AND COFFEE
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{PIANO AND CHAMBER MUSIC COMPOSITIONS}

Diego Palacios Dávila
Translated by Diana Ibarra Santacruz

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University of Nariño
Faculty of Arts
Department of Music

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Palacios Dávila, Diego
Red Velvet Cake and Coffee : {Piano and Chamber music compositions} / Diego Palacios Dávila ; traducción Diana Ibarra Santacruz. -- San Juan de Pasto : Editorial Universidad de Nariño, 2021
192 p. : il. byn., partituras

Incluye glosario y datos biográficos de los autores p. 187-188
ISMN: 979-0-9005332-1-0

1. Música de cámara 2. Música para piano 3. Música instrumental 4. Arreglos musicales--Música de cámara 5. Música de cámara--Partituras I. Ibarra Santacruz, Diana, traductor

785.2995 P153r – SCDD-Ed. 22 Biblioteca Alberto Quijano Guerrero

To all musicians, pianists, and life...

FOREWORD

FOREWORD

It was in the nineties when I first heard Diego Palacios Dávila play the piano, and I am now truly moved by this book, which represents that musician who, since his childhood, was fascinated by arpeggios, narrative, impromptus, and fantasies. It is not surprising that his music resorts to tonal language and minimalistic procedures that intentionally move away from other avant-garde frameworks, as each of his pieces portrays images and contrasts with deliberately evocative style.

Palacios Dávila's pieces account for his fondness for 'program music' which highlights the descriptive power of sound. The continuous use of rhythmic *ostinati* and harmonic and motivic patterns reinforce such quality, turning the piano into an instrument with a general structure that fuses with the timbre of bowed string instruments, alto saxophone, electric bass, and transverse flute in different chamber pieces. This distinct mix of musical colors is present in pieces such as *Waltz to Torture*, *Red Events* or *The Goblin´s Relic* although the composer also resorts to a mezzo soprano in pieces such as *Lullaby* and *Eternal Happiness.*

In these two last pieces, Palacios Dávila includes a vocal part, but instead of musicalizing the text, he opts for creating a *vocalise* that invites the singers' voice to become an additional instrument and be part of the whole ensemble of the chamber. The piece *Lullaby* transmits a contemplative atmosphere that requires the singer to join measures through long notes, which causes a *sostenuto* effect on the harmonic progression of the piano. That is also the case in the closing of *Eternal Happiness*, when the instrumental ensemble incorporates arpeggios and voice.

When it comes to musical influence on his pieces, Palacios Dávila does acknowledge that of Javier Fajardo's (1950-2011), former music composition professor. However, the pieces in this book are different from Fajardo's in that they are not an allusion to local or Latin American dances, which is a particular feature in Fajardo's work and his compatibility with sonsureño (popular Andean music from Nariño) and huayno (popular Peruvian Andean music), among others. Palacios Dávila also learned the fundamentals of composition and compositional techniques, but in the author's own words "It is Fajardo who I own my style to, in terms of inspiration when writing."

The central role of the piano in this musical proposal is not surprising, for that is the instrument Palacios specialized in and continues being his main tool as a concert pianist. In fact, some of the pieces in this book feature a soloist, among which we identify the piano version of The Goblin´s Relic (formerly a chamber ensemble) and three other pieces that reveal the academic intention of the author:

The first one is a piano *Impromptu*, whose subtitle (*Infinite Melodies*) is an allusion to the contemplative concept present in Palacios Dávila's musical pieces. With a heavy character and dark atmosphere, the first measures evoke feelings of uncertainty, in keeping with the verses of Song of the Quiet Night – a poem by Aurelio Arturo, which inspires the narrative foundations of this instrumental piece. The second one is *Arpeggios Etude in A minor*; its main objective lies in the technical exercise for hand-crossing; still, it keeps program music as its basis, which is the author's intention. As shown in the analysis of his work, Palacios Dávila relates the sound result of these arpeggios to a soothing feeling that resembles the movement of a waterfall. The third one is *Sudden Awakening*, which resorts to fugue with a three-voice texture; this particular piece stands out in this book as a neo-baroque benchmark with a contrapuntal touch.

In sum, Palacios Dávila, represents a fresh proposal that integrates poetry and imagined evocation with the timbre reach of the musical sound. The piano is here seen as a starting point and the basis to articulate its technical study with descriptive resources, creating several combinations when mixed with the chamber music compositions chosen by the author. These lines I have written are an invitation to learn about a proposal created by a musician from Nariño, who has worked hard to consolidate a style that he has built since his early years, and now shares in this publication.

Luis Gabriel Mesa Martínez
Musicologist

GLOSSARY

GLOSSARY

AD LIBITUM. Optional or at will, with regard to.

AGITATO. In an agitated manner when it comes to “tempo”.

HARMONY. It is the science that studies how notes combine so that they cause a pleasing effect. Harmony is the vertical aspect of sheet music, opposed to counterpoint, which is its horizontal component.

ARPEGGIO. In keyboard and bowed string instruments, it refers to the notes of a particular chord played in a sequence. It generally spreads from the lowest to the highest note.

CADENCE. It is a concluding phase or melodic or harmonic formula that closes a musical phrase.

CODA (TAIL). The section of a movement added at the end to clinch matters rather than to develop the music further. (Codetta: short or less important coda).

COUNTERPOINT. It is the composition technique of writing or playing two or more melodies at once comprehensibly. Counterpoint is the horizontal aspect of music. It is also considered a discipline that prepares a musician to compose music.

CHROMATISM. The use of chromatic intervals and chromatic chords. Chromatism may be in contrast or addition to the diatonic scale of a particular tonality. Chromatism may happen in a way that does not interfere with predominately tonic key signatures. However, the term can also refer to the procedures in which no diatonic scale or tonality predominates.

ETUDE. A piece written to consolidate or demonstrate the performer’s ability in certain areas of a technique.

FORM. The structure and design of a composition. In music, form is made up of intangible sounds; it refers to a musical piece with a set lasting time that is divided into several parts and rhythms. Form is the way to present the structure and contents of a musical work, which can indeed vary, but its form sets general parameters. Thanks to form, the performer is able to organize a composition in a particular way, which could correspond to a known model, or it may also allow him/her to create a new one when the existing ones do not fit his/her creation.

PHRASE. A musical unit that generally makes part of a larger and more complex one called *period.* A phrase is the product, to a certain extent, of melody, harmony, and rhythm, and it concludes with relative tonal or rhythmic stability like that caused by cadence.

IMPROMPTU. A musical composition, usually for piano, with an informal and improvised character that causes the illusion of sudden inspiration on the part of the performer. Similar to other types of musical pieces, an impromptu can be of different kinds, being the ternary form the most common one.

INSTRUMENTATION. Combination of different musical instruments based on their particular characteristics: extension, timbre, and mechanism; or their expressive possibilities as a result of the combination of the above-mentioned characteristics.

OSTINATO. Italian word. Persistent repetition of a series of notes mainly in the bass line, but could also apply to other registers.

PEDAL (PEDAL NOTE). A sustained note in the bass, intermediate, or upper voice.

PERIOD. It is a complete unit of melodic organization in tonal music characterized by two balanced phrases in succession; the first phrase, called the antecedent, comes to a point of partial completeness; it is balanced by the consequent, a phrase of the same length that concludes with a sense of greater completeness.

RUBATO. A technique in which strict time in performance is disregarded by stretching or compacting certain beats, measures, or phrases. This technique has long been considered an expressive resource.

THEME. Generally a melody that constitutes the starting point for a composition or an important section.

Source: The Oxford Dictionary of Music
Encyclopedia Britannica

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INTRODUCTION

INTRODUCTION

From its arrival at the beginning of the XVIII century, the piano has been the object of study of most musicians due to its melodic and harmonic potential; these features turn it into a useful didactic tool for the arranger, composer, and performer. Additionally, a large number of scores have been written, which represents an implicit responsibility for the pianist when trying to learn a repertoire.

Piano music comprises all music genres, from mainstream music to the most elaborate masterpieces in literary music; it is no coincidence that the majority of the greatest composers and orchestra conductors at the local, national, and international level were accomplished pianists; the knowledge acquired through the study of the pianoforte or fortepiano contributes to their integral formation.

As the piano gained importance in the academic music scene, conservatories for music education emerged, and so did the application of curricula on piano pedagogy, composition, and piano technique. This methodological process evolves continuously searching to attain transcendental technique and evocative interpretation among the new generations of pianists, considering aesthetics, clarity of concepts, understanding of formal concepts, coherence of the artistic discourse, and its organization as basic parameters.

Furthermore, the most widely spread academic music originated in countries such as England, France, Spain, Germany, and Austria, where it started as folk music; then after years and academic efforts, it turned into a pedagogical tool to approach and learn about music. In Colombia or in Latin America, in general, most conservatories follow the guidelines of the European piano teaching repertoire, which is basically the benchmark for the compositions in this book.

For this reason, *Red Velvet Cake and Coffee – Piano and Chamber Music Compositions* is the result of an initial compilation of pieces that has been worked on and polished by the author for almost a decade,

and has been framed within a traditional academic context. These musical pieces are written for different formats, but all of them feature the musical line of the piano.

This book includes the morphological analysis of each of the pieces including their harmonic context. The formal structures of these compositions are: free form, fugue, compound ternary, rondo, theme, and variation; modal and tonal harmony is also present. As composition resources, we find motifs, modulations, counterpoint, metric modulations, among others.

The following formats can be found in the compositions in this book:

Solo Piano.

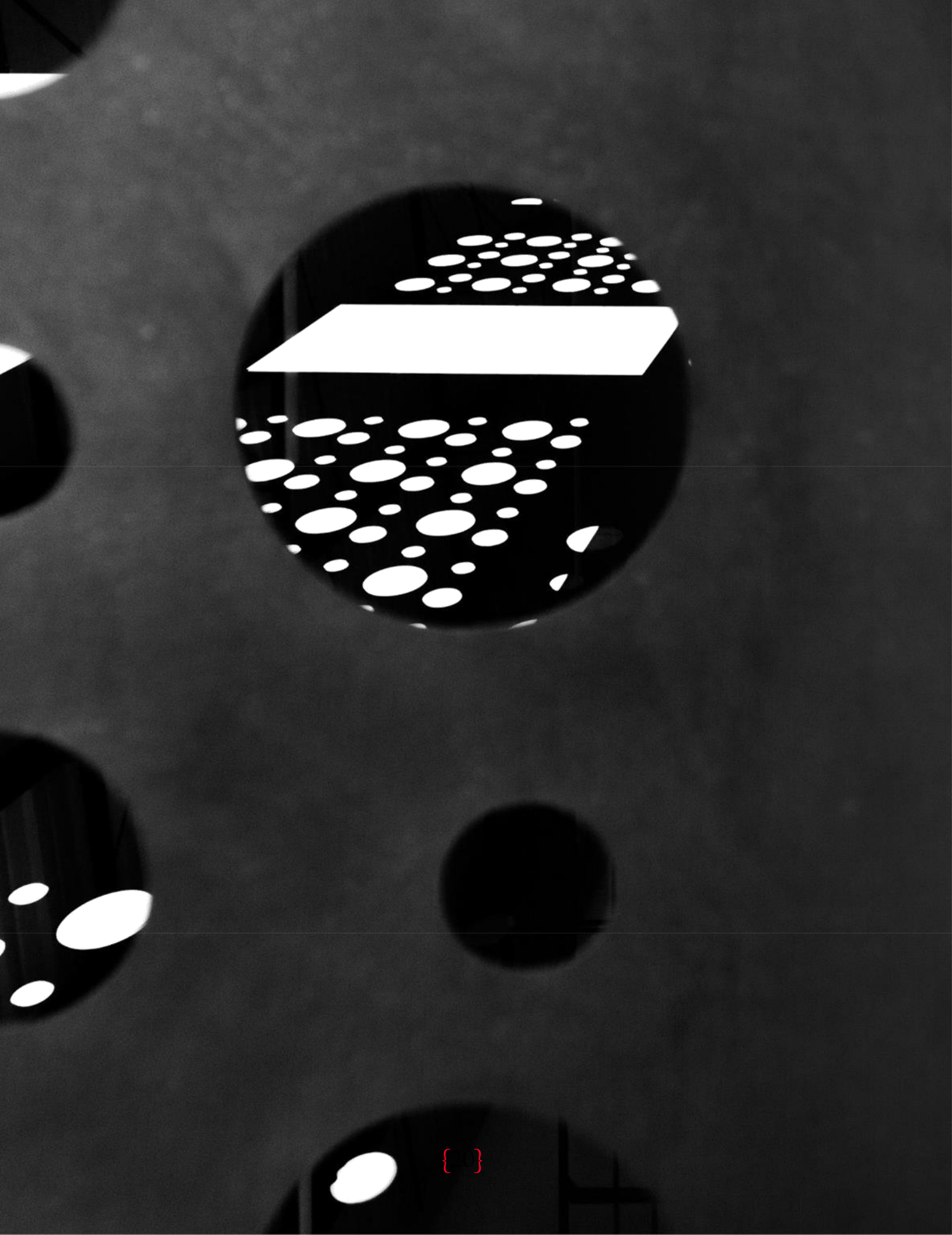
Duets: Piano – Alto Saxophone; Piano – Mezzo-soprano.

Trios: Piano – Violin – Alto saxophone; Piano – Traverse flute - Cello.

Septet: Piano – Transverse flute – Saxophone - Violin – Cello – Mezzo-soprano – Electric bass.

COMPOSITIONS
COMPOSITIONS

	Estimated time.
• Impromptu Infinite Melodies (Piano)	4'15"
• Am Arpeggios Etude (Piano)	3'40"
• The Goblin´s Relic (Piano)	5'
• Sudden Awakening – Fugue (Piano)	2'30"
• Waltz to Torture (Alto saxophone – piano).	6'56"
• Lullaby (Mezzo-soprano – piano).	5'16"
• Red Events (Violin – alto saxophone – piano).	4'30"
• The Goblin´s Relic (Traverse flute – cello – piano).	5'20"
• Eternal Happiness (Traverse flute – violin – cello – mezzo-soprano – saxophone – electric bass – piano).	8'10"



INFINITE
MELODIES
INFINITE
MELODÍES
IMPROMPTU
IMPROMPTU
MELODÍES
INFINITE
INFINITE
MELODÍES
IMPROMPTU
IMPROMPTU
MELODÍES
INFINITE

In the balmy night, in the night,
when the leaves rise until they are the stars,
I hear the women grow in the mauve penumbra
and the falling of the shade from their lids, drop by drop.

I hear the broadening of their arms in the penumbra
and I could even hear the breaking of an ear of wheat in the field.

A word sings in my heart, whispering
green leaf falling without end. In the balmy night,
when the shade is the unrestrained growing of the trees,
a long dream of prodigious journeys kisses me
and there is in my heart a great light of sun and marvel.

In the midst of a night with a murmur of forest
like the very light noise of a falling star,
I woke in a dream of trembling golden ears of wheat
beside the nubile body of a sweet brunette,
as at the edge of a sleeping valley.

And in the night of leaves and murmuring stars,
I loved a country, and it is from its dark slime
a scarce portion the bitter heart;
I loved a country that for me is a maiden,
a deep murmur, an endless flow, a soft tree.

I loved a country and from it I brought a star
which is a wound in my side, and I brought
a woman's scream from within my flesh.

In the balmy night, young and soft night,
when the high leaves are already light, eternal…

But if your body is earth from where the shade grows,
if already in your eyes big stars fall endlessly,
what shall I find in the valleys that ruffle brief wings?
what fire shall I look for without days or nights?

Translated by Raúl Jaime Gaviria (2004)

Impromptu for piano is framed within the poem above cited. It is a piece written in the C-sharp aeolian mode; it has a dark, sad, and melancholic color that matches the somber character of the poem. The time signatures are 6/8 and 3/4 (these time signatures are used to cause changes on the accents); it has homophonic texture, which is particular of a melody with accompaniment. The piece is made up of three independent sections: ABC; these are the ones that describe the night, the trees, the stars, and the valleys mentioned in *Song of the Quiet Night*, poem by Aurelio Arturo.

Section A, *Lugubre* (e= 110), consists of thirty-four measures, mm.1- 35, with an elision.

This section has an introduction of (6) measures; it is followed by a melody with chromatic features, which is played with the right hand while the accompaniment, with arpeggios, is played with the left hand.

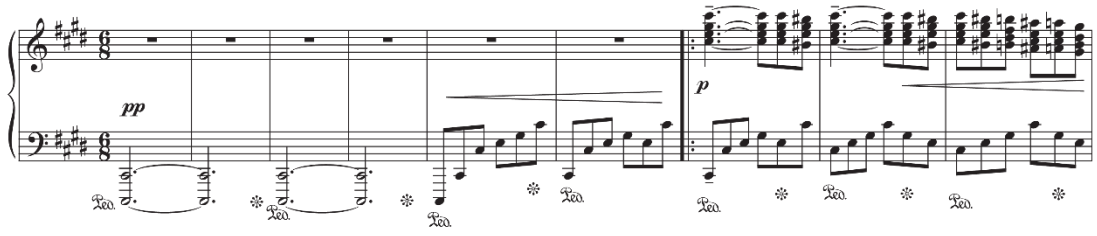


Figure 1.

The antecedent phrase of the first period is between mm. 7 - 10, starting in first degree of the minor key, and ending in minor fifth. The consequent phrase, mm. 11-15 (where the elision occurs), starts in minor fifth, a function prolonged by ligature of the antecedent phrase, and ends in the first degree; m. 12, with a harmonic function vii##m/vm (f##m), creates tension in G#m and leads to the first degree.

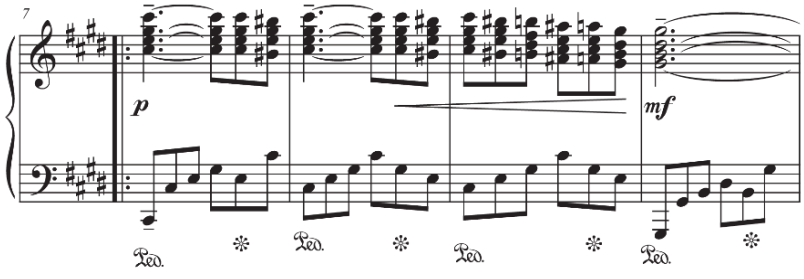


Figure 2.

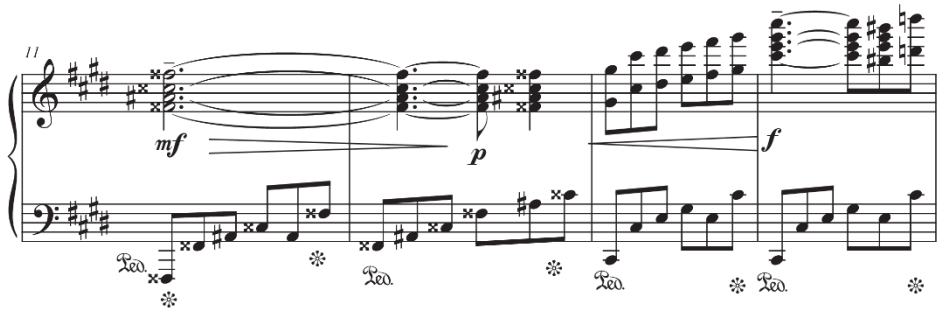


Figure 3.

The second period of the section has two phrases. The antecedent phrase, mm. 15 – 18, ends in G♯m, and the consequent phrase, mm. 19 – 22, starts in E♯m and ends in the first degree (C♯m). The end of A has a coda of fourteen measures, mm. 22 – 35; the harmonic functions are: im – ivm – vm – minor II, which results from the melodic scale of C sharp minor, melodically descending with the natural 6th degree at measure 32 to resolve by means of chromatism up to G, while being harmonically accompanied by descending D, which has a dominant function, and going back once again to the main mode.

The melodic part shows remarkable variations when it comes to part A. The right hand implicitly has a rhythmic scheme in 6/8, which causes a feeling of hemiola in ¾; the left hand, meanwhile, holds a 6/8, which is a particular characteristic of traditional Colombian music.

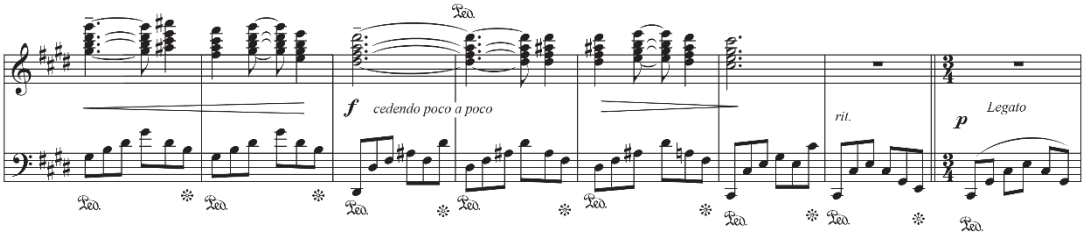


Figure 4.

Section B, *Agitato sempre rubato e accelerando*, is written in ¾. This section clearly shows the rapprochement to ¾, which was previously performed by the right hand in the immediately preceding section; this reaffirms the rhythmic idea. The central melodic and harmonic axis revolves around C♯ Aeolian.

B consists of ninety-six measures, mm. 35 – 131, and it is characterized by a minimalistic "game" that involves repeating rhythmic-melodic schemes with variations of octave and melodic lead in the degrees of aforementioned scale.

The harmonic functions used here are: im – III – ivm – im, im – ivm – im, im– iim – im, im – VI – ivm – im, im – ivm – VI – ivm – VI – im. Plagal cadences.

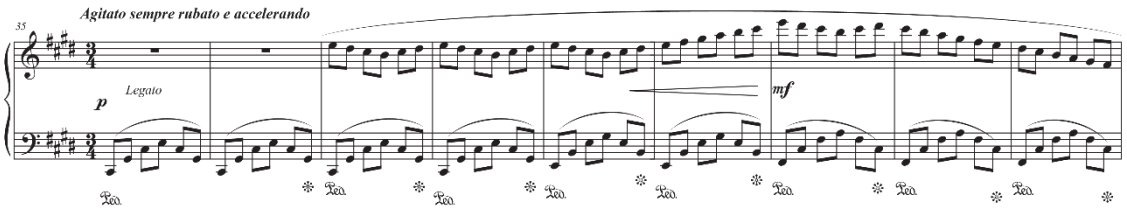


Figure 5.

After measure 98, there is a melodic bridge with an incomplete descending aeolian scale followed by an ascending chromatic scale to conclude with chromatism. The harmonic functions used here are: im – VI – ivm – im, im – vm – im.

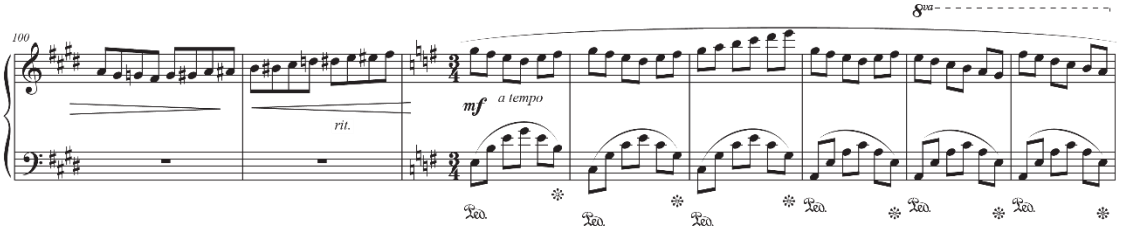


Figure 6.

At measure 120, there is a bridge that picks back up the C♯ Aeolian, closing the section with the first beat of measure one-hundred and thirty-two (with elision), substituting the main mode for VI degree to indicate a change of character and color.

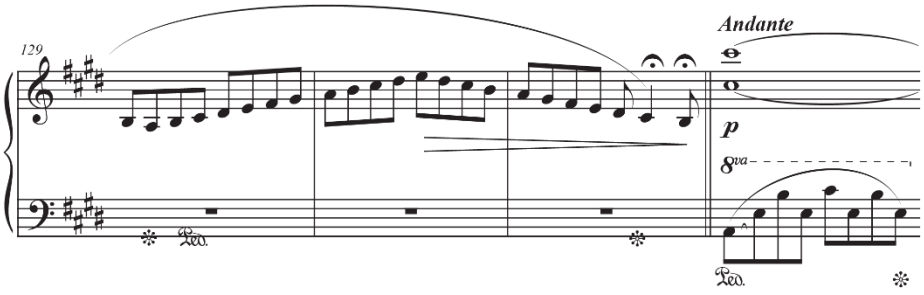


Figure 7.

Section C keeps the same time signature as B (¾), but the tempo slows down up to *Andante* (e= 60), describing an environment of deep calm, which contrasts with the previous section. This section consists of twenty-eight measures, mm. 132 – 159. C starts in VI; the functions used in the antecedent are: VI – im – vm – ivm. The answer has functions, VI – im – vm – im – vm – im – III – ivm – im, ending in *pianissimo* and *rallentando.*

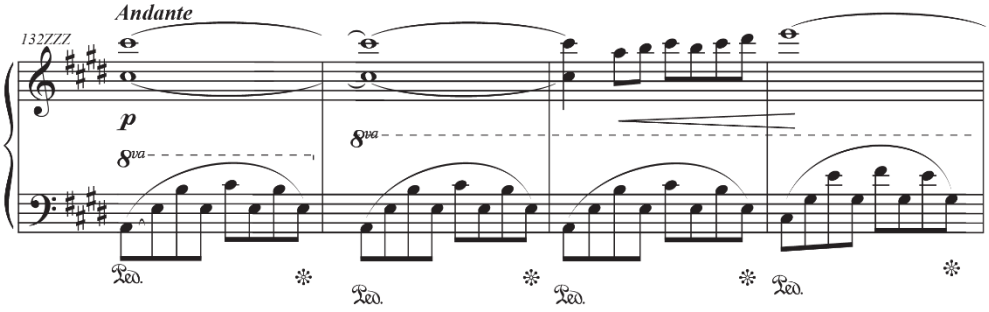


Figure 8.

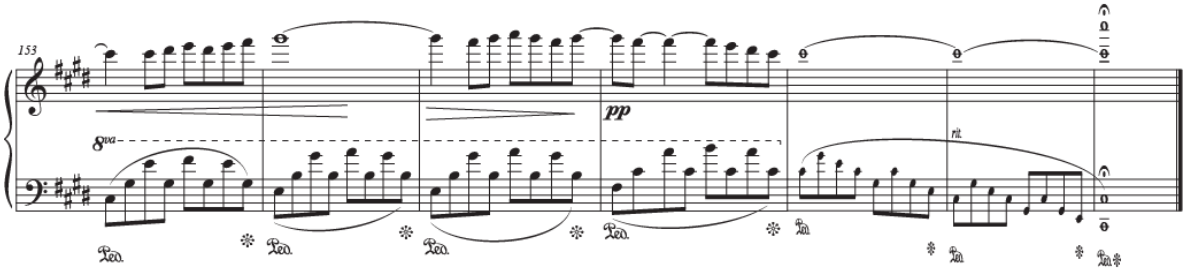
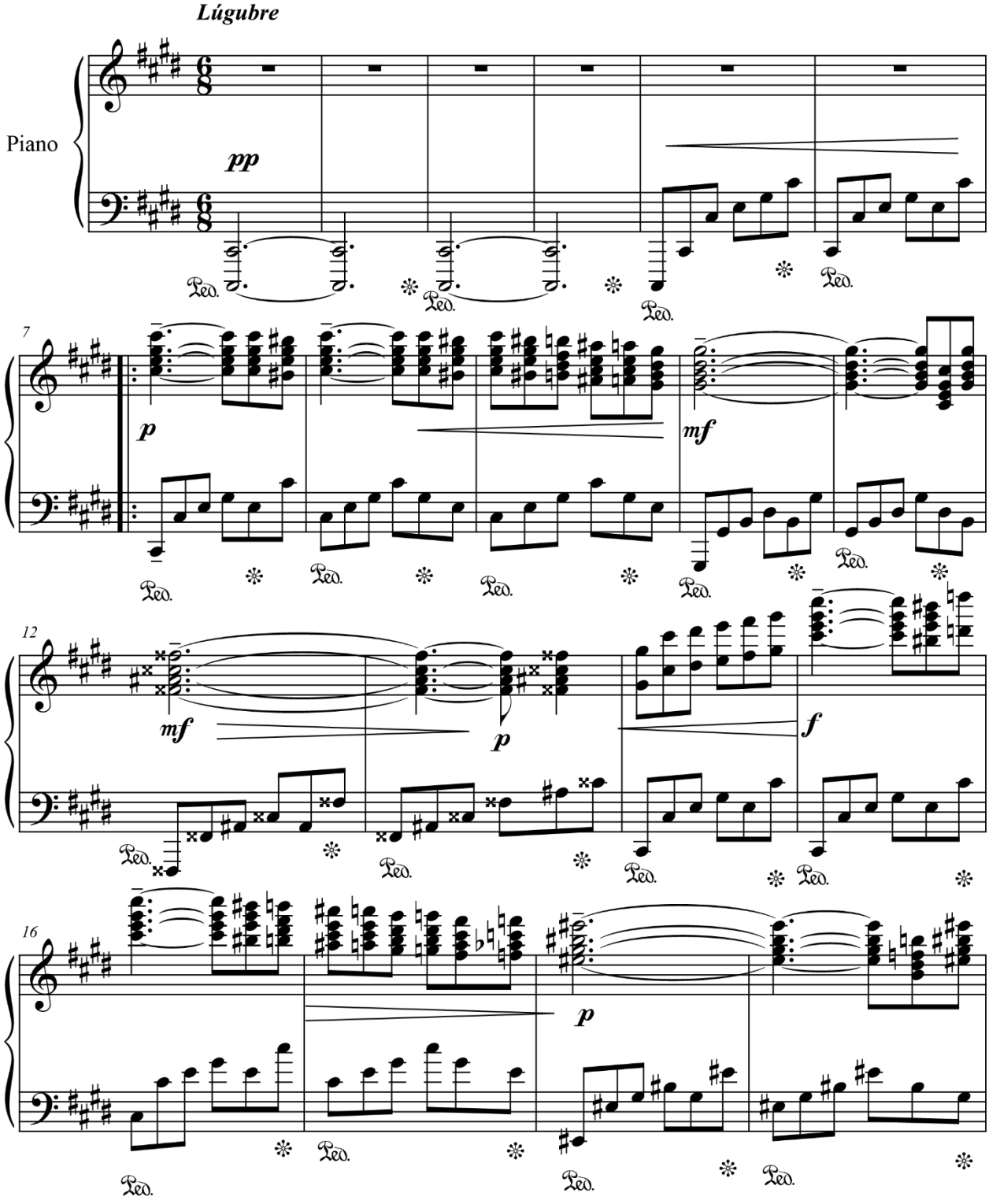


Figure 9.

Impromptu Infinite Melodies

Based on a poem by Aurelio Arturo



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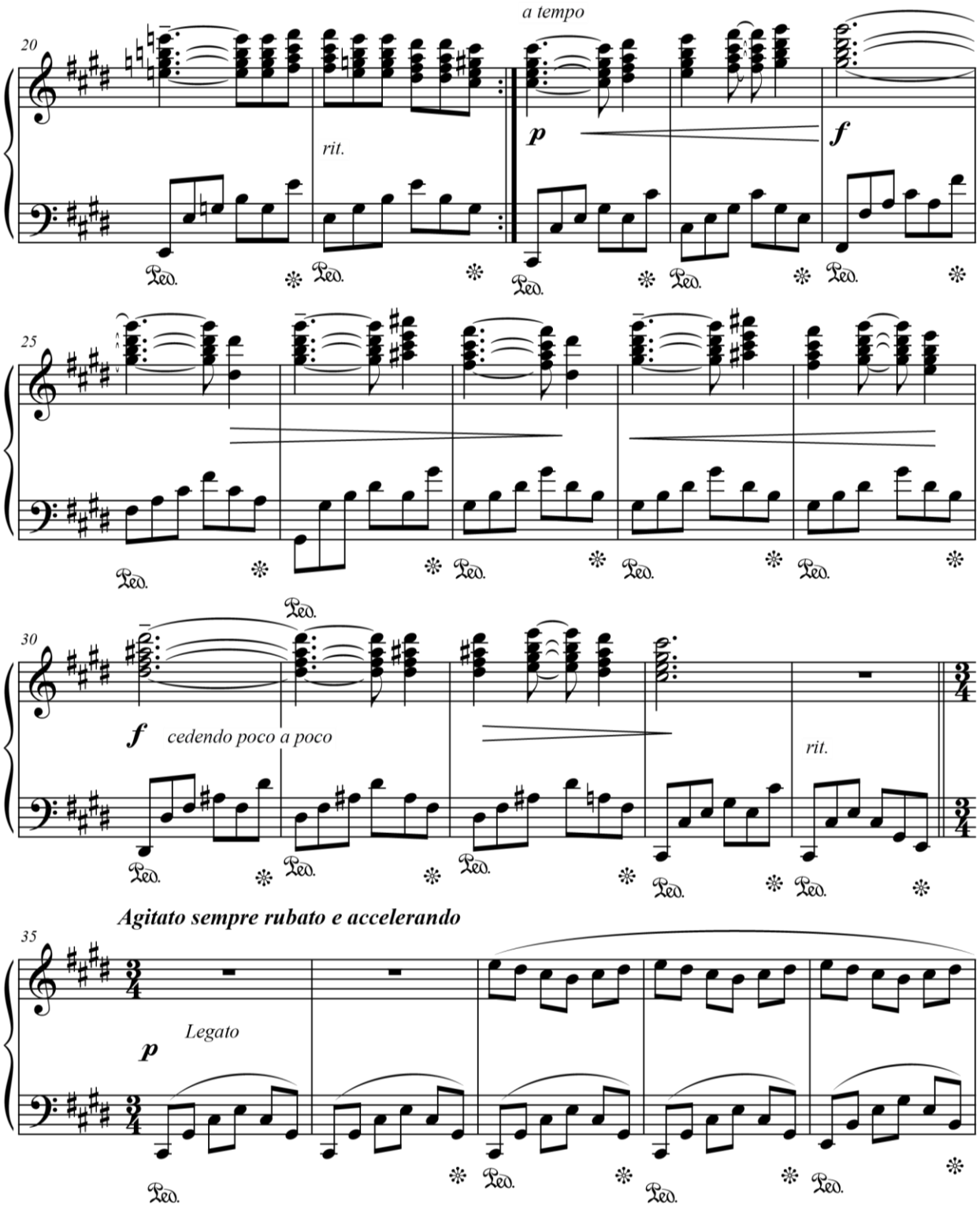

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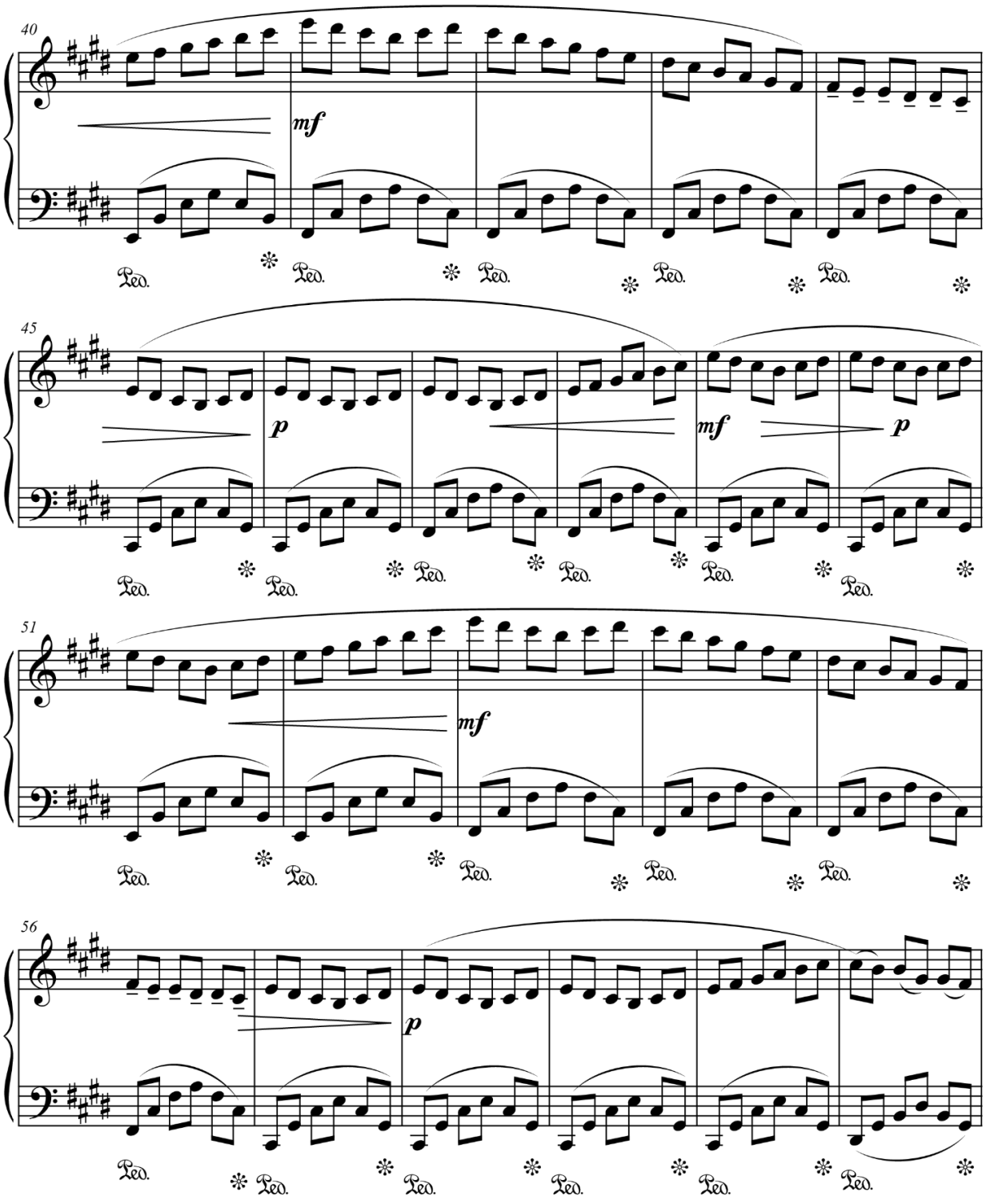

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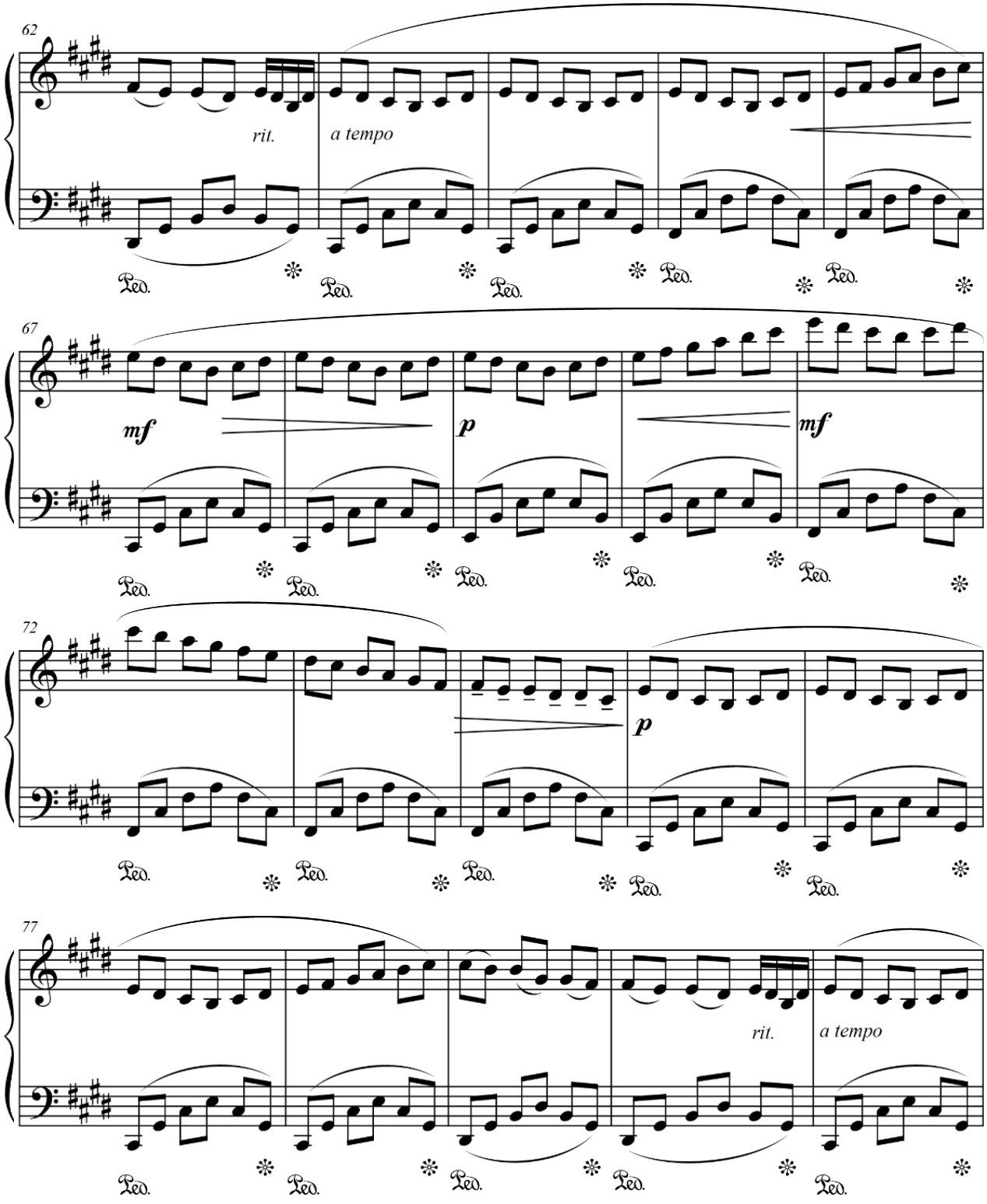

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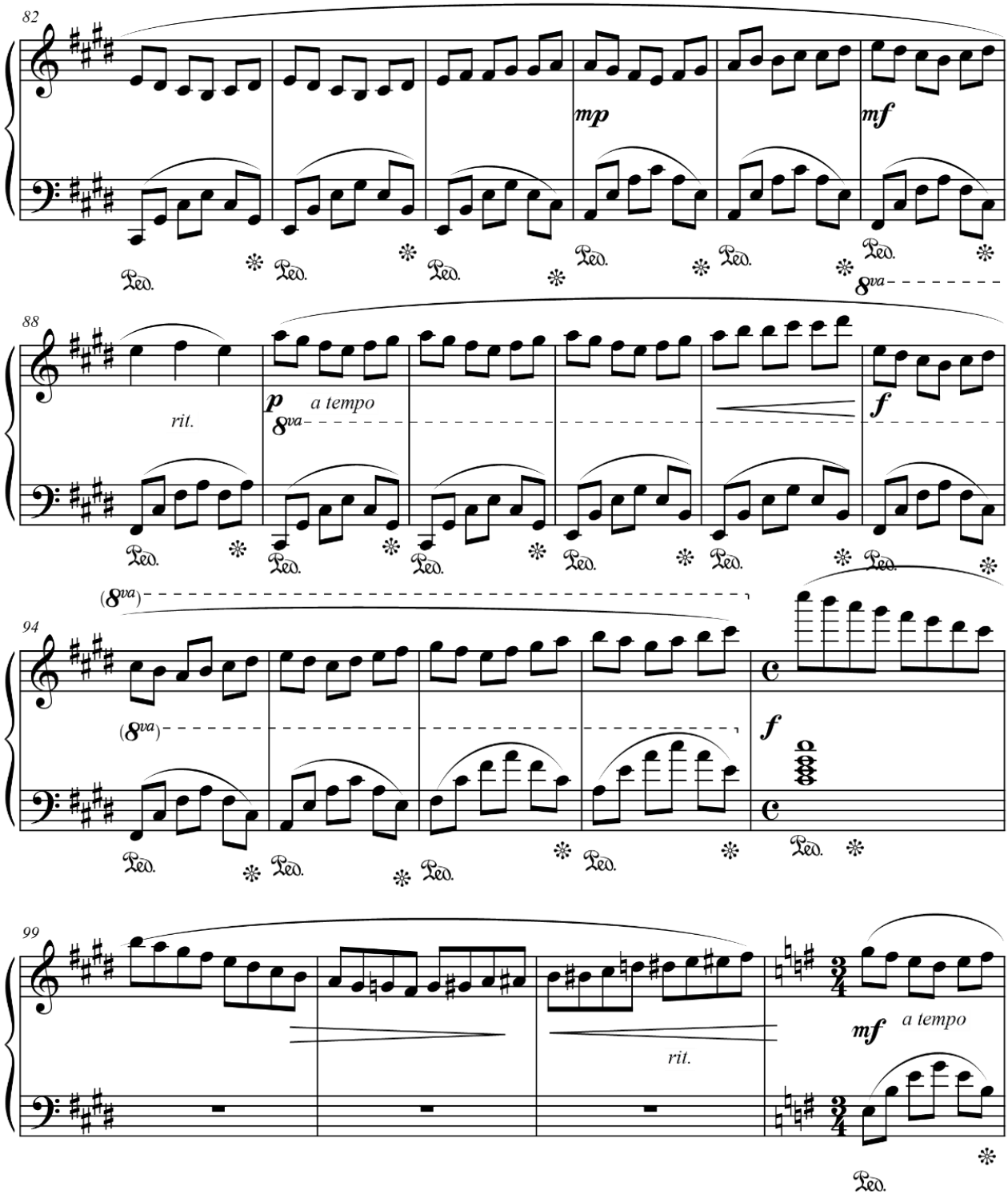

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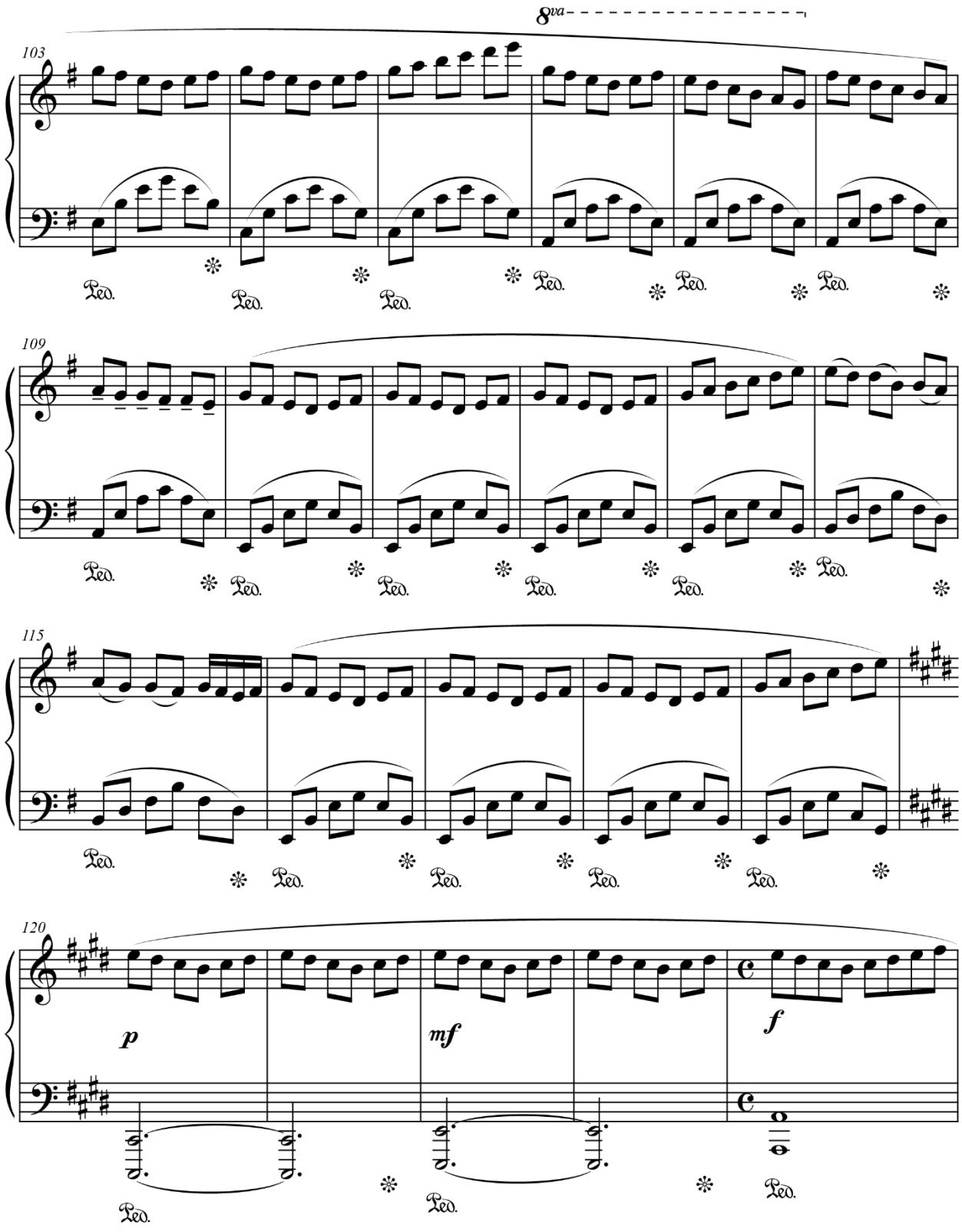

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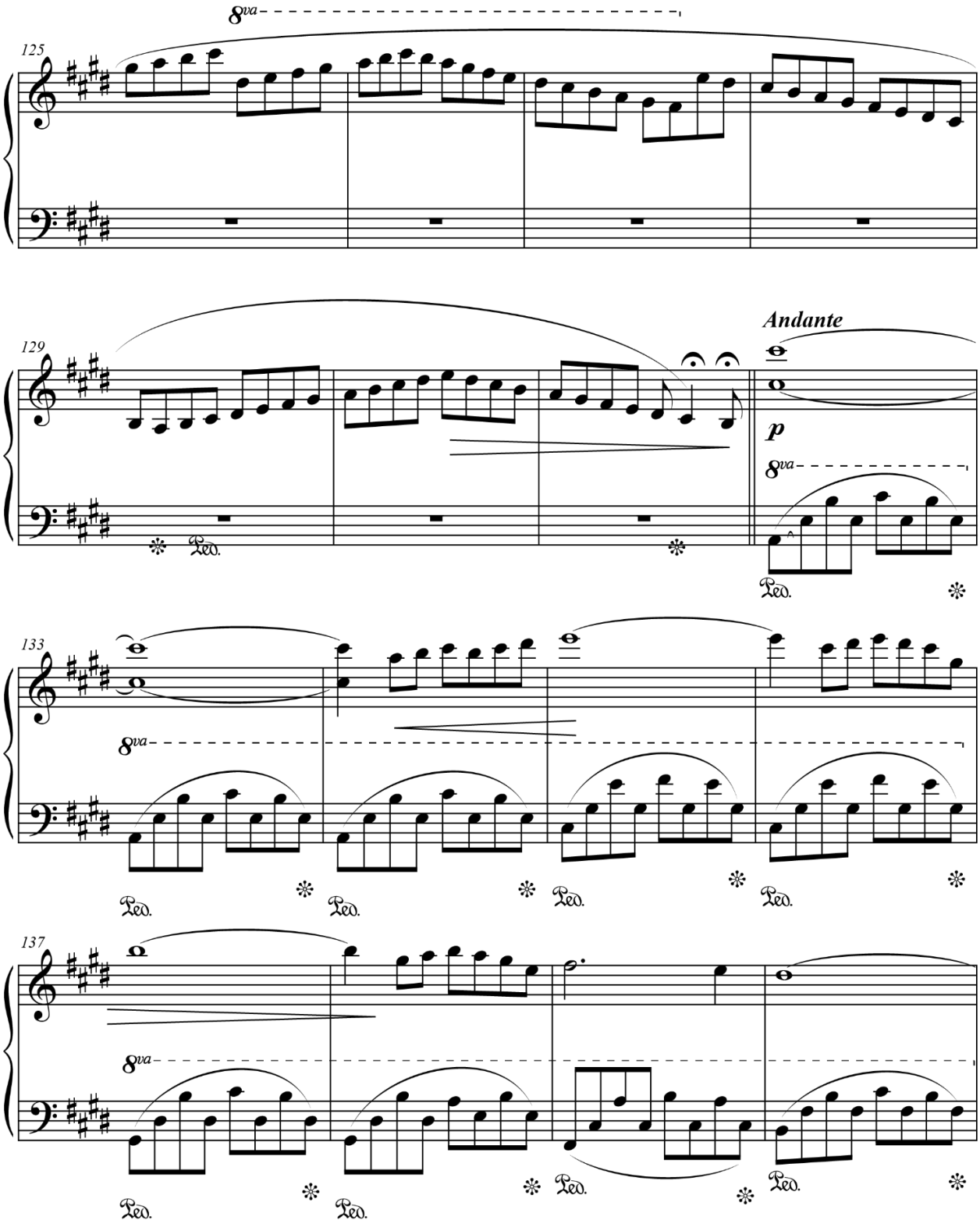

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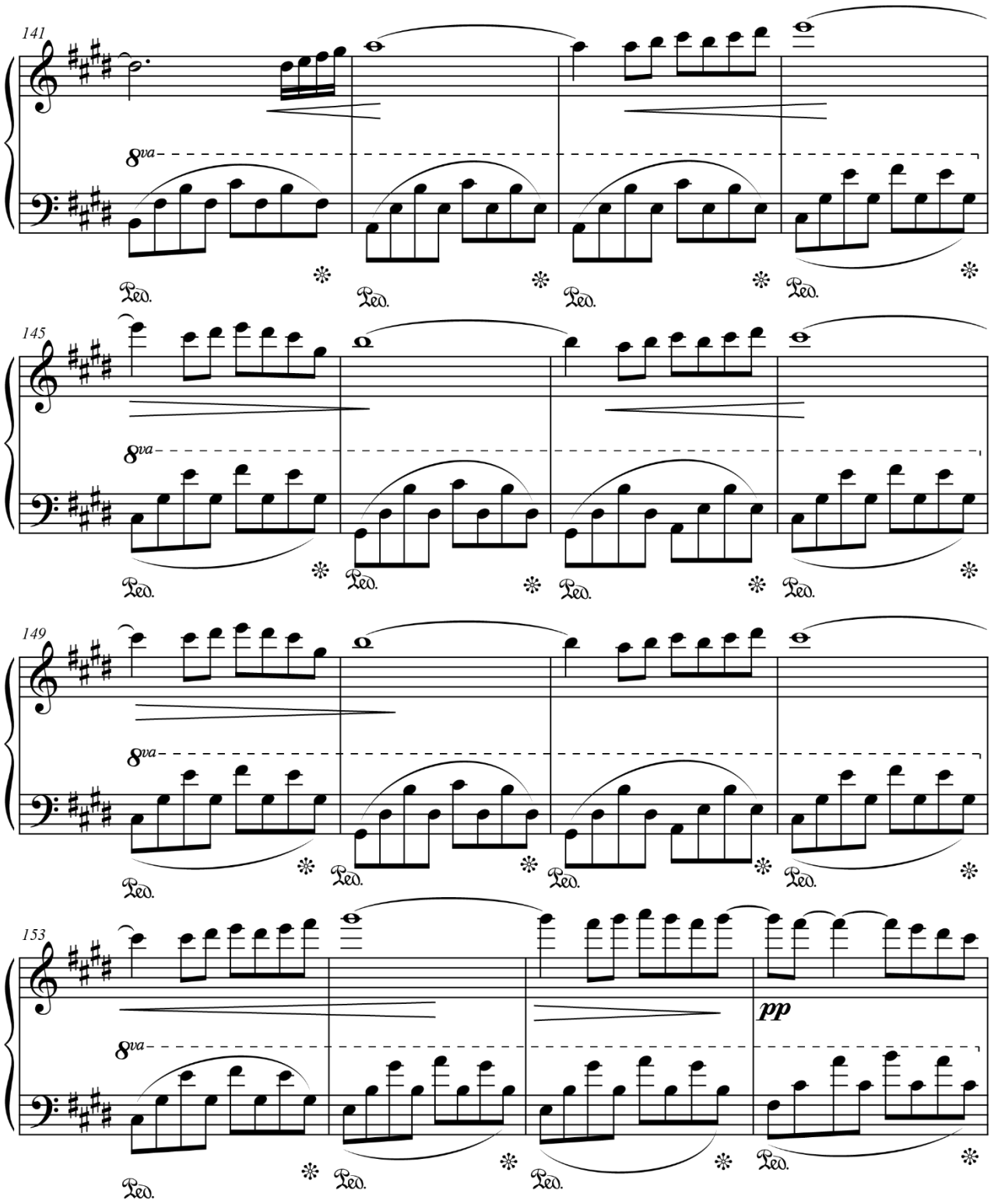

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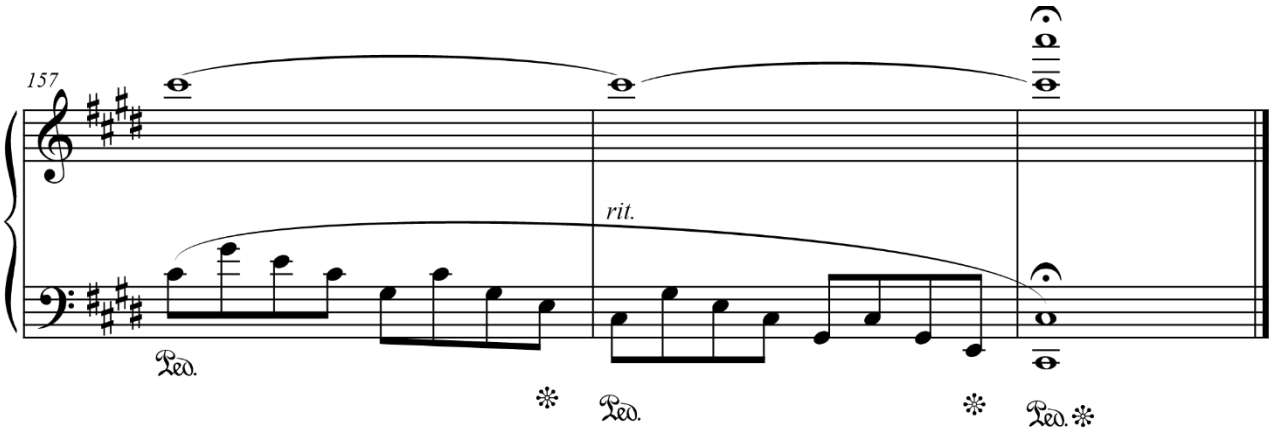

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TO
TORTURE
TORTURE
TO
WALTZ
WALTZ
TO
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TO
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WALTZ
TO
TORTURE

The heart sings
And in its pain
There can be nothing more than hope,
Torture that cries for truth,
Torture that longs for peace...

Fire that extinguishes me with no mercy
And with cruelty and pain,
Destroys my heart,
And my feelings die.

Waltz to Torture is an apologia for pain; it is the musical description of the previous text. The composition is written for alto saxophone and piano in Dm key signature; the time signatures are 3/4, 6/8 and 4/4, and it has homophonic texture; in some sections, it has free forms (ABA'). This waltz is characterized by rubato, which is used as a means of expression throughout almost the entire piece, and by overlapping melodies. Section A, *Lento Misterioso*, has an introduction that is divided into two parts: the first one, mm. 1 – 11, which takes into account the superstructure of the chord, and it is set as follows: iv with augmented 5th, im7, ii diminished with augmented 4th, im with 4th, im, im7, V, ii half-diminished 7th and im.

