

Colombian Folk Music in an International Context

An Overview

Andrés Ramón

Iceland Academy of the Arts
Department of Music
Musical Composition

Colombian Folk Music in an International Context

An Overview

A thesis submitted in partial fulfilment of the
requirements for the degree of

MASTER OF ARTS IN MUSICAL COMPOSITION

at the

ICELAND ACADEMY OF THE ARTS

Andrés Ramón
Supervisor: Guðrún Ingimundardóttir, Ph.D.
Reykjavík, May 2010

ABSTRACT

The following dissertation offers an overview of a wide range of musical styles found within Colombia's folk music tradition. It opens by presenting the international, historical and cultural context of the evolution of South American folk music as a whole, placing particular emphasis on the tri-ethnic nature that characterises this sub-continent's folk music expressions. The interplay of the different elements pertaining to the native Amerindian, Spanish (European) and African cultures is given particular attention.

The thesis proceeds with an analysis of the geographical, historical, demographic and cultural factors that have moulded the development of the plethora of musical styles found in Colombia. A substantial although not exhaustive list of musical styles is then presented according to the geographical regions where they are produced.

For each of the geographical regions in which Colombia is divided, a selection of the most representative and widespread styles is then presented in order to offer a deeper analysis of their musical traits. Of the more than one hundred folk musical styles found in Colombia, fifty of them are given a particular analysis in which their instrumental, rhythmical, harmonic and on certain occasions melodic components are presented in more detail. Their ethnic constituents, that is to say, the elements originating from the native Amerindian, Spanish and black African cultures that characterise the various musical manifestations of the country's regions, are also identified.

Colombian Folk Music In an International Context

- An Overview -

TABLE OF CONTENTS

FOREWORD	4
1. SOUTH AMERICAN FOLK MUSIC	7
HISTORICAL AND CULTURAL OVERVIEW	7
1.1. The Confluence of Historical and Cultural Forces	7
1.2. Ethnical and Cultural Diversity.	9
1.2.1. Native South American Inhabitants: The Amerindian Indigenous Element.	9
Musical Tradition of the Andean Amerindians.	101
1.2.2. The Spanish <i>Conquista</i> and Colonisation - The European Element.	13
1.2.3. The African Element.	15
Musical instruments brought from Africa.	16
1.3. Independent Life and New Immigrations.	17
1.4. Musical Expressions and Ethnic Strata.	17
1.4.1. Tri-Ethnic Cultural Diversity.	17
1.4.2. Styles of South American Folk Music.	19
VARIETY OF FOLK MUSICAL STYLES IN SOUTH AMERICAN COUNTRIES (TABLE).....	20
1.4.3. Social Context.	22
2. COLOMBIAN FOLK MUSIC	23
2.1. Colombia: Historical and Cultural Context.	23
2.2. Colombia: Geographical-Cultural Regions.....	25
2.3. Colombian Folk Music: Regional Framework and General Traits.	31
CLASSIFICATION AND DISTRIBUTION OF COLOMBIAN FOLK MUSICAL STYLES (1).....	33
CLASSIFICATION AND DISTRIBUTION OF COLOMBIAN FOLK MUSICAL STYLES (2).....	34
3. MUSIC FROM THE ATLANTIC REGION	37
3.1. Geographical Aspects.....	37
3.2. Historical Aspects	38
3.3. General Musical Aspects.....	40
3.4. Instrumentation.	43
3.4.1. Wind Instruments.	43
a-c. <i>Gaitas: Gaita Hembra, Gaita Macho, Gaita Corta, Conjunto de Gaitas.</i>	43
d. <i>Flauta</i> or <i>Caña de millo.</i>	47

3.4.2. Percussion Instruments.....	48
a. <i>Alegre</i> and <i>Llamador</i>	48
b. <i>Tambora</i>	50
c. <i>Maracón</i> or <i>Maraca costeña</i>	51
d. <i>Guacho</i> (<i>Guache</i>) and <i>Guasá</i>	52
e. <i>Guacharaca</i> , <i>Güiro</i> and <i>Güira</i>	52
3.5. Musical Analysis: Rhythmic Forms.....	53
3.5.1. <i>Cumbia</i>	53
3.5.2. <i>Gaita</i> or <i>Gaita Corrida</i>	57
3.5.3. <i>Porro</i>	57
3.5.4. <i>Bullerengue</i>	58
3.5.5. <i>Puya lenta</i> & <i>Puya rápida</i>	59
3.5.6. <i>Chandé</i>	60
3.5.7. <i>Tambora</i>	61
3.5.8. <i>Son de negro</i>	61
3.5.9. <i>Chalupa</i>	62
3.5.10. <i>Canto de Zafra</i>	62
3.6. Melodic and Harmonic Considerations.....	63
 4. MUSIC FROM THE PACIFIC REGION.....	 65
4.1. Geographical Aspects.....	65
4.2. Historical Aspects.....	66
4.3. General Musical Aspects.....	68
4.4. Instrumentation.....	70
4.4.1. <i>Bombo</i> or <i>tambora</i>	70
4.4.2. <i>Cununo</i>	71
4.4.3. <i>Guasá</i>	71
4.4.4. <i>Marimba</i>	72
4.4.5. <i>Singers</i>	73
4.5. Musical Analysis: Southern Pacific Forms and Genres.....	74
4.5.1. Secular Music.....	74
a. <i>Currulao</i>	74
b. Other Secular Styles: <i>Juga</i> , <i>Canto de Boga</i> (<i>Aguabajo</i>) and <i>Romance</i>	75
4.5.2. Religious Music.....	77
a. <i>Arrullos</i> : <i>Salve</i> , <i>Villancico</i> , <i>Juga</i> , and <i>Bunde</i>	77
b. Dirges and Funerary Songs: <i>Alabado</i> and <i>Chigualo</i> (<i>Gualí</i>).....	78
4.6. Melodic and Harmonic Considerations.....	79
 5. ANDES MUSIC (<i>MÚSICA ANDINA</i>).....	 79
5.1. Geographical Aspects.....	80
5.2. Historical Aspects.....	81
5.3. General Musical Aspects.....	82
5.4. Instrumentation.....	84
5.4.1. Tiple.....	84
5.4.2. Requinto (Tiple requinto).....	85
5.4.3. Bandola andina.....	86
5.4.4. Charango.....	87

5.4.5. Typical Instrumental String Ensembles: Trios, Quartets, <i>Estudiantinas</i> and <i>Murgas</i> .	88
5.4.6. Wind Instruments and Ensembles: <i>Flauta de Caña</i> , <i>Chirimía</i> , <i>Quena</i> and <i>Capador</i> .	88
a. Flauta de Caña.	88
b. <i>Chirimía</i> .	89
c. Quena.	90
d. <i>Capador</i> or <i>Zampoña</i> .	90
5.4.7. Percussion Instruments.	91
a. <i>Tambora</i> (<i>bombo</i>) and <i>tambor</i> (<i>caja, redoblante</i>).	91
b. Small Percussion.	92
5.5. Musical Analysis: Rhythmic Forms.	93
5.5.1. <i>Bambuco</i> .	93
5.5.2. <i>Pasillo</i> .	98
5.5.3. <i>Torbellino</i> .	99
5.5.4. <i>Guabina</i> .	101
5.5.5. <i>Rumba carranguera</i> & <i>Rumba criolla</i> .	102
5.5.6. <i>Danza</i> .	103
5.5.7. <i>Vals</i> .	103
5.5.8. <i>Huayño</i> & <i>Sanjuanito</i> .	104
6. LLANOS MUSIC (MÚSICA LLANERA): JOROPO.	107
6.1. Geographical Aspects.	107
6.2. Historical Aspects.	108
6.3. General Musical Aspects.	110
6.4. Instrumentation.	114
6.4.1. Cuatro Llanero.	115
6.4.2. Bandola Llanera.	117
6.4.3. Arpa Llanera.	118
6.4.4. Capachos / Maracas Llaneras.	118
6.5. Rhythmical Structures and Rhythmical Analysis.	119
6.5.1. Strumming Patterns for <i>cuatro</i> : <i>Sistemas de golpe por corrío y por derecho</i> .	119
6.5.2. Overall Rhythmical Structure of <i>joropo</i> music.	121
6.5.3. Other Rhythmical Variations and Effects: <i>Chipola</i> , <i>Hemiola</i> , <i>Floreo</i> & <i>Cacheteo</i> .	122
6.6. Musical and Harmonic Forms and Analysis.	124
6.6.2. <i>Golpes</i> : Compound Harmonic Structures.	128
6.6.3. <i>Golpes</i> : Extended Harmonic Structures.	131
6.6.4. <i>Golpe de Merengue</i> .	137
7. OTHER TYPES OF MUSIC	139
INDIGENOUS AMERINDIAN COMMUNITIES	139
8. CONCLUSIONS	144

9. THEORY AND PRACTICE	148
<i>POLAROIDS OF SPIRITUAL LANDSCAPES</i>	149
1. Mares sin Fin / Endless Seas.	150
2. Costas de Oro / Golden Shores.....	151
3. Alturas del Silencio / Heights of Silence.	151
4. Calles de Esperanza / Streets of Hope.	152
5. Cabalgando hacia el Silencio / Galloping into the Silence.....	153
6. Llanuras del Deleite / Plains of Delight.....	153
7. Luz de la Llanura / Light of the Lowlands.	154
8. Más Allá de la Oscuridad / Beyond Darkness	155
9. Celebrando lo Divino / Celebrating the Divine.....	155
10. Cielos de Fulgor / Skies of Effulgence.	156
11. Sueño de las Alturas / A Dream from Above	156
Final Considerations.....	157
10. BIBLIOGRAPHY.....	158
A. Musicological and Theoretical Sources.	158
B. Didactic and Learning Methods: Colombian Folk Instruments and Musical Styles.....	162
C. Sheet Music and Sources in Musical Notation.....	163
D. CD Recordings, DVD's and other Multimedia Material.	163
E. Private Lessons and Interviews with Colombian Musicians and Musicologists.....	165
11. APPENDICES.....	166
CD 1 - Music from the Atlantic Region	166
CD 2 - Music from the Pacific Region	167
CD 3 - Music from the Andean Region.....	168
CD 4 - <i>Joropo</i> Music from the <i>Llanos</i> Region	169
Colombia: Geographical Map	170
Colombia: Cultural Regions	171
Tunings of String Instruments	173

FOREWORD

The following dissertation is submitted in partial fulfilment of the requirements for the degree of Master of Arts in Musical Composition at the Iceland Academy of the Arts in Reykjavik, Iceland. The degree of Master in Musical Composition at this institution is a programme in which the students conduct a research on a topic they have chosen with the approval of the Department of Music, and whose outcome comprises on one hand a thesis that contains the results of the research, and on the other hand a practical and artistically creative application of the research and its conclusions with the objective of composing new music.

This research was of an ethnomusicological nature involving academic studies as well as fieldwork; its purpose was to investigate several of the musical genres found within the folk music traditions of Colombia, South America. The intention with the thesis has been to analyse various components of several Colombian folk musical styles, in order to see whether their origins could be traced back to one of the three ethnic groups that constitute Colombia's population - Amerindian, Spanish (European) or black African. The purpose with the investigation was also to see whether the ethnic constitution of a particular geographical-cultural region was directly reflected in its the musical practices.

