AND INFLUENCES: AN OVERVIEW OF PIANO MUSIC BY COMPOSERS ASSOCIATED WITH EAFIT UNIVERSITY, MEDELLÍN, COLOMBIA"

"TENDENCIAS Y INFLUENCIAS:  
UNA VISIÓN GENERAL DE LA MÚSICA PARA PIANO  
DE COMPOSITORES VINCULADOS A  
LA UNIVERSIDAD EAFIT, MEDELLÍN, COLOMBIA"

**Andrés Gómez Bravo, DMA**

agomezbr@eafit.edu.co

Professor of Piano, Universidad EAFIT

DOI: 10.17230/ricercare.2017.8.1

## Resumen

La Universidad EAFIT, aunque es una institución relativamente nueva para estudios musicales avanzados, ha estado siempre a la vanguardia de la composición contemporánea de Colombia. El área de composición del Departamento de Música tiene un reconocimiento internacional y ha contribuido a la formación de una estética musical contemporánea colombiana. Su producción ha agregado al catálogo nacional una amplia variedad de composiciones que van desde grandes obras orquestales hasta piezas de cámara.

Este artículo proporciona una visión general de las obras para piano solo de los actuales profesores de composición, Andrés Posada, Víctor Agudelo y Marco Alunno, además examina las principales influencias y procedimientos utilizados por estos tres compositores, de manera que se pueda comprender el estilo de enseñanza que ha generado en el área de composición de la Universidad EAFIT.

**Palabras claves:** EAFIT, música contemporánea, música del siglo XXI, piano, estudios de piano, Marco Alunno, Víctor Agudelo, Andrés Posada.

## Abstract

EAFIT University, although a relatively new institution for advanced musical studies, has consistently been at the forefront of contemporary Colombian composition. The department of music's internationally recognized composition faculty, through their diverse backgrounds and international training, have contributed to the formation of a Colombian contemporary music aesthetic. Their output has added to the national catalogue a wide variety of compositions ranging from large orchestral works to chamber pieces.

This article aims to provide an overview of works for solo piano by the current composition professors, Andrés Posada, Víctor Agudelo and Marco Alunno and examines the main influences and procedures used by these three composers in order to understand the style of teaching that occurs at EAFIT.

**Key words:** EAFIT, contemporary music, 21st century music, piano, piano etudes, Marco Alunno, Víctor Agudelo, Andrés Posada.

## Introducción

EAFIT University (Escuela de Administración y Finanzas, Instituto Tecnológico) was founded in 1960 in Medellín, Colombia in collaboration with the University of Syracuse, NY. Its initial degree programs were in business and engineering and the university quickly became one of the top schools in the city. In 1997-1998, Juan Felipe Gaviria, as president of the University, opened the Escuela de Ciencias y Humanidades (School of Sciences and Humanities) and one of the first programs to be created was Music ([www.eafit.edu.co/historia](http://www.eafit.edu.co/historia)). At that time, the only institution offering a Bachelor in Music in Medellín was the University of Antioquia, a public university. What set EAFIT apart from this school were two different programs, both new to the city: composition and conducting.

The music department was created by Cecilia Espinosa, a choral conductor with a Master's degree from the Hartt School in Connecticut, in collaboration with Gustavo Yepes, a composer, theorist and conductor with degrees from Carnegie Mellon University, and Andrés Posada Saldarriaga, a composer with Bachelor's and Master's degrees from the Mannes School of Music. Since its creation, the music department at EAFIT has contributed greatly to the cultural development of the city with its professional orchestra, contemporary music ensemble, student choir, and faculty ensembles. In addition, many of its former students are now employed as professional musicians in different parts of the world.