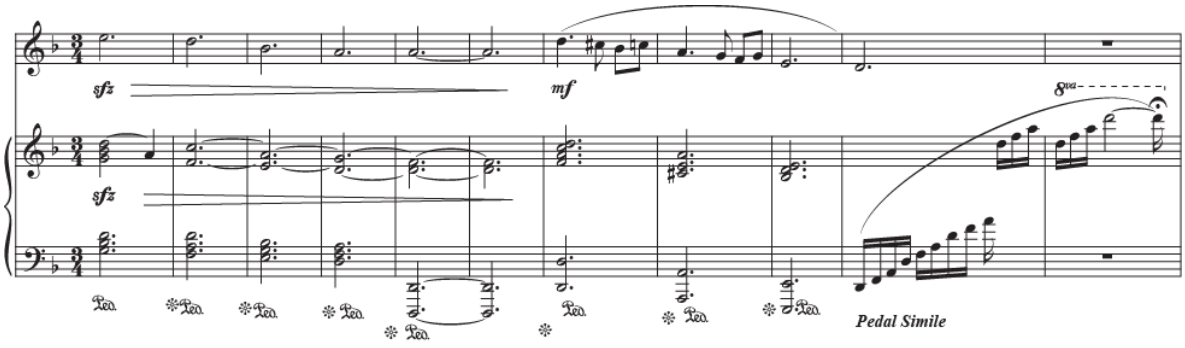


Figure 10.

In the second part of the introduction, mm 12 to 18, we can find the following characteristics: mm 12 and 13: chromatic movement from octave to octave on the tonic and dominant functions, in the descending scale; measure 14: ascending melody on triad ii half-diminished 7th, which ends with the second beat of measure 15 with chord and suspended cadence of the dominant and stretches up to measure 18.

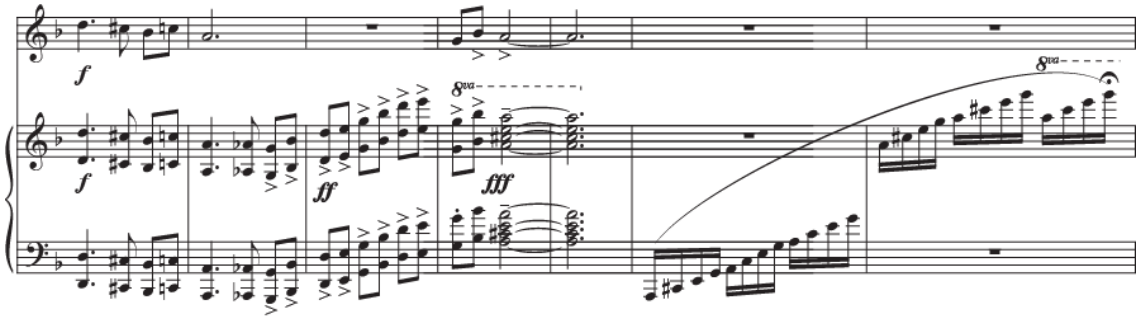


Figure 11.

From measure 19 on, the melody played by the alto saxophone starts while the piano accompanies it with these harmonic functions: im – VII – im, simple cadence. Section mm. 29 – 39 showcases a saxophone solo that serves as interlude for the central part of the composition, which occurs between mm. 40 – 63. At this point, both instruments play independent melodies that work for the same harmony.

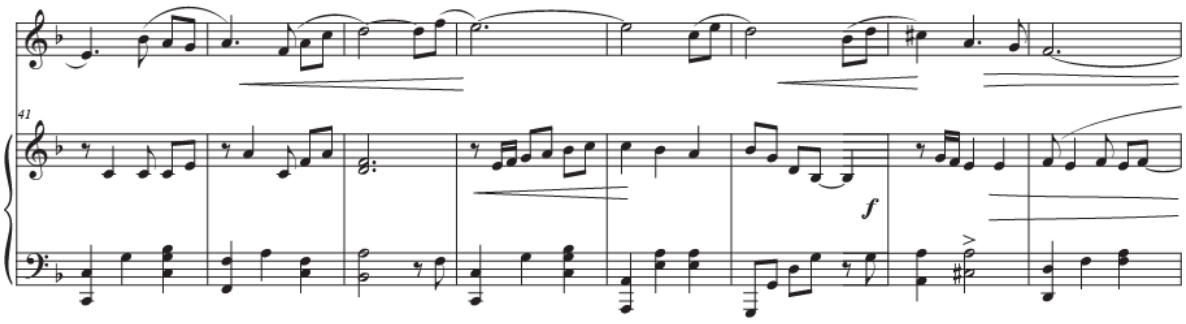


Figure 12.

Section A stretches up to measure 69, with a hold, with harmonic function im.

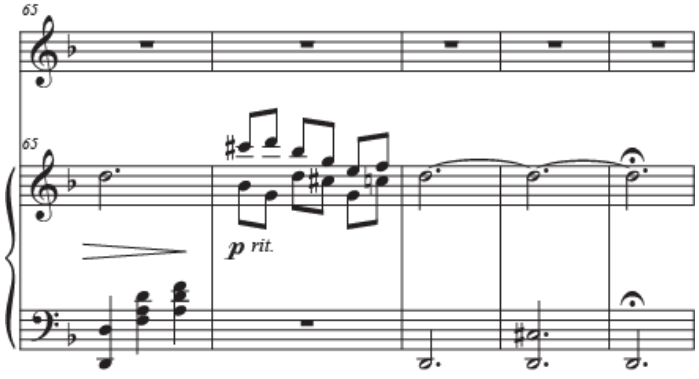


Figure 13.

Section B, *Allegro*, contrasts with A, not only for its increased tempo, but also for the changes of time signature, which goes from 3/4 to 6/8. Section B consists of a movement based on minor scales and uses sixteenth notes in a sequence; and seven measures that at the end are picked by the saxophone to accompany the main melody played by the right hand on the piano. B has forty measures which are distributed as follows: mm. 70 –98, sequence of fourths with minor scales starting in Am and ending in Gm.

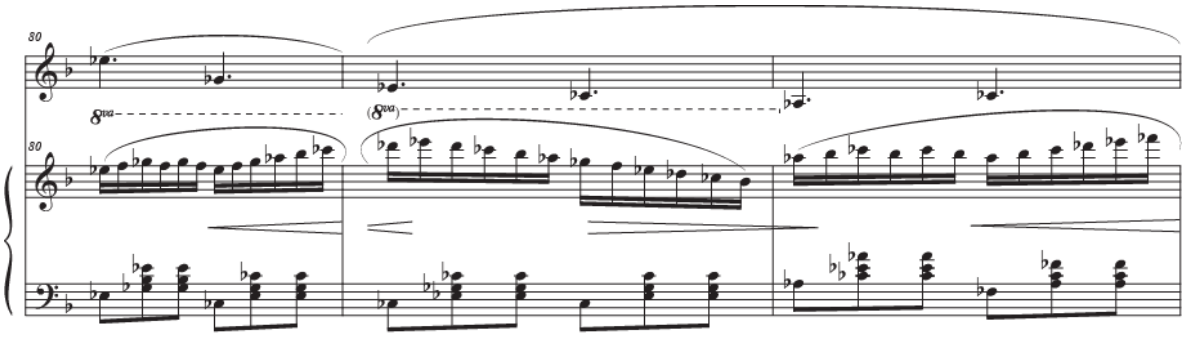


Figure 14.

At measure 99, we find a bridge where the piano plays ascending melodies on triads V7 – im7 and V/V up to measure 101.

From measure 102 on, the piano contrasts with a descending melody on the chromatic scale and there is a change in up to m. 105

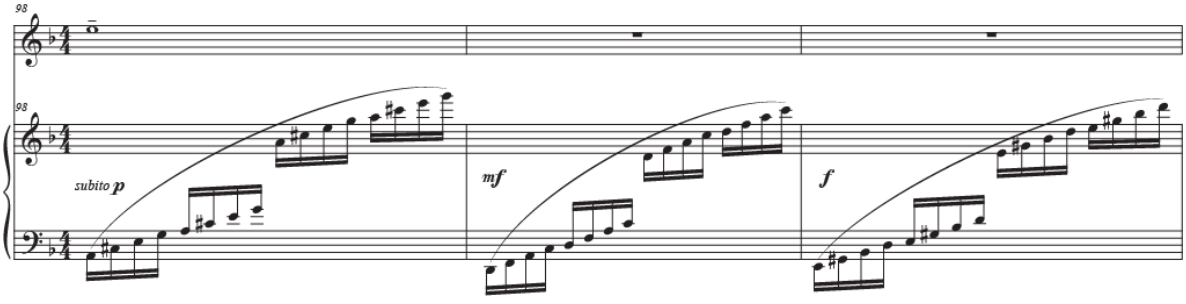


Figure 15

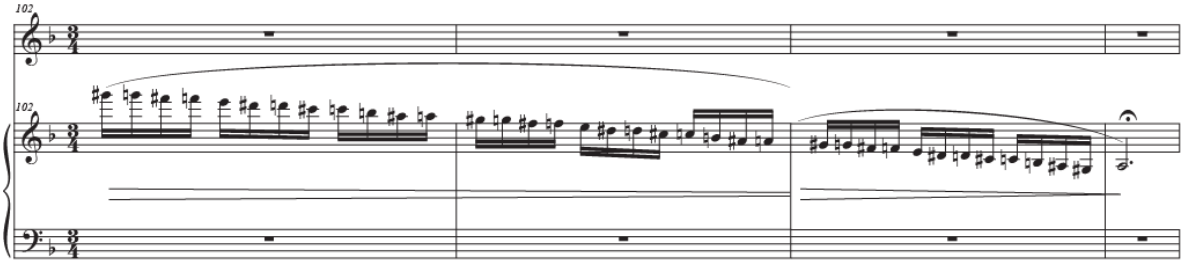


Figure 16.

Between mm. 106 – 118, A is partially replayed in *Andante*; the saxophone plays the melody while supported by the harmony produced by the piano. This is a very emotional and intimate section. Due to its legato and slow-moving voices, this section resembles the music written for the organ.

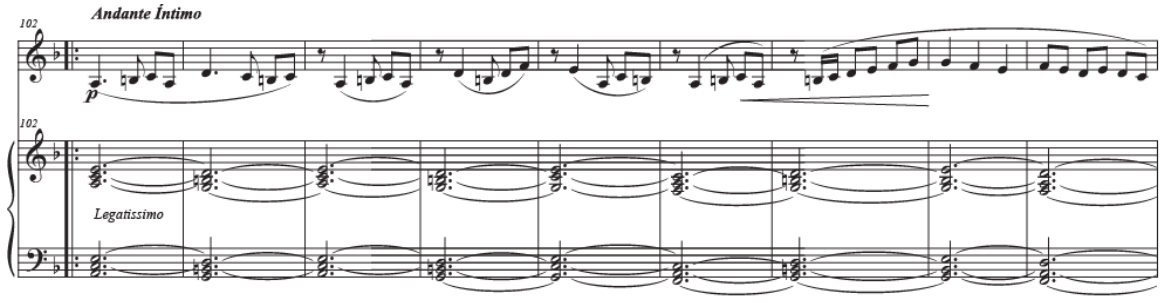


Figure 17.

Waltz to Torture ends with a one-octave ascending chromatic scale played on the piano, which stresses the dominant, and ends with a Picardy third V7/V, V, I.

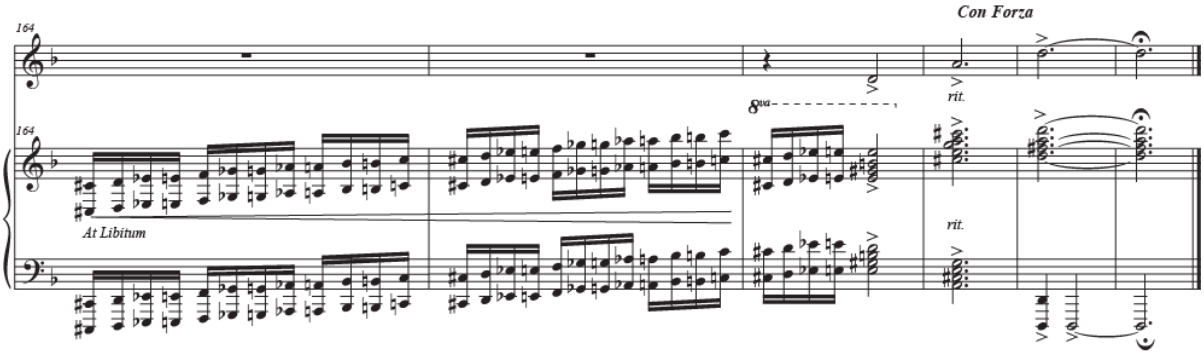
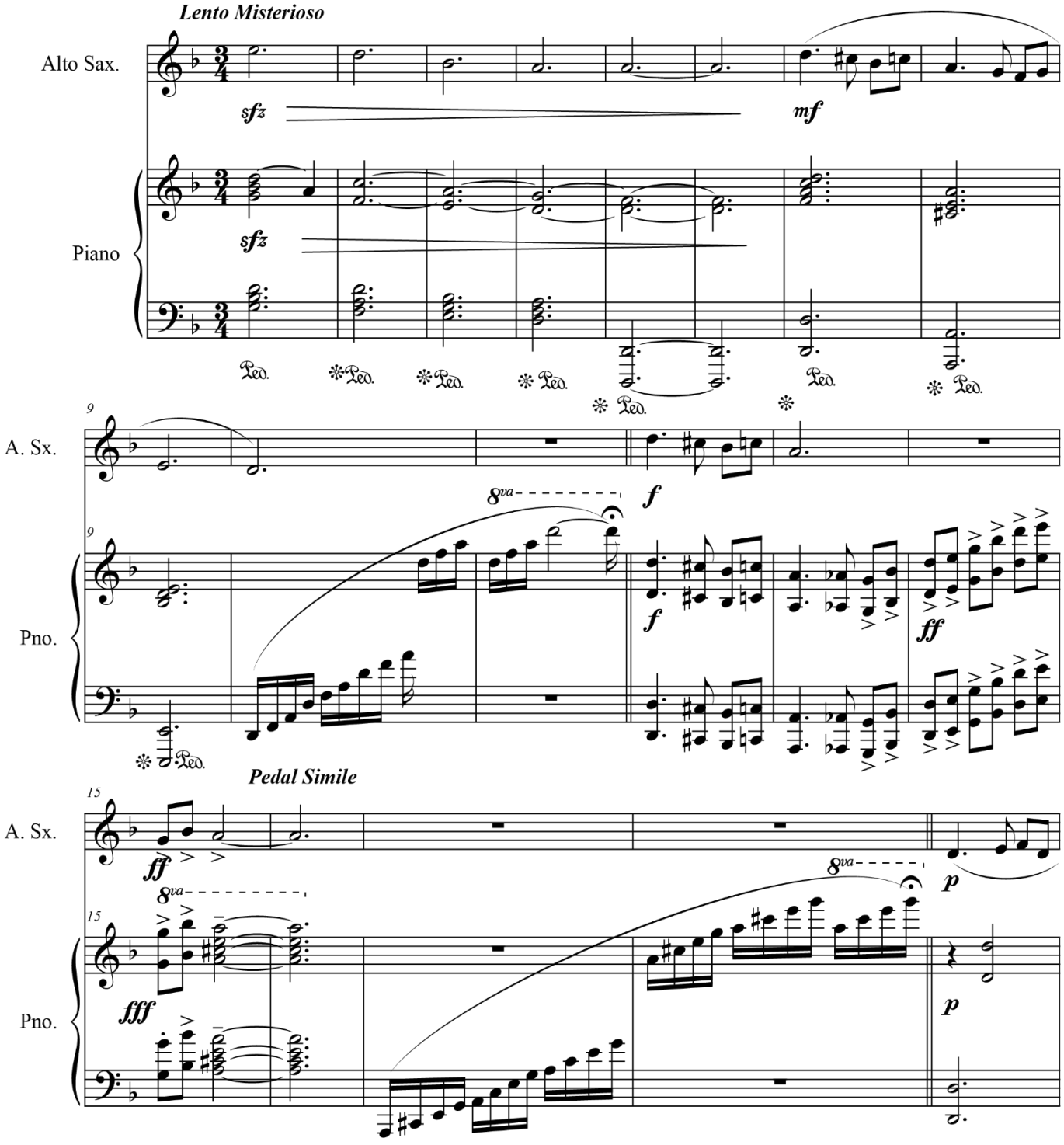


Figure 18.

Waltz to Torture



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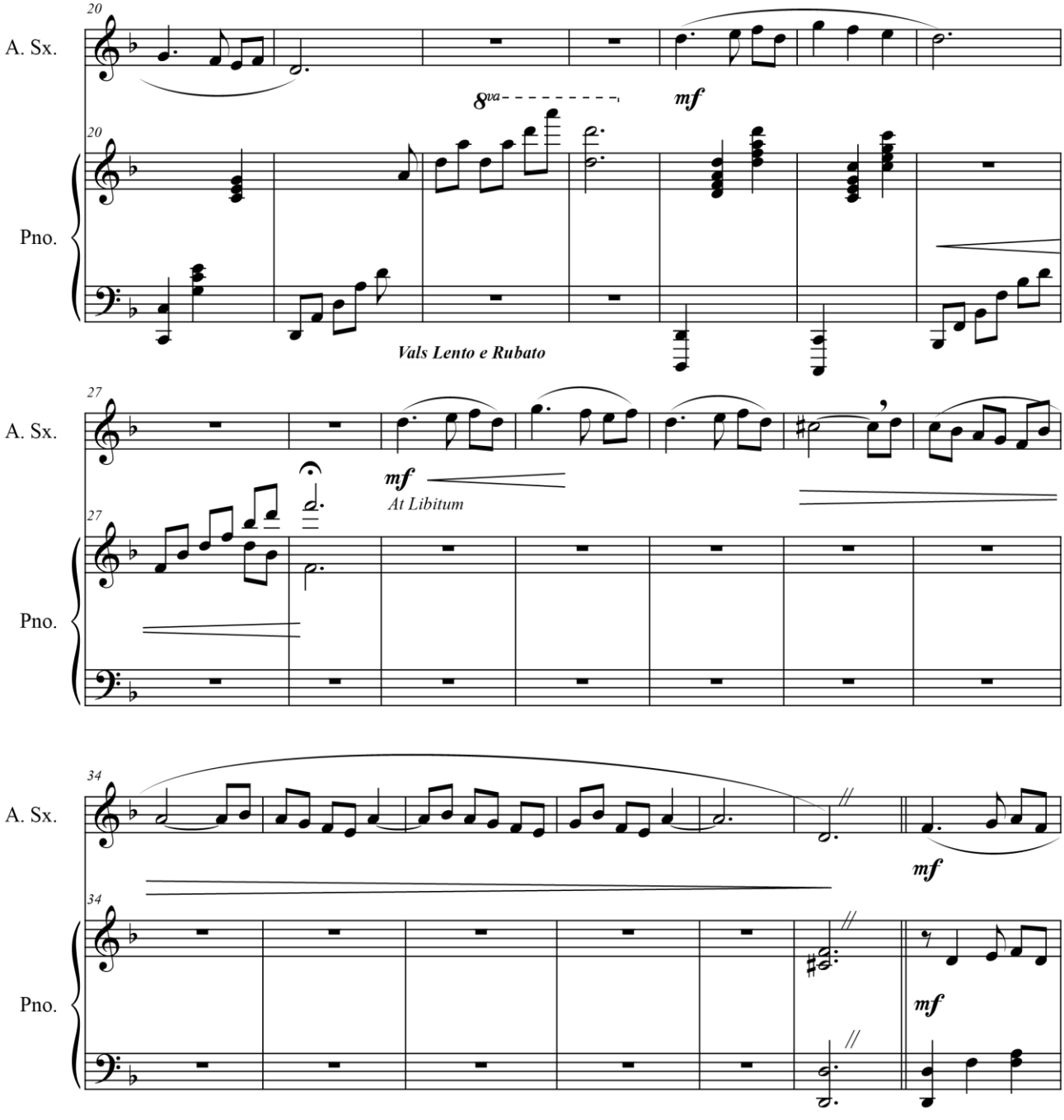

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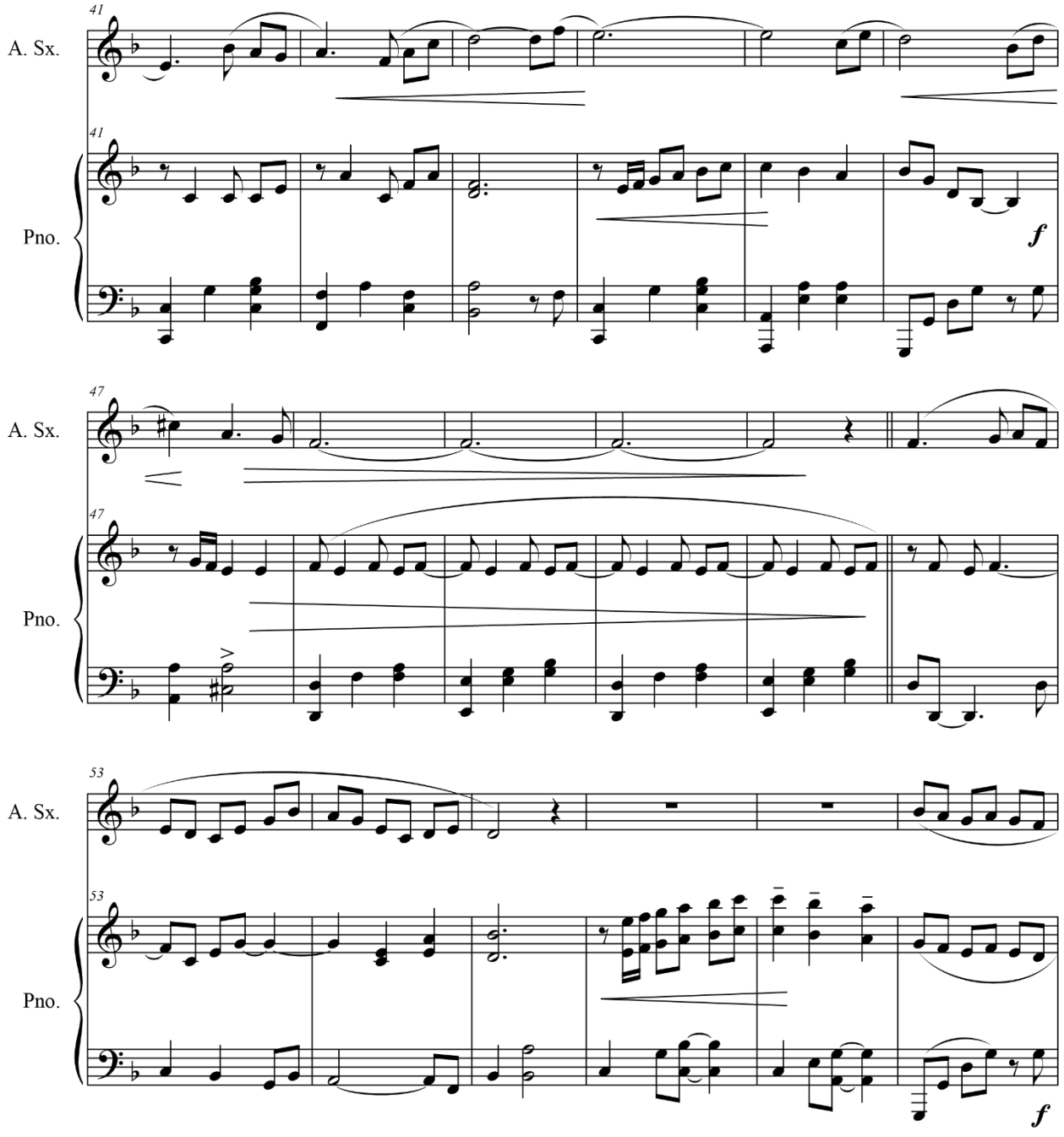

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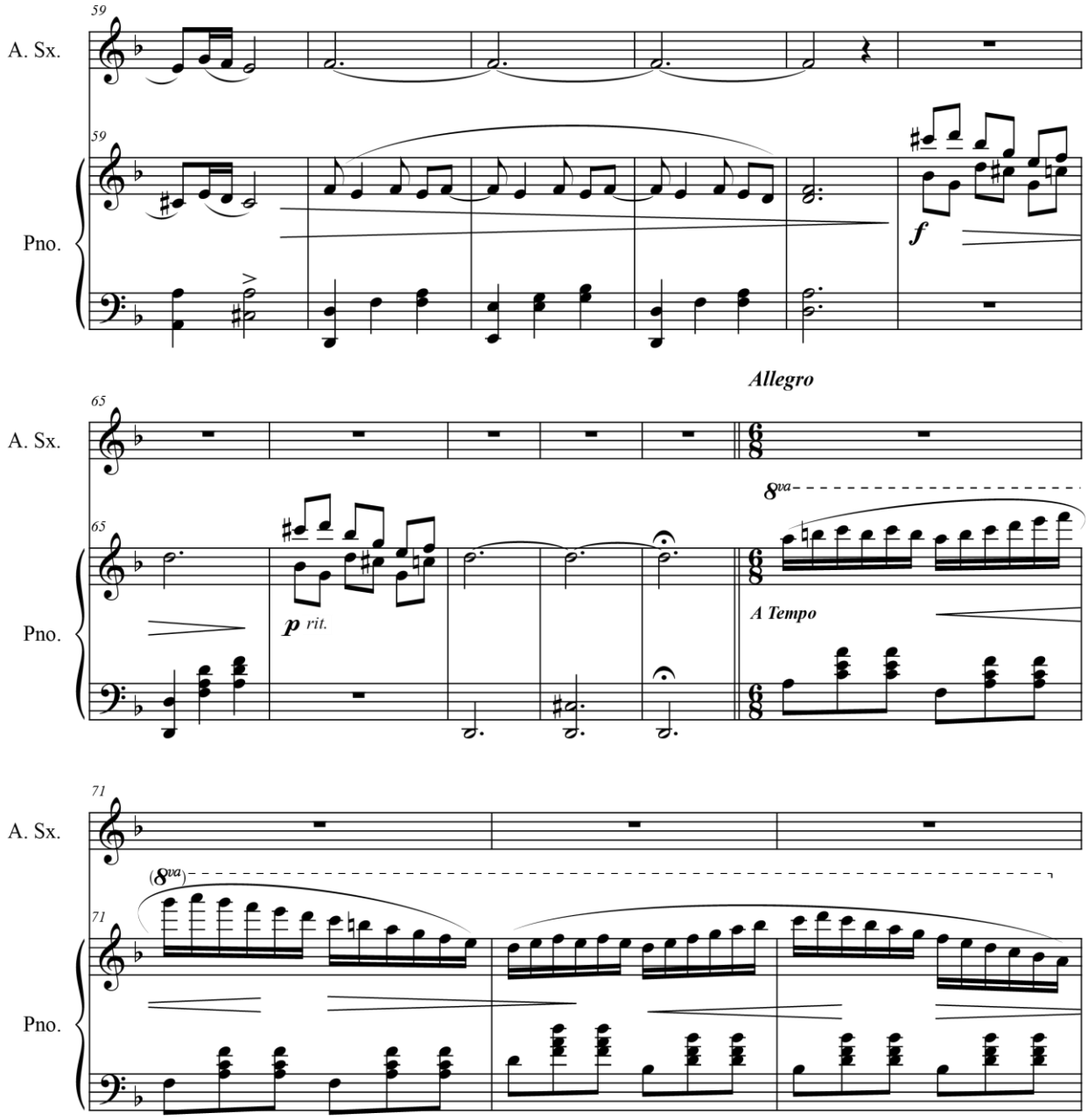

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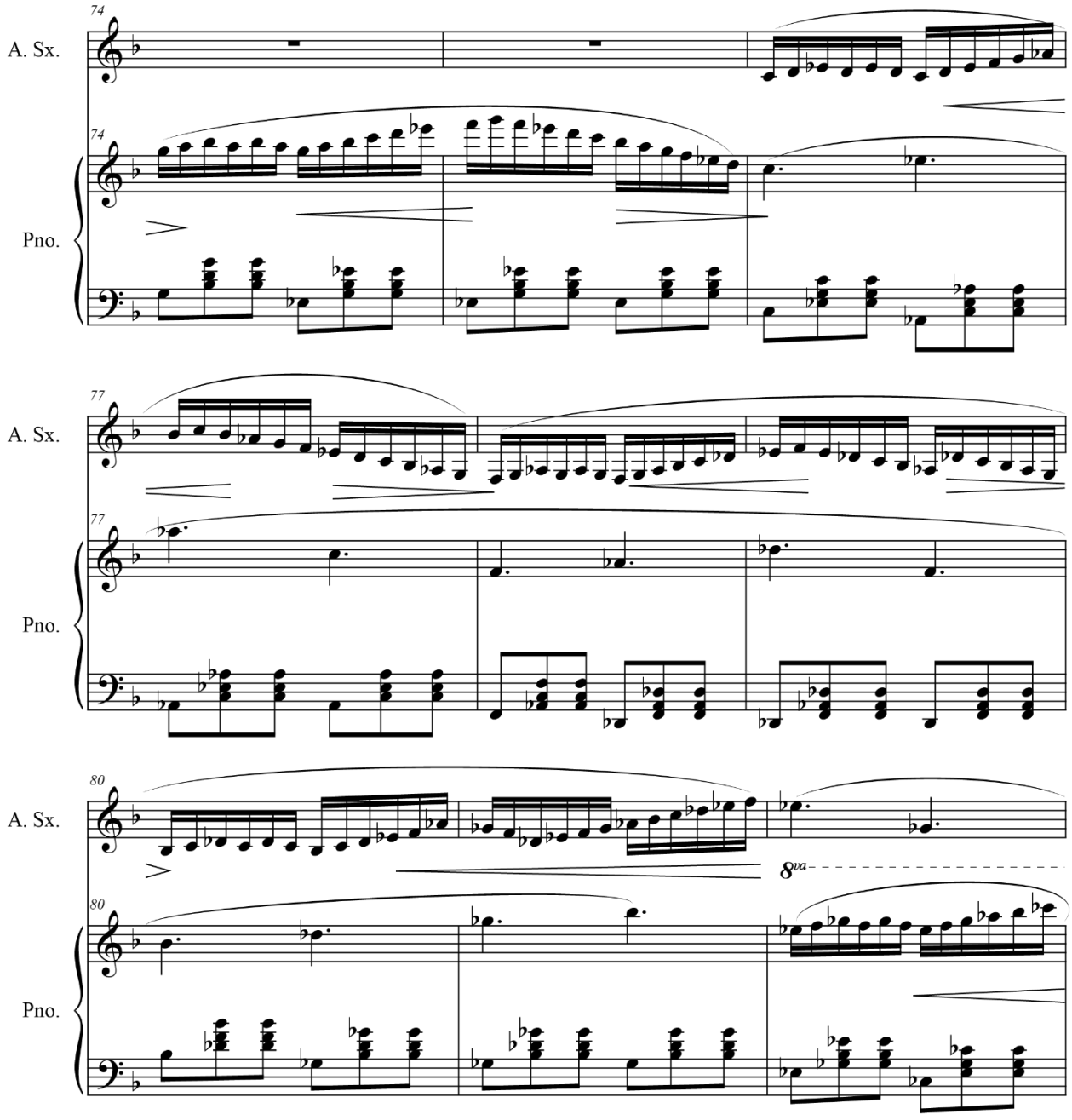

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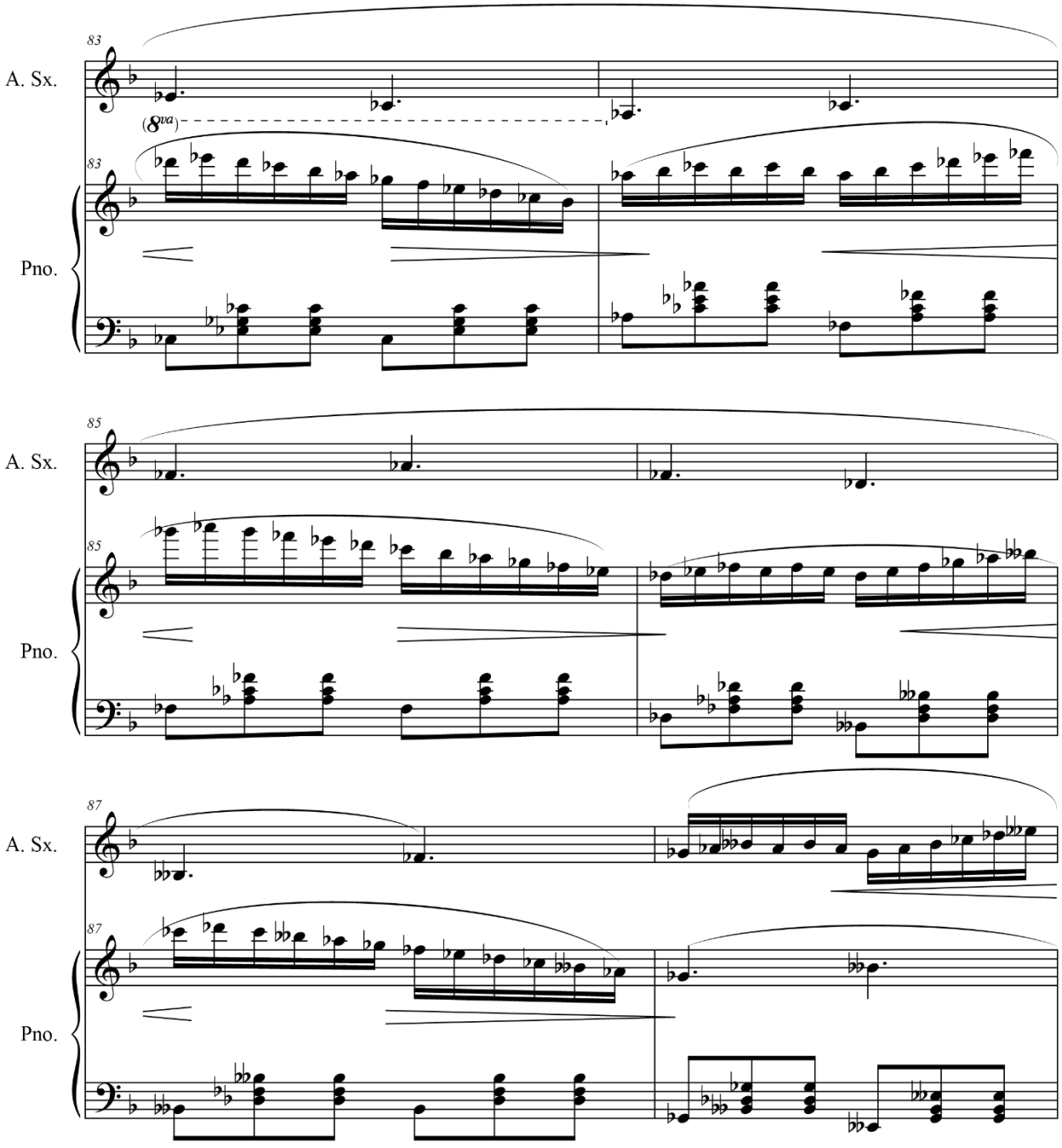

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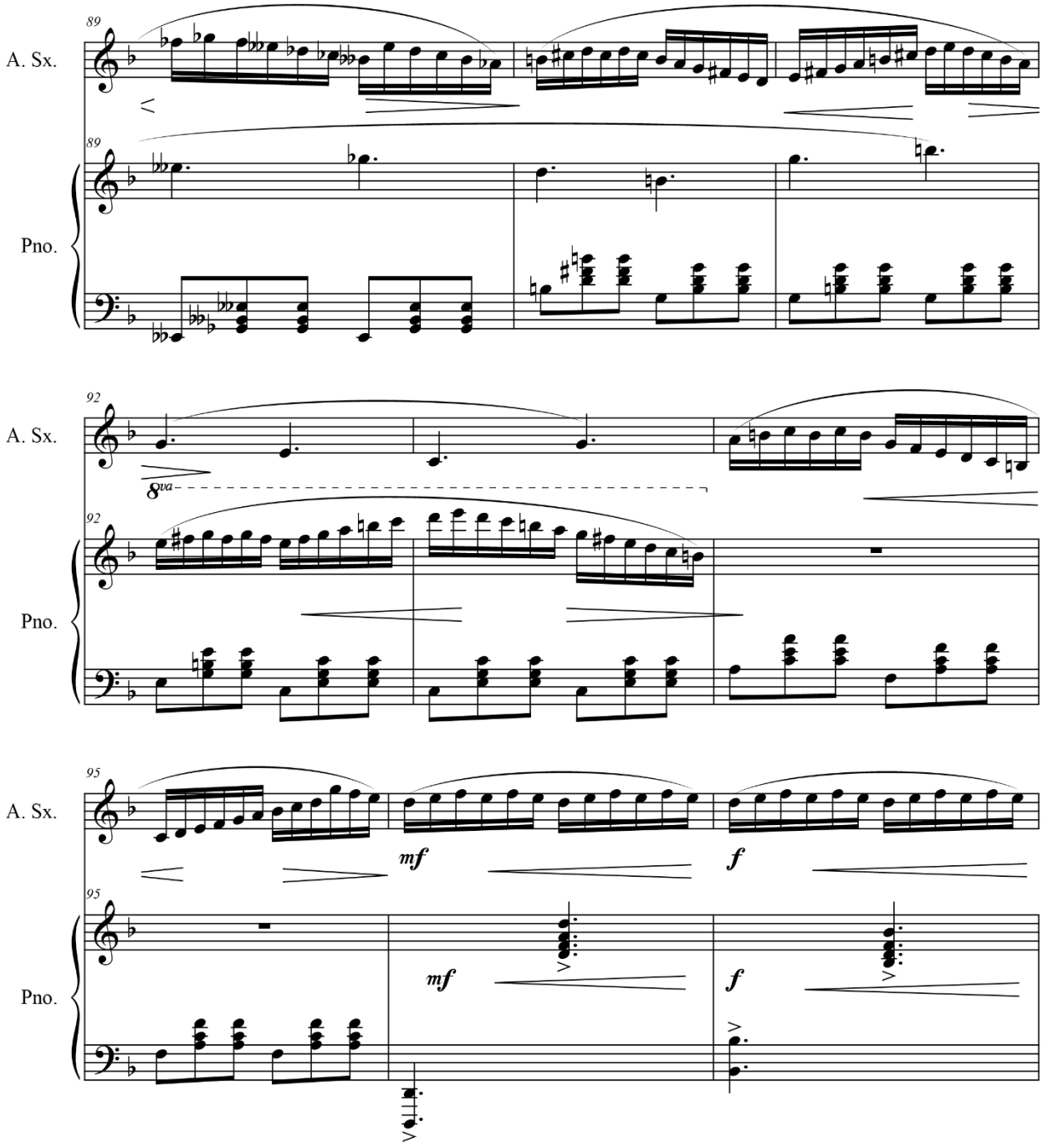

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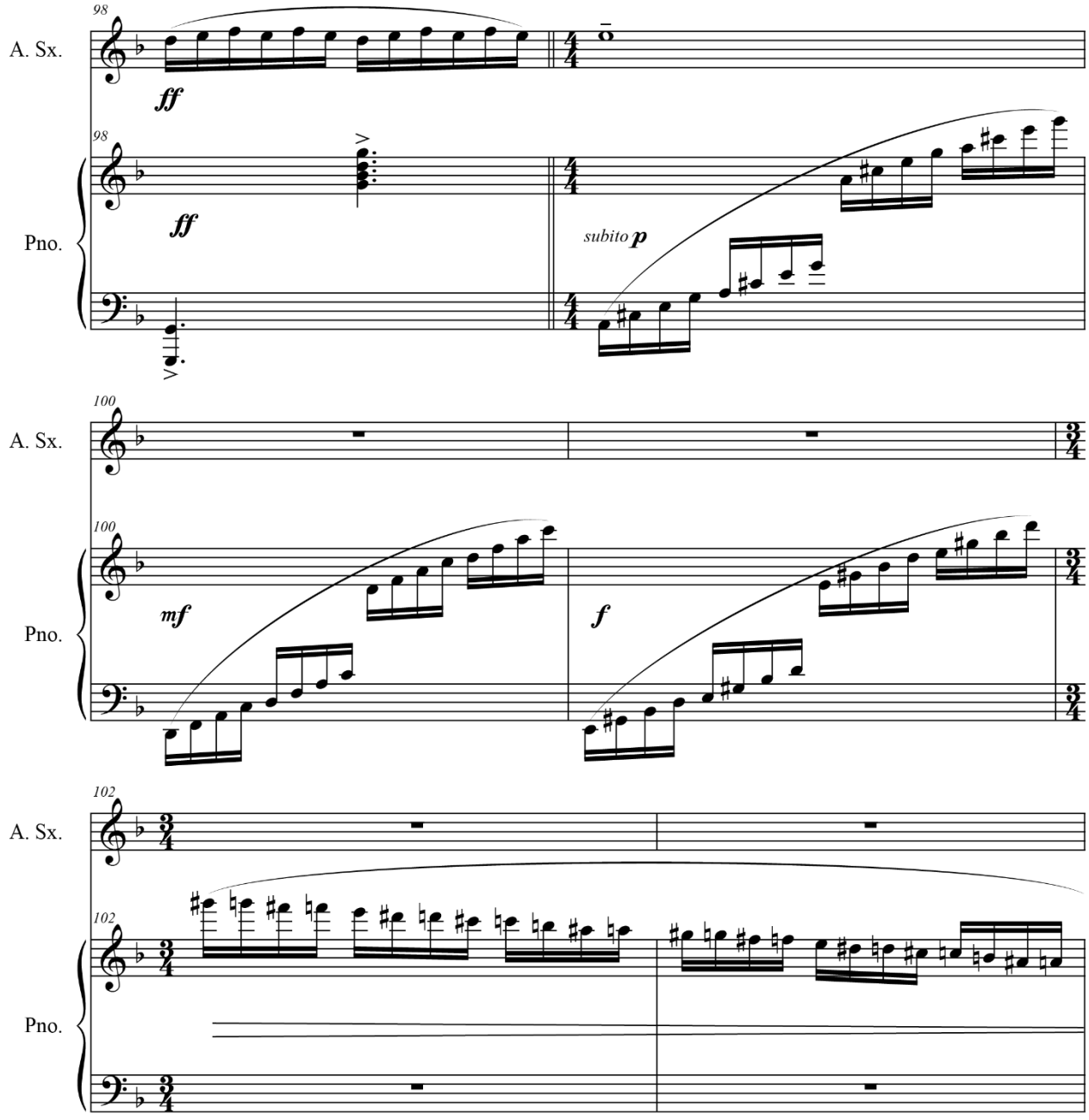

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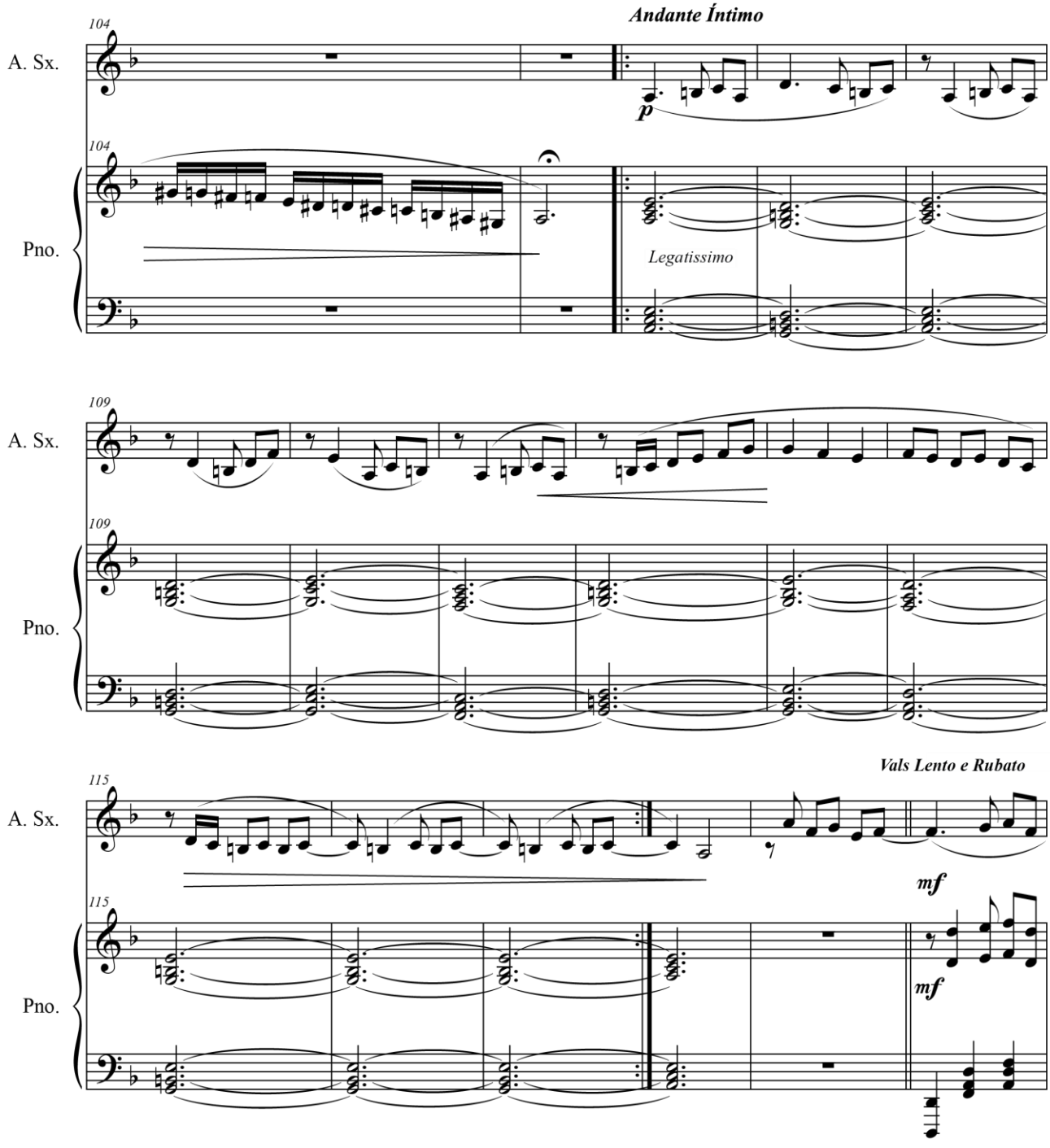

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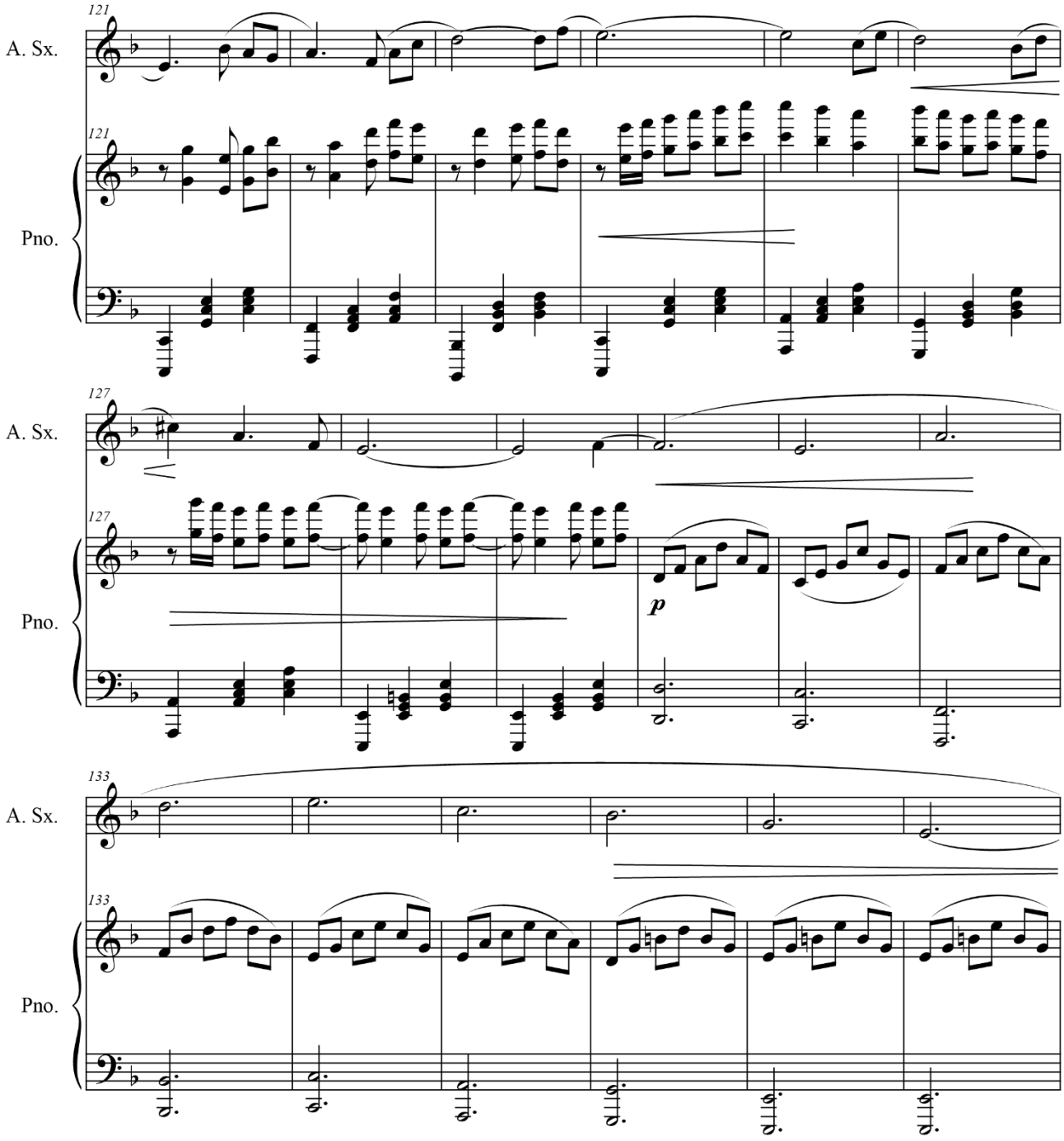

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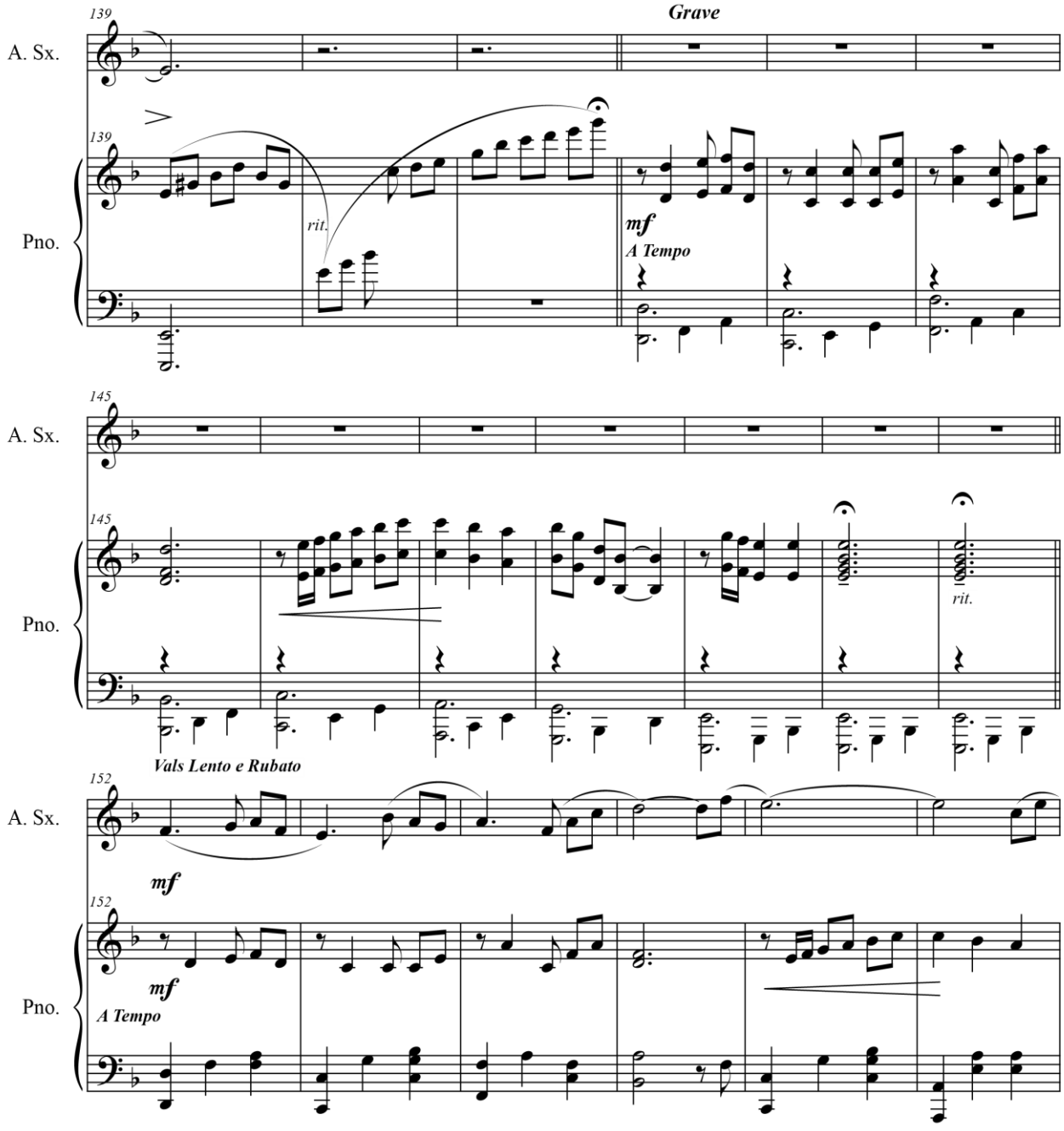

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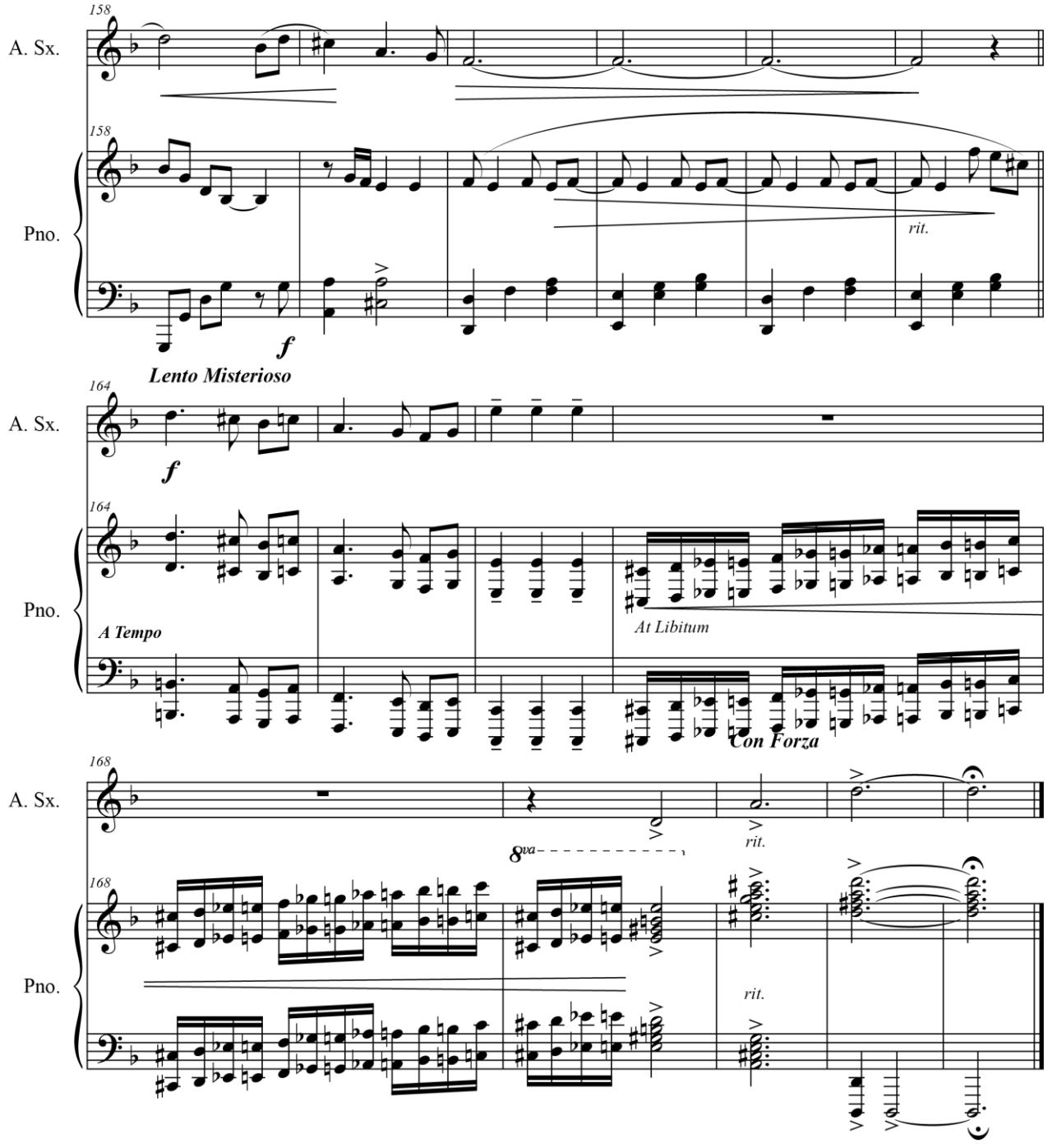

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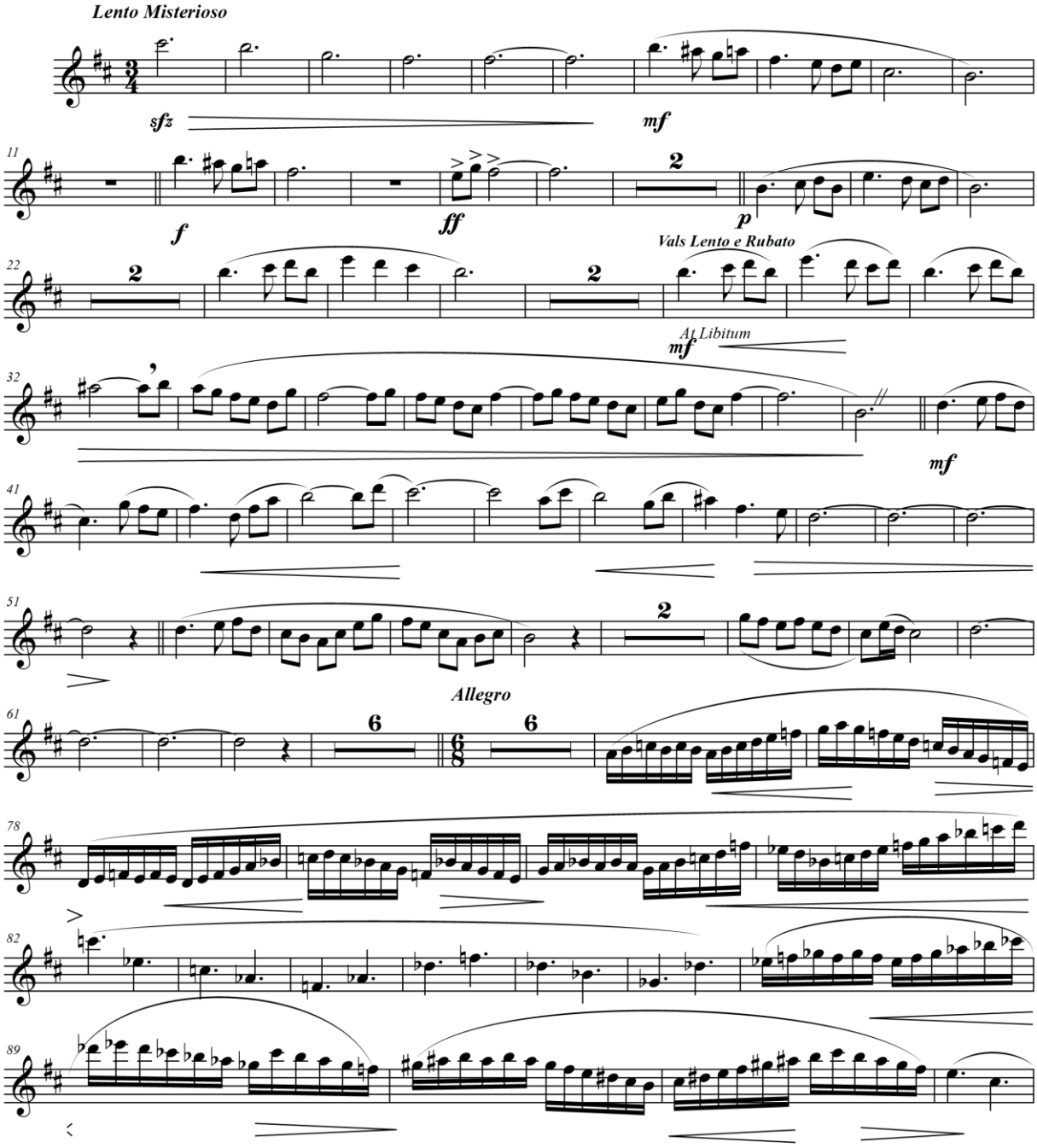
Waltz to Torture

Alto Saxophone

Diego Palacios Dávila
Revised by: Ángelo Dávila



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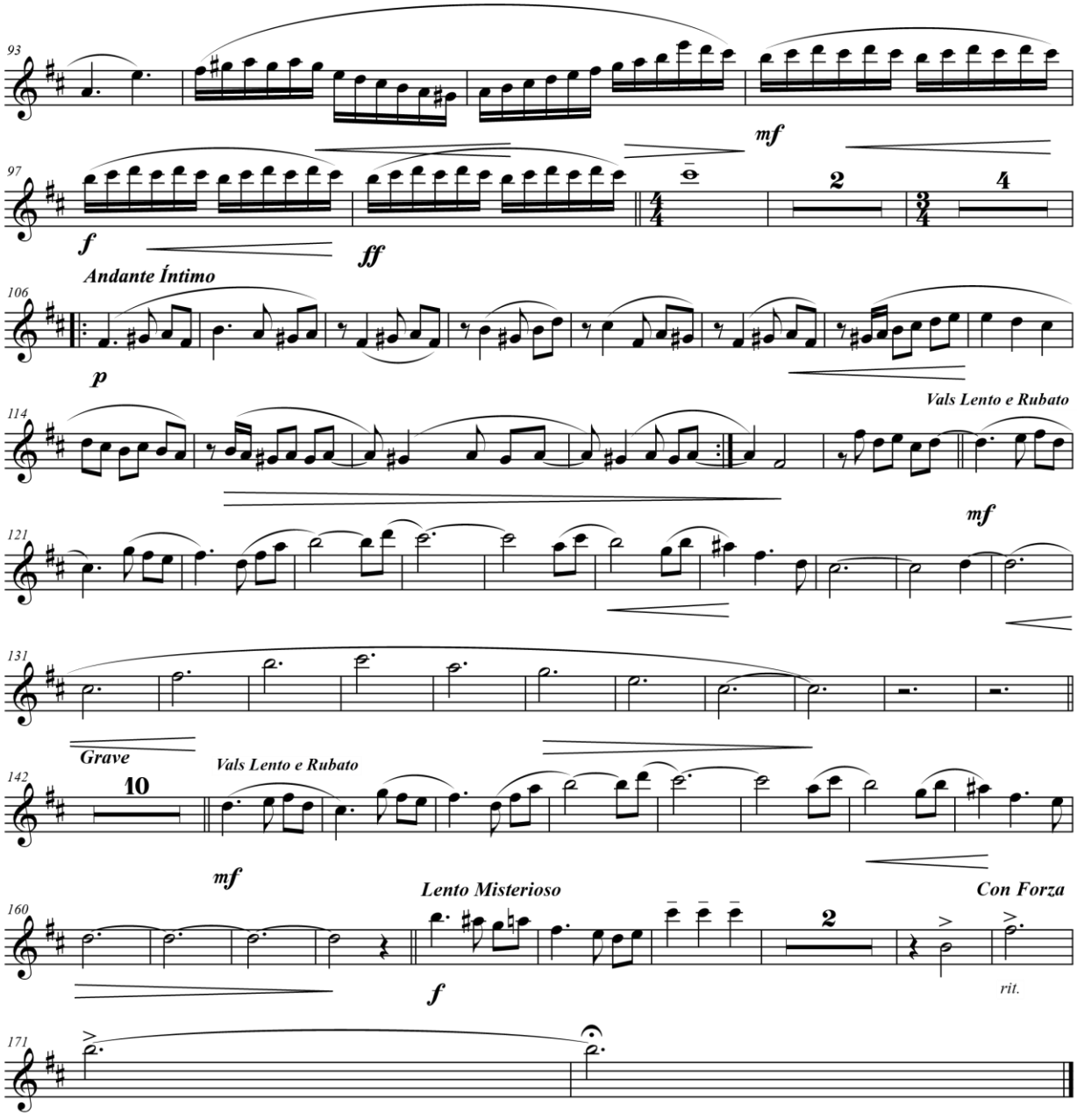

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THE GOBLIN'S GOBLIN´S RELIC

RELIC THE GOBLIN´S

GOBLIN´S RELIC THE GOBLIN´S RELIC THE GOBLIN´S

At the heart of the largest and lushest forest that has ever existed,

full of robust trees that almost reach up the sky,

flowers of all colors, bindweed, and endless paths, with

numerous magical creatures, all the ones you can imagine, lived a small-sized goblin
who wore a giant hat with a special weave

that overwhelmed his small and fragile frame.