The academic aspect of the research relied on various sources including academic works published by both Colombian and foreign musicologists and musicians; didactic material published by the Colombian Ministry of Culture and other Colombian cultural and musical institutions; sheet music; recordings by renowned musicians of the folk tradition; and multimedia sources including musical performances, concerts, didactic videos and interviews with musicians, musicologists and music teachers. Most of these sources were acquired during four field trips of the author to Colombia during the period between October 2008 and February 2010¹.

The outcome of this investigation, one part of which is the thesis here presented, aspires to offer a broad overview of the plethora of musical genres found in Colombia. It includes an account of the geographical, historical, ethnic and cultural elements that have determined their

¹ For a more detailed account of the materials used in the investigation, kindly refer to the bibliography. The sources are listed according to their type, that is to say, whether they are a) academic and theoretical writings, b) didactic material, c) sheet music, d) recordings and multimedia sources, and e) interviews.

evolution, as well as a description of their instrumental, rhythmic, harmonic and sometimes also melodic constituents.

The investigation parts from the premise that there exist specific and identifiable elements common to South American folk music as a whole, in spite of the geographical and cultural differences found between the various countries and ethnical groups inhabiting the continent. This assumption does not deny but aspires to give due credit to the presence of a great variety of national musical styles, some of which are particular to certain countries or ethnical groups; it however strives to establish the geographical, historical and cultural reasons for which it is possible to identify specific elements that are akin to South American folk music as a whole, which to a considerable extent are related to the unique historical mixture and interaction of the three different ethnic groups that constitute South America's population: the native Amerindian, the Spanish and European, and the black African cultures.

The thesis thus opens by presenting the international, historical and cultural context of South American folk music as a whole in **Chapter 1**. It proceeds by placing a special emphasis on Colombian folk music and analysing the historical, geographical, cultural and musicological traits that characterise the musical heritage of this country in **Chapter 2**.

This second chapter shows that due to specific geographical, historical and ethnic factors, Colombia can be subdivided into five clearly differentiable cultural sub-regions that reveal the different extent to which the three ethnic groups that constitute its population are distributed throughout the territory, namely, the native Amerindian, the Spanish and the black African. This is the reason for which each of these sub-regions, along with their musical manifestations, are treated in separate chapters, that is to say, **Chapters 3 to 6**. The purpose therein has been to give a more detailed account of the geographical, historical and cultural determinants that have moulded the various regional musical styles.

Each chapter in turn gives credit to the great variety of genres that constitute these regional musical styles. A selection of the numerous styles is then posed for further analysis, in which their instrumental, rhythmical, harmonic and on certain occasions melodic constituents are presented in more detail. Accompanying the dissertation are four CD's, one for each of the geographical-musical regions, which have been prepared with musical examples of the styles discussed in these four chapters.

Chapter 7 studies the musical heritage of the Amazon region and of the indigenous Amerindian communities in other areas of Colombia. It shall be seen that the musical expressions of the indigenous groups that have survived partly thanks to geographical and cultural isolation have had little or no interaction with westernised society; they are therefore not

well disseminated, performed or known outside their own native environment, and are consequently treated in a different and more general manner than the musical styles of the other regions.

A leading thread in conducting the investigation and in redacting the present thesis has been to identify the tri-ethnic elements that have resulted from the interaction of the native Amerindian, the Spanish and the black African cultures, which make South American folk music in general, and Colombian folk music in particular, such a unique manifestation of human culture. Final remarks on the results and scope of the investigation are presented as the *Conclusions* in **Chapter 8**.

The ninth and final chapter of the thesis is entitled *Theory and Practice*. It is included after the *Conclusions* (which is generally the final chapter in academic writings), as it does not deal directly with the investigation and its results, but rather with its artistic application. For **Chapter 9** is an attempt to explain how the musicological research, whose outcome is the present thesis, is reflected and applied in the writing of the musical composition *Polaroids of Spiritual Landscapes* for chamber orchestra and Colombian folk instruments.

1. SOUTH AMERICAN FOLK MUSIC

HISTORICAL AND CULTURAL OVERVIEW

1.1. THE CONFLUENCE OF HISTORICAL AND CULTURAL FORCES

The development of music in South America, as the development of most of the subcontinent's cultural manifestations, is characterised from its inception by the forced encounter of three different cultures within historical, political and cultural conditions that go as far back as the end of the 15th century, with the meeting and mixture of the cultures of Europe (mainly Spain, and Portugal in the case of Brazil), Africa (primarily from the West coast, from where Spain and Portugal took slaves to work in American soil) and the indigenous Amerindians.

The origin of the different musical styles across the length of South America thus fascinates due to its richness and complexity as the result of the syncretism of three distinctly dissimilar cultures that had to coexist in a particular place and time due to specific historical conditions. The "New World" has witnessed how the cultures of America, Europe and Africa have interacted and mixed throughout the centuries. It is thus that styles and instruments from the different continents found a common ground for interaction - some of the most recognisable ones being the wind instruments from the native Americans, the string instruments from the Spaniards, and the percussion instruments from Africa. In a similar fashion, other elements such as the scales or "modes" typical of the native Amerindians have interacted in symbiosis with Spanish songs and genres and African rhythms, creating a unique variety of musical styles along the continent. With the passing of the centuries the mixture of dissimilar elements from far away cultures have merged into an original and authentic musical language.²

Although South America is a vast continent with ten different nations³, their musical expressions have common characteristics. The fact that a particular musical style can be perceived as South American is not merely due to its melodic, harmonic, rhythmic or instrumental material, but also and even more importantly due to its inner inflexion, character, spirit and context of performance. Music as an expression of a nation's folklore, and particularly in the case of South America, has its value because it carries an identity and an autochthonous style that is unique to the territory, its people and culture.

² See Carpentier, Alejo, p. 9.

³ The independent nations in South American soil include Venezuela, Colombia, Ecuador, Peru, Bolivia, Chile, Argentina, Uruguay, Paraguay and Brazil. Of these countries, all were under Spanish rule and are thus Spanish-speaking with the exception of Brazil, which was under Portuguese rule and is Portuguese-speaking. Guyana, Suriname and French Guiana are European colonies.

Map of South America, showing also Central America and the Greater Antilles⁴



It is therefore that in order to make an attempt at comprehending musical expressions in South America, it is necessary to examine the tri-ethnic character and the four different ethnic strata where music has and is being created: (1) The indigenous Amerindian element on which (2) the European constituent brought by the Spanish and Portuguese colonisers was implanted; (3) the African element introduced by the African slaves; and (4) a second European component which was not added until later immigrations (not colonisations) occurred, mainly in the 20th century.⁵ However, when dealing with South America's ethnic and social constitution and distribution, no categorical schemes can be proposed, precisely because these four layers are heterogeneously distributed along the continent. Although it might be impossible to trace with detail the distribution and density of these various layers in South American musical expressions, it is possible to identify certain general traits.

⁴ Source of map: www.mongabay.com

⁵ See Devoto, Daniel, p. 20-34.

1.2. ETHNICAL AND CULTURAL DIVERSITY.

The great majority of the explorers, colonisers, missionaries and *conquistadores* that came to South America during the first years of the Conquista at the end of the 15th century came from the Iberian Peninsula. They settled in different regions along the continent, with main centres in the Caribbean islands and in the great civilisations of Mexico and Lima, places where they found aboriginal groups with a different degree of cultural development. Immediately after the arrival of the Europeans a process of *mestizaje* or cultural and ethnical (racial) mixture began, whose most important outcome was the gestation of the so-called *criollo* and *mestizo* cultures, *criollo* denoting pure-blooded European descendants born on American soil, and *mestizo* denoting a mixture of European and native blood.⁶ With the passing of the years, the "purity" of Spanish blood evidently diminished, and the word *criollo* nowadays connotes a strong relationship to a Spanish origin.

This cultural and racial mixture was later to be enriched with the arrival of the black African population brought to America as hand labour, which itself originated from various African cultures, mainly from West African territories, such as Sudan, Dahomey (Benin), Guineo-Sudan and Bantu⁷ (which today constitute some territories in Senegal, Gambia, Ivory Coast, Mali, Angola, Mozambique and Guinea). The cultural and racial mixture of Africans with either Europeans or natives was to be called the *mulato* culture.

With the disastrous consequences that the two World Wars had in Europe, a new wave of migrations occurred into South America, of which the most predominant countries of origin were Italy, Portugal, Spain, Germany and Austria, but which also included other nationalities such as the Ukraine, Latvia, Estonia, Denmark, Greece, Sweden, Czechoslovakia, Lebanon, Hungary, Syria, Yugoslavia, Lithuania, Rumania, Poland, Turkey and Russia, as well as minority groups of other origins. Although all these ethnic groups arrived in South America in different numbers and settled in different places across the continent, they mixed both physically, ethnically and culturally with the inhabitants, being indigenous, European or of African origin.

1.2.1. Native South American Inhabitants: The Amerindian Indigenous Element.

Although it is evidently impossible to reconstruct musical expressions from the remote past of the indigenous peoples of South America, it is possible to use tools from archaeology, anthropology, ethnography and folklore in order to recreate that legacy. Regarding pre-

⁶ See Locatelli de Pégamo, p. 37.

⁷ See Locatelli de Pégamo, p. 39.

Hispanic⁸ times, archaeological research has been able to shed some light on indigenous musical activity around the major cultural sites in South America, that is, the Mexican Empire (including Aztecs, Mayas, Mixtecs, Zapotecs, and many other groups), and the Peruvian Inca Empire, which covered great expanses of territory to the north and south of the actual Peruvian region (reaching from the southern region of present Colombia to the northern region of present Argentina).⁹ While archaeological findings testify that the predominant instruments used by the Mexicans were percussive (idiophones and membraphones), the southern cultures had, in addition to percussion instruments, a wide range of melodic instruments, including trumpets, vertical flutes and panflutes (which amazingly share similarities in tunings and construction with ancient instruments of other regions such as China, Indochina, Malaysia and New Zealand). No evidence of string instruments has been found.

With regard to tunings, one of the most characteristic traits was the use of pentatonic scales and even of the three tones pertaining to the major chord. However, outside these two main cultural pre-Hispanic centres, as in for example the vast region of lowlands covering the south of Brazil and Argentina and the north east of South America, the presence of musical life seems to have disappeared quickly after the arrival of the *conquistadores* or merged into their culture.

In those places of the New World where the Spaniards settled, and particularly those where they established big urban centres around the Mexican and the Peruvian empires, indigenous musical traditions disappeared almost completely or were greatly overshadowed by or mixed with the European influence. However, in those places where Spain did not establish any settlements due mainly to climatic reasons, pre-Columbian music continued to thrive. This happened primarily in highly mountainous zones and dense jungles, as in the jungles of Brazil, Peru, Colombia, Venezuela and certain areas of the Andean region.¹⁰

In order to study the musical activity and dances of the high pre-Columbian cultures, investigators must use archaeological findings to elucidate data about instruments and to interpret the codices and narrations of the first European explorers, missionaries and *conquistadores* during the times of the *Conquista*. These data are then compared to the musical practices of the actual surviving indigenous tradition, which in most cases preserve the use of the instruments and musical modes and scales of ancient times.¹¹

Musical Tradition of the Andean Amerindians.