Prior to the opening of the composition area at EAFIT, there were very few composers from Medellín and those who wished to pursue composition were required to study in Bogotá or abroad. Furthermore, there were very few possibilities of their music being played since there were no ensembles performing contemporary music and not a great deal of interest in new music. EAFIT began presenting student concerts every semester and in 2000 started the *Ensamble de Música Nueva* (New Music Ensemble), where students and faculty collaborated in the performance of works by renowned, primarily Latin American, contemporary composers. This ensemble was directed by Andrés Posada and conducted by Andrés Gómez Bravo; currently the ensemble is under the direction of Victor Agudelo, a former composition student who is now a faculty member. With the growth of the composition program, EAFIT hired a second professor, the Catalan composer Moisès Bertran, who was part of the university for four years. He was succeeded by the Italian composer Marco Alunno and in 2008, EAFIT hired a third composer, Victor Agudelo.

## Piano music

The pieces presented in this article were featured in a recital program put together as part of my sabbatical project with the idea of bringing to light repertoire that hadn't been heard since its first performance in student recitals, as well as important pieces by the composition faculty that needed to be further promulgated. I would have liked to discuss all the pieces, but because of the restraints inherent to article size, only some of the pieces will be approached. The recital has been performed in numerous universities in Colombia<sup>1</sup> as well as in the United States<sup>2</sup>, and has been enthusiastically received due to the variety and quality of the compositions.

### Cuatro piezas para piano, III, Andrés Posada Saldarriaga (1954-)

Andrés Posada was born in Medellín, Colombia in 1954. He began his music studies at the Escuela Superior de Música where he studied with Rodolfo Pérez, María Victoria Vélez, Consuelo Echeverry, Gustavo Yepes, and Mario Gómez Vignes. He earned his Bachelor of Music and Master's degrees from the Mannes College of Music in New York under the tutelage of Leo Edwards and Peter Steams. His catalogue includes almost every genre, including pieces for piano solo, violin and piano, cello and piano, piano trio, clarinet and piano, voice and piano, orchestra, among others. His pieces have been performed by Javier Vinasco, Rocco Parisi, White Quartet, *Cuarteto Q-Arte*, *Dúo Aubade*, New York Chamber Winds, *Orquesta Filarmónica de Medellín*, *Orquesta Sinfónica de EAFIT*, among others. Posada was director of the Laboratorio Colombiano de Música Electrónica Jacqueline Nova (Colombian Laboratory of Electronic Music Jacqueline Nova) of the Universidad Autónoma de Manizales, from its founding in 1989 until 1992. He taught theory at the Universidad de Antioquia and the Corporación Universitaria Adventista before accepting a position at EAFIT in 1998. He is a member of the Colegio de Compositores Latinoamericanos de Música de Arte (Association of Latin American Composers of Art Music).

The *Cuatro Piezas para Piano* (Four Pieces for Piano) were written between 1986 and 1988. The first and third pieces have moderate tempi and are more approachable technically, the second and fourth are contrasting and challenging. Posada uses the three versions of the octatonic scale in different combinations. Three of the pieces were premiered at the Mannes College of Music in New York in 1986 by the American pianist Anne Savvas; they were later recorded on the CD *Signos* by the Chilean pianist Paulina Zamora at the University of Indiana.

For the recital upon which this article is based, only the third piece was included. It is a beautiful nocturne framed by two arpeggio outbursts (Ex. 1). The melody is composed of descending gestures over an arpeggiato accompaniment; this is divided between both hands providing an interesting change of texture (Ex 2).

1 University of Antioquia, Corporación Universitaria Bellas Artes, and EAFIT University in Medellín, National University in Bogotá

2 University of South Florida, Tampa, FL, University of Wisconsin, Eau Claire, WI, Eastern Michigan University, Ypsilanti, MI and University of Rochester, Rochester, NY

### Example 1. Introductory arpeggio

### Example 2. Melodic content, notice how in m. 6 the melody is switched to the left hand and the accompanying arpeggio is given to the right hand

In the middle of the piece, Posada introduces a motif, the chant of a bird called *Tapera Naevia* o *Cuco Sin Fin* (Endless Cuco), this consists of an ascending half step (D#-E) (Ex. 3).