He lived in one of the trees that stood in that place;

He was almost 120 years old and was a prisoner of his own solitude; the tree was

His most precious place although there, he remained full of sorrow and pain because
He could never become friends with the creatures that lived there... they feared him.

One autumn day, a muse got lost in the forest.

She was a beautiful woman, with fair skin, black hair

and big green eyes that highlighted her perfection; with her smile,
she made everything she encountered blossom.

Seeing her beauty, the goblin climbed down the tree and stood before her
as if he were enchanted.
He offered her anything she wanted in exchange for a kiss

The muse looked at him straight in the eyes; she stretched her arms

and grabbed the goblin´s; she replied: I accept "little man." I want to be your most precious treasure,
and I want you to be willing to care for me and protect me
because I am alone and helpless; I have run away from home.

.

The goblin thought about the muse´s answer for a short while.
Then delightedly but fearfully he accepted as he had never taken
care of anyone but himself for his entire life.
The deal was made, and muse kissed him on the cheek.
Immediately, as if it were magic, the goblin´s suffering disappeared.
After that day, the muse and the goblin started living together.
Weeks and weeks went by, and the goblin cared for his relic... he was happy.
... but muses are at the service of gods,
condemned to sing for them during their entire mortal life.
this particular muse did not follow this order, and the
fury of the gods fell on her and killed her.

The goblin had never been that sad; loneliness was more
cruel than when he lived by himself; happiness had vanished from his home and his life;
he begged the gods to kill him too, but they did not accept, telling him that
he was to blame for everything, and he was doomed to live in complete isolation
until the end of time.

The tale above is musically represented in two versions included in this book: one for piano solo, and one for trio: transverse flute, cello, and piano.

The Goblin´s Relic is a piece written in the Em key, with key signatures 3/4, 4/4, 6/8 and homophonic texture. The piece is based on a tonal and modal harmonic context; it consists of three independent sections ABCd, where "d" is the coda.

Section A, *Marcha Lenta*, describes the forest and all its features mentioned in the tale; it also refers to the goblin and his life up until he sees the muse. This section has fifteen measures mm. 1 – 15, starting with a diminished VII arpeggio with a fourth and without a fifth that plays the role of a dominant, introducing the upcoming melody. A has 3/4 and 4/4 time signatures.

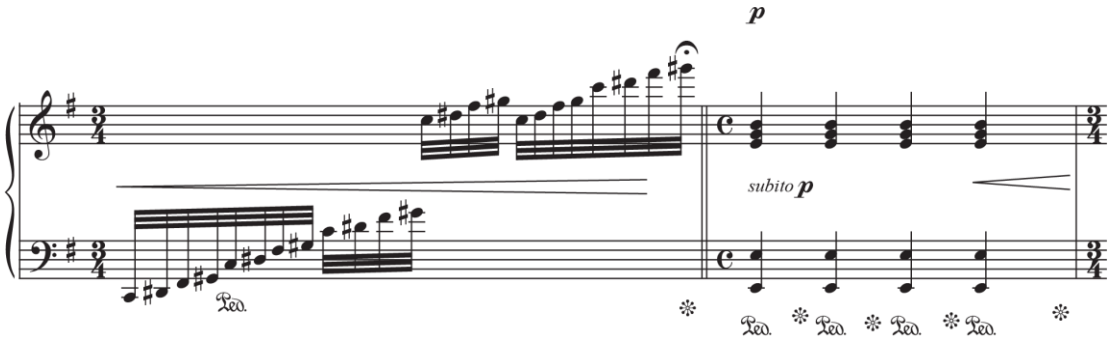

Figure 19.

The harmonic functions of the antecedent period in order of are: im, ivm, VII7, III, vm and VII. The consequent period keeps the melody of the antecedent period, but it is written in eighth note triplets, with harmony im, ivm, V7 as dominant of III, III, ending in a modal passage with a fourth chord on C-sharp that comes from the Dorian mode followed by F major, which comes from the Phrygian mode. A ends in suspended cadence (i – VII), intending to resemble the feeling of confusion the goblin experiences when he sees the muse go past his home.

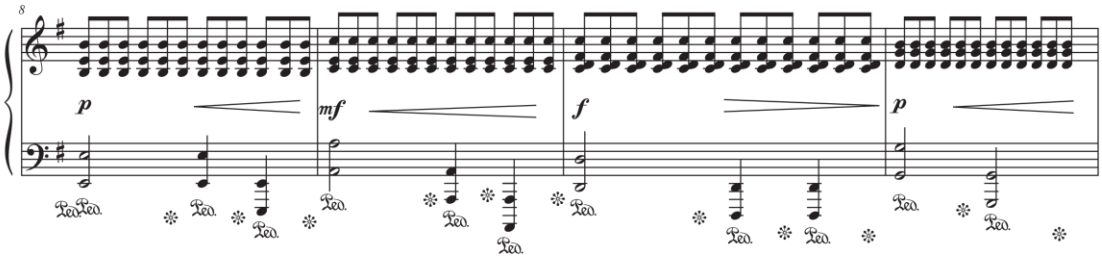

Figure 20.

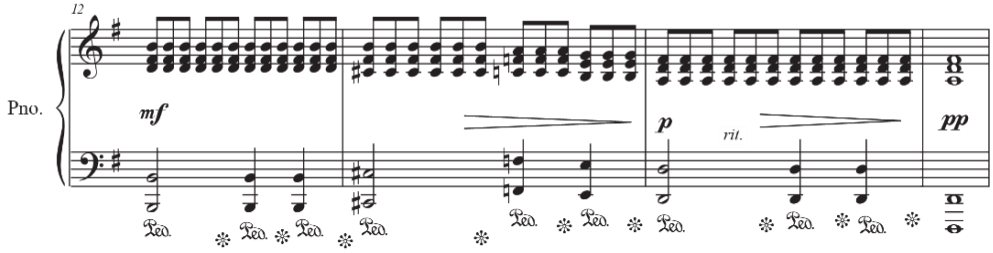

Figure 21.

Section B, *Notturno Andante*, written in 6/8 (e= 110), represents the encounter between both beings, their dialogue, their "agreement", and their living together. The melody is performed by the right hand while the left hand keeps the harmony by playing 16th note arpeggios. This is a section with thirty-eight measures.

The antecedent phrase, mm. 16 – 19, features the central theme of the section with the following harmonic functions: im – VI – iim – im (plagal cadence); and the consequent phrase, mm. 20 – 24, with these: VI – ivm – im – VI (broken cadence).

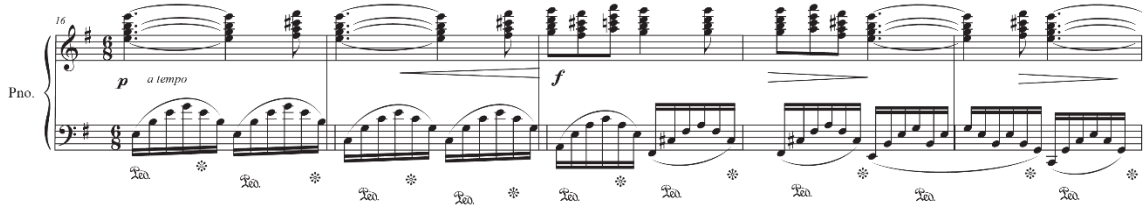

Figure 22.

Section B is characterized by several changes in terms of harmony (passing modulation); the first one occurs at measure thirty-five in Gm, developing the central described previously.

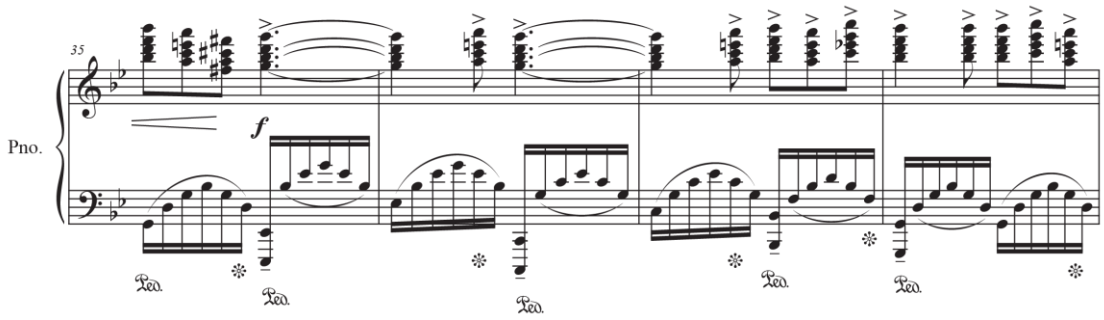

Figure 23.

At measure forty-three, the second passing modulation takes place by means of chromatism in Eb, picking up the theme in B with a subtle melodic variation; This section ends in the relative minor of E flat, at measure fifty-four.

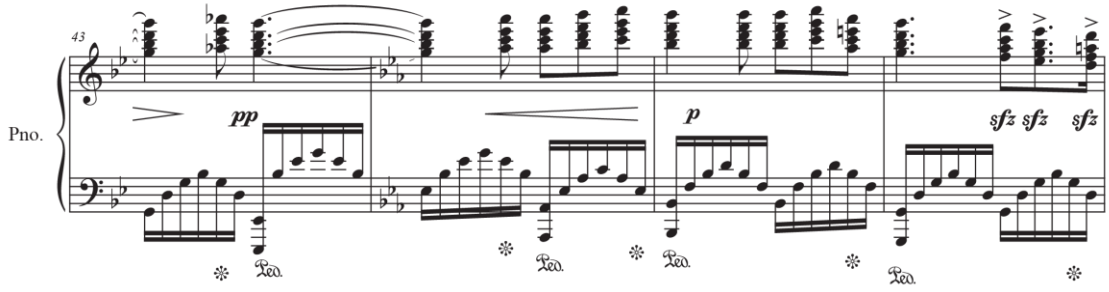

Figure 24.

Section C, *Moderato*, mm. 55 – 165, is written in 2/2 time signature, and it is characterized by having passing modulations, similar to the previous section, and by 16th note quintuplets that lead to the next section. It is a technical passage played with the right hand; at this point, we get closer to the tragedy of the story. Meanwhile, the left hand plays the melody with a rhythmic augmentation of the march with heavy notes. This section describes the tragic part of the tale; that is, when the muse is judged by the Gods, a fact that makes the goblin become depressed.

Section C starts in the harmonic region of Gm up to measure fifty-nine. Measures sixty and sixty-one are in Fm and Dm respectively. The main axis is found between mm. 67 – 76, where passing modulations also take place in Em, Am, Dm, Bm, A, F. Measure seventy goes back to Gm; the harmonic functions here are:

Gm, Fm and DM: it is with these functions that measure ninety starts a melody that stretches up to measure ninety-six. C stretches up to the first beat of measure one hundred and four, where an elision is present and introduces the codas.

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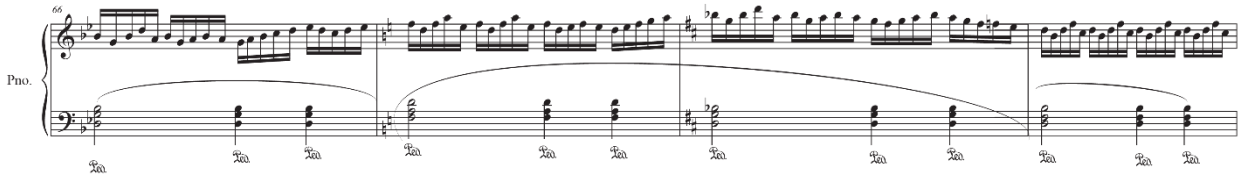


Figura 25.

The coda (d) describes the sadness of the goblin when he is doomed to eternal life, a punishment he received for becoming friends with the muse. Here, the central theme in B is picked up, and it is written in 6/8 and Bm. It consists of eleven measures and other chords; these are

Bm major 9 and minor 9, G with major 7, augmented 4, Em, and C major as modal chord. *The Goblin´s Relic* ends with an arpeggio in which Bm and Em overlap; however, none of them has thirds.

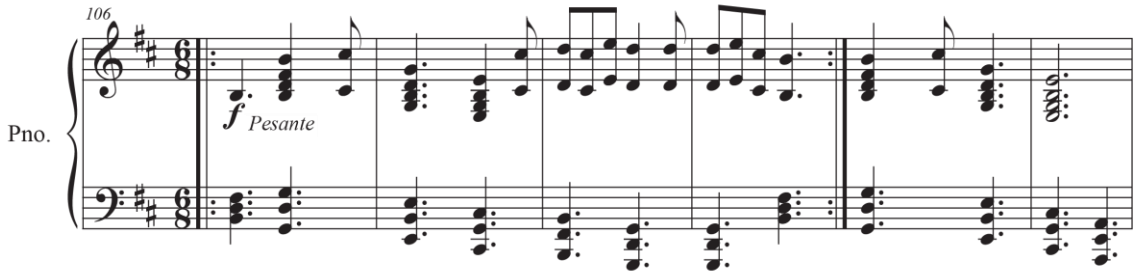


Figure 26.

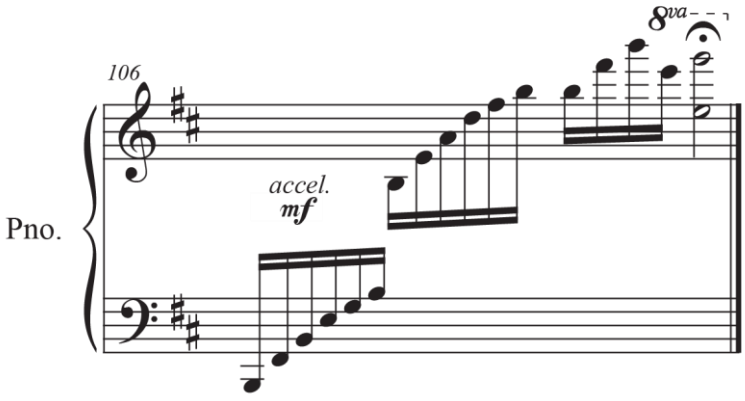
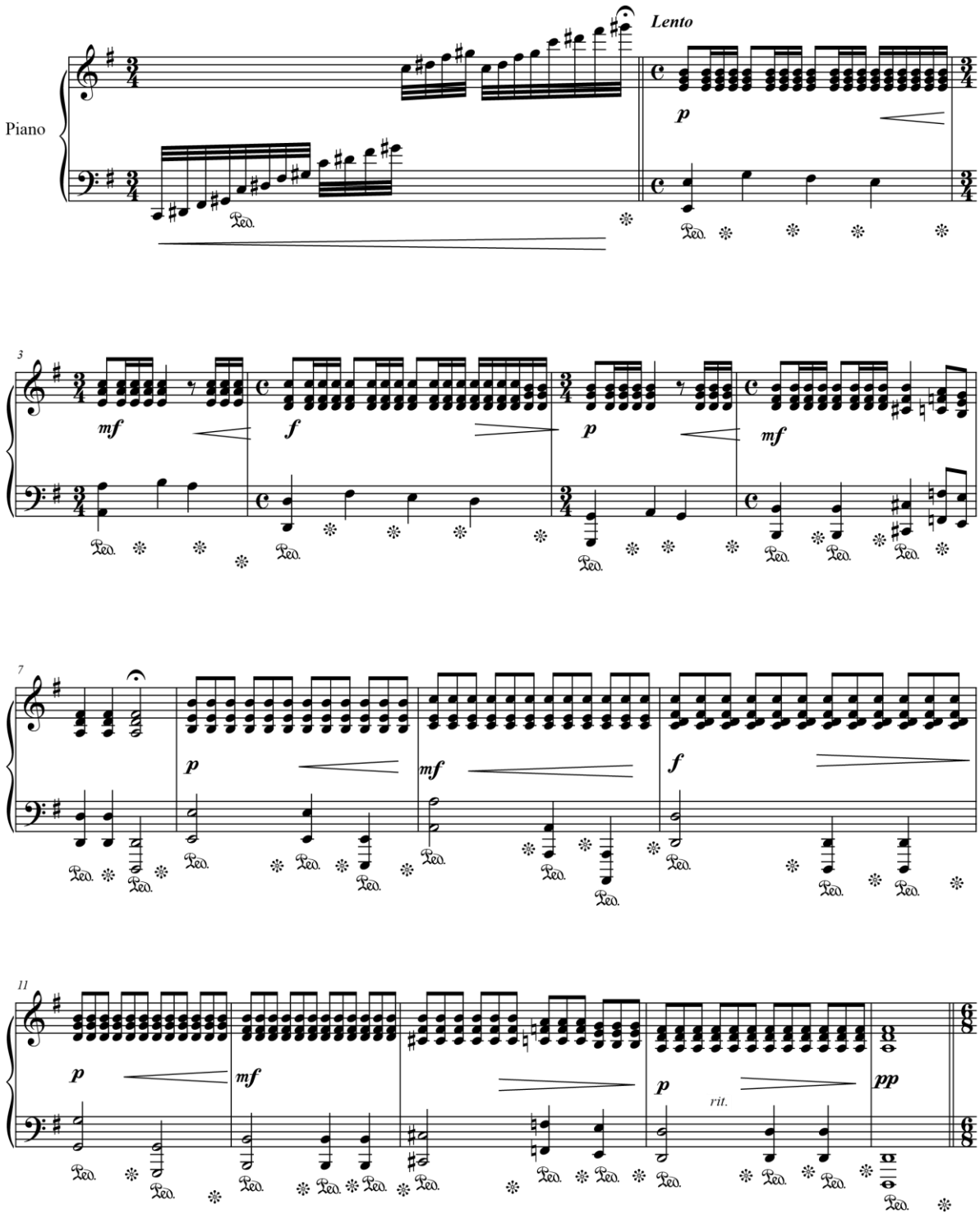


Figure 27.

The Goblin´s Relic



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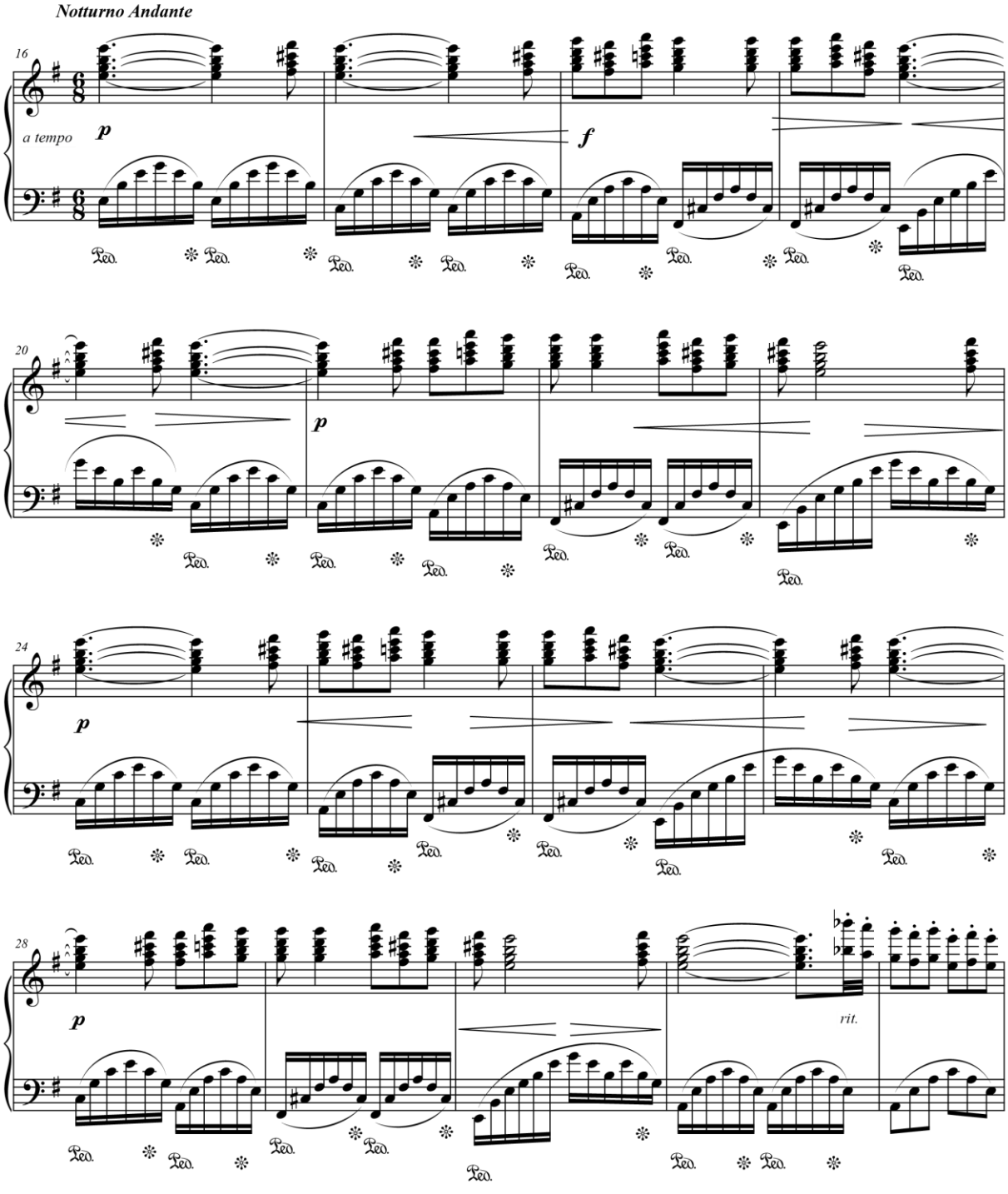

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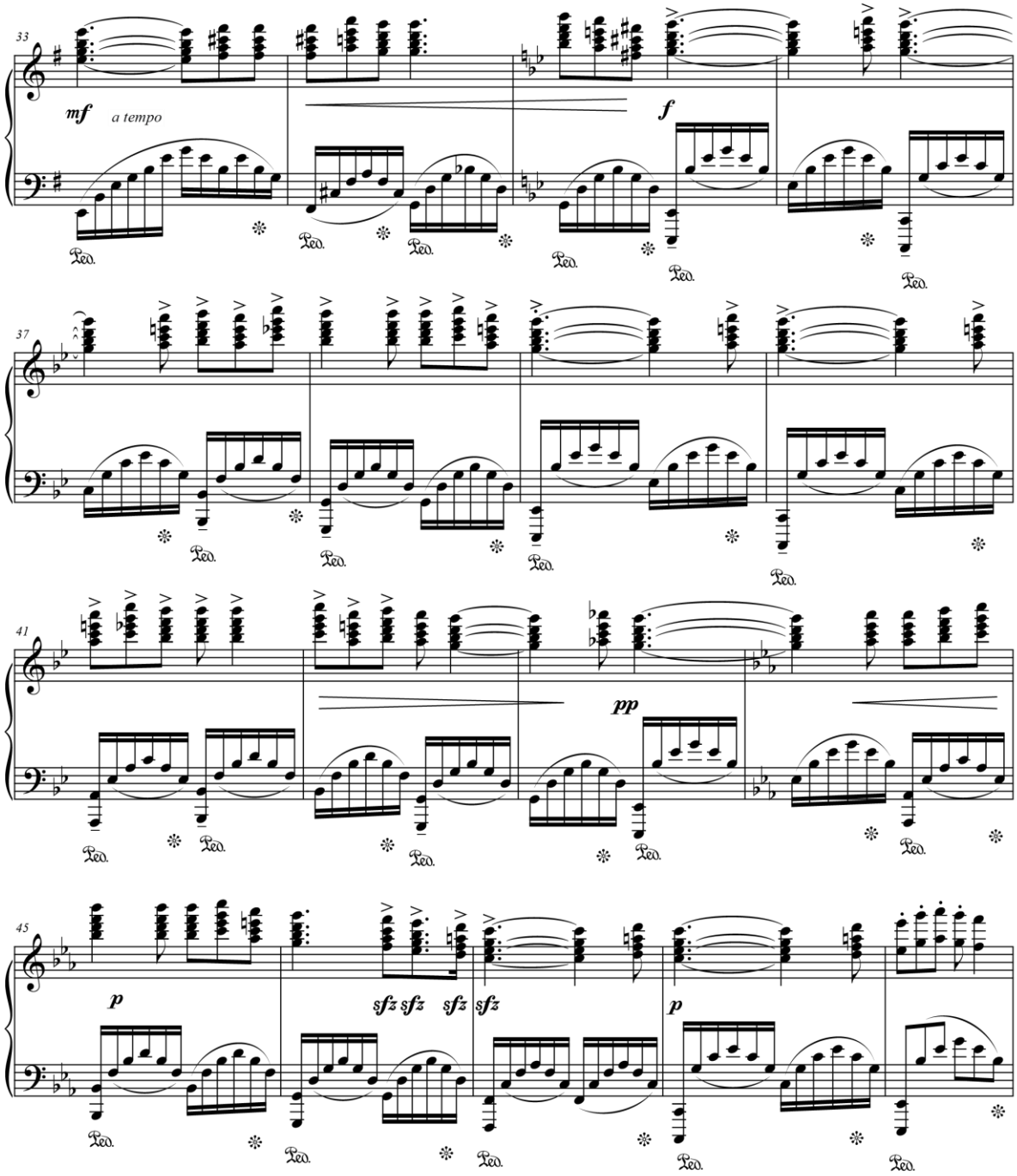

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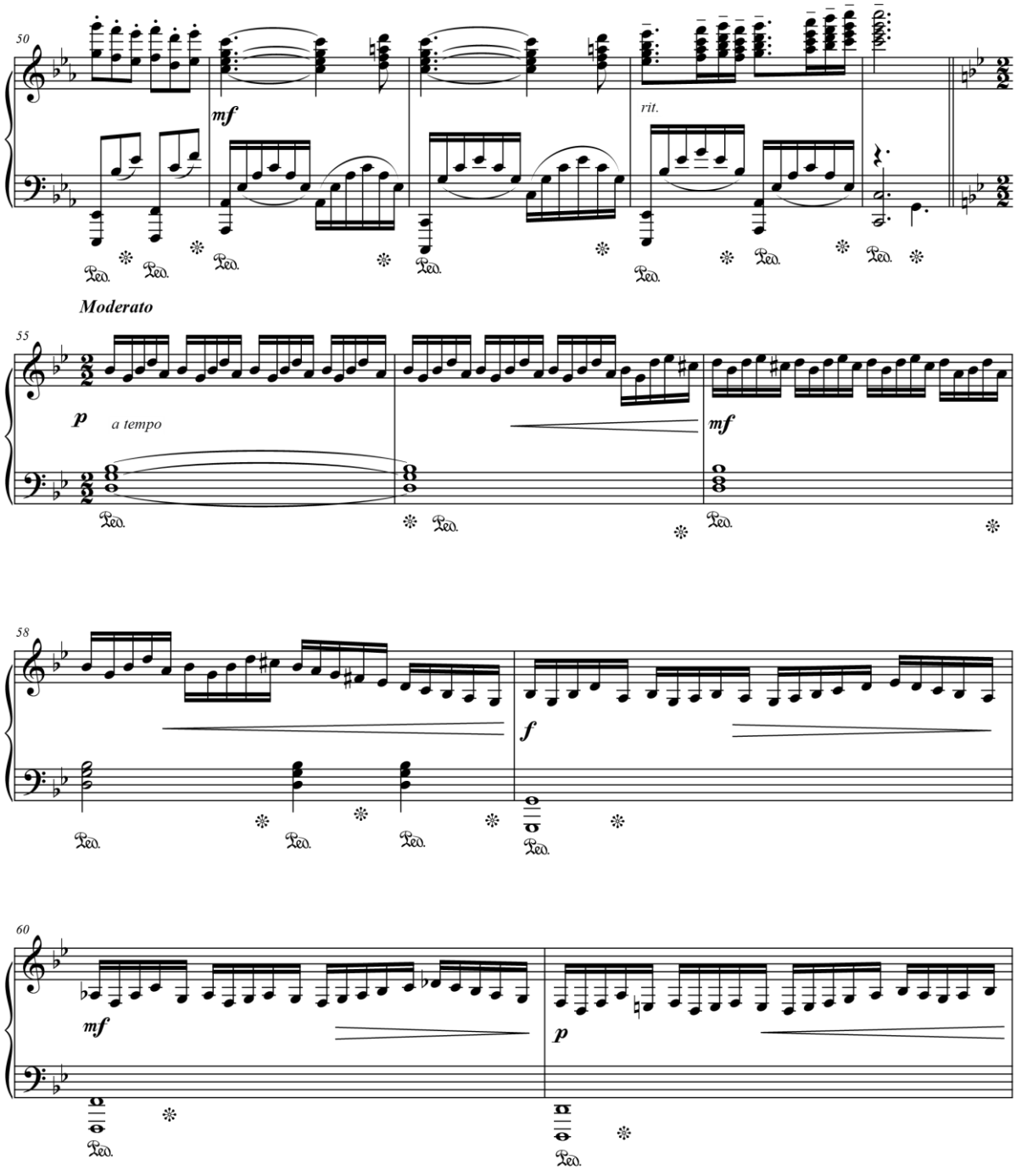

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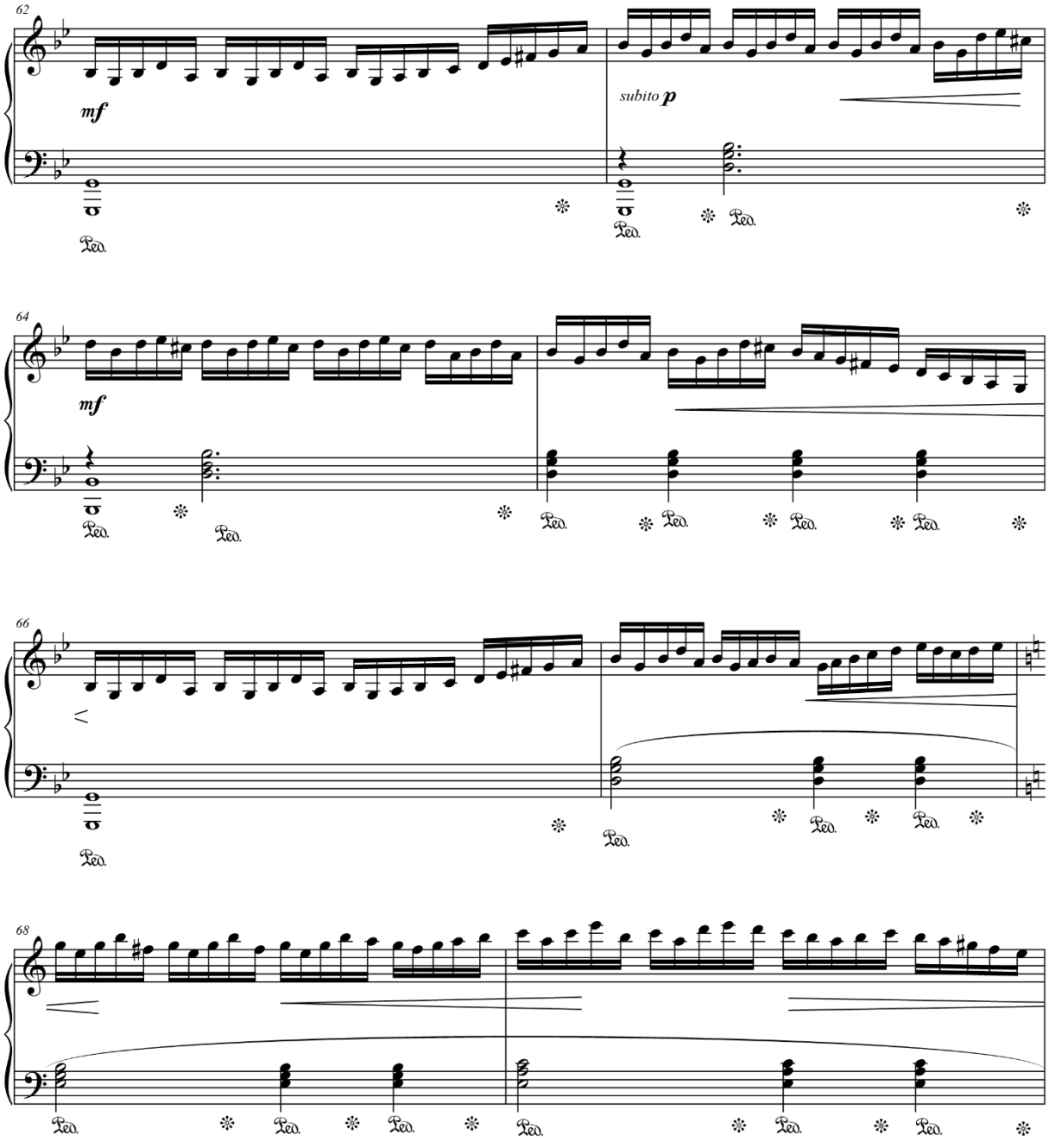

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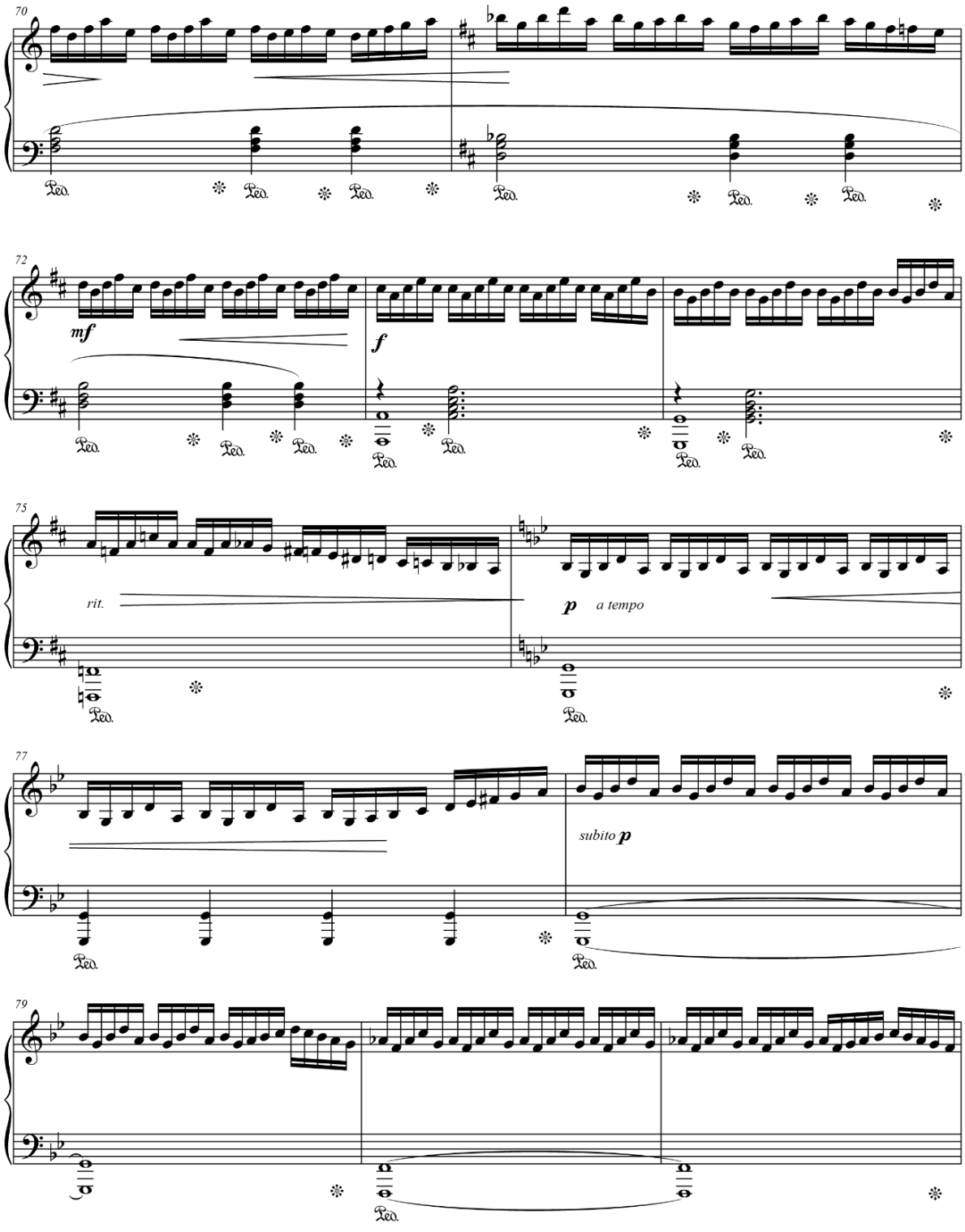

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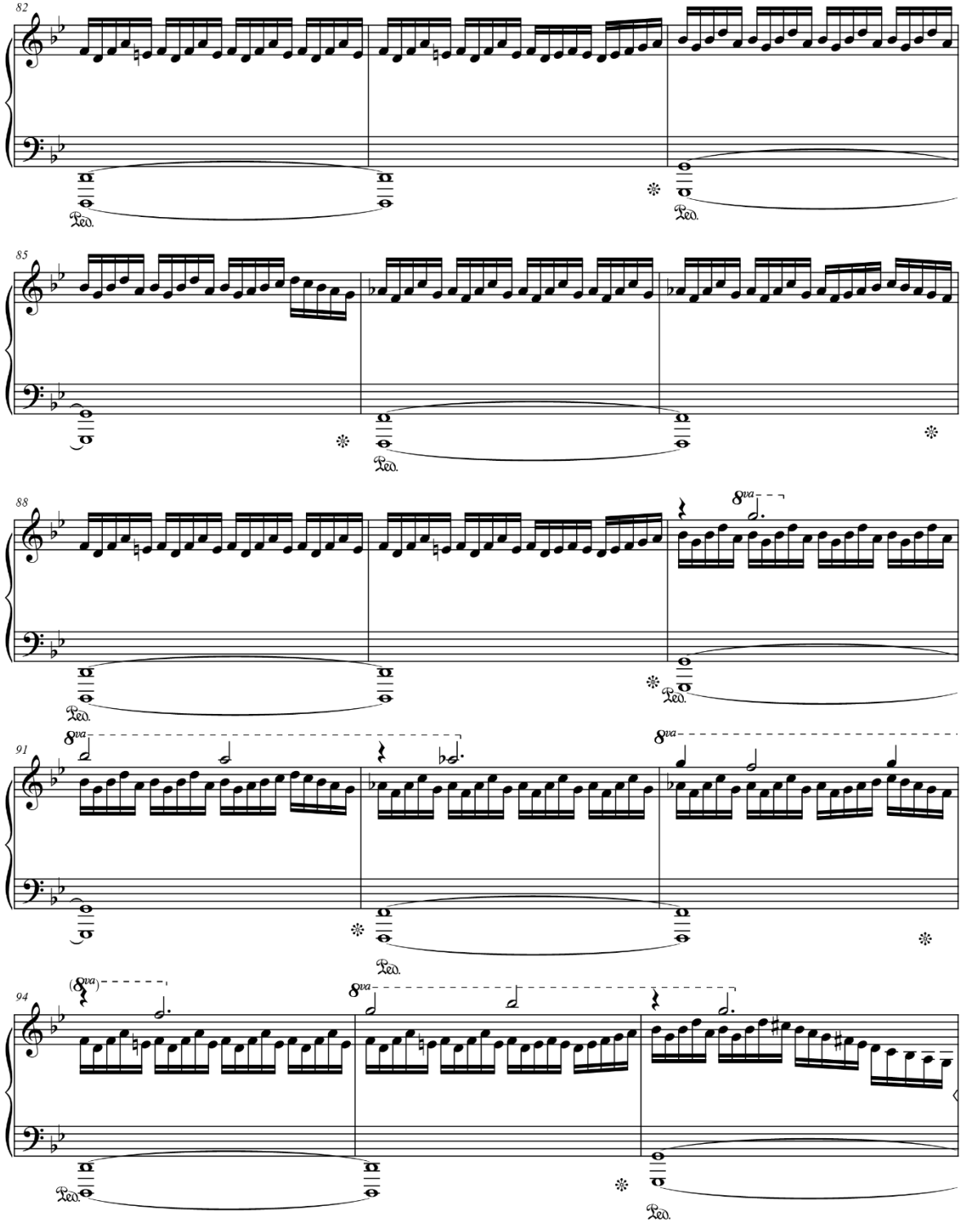

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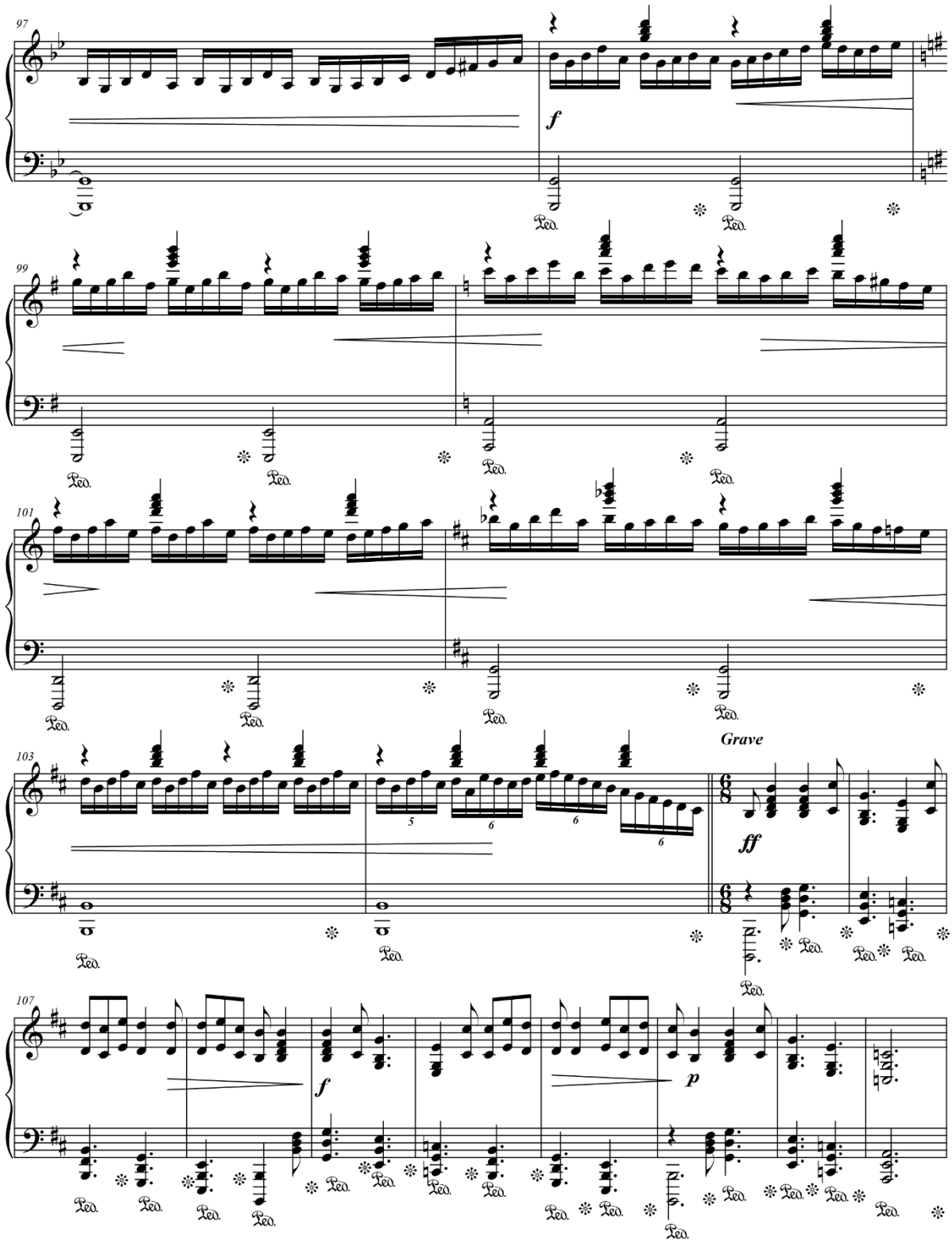

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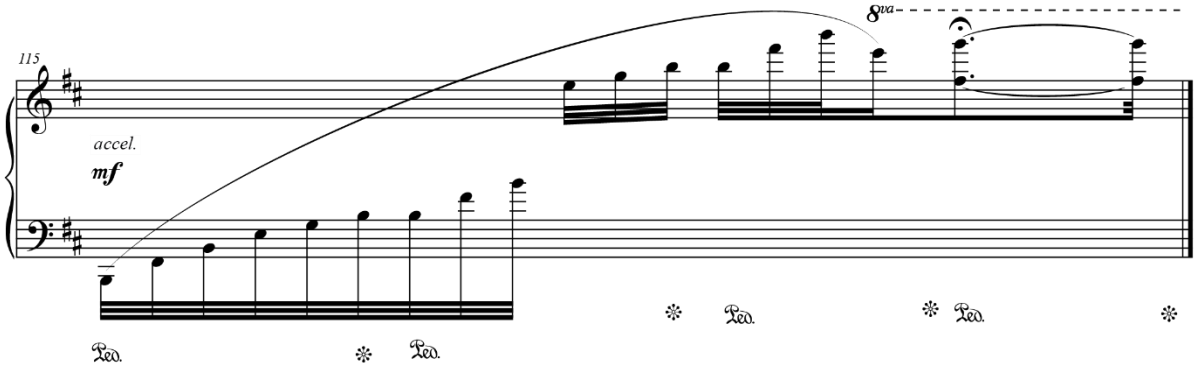

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SUDDEN
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FUGUE

Fugue was the most elaborate musical mechanism that captured the language and discourse of baroque composers such as Johann Sebastian Bach.

Sudden Awakening is written for piano, three voices, Gm key, and ¾ time signature. It keeps the same structure of Baroque fugue: fugato, development, and counter-exposition.

Fugato or exposition: here, all the voices involved in the piece are introduced. Each voice consists of a subject and a countersubject. The first subject to appear is the soprano, in mm. 1 – 3.

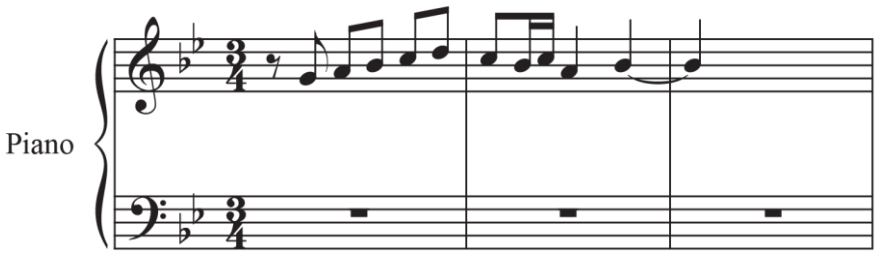


Figure 28.

The answer to this subject is the entry of the tenor, a fourth below the axial key signature, mm. 3 – 5; it is not within the key; it is modal, instead, which makes it more interesting and dynamic.

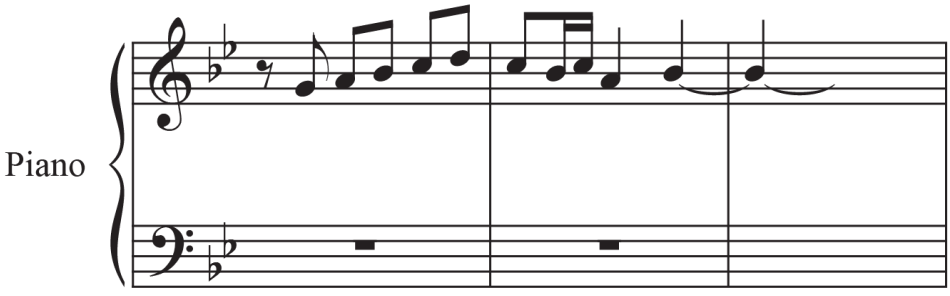


Figure 29.

To finish with the *exposition*, the last answer is the bass, who picks back up the main key, mm. 5 – 7.

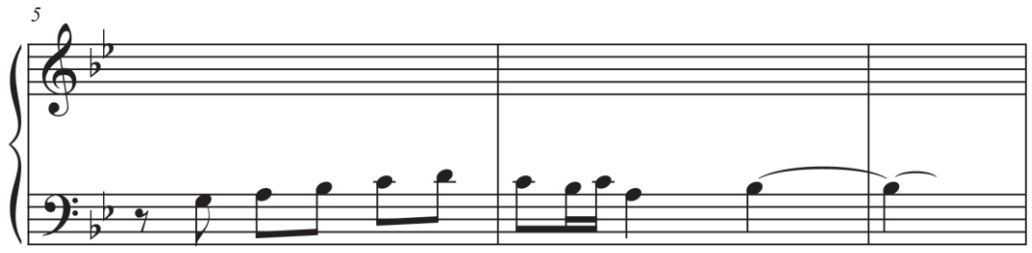


Figure 30.

The countersubjects are right after each subject. Here is the *fugato* with the subjects and corresponding countersubjects.

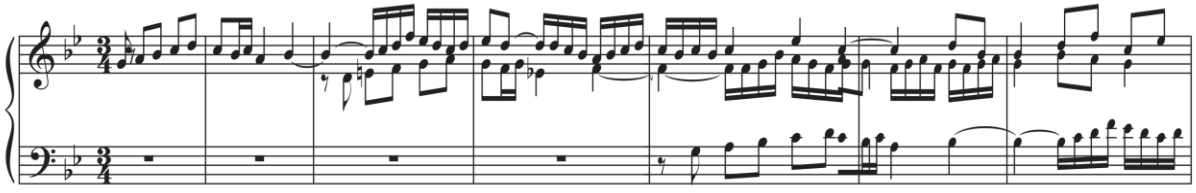


Figure 31.

The development of this fugue has several episodes (short passages that pick parts of the subject, countersubject, or both), which are also found inverted.

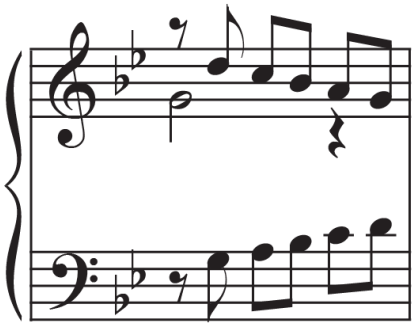


Figure 32.

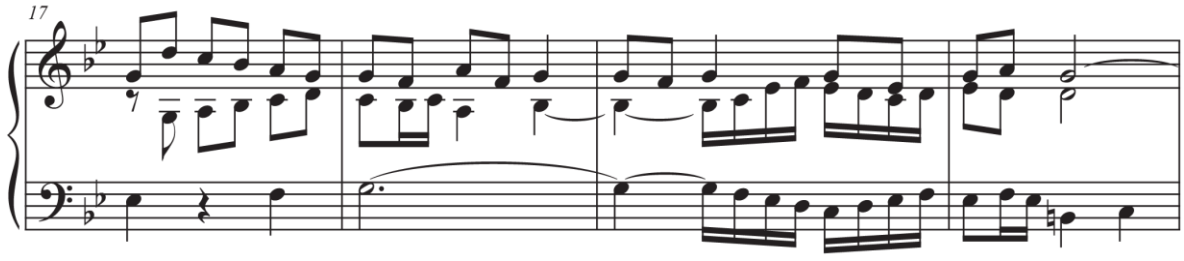
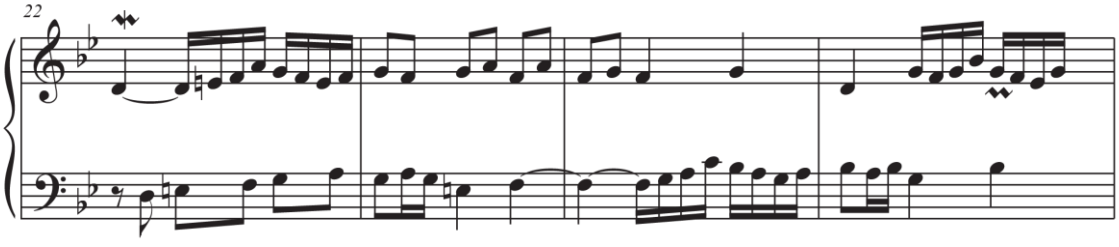
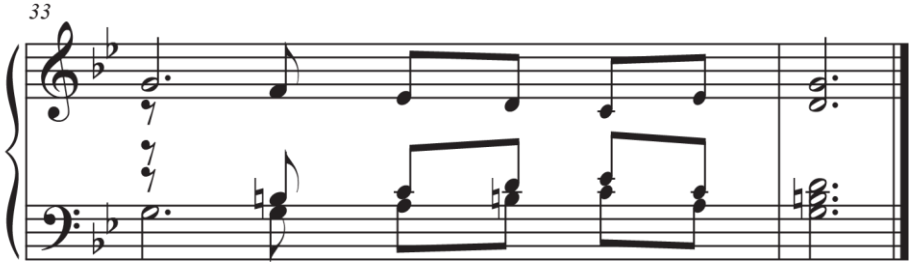


Figure 33.

The development ends with the first beat of measure twenty-two; at this point, there is an elision that connects to the *contra-exposition*.