⁸ "Pre-Hispanic", sometimes also referred to as "pre-Columbian", meaning previous to the arrival of the Spaniards in South America.

⁹ See Devoto, p. 27.

¹⁰ See Locatelli de P rgamo, p. 37.

¹¹ See Olsen, p. 9-12.

Of all the native musical legacy of pre-Columbian cultures, it was the Andean tradition related to the Inca culture that was best preserved. This preservation was mainly due to the fact that the Inca capital of Cuzco was in a mountainous area far away from the coast and difficult to access, so the Spaniards decided to found their own capital in Lima. The inhabitants of Cuzco and other mountainous regions around it were therefore able to preserve their own population and culture; in addition to this, racial mixtures with Europeans or Africans were not common to them. On the other hand, Spanish rule was terribly hard and inexorable towards the Mexican Empire, and musical instruments and practices, which Europeans considered to be mainly related to esoteric practices, were banned.

According to archaeological findings and the surviving tradition, it has been established that Incas and Aztecs had a varied assortment of musical instruments, including cymbals, drums (*tambores de hendidura*), clay vases to be rubbed or used as percussion, *maracas* (shakers made out of dried fruits but mainly of clay, wood and sometimes metal), other types of shakers, *cascabeles* (rattles that were made of dried fruits, carved wood or baked clay and metals such as gold or silver, which were worn around the wrists and ankles or as collars), *raspadores* (scrapers made mainly out of deer bones), and various types of flutes and drums. The drums or *tambores* were made in various sizes, but the bigger ones were mainly intended for war and the smaller ones for dances. The Incas also had several types of frame-drums that were easier to travel with.

The family of wind instruments was the richest of them all, particularly in the Andean region, where the most representative instruments were and still continue to be the pan-flute (known by different names according to the region, such as *capador* in Colombia, *rondador* in Peru and Ecuador and *zampoña* in Bolivia) and the *quena*. Other wind instruments in use, which are in many cases still preserved within the tradition, are other types of flutes such as *tarkas*, *anatas*, whistles, smaller flutes, ocarinas and natural trumpets (made either of conch, clay or bamboo). Various investigations have ascertained the immense richness of pre-Columbian instruments and the acoustic variety that characterises them¹². However, these instruments are almost exclusively used within the indigenous musical tradition even to our days, predominantly related to the spiritual life and practices of the people, and are seldom employed in styles that are not native Amerindian.

From the findings of melodic musical instruments from pre-Columbian times it has been determined that pentatonic scales were the most predominantly used ones, particularly the *anhemitonic* scale, the *tritonic* scale, and another one called *mestiza* which is similar to the Greek hypolidian mode (with an augmented fourth degree). From the investigation of codices and

¹² For a fuller description of pan-flutes and *quenás* see **Chapter 5.4.6.**

historical descriptions that date back to the 16th century, it has been determined that old romantic songs of lamentation called *haravis*, typical to the Inca culture, with a strong lyrical content where the texts were of great importance, developed in the course of the centuries into the *yaraví* songs that are typical of various mountainous peoples of Peru, Bolivia, Chile, Argentina and Paraguay. The *yaraví* developed likewise into a type of song called the *triste*, around which a long and strong tradition of composers and performers grew, giving it great popularity.¹³

Music in Amerindian cultures had a highly social and ritualistic role and was given great importance and significance in pre-Columbian societies. Music was played during magic and medicinal rituals, in rites of offering or gratitude towards nature and the gods (particularly the Sun), in religious ceremonies, at funerals, to honour various events in the lives of the great Sires of the Empire, and for the entertainment and pleasure of the citizens.

Many of the musical practices of the Incas and Aztecs, which were related to rituals and social functions, are nowadays preserved through their performance by folk music groups in carnivals and during annual feasts such as Christmas, Easter and various other festivals. In many cases, however, the pure native roots have undergone a process of syncretism with European and African elements that give particular traits to the music of the different nations and social groups.

¹³ See Locatelli de Pégamo, p. 43.

1.2.2. The Spanish *Conquista* and Colonisation - The European Element.

The constitution and distribution of the first Spanish citizens to arrive in South America was not homogeneous, neither in its geographical location nor in the cultural character and background of their actors. The first Spaniards to arrive to the "New World" were a group of mixed characters, many of them bandits and prisoners who had been given a chance to look for fortune in the unknown territories. However, when political institutions and proper governmental bodies were established, the number of the aristocracy and the more educated spheres of Spanish society started to increase. As mentioned before, the main spheres of culture of the Spanish colonies were centred on the empires of Mexico and Peru, which later became the political nuclei of the *virreinos* or Viceroyalties of Mexico and Lima.¹⁴ Progressively, cultural life in the *virreinos* started to resemble more and more the life of a Spanish metropolis, including the immense role and importance given to the Catholic Church.

It was thus that religious Catholic music had some predominance in the musical life of the first Spanish colonies in South America, and it was on the sphere of liturgical music that Spanish music had a strong influence on the musical life in South America. As the national identities of the European colonisers started to flourish and the main urban centres started to grow, the musical activities in the main cathedrals also bloomed thanks to the labour of musicians who were in most cases brought directly from Europe. In many cases these musicians not only contributed to the enrichment of religious music, but also to the introduction of the so-called European "classical" music.

Catholic Missionaries who were not bound to the cultural and political nuclei of the *virreinos* were also among the first Europeans on American soil to make use of music as an effective way to install European culture in the "New World". Instead of being centred on the political nuclei mentioned above, these missionaries travelled to untrodden and isolated areas in order to spread their message. According to codices and narrations from the time of the colonisation, Spaniards often marvelled at the speed and candour with which the aborigines were able to learn and perform liturgical pieces.

With the passing of the years the whole range of European instruments started to be introduced into American culture, and along with the instruments came also a vast repertoire of music.¹⁵ String instruments related to the guitar, which in those days was mainly known as the *vihuela*, soon spread along the entire continent, from Mexico to Argentina, and were employed by all sorts of people in all sorts of music, whether by the *indios*, the *mestizos* or the *negros*. The original Spanish guitars and *vihuelas* were soon transformed into instruments such as the *jarana*

¹⁴ See Devoto, p. 24.

¹⁵ See Locatelli de P rgamo, p. 43.

huasteca, requinto, tiple, bandola, cuatro, tres, guitarrilla, guitarrón, charango, cavaquinho and violao.

Parallel to the incorporation of Spanish religious music into the cultural life of South America was the influx of pagan music, that is to say, Spanish folk music and music from other European countries. In the case of the Spanish legacy, sung narrations, *pregones*, *tonadillas* (children's songs), *villancicos* (Christmas carols), and *romances* (love songs), which were later to evolve into all types of *canciones*, *cantos*, *tonadas* and *coplas*, were widely spread and performed along the entire continent. Thus, one of the great Iberian musical traditions to be introduced into South America was that of popular songs, which alongside the music was nurtured by a rich poetic tradition. Likewise, dances such as *flamenco* (which arguably influenced the development of the *joropo* tradition in eastern Colombia and Venezuela, as it will be seen in **Chapter 6**) and various musical styles such as polyphony, troubadour music, baroque, classicism and romanticism were adopted.¹⁶

Several other European dances and musical styles entered into the culture of many South American countries, undergoing a process of acculturation, as is the case with the Viennese waltz, the *polka*, the *mazurka*, the *contradance* and the *passacaglia*, which in many countries have developed into the *vals*, *polca*, *mazurka*, *contradanza* and *pasacalle*. This happened both through Spanish culture and with the later migrations of Europeans into South America in the 20th century, as shall be explained in **Chapter 1.3**.

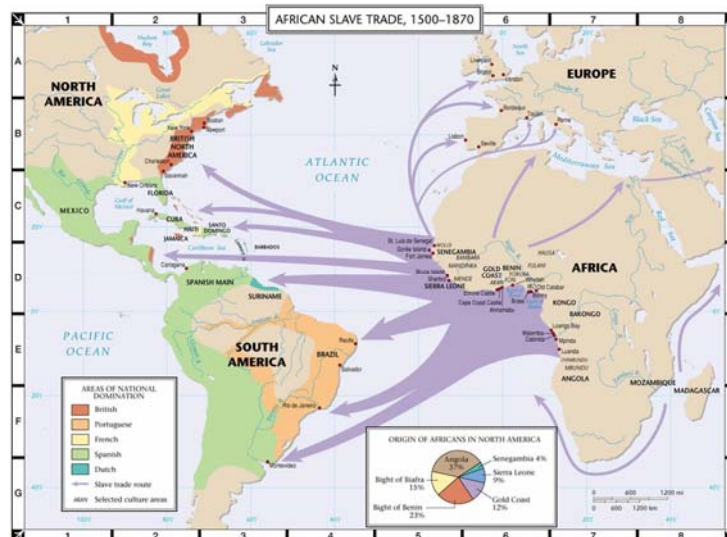
¹⁶ See Devoto, p. 25 and Locatelli de Pégamo, p. 43.

1.2.3. The African Element.

The introduction of African slaves into the economical and cultural life of the South American colonies started after 1500 as a necessary measure to replace the indigenous hand labour that had started to die at an accelerated pace due to extreme inhumane working conditions and diseases brought by the Europeans. The greatest number of African inhabitants was brought to the main economic centres and was thus unevenly distributed across the continent.¹⁷ One of the main South American ports for the trade of slaves was the city of Cartagena in northern Colombia. With the passing of the years their role became not merely economical but also cultural as they started to mix with Europeans and indigenous peoples and various elements of their culture slowly penetrated South American cultural life, such as their languages and music.

As mentioned before, African territories now pertaining to present Senegal, Gambia, Ivory Coast, Mali, Angola, Mozambique and Guinea were the main channels from which the huge current of African slaves departed to South America between the 16th and 19th centuries. They settled along the Atlantic coast through the entire continent from Central America to Argentina (which in South America corresponds to Colombia, Venezuela, the Guyanas, Brazil, Uruguay and Argentina), sometimes also reaching the Pacific coast as in Colombia and northern Ecuador and Peru.¹⁸ African slaves reproduced their own native instruments with materials found in their new residences, with which they recreated their music, religious rites and dances.

*African Slave Trade*¹⁹



¹⁷ See Devoto, p. 27.

¹⁸ See Locatelli de Pérغامo, p.44.

¹⁹ Source of map: *American Civilization*: <http://amciv.wordpress.co/> (Copyright by Pearson Education, 2003)

Those South American countries where the African legacy is still predominant are Brazil, Colombia, Venezuela and the north of Ecuador and Peru (as well as Cuba, Haiti and the Dominican Republic in the Greater Antilles), all of them places where the three main elements of African music are still to be clearly found: instruments, rhythmical and melodic elements, and expressive traits.

Musical instruments brought from Africa.

African musical instruments can be found either in an almost original form, or have undergone considerable transformations. The *marimba*, derived from the African xylophone or *balaphone*, can be found in almost all the countries in South America, although mainly in Colombia, Ecuador and Brazil (as well as in Guatemala, Honduras and Nicaragua in Central America - where it has even reached a status of national instrument). Many other *idiophones* of African origin can be found.