### Example 3. *Cuco Sin Fin* chant, half a step D#-E

After the apparition of the Cuco motif, Posada brings back the main theme. In order to create intensity and lead toward the climactic section, he adds texture to the melody by adding the octave and increases the rhythmic complexity by adding syncopations (Ex. 4). The climax gives way to a transition that leads to the final presentations of the Cuco theme, which slowly fade away with each sporadic apparition.

#### Example 4. Climax, addition of octaves and rhythmic complexity

The image shows a musical score for piano, consisting of two systems of music. The first system starts at measure 19, marked 'A Tpo.' and begins with a forte (*f*) dynamic. The right hand features a complex melodic line with many beamed notes and syncopations, while the left hand provides a steady accompaniment. The second system starts at measure 21, marked 'senza rit.' and 'poco accel.'. It features a climactic section with a fortissimo (*ff*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The score includes various dynamic markings such as *f*, *mf*, *mp*, *ff*, *p sub*, and *f*, as well as performance instructions like 'cresc.', 'senza rit.', and 'poco accel.'.

This piece works well programed as a nocturne. It is not very challenging technically but requires good control by the performer, especially in handling the long pauses and pianissimo dynamics.

### **La Trocha and "Blancas, Negras y Mulatas", Victor Agudelo (1978-)**

Victor Agudelo entered EAFIT in 1998 as part of the first class of composition students. After completing his undergraduate degree at EAFIT, where he studied with Andrés Posada, Moisés Bertan and Sergio Mesa, Agudelo went to the University of Memphis to do his Master's and Doctoral degrees with Kamran Ince. He then returned to Medellín where he teaches full time at EAFIT.

Agudelo has been awarded the *Morton Gould Young Composer Award*, ASCAP Foundation, New York, 2009; the *Smit Composition Award*, University of Memphis, 2005; and the composition competitions at the EAFIT University in 2000 and 2001. His pieces have been played by the *Norway Radio Orchestra*, *Orquesta Sinfónica de Castilla y León* (Spain), *Orquesta Sinfónica de La Habana*, Cuba, the *University of Memphis Symphony Orchestra*, *Orquesta Filarmónica de Bogotá* (Colombia), *Orquesta Sinfónica Nacional de Colombia*, *Orquesta Sinfónica de EAFIT*, *Orquesta Filarmónica de Medellín* (Colombia), *Montecino Piano Trio* (Chile), *Quinteto de Vientos Maderurgia* (Costa Rica), *Contemporary Chamber Players* of the University of Memphis, *International Trio* (USA), *Prizm Ensemble* (USA), among others.

Agudelo's piano writing is very comfortable and lies well in the hand. His pieces give the impression of being technically challenging but are, in reality, very accessible, albeit occasionally challenging rhythmically.

For this program I have included *La Trocha* (2001), a piece written by the composer while he was a student at the Universidad EAFIT, and a selection of pieces from his two books "Blancas, Negras y Mulatas", which were written as part of his research project at EAFIT.

A "trocha" is a pathway used by the Colombian peasants through rural areas, similar to a hiking trail but used for transporting goods as well as for general transportation. The piece is heavily influenced by Bartók and Ginastera and uses latin-like rhythms as the basis for its discourse. *La Trocha* is divided into four sections; three of them rhythmical, always beginning from *piano* with an *accelerando*, and a central section that features a three-part, fugue-like section. The rhythmical sections rely heavily on syncopation, which lends a very distinctive drive to the piece, and are separated by a pentatonic motif similar to chants from the Pacific region of Colombia. Here are some examples of the different sections:

**Example 5. Mm. 14-17, first section, use of syncopation**

Musical score for Example 5, measures 14-17. The score is in bass clef with a 4/4 time signature. It features a melody in the upper voice and a rhythmic accompaniment in the lower voice. The melody consists of eighth and sixteenth notes with syncopated accents. The lower voice provides a steady eighth-note accompaniment. The dynamic marking is *mf*.