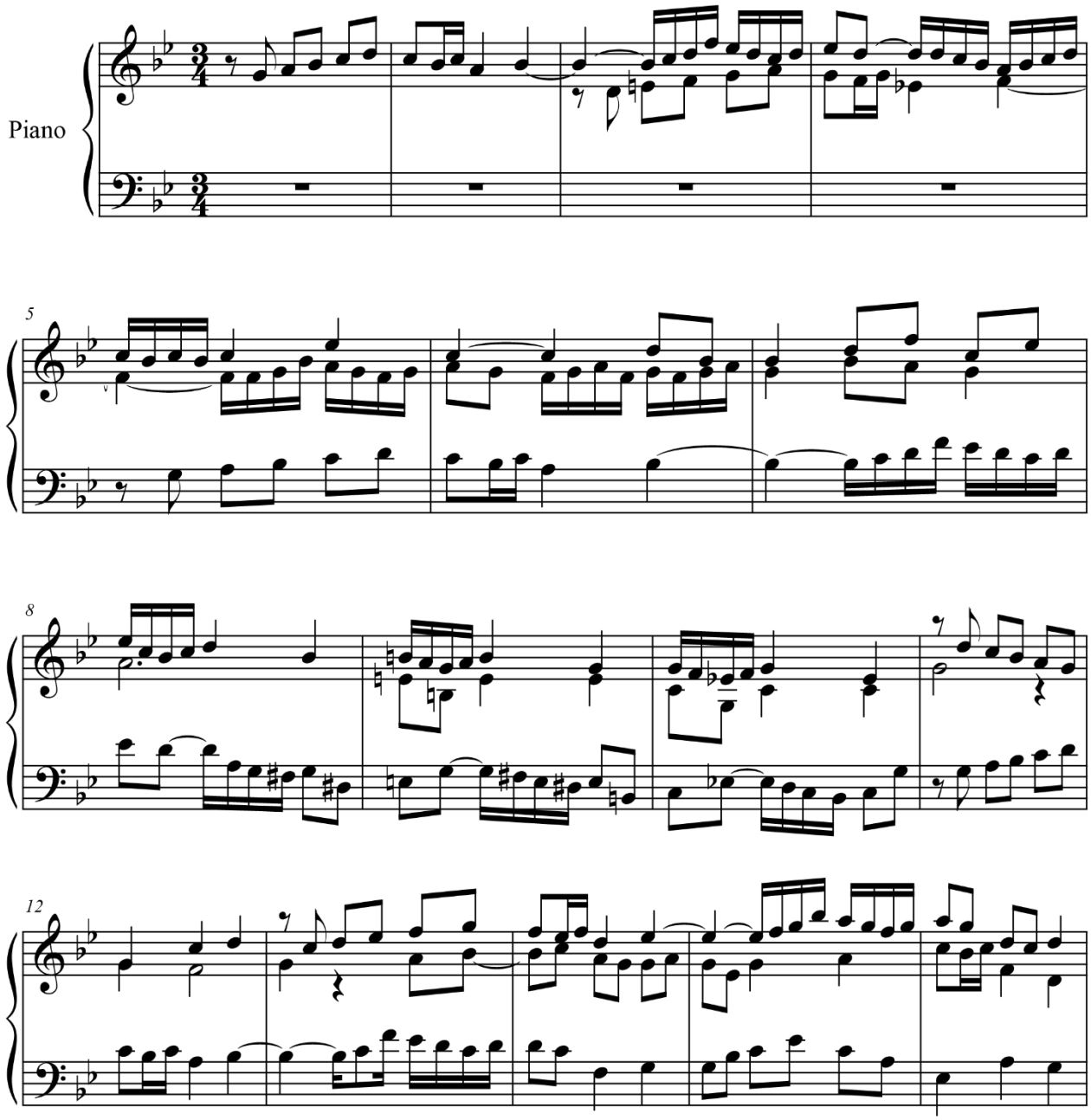
The end of *Sudden Awakening* displays a plagal cadence ii° (A°, subdominant of Gm) – I, which due to the tonal alteration of the third, ends in G.





Sudden Awakening
Fugue

Diego Palacios Dávila



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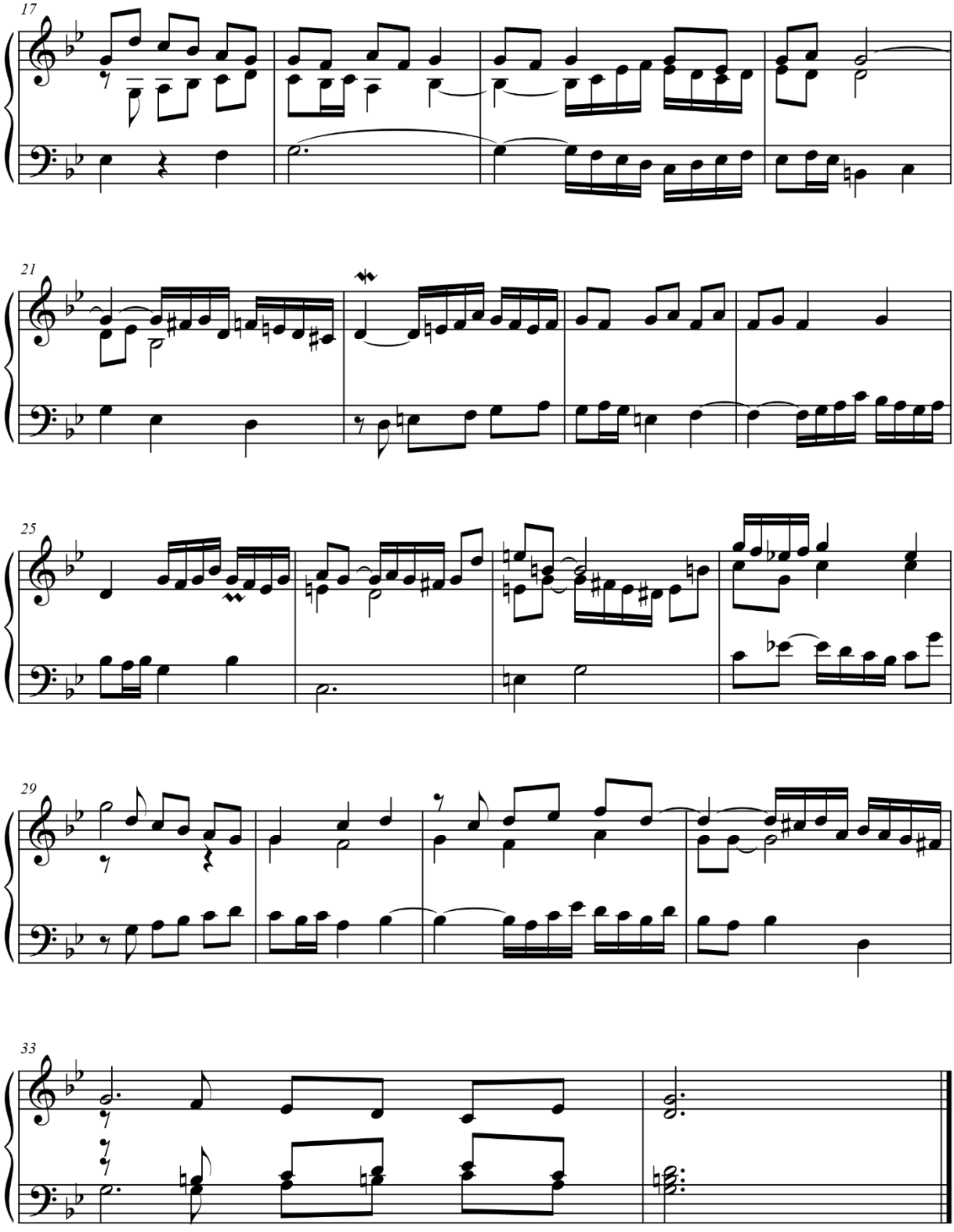

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RED
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I will approach your back with tenderness,
touching your shoulder with my chin
I will gently brush against your cheek,
And I will tie your waist with my arms.

Francisco Álvarez Hidalgo

The main intention of composition is to highlight the sensuality that the violin, the saxophone and piano can express (this is the format *Red Events* is written for); this is what gives origin to the name of the piece. Musically, it has moments of deep expressivity in its slow sections, and strength in its vigorous parts. The key chosen is Em; the key signatures used are 3/4, 2/2 and 2/4. This piece has homophonic texture, tonal and modal harmonic context, and compound ternary form (ABA). It is characterized by each instrument playing independent melodies. Section A, *Andante Espressivo*, has compound binary form with recapitulation (aa'a). Section a, mm. 1 – 10. The antecedent phrase has the following harmonic functions: im – ivm – IIb (modal chord coming from the Phrygian mode) – im (Plagal cadence).

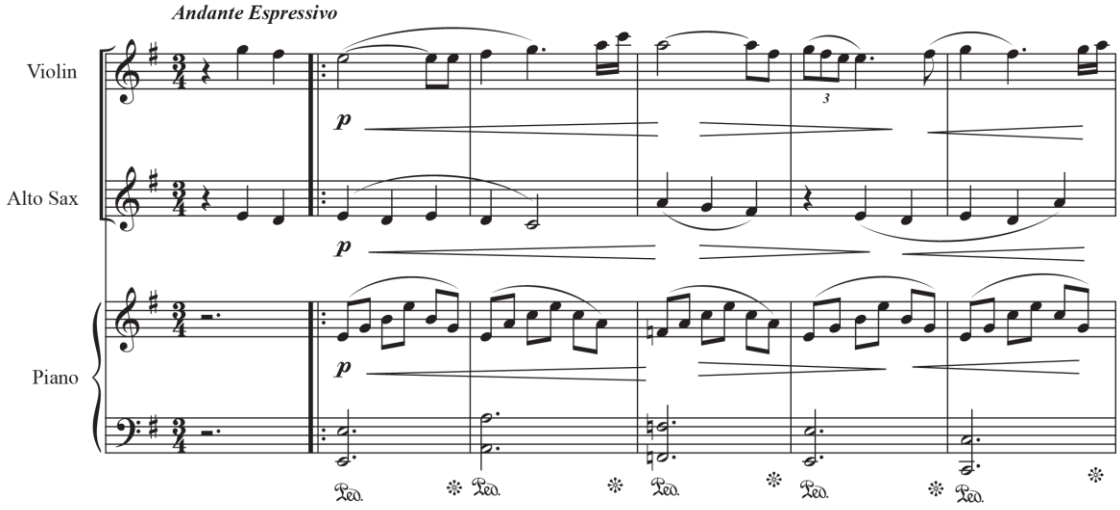


Figure 36.

The functions of the consequent phrase are: im – III – VII – im (Authentic simple cadence).

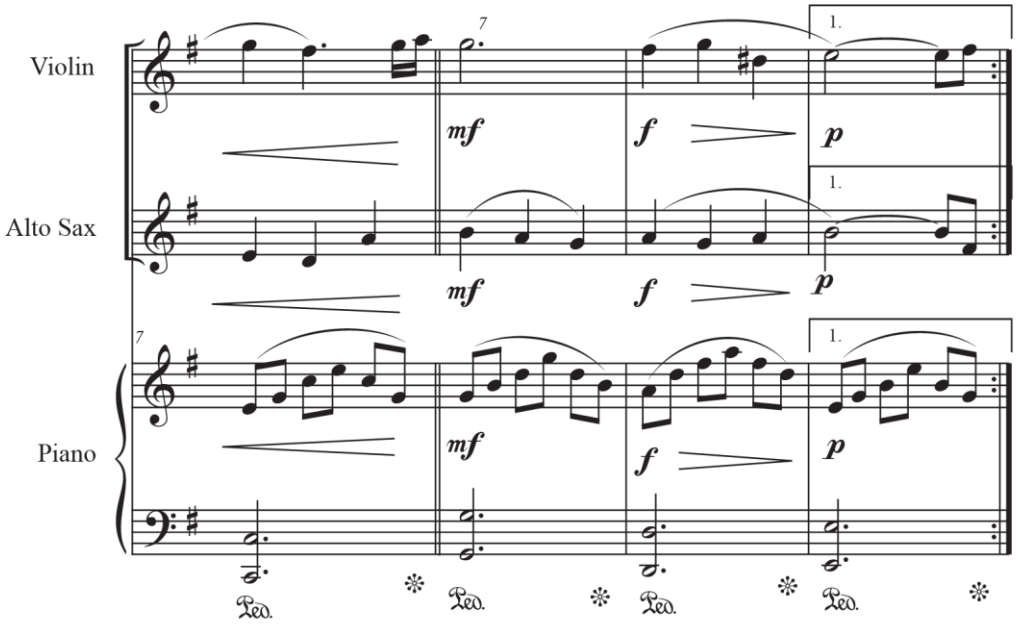


Figure 37.

Section a': mm. 11 – 16 (there is elision). In this section, the key goes to the relative major of the axial key.

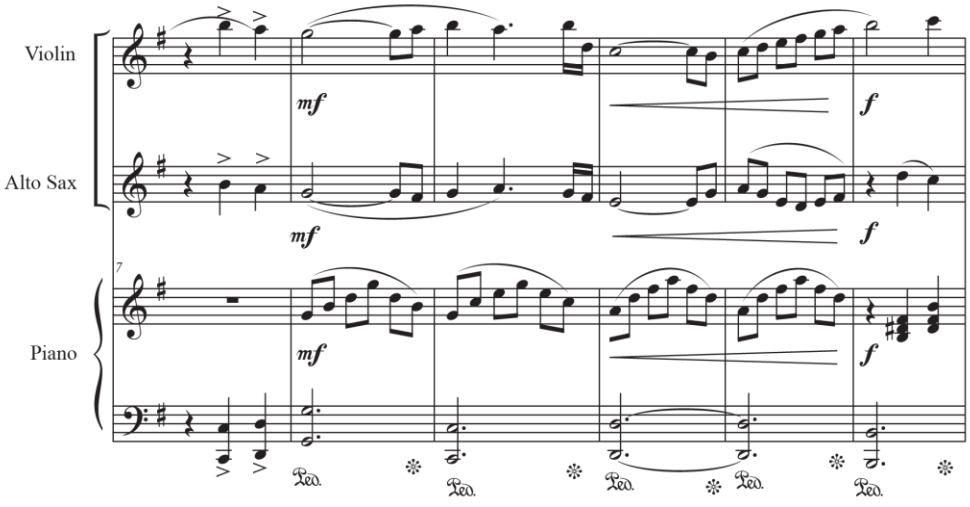


Figure 38.

The mixolydian episode mm. 16 – 34 has evaded cadences, B, Em, F-sharp diminished.

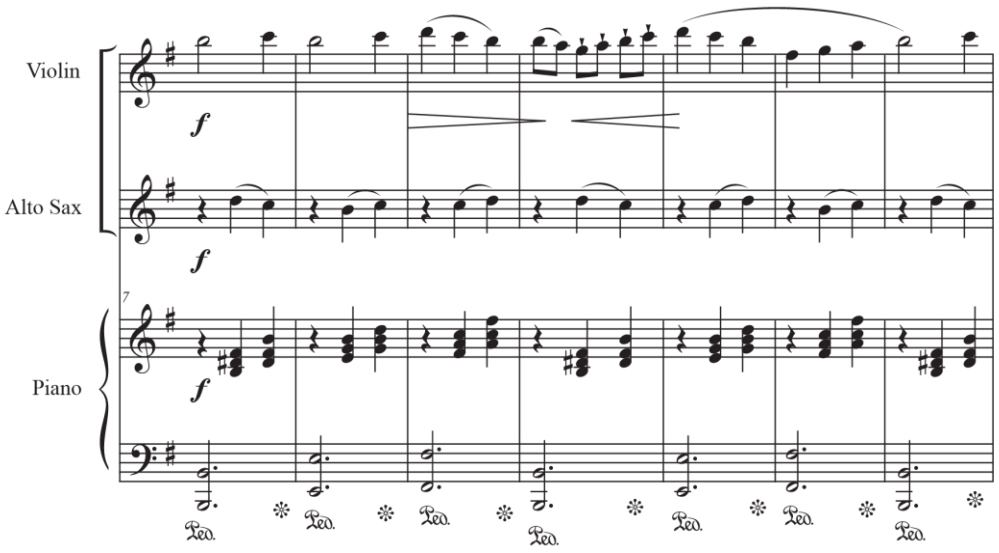


Figure 39.

The recapitulation of a starts at measure thirty-eight; the melody, which is initially played by the violin, is now played by the piano; here, the melodic instruments reinforce the low registers that the left hand is playing on the piano. This recapitulation ends in the first beat of measure forty-seven.

Section B, *Allegro* and *Energico*, starts at measure forty-eight and has an incipient binary form. This is a virtuous section, in which the saxophone and the piano simulate a fight while the violin makes use of a pedal note. B starts with an introduction of seven measures, mm. 48 – 54, where the saxophone and the piano embark on a "dialogue" that ends with an Em7 arpeggio; measure fifty-five starts with the development in Em, and between mm. 80 – 91, there is a passing modulation in Am (ivm). After this, the axial key signature is picked back up to bring B to an end.

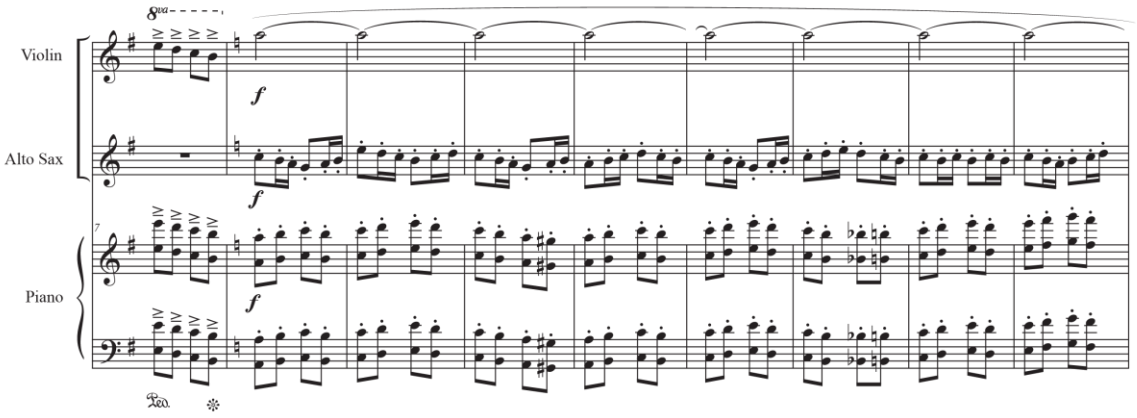


Figure 40.

The recapitulation of A, mm. 109 – 126 picks up the tempo primo, key signature, and melody. *Red Events* concludes with a codetta that stretches up to the end (in this codetta, the saxophone plays the main melody). The harmonic functions of this phrase are: im – III – IIb – ivm – im (Plagal cadence).

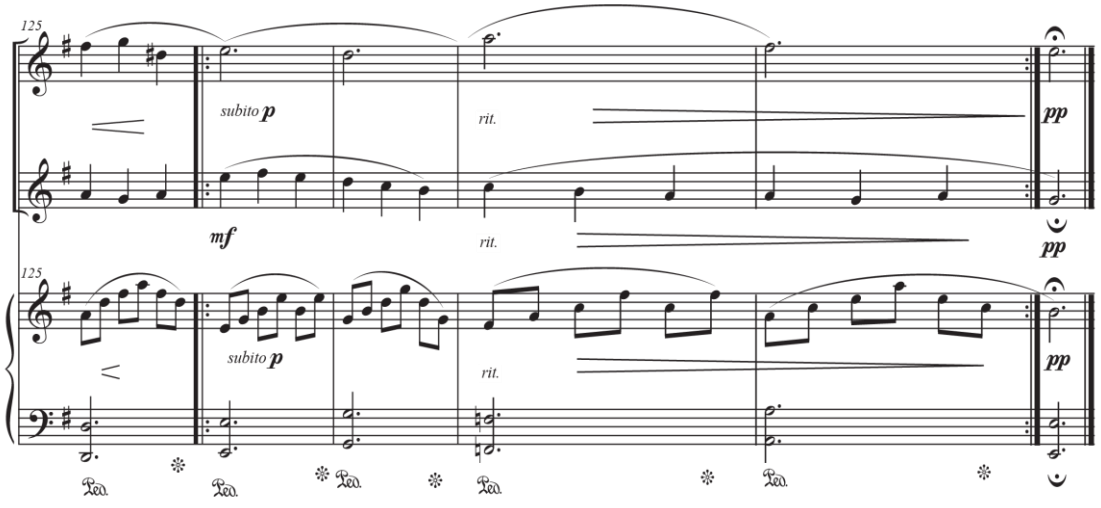
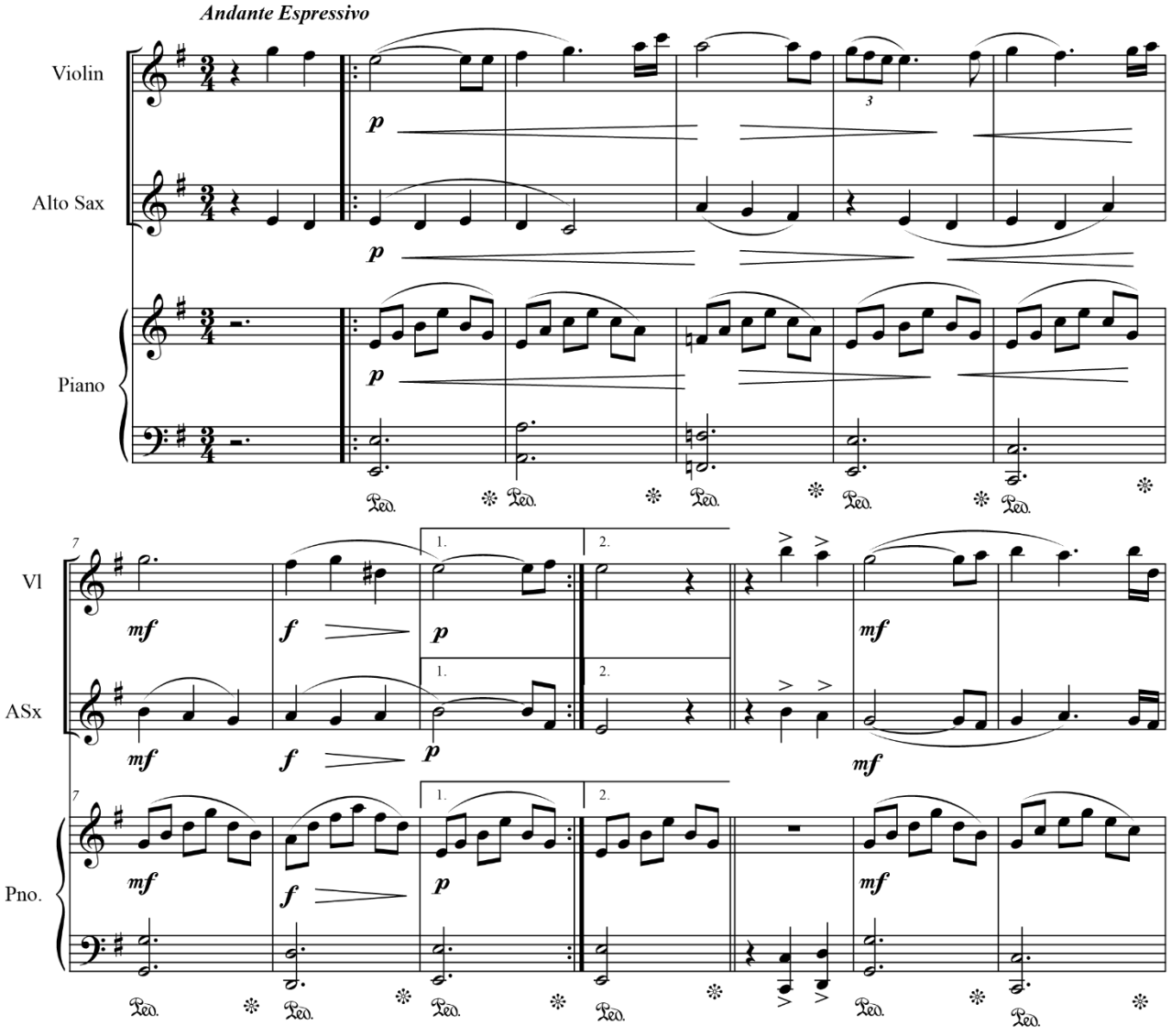


Figure 41.

Red Events

Diego Palacios Dávila



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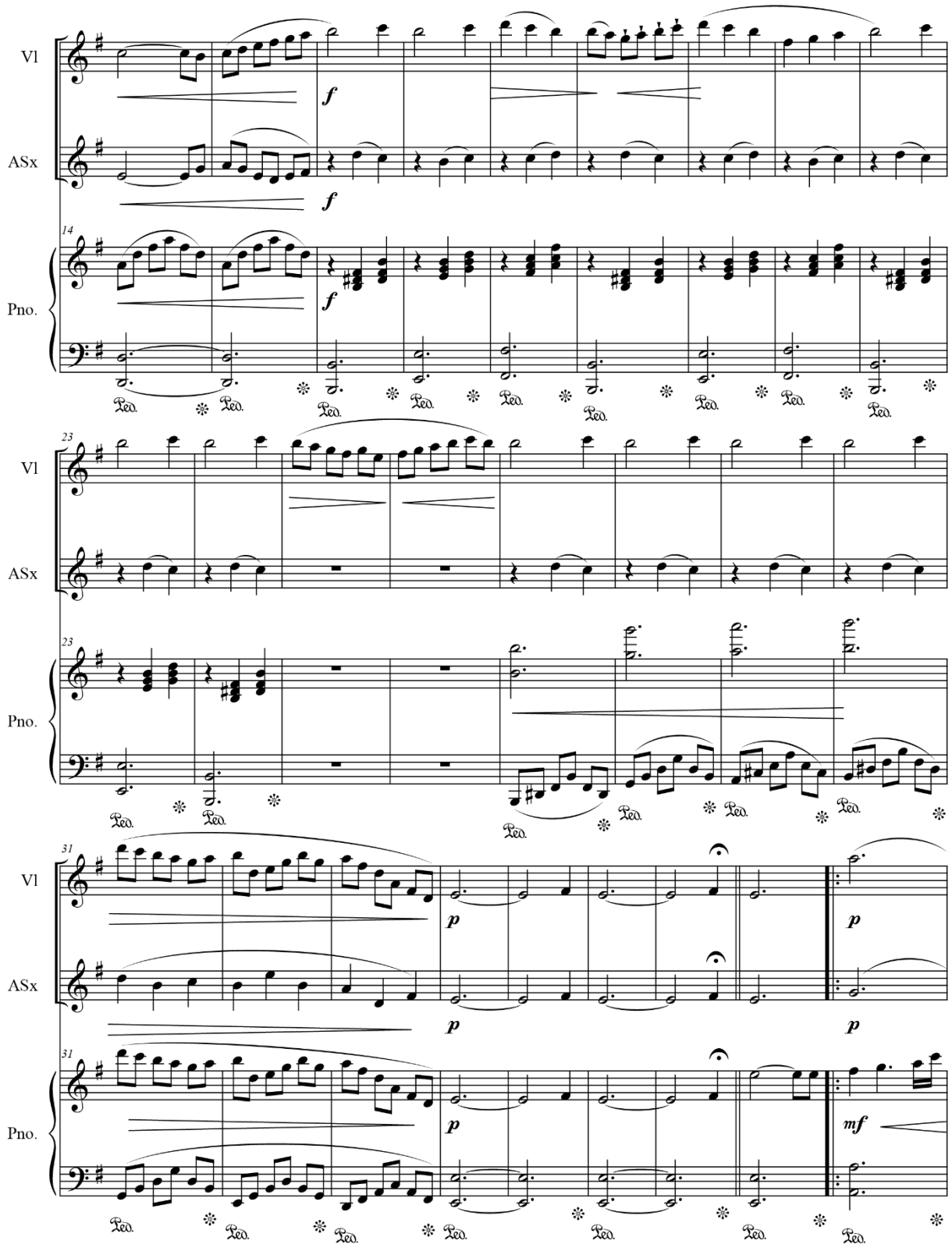

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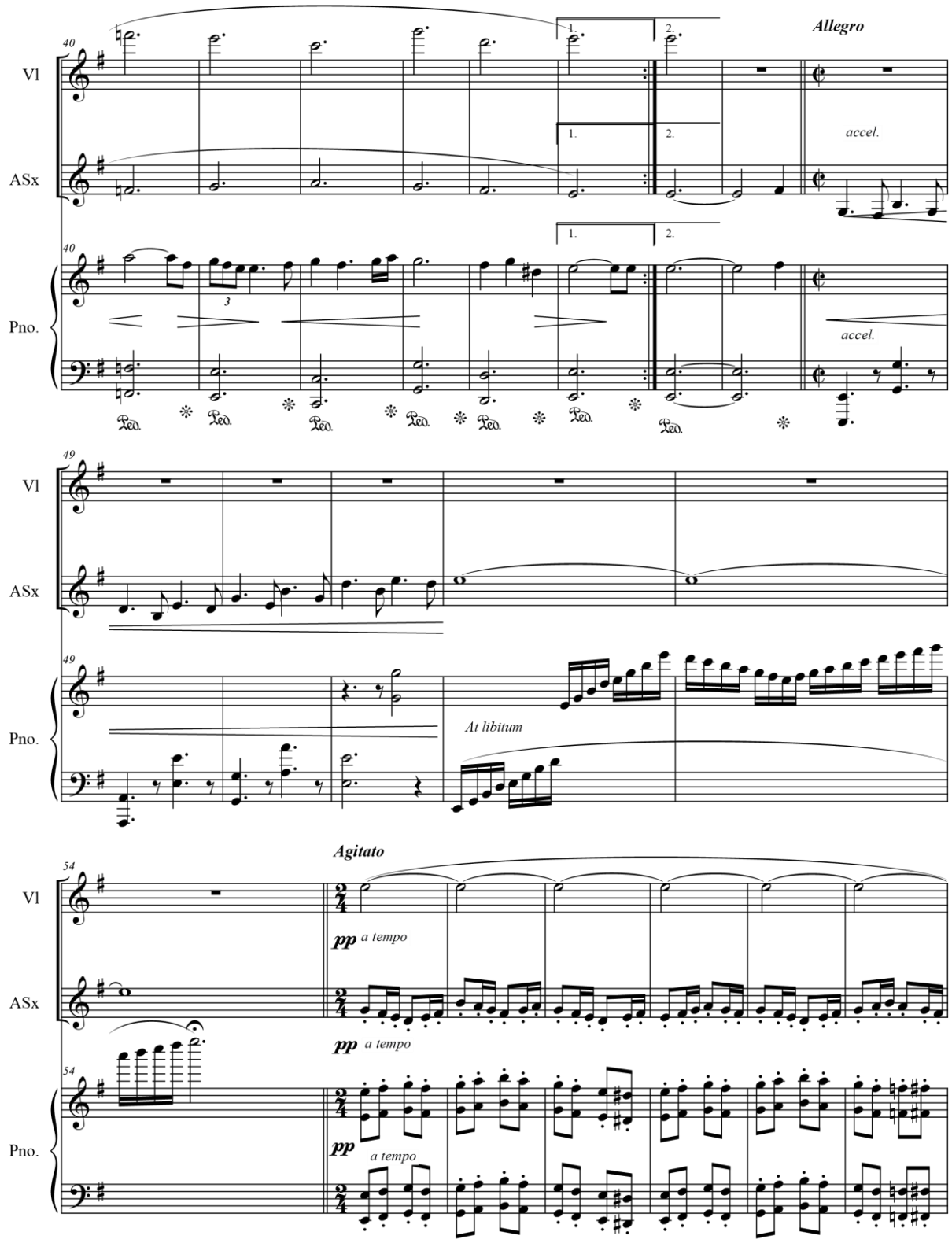

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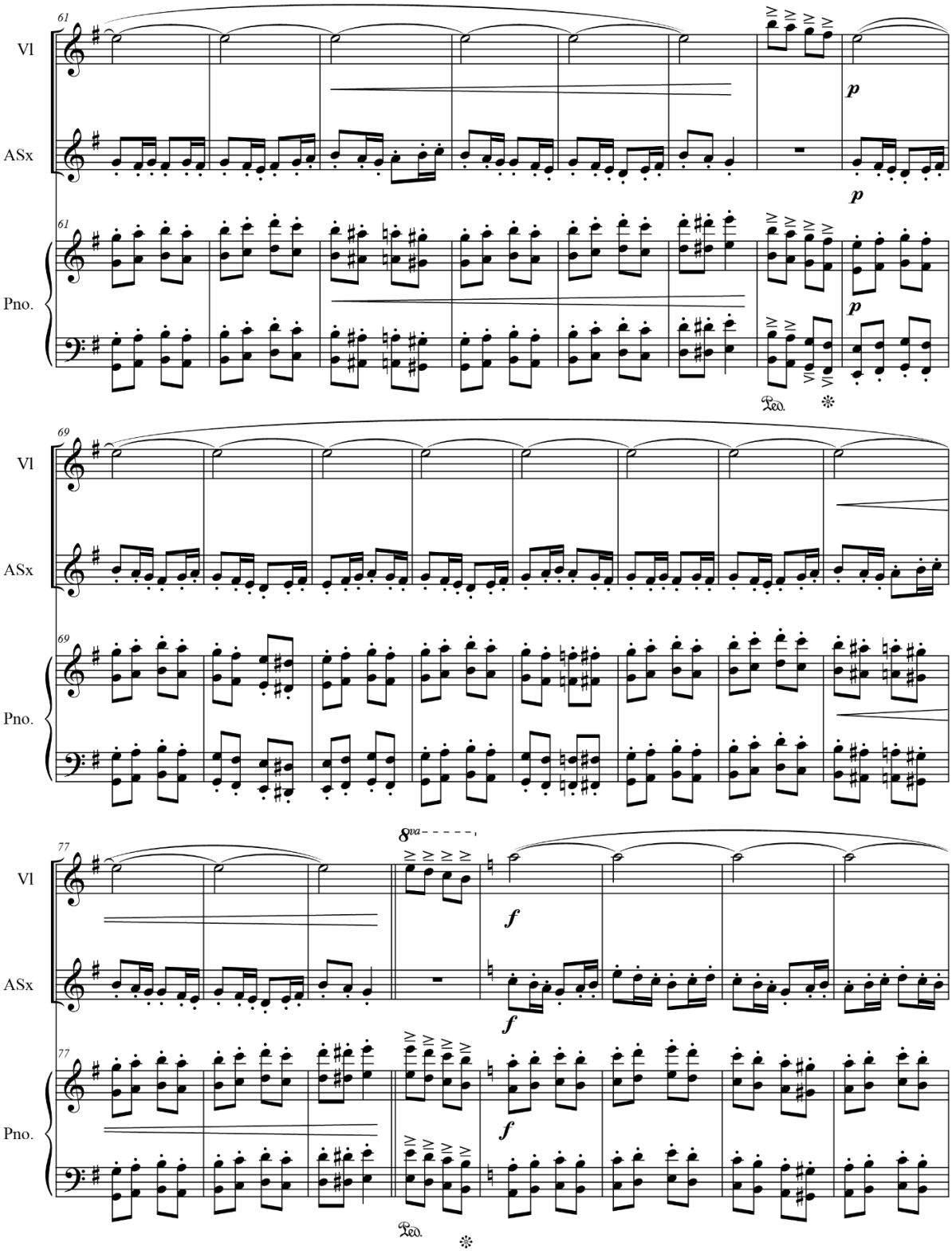

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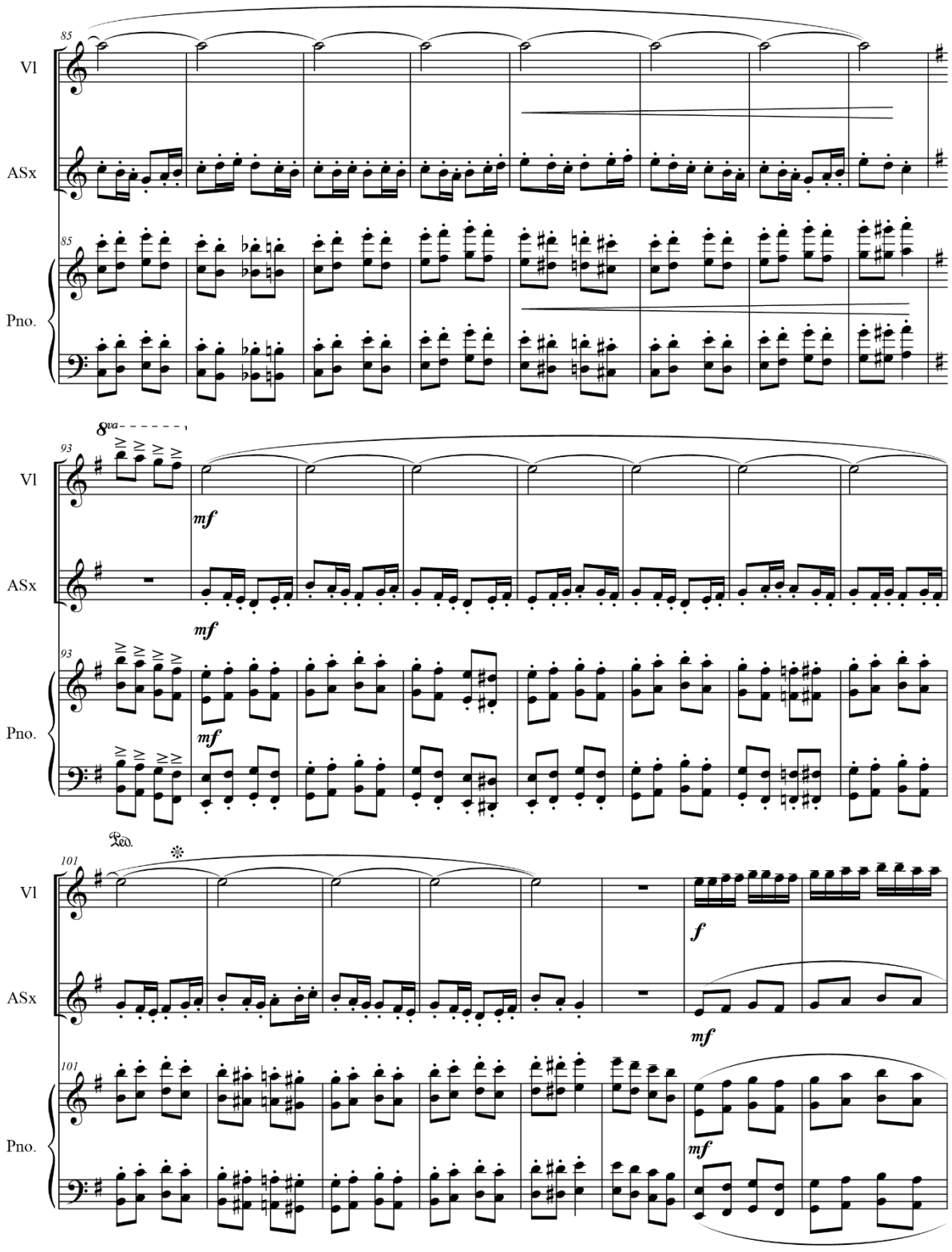

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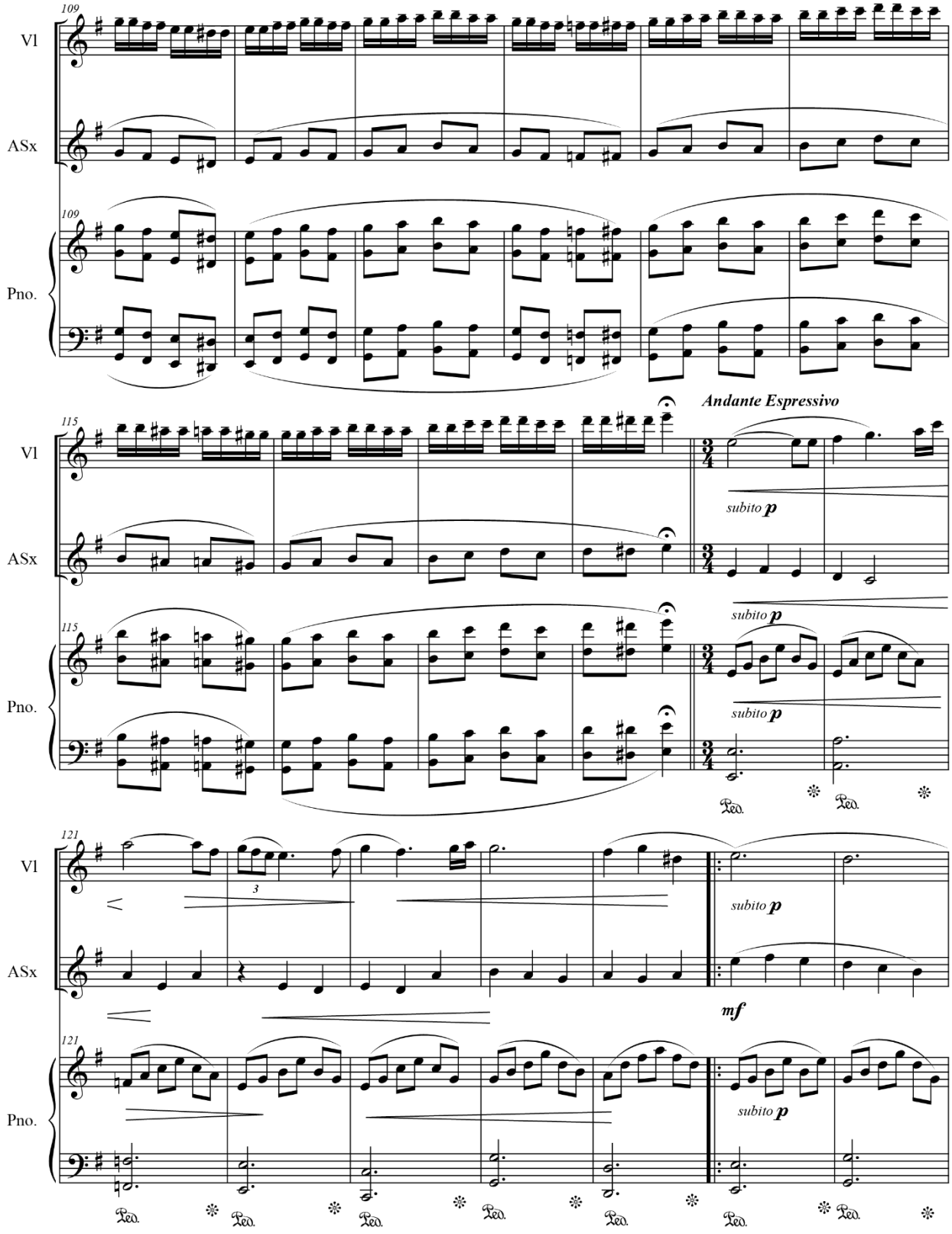

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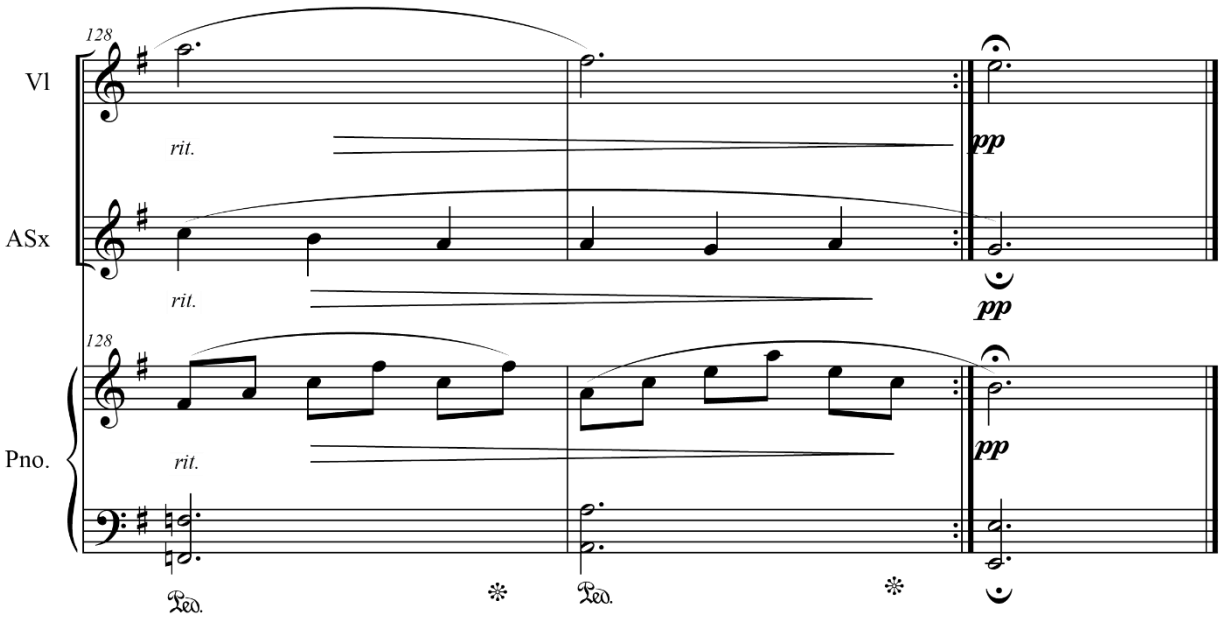

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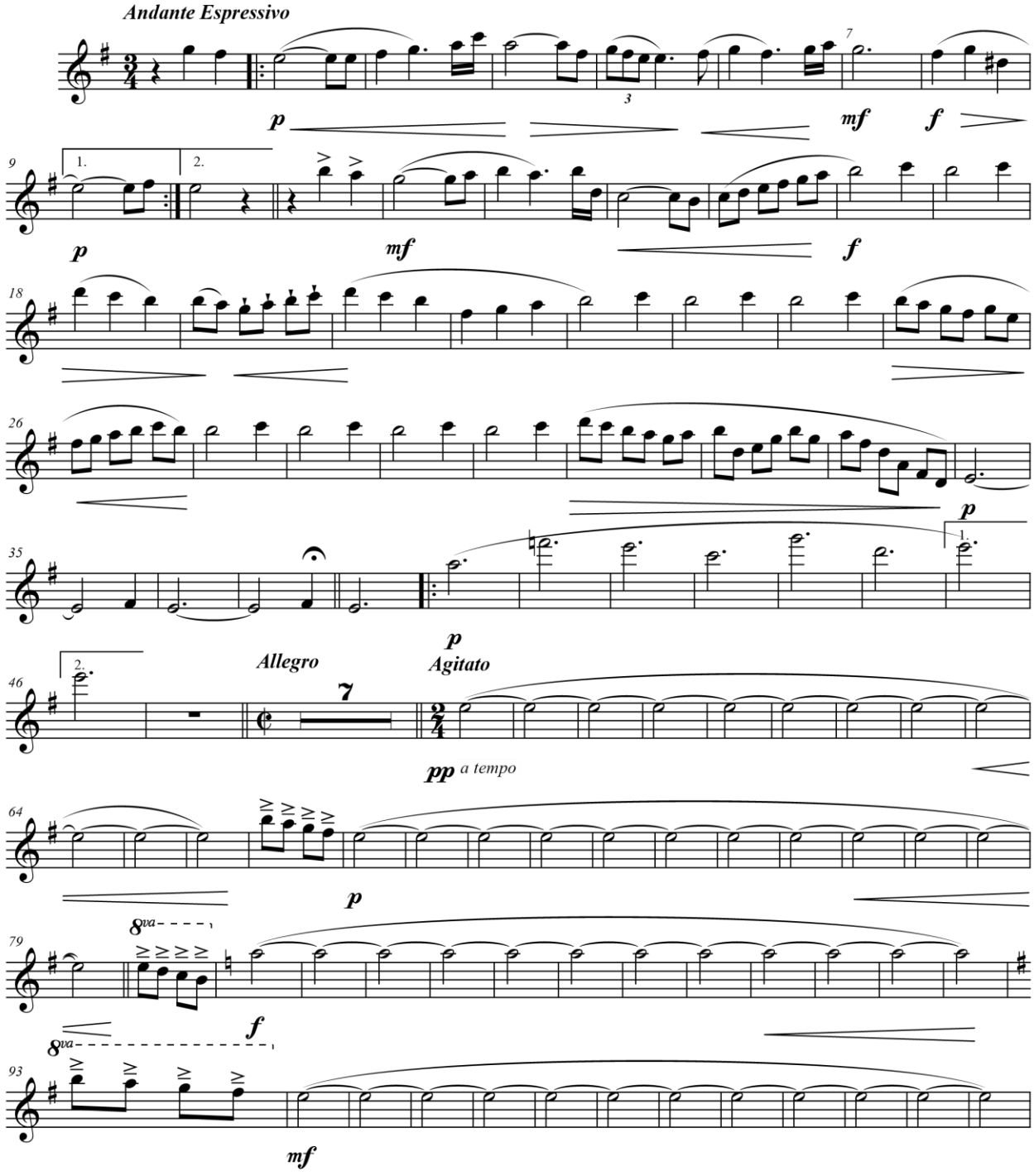
Red Events

Violin



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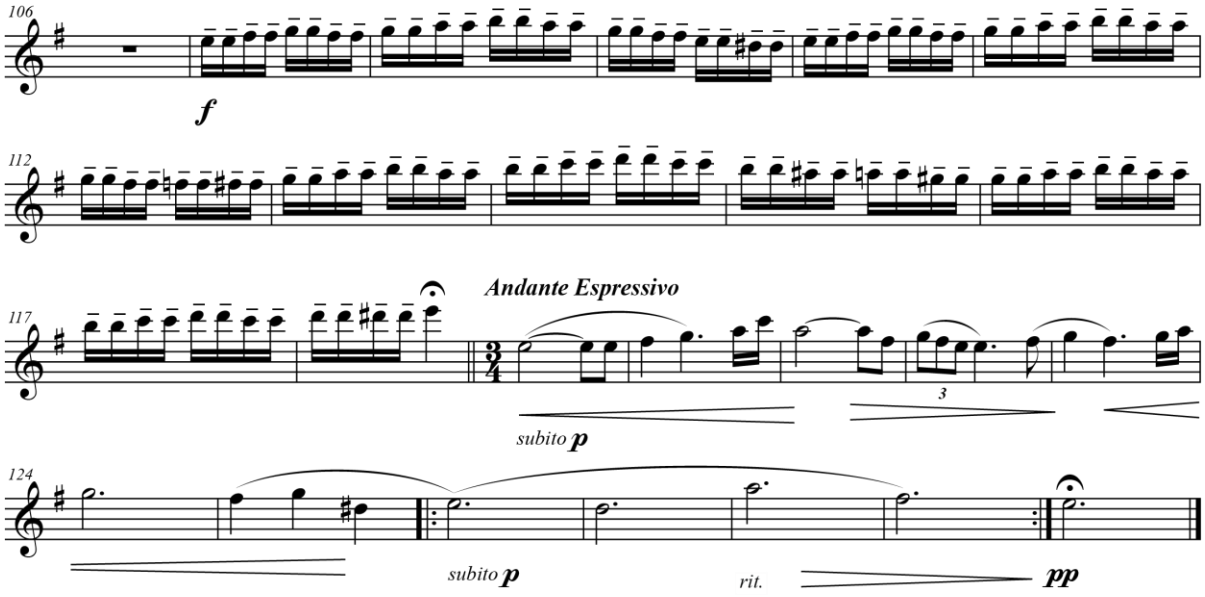

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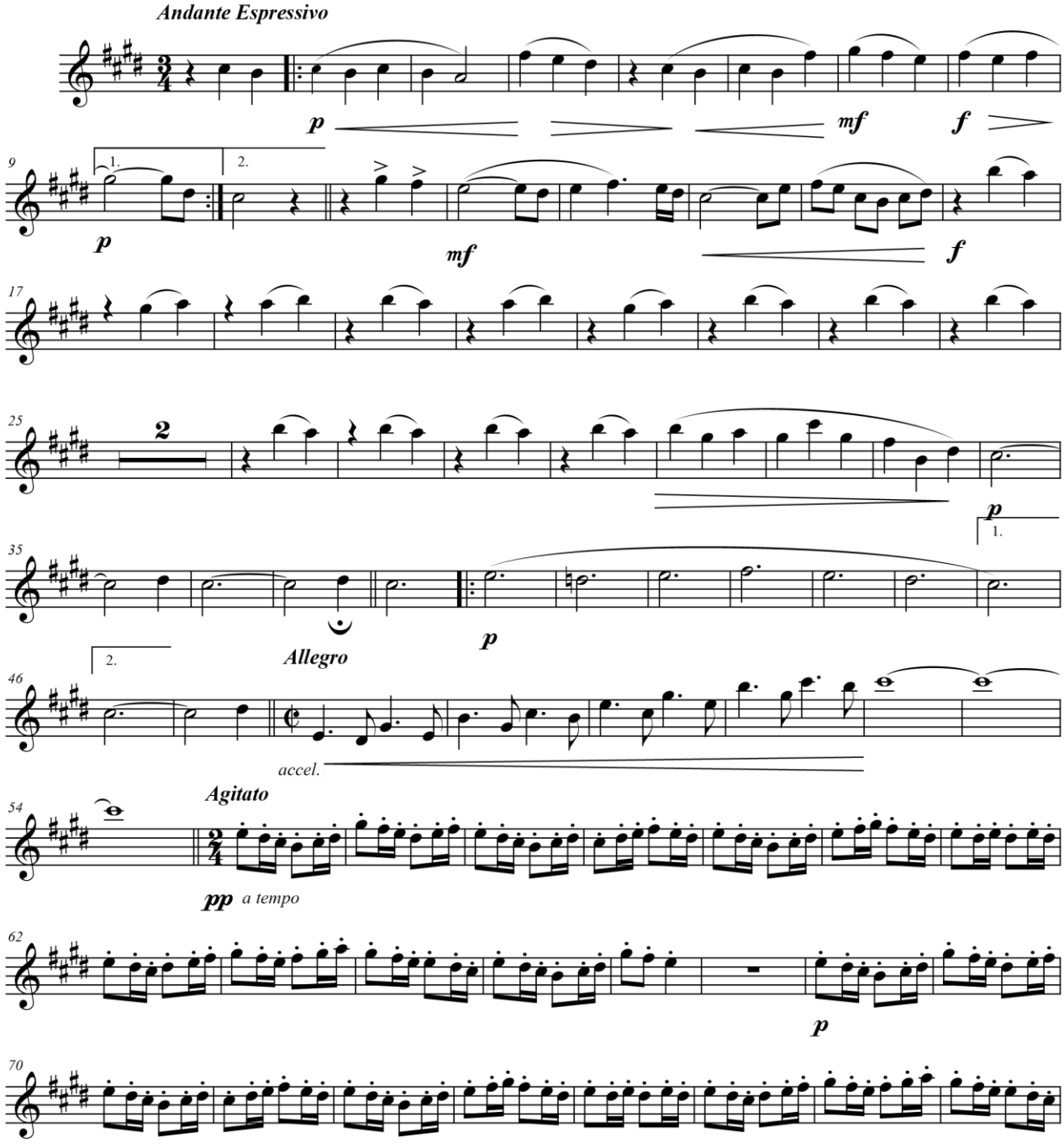
Red Events

Alto Sax.



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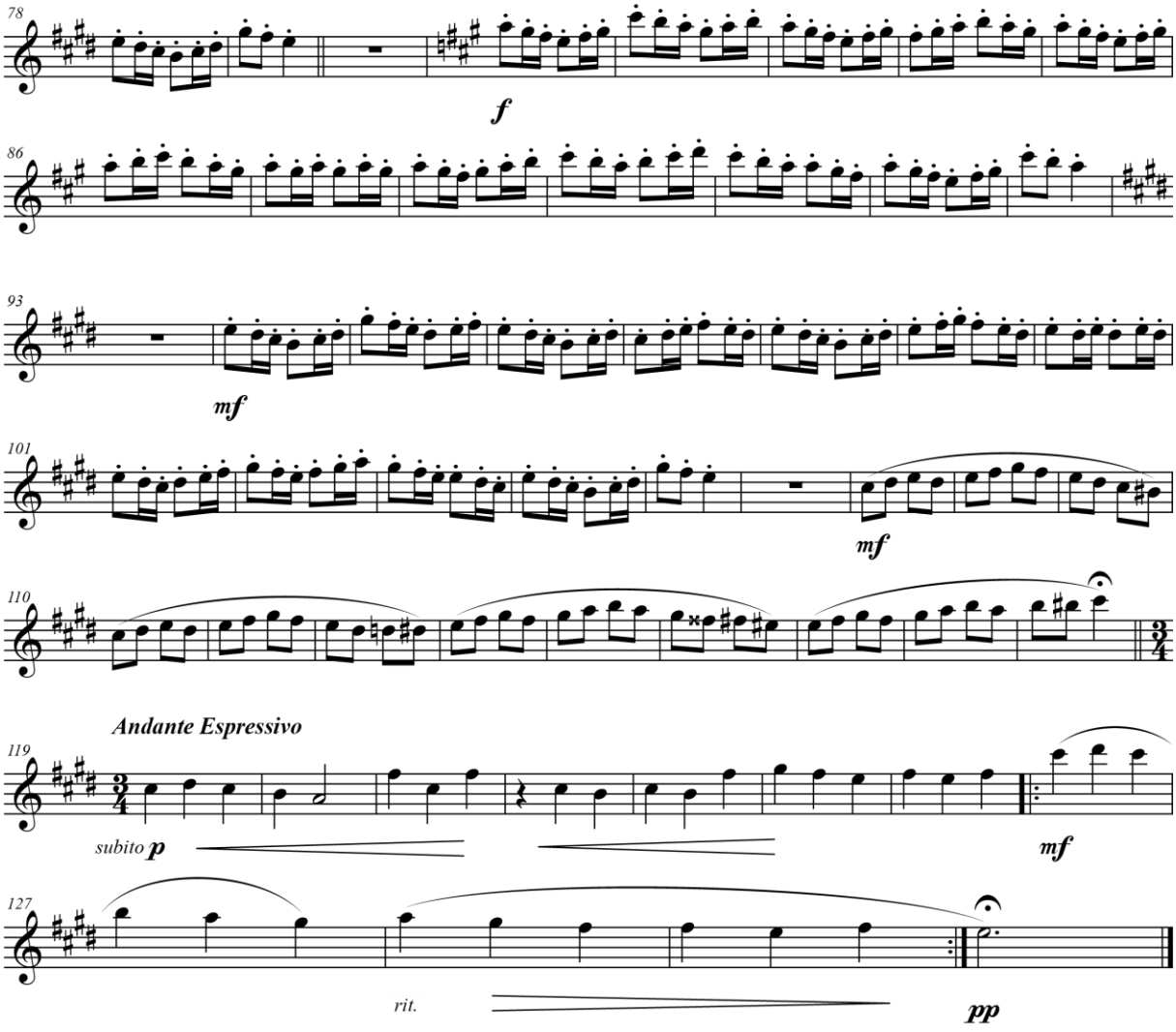

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THE GOBLIN´S TRIO

THE GOBLIN´S RELIC

RELIC THE GOBLIN´S RELIC TRIO

TRIO

This version of The Goblin´s Relic is written for traverse flute, cello, and piano. It keeps the same aesthetics, structure, and harmony of the piano solo version. The difference lies in the instrumental format, where there is an overlap of melodies played by the piano and traverse flute, while the cello keeps the harmony.

Section A is led by the traverse flute, which plays the main melody while the cello and piano support it.

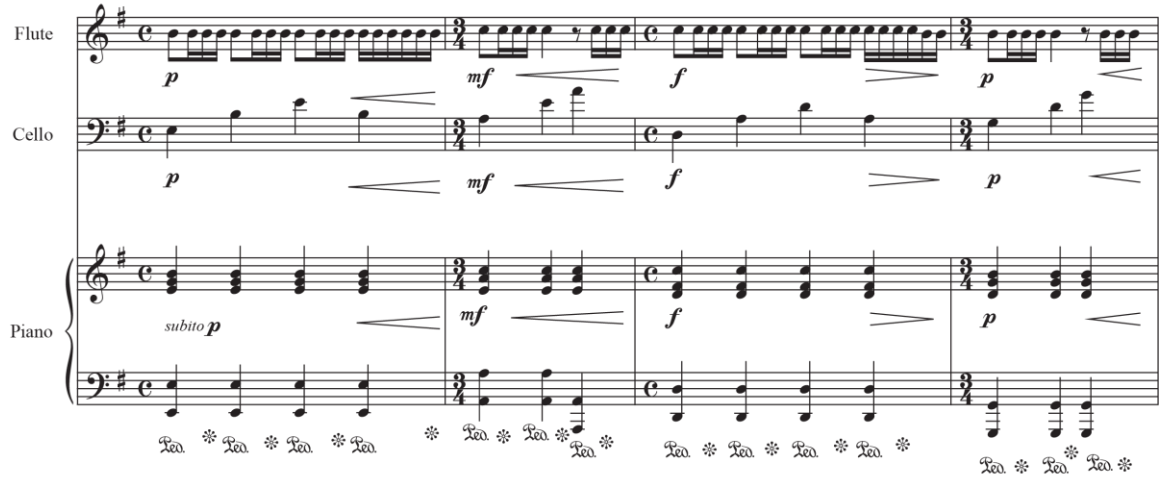


Figure 42.