Numerous *membraphones* of African origin are also to be found as elements of South American music, particularly drums of various sizes and shapes that were originally primarily used in religious rites. Many of the African rhythms and musical styles were given the names of the tribes that introduced them.

The main *chordophones* that were introduced in South America from Africa are the *berimbau* (variously known as *birimbao*, *brimbau* or *marimbao*) and the *urucungo* (or *uricungo*), which share similarities and consist of a musical arch tied by a wire string that is played on with a stick and has a gourd as a resonator. The *berimbau* is an important element of the practice of *Capoeira*, a musical athletic game -originally a form of martial art- introduced in Brazil from Angola.²⁰

Among the *aerophones* of African origin are several types of traverse and nose flutes.

The performance of "call and response" working songs is another highly important trait of African music introduced into the culture of South America. These "responsorials" were and still are widely used in music of religious purpose and for entertainment.

Regarding the musical material itself, the use of pentatonic scales and of diatonic major and minor scales is predominant, but what is most striking is how those scales are used: constant repetition of a basic motive with slight variations is the fundamental element of the melodic treatment (as if it were an *ostinato* motive). The use of syncopations and rhythmic freedom that can easily become polyrhythmic if more instruments are involved is another important trait of African music present in South American music.

²⁰ See Locatelli de Pégamo, p. 47.

1.3. INDEPENDENT LIFE AND NEW IMMIGRATIONS.

Following the period of independence from Spain between 1810 and 1898, the new South American nations aspired to consolidate their national identity through the creation of national anthems and the development of various songs and dances. This period thus saw the emergence or development of national musical traits that, although plausibly sharing a common heritage with the music of other neighbouring countries, started to show autochthonous characteristics that distinguished them as national styles different to those of other South American countries.

After 1950, following the Second World War, the amount of European immigrants into South American soil increased immensely. Of particular noteworthiness is the great influx of Italian immigrants that came to Argentina, which had considerable influence in this country's cultural and musical life. German and French influence was also felt in other territories of South America, as in south Brazil and Chile (and Mexico in Central America), although with less impact than the Italian influence in Argentina.

1.4. MUSICAL EXPRESSIONS AND ETHNIC STRATA.

1.4.1. Tri-Ethnic Cultural Diversity.

Due to the diversity of its ethnic and social constitution, which derives from the mixture of Native Amerindian, European and African cultures, South America enjoys an unprecedented richness in its cultural heritage that permeates the sphere of music. South American musicians can thus legitimately claim either of these aforementioned traditions as their own - whether it be indigenous Amerindian, "classical" European or African music. However, it is the outcome of the syncretism of these various sources, their incorporation as proper and enriched languages, and the creation of unique styles that might be said to represent the pristine spirit of South American music. In this unification of various styles the sources can be identified with considerable clarity.

It is thus that both in Mexico and Peru, and in countries surrounding these two nations (as is the case of Colombia), many pre-Hispanic instruments are still being used in popular music, while in the sphere of religious and dramatic music the sequels of the colonisation and the influence of the Catholic Church can evidently be identified, and in popular songs (*canciones*) the influence of the Hispanic romance and the opera is felt.

Likewise, direct or indirect African elements can be identified in many types of musical expressions, although these elements are clearer in regions where African population was considerably higher as in the Caribbean and Brazil. In many countries such as Colombia, Venezuela, northern Peru and Ecuador, and Brazil (as well as Guatemala in Central America and Cuba and the Dominican Republic in the Greater Antilles), African instruments have been adopted and sometimes even fused or combined with native instruments. This is the case with the adoption of the *marimba* and *marímbula*; another such example is the combination of *güiros* and *maracas* (typical native instruments) with the *cajón*, *congas*, *tumbas* and *bongos* (of African origin) - a combination that often employs peculiarly complex and syncopated rhythms such as elastic triplets and quintuplets. The use of European chordophones has been predominant in Colombia, Venezuela, Ecuador, Peru and Bolivia, where variations of the original instruments related to the *vihuela* have been developed into new autochthonous instruments such as the *charango*, the *tiple*, the *tres*, the *cuatro* and the *bandola*, as well as the guitar. In southern countries like Paraguay, Chile and Argentina, the influence of European countries that lie more to the East of the Iberian Peninsula like Italy, Poland and Germany can be felt, especially due to the great number of immigrants that came from those countries after the second World War. In the South American countries where they settled, many composers²¹ that received their musical education in French, Italian and German schools, and many of their students, have strived to combine the language of the European classical tradition with that of native Amerindian and African sources in order to personalise their musical output, making it a unique manifestation in the world music scene.

Thus, the different degree with which these three ethno-cultural elements have been combined and have developed according to the geographic, cultural and historical conditions in each of the independent nations has contributed in defining the national character of the music in South American countries. The development of the different types of styles in South American music has been the result of a process that the Cuban musicologist Fernando Ortiz denominates "trans-culturation", in which elements and influences of different cultures that interact on a common ground are shared, introduced, lost, readjusted and assimilated between the various social groups that compose a society.²² This is a veritable process of multi-cultural syncretism.

²¹ Argentina: Alberto Williams, Alberto Ginastera, Astor Piazzolla; Brazil: Heitor Villa-Lobos, Egberto Gismonti.

²² Paraphrased by Linares, p. 85.

1.4.2. Styles of South American Folk Music.

It is possible to identify common traits and specific relationships between musical manifestations and regional styles. All South American countries have an incredibly rich and diverse array of rhythms and musical genres. Certain styles and rhythms may be akin to several countries, as is the case with a number of rhythms and even particular melodies that are the common heritage of the Andean countries where the Inca Empire was present, such as the *huayño* (common to Bolivia, Peru, Ecuador, southern Colombia, northern Chile and northern Argentina) or the *cueca* (common to Argentina, Chile, Bolivia and Peru). On the other hand, styles bearing the same name in different countries may actually represent different musical expressions, as is the case with the *carnavalito*, whose Venezuelan manifestation is different to its Argentinean counterpart, or the Argentinean *zamba* that is closely related to the Chilean *zamba* but totally different to the Brazilian *samba*, and the *merengue*, which can be found with quite different traits in Dominican Republic, Colombia and Venezuela.

At the same time, there may be musical styles that are considered to be different but that share very close traits with one another, whether it be within the same country or between different countries. This is the case with the Colombian *bambuco*, which has many derivations that are known under different names in that particular country, and that has traits that are also identifiable in Argentinean musical styles such as the *cueca* and the *chacarera*, such as the superposition of the 3/4 and the 6/8 metres.²³ This trait can even be identified in the Argentinean *zamba* and the Paraguayan - Argentinean *guaranía*.

Just for the sake of exemplifying the great diversity of the national musical styles in South American countries, a list of the most representative and popular musical styles of each country is given below, followed by a table containing a more extensive list²⁴:

- **Argentina:** Aire pampeano, baguala, bailecito, balerón, caluyo, chamamé, chamarrita, charanda, cifra, cielito, cogoyo, copla, cordillerana, cuándo, cueca, décima, escondido, galopa, gato (danza), guaranía, huayño, huella, jota cordobesa, loncomeo, lorencita, malambo, marea, media caña, milonga, pala pala, rasguido doble, refalosa, tango, takirari, tonada, tristecito, triunfo, valsecito criollo, vidala, zamba.
- **Bolivia:** Bailecito, caporal, carnavalito, chuntunqui, cueca, diablada, fox-trot, huayño, polka, san juanito, takirari, tinku, tobas, vals, yaraví.

²³ See Bedoya, p. 71.

²⁴ See: *América Latina en su música*.

VARIETY OF FOLK MUSICAL STYLES IN SOUTH AMERICAN COUNTRIES (TABLE)									
ARGENTINA	BOLIVIA	BRAZIL	CHILE	COLOMBIA	ECUADOR	PARAGUAY	PERU	URUGUAY	VENEZUELA

- **Brazil:** Amazonia, afoxé, bossa nova, choro, frevo, forró, forró dos cumpadre, música de capoeira, maracatú, Música Popular Brasileira, música nordestina, música gaúcha, samba, samba-reggae, repentismo, sertanejo.
- **Chile:** Takirari, huayño, diablada, morenada, candombe, Cueca, vals, polca, corrido o correteado, chapecao, pequén, sombrerito, costillar, sajuriana, jota, tonadas, entonaciones, Refalosa (peruana), Chocolate, pericón (pericona), pasacalle, trastrasa, zamba. From Easter Island: sau-sau, upa-upa, ula-ula, tamuré, tari-tarita.
- **Colombia:** (Listed by their regional distribution) Bambuco, torbellino, guabina, pasillo, vals, danza, huayño; cumbia, gaita, porro, mapalé, puyas, son, vallenato, paseo, merengue, fandango, bullerengue, lumbalú; currulao, tamborito, pango, aguabajo, patacoré, bunde, polca, bolero viejo, jota, maquerule; joropo, pasaje, pajarillo, carnaval, seis, zumba que zumba.
- **Ecuador:** Pasacalle, pasillo, yaraví, albazo, bolero, requinto, bomba, marimba, salsa, guaracha, mambo, sanjuanito.
- **Paraguay:** Canción paraguaya, purajhei, polca, guaranía, polca galopada, galopa paraguaya, vales, chopí, taguató, golondrina.
- **Peru:** Aguanieve, alcatraz, carnaval cajamarquino, cumana, cumbia andina (chicha), festejo, huayño, huayño ancashino, huayño ayacuchano, muliza, huaylas, ingá, landó, marinera, marinera norteña, pampeña arequipeña, panalivio, resbalosa, son de los diablos, tondero, triste norteño, vals criollo, yaraví, yaraví arequipeño, cueca, zamacueca.
- **Uruguay:** Milonga, gato, estilo, lotoraleña, pericón, huella, cifra, chamarrita, vidalita, rasguido doble, triste, cielito, maxixa, xote, polca, mazurca, chico zapateado, Candombe montevideano, murga uruguaya, serranera, tango
- **Venezuela:** Joropo / música llanera, gaita zuliana, calipso, carnavalito, pasillo, polo, sango, fulía, parranda, rumba, salsa cubano-americana, merengue dominicano.