**Example 6. Mm. 40-48, transition to the pentatonic theme**

Musical score for Example 6, measures 40-48. The score is in treble clef with a 4/4 time signature. It features a melody in the upper voice and a harmonic accompaniment in the lower voice. The melody starts with a pentatonic theme and includes a tempo marking of  $\text{♩} = 40$ . The dynamic markings are *mf*, *pp*, and *pp*. The lower voice provides a harmonic accompaniment with chords and single notes.

**Example 7. Mm. 68-73, second section, use of offbeat accentuation in the left hand**

Musical score for Example 7, measures 68-73. The score is in 3/4 time and features a pentatonic melody in the right hand and a bass line in the left hand with offbeat accents. Dynamics include *f* and *p*.

**Example 8. Mm. 115-116, contrapuntal section, theme in the left hand with response a fifth above in the right hand**

Musical score for Example 8, measures 115-116. The score is in 3/4 time and features a contrapuntal section with a theme in the left hand and a response a fifth above in the right hand. Dynamics include *mf* and *f*.

**Example 9. Mm. 143-147, last section, use of syncopation in the right hand and accentuation of the fourth beat in the left**

Musical score for Example 9, measures 143-147. The score is in 3/4 time and features syncopation in the right hand and accentuation of the fourth beat in the left. Dynamics include *mf* and *ff*.

These are only a few examples of the thematic content of the piece since Agudelo uses a myriad of themes without developing them; the only repetition that appears is that of the slow pentatonic section which modulates in the second part using the range from G to D instead of D to A as shown in the following example:



### Example 10. Mm. 127-130, modulation from D-A to G-D

To date, Agudelo has published two books called “Whites, Blacks and Mulatas, Exploration of alternative notations and contemporary composition techniques in twelve pieces for piano.” (Agudelo, 2015) In the introduction he writes:

White and black are the keys of a piano, the rhythmic figures, the pigmentation of skin and the expressions of different cultures in the process of miscegenation that give rise to a new breed: the mulatto. *Mulatas* are the new sounds born from the appropriation of traditional Colombian music and it's [sic] syncretism with alternative notations and contemporary compositional techniques employed in so-called classical music.

His intention with these two books, each containing twelve pieces and separated by one year in composition, is to introduce advanced students to 20<sup>th</sup> and 21<sup>st</sup> century musical language using short pieces that are technically accessible. The pieces also have colorful titles, very common in Agudelo's pieces, such as: Silver Bidy Ceviche in Milky Way Sauce, Huge Nap, Around the Island on Morgan's Clunker, Kicks from a Legless Donkey, etc.<sup>3</sup> They explore ten different kinds of notation, including proportional isometric, proportional heterometric, proportional with bar lines, among others.

### Memorias del alma (Memories of the soul)

According to Agudelo, the structure of the piece is based on the “alabaos,” a chant from the Pacific region of Colombia that is sung in order to honor the dead (Cerón, 2016). The chant begins with a soloist who sings an eight-syllable verse that is answered by a choir with a seven-syllable verse. This is repeated several times telling stories about the defunct. In the piece, the left hand plays the chant while the right hand embellishes the melody with brief interjections composed of trills, appoggiaturas, descending or ascending five-note gestures, and tremolos, which are presented across the keyboard. Each time the responsorial returns, Agudelo adds one voice until there are six, each time increasing the dynamics from *p* to *fff*. According to the composer, this is to portray the addition of voices that is customary of these chants; the dissonant chords depict the diversity of pitches provided by the untrained singers who participate in the ceremony. Example 11 shows the first, unadorned presentation of the two parts; Example 11 shows the final version.

3 Both books include the titles both in English and Spanish.

### Example 11. Presentation of the two parts

Musical score for Example 11, showing the presentation of two parts. The score is for Piano and includes markings for "Rubato y expresivo (Rubato and expressive) (♩ = ca.70)", "M.I.", "p", "Teo", "M.D. (R.H) Sempre...", and "8va".