In B, *Notturno Andante*, the cello continues playing the harmony while the left hand plays *staccato* octaves on the piano. The traverse flute performs the main melody, and the piano (right hand) plays the secondary melody. At measure thirty-five, the cello stops playing the harmony and reinforces the melody played by the traverse flute.

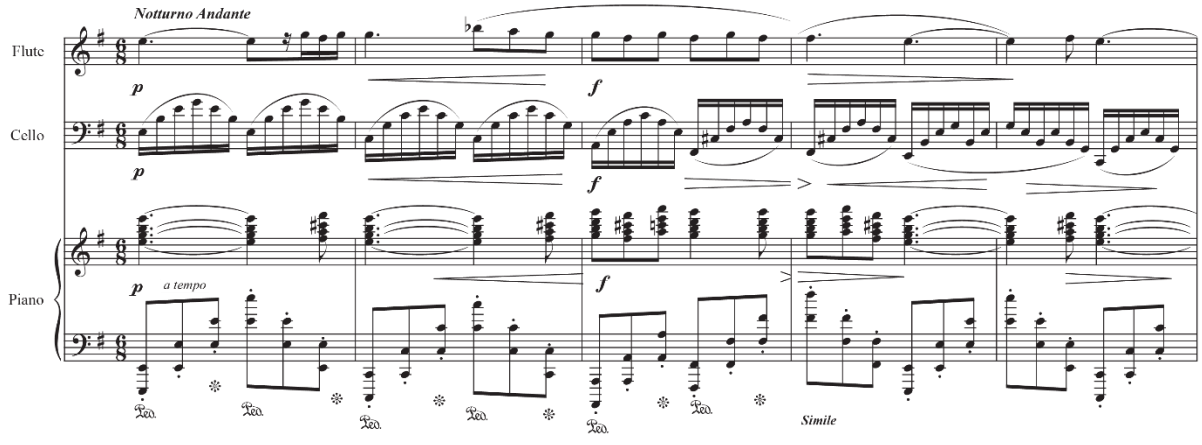


Figure 43.

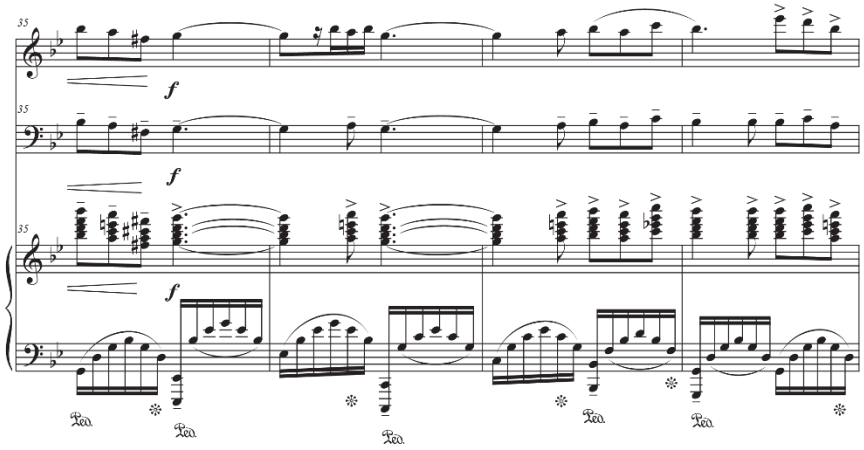


Figure 44.

In C, *Moderato*, the three instruments get involved in a "play" (melodic interchange) that modifies the color of the section when compared to the original version. At measure eighty-four, while the piano plays an ostinato (with harmony Gm, Fm, Dm, Gm), the cello plays a question-like melody that stretches up to measure eighty-nine; then it is "answered" at measure ninety by the traverse flute up to measure ninety-six.

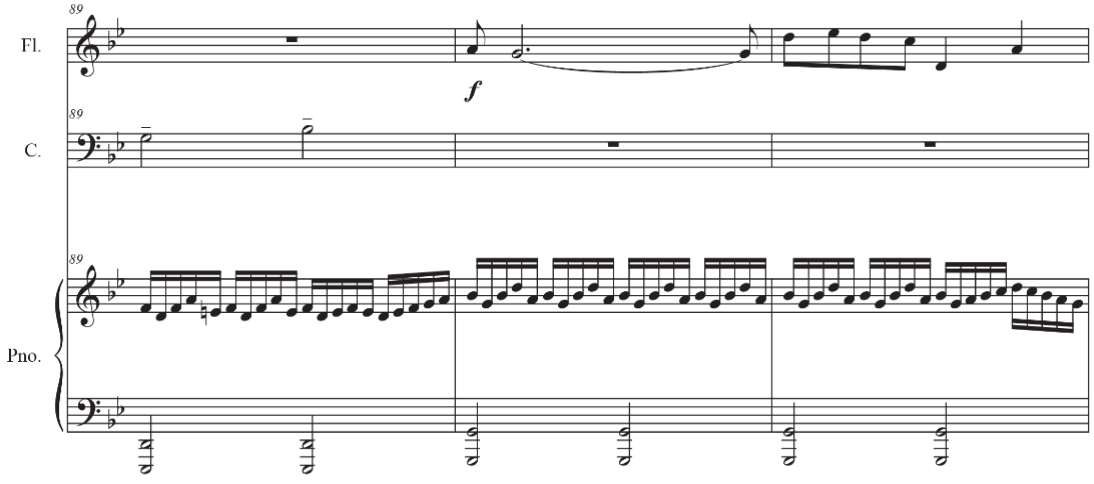


Figure 45.

At measure ninety-eight, the melody of the main axis of C (explained in the original version) is performed by the three instruments simultaneously, describing the tragic death of the muse. The coda (d) is slightly modified. The three instruments play notable melodies that go in line with the harmony proposed. The piece ends with the same arpeggio present in the original version, closing with the tension announced earlier.

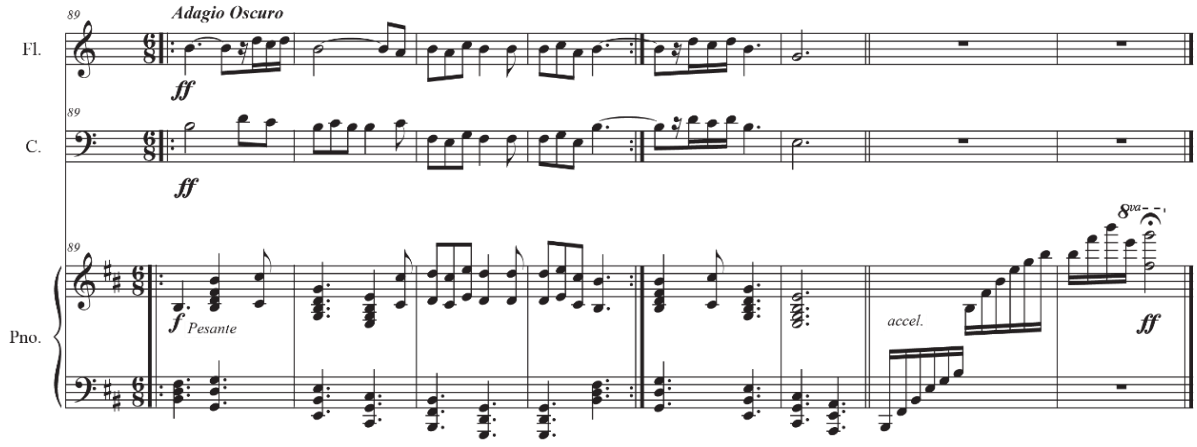
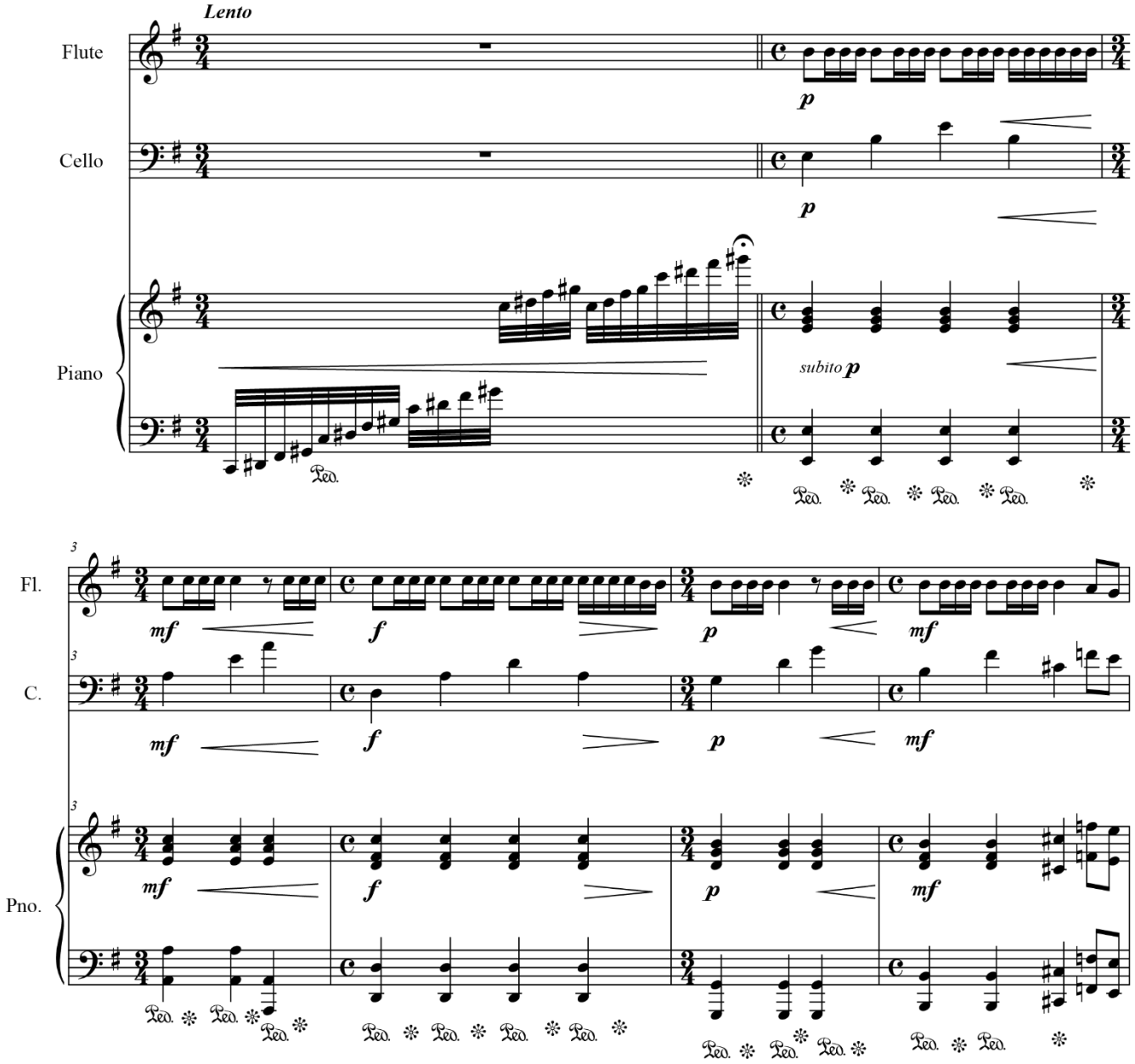


Figure 46.

The Goblin´s Relic

Marcha Lenta

Diego Palacios Dávila



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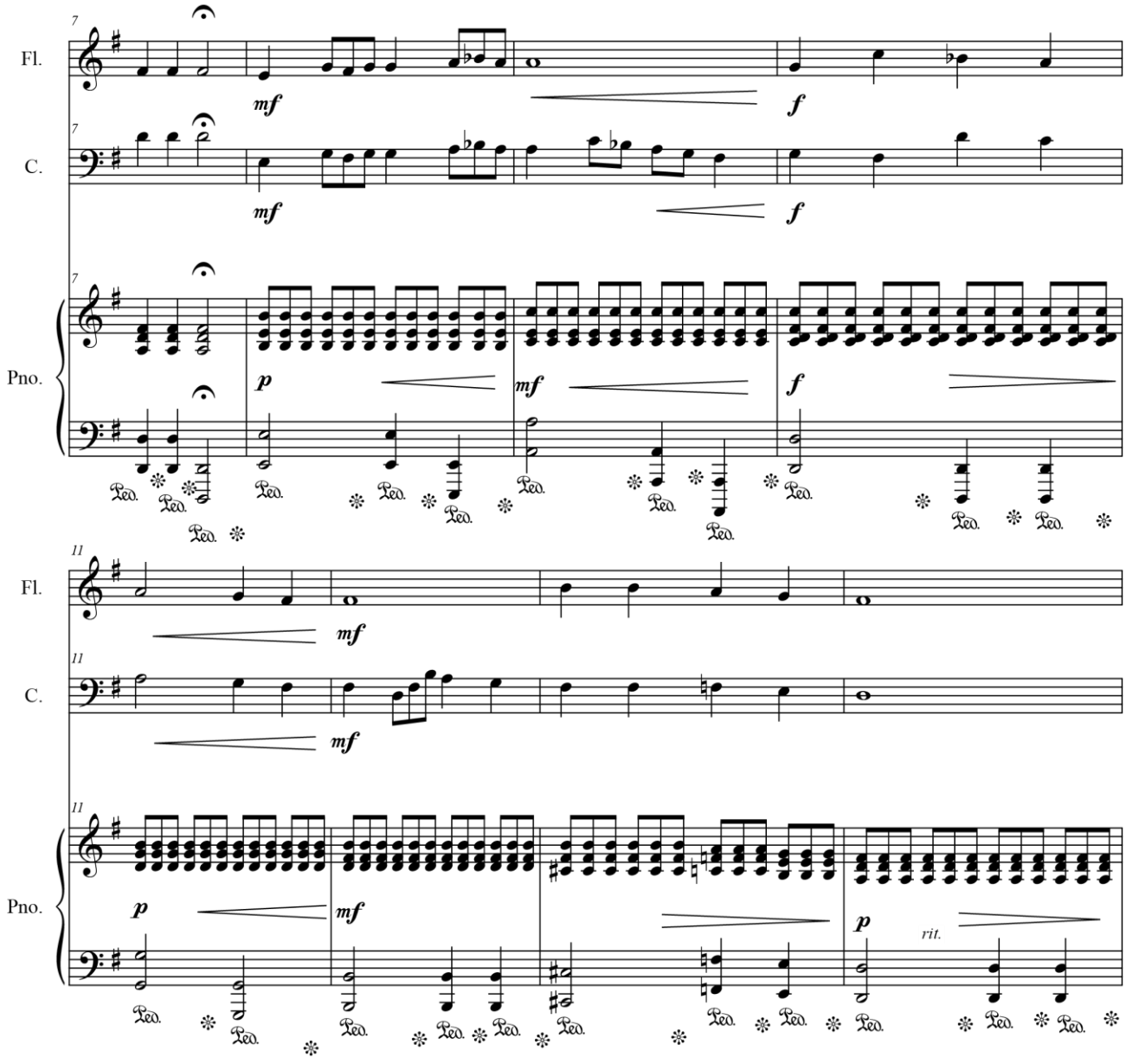

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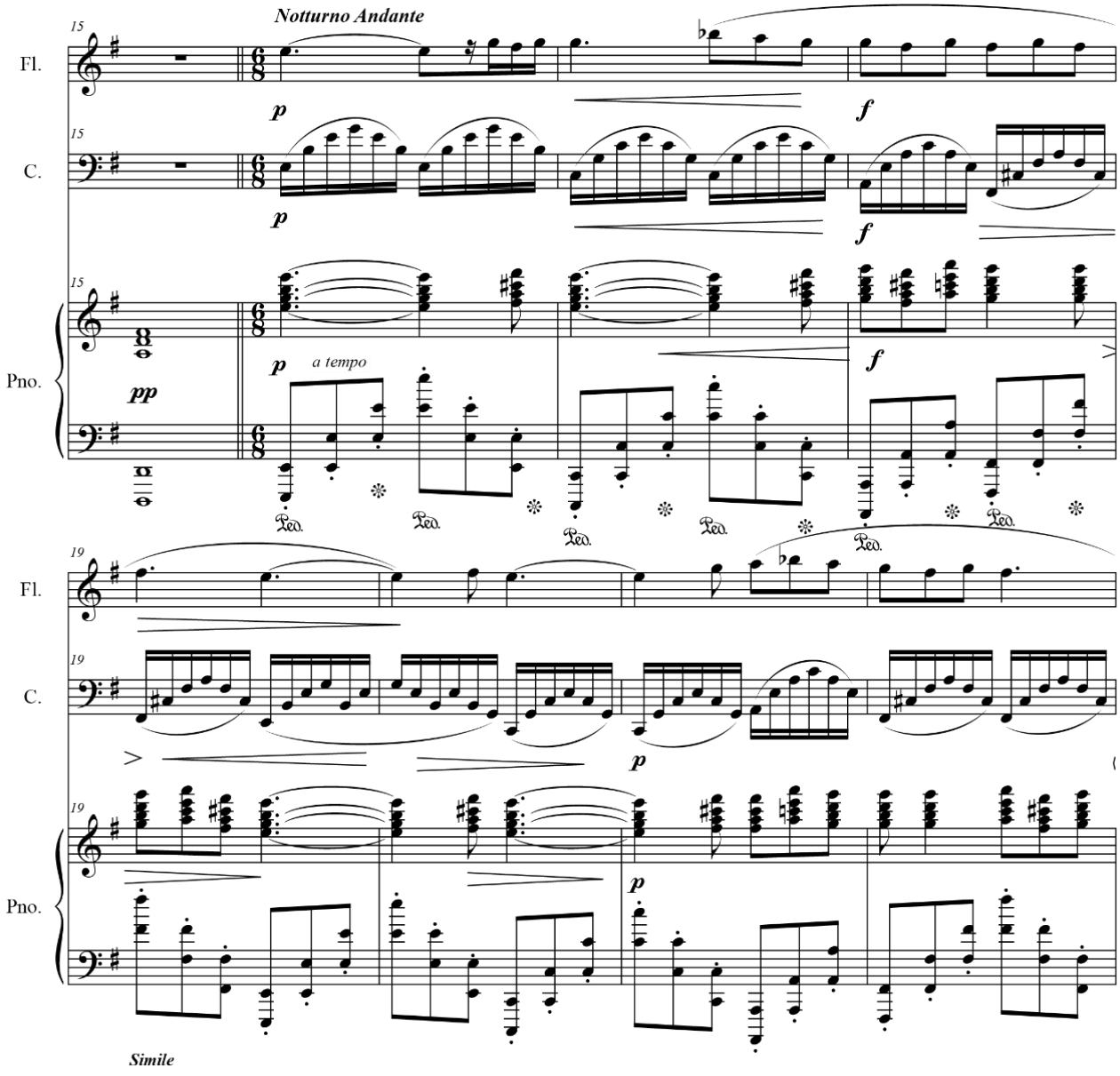

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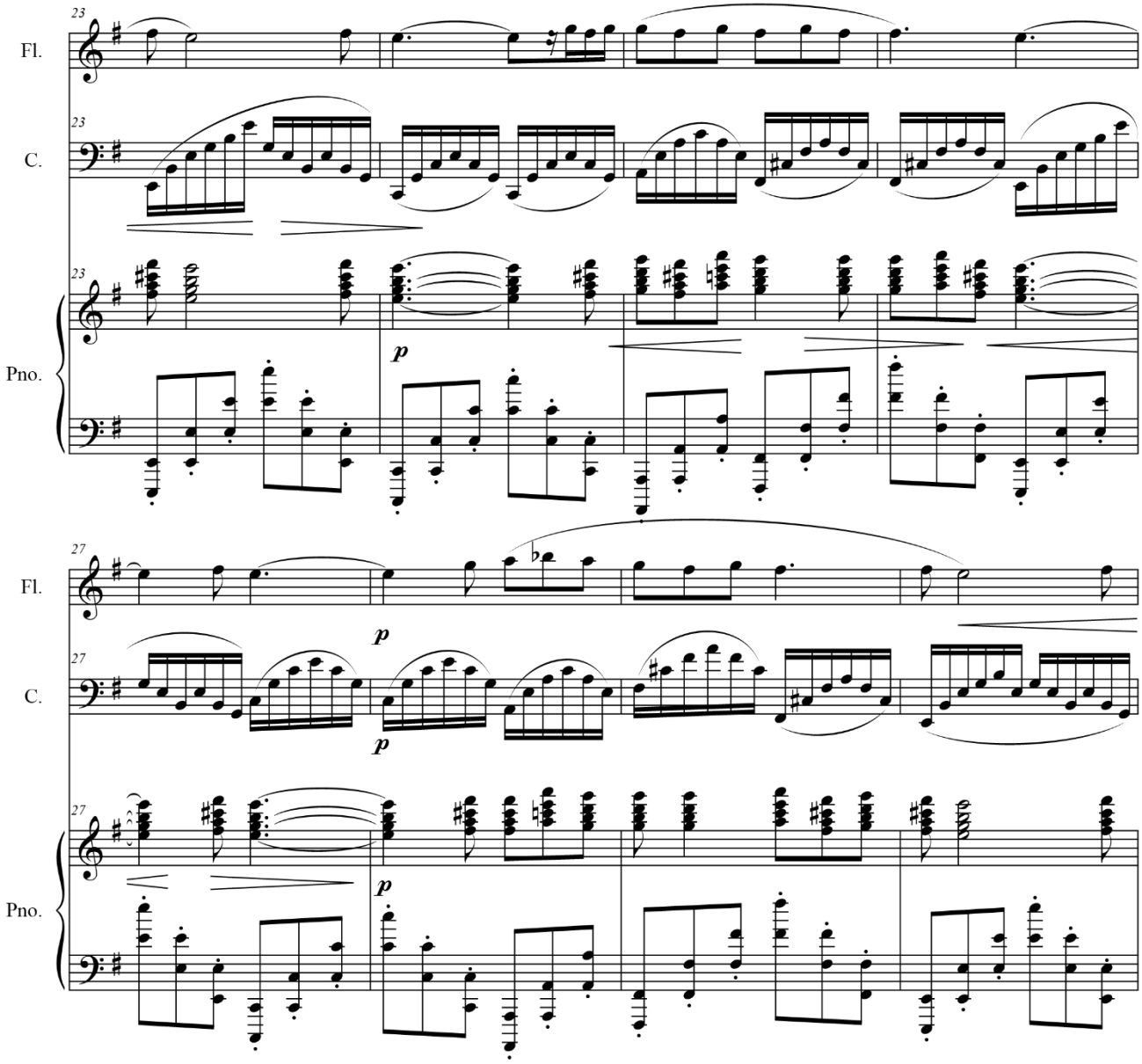

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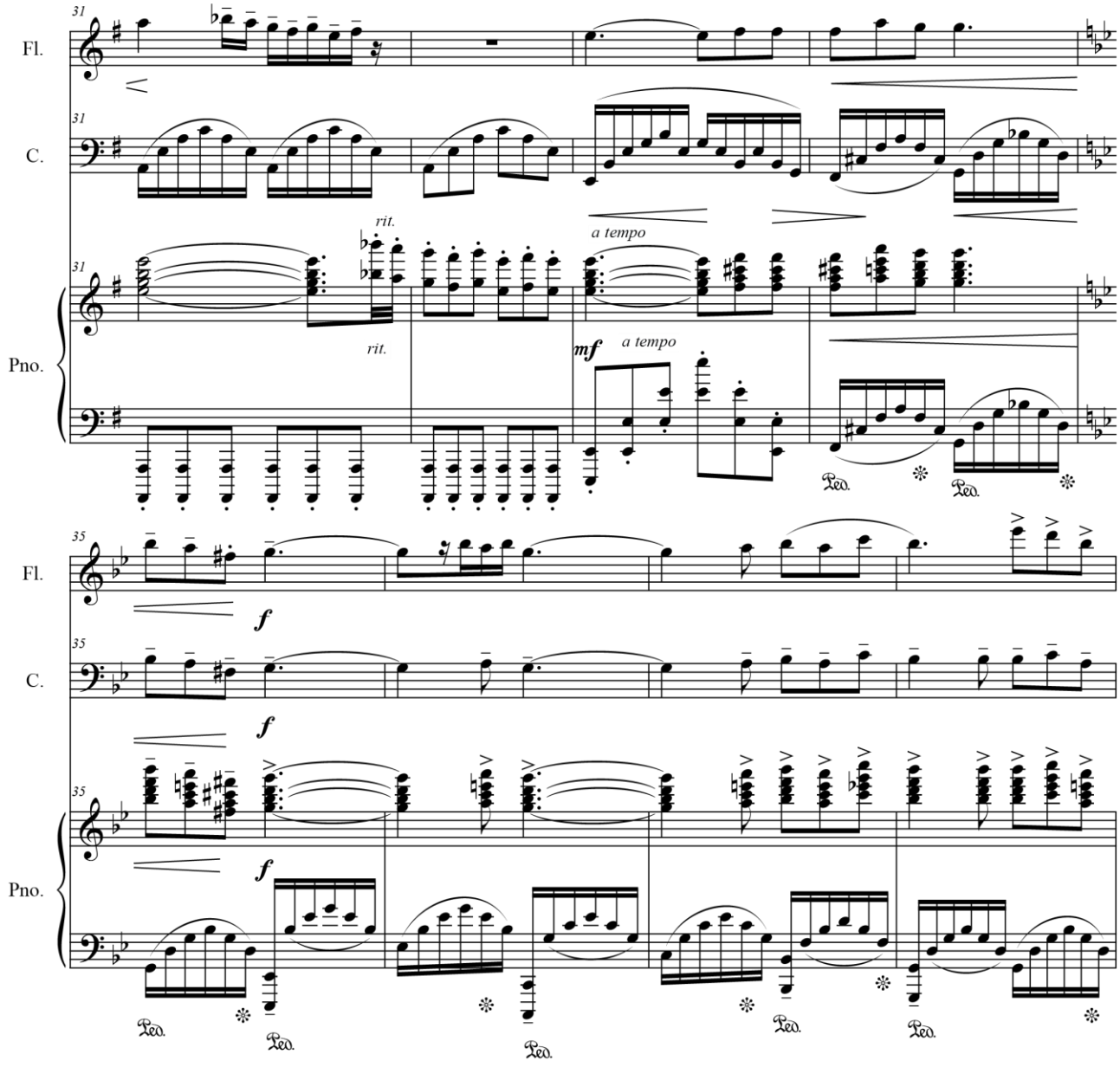

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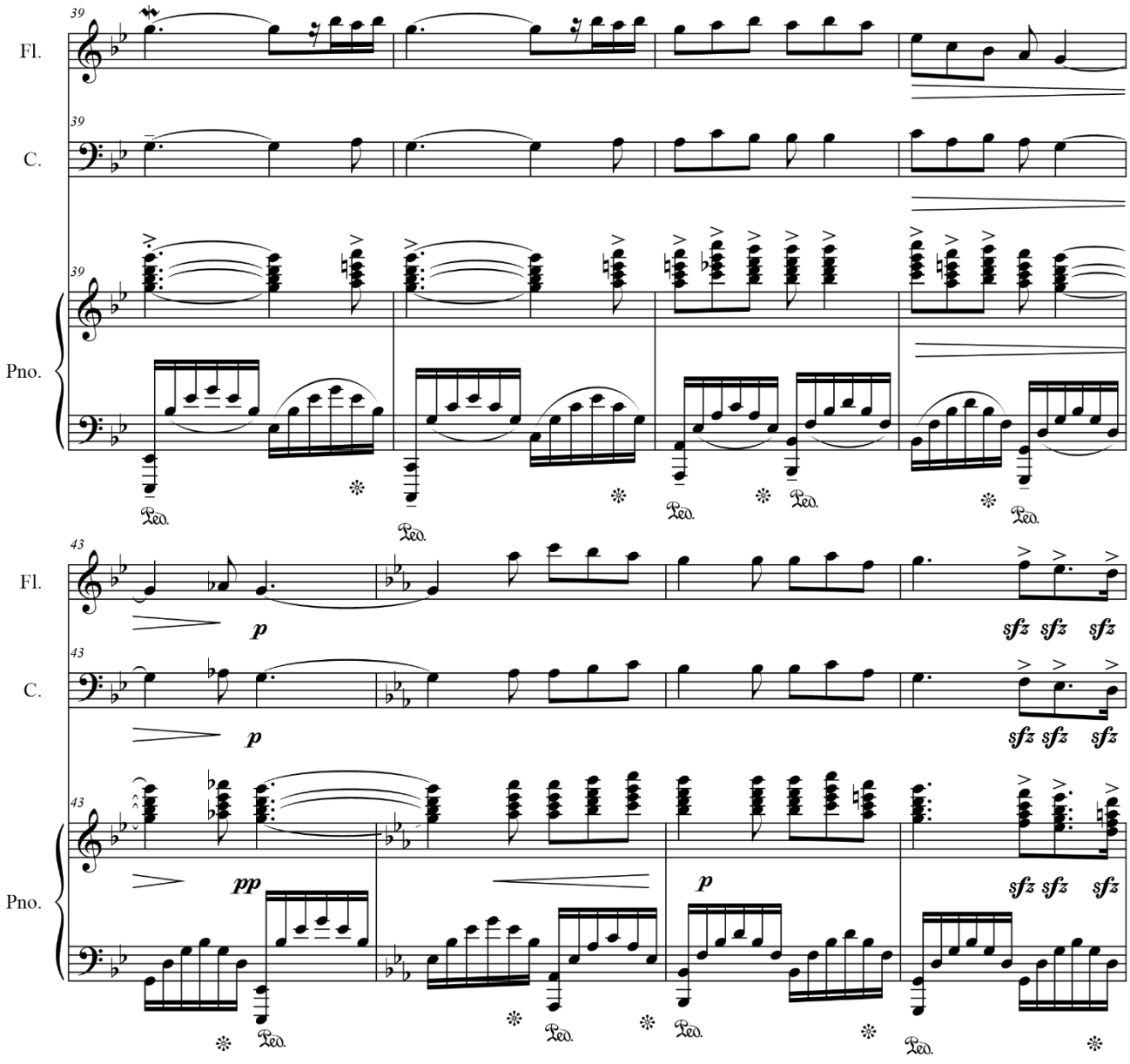

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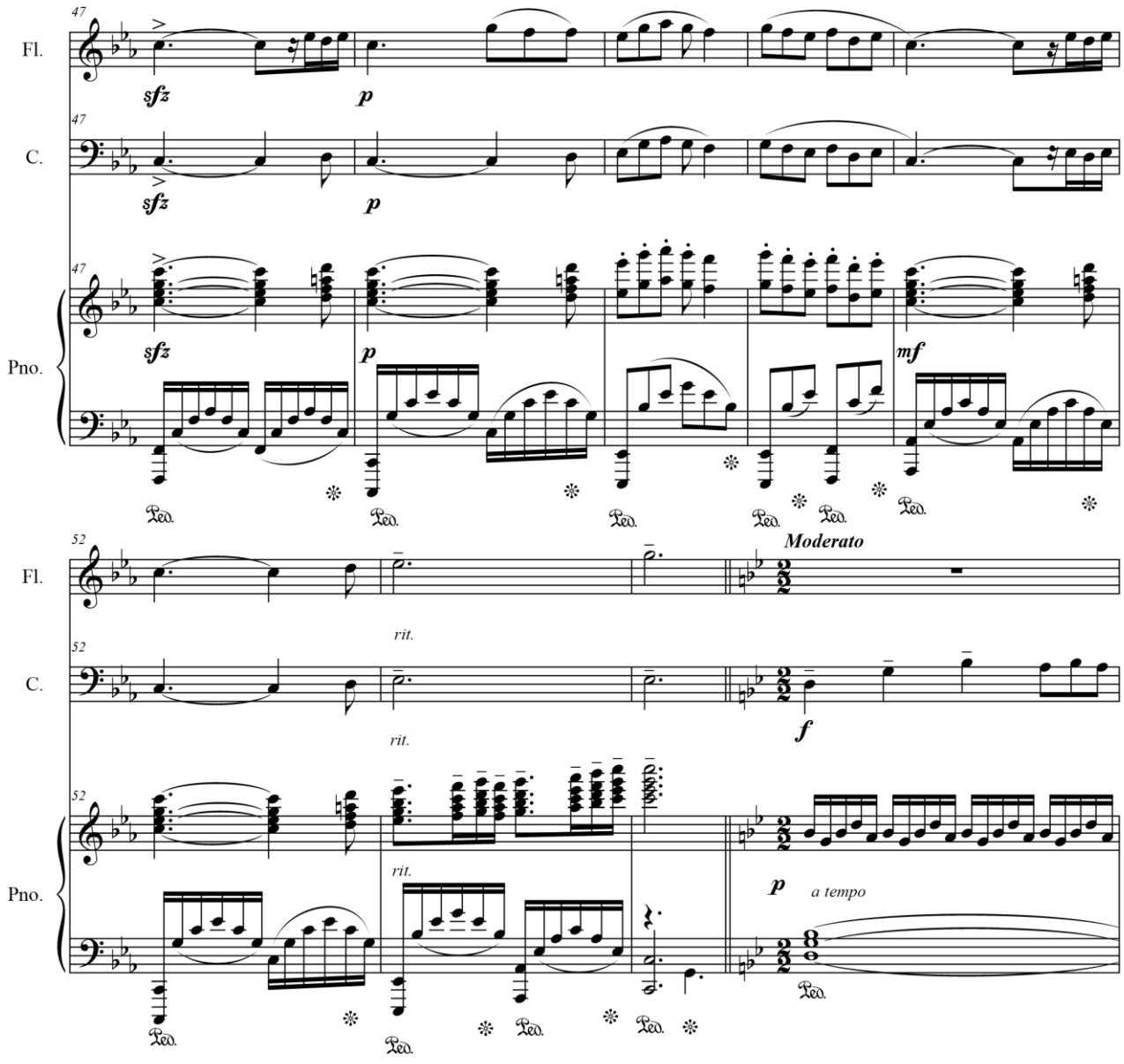

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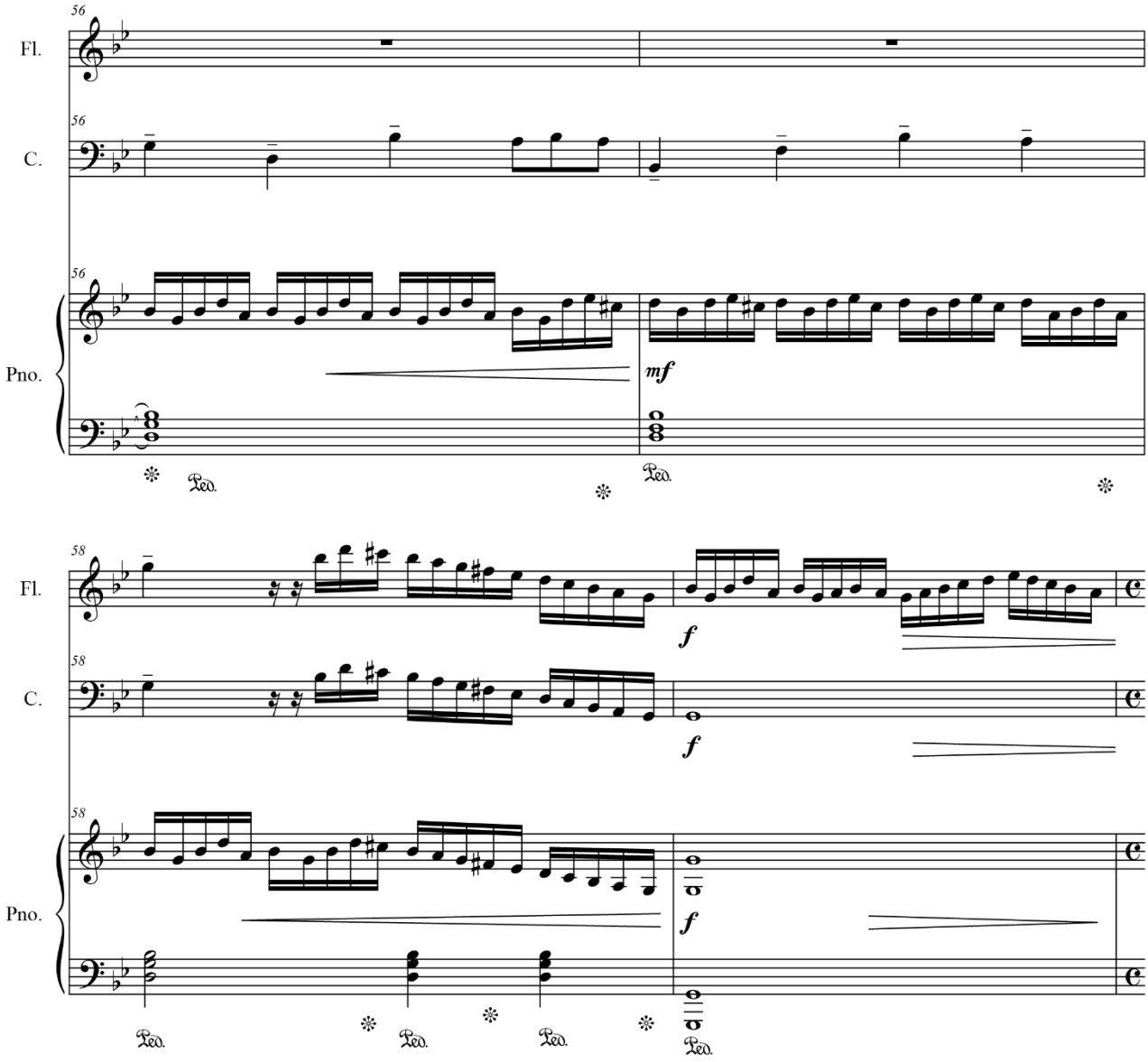

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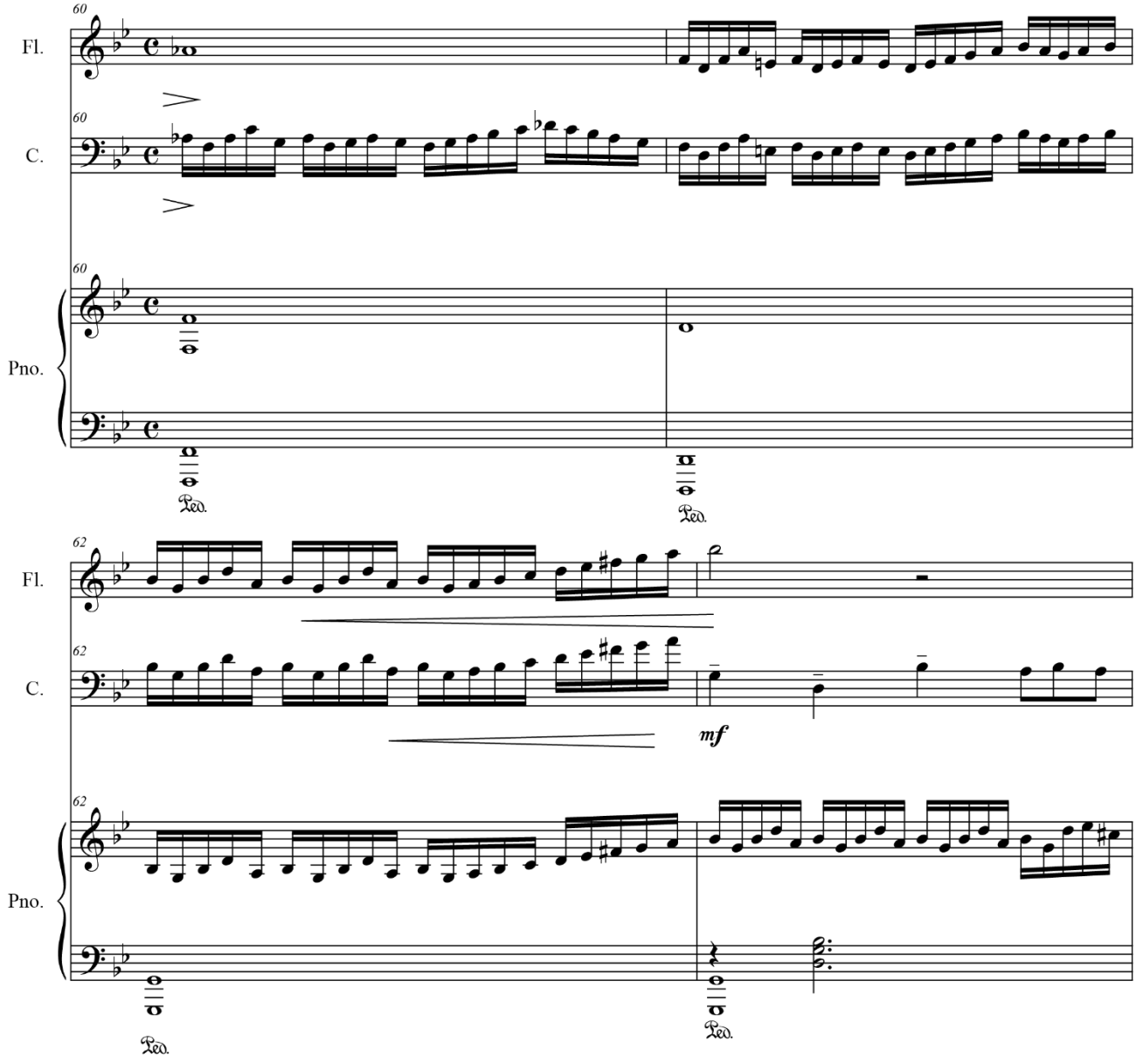

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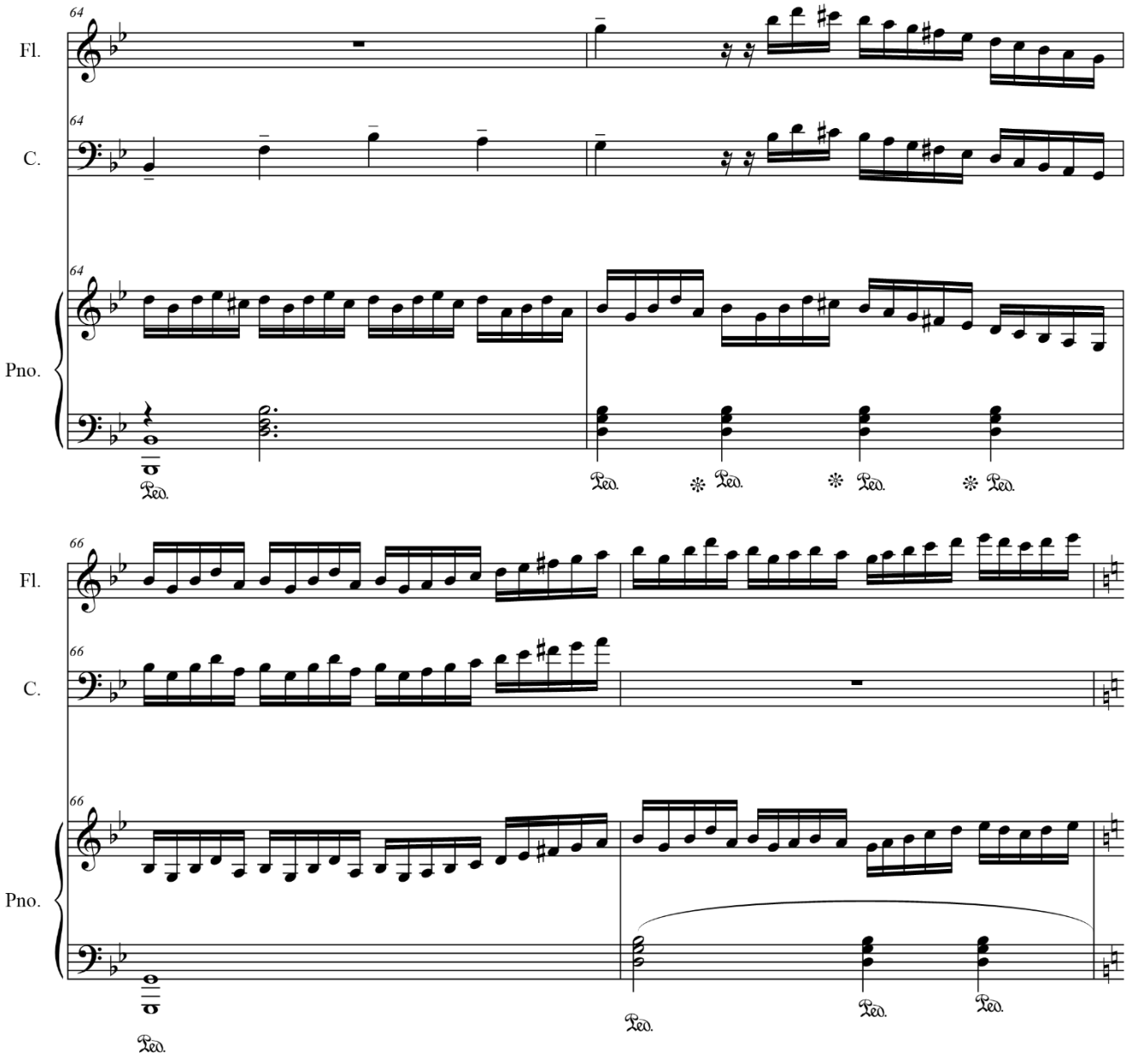

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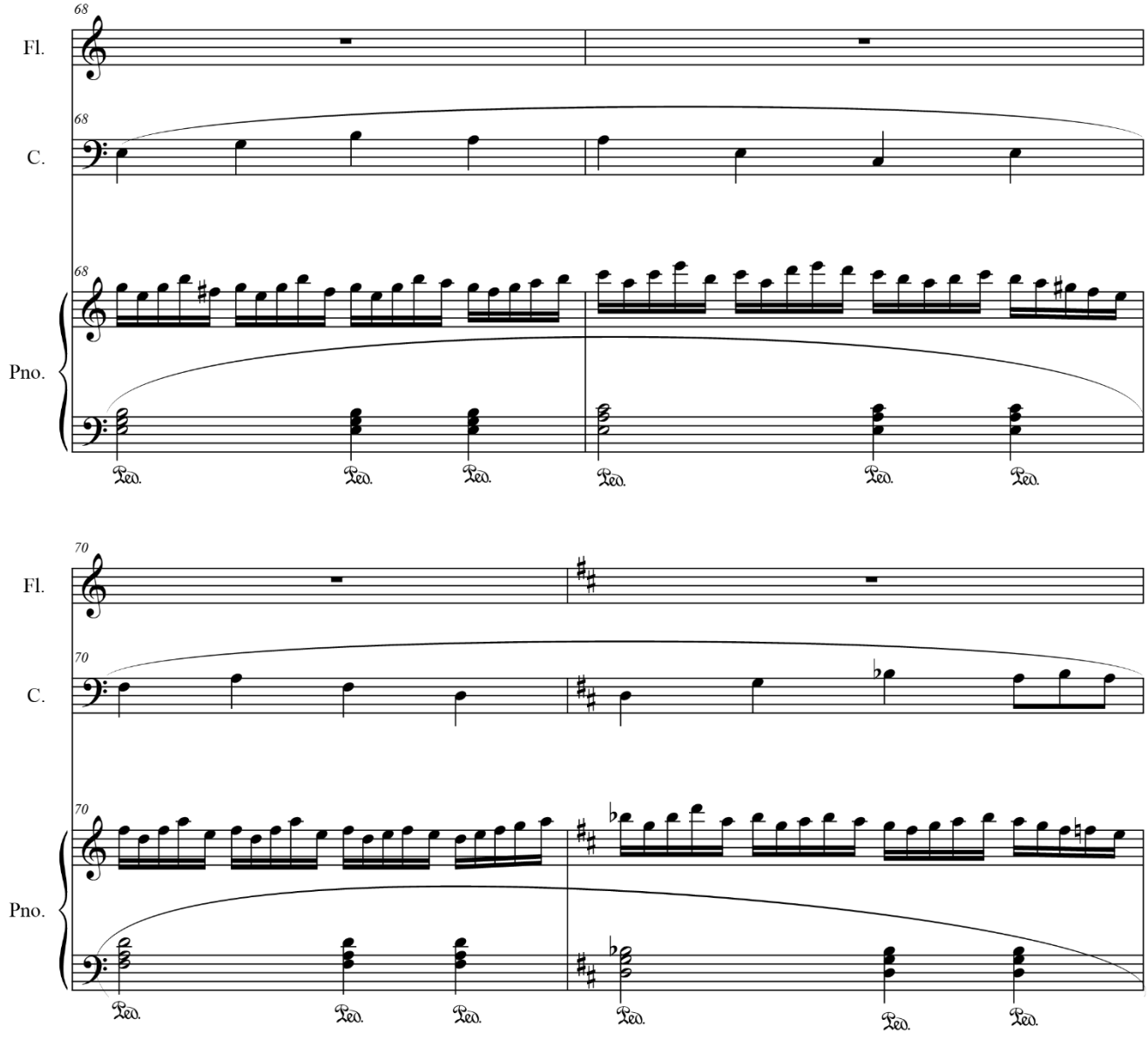

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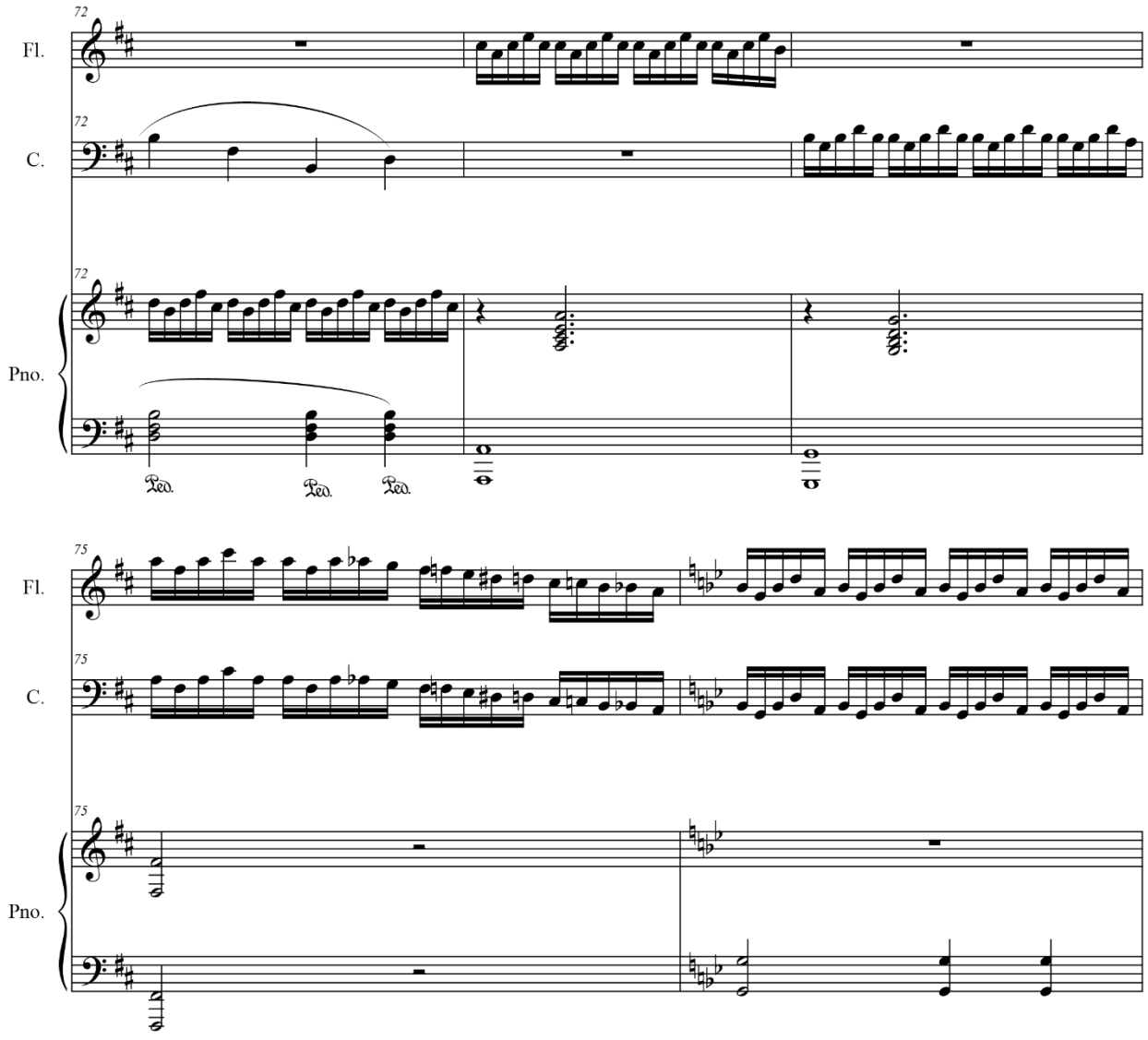

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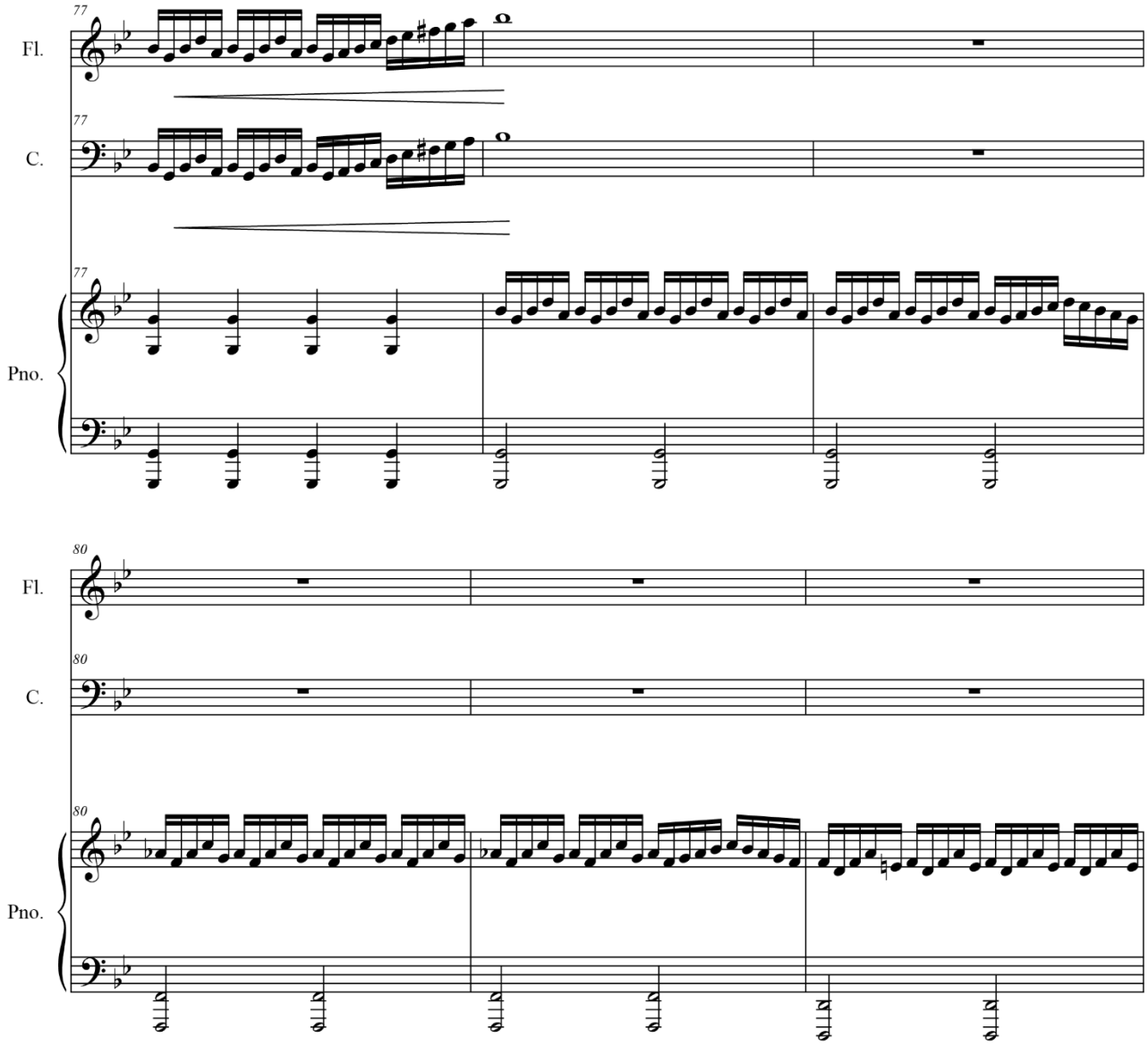

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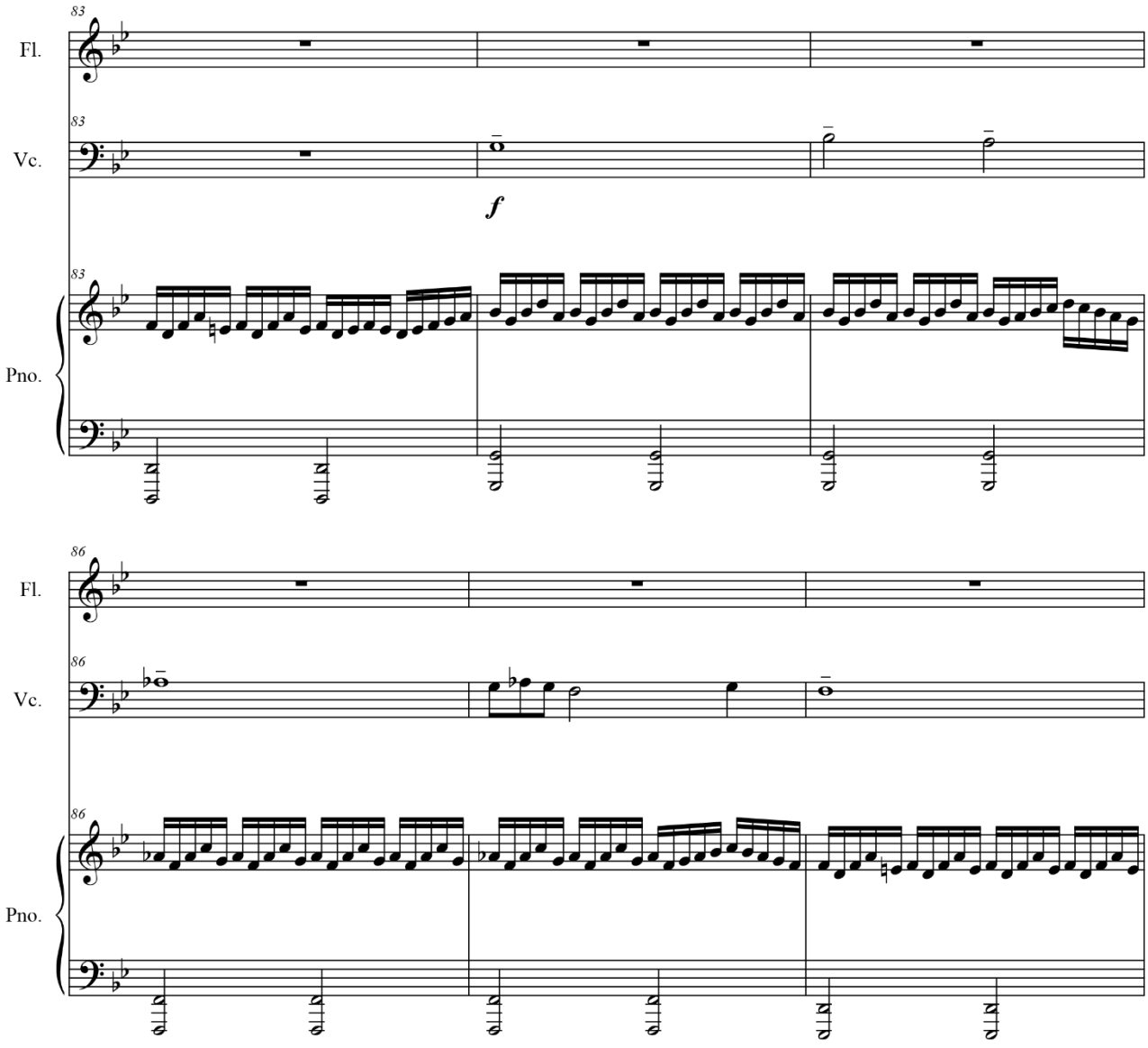