Aire pampeano	Bailecito	Afoxé	Candombe	Abozao	Albazo	Canción	Aguanieve	Candonmbe	Fulfa
Baguala	Caporal	Amazonia	Chapecao	Agubabajo	Bolero	Chopí	Alcatraz	Cielito	Gaita
Bailecito	Carnavalito	Bossa Nova	Chocolate	Bambuco	Bomba	Galopa	Carnaval	Chamarrita	Joropo
Balerón	Chuntunqui	Capoeira	Correteado	Berejú	Guracha	Golondrina	Cumanana	Chico	Merengue
Caluyo	Cueca	Chorro	Corrido	Boga	Mambo	Guaranía	Cumbia	Doble	Parranda
Chamamé	Diablada	Forró	Costilla	Bullerengue	Marimba	Purajhei	Chicha	Estilo	Pasillo
Chamarrita	Fox-trot	Frevo	Cueca	Bunde	Pasacalle	Polca	Festejo	Gato	Polo
Charanda	Huayño	Gaucha	Diablada	Cacho Pelao	Pasillo	Polca galopada	Huayno	Huella	Rumba
Cifra	Polka	Maracatú	Entonaciones	Calipso	Requinto	Taguató	Muliza	Lotoraleña	Sango
Cielito	Sanjuanito	Nordestina	Jota	Carranga	Salsa	Vals	Huaylas	Mazurca	Salsa
Cogoyo	Taquirari	Popular	Huayno	Carrilera	Sanjunito		Ingá	Milonga	
Copla	Tinku	Repentismo	Morenada	Catira	Yaraví		Landó	Murga	
Cordillerana	Tobas	Samba	Pasacalle	Chandé			Marinera	Polca	
Cuando	Vals	Samba-reggae	Pequén	Chipola			Pampeña	Rasguito	
Cueca	Yarabí	Sertanejo	Pericón	Contradanza			Panalivio	Tango	
Décima			Polca	Cumbia			Resbalosa	Triste	
Escondido			Refalosa	Currulao			Son Diablos	Vidalita	
Galopa			Sajuriana	Danza			Tondero	Xote	
Gato			Sau-sau	Fandango			Triste	Zapateado	
Guaranía			Sombrerito	Foxtrot			Vals criollo		
Huayno			Tamuré	Gaita			Yaraví		
Huella			Taquirari	Galerón			Zamacueca		
Jota cordobesa			Tari-taria	Gaván					
Loncomeo			Tonadas	Gavilán					
Lorencita			Trastrasera	Guabina					
Malambo			Ula-ula	Guacaba					
Marea			Upa-upa	Guacharaca					
Media caña			Zamba	Guacherna					
Milonga				Huayno					
Pala pala				Joropo					
Rasguido doble				Jota					
Refalosa				Lambada					
Tango				La Paloma					
Takirari				Las Tres Damas					
Tonada				Los Diamantes					
Tristecito				Los Mamones					
Triunfo				Lumbalú					
Valsecito criollo				Makerule					
Vidala				Mapalé					
Zamba				Mazurka					
				Merecumbé					
				Merecure					
				Merengue					
				Nuevo Callao					
				Pajarillo					
				Pasaje					
				Pasillo					
				Patacoré					
				Perillero					
				Periquera					
				Perro de Agua					
				Polka					
				Porro					
				Praise Hymn					
				Puya					
				Quadrille					
				Quirpa					
				Quitapesares					
				Rajaleña					
				Reggae					
				Revuelta					
				Rumba					
				San Rafael					
				Sanrafaelito					
				Sanjuanero					
				Sanjuanito					
				Schotis					
				Seis (3 types)					
				Socca					
				Son					
				Tambora					
				Tonada indígena					
				Torbellino					
				Trova					
				Vallenato					
				Vals					
				Vueltas					
				Zumba q Zumba					

1.4.3. Social Context.

Several factors need to be mentioned in order to better understand the socio-cultural dynamics in South America under which the music is created, performed and transmitted. Modern South American metropolises are a reflection of the integral composition of the nations as a whole, and therefore embrace within their geographical space representatives of all musical traditions. On the other hand, it is mainly in the rural areas and the countryside of the South American countries where Amerindian and African music that is relatively untouched by European influence can still be found. The main reasons for this phenomenon are the geographic isolation of these areas, and the scarce access that rural population has to musical formation of the academic European tradition and to instruments of that tradition.

It is also important to understand that the South American social context is greatly stratified in classes as a result of the early colonial and neo-colonial rule of the Spaniards. All over the continent society is "classist". This has had direct repercussions on the musical language and practices of the different social groups. The main division stems from financial disparage, since only the urban high classes have access to the academic music of the European tradition. Other social classes do not have access to the academic European traditions, and have thus retained their traditional folk music elements better. The transmission of traditional folk music is thus primarily done aurally and orally, whether it be at the level of artistic expression or of musical education. It is the persistence of the traditional folk music elements (nowadays called the popular music of South America, or music of the people) that defines the different national characters among South American countries. Musicians and composers that pertain to the European academic tradition have likewise adopted these elements of folk music into their musical creations.

2. COLOMBIAN FOLK MUSIC

GEOGRAPHICAL-CULTURAL CONTEXT

CLASSIFICATION AND GENERAL TRAITS

2.1. COLOMBIA: HISTORICAL AND CULTURAL CONTEXT.

Before the arrival of the Spanish *conquistadores* in Colombian soil around 1500, indigenous peoples pertaining to three main linguistic families inhabited the country: *Chibcha* or *Muisca*, *Caribe* and *Arawac*. There were numerous indigenous tribes and groups that pertained to these three linguistic families, such as the *Taironas*, the *Quimbayas*, the *Calima* and the *Agustinianos*, who were distributed in various regions throughout the territory. The *Chibchas* were the most numerous and the most widely spread, and had the most developed political, judicial and religious systems, as well as advanced techniques in agriculture, ceramic, gold-work and textiles.²⁵ At the time that the Spaniards came to the New World, the *Chibchas* had settlements all over the country, but mainly throughout the central highlands of the Andean region, where they had their main governmental and religious sites.

Alonso de Ojeda is considered to be the leader of the first Spanish expedition to tread Colombian soil in 1499 and the first to found a city under Spanish rule, namely, Santa Cruz in 1502. The epoch of Spanish colonisation and conquest, known as *La Conquista*, began around 1550, during which the Spanish Crown governed its territories in South America through a system based on viceroyalties (*virreynatos*) and the judicial body known as the *Real Audiencia*. Three main viceroyalties were established in the new South American colonies, namely the *Virreinato de La Plata* (present day Buenos Aires), the *Virreinato de Peru* (present day Lima, centred in the Inca Empire), and the *Virreinato de Nueva Granada* (present day Bogotá). A fourth Viceroyalty in Mexico, Central America, was established under the name of *Virreinato de Nueva España*.

The Spanish rule was based on a relentless exploitation of the indigenous inhabitants and their lands. The Amerindian population was decimated due to the process of conquest, the repression they underwent and the illnesses that the Europeans had brought into the new territories. The *mestizo* culture that resulted from intermarriage between Spanish and Amerindians assimilated the remaining Amerindian population itself. In the case of the *Chibchas*, the remaining numbers were sufficient to ensure their continuing existence as a social

²⁵ See Ocampo López, p. 235-241.

group, although they were unable to retain their cultural identity except for relatively isolated mountain communities. As they were unable to retain a separate cultural identity, they were forced to the bottom of a sharply stratified social order.²⁶

Due to the high fatality rate of the indigenous peoples, Spain started to ship black African slaves into South America around 1600 in order to maintain maximum profit of their colonies, thus introducing the black African element into the culture. The city of Cartagena in northern Colombia was one of the main ports of slave trade in South America. These slaves came mainly from territories that presently correspond to the countries of Senegal, Gambia, Ivory Coast, Mali, Angola, Mozambique and Guinea²⁷.

Another important event in the development of the cultural life in Colombia was the arrival of missionaries in the mid 1500s. The missionaries, particularly of the Jesuit Order, had the purpose of converting and teaching the local inhabitants. Their use of music and musical instruments was considerable, especially of the harp and the violin.

During the second half of the 18th century a great unrest arose within the Colombian population due to the great injustice with which the Spanish government treated them. Several rebellions burst out around the country, which culminated in the establishment of a political and military movement in 1810 that had the sole purpose of gaining independence from the Spaniards. This movement had parallel manifestations all over the South American territories. The period of the fight for independence lasted nine years, from 1810 until 1819, when the army lead by Simón Bolívar defeated the Spaniards.

The first Colombian Republic was instituted in 1821 and was known as *La Gran Colombia*; it consisted of the departments of *Cundinamarca* (present day Colombia), *Quito* (present day Ecuador) and *Venezuela*. This organisation corresponded to the previous structure that had been established by the Spaniards with the Viceroyalty of Bogotá, which ruled over Bogotá, Quito and Venezuela. However, in 1831, Venezuela and Ecuador organised themselves as independent republics. The Colombian government thus decided to adopt the name of *Nueva Granada*, which was once again changed in 1886 with the adoption of the name *República de Colombia*.

The actual population in Colombia is the result of the tri-ethnic mixture described above. It numbers over 45 million inhabitants. As explained previously in the general South American context (see **Chapter 1.2.**), the new ethnical constituents, gestated through this process of *mestizaje*, have been given specific denominations: *criollos* (nowadays also called *blancos* or "whites"), which originally denoted pure-blooded European descendants born in American soil; and *mestizos*, which is the mixture of European and native Amerindian blood. In Colombia, the

²⁶ See Varney: p. 207-211.

²⁷ See Locatelli de Pégamo, p. 39.

mixture of Europeans with black Africans received the name *mulato*, and the mixture of native Amerindians with black Africans was called *zambo*. Nowadays, the estimated ethnical constitution of the population in Colombia is 57% *mestizos*, 20% *blancos*, 14% *mulatos*, 5% Afro-Colombians, 3% *zambos* and 1% native Amerindians.²⁸

2.2. COLOMBIA: GEOGRAPHICAL-CULTURAL REGIONS

Colombia, as most South American nations, is a country whose incredibly rich and diverse cultural manifestations reflect the interplay of particular forces of historical, geographical, ethnic, economic and cultural nature that throughout the centuries have moulded its unique heterogeneous tri-ethnic character. In Colombia this tri-ethnic mixture and this diversity of cultural manifestations is particularly pronounced due to its specific geographical constitution, which has had a great impact on its peoples and on the way these peoples have interacted amongst themselves and with their geographical surroundings.

Politically, Colombia is divided into 32 *departamentos* (states).²⁹ Geographically, it covers a surface of 1,141,748 km², being the fourth in size in South America and the seventh in the whole continent. The country is traversed long-wise by the Andes mountain range (which is ramified into three [longitudinal](#) branches in the interior of the country and [represents](#) 25% of the territory); it has coasts and islands on the Caribbean Sea in the north and the Pacific Ocean in the west ([constituting 13% and 7% of the national territory, respectively](#)); it contains a vast expanse of lowlands and plains in its eastern territories ([representing 27% of the country](#)); and it has a lavish region pertaining to the Amazon jungle in the south ([constituting 28% of the territory](#)). Colombia thus presents a geographical and topographical constitution with dramatic contrasts that have had great impact on its inhabitants.

²⁸ See: *Atlas de Colombia*, p. 6-7.

²⁹ The map below shows Colombia's geographical constitution as well as its political division into 32 *departamentos*. These are: Amazonas; Antioquia; Arauca; Archipiélago de San Andrés, Providencia y Santa Catalina; Atlántico; Bolívar; Boyacá; Caldas; Caquetá; Casanare; Cauca; Cesar; Chocó; Córdoba; Cundinamarca; Guainía; Guaviare; Huila; La Guajira; Magdalena; Meta; Nariño; Norte de Santander; Putumayo; Quindío; Risaralda; Santander; Sucre; Tolima; Valle del Cauca; Vaupés; Vichada.

Colombia: Geographical-Political Map ³⁰



Due to the pronounced geographical differences and to the ethnic and cultural variety of the peoples that inhabit the country, five different geographical-cultural regions are now recognised, some of them divided into sub-regions. These may show the traits of somewhat independent cultures but have coexisted and interacted fruitfully as a nation for almost two centuries since Colombia's independence in 1819.