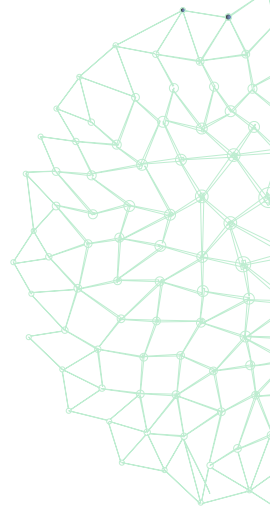
### Example 12. Last presentation, featuring embellishments, thick chords, and *fff* dynamics

Musical score for Example 12, showing the last presentation. The score features embellishments, thick chords, and *fff* dynamics. It includes markings for "8va", "15ma", and "fff".

## Un café para el sonámbulo (A coffee for the sleepwalker)

This is the last piece in the first book. The rhythmical structure is that of a *pasillo*, a Colombian dance that is the result of a mix between the indigenous *torbellino* and the European waltz. Its name comes from the little step dance (paso = step) and it's one of the most representative dances of the Andean region (SINIC).

This piece is divided into four sections, the last one being a replica of the first. The motif of the first section is a descending series of chords that end with an octave in the left hand. This two-bar phrase is repeated five times, each repetition expanding the texture of the chords while the left hand octave descends in a stepwise fashion using a whole tone scale from C to E. It is interesting to observe that, in keeping with



the structure of the whole tone scale, the notes added to each chord do not contain half steps (there are, however, half steps between the two chords in each hand) and the last chords are complements of each other: the right hand plays A-, B-, C, D, and E, while the left hand plays B, C#, D#, F, and G, with only F# and A missing. Enriching this addition of pitches is an increase of dynamics from *p* to *fff*. Example 13 shows the first two descending phrases.

**Example 13. Mm. 1-4**

The second section starts with a descending two-dyad gesture, which introduces a melodic line that builds up to a *ff*; this melody is accompanied by a variation of the *pasillo* pattern introduced at the beginning of the piece. Example 14 shows the ending of the first section, the descending gesture, and the first part of the melodic line.

**Example 14. Mm. 9-16, m. 9 shows the last chords omitting only F# and A; m. 12 is the beginning of the second section**

The third section introduces a vamp-like figure in the left hand in a slower tempo with pitch suggestions in the right had for how to improvise. This is perhaps one of the most interesting aspects of this piece since it gives the performer the possibility

to be a co-creator with a fixed set of rules. The suggestions present the possibilities that the performer has, but they are not restrictive, as shown by the composer's own interpretations of the piece.<sup>4</sup>

**Example 15. Mm. 30-34, introduction and first three measures of the improvised section. Interpretative suggestions by the composer**

**Doce gotas de rocío para Diana (Twelve dewdrops for Diana)**

According to Agudelo's presentation of this piece,<sup>5</sup> this is an "etude in patience." The piece is No. 10 in the second volume; for each piece the composer adds an introduction explaining the influences and techniques employed. He writes:

Rhythmic influence: *Pasillo*; Types of notation: Chronometric without barlines [sic] and metronomic without barlines [sic]; Compositional techniques: Pointillism, polychords, synthetic scales and free twelve-tone technique; Pianistic techniques: Chords in *staccato*, *legato* and pedal *una corda*; Approximate duration: 3:00

In *Doce gotas de rocío para Diana*, Agudelo reveals a masterful manipulation of the material at hand. The brief introduction is comprised of four chords containing six notes each, which clearly presents, as expected, all the notes of this twelve-tone piece. The second chord has the complementary notes of the first one, the third chord presents the same notes as the first but inverts the hand, and the fourth chord does the same but with the second chord. Agudelo uses the triad in its three inversions, and employs this as the material for the rest of the piece.

After the introduction, Agudelo begins to present the melodic series using the same pattern: interjection using a six-note chord with *pasillo* rhythm followed by the melodic pattern. The composer uses the same sequence of four six-note chords, which is presented three times in total to achieve twelve presentations. The melodic component is presented one note at a time, until the twelve notes are introduced. Example 17 shows the first two presentations of the chord-melody sequence.