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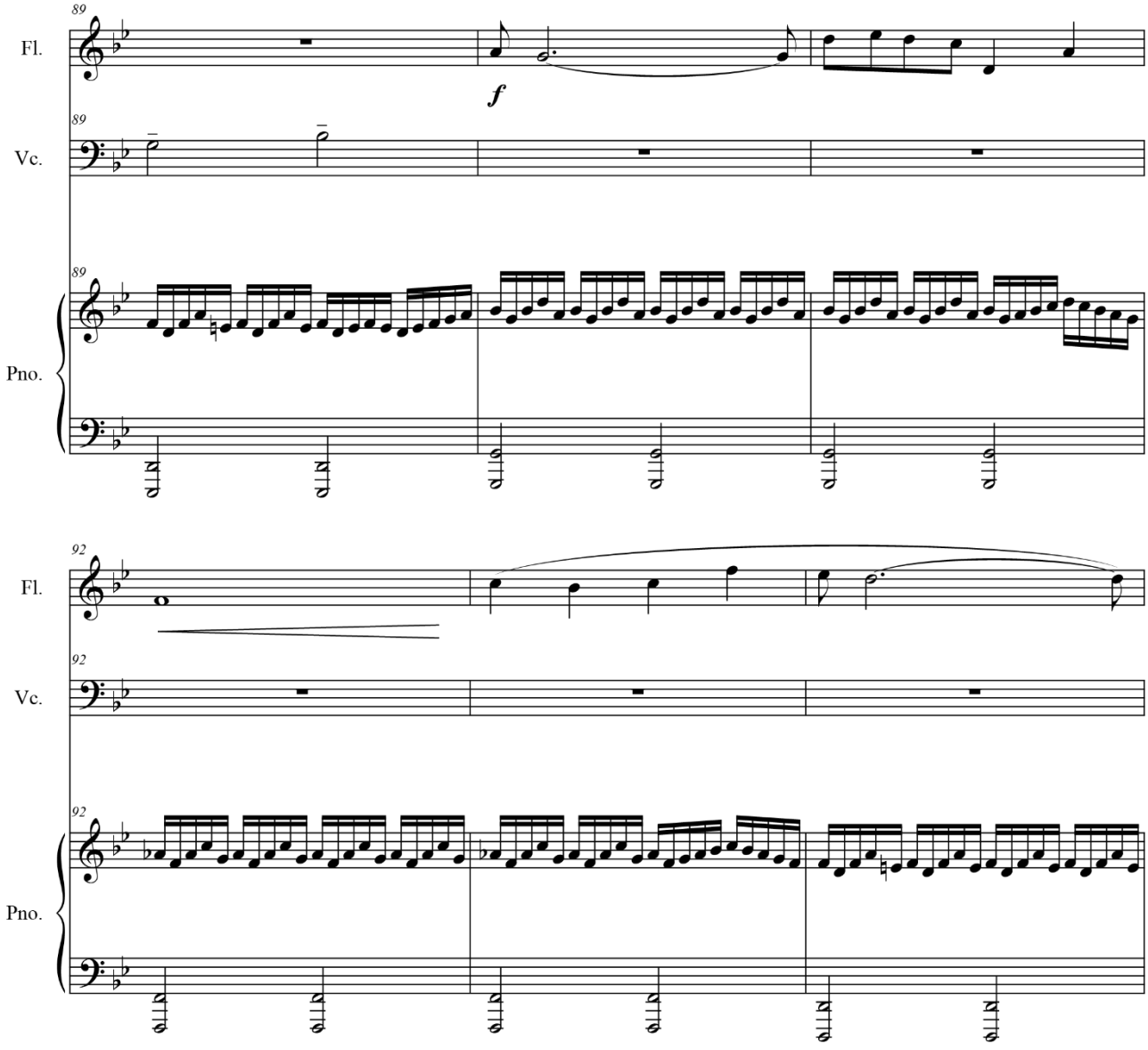

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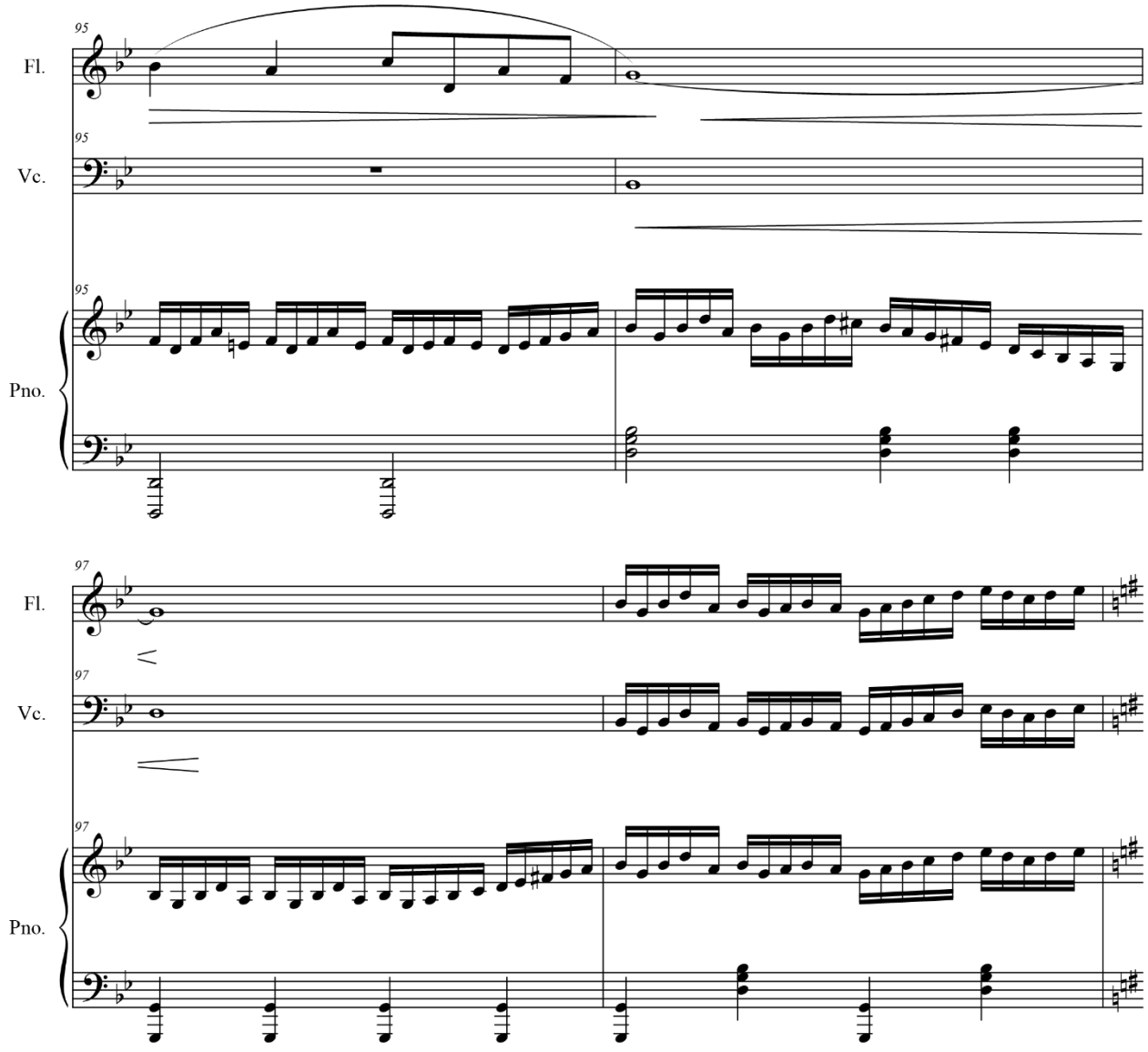

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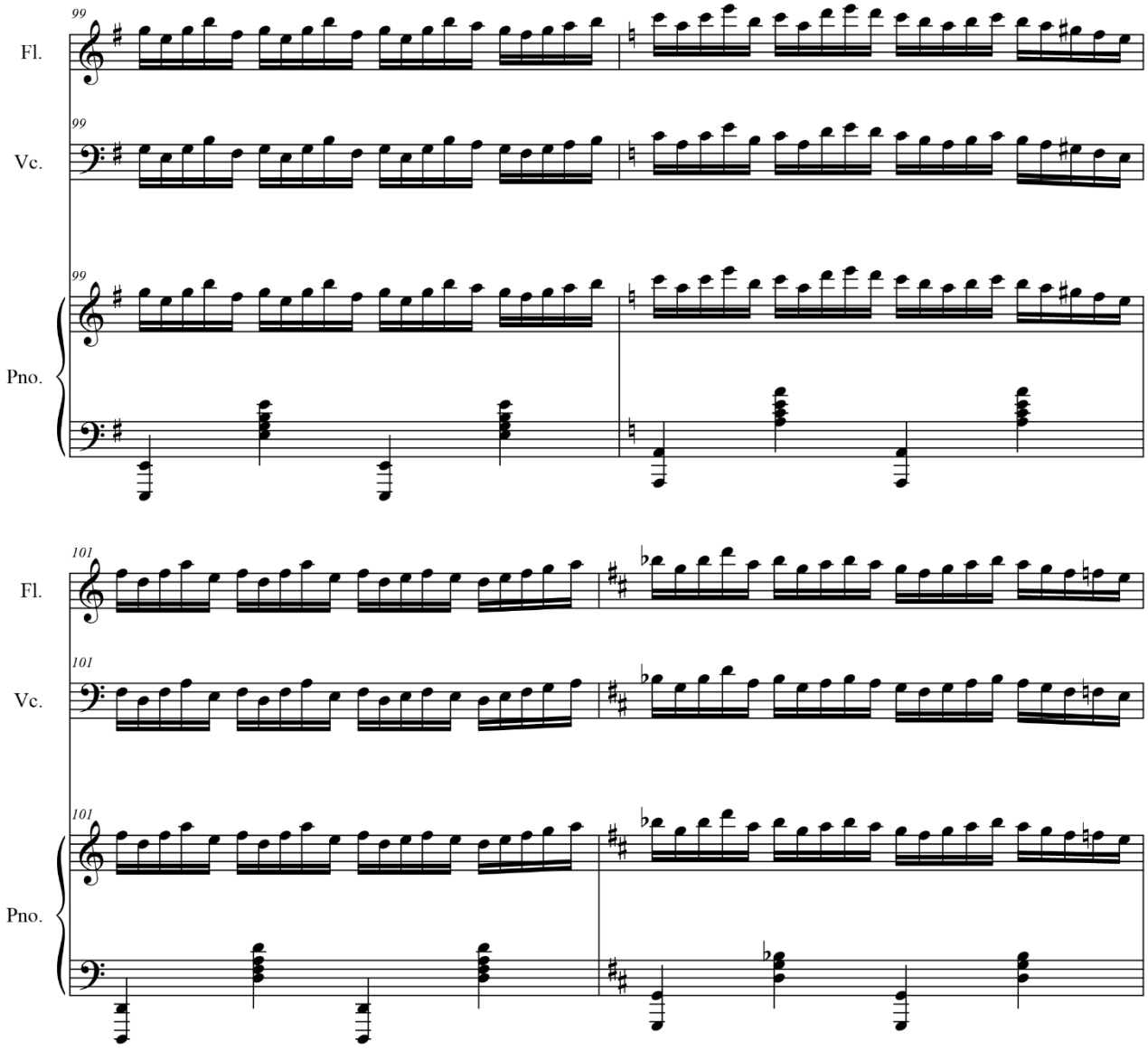

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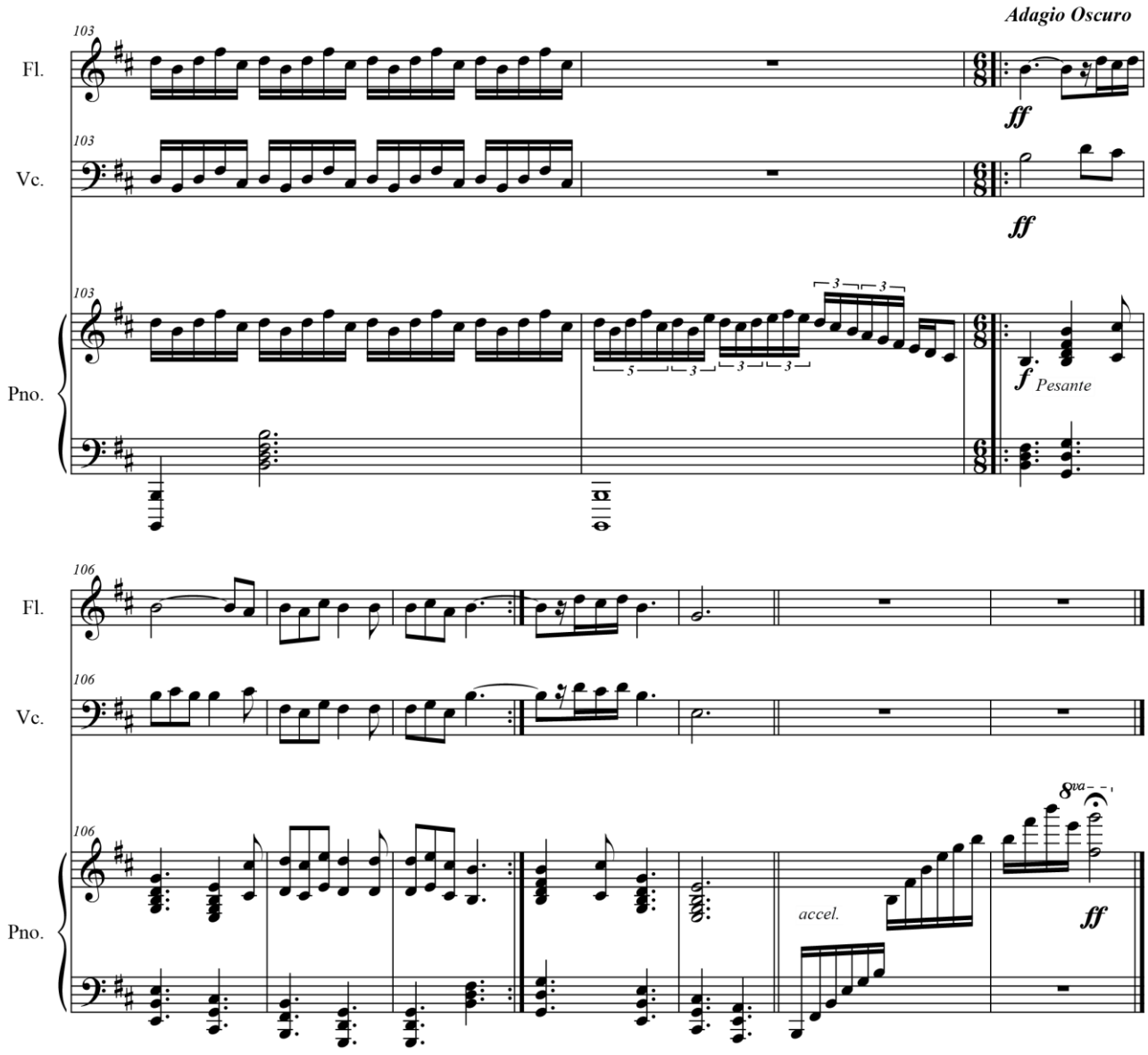

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The Goblin´s Relic

Traverse Flute

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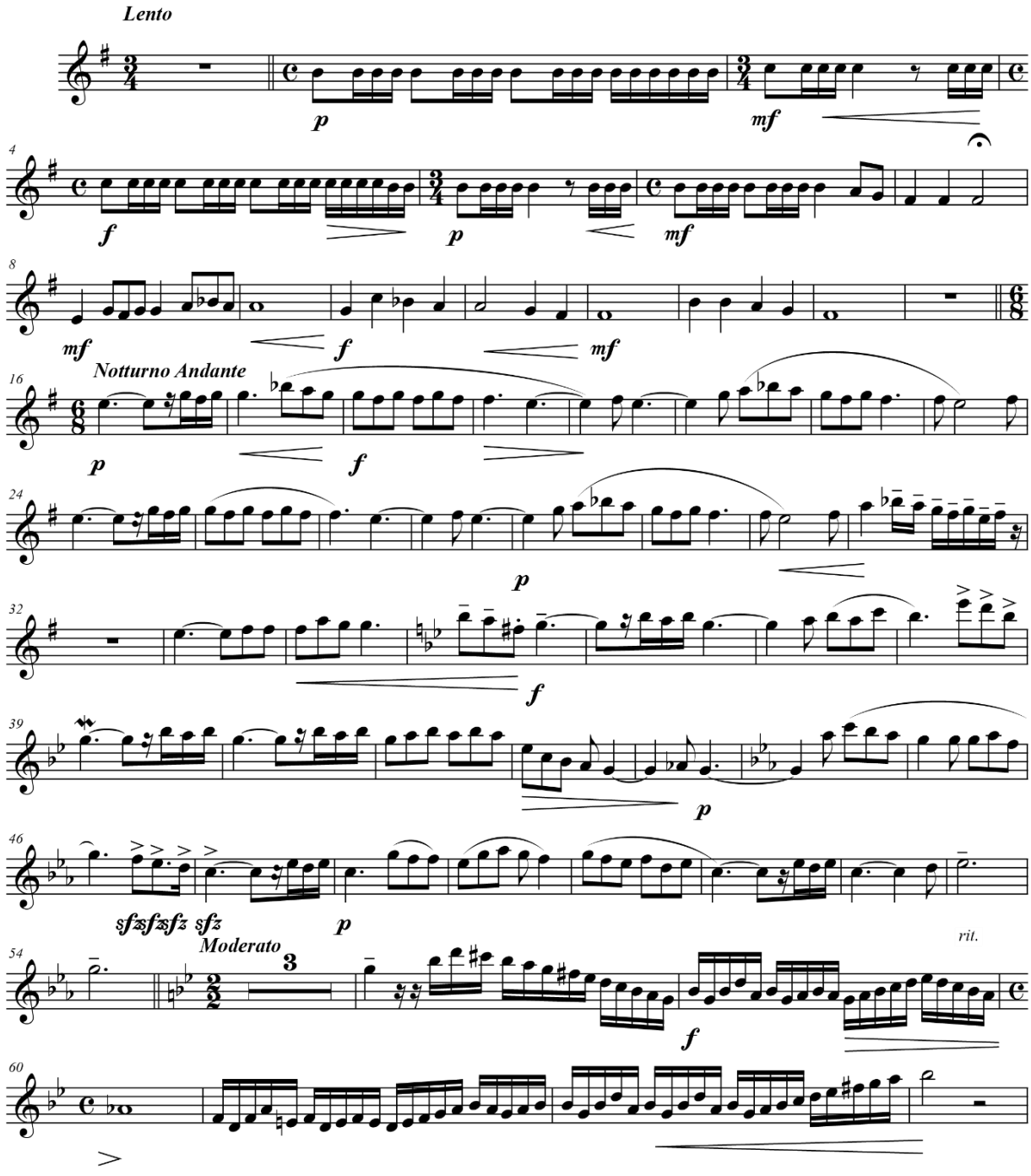

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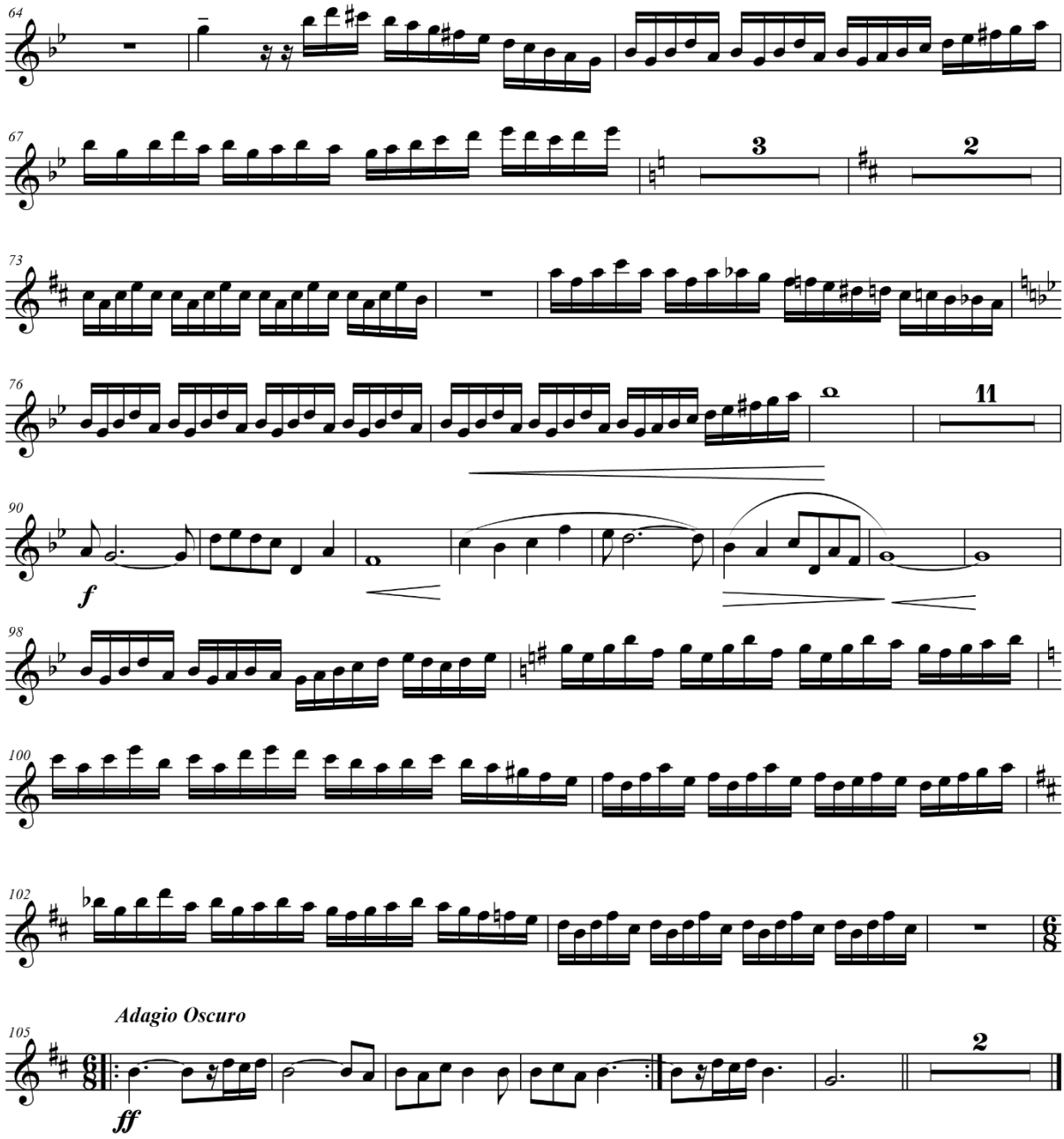

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The Goblin´s Relic

Cello

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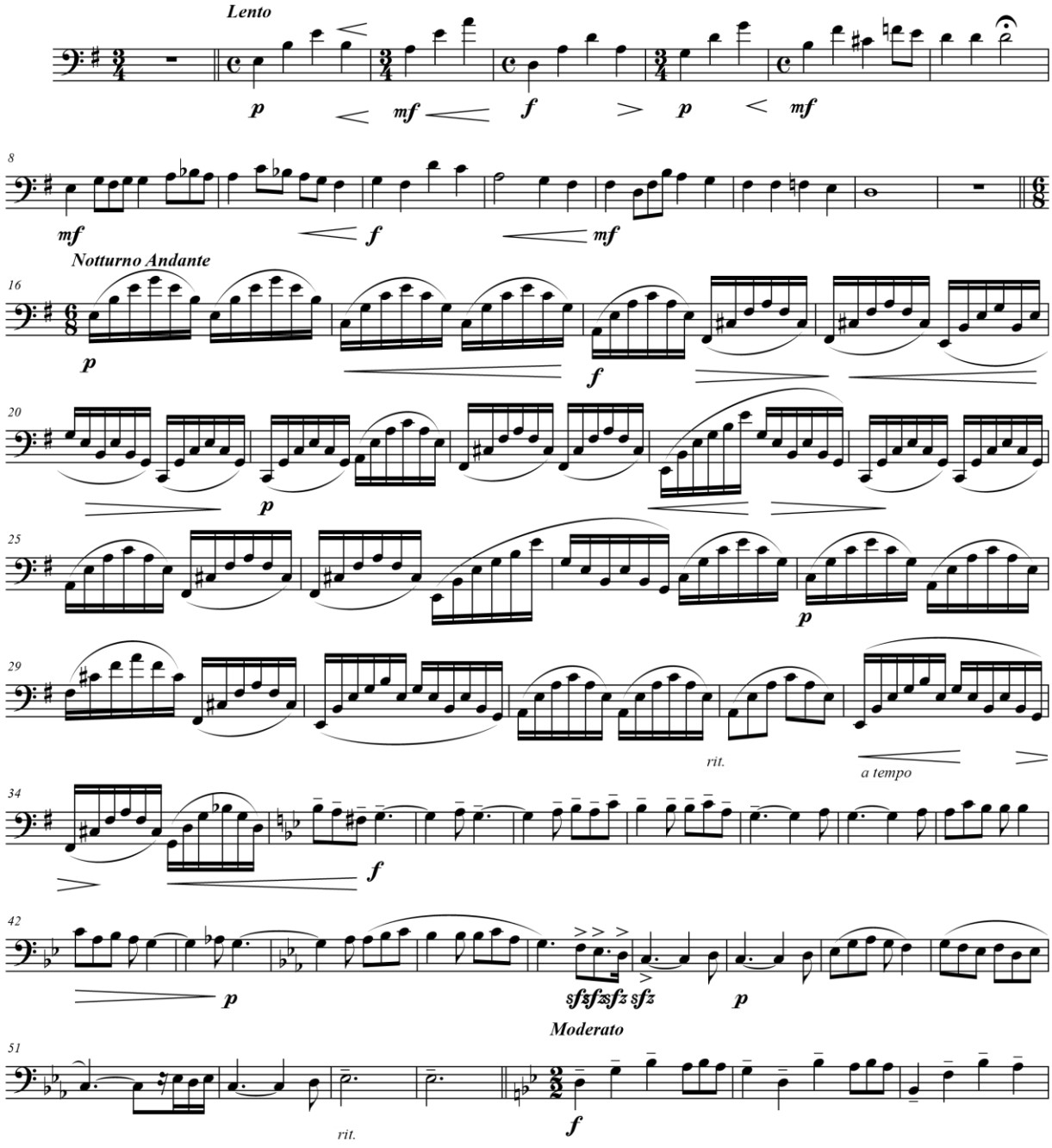

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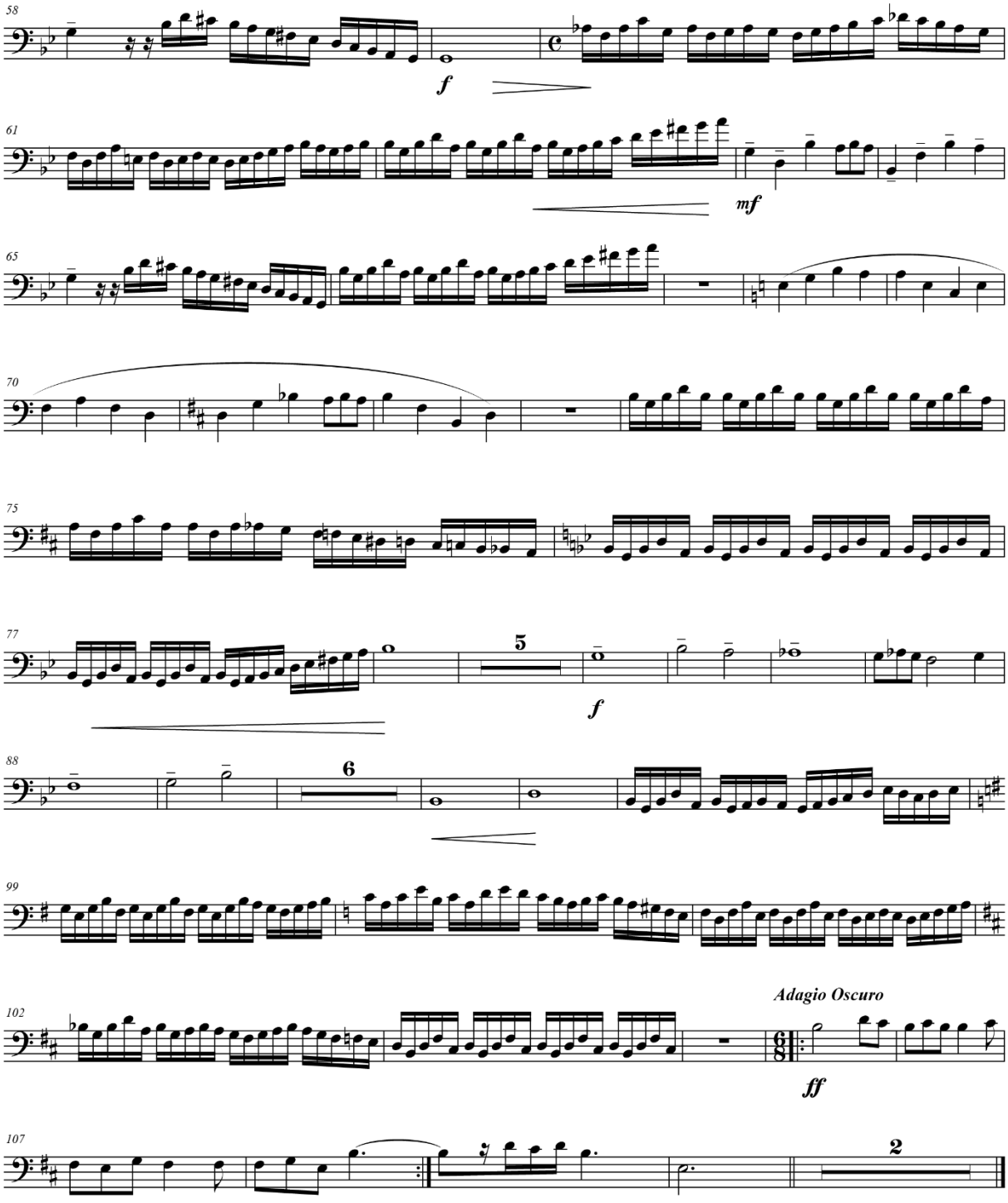

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AM
PIANO
PIANO
AM
ARPEGGIOS
ETUDE
ETUDE
ARPEGGIOS
AM
PIANO
PIANO
AM
ARPEGGIOS
ETUDE
ARPEGIOS

This work is a compilation of piano arpeggios.

It focuses on reaching hand-crossing mastery and improving left hand arpeggios. Regarding the interpretive aspect, this piece intends to recreate a waterfall, the feeling of water running, and the peace that a scenery with these characteristics may cause. For this reason, the character of this piece transmits tranquility, but the first part may conveys a subtle cry.

The key signature chosen for this piece is Am, and the time signature used 6/8. It has homophonic texture based on a tonal and modal context; it is written in rondo form. *Etude* consists of a refrain followed by sections (It is not written in the traditional rondo form, but it does have a similar structure).

The refrain, mm. 1 – 11 (elision is present at this point), has the following harmonic functions: im7 – VII7 – VI7 – ivm – V7 with major ninth – im.

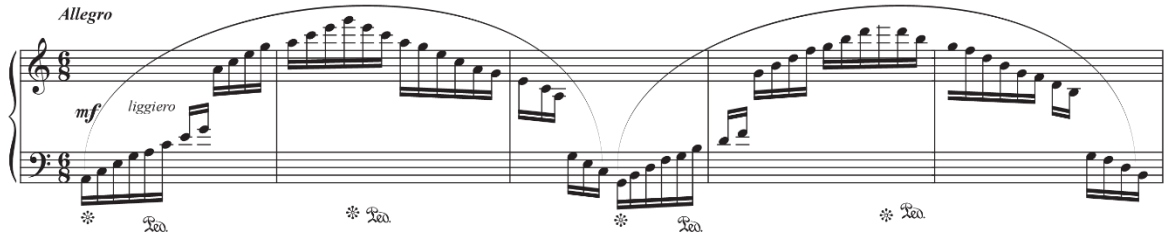


Figure 47.

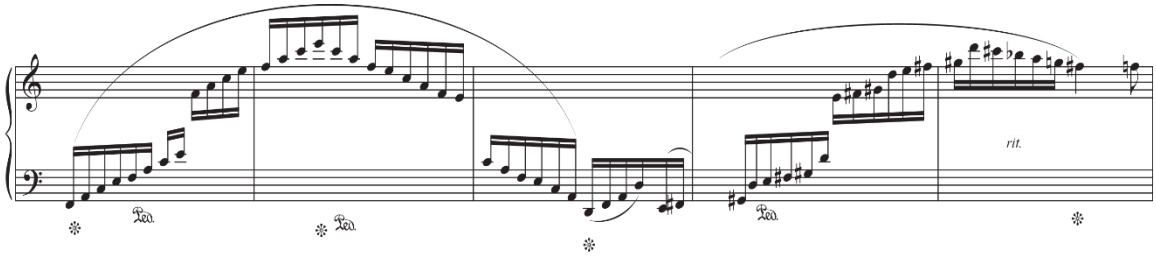


Figure 48.

Subsequently, a stanza "a" that stretches up to the first beat of measure twenty. That period consists of a melody accompanied by the harmonic functions: im – VI – V7/V – V7 with broken cadence in VI – VII – Vm – im.

From measure 11 on, there is a hemiola as follows: left hand keeps the 6/8 time signature while the right hand plays a melody, clearly differentiated in ¾, which stretches up to measure 17, where the initial 6/8 time signature is recovered.

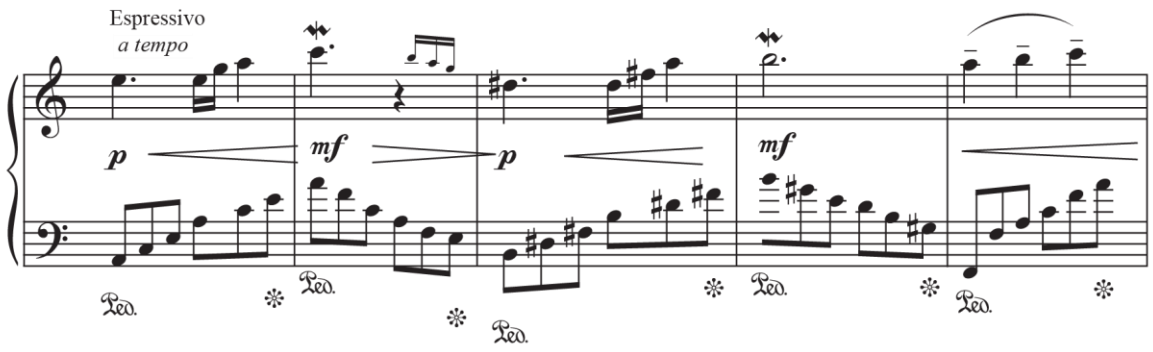


Figure 49.

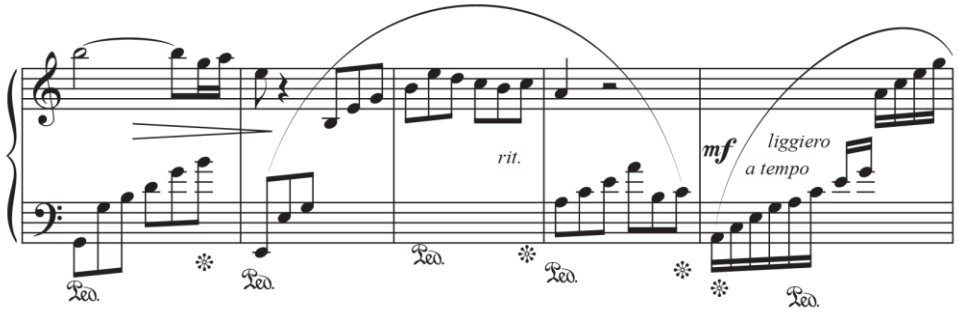


Figure 50.

The period previously exposed (a) contrasts with the refrain, as it displays a melody clearly identified and played by the right hand. This period contains great melodic and harmonic expressivity, where a soothing feeling is combined with melancholy; to do so, dynamics (crescendos and diminuendos), melodic accents, tempo alterations, and pedal are used, the latter in charge of creating an ethereal atmosphere.

During mm. 20 – 29 the refrain is picked back up with recapitulation of period "a" up to measure forty-one, with dominant VII that starts section a', m. 42.

In section a' mm. 42 – 128, harmony revolves around the axial key signature, but its character changes transmitting the feeling of "fleeting happiness". The melody is different; it displays simplicity with the aim of contrasting with what was presented previously.

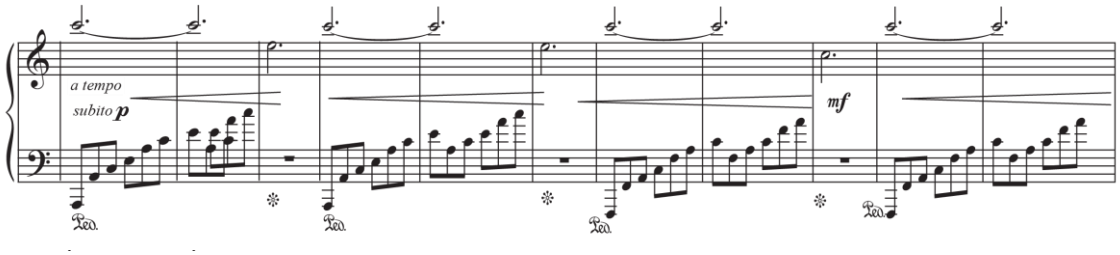


Figure 51.

At the end of this section, the refrain is picked back up, but this time the arpeggios increase two more, taking over the entire register of the piano. The aim is to emphasize the hand-crossing technique, which is the focus of this piece.

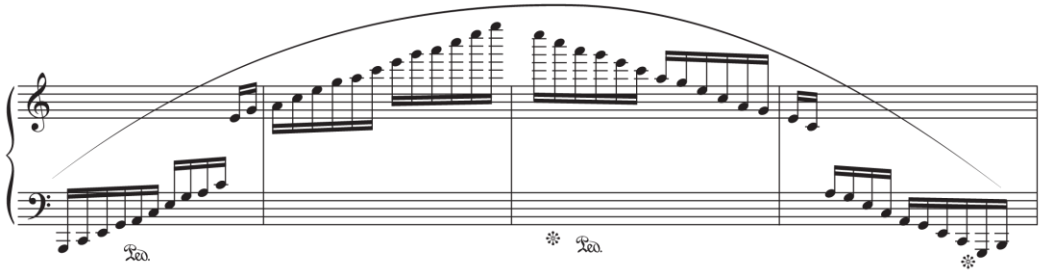


Figure 52.

At measure one hundred and forty-three a and then the refrain are recapitulated. At the end of the refrain, there is a *codetta* that is accompanied by *Adagio*, where it is possible to appreciate a modal exchange by means of chromatism: F – sharp minor, C – Sharp minor, ending in A minor.

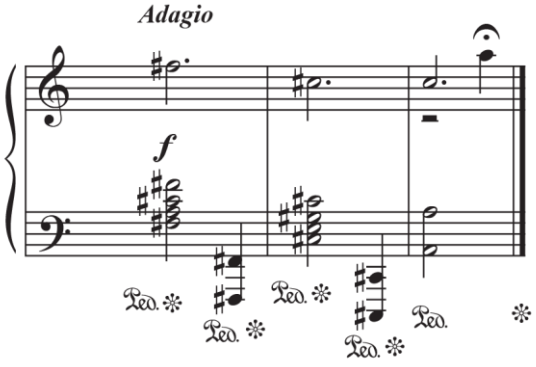
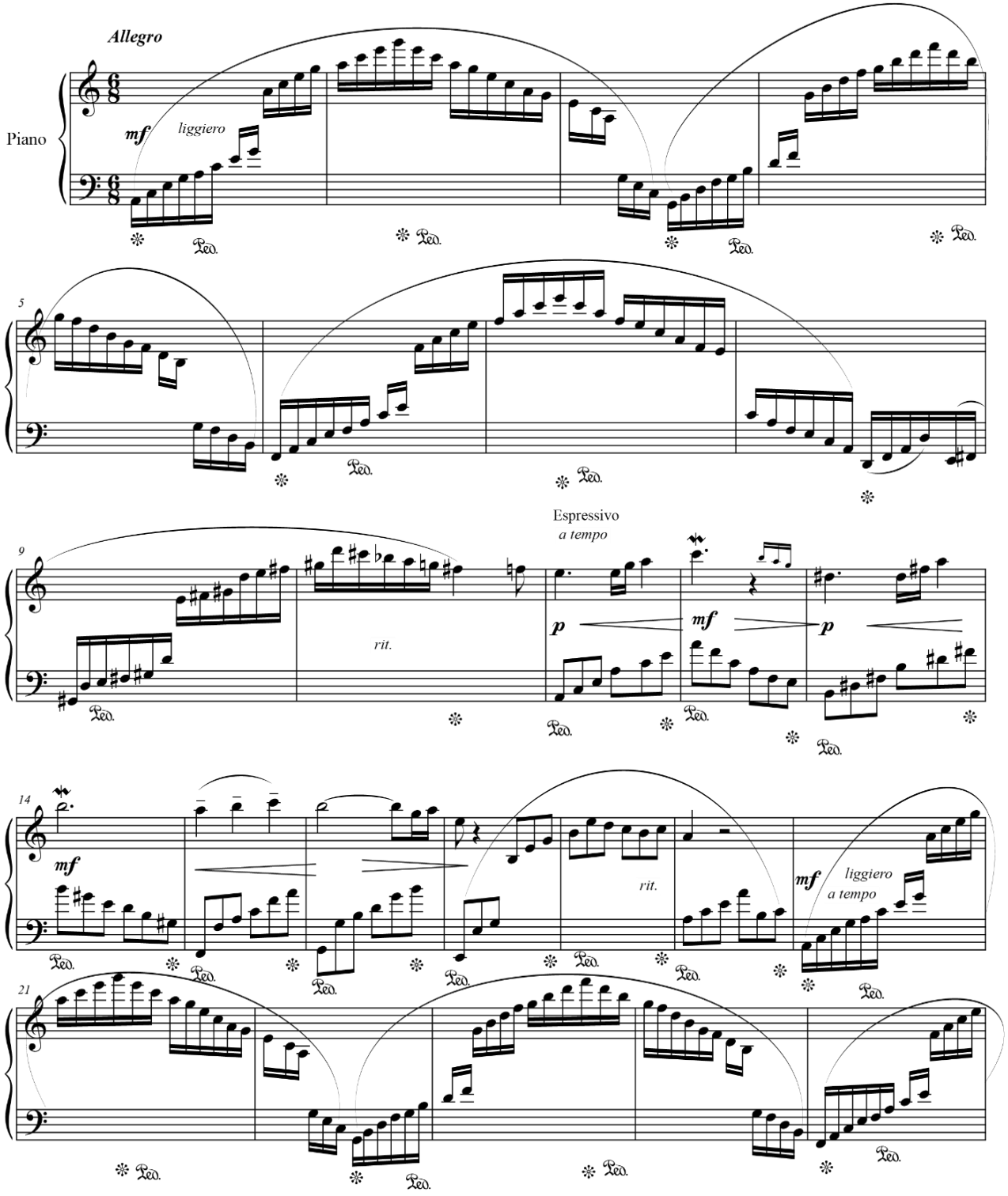


Figure 53.

Etude



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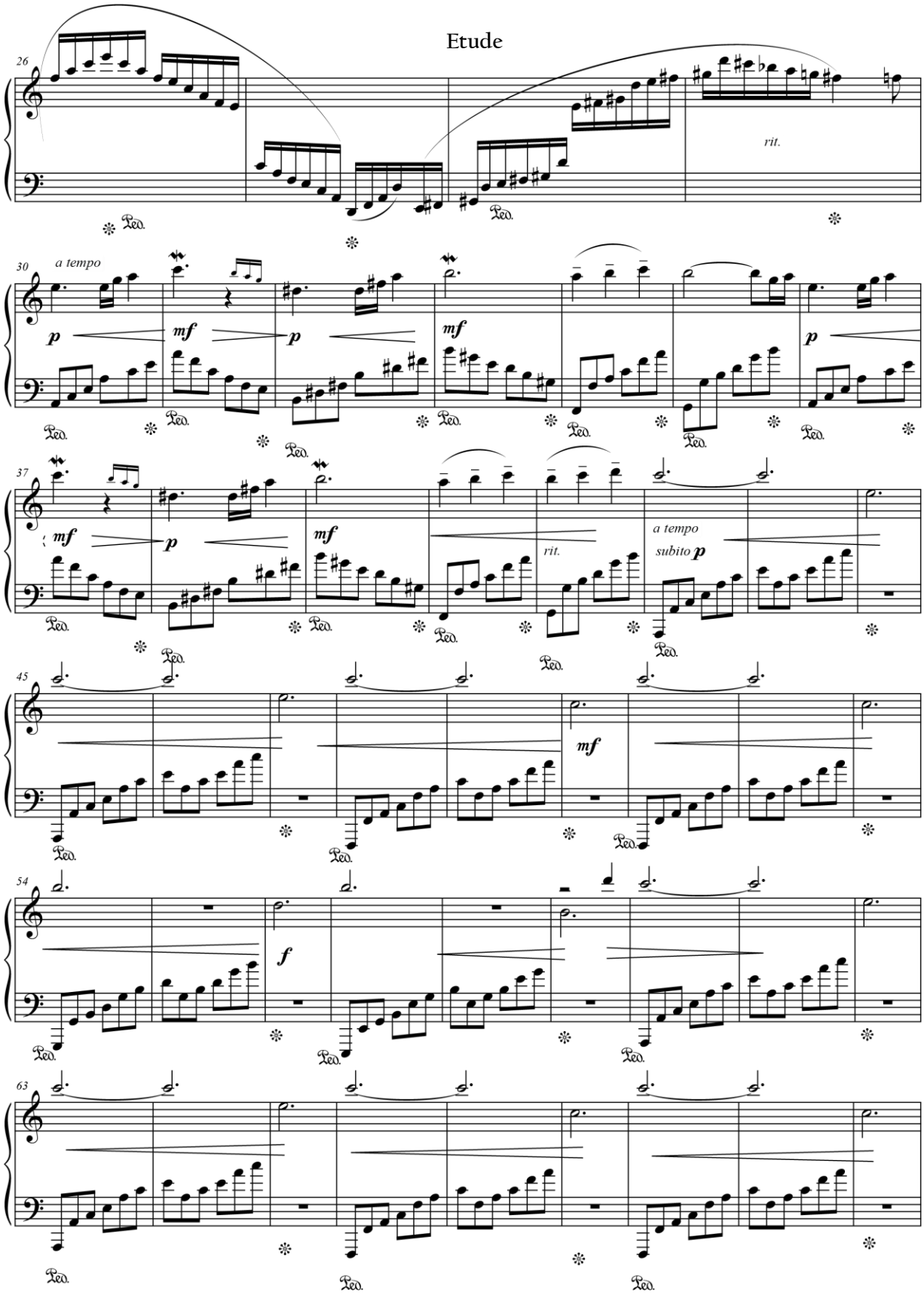

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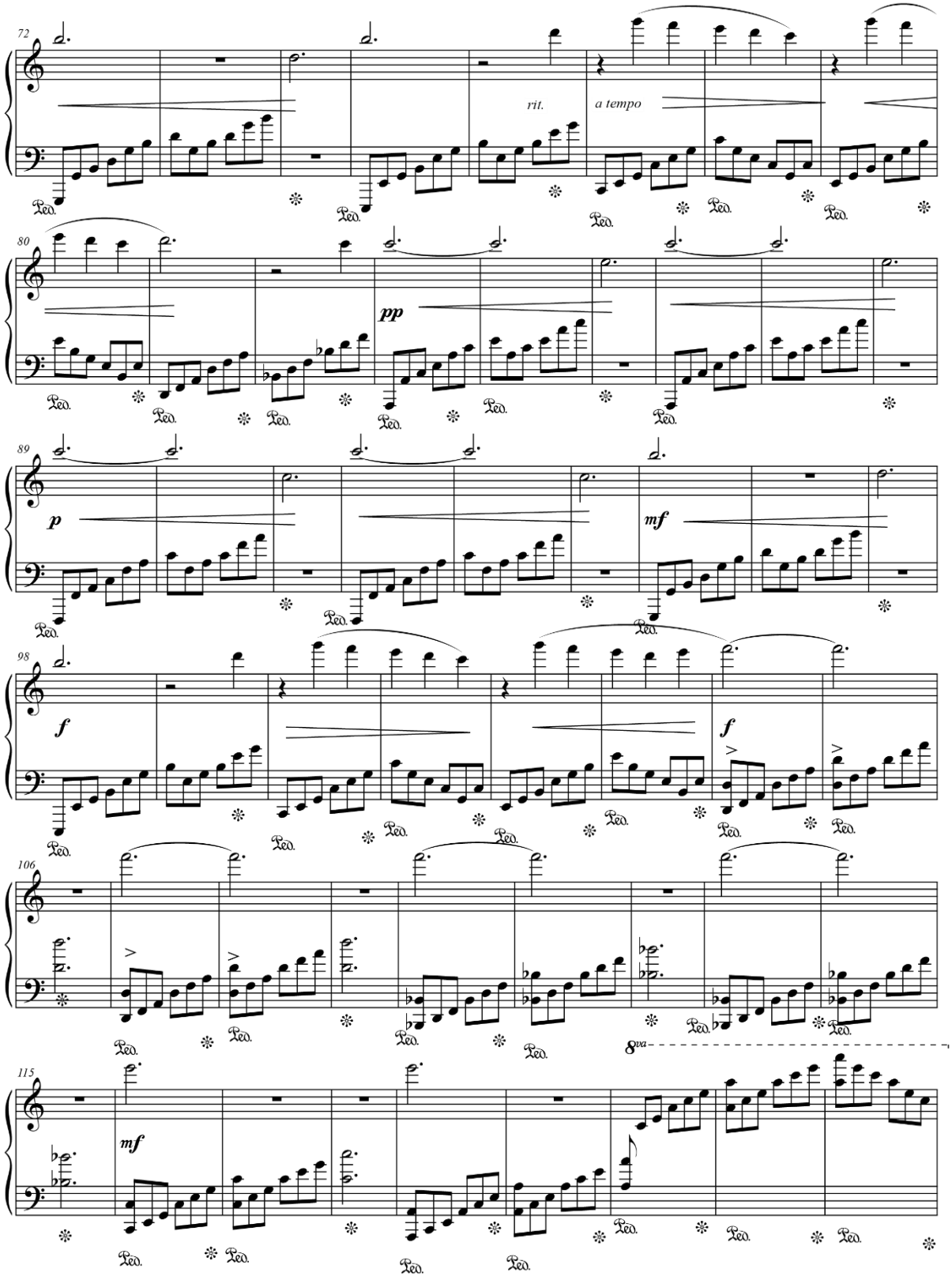

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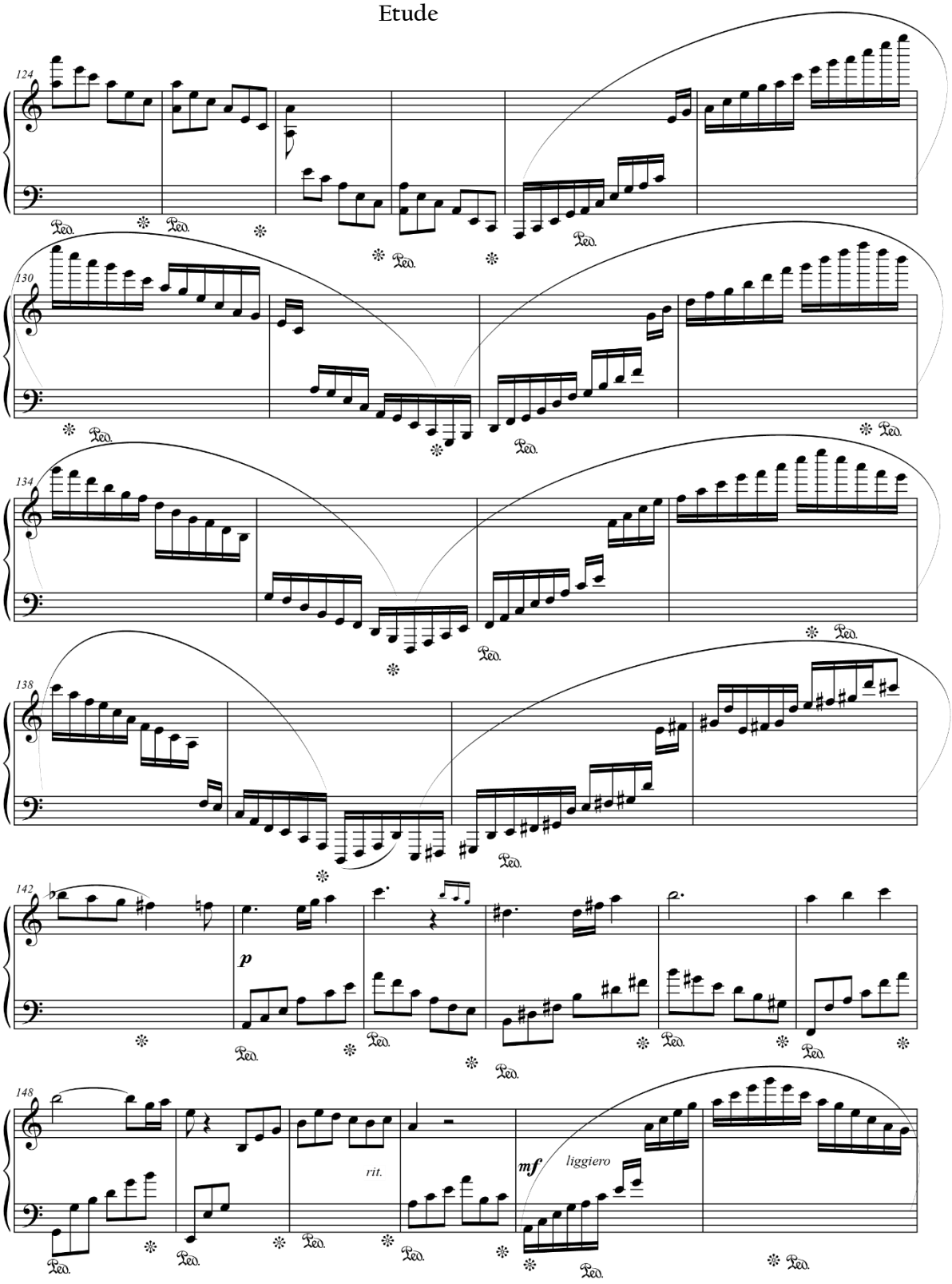

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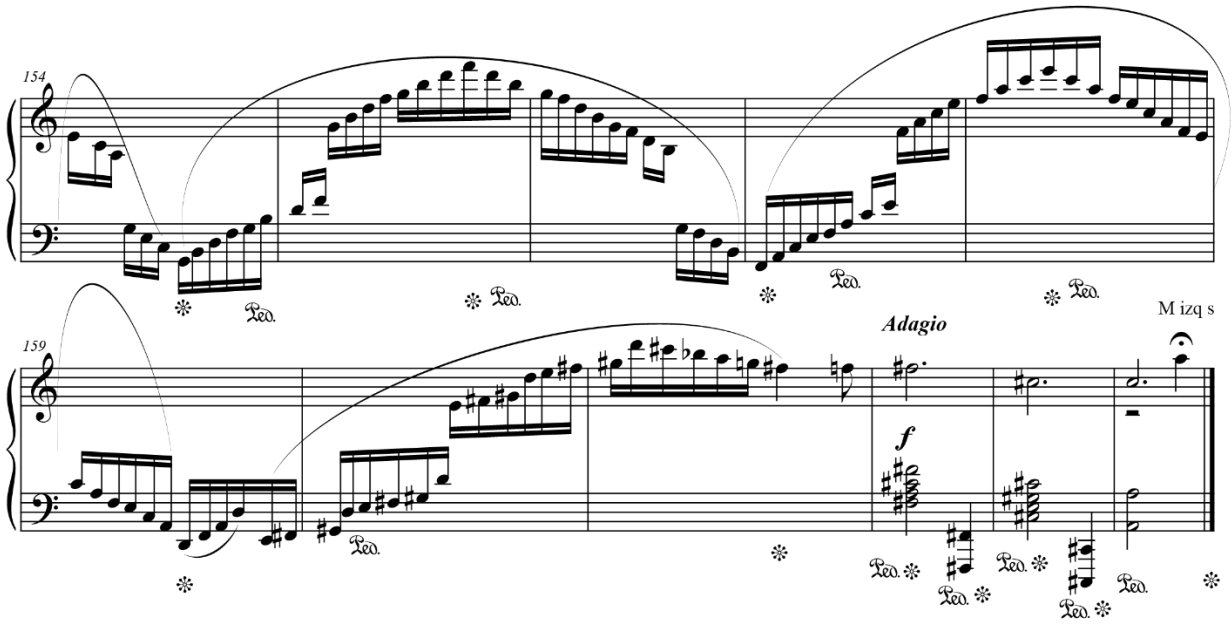

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MEZZO - SOPRANO - PIANO
MEZZO - SOPRANO - PIANO
LULLABY
LULLABY
LULLABY
LULLABY
MEZZO - SOPRANO - PIANO
MEZZO - SOPRANO - PIANO
LULLABY
LULLABY
MEZZO - SOPRANO - PIANO
MEZZO - SOPRANO - PIANO
LULLABY
MEZZO - SOPRANO - PIANO
MEZZO - SOPRANO - PIANO

Mmm..... Duerme..... Ya no escuches nada..... mmm.....

*...La Noche llegó, Duerme.....mmm....***

Hmm..... Sleep.....don't you listen to anything..... hmm.....

...The night has fallen, sleep ..... hmm....

** The Spanish version was kept as it is written to be sang in that language

Lullaby represents a mother's singing for her little boy in the cold and violent nights of a world in war. She sings for him to fall asleep and forget, for a moment, the tragedy that being born in this hostile world. This is a piece written for mezzo-soprano and piano in Am, a key signature of 4/4, and homophonic texture; it is based on a tonal and modal context, with a *theme and variations* form. The piece consists of the exposition of the theme and two variations.

The introduction mm. 1 – 4, by the piano, starts the exposition of the theme mm. 4 – 23, with a hold at the 7th degree; its end joins the subsequent phrase.

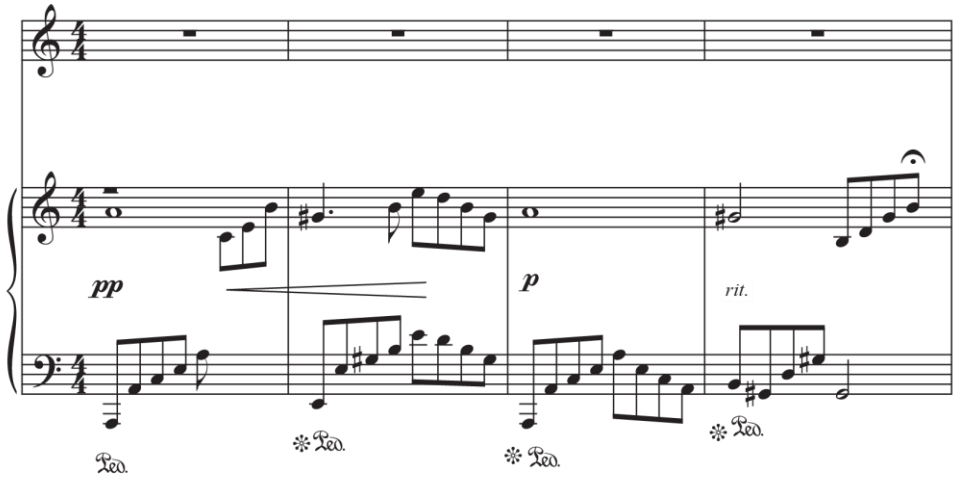


Figure 54.