Although it is not possible to establish any absolute boundaries between these five geographical-cultural regions, the country's geographical traits, along with the ethnic constituents of its population, have marked a distinct character for each region, which is reflected in their

³⁰ Source of Map: Instituto Geográfico Agustín Codazzi:
<http://mapascolombia.igac.gov.co/wps/portal/mapasdecolombia>

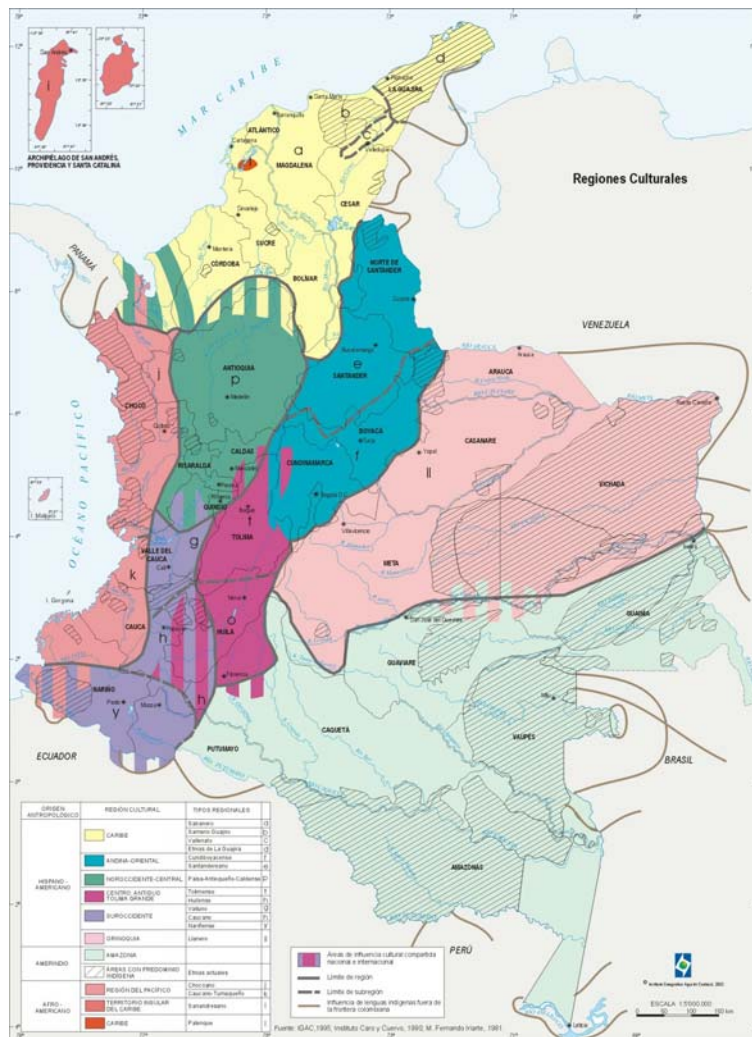
cultural manifestations. However, as the inhabitants of the regions are in constant movement and interaction, the distinction between the cultural manifestations can neither be absolute, particularly because these processes of interaction are always occurring. The Colombian musicologist Samuel Bedoya Sánchez has named these phenomena as *inter-influence processes*, a name that denotes the reciprocal impact that the cultural manifestations of different regions can have on one another.³¹ Thus it is important to bear in mind that the regionalisation of the country into five zones must be understood as a *dynamic regionalisation* presenting distinct cultural traits that are nevertheless neither absolute nor static. Colombia's five cultural regions are thus:

Comment [RI1] : As defined by Samuel B. Sánchez: ? or who defined this thus?

- The Atlantic or Caribbean Region, constituted of a mainland and an insular sub-region (see map on page 7, *Región Caribe / Atlántica*, yellow colour; and *Territorio Insular del Caribe - Archipiélago de San Andrés, Providencia y Santa Catalina*, red colour). This region is characterised by a predominant *mestizo* population with a strong tri-ethnic mixture. Prior to the arrival of the Spaniards important indigenous tribes, such as the *Taironas*, inhabited it. After their arrival, the Spaniards made of this region, particularly of the coastal city of Cartagena, their main port of trade, both bringing in slaves from Africa and exporting all the gold and riches that they had acquired from all over South America. Therefore, there is some presence of Afro-Colombian (slaves that fled and established free isolated communities known as *palenques*) and Amerindian communities (natives that had escaped the Spanish exploits - these communities are shown on the map on page 7 with the shaded areas that are spread throughout all the regions). The insular region is however culturally more related to other Caribbean islands, like Jamaica and the Antilles, than to the Colombian mainland; its population is predominantly Afro-Colombian.
- The Pacific Region (see map on page 7, *Región del Pacífico*, light red colour). This region's population is predominantly Afro-Colombian, as most of the black African slaves that had escaped from the Spaniards fled to the Pacific coast. Although the Spanish were present in the region due to the mining and plantation industries, their numbers were reduced and represented only a minimal percentage in comparison to the numbers of black African slaves and runaways. Nowadays there is also a considerable presence of *mulato* and *mestizo* population, particularly into the mainland approaching the Andean region, and of Amerindian communities (see shaded areas on map).

³¹ See Bedoya Sánchez, Samuel: *Regiones y músicas campesinas colombianas*.

- The Andean Region (*Región Andina*), which is divided into four sub-regions: *Región Andina Oriental* (sky blue colour on the map on page 7); *Región Noroccidente-Central* (green colour on the map); *Región Centro* (dark purple colour on the map); *Región Suroccidente* (light purple colour on the map). This is the country's most densely populated region, with a predominance of *mestizos* and *blancos*. The biggest economic and cultural centres are located here. There is some presence of Amerindian communities and Afro-Colombian inhabitants, particularly in the western valleys near the Pacific region.
- The Eastern Plains Region (*Región Orinoquía*, also known as *Región de los Llanos Orientales*, pink colour on the map below). This region was colonised tardily (after 1650) by Colombian colonisers of *mestizo* origin that came mainly from the Andean region, as the Spanish did not find any lucrative incentives in the area. Its culture spins around its main economic activity, that is, cattle. Culturally it is closely related to the Venezuelan plains region. There is a considerable presence of Amerindian communities (shaded areas on the map), but little of Afro-Colombian inhabitants.
- The Amazon Region (*Región Amazónica*, light blue colour on the map below). The vast majority of this region's territory is covered by the Amazon rainforest. There is a strong presence of Amerindian communities that in some cases have had little interaction with western civilisation (shaded areas on the map). Due to its frontiers with the neighbouring countries of Peru and Brazil, this region is culturally influenced by those two countries.



As explained above and as the legend to the map on its left hand corner indicates, the ethnic or anthropological origin of the inhabitants of each region is quite differentiated between the three ethnical groups discussed previously, namely *mestizos* or *Hispanic-American*, *Amerindian* and *Afro-Colombian*. The Hispanic-American population predominates in the Atlantic / Caribbean, Andean and Eastern Plains regions; the Amerindian population is more condensed in the Amazon and Eastern Plains regions, where many native communities under little influence from westernised civilisation can be found; and the Afro-American inhabitants are mainly to be

³² Source of Map: Instituto Geográfico Agustín Codazzi:
<http://mapascolombia.igac.gov.co/wps/portal/mapasdecolombia>

found in the Pacific region, in the insular zone of the Caribbean (Archipelago of San Andrés, Providencia and Santa Catalina), and in certain spots on the Caribbean littoral.

It is also important to notice that the shaded areas on the map show the zones where there is predominance of indigenous groups protected by the government, known as *resguardos indígenas*. They are [spread throughout the territory, as can be seen](#) in the northernmost tip of the country in the Caribbean region (known as the *departamento de la Guajira*), in the north-western sector of the Pacific region (*departamento del Chocó*), in small areas in the Andean region (*departamentos de Nariño* and *Valle del Cauca*), and above all in the Plains and Amazon regions (*departamentos del Amazonas, Guainía, Guaviare, Vaupés* and *Vichada*).

At this point, it must be clarified [that the present dissertation approaches the musical manifestations of the indigenous groups](#) that have had little or no interaction with westernised society in a different manner than those musical styles that have had much more dissemination and that have been subject to considerable academic study. This is particularly the case [regarding](#) the musical heritage of the Amazon region, which will be discussed in **Chapter 7**.

As [will](#) be explained in the coming chapters dealing with the musical styles typical to each particular region, the ethnic constitution of the peoples is directly reflected in the zone's musical styles. [Regions](#) with a predominant presence of *mestizos*, such as the Andean and Plains regions, are characterised by a rich legacy of string instruments derived from the Spanish *vihuela* and guitar; the regions with a predominance of Amerindians show a [stronger](#) use of flutes and wind instruments inherited from the indigenous inhabitants; and the regions with a strong black Afro-Colombian presence have musical styles where the use of instruments derived from African instruments, such as drums and marimbas, is quite pronounced.

2.3. COLOMBIAN FOLK MUSIC: REGIONAL FRAMEWORK AND GENERAL TRAITS.

The genres of folk or traditional music in Colombia are extremely varied and numerous; in the present work, over one hundred different genres or styles are mentioned, which are distributed over eleven regional axes along the country's five geographical-cultural regions. These musical manifestations are by no means isolated cultural elements, for they interact and interrelate with one another constantly, as was previously [referred to](#) when explaining the processes of *inter-influence*.

Due to the diversity of styles and the richness of expressions that characterise Colombian folk music, and due to the fact that these styles and expressions are in constant interaction, *inter-influence* and thus transformation, the process of classifying them and studying them in a systematic and structured way [is both](#) complex and challenging.

Prior to the 1990's, the challenges and complexities [were](#) augmented due to the lack of sources and investigative material that aspired to tackle Colombian folk music as a subject of systematic study. However, during the last two decades, the amount of research [studies undertaken by foreign scholars³³ and Colombian scholars supported by the Colombian Ministry of culture has increased greatly.](#)

Previous attempts at systematically approaching the diverse musical styles of the country had been made before in Colombia, as is the case with the series of articles and recordings published under the name *Música tradicional y popular colombiana*. The scholars involved in that project, such as Egberto Bermúdez and Delia Zapata Olivella, have made [important](#) contributions towards the study of Colombian folk music and have published a considerable amount of papers on the topic.

Since the year 2003, the Colombian Ministry of Culture has run an educational campaign called *Música para la Convivencia - Programa Nacional de Músicas Populares* ("Living Together Through Music - National Programme of Popular Music") that strives to make accessible the theoretical knowledge behind the various regional styles of Colombian folk music as well as the music itself, both through textbooks and recordings. The concept *Músicas Populares* means "musical styles 'of the people'", which within the project's framework is explained as music that was originally transmitted orally within a region's tradition, first through experience, then through teachers, and recently through recordings and academic investigation.³⁴

[Many](#) renowned Colombian musicians and [scholars](#) have been involved in preparing the material [for the educational campaign](#). [So](#) far just a [few](#) of the geographical-cultural regions of

³³ [See for example the works by George List, William Gradante and John Harvey.](#)

³⁴ See: *Músicas Andinas de Centro Oriente*, p. 16.

the country have been covered and only a small number of the vast amount of musical styles has been systematically and academically studied. However, this undertaking has raised the consciousness of both musicians and scholars, and a surge of keen interest in the country's musical legacy is growing throughout the territory, both on an educational level (releasing material and implanting it in the music schools) as well as on a practical level (more musicians feel inclined to include folk music in their repertoire). An excellent example of this surge is the contribution made by the foundation Fundación Nueva Cultura, and by musicians such as Beco Díaz, Carlos Rojas and Leonor Convers, who have all done research on particular folk musical styles and published material for their study.