4 Victor Agudelo presented a lecture recital at Texas Christian University performing some of the pieces, here is the video of that lecture: [https://www.youtube.com/watch?v=4WYw363Ql\\_k&feature=youtu.be](https://www.youtube.com/watch?v=4WYw363Ql_k&feature=youtu.be)

5 Presentation of the second volume at the EAFIT University in March 2017.

**Example 16. Introduction, presentation of the material**

Lejano y delicado (Distant and delicate) www.victoragudelo.co

*pp* sempre...  
Pedal una corda sempre press.

**Example 17. Presentation of the first two notes of the melodic set; notice the pattern of presentation with the use of the first chord of the introduction in a *pasillo* rhythm**

(♩ = ca.60)  
8va 4''  
8va 2'' 4''  
Pedal \* Pedal \*

Example 18 shows the last presentation of the melody. It is important to note that Agudelo uses seconds for rhythmical notation, changing the note groupings to achieve the effect of eighth notes, triplets and sixteenth notes.

**Example 18. Presentation of the complete melody**

8va 1'' 1'' 1'' 4''  
Pedal \*

**Añañay!**

The word *añañay*, for Agudelo, is a reference to Caribbean music, which influences the rhythmical drive of this piece. The introduction states:

Rhythmic influence: Merecumbé; Types of notation: proportional heterometric; Compositional techniques: polytonality and rhythmic addition; Pianistic techniques: Overlapping hands (left hand over right hand), chords, rhythm of Dominican merengue with a *montuno* technique on the piano; Approximate duration: 50 seconds.

Agudelo uses three materials: the first is a chordal theme based on a popular song by the Colombian composer Pacho Galán called "*Ay cosita linda*"; the second resembles a Dominican "*montuno*,"<sup>6</sup> and the third is a triplet-based theme. These three materials are presented in the first three measures of the piece; Agudelo expands each one as the piece develops by adding one measure to each theme until reaching a total of three bars per theme. Example 19 shows the themes:

### Example 19. First three measures of *Añañay!*

The musical score for the first three measures of *Añañay!* is presented in two systems. The first system shows a chordal theme in the right hand (8va) and a triplet-based theme in the left hand (sopra) with a dynamic of *ff*. The second system shows a triplet-based theme in the right hand (sotto) and a chordal theme in the left hand (sopra) with a dynamic of *p*. The third system shows a triplet-based theme in the right hand (*f*) and a chordal theme in the left hand (*f*) with a dynamic of *f*. The score includes markings such as "8va", "sotto", "sopra", "ff", "p", and "(no Ped.) sempre secco".

At the center of the piece there is a fourth thematic material that is four measures long which leads to a last presentation of the first material in four measures. All but the first material employ hand crossing. The piece is fast and difficult because of the quick changes in material.

### Etudes for piano, Marco Alunno

Alunno began teaching at EAFIT in January 2008. He earned diplomas in both composition and piano from the conservatory of Livorno, Italy and a degree in Italian Literature from the University of Florence. Alunno later completed his doctoral studies

6 Montuno refers to a type of improvisation at the piano common in Cuban-based music.

in composition at the Eastman School of Music in Rochester, NY. His composition style is generally contrapuntal and complex, pieces that are challenging for the performer but musically gratifying. For piano he has written: Concerto for Piano and Ensemble on a Theme by Thomas Campion; For Two Pianos; Minimal Cabaret (for a pianist and his/her butler); and Seven Piano Etudes: 1. Scales, 2. Arpeggios, 3. Broken Octaves, 4. Expressive Fingerings, 5. Parallel Thirds, 6. Parallel Fifths, 7. Variations.

This paper will examine Etudes No. 1, 3, and 4.