The harmonic functions used in the theme are the same as those in the variations (in this piece, the variations will consist in altering the rhythm). The theme consists of two periods (one with 8 measures and another, an extended period, with 10 measures). The harmonic functions used in the first period, mm. 5 – 11, are: i – V – i – VII° - F♯m (subdominant of the relative major of F♯ as 4th degree of C. – C♯m (substitution of the dominant (E) Tension generator). – IV (D) – V – i.

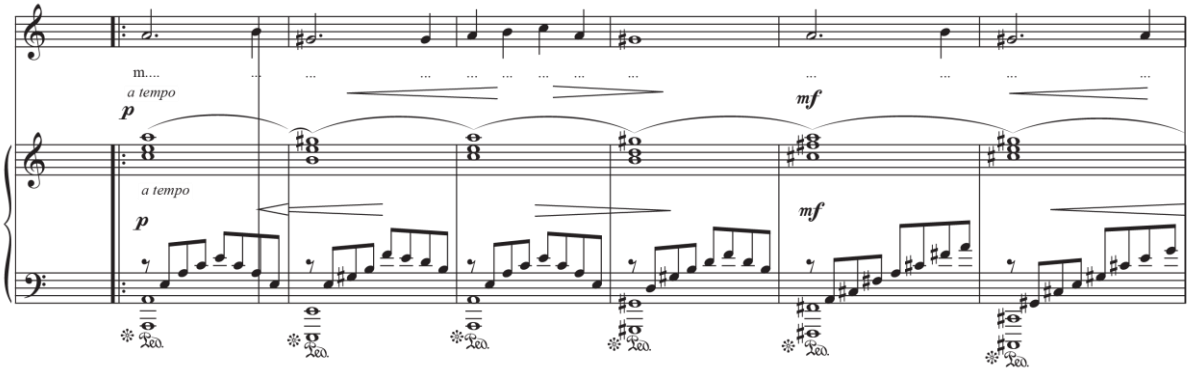


Figure 55.

The harmonic functions of the second period are: VI- V- iim- VI-im- V- vii diminished- VI- ivm- V – im.

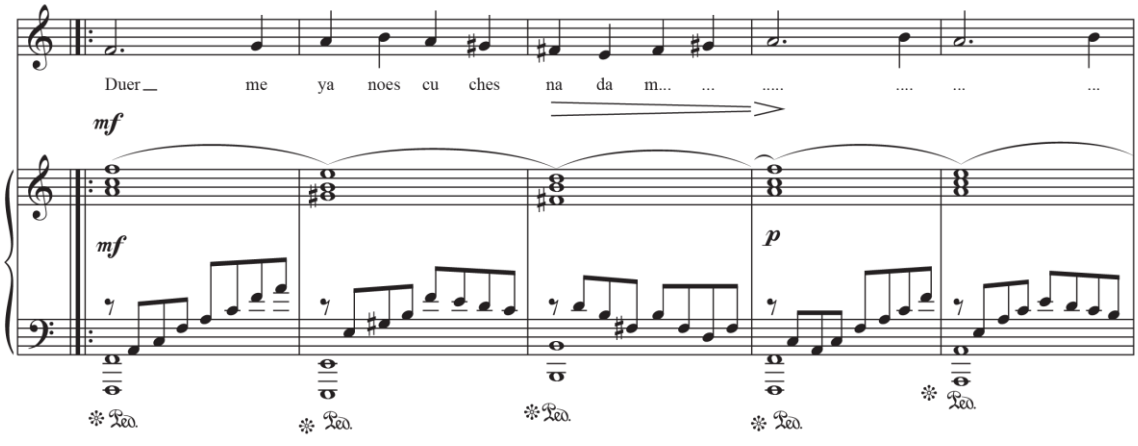


Figure 56.

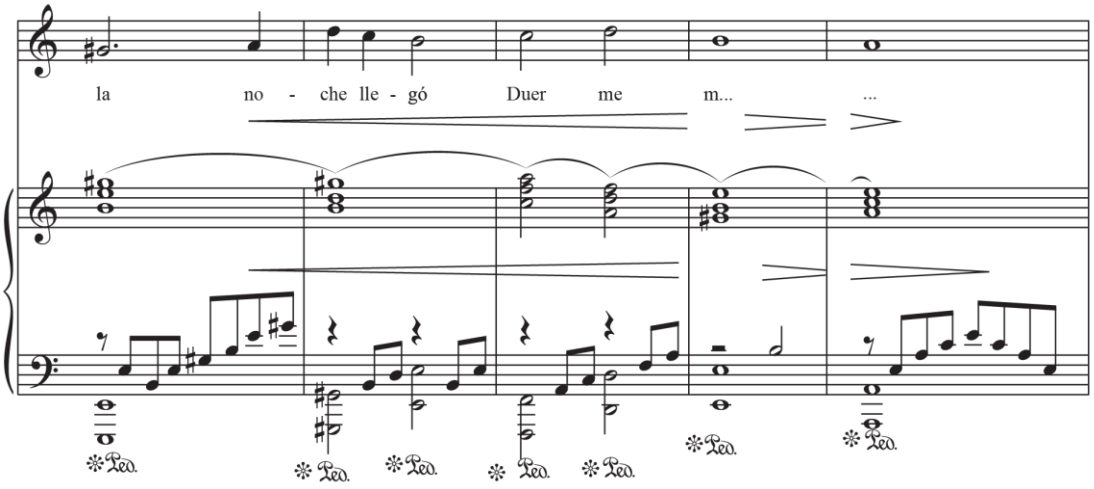


Figure 57.

Variation I mm. 23 – 40: Calm is not here yet; the tired mother continues whispering infinite melodies until the boy falls asleep while hiding the pain and frustration she feels for having given birth to a boy in a world full of hatred, violence, and ...

This variation keeps the initial key signature and harmony. The melody by the mezzo-Soprano is notably altered without losing the central idea exposed in the theme. The piano accompaniment is slightly changed in the first period.

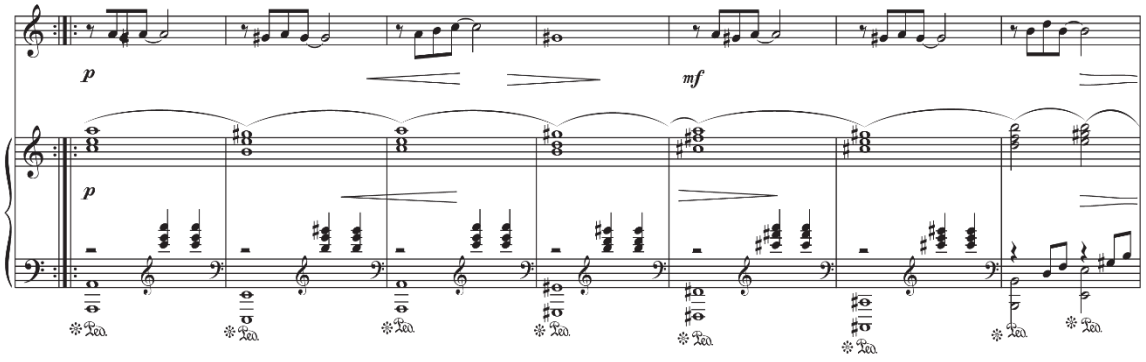


Figure 58.

Variation II mm. 41 – 55: The surroundings quiet down; there is deep calm, and now a soothing cooing looks after the boy, who is deeply asleep until the next day...

This variation is played only by the piano in the first period. A series of arpeggios holds the theme of *Lullaby*, which simulates a "cooing" due to the lightness of the arpeggios.

The consequent period of this second variation consists in a recapitulation of the antecedent period of the same variation. The piano repeats the arpeggios, but this time played an octave higher, so that the mezzo-Soprano reinforces the "cooing" of the piano with long notes.

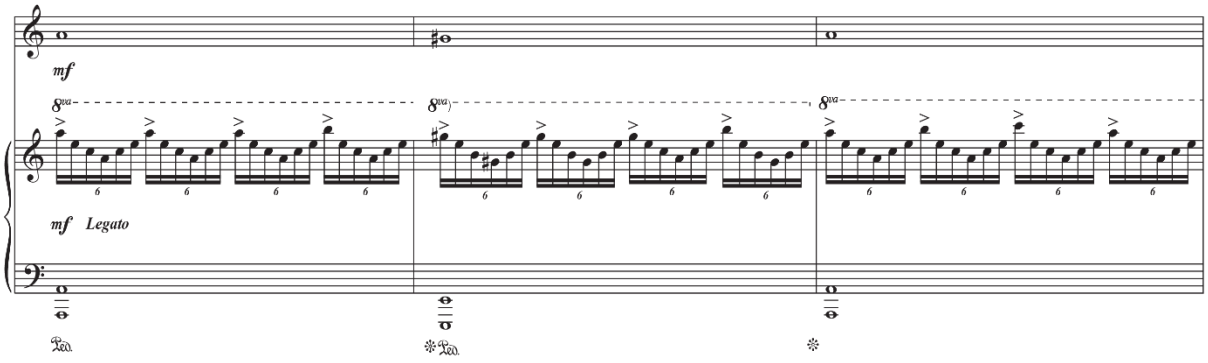
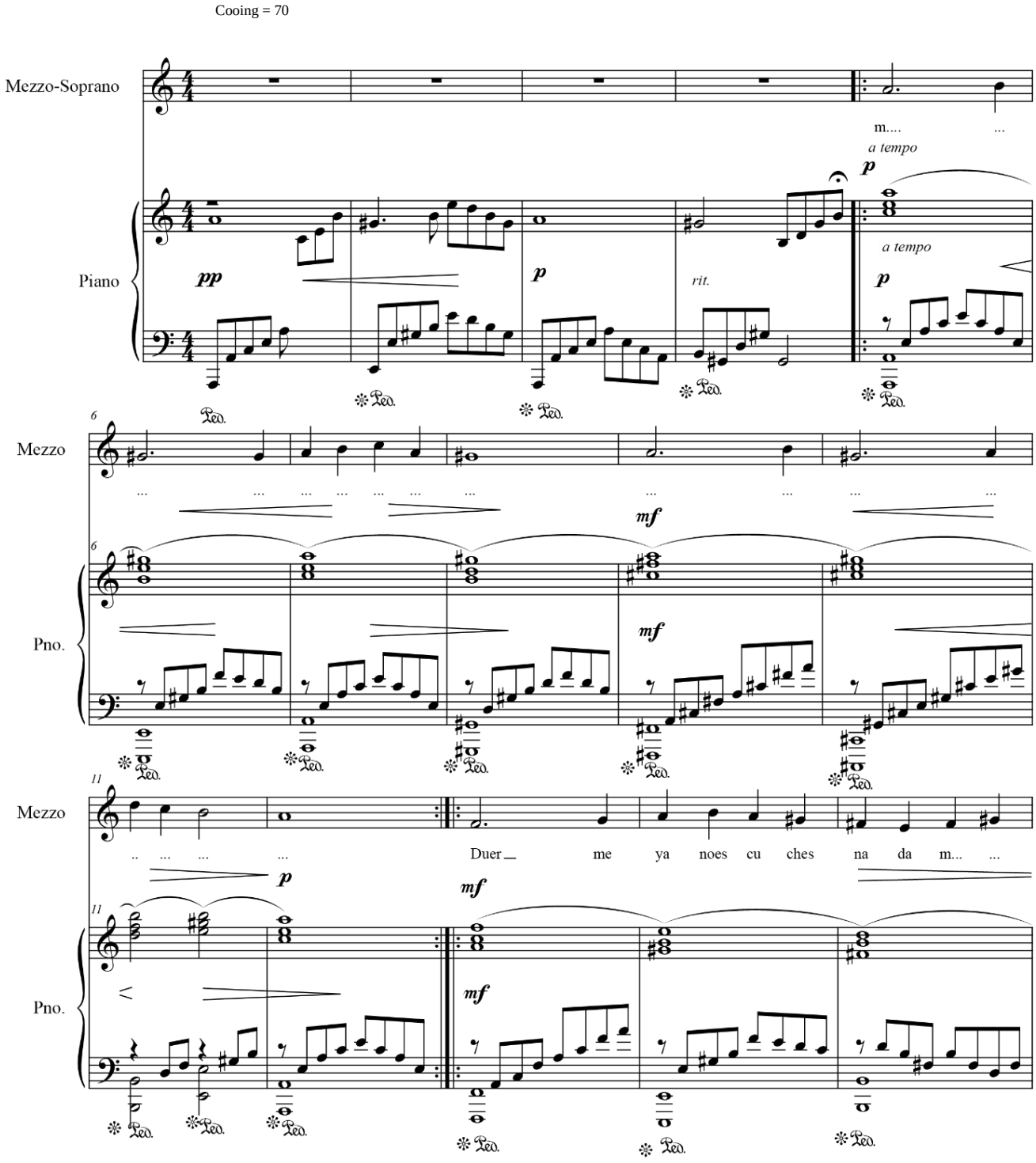


Figure 59.

Lullaby



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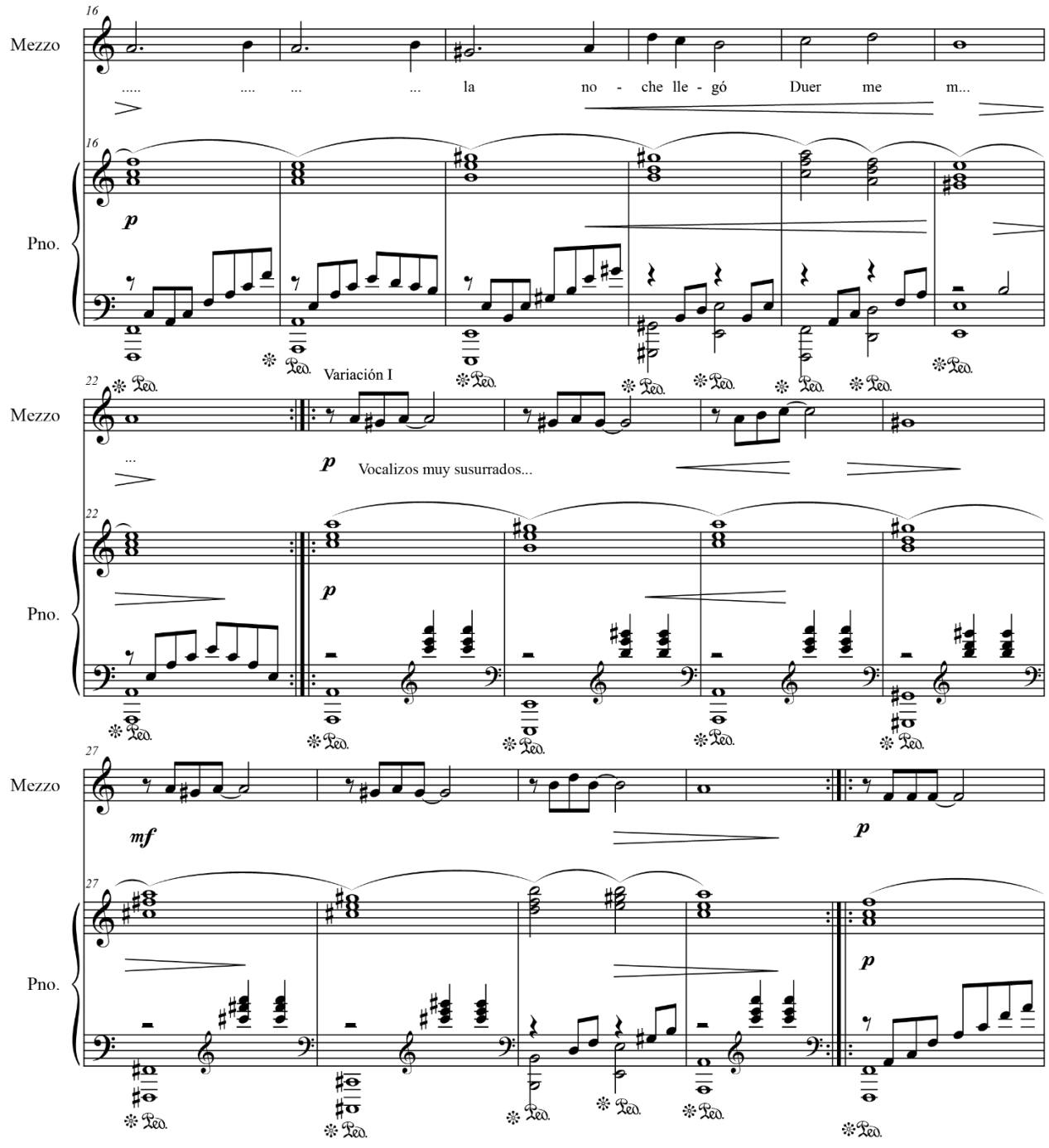

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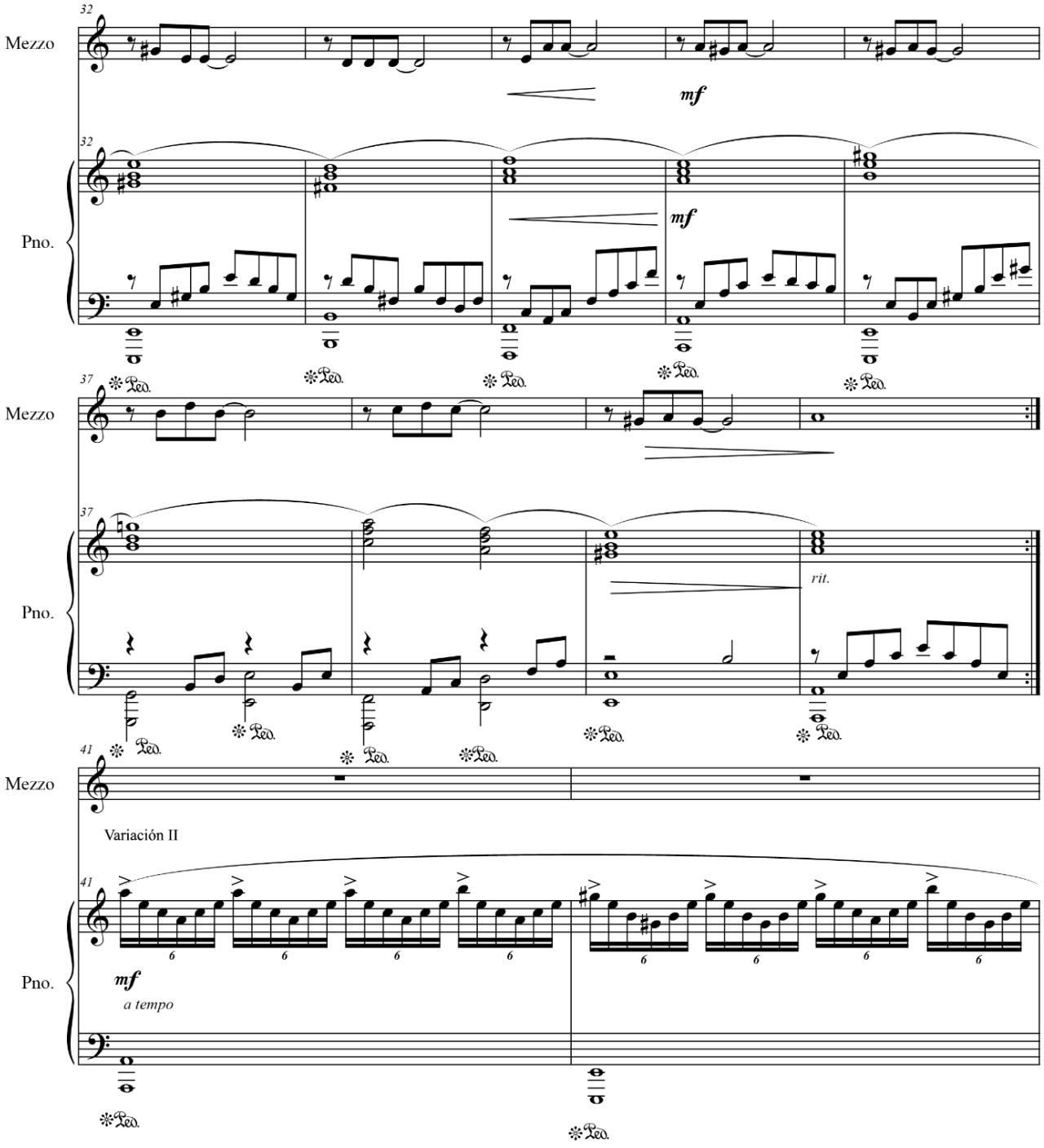

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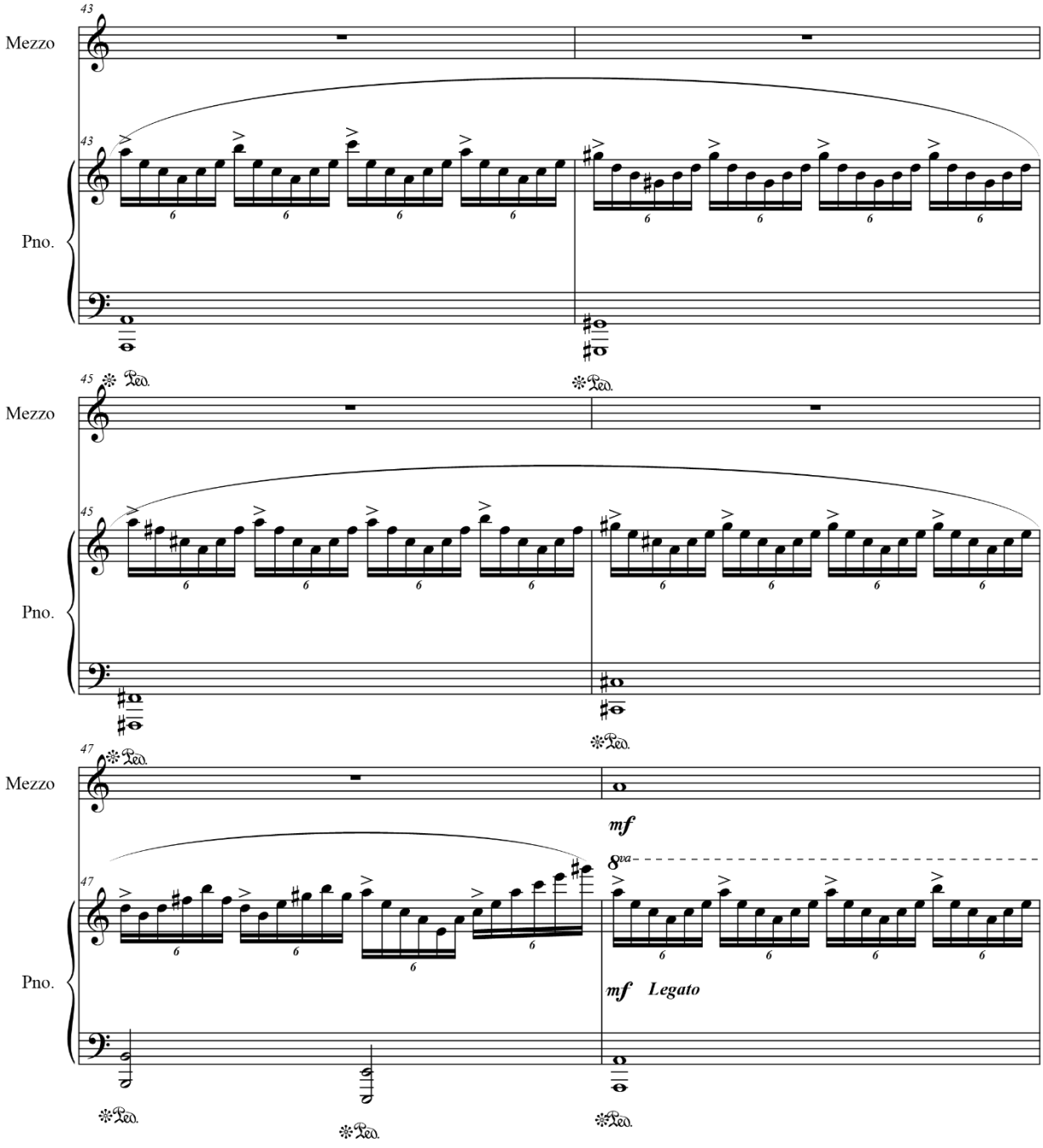

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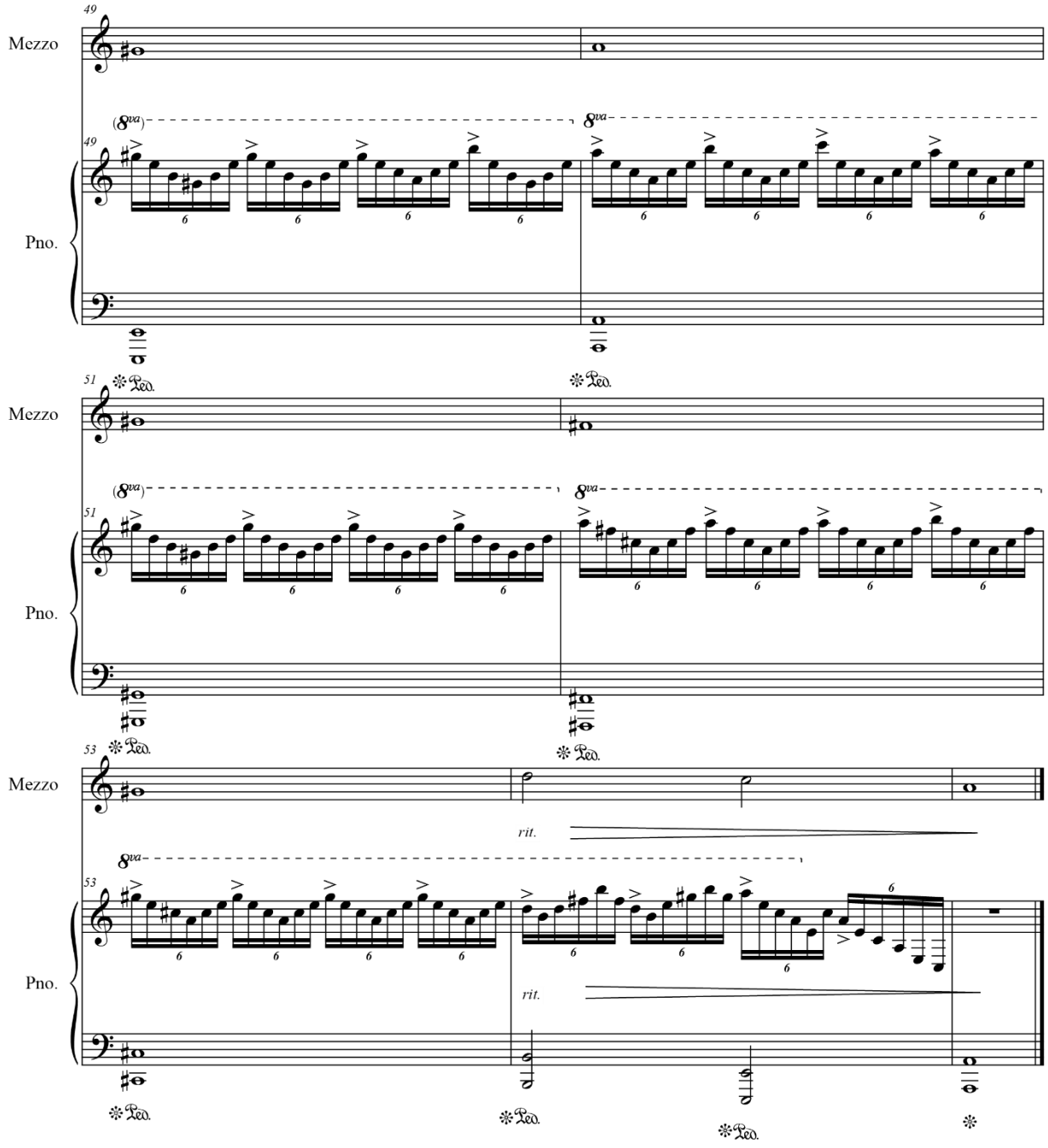

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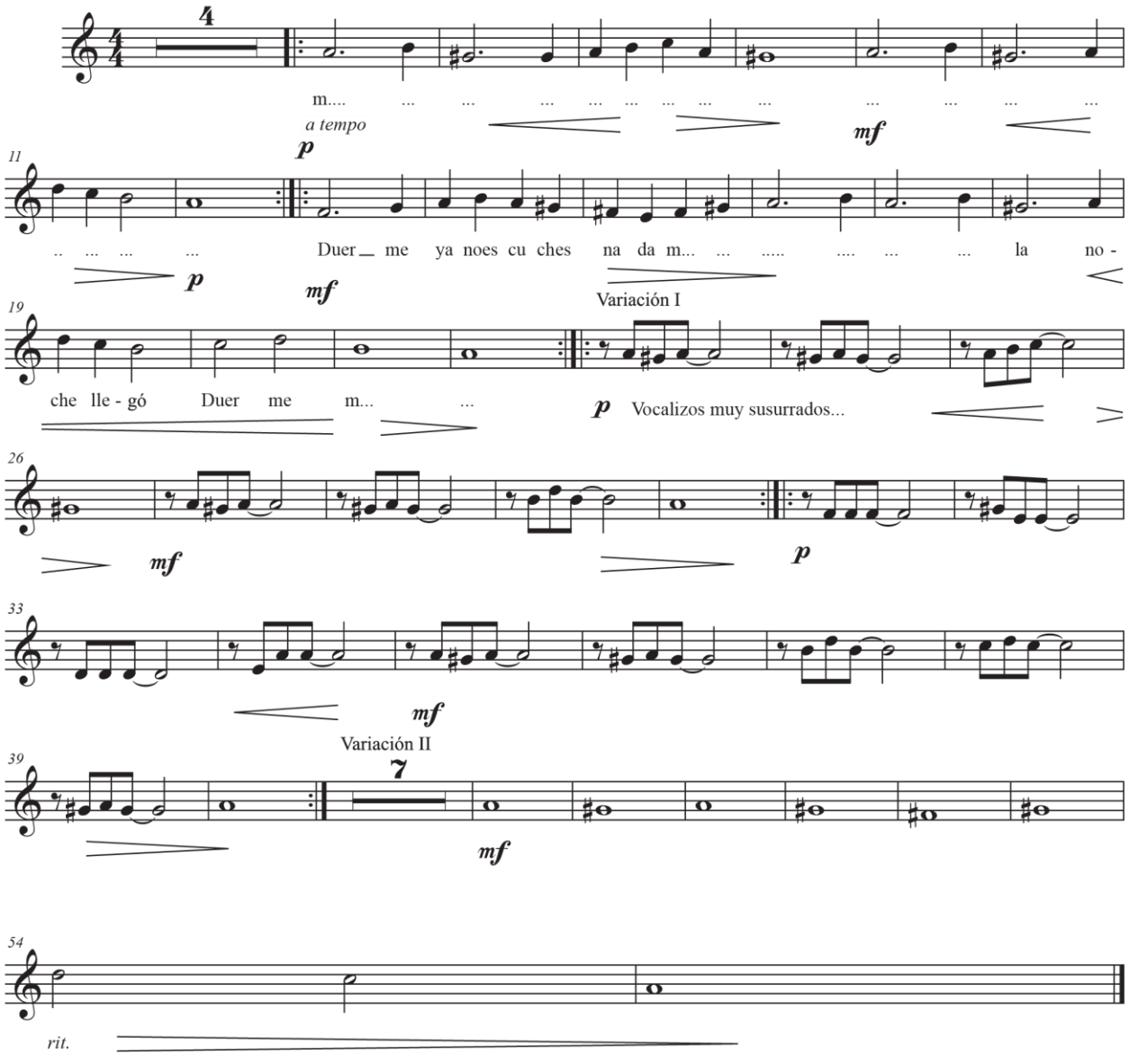
Lullaby

Mezzo- Soprano

Cooing = 70



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Happiness is that feeling of plenitude that causes perpetual joy and infinite delight ...

Eternal Happiness is musically captured in a piece written for a septet (traverse flute, violin, violoncello, mezzo-soprano, baritone and piano) in C♯m. The time signatures are 4/4 and 3/4. It has homophonic texture and compound ternary form (ABA). Section A, *Adagio*, is written in compound binary form (aa'a); a: presents and introduction played by the piano and the bass, mm. 1 – 9. The harmonic functions of this period are the same as the ones used in the two subsequent periods; these are: im – VI – ivm – im – vm (borrowing from the natural minor scale) – III with augmented 4th ♯ (added – ii° - VII° - im.

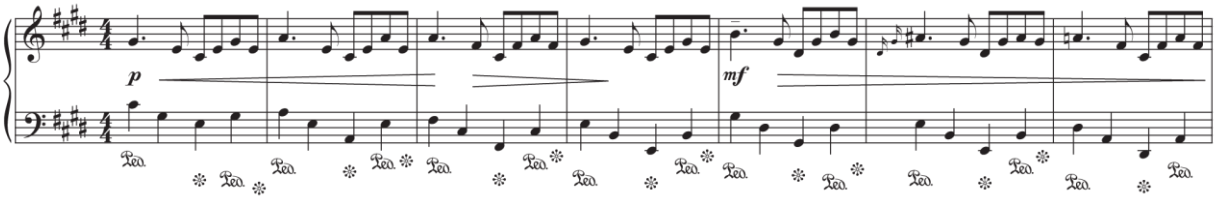


Figure 60.

***Due to the length of the format, for some references, it is advised to check the score.**

The mezzo-soprano enters at measure nine. At measure seventeen, when the period of the mezzo-soprano ends (This one is now quiet), the saxophone and cello start playing.

The text the mezzo-soprano sings is this:

Sueños tiernos, cándidos, sonrisas tan ingenuas, Bellas, lindas y tú.
Yo canto desde mi alma, que es tuya, sólo tuya... Tuya,
perdida en ti, gozo eterno...
El dulce vivir de cada día unidos
*soñando con la vida***

Tender and simple dreams; naïve, beautiful, and cute smiles, and you.
I sing from my soul, which is yours, only yours... Yours,
Lost in you, eternal joy...
The sweet experience of each day
United dreaming about life

** The Spanish version was kept as it is written to be sang in that language

At measure twenty-four, the melody played by the saxophone and section a come to an end, leading to a transition towards a mixolydian episode. The remaining instruments are the ones in charge of connecting the following harmonic functions: VI – im – ivm – VI – ii° - ivm – im – III – VI – im – ivm – VI – ivm. At measure thirty-one, a' starts and stretches up to measure forty, where it ends in im after having displayed evaded cadences (E, D#, B, E°, G#, D#7, G#, F#°, C#°, B7, F#°, D#7, E, B, C#m).

The recapitulation mm. 41 – 56 shows, between the mezzo-soprano and saxophone, a first-species counterpoint that strengthens the melody.

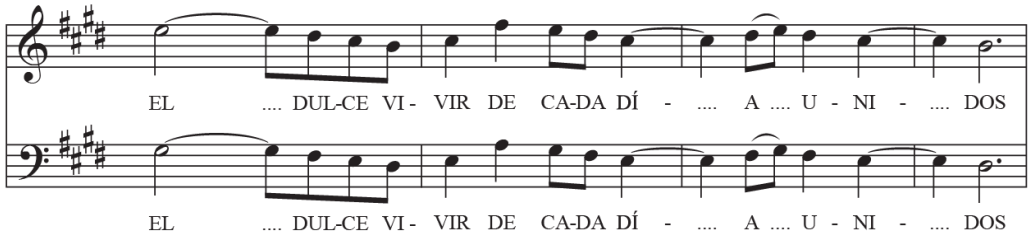


Figure 61.

*In the initial version of the piece, the melody played by the saxophone was assigned to a baritone. This fact changed the re-edition; however, the melody is kept the same.

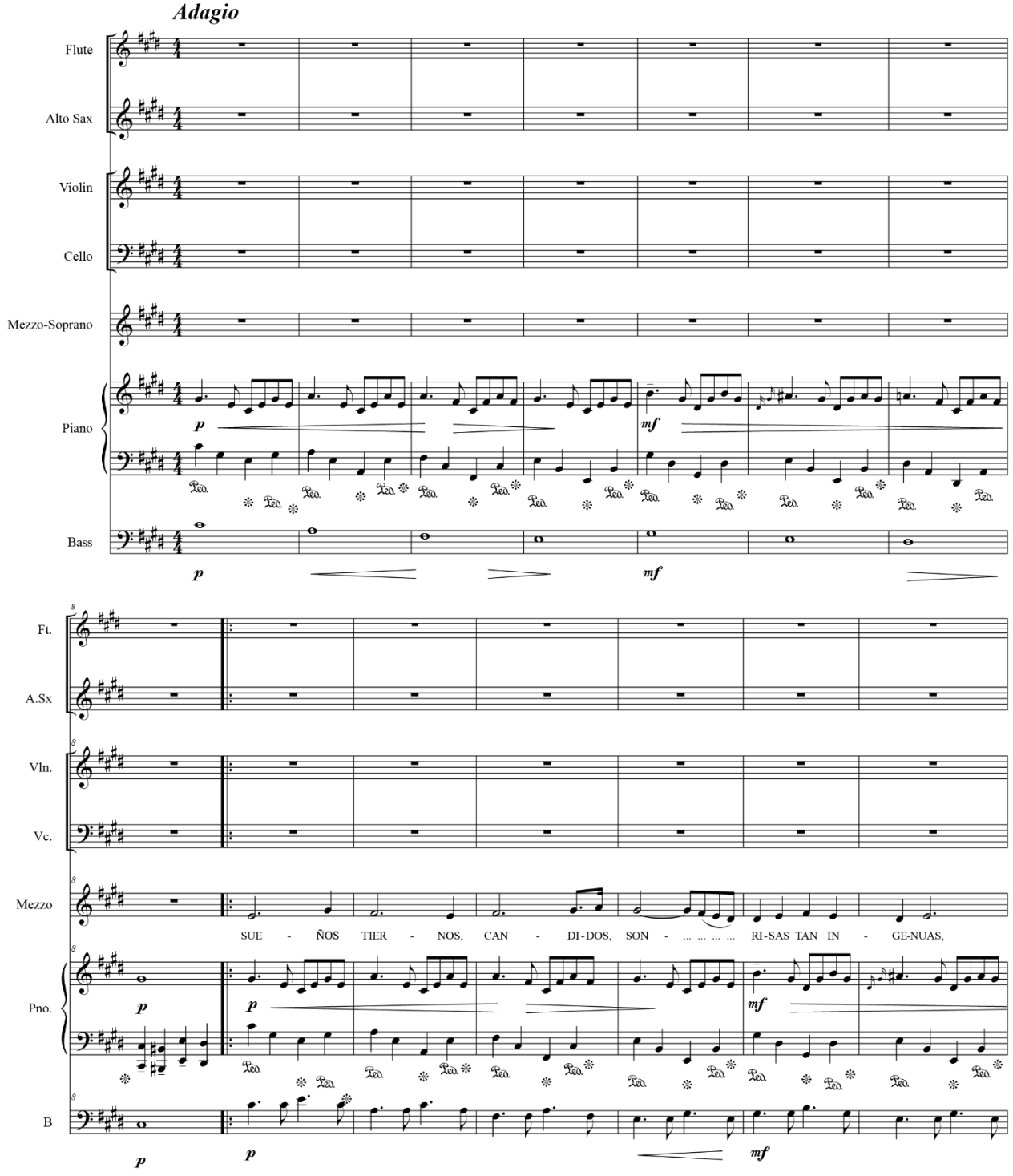
Section B, *Eternal Happiness*, presents a top emotional state among all the instruments. The piano plays a series of harmonic functions in double triples of 16th note; the bass supports this harmony while the remaining instruments "dance", creating a florid counterpoint. This section is written in simple binary form.

Between mm. 57 – 72, the harmonic functions (played by the piano and bass) are exposed, and these will repeat throughout three periods. The Harmonic functions are: ivm – VI – vm – im – III – ivm – vm – im.

In the following period, mm. 73, the traverse flute enters, followed by the violin, mm. 89, ending with the entry of the mezzo-soprano and saxophone, mm. 105. The florid counterpoint is created by the traverse flute, the violin, the saxophone, the cello, and the singer.

Section B closes with the first beat of measure twenty-one, where there is an elision with the recapitulation of A. In the recapitulation of A, mm. 121 – end, only the violoncello, piano, and bass intervene.

Eternal Happiness



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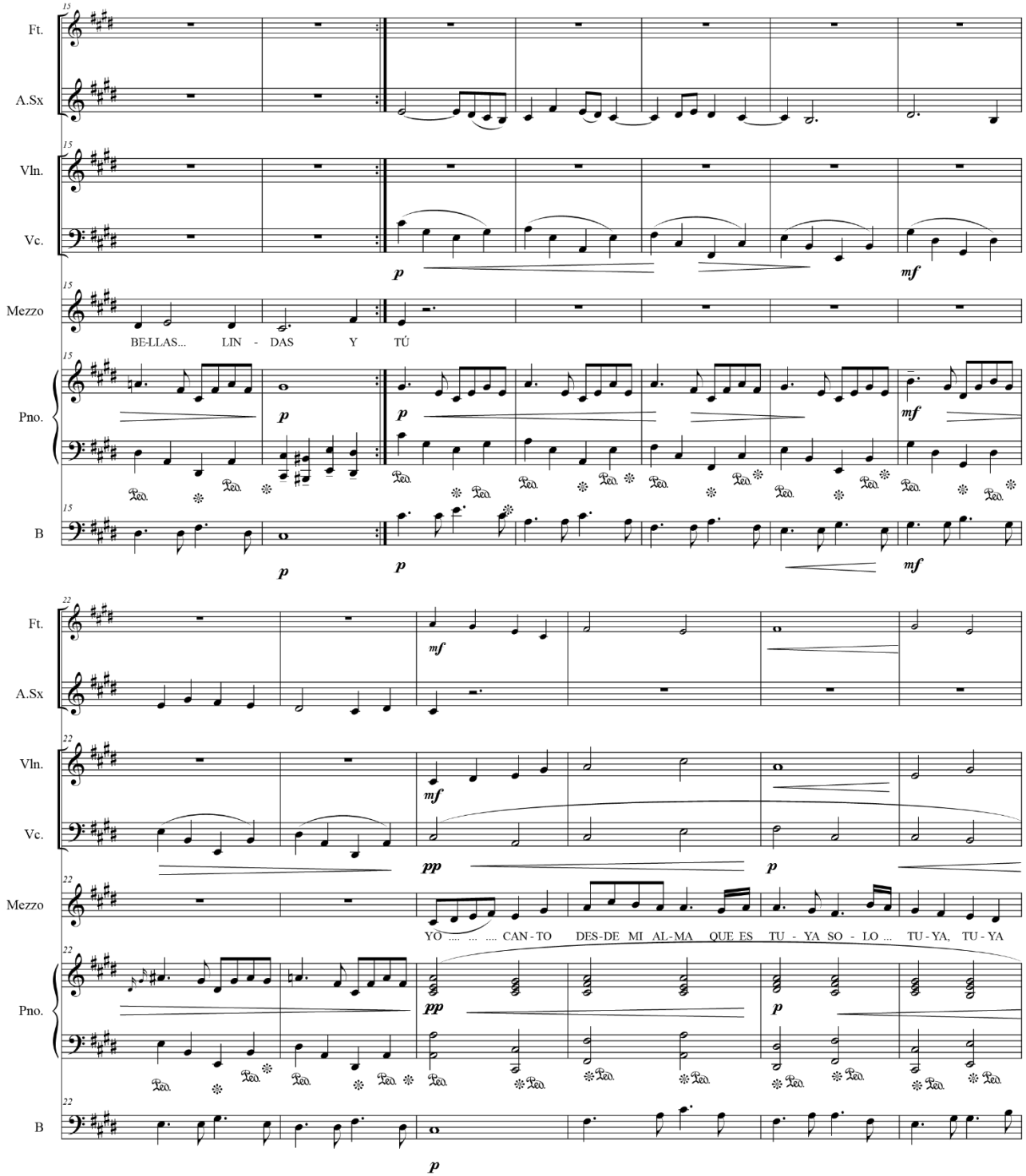

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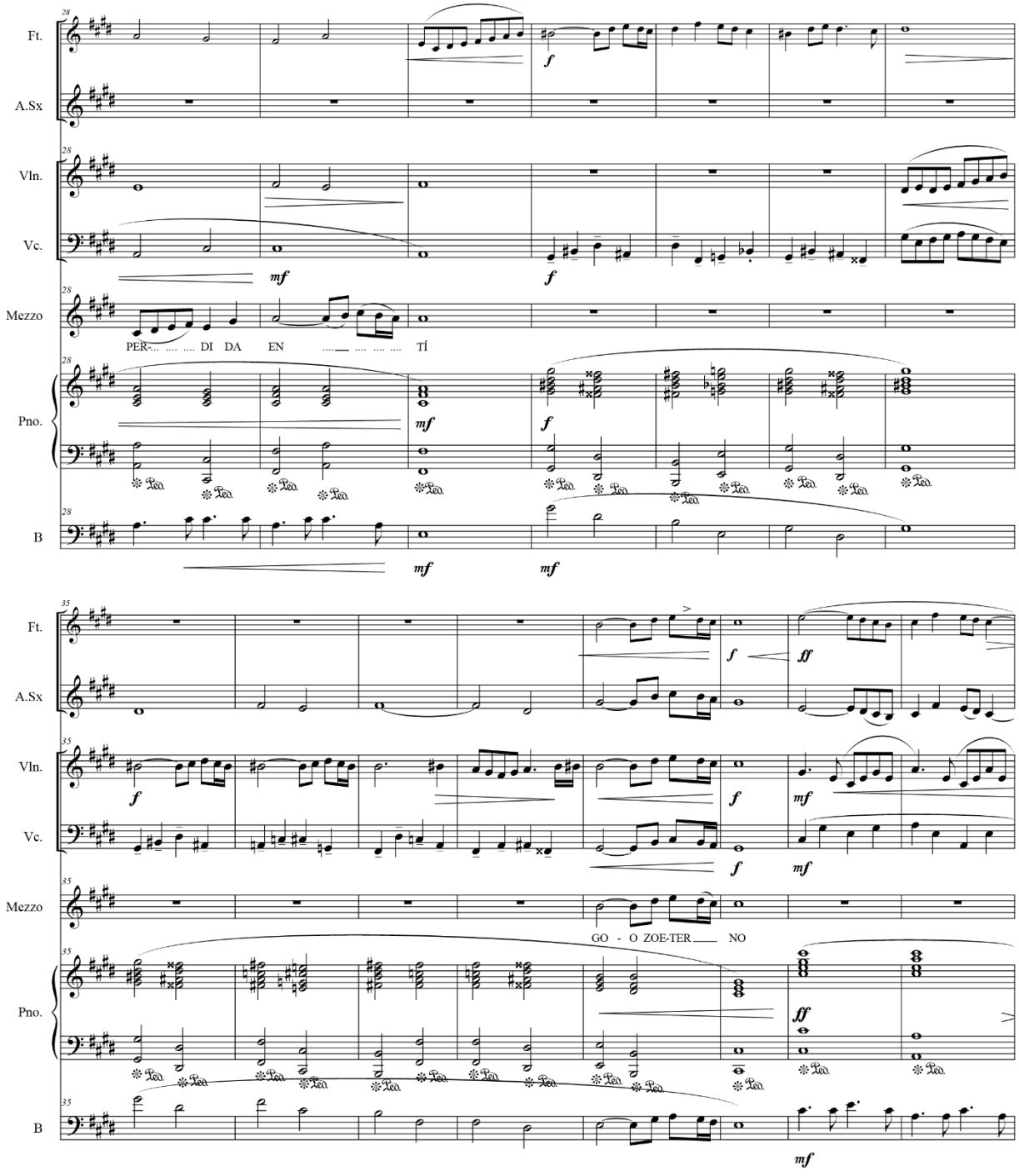

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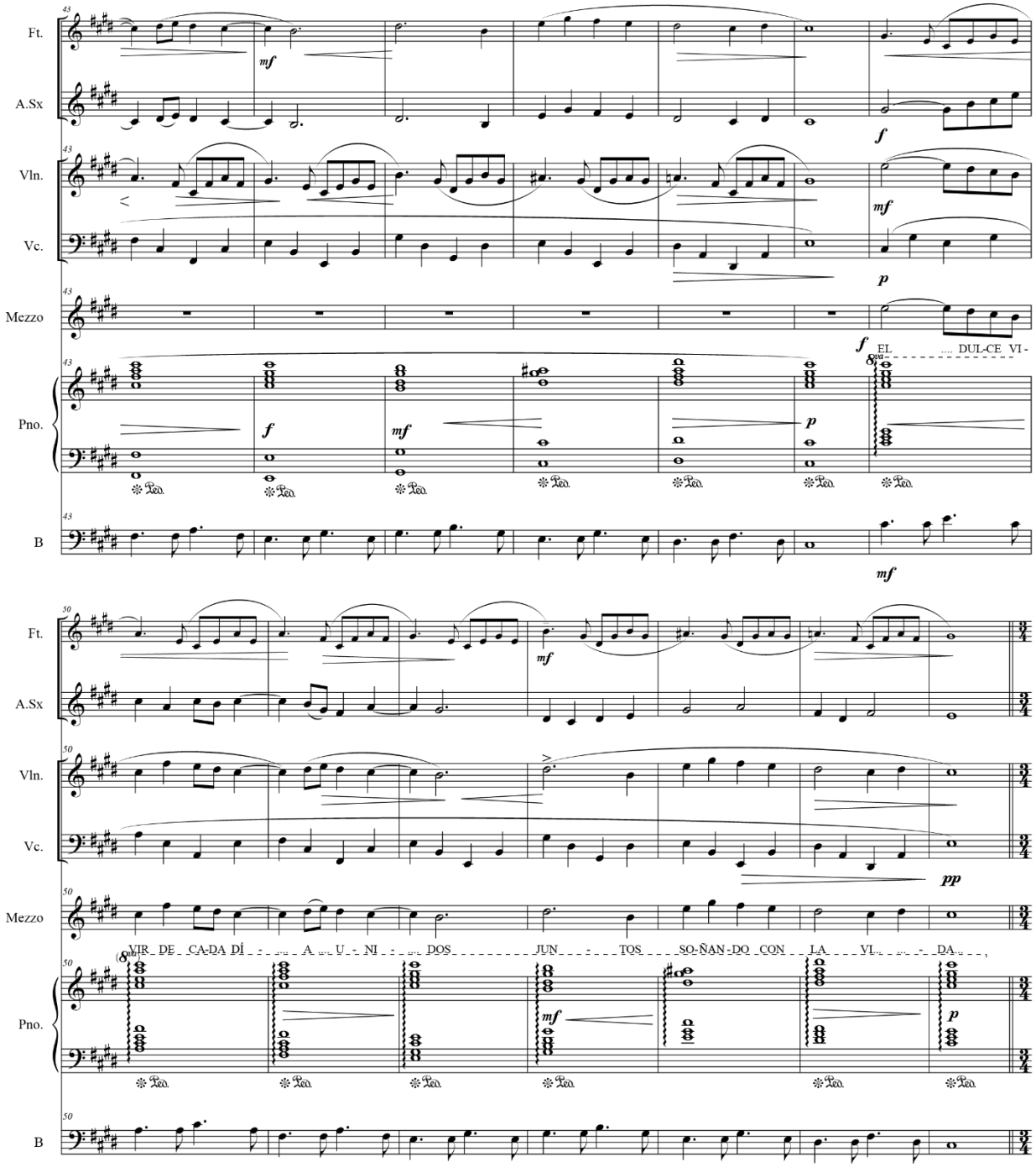

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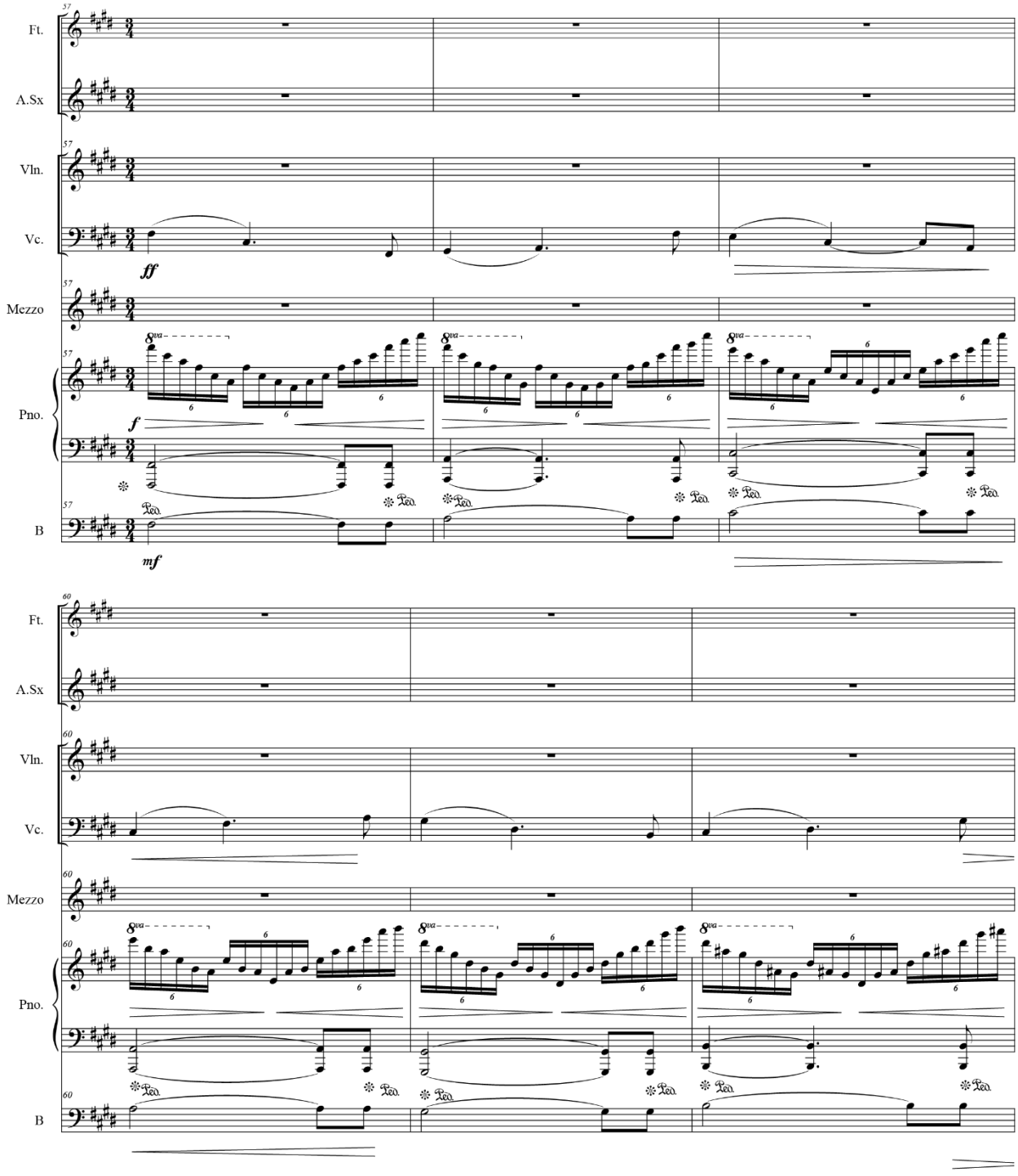

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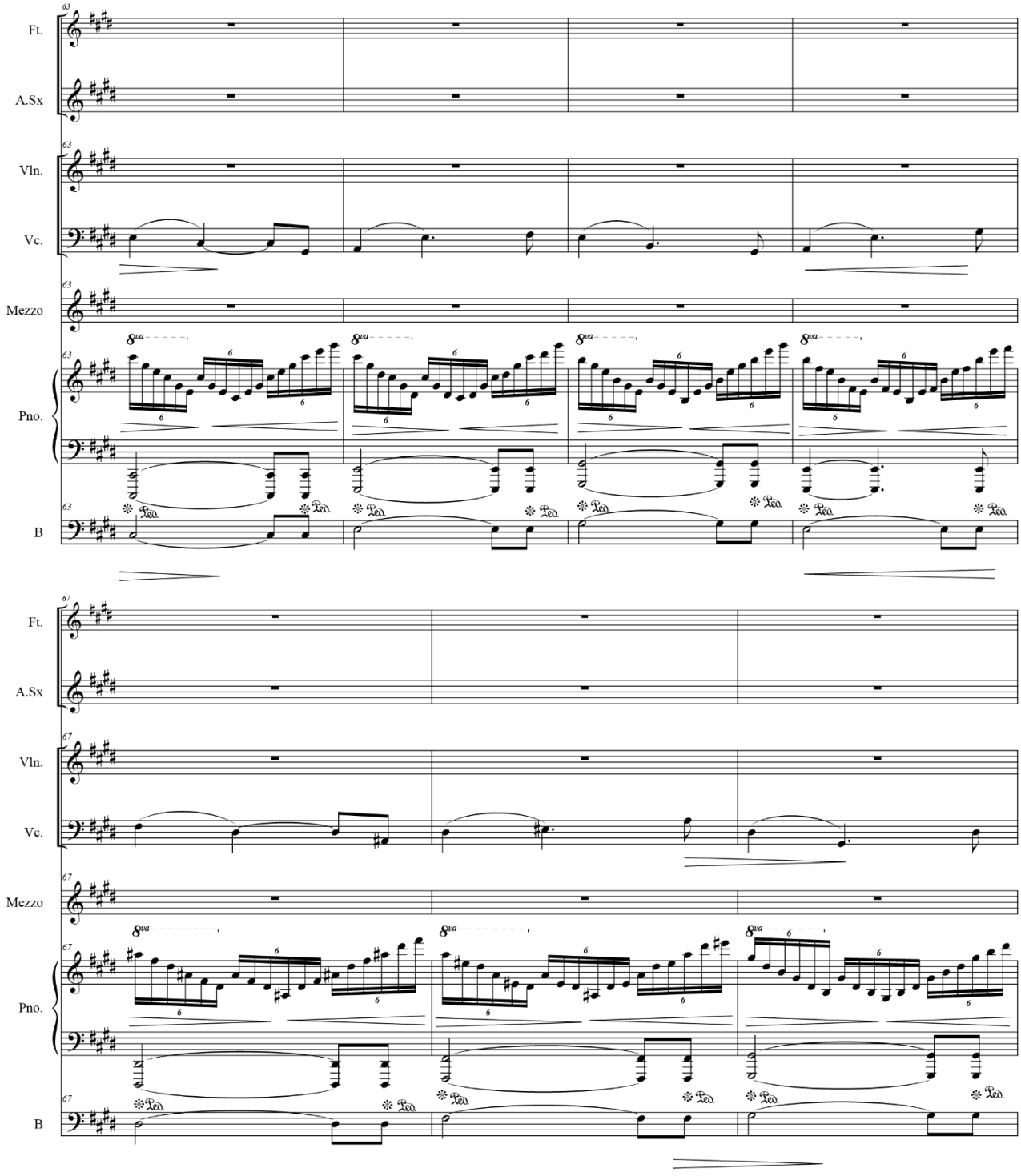