The investigators involved in the project *Música para la Convivencia* have opted to redefine the parameters upon which the division and classification of Colombian regional music had been done previously. The main issue of concern was the fact that the geographical-cultural division of the country into the five main regions was too rigid and closed in the case of music. The new proposal is based on the five-region scheme, but introduces sub-regions called *regional axes*. The investigators involved in the research state that this proposal is mainly intended to act as a point of reference, open to posterior adjustments if future investigative work so requires.³⁵

Thus, the country's geographical-cultural division into five zones remains the same, that is to say Atlantic / Caribbean Region, Pacific Region, Andean Region, Eastern Plains Region and Amazon Region, with the difference that from the musicological perspective the Atlantic Region is divided into three sub-regions or axes, the Pacific Region into two, and the Andean Region into four, as the table³⁶ below and the map on page 13 show:

³⁵ See: *Músicas andinas de centro oriente*, p. 7.

³⁶ This scheme is based on the proposal made by Samuel Bedoya, which was adopted and revised by the Colombian Ministry of Culture in the project *Música para la Convivencia*. See: Bedoya, p. 91-97 and *Músicas andinas de centro oriente*, p.4.

CLASSIFICATION AND DISTRIBUTION OF FOLK MUSICAL STYLES IN COLOMBIA (TABLE 1)		
REGION / CULTURAL TRAITS	MUSICAL SUB-REGION (AXIS)	MUSICAL FORMS / STYLES
1. ATLANTIC / CARIBBEAN REGION (Ochre and blue colours on map) • Predominantly <i>mestizo</i> population, with a strong	A. Savannah / Littoral Region	• Bullerengue / Tambora • Chalupa • Cumbia

CLASSIFICATION AND DISTRIBUTION OF FOLK MUSICAL STYLES IN COLOMBIA (TABLE 2)			
REGION / CULTURAL TRAITS	SUB-REGION	MUSICAL FORMS / STYLES	
tri-ethnic mixture. • Presence of Afro-Colombian communities.		• Fandango • Gaita	
3. ANDEAN REGION <u>(Light green colour on map)</u> • Some presence of Amerindian communities. • Predominant use of native Amerindian wind instruments. • Most densely populated region, originated percussion instruments, mainly drums.	A. Mid-eastern	• Mapalé • Bambuco • Porro • Guabina • Torbellino • Son palenquero • Guabina • Vals • Garabato	
• Festive and rhythmically oriented music, with strong African elements. • Use of German-originated <i>accordions</i> . • Insular / Archipelago Zone: culturally more closely related to other Caribbean islands as Jamaica and the Antilles than to the Colombian mainland.	B. Vallenato (Eastern Region) C. Archipelago: San Andrés, Providencia y Santa Catalina <u>(Blue colour on map)</u>	• Son de negros • Cantos de lumbalú • Merengue • Paseo • Puya • Son • Calypso • Foxtrot • Mentho • Polka • Reggae • Soca • Chottis • Mazurka • Praise Hymn • Quadrille • Slow vals	
2. PACIFIC REGION <u>(Light green colour on map)</u> • Predominantly Afro-Colombian population. • Presence of <i>mestizo</i> population. • Some presence of Amerindian communities. • Predominant use of African originated percussion instruments, mainly drums and marimbas. • Some use of native Amerindian wind instruments. • Music with strong African roots and with high rhythmical complex.	A. North Pacific (<i>Chirimía</i> format) B. South Pacific (<i>Marimba</i> format)	• Abozao • Aguabajo • Alabao • Arrullo • Berejú • Bundé • Cantos de Gualí • Cantos fúnebres • Contradanza • Currulao • Jota • Makerule • Mazurca • Patacoré • Polka • Porro chocoano • Tamborito	

Formatted: Font: Not Bold

Formatted: Font: Not Bold, Not Small caps

<ul style="list-style-type: none"> • Biggest cities and cultural centres. • Some presence of Amerindian communities. • Little if no presence of Afro-Colombian communities, some in the western valleys. • Southern territories culturally related to neighbouring Andean countries. • Predominant use of chordophones and string instruments from the Spanish legacy. 	<p>B. Mid-western</p> <p>C. Mid-southern</p> <p>D. South-western</p>	<ul style="list-style-type: none"> • Pasillo • Rumba • Merengue interiorano • Bambuco • Pasillo • Danza • Trova • Chotís • Destrós • Cachada • Redova • Bambuco fiestero • Rajaleña • Danza • Guabina (canción) • Bunde • Bambuco (nariñense) • Sanjuanito • Huayño • Vals • Carrilera
<p>4. LLANOS ORIENTALES / <u>ORINOQUÍA</u></p> <p>EASTERN PLAINS</p> <p>(Yellow colour on map)</p> <ul style="list-style-type: none"> • Predominantly <i>mestizo</i> population. • Some presence of Amerindian communities. • Little if no presence of Afro-Colombian communities. • Strongly rooted rural / cattle culture. • Predominant use of chordophones and string instruments from the Spanish legacy. • Some use of percussion instruments. • Strong cultural relation to Venezuelan Plains. 		<ul style="list-style-type: none"> • Pasaje Tradicional • Joropo: • Catira • Carnaval • Cunavichero • Gaván • Guacaba • Guacharaca • Mamonales • Merecure • Pajarillo • Periquera • Quitapesares • San Rafael • Seis por Corrí / Derecho • Seis por numeración • Zumba que zumba • Corazones • Chipola • Diamantes • Gavilán • Guayacá • Kirpa • Tres Damas • Nuevo Callao • Paloma • Perro de agua • Revuelta • San Rafaelito
<p>5. AMAZONAS (Dark green colour on map)</p> <ul style="list-style-type: none"> • Predominantly Amerindian population. • Influenced by Brazilian and Peruvian culture. 		<ul style="list-style-type: none"> • Carimbó • Forró • Samba callejera • Samba canção • Lambada

Formatted: Font: Not Bold

Formatted: Left

Formatted: Font: Not Bold, Not Small caps

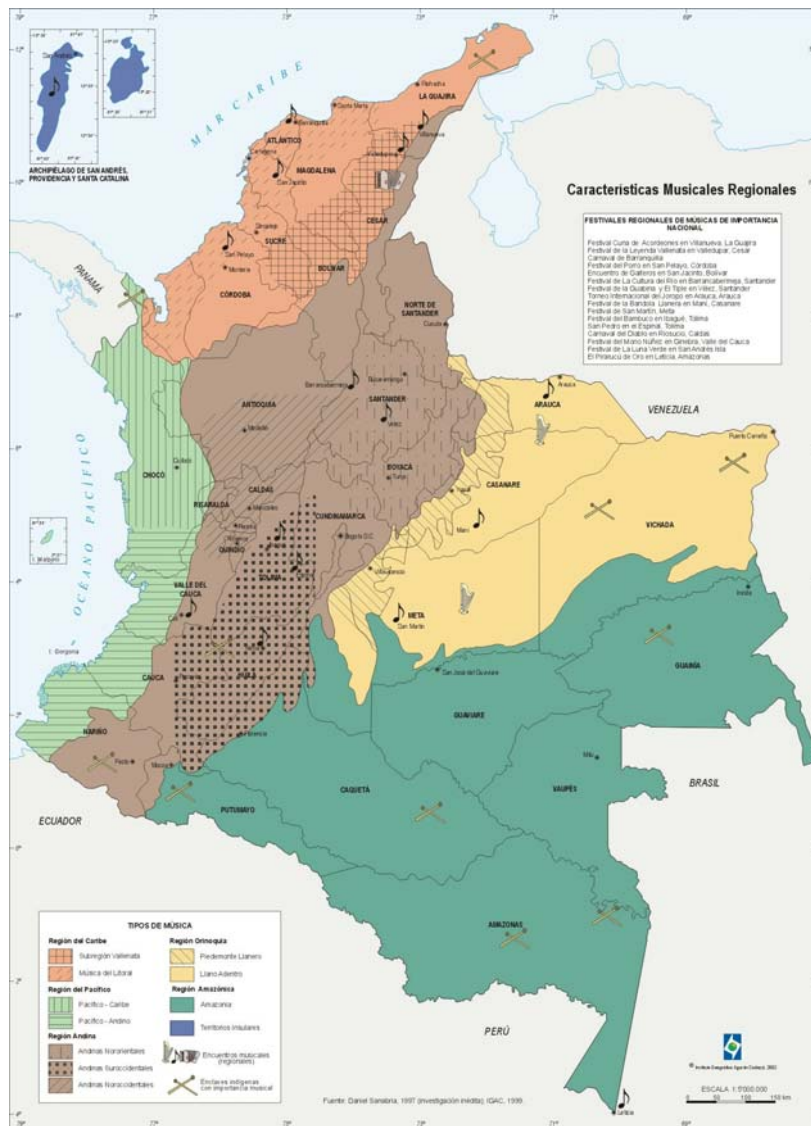
Formatted: Left, Tab stops: Not at 91,05 pt

Formatted: Font: Not Bold

Formatted: Font: Not Bold, Not Small caps

Colombia: Musical Regions ³⁷

³⁷ Source of Map: Instituto Geográfico Agustín Codazzi:
<http://mapascolombia.igac.gov.co/wps/portal/mapasdecolombia>



This icon shows indigenous locations with musical importance.

3. MUSIC FROM THE ATLANTIC REGION (*MÚSICA DE LA REGIÓN ATLÁNTICA*)

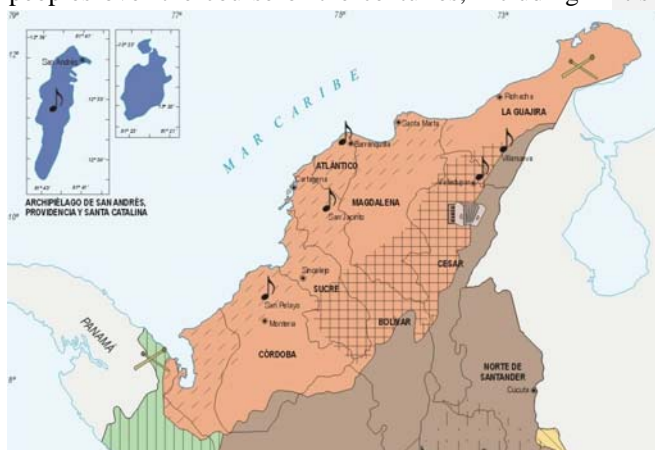
3.1. GEOGRAPHICAL ASPECTS



On the mainland, the Atlantic or Caribbean Region extends from the slopes of the Andean mountain range in the interior of the country all the way into the beaches of the Caribbean Sea, from the country's northernmost point to the east, bordering with Venezuela, descending south-west until the frontier with Panamá. It covers an area of approximately 151.000 km², and encompasses the *departamentos* of *La Guajira*, *Magdalena*, *Cesar*, *Atlántico*, *Bolívar*, *Sucre* and *Córdoba*, covering also certain territories in the *departamentos* of *Antioquia* and *Santander* in the Andean Region.