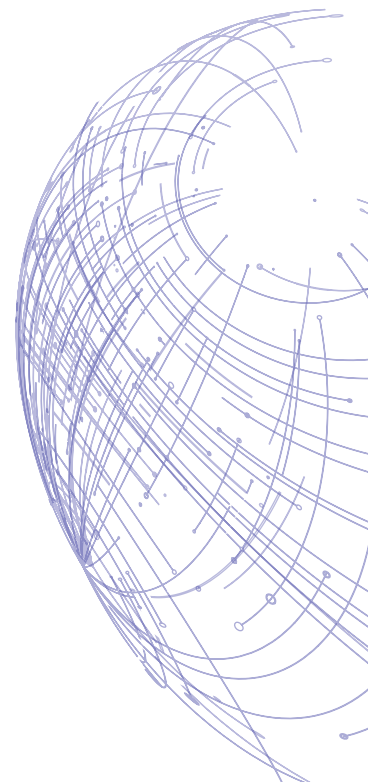
## Scales (Homage á Ligeti)

The structural basis of the first etude is composed of five notes to which Alunno subtracts and adds one note at a time. Example 20 shows the beginning statement of the five-note motif, followed by the first response in bar 6 where the motif is then presented in retrograde. One note at a time is added, while the other two voices are a ninth apart. Measure 11 is the start of the next sequence.

### Example 20. Mm. 1-12, first presentations of thematic material

The image displays a musical score for Example 20, consisting of two systems of music. The first system, labeled 'bar = 124', shows measures 1 through 5. The right hand plays a five-note motif in a 5/8 time signature, while the left hand plays a corresponding pattern. The instruction 'f and well articulated' is written below the first staff. The second system, starting at measure 7, shows the motif in retrograde and includes a 'cresc.' marking. Fingerings and articulation marks are clearly indicated throughout the score.

Alunno's use of this close imitation is a reference to the micropolyphony associated with the Hungarian-born composer György Ligeti. He also uses a technique presented in Ligeti's third etude *Touche bloquées*, in which the pianist silently depresses some keys and plays over them in order to create different rhythms with the notes that are still sounding. In example 21 we can see how the C- and the A# are held throughout. Alunno then adds G, A, B, C, releasing one at a time while the pianist continues to play the five-note pattern, thereby creating the impression of one note being added each time.



### Example 21. Mm. 145-154, depressing the notes while playing over them

### Broken Octaves (d'après Super Mario Bros)

As suggested in the title, Alunno uses a theme from the famous Japanese video game by Nintendo. In this case, the theme from when the Italian plumber descends into the sewers is used. The composer plays with this theme by inverting, imitating, and deconstructing it. Even though the original theme uses down-up broken octaves, Marco uses them both ways, sometimes in both hands simultaneously, sometimes in opposition. A difficulty added to this etude is the use of the middle pedal and of depressing notes silently to create harmonics. Coordinating these two elements within the already technically challenging context the piece itself can prove very demanding for the performer. Example 22 shows the theme plus the use of the middle pedal (depressing the B- and pressing the pedal), as well as depressing the notes quietly in the left hand while continuing with the octave theme in the right hand.

The etude contains many interesting aspects, but for the sake of space I will only examine a few. As mentioned earlier, Alunno is very interested in counterpoint and this can be seen in the imitations that take place beginning in measure 19. Example 23 shows an imitation that uses a variation of the theme presented in measure 3 (seen above). This theme is two measures long but Alunno begins the point of imitation a measure and an eighth note apart with the direction of the octaves inverted; I have indicated each entry with a bracket. In this section it is recommended that the performer accentuate each entry in order to make the imitations clear.



**Example 22. Mm. 1-3, presentation of the theme, use of the middle pedal and pressing notes silently**

Musical score for Example 22, measures 1-3. The score is in 4/8 time with a tempo of 112. It features a treble and bass clef. The bass clef part includes a middle pedal instruction: "depress silently" and "sost. ped. (s.p.)" with a bracketed B $\flat$  note. The music consists of rhythmic patterns in both hands.