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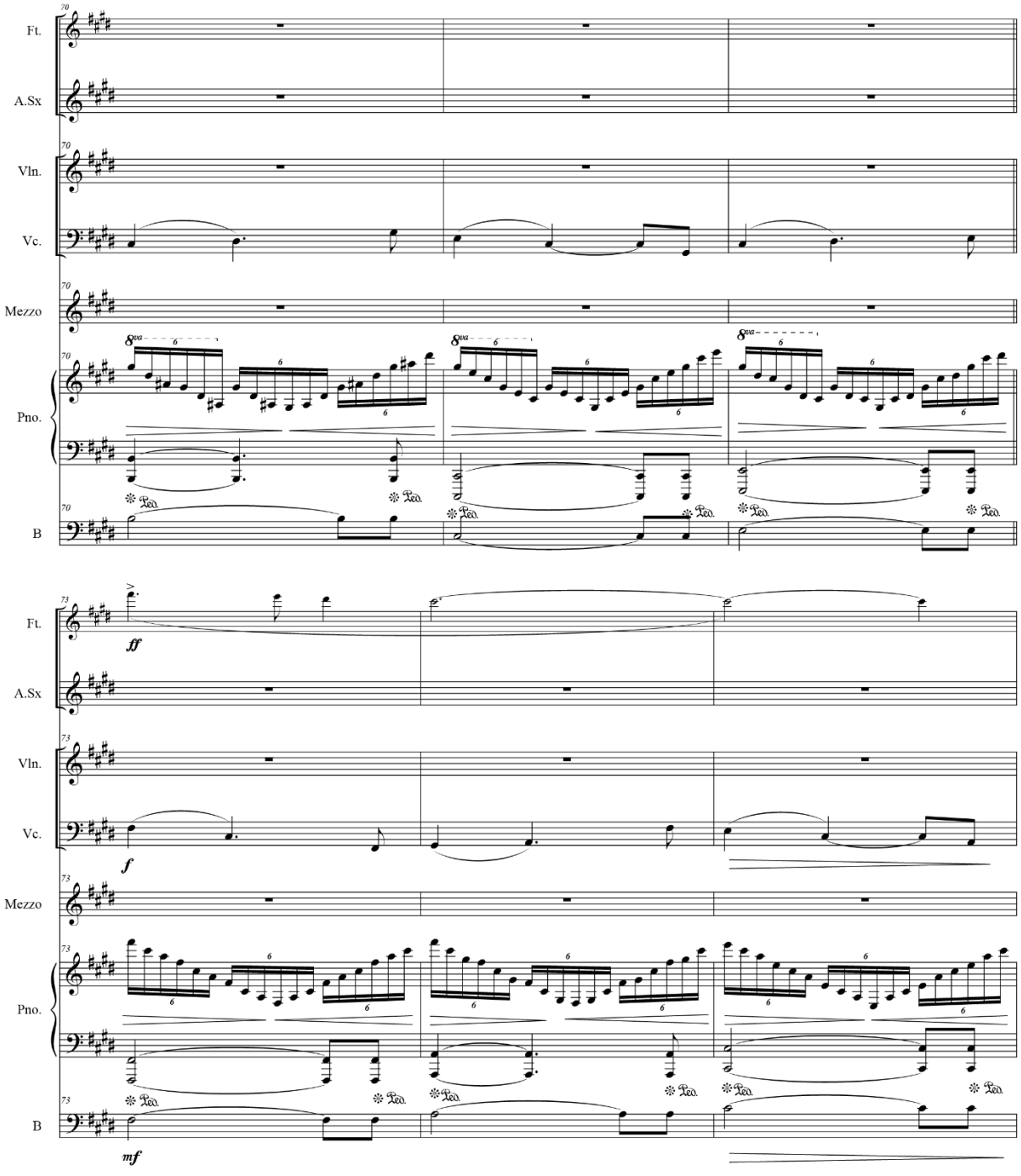

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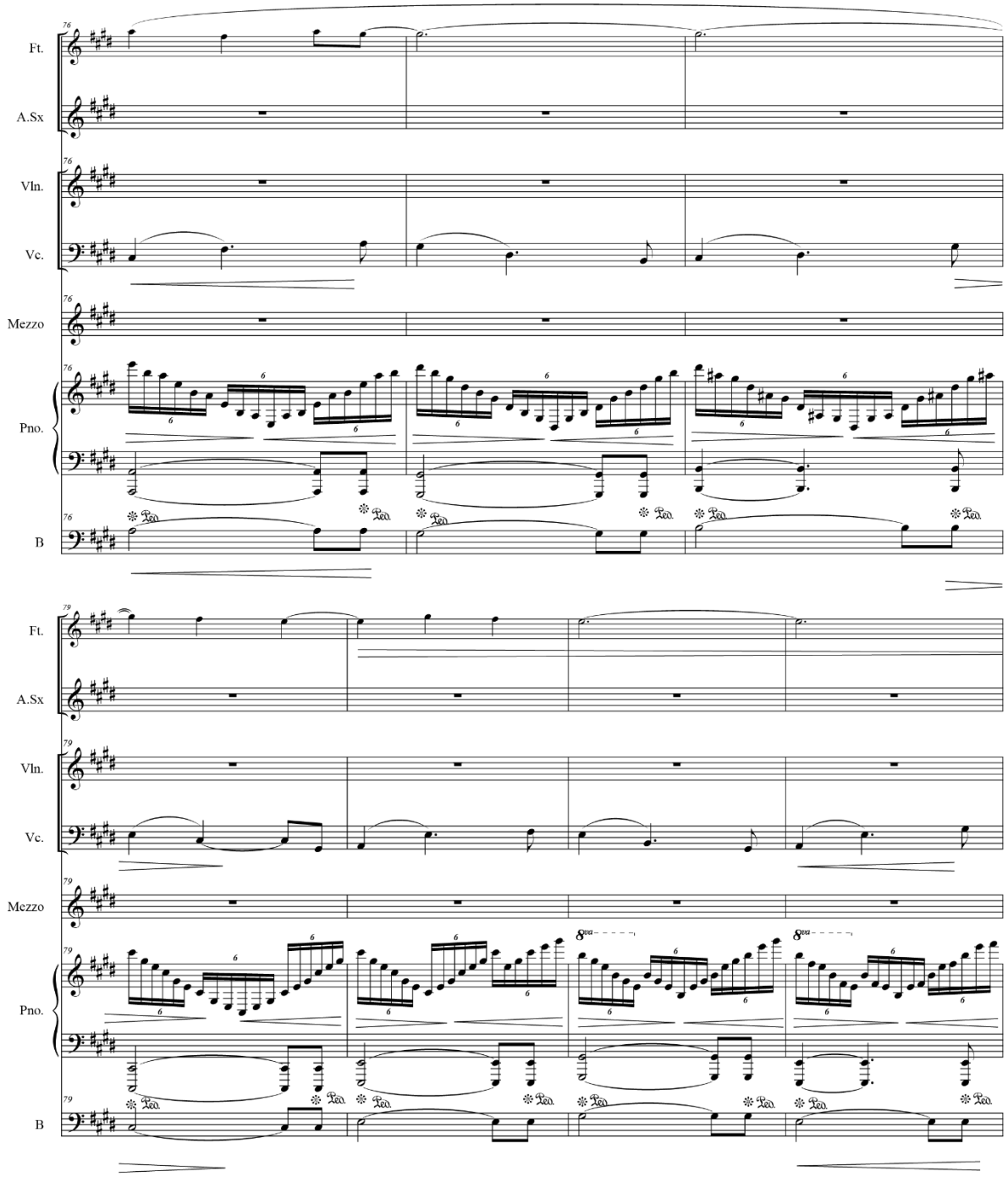

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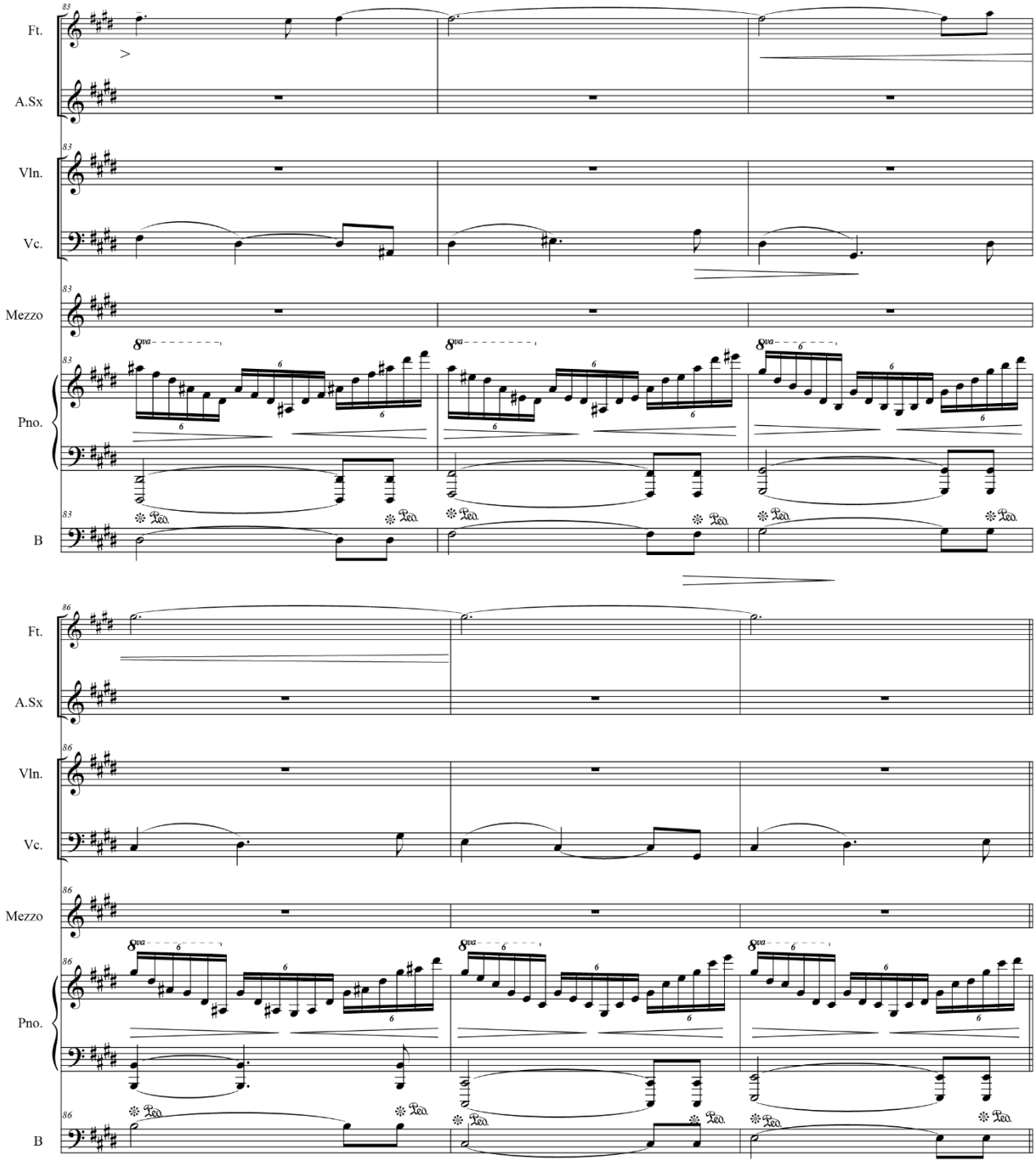

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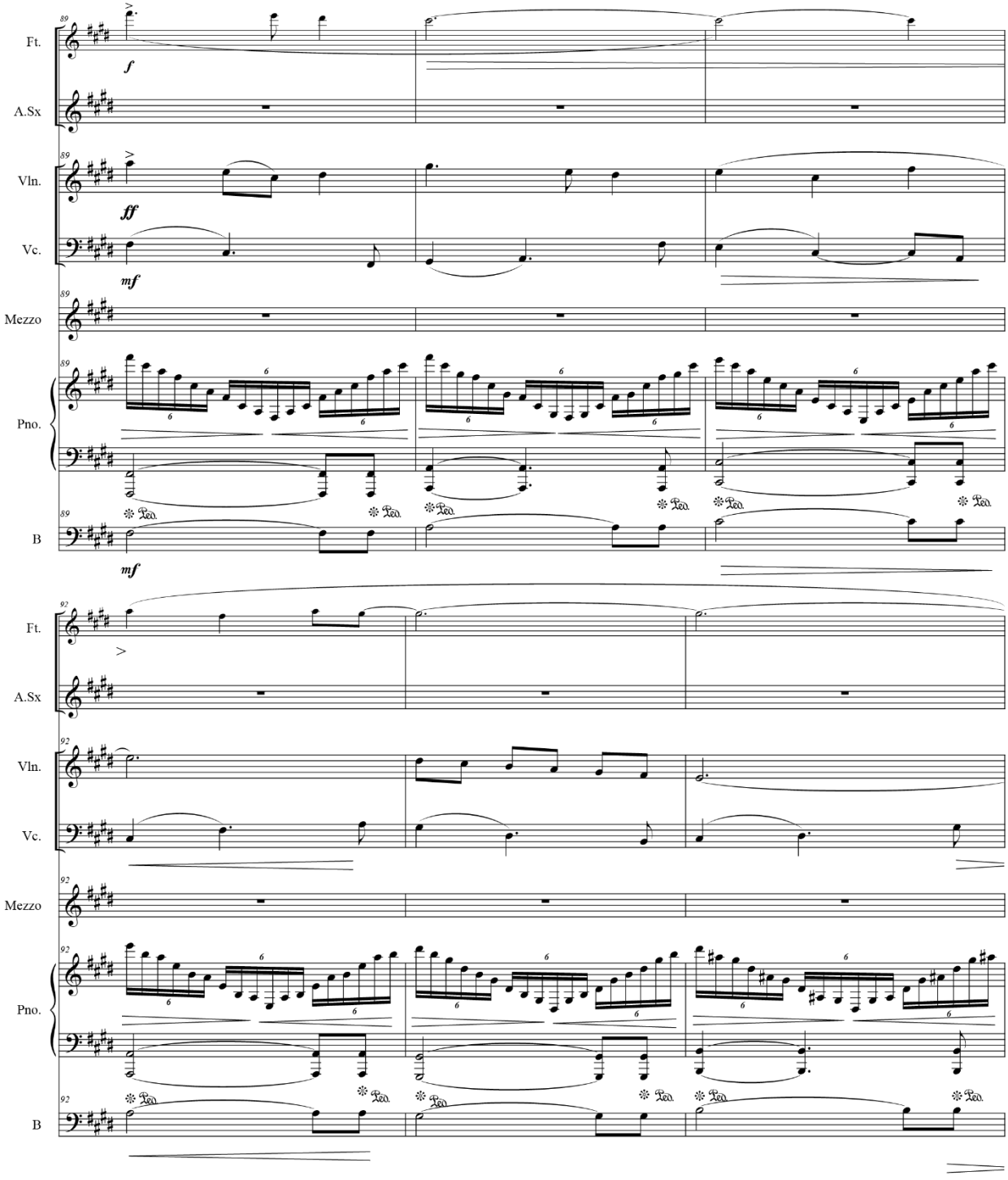

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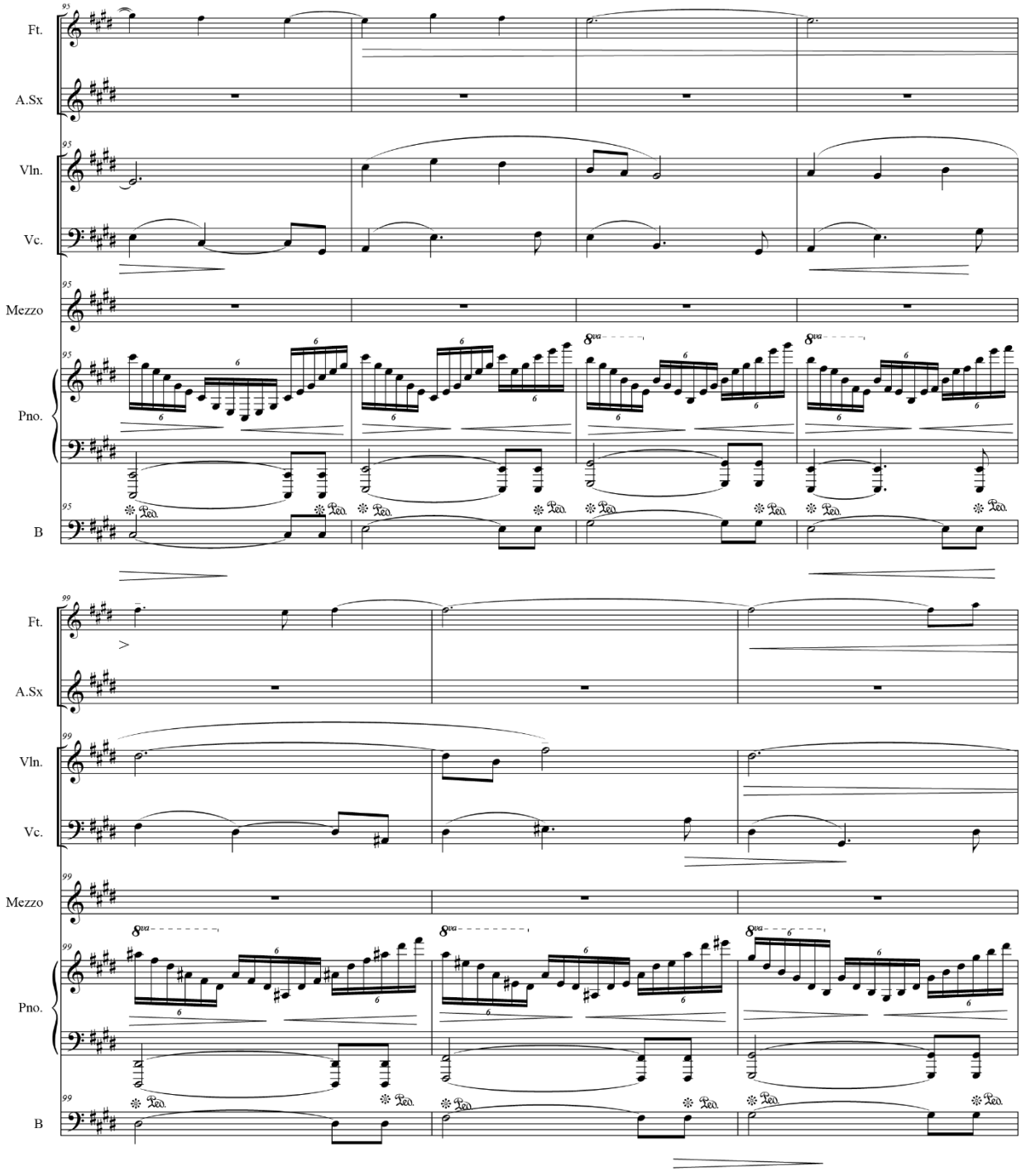

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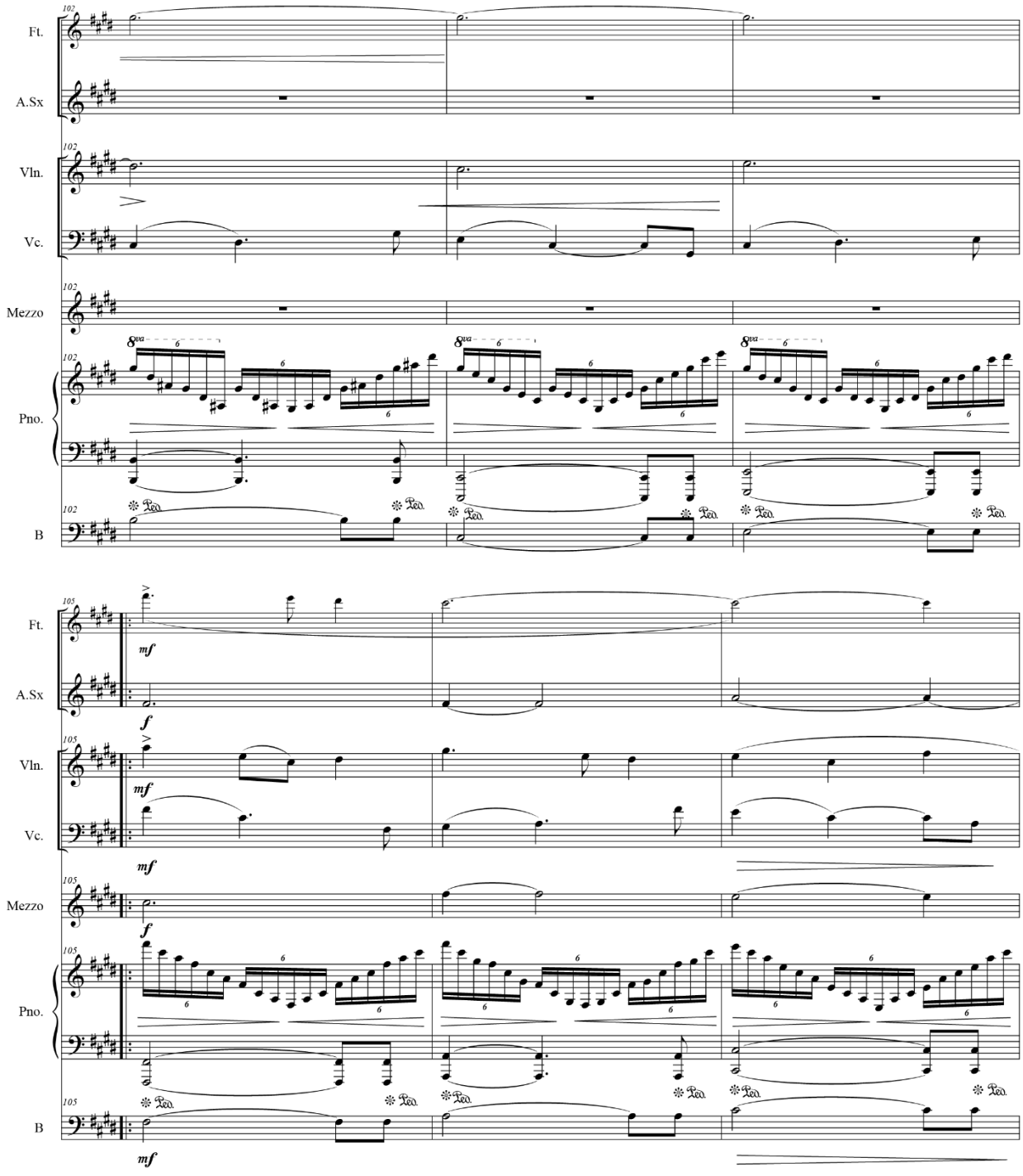

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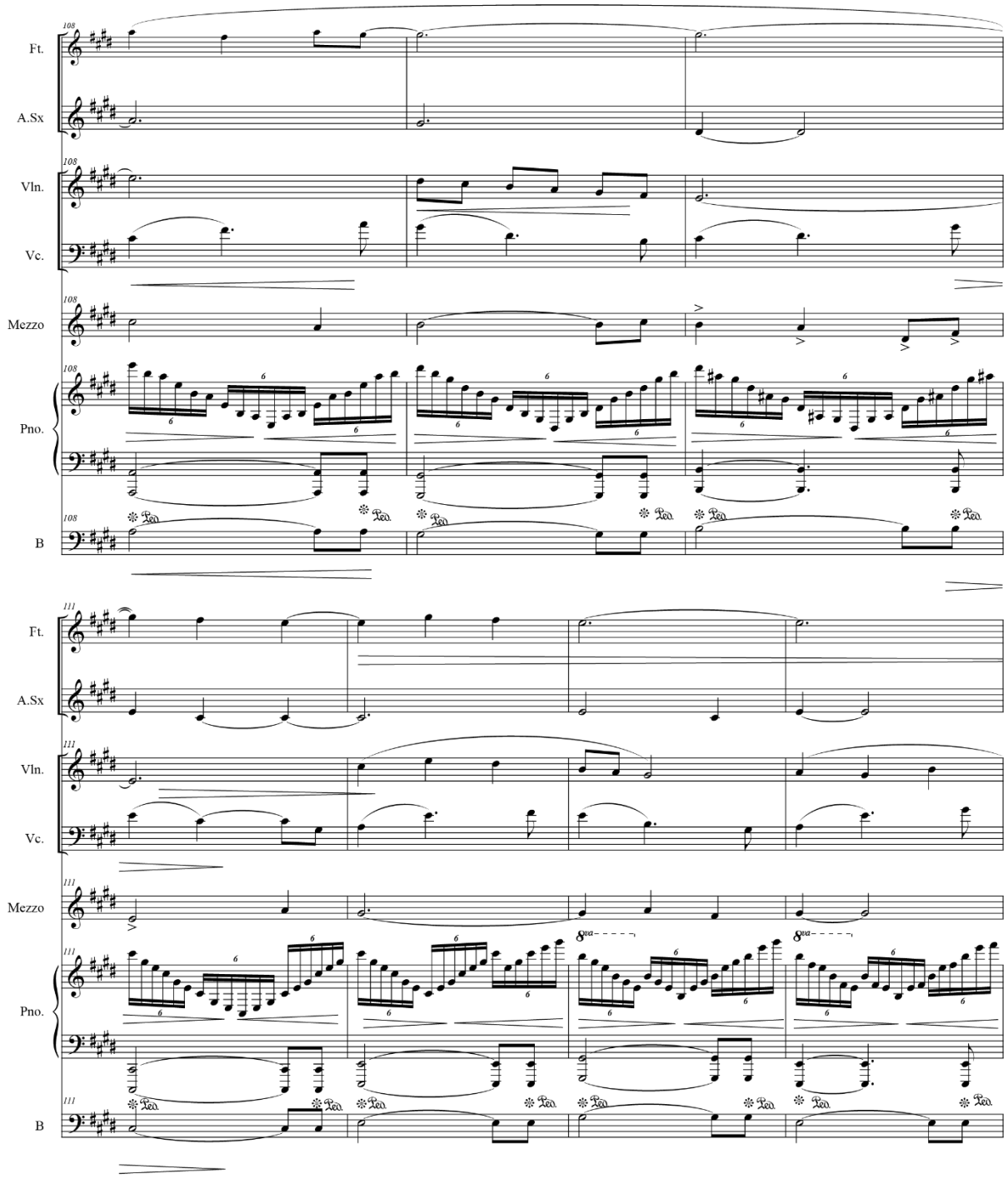

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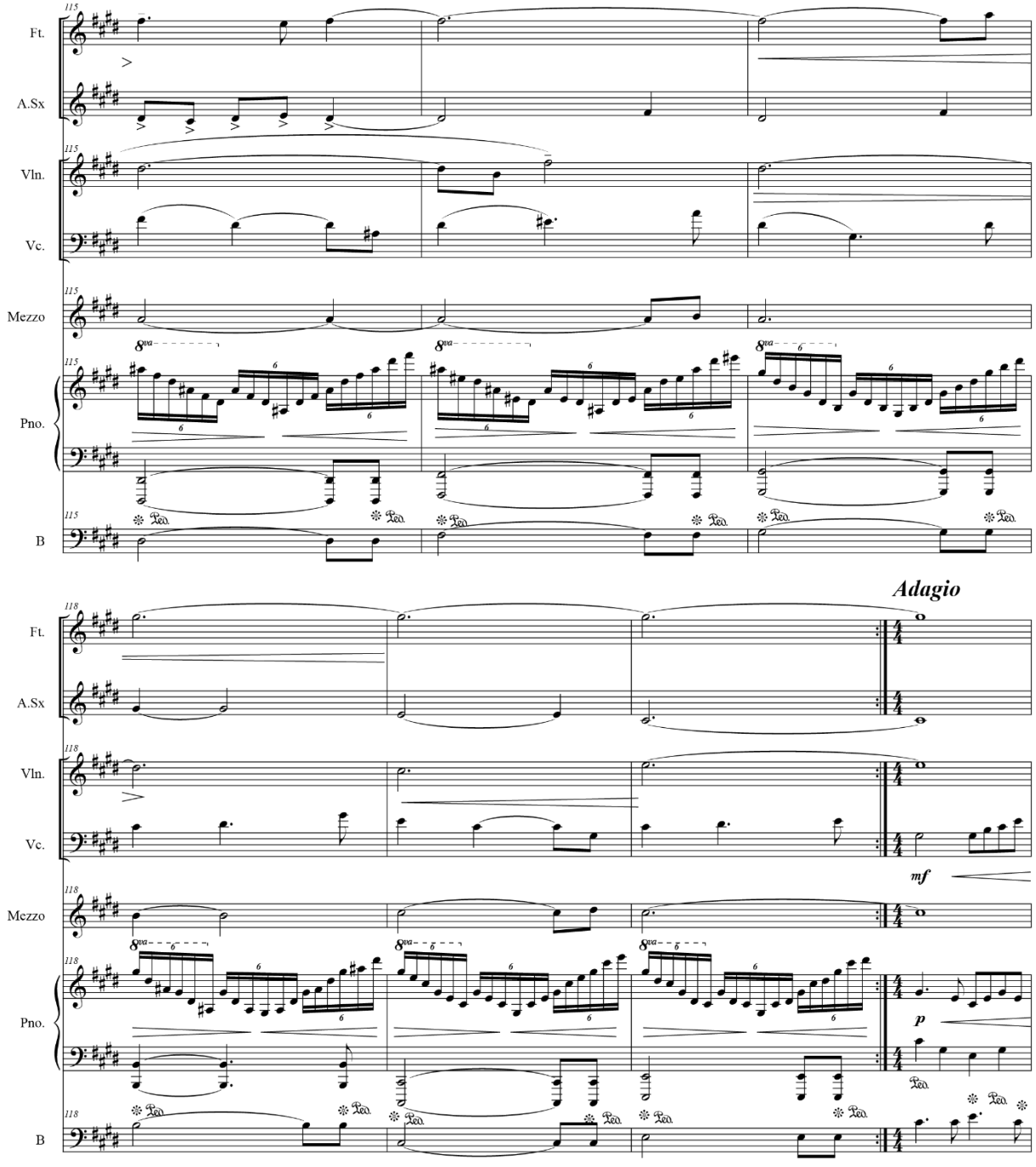

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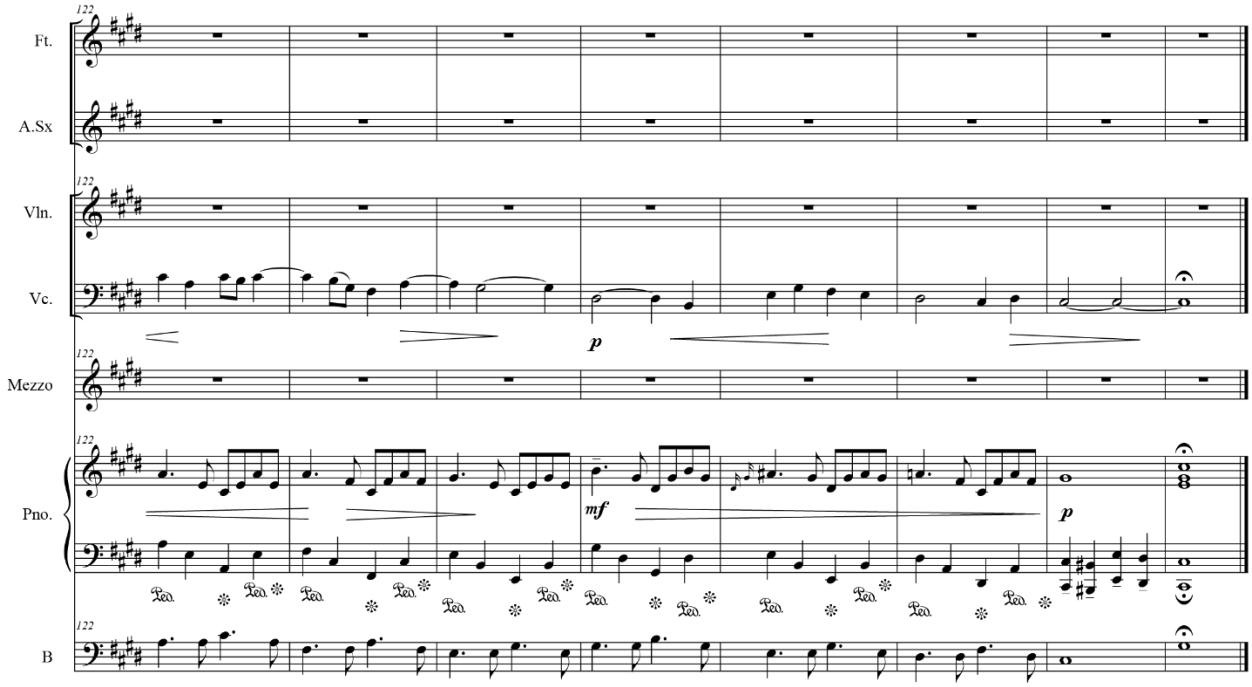

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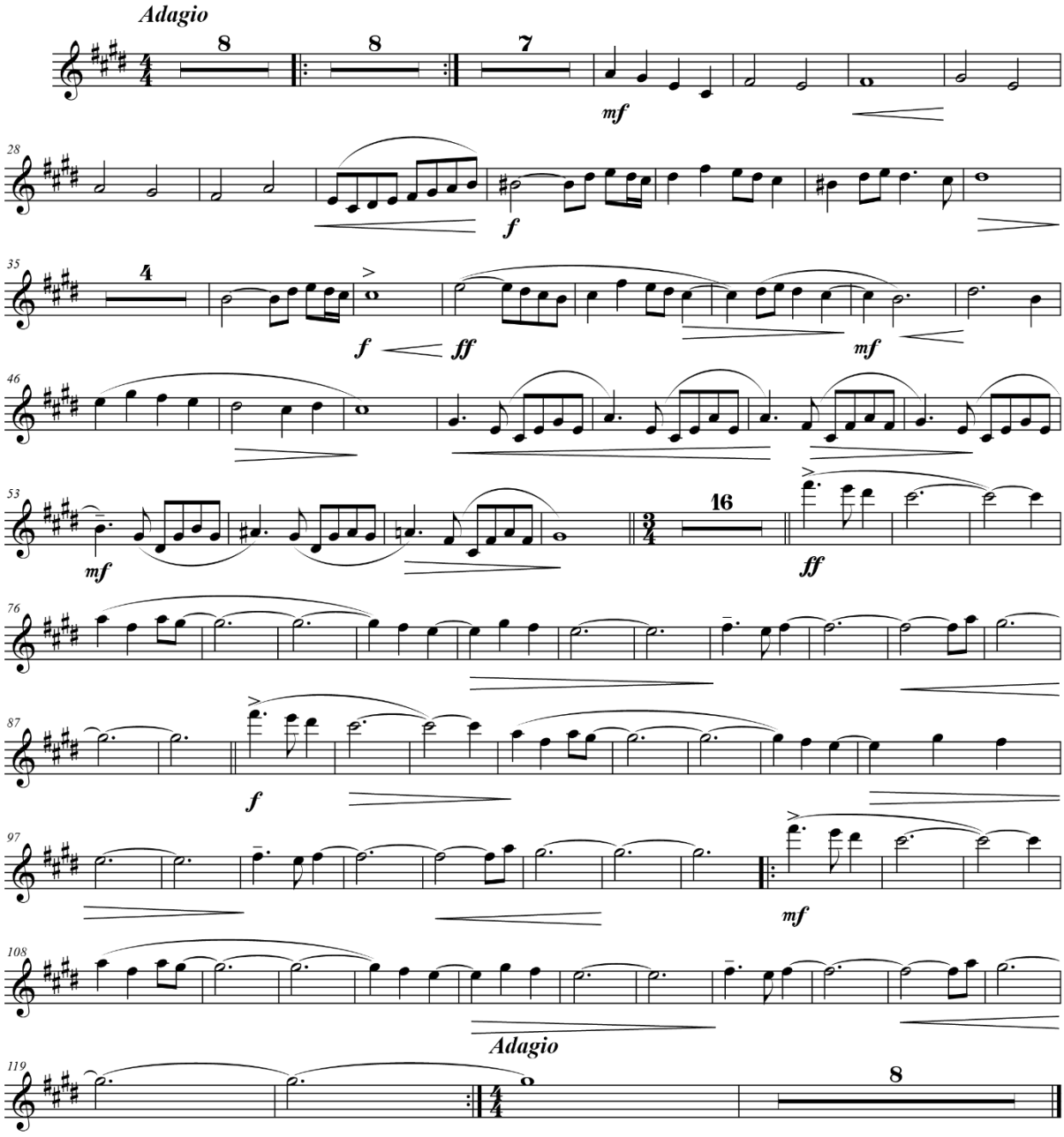
Eternal Happiness

Traverse Flute



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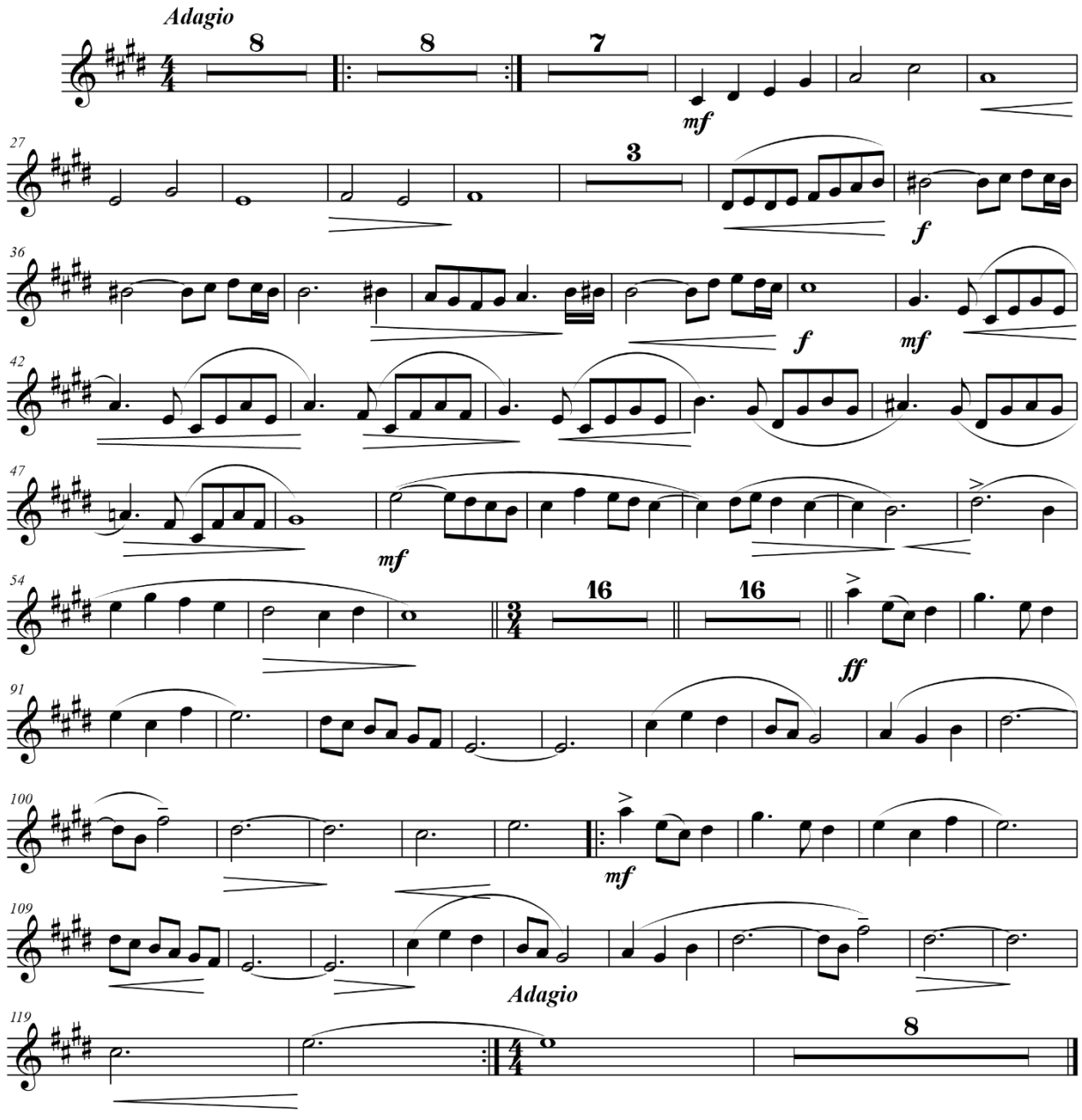
Violin



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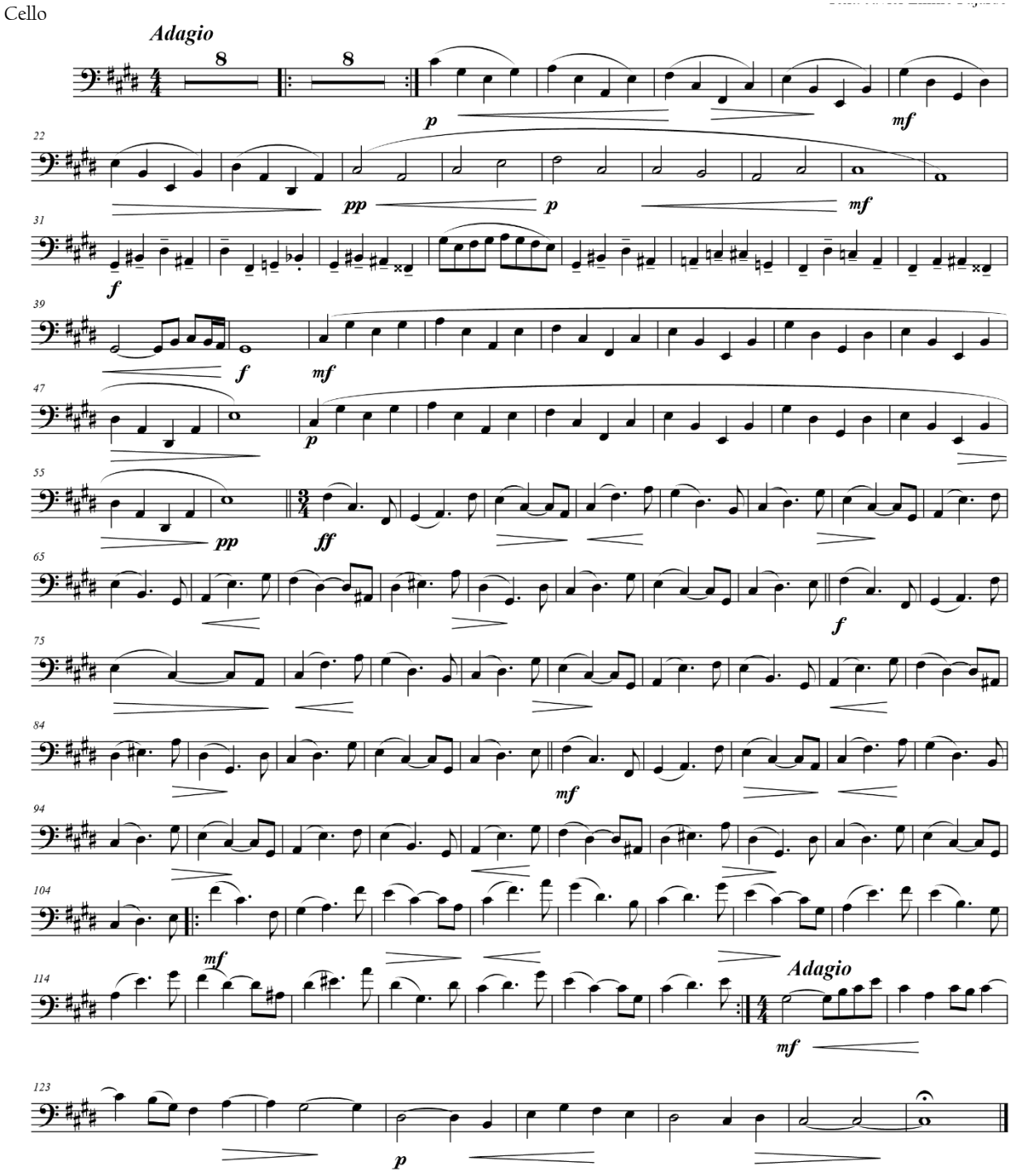
Cello



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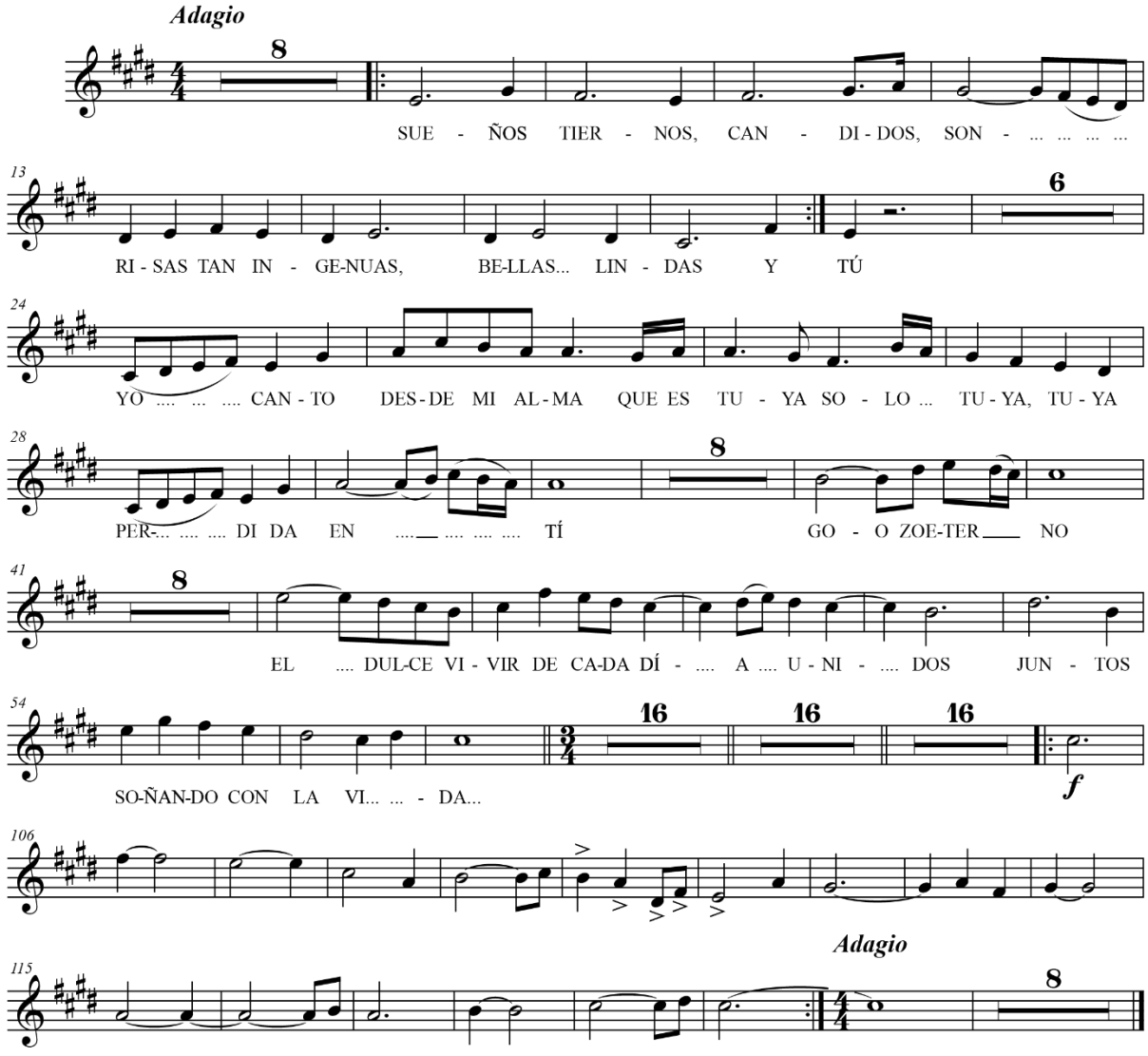
Mezzo – Soprano



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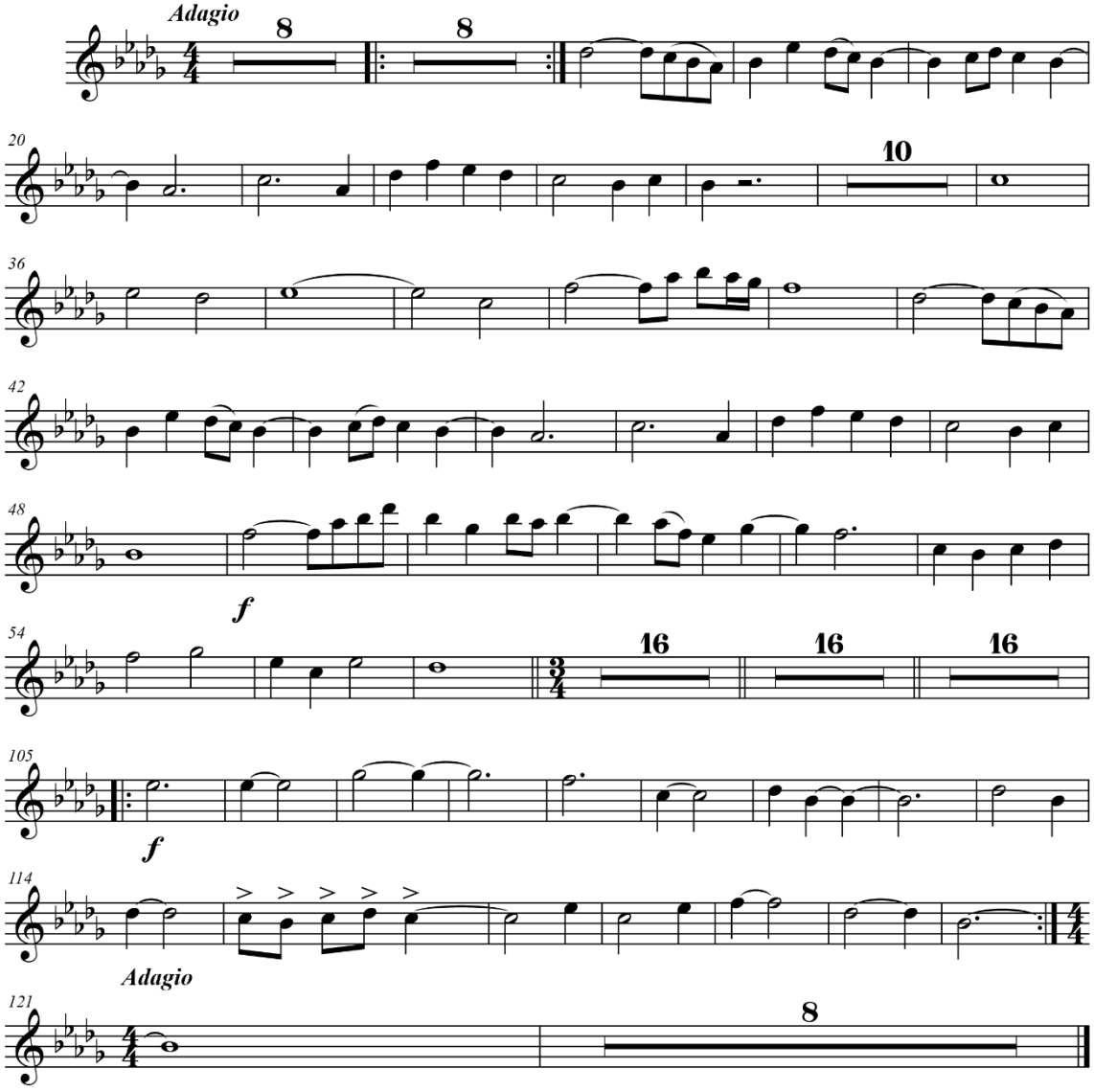
Alto Saxophone



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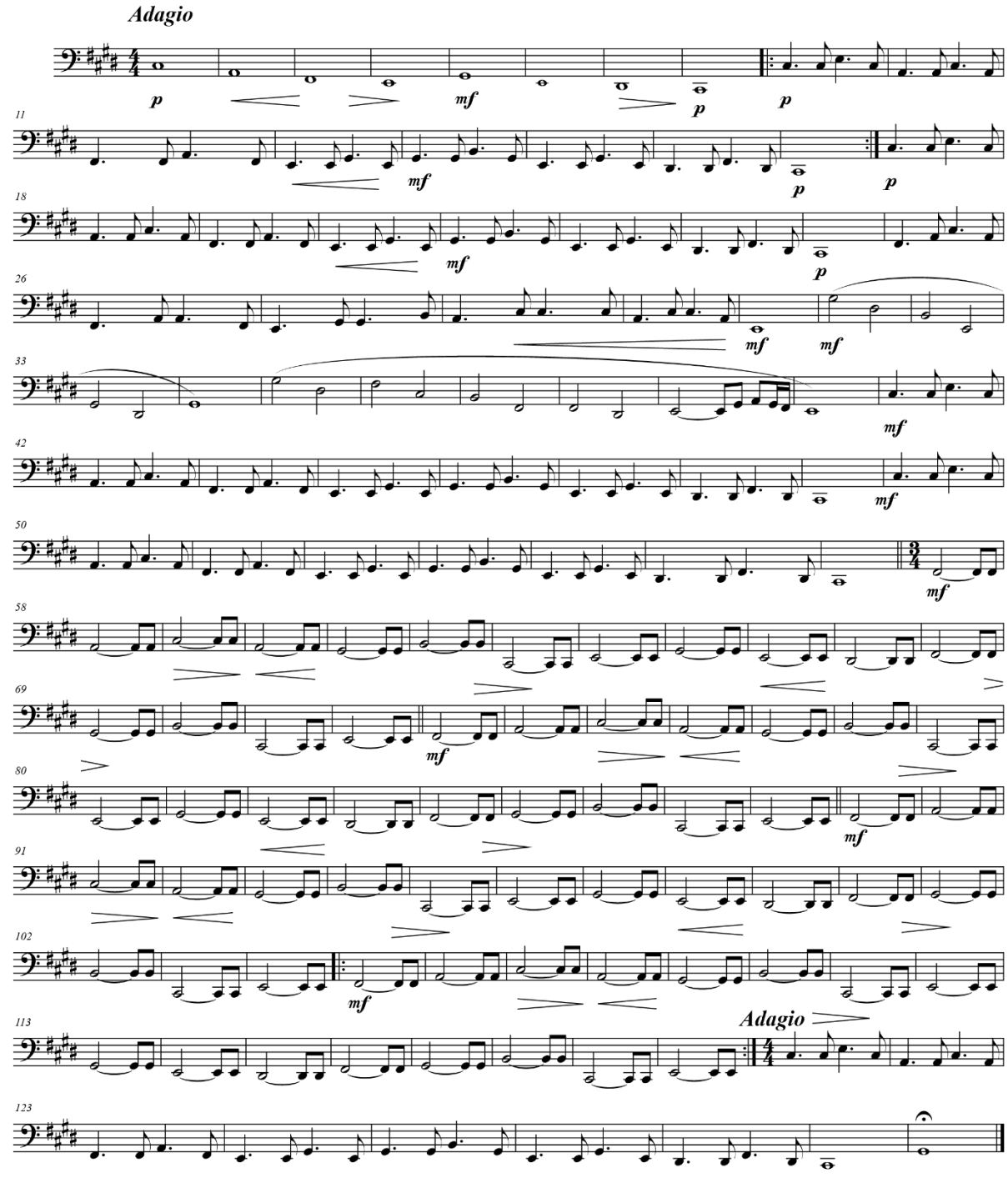
Eternal Happiness

Bass



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CONCLUSIONS

CONCLUSIONS

We live in a society in which we have easy access to communication tools, technology, and information; for that reason, all the aspects involved in the educational processes need to be in continuous change and development. In this world, eager for improvement in the field of education, a learning methodology that provides the necessary tools to meet that purpose becomes necessary. The compositions presented in this document are thought to be studied and foster students' technical and interpretive piano skills. This aim is framed in a coherent curriculum, which represents a guide to approach a repertoire evoking different periods and styles.

While creating this document, it was appropriate to highlight the terminology related to musical aspects that were used in the pieces; this provides those who are not musically trained with an analytic perspective regarding the resources employed in each of the pieces in order to enable them to develop, among other skills, the ability to solve problems related to their professional practice. The knowledge acquired in terms of composition, counter-point, and instrumentation, contributes to improve musical interpretation, the understanding of musical forms, and the styles of particular periods.

THE TRANSLATOR

She got her bachelor's degree in English and French at the University of Nariño and subsequently pursued her graduate studies at Radboud University, where she got her master's degree in Linguistics. She has gained her professional experience at various universities in Pasto where she has taught English and language teaching methodology courses. Additionally, she has worked as a translator in different areas and also as an interpreter at several scientific events in the city.

She is an active member of the Language and Pedagogy research group. As part of the group, she has led projects in areas such as cognitive processes in second language acquisition, language teaching methodologies, and evaluation and assessment. She has also published articles related to her areas of interest in peer-reviewed journals in Colombia and abroad.

She has participated as a presenter in numerous national and international events held at Universidad de Antioquia, Centro Colombo-Americano, Universidad Tecnológica de Pereira and Medipol University-Istanbul.

Currently, she is a full-time professor at University of Nariño and teaches language teaching methodology courses in the Spanish and English Program and Foreign Language Teaching Program: English.

THE AUTHOR

Pianist and M.A. in University Teaching from University of Nariño

Diego began studying the piano at the early age of 8 with professor Ana Josefa Montenegro, and then in the undergraduate Music Program at University of Nariño with professor Felipe Gil Jiménez and professor Álvaro Ordóñez.

He has always been keen on composing and has studied with Javier Fajardo and John Granda, music professors at University of Nariño. His work comprises tonal pieces for different instruments, for solos, chamber music, and symphonic orchestra.

As a pianist, Diego Palacios has stood out for giving concerts in different venues in San Juan de Pasto, such as Teatro Imperial, Banco de la República, Paraninfo Universitario, Luis Santander Auditorium-

Universidad de Nariño, Javier Fajardo Auditorum - Departament of Music of University of Nariño, Salón Valle de Atriz - Club Colombia, Teatro Javeriano, among others; in Bogotá at Luis Ángel Arango Concert Hall; in Zipaquirá (Cundinamarca) at Teatro Bicentenario; in The United States at the Summit Hotel and The Huntley Shoshone Condominium Hotel in Big Sky Resort (Big Sky City, Montana); in México, at Jorge Ibargüengoitia Auditorium – University of Guanajuato campus León (León – Guanajuato); at University Recital Hall - Universidad de Lethbridge - Canada.

His work as a piano accompanist has been of primary importance. He has accompanied different soloists and has also played with the Symphonic Orchestra of the University of Nariño. In the past, he performed at the "Primer Encuentro de Orquestas Sinfónicas Infanto – Juveniles" held in San Juan de Pasto and organized by master Tristán Malbrán (Argentina). Additionally, he performed at the regional opening of *Carmina Burana*, in the orchestral version and in the piano – percussion – choir version.

His facet as a researcher began with his postgraduate studies, in which he focused on improving the complementary piano area in the Music Program. His study formulated an appropriate curriculum to be implemented in each semester that offers this instrument. In 2016, Palacios was designated as part of the Accreditation Committee of the Music Program in order to get High Quality Accreditation by the Colombian Ministry of education, a recognition achieved in 2017.

He is currently working as a full-time piano professor (piano, complementary piano, joint musical practice – piano), in the Music Program at University of Nariño.

ACKNOWLEDGEMENTS

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I am deeply grateful with the University of Nariño, with Carlos Solarte Portilla, President of the University; Martha Sofía González, Vicepresident of the University and President of the Editorial Board; Gerardo Sánchez, Dean of the Faculty of Arts; Master Carlos Muñoz, Director of the Music Program; and Bibiana Muñoz Ordóñez, secretary of the Editorial Board Committee, for her help and support to publish this book.

I wish to thank

Nathaly López, for her valuable and sincere friendship and for having proofread this book.

My mother, for guiding my path to become a musician. My sisters: Karen and Natividad, for making my childhood joyful.

Juan Andrés Rosero, for his valuable company and unconditional help.

Jairo Paz Cabrera, who designed the book.

Luis Gabriel Mesa, for his time and commitment to review my book and write the foreword.

Likewise, I would like to thank my students; without them, my vocation would not exist.

My professors Ana Josefa Montenegro and Felipe Gil. I feel honored to have been your student.

RED VELVET CAKE AND COFFEE

{PIANO AND CHAMBER MUSIC COMPOSITIONS}

Diego Palacios Dávila
Translated by Diana Ibarra Santacruz