**Example 23. Mm. 18-26. Contrapuntal section**

Musical score for Example 23, measures 18-26. The score is in 2/4 time. It features a treble and bass clef. The bass clef part includes a "ppp" dynamic marking and a "cresc. a poco a poco" instruction. The music consists of complex contrapuntal patterns in both hands.

Another section where the composer's contrapuntal drive is clear can be found in measure 57. Here Alunno uses the three-note theme, with its corresponding octave, and plays with inversion of both the theme and the direction of the octave as well as the displacement of the imitation point. The latter can be seen in measure 61 where the left hand enters a sixteenth note later; this displacement is maintained for a few measures.

### Example 24. Mm. 55-62, another use of imitation

### Expressive fingerings (Homage á J. S. Bach)

This piece is a passacaglia-like theme and variations, where one note is added each time the melodic progression is presented. Alunno uses a theme that makes reference to the exposition from an organ fugue by J. S. Bach, although according to the composer, this is not a direct quote. It is important to note that Alunno usually provides fingerings for his works, which work very well; for this etude however, he leaves that task to the performer.<sup>7</sup> Each variation has a different metronome and character marking; some examples of the latter are: fluid, determined, imperative, muffled, confidential, etc.

Example 25 shows the theme presented in the left hand; the sustained D with the descending pitches resemble organ melodies in which one foot stays on a single pitch while the other one plays a melodic line.

### Example 25. Mm. 1. Theme

The voices added by the composer create a texture more than they do a countermelody; some are duplicated, which makes it difficult for the performer to keep track of each one. For this reason, Alunno devised a notation (an "x"-shaped notehead) that highlights the notes that are repeated by two or more voices. Example 26 shows measure 7, which features seven voices. Beginning here, Alunno removes one voice at a time until the theme fades away into a high-register one-voice melody.

<sup>7</sup> "Fingering's [sic] choice is up to the performer," according to the score.

**Example 26. M. 7, the most texturally dense measure of the piece**

The image displays a musical score for a piece, specifically measure 7. The score is written for four staves, likely representing two grand pianos. The tempo is marked as 'pompous' with a quarter note equal to 36 (♩ = 36). The dynamics are marked as 'f ben appoggiato' (forte, with an appoggiato effect). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and is marked with 'accel.' (accelerando) towards the end of the measure. The notation includes various articulations such as slurs and accents, and the overall texture is dense and intricate.

These are only a few examples of the music that has been produced by composers affiliated with the department of music of EAFIT; they show the craft of the current professors and the influences they bring to the school. For further reference, the recital in which these pieces were performed can be found on YouTube,<sup>8</sup> along with pieces by Moisés Bertran, another composition professor, as well as former EAFIT students Juan David Osorio, David Sánchez, and Maria Clara Salinas.

## References

Agudelo, V. (2015). *Blancas, Negras y Mulatas* (Vol. 1). Medellín: Editorial EAFIT.

Agudelo, V. (2016). *Blancas, Negras y Mulatas* (Vol. 2). Medellín: Editorial EAFIT.

Agudelo, V. (2001). *La Trocha*. Unpublished score.

Alunno, M. (2011). *Six Etudes*. Unpublished score.

Cerón, L. (2016, March 28). *Alabaos, Cantos de resistencia y memoria*. Retrieved from <http://www.centrodehistoria.gov.co/noticias/noticias-cmh/alabaos-cantos-de-resistencia-y-memoria>

*Elpasillo*. (n.d.). Retrieved from <http://www.sinic.gov.co/SINIC/ColombiaCultural/ColCulturalBusca.aspx?AREID=3&SECID=8&IdDep=17&COLTEM=221>

Posada, A. (1998). *Cuatro piezas para piano*. Unpublished score.

Universidad EAFIT. (n.d.). Retrieved from <http://www.eafit.edu.co/historia>

<sup>8</sup> <https://www.youtube.com/watch?v=wPPqXZh4VU0>