The region is mainly a flat savannah, with the exception of the *Sierra Nevada de Santa Marta*. It has a warm climate and a great number of rivers.³⁸

The insular area of the archipelago of *San Andrés*, *Providencia* and *Santa Catalina* also pertains to Colombia's Atlantic Region, although its cultural traits and ethnical composition are much more akin to other Caribbean islands such as Jamaica and the Antilles than to the mainland. Historically, the Archipelago was constantly under attacks from British and French pirates and was settled by different peoples over the course of the centuries, including British Puritans and Jamaican immigrants. With Colombia's independence in 1819, some stability was achieved. In the 20th century, a great flux of traders from the Colombian mainland migrated to the Archipelago. Today, it has just over 80,000 inhabitants, more than half of which are English-creole speakers of Jamaican and Afro-Caribbean descent.³⁹



Colombia's Musical Regions, Atlantic Region expanded.

³⁸ See Ocampo López, p. 179-180 and *Atlas de Colombia*, p. 12.

³⁹ Source of map: Instituto Geográfico A. Codazzi: <http://mapascolombia.igac.gov.co/wps/portal/mapasdecolombia>

3.2. HISTORICAL ASPECTS

Prior to the arrival of the Spanish expeditions into Colombian territory in 1499, a great number of indigenous tribes inhabited the Atlantic region due to the proximity to the sea, the warm climate and the fertile lands. Two main linguistic groups lived in the territory: the Arawak-speaking *Caribes* who were settled in the coastal region and spread over the insular areas of the Caribbean reaching present Santo Domingo (corresponding to the *Taíno* tribe in Dominican Republic) and who had a reputation for being quite aggressive and even bellicose; and tribes from the *Chibcha* linguistic family, both of the *Muisca* and the *Tairona* groups, who were settled in the savannah and the interior territories that border with the Andean mountain range. Other minor groups as the *Sinú* were also present in the region.⁴⁰

The Spanish *conquistadores* immediately recognised the immense financial potentiality of the Atlantic region, both because of its maritime access and the fertility of the lands, but also because of the availability of hand labour from the indigenous peoples. The Spanish settlements grew quickly and two of the most important cities and ports in Colombian territory were founded shortly after the arrival of the Spaniards: *Santa Marta* in 1524, under the government of Rodrigo de Bastidas, and *Cartagena* in 1525, where Fernando González de Oviedo was named first ruler.⁴¹ *Barranquilla* also became an important cultural and economic centre over the course of the centuries.

The indigenous population in the region was quickly decimated: a great number of them died because of unknown diseases brought by the Europeans and because of the exploitation to which they were submitted; and many decided to flee from the area in order to escape from the inhumane treatment they received. Many natives hid in the mountainous area of the *Sierra Nevada de Santa Marta*, in whose tops a hidden city was discovered in the 1970s; during all these centuries, a community of *Taironas* had been living there peacefully, with a very defined social structure and an effective terrace system of land irrigation. Others fled to the interior of the country, in the heights of the Andean territory; and those who remained in the Caribbean and survived were absorbed into the Spanish society with the result of a quick ethnical mixture or *mestizaje*.

As the Spanish settlements in Colombia and other northern South American countries grew, and as soon as the immense mineral riches of the land were discovered, the trade of gold and precious stones became one of the main commercial activities of the Spaniards. Not only did the *conquistadores* deprive the indigenous peoples of the precious metals and stones that they

⁴⁰ See Ocampo López: p. 179-181.

⁴¹ See Convers, Leonor: *Gaiteros y tamboleros*, Primera parte, p. 25.

already had in their possession, but also the mining industry was boosted with great impetus. The need for more and more resilient hand labour became imperative, so the Spanish began importing black African slaves during the second half of the 16th century. This trade boomed during the 17th and 18th centuries and did not stop until the achievement of independence from Spanish rule in the decade of 1810 and the legal abolition of slavery in 1821.

The black African slaves introduced into Colombian territory came from the West African coast and belonged to cultural groups such as the Bantu, Yoruba and Dahomeyan, which today constitute some territories in Senegal, Gambia, Ivory Coast, Mali, Angola, Mozambique and Guinea⁴². The presence of the black Africans in Cartagena was significant due to the important role they played in the construction of the castles and garrison walls that were built to protect the city from the attacks of British pirates. Cartagena became the main port of Spanish trade with South America, importing the African hand labour and exporting all the riches from the new colonies, particularly the bounties in precious metals and stones that were continuously under siege from British pirates.

However, the natives were not alone in their efforts to escape slavery. Big numbers of black Africans fled into isolated areas of the savannah, and even more to the western coast of Colombia, in the Pacific Ocean. Those black Africans who managed to escape into the Atlantic savannah in most occasions conformed communities isolated from the Spanish urban centres where they preserved their own African customs, cultural expressions, way of life and religious practices. These communities became known as *palenques*, as the first such community to be established, in the late 17th century, was called *San Basilio de Palenque*, where even nowadays they not only have Spanish as their main language, but also a creole language with elements of Spanish and African tongues. The degree of isolation and cultural preservation attained by the Africans that fled to the Pacific coast -particularly in the north-western territory of *Chocó*- was even greater, as the presence of the Spanish there was in much smaller numbers. In this manner, both in the Atlantic savannah and in the Pacific coast, numbers of black Africans were able to preserve many aspects of their culture, with little influence from the Spanish and the Amerindian cultures, music being one of them. The process of cultural syncretism was however also present, naturally in the sphere of music as well as at other levels.

Despite both indigenous peoples and Africans fleeing from the Spanish and searching for freedom in other territories, there always remained a considerable number of both ethnic groups in the region alongside the Spaniards. The three ethnic groups had an important role within the social and economic structure and were in constant and close interaction, reason for which the

⁴² See Locatelli de Pέργamo, p. 39.

racial mixture was inevitable and very pronounced in Colombia's Atlantic region. Thus, in a short period of time, the tri-ethnic character of the society in the Atlantic region was firmly established, with the presence of white European *blancos*, native Amerindians, black Africans and their mixtures: *mestizos* (mixture of Europeans and natives), *mulatos* (mixture of Europeans and black Africans), and *zambos* (mixture of Amerindians and black Africans).

With the independence from Spanish rule in 1819 and the legal abolition of slavery in 1821 the country's social and economic scenario changed dramatically. Of particular importance was the beginning of a freer cultural interaction between the three ethnic groups, where both native Amerindians and black Africans were not only free to preserve and practice their cultural expressions, but were likewise free to share them with one another. Thus the processes of cultural syncretism augmented considerably and had a strong impact in the development of the region's musical language.

Amerindian flutes and other wind instruments (with their particular tunings and melodic material), black African drums and rhythms, and Spanish texts, melodies and dance attires found a means to interact.



Natives of the Kogi tribe in Colombia's Atlantic region playing gaitas and percussion.

3.3. GENERAL MUSICAL ASPECTS

As it was seen in the previous chapter, which dealt with the general historical and cultural context of the country as a whole and presented a table with the classification and distribution of

the main musical styles in Colombia, there are three main sub-regions or musical axes (with their autochthonous musical genres) that are to be found in the Atlantic region, namely:

- a. The Savannah or Littoral Region, where the predominant musical form to be found is the *cumbia*. The *cumbia* is one of Colombia's most representative musical styles, both nationally and internationally, and its name is frequently employed in a generic manner to refer to all the different rhythms from the Atlantic littoral region that share a common evolution and instrumentation, namely the *bullerengue*, *cantos de lumbalú*, *chalupa*, *chandé*, *cumbia* proper, *fandango*, *gaita*, *garabato*, *guacherna*, *mapalé*, *merecumbé*, *perillero*, *porro* (with two variations: *porro palitiao* and *porro tapao*), *puya*, *son palenquero*, *son de negros*, and *tambora*. Some of the most distinctive traits of the *cumbia*-related genres are the strong African percussive element, based on the use of drums of African origin; the use of native Amerindian wind instruments such as the *gaita* and the *flauta* or *caña de millo*, and their particular scales and tunings; the strong presence of dances corresponding to the various rhythms; and an important sung element that has African traits but whose lyrics are in Spanish (although sometimes including words with African roots that have been Hispanicised and become part of the Colombian lexicon). A big-band format of these musical styles called the *banda* or *orquesta pelayera* or *papayera* became popular in the 1940's and is still common.⁴³ Several of these musical styles will be analysed further in this chapter's coming sections.
- b. The Eastern Atlantic Region, where the most common musical form is the *vallenato* with its four rhythmical varieties: *merengue*, *paseo*, *puya* and *son*. The main distinctive trait of the *vallenato* style is the use of the accordion (*acordeón*) as its main melodic and harmonic instrument. Singing is a fundamental aspect of *vallenato* music, where the lyrics often refer to characters and incidents of daily life. The place of birth and development of the *vallenato* is the locality of *Valledupar* in the north-east of the country, which in the times of the colony received a considerable amount of black Africans. The development of the *vallenato* occurred mainly in the 20th century with the introduction of the German accordion into Colombia's Atlantic coastal region, and the addition of the guitar and minor percussion instruments such as the *caja* or *tambor* (type of small snare-drum), the scrapers *guacharaca* or *güiro*, and the *maracas* shakers. Towards the end of the 20th century this musical style attained enormous popularity and became one of Colombia's most

⁴³ Two of the main composers, orchestrators and directors of orchestras in the *papayera* format were Lucho Bermúdez (1912-1944) and Pacho Galán (1906-1988).

commercially successful musical styles. This particular genre will not be treated with more depth in the present dissertation.

- c. The Insular Region of the Archipelago of San Andrés, Providencia and Santa Catalina, where the original settlers were the British with their slaves, and where the present population is mainly black Caribbean (with little or no presence of Amerindians and a low percentage of *blancos* and *mestizos*) and has a closer cultural affinity to other Caribbean islands as Jamaica and the Antilles than to the Colombian mainland. Besides Spanish, these islands have an official English creole language. The great majority of the musical expressions in the archipelago have sprung from the Antillean culture, such as the *calypso*, *chottís*, *menthó*, *praise hymn*, *quadrille*, *reggae* and *socca*; other musical styles of foreign origin that have undergone a process of acculturation in this zone are the *fox-trot*, *mazurka*, *polka* and *slow vals* (waltz). These musical styles will not be treated with any more depth in the present study.

The present chapter will further study the *cumbia* and some of its related musical styles, which pertain to the Littoral sub-region of the Atlantic zone. As stated before, these musical styles reflect very clearly the tri-ethnic nature of its creators and practitioners, having a strong percussive element and a singing style rooted in African culture, a melodic aspect bound to the wind instruments of the native Amerindians, and a textual element of Hispanic character.



*The musical heritage of Colombia's Atlantic region:
Amerindian gaitas and African drums.*

3.4. INSTRUMENTATION.

3.4.1. Wind Instruments.

a. *Gaitas: Gaita Hembra and Gaita Macho.*



The *gaita* is one of the most autochthonous of Colombia's instruments. It is played like a vertical flute, but due to its elongated form and materials, its sound resembles that of a mellow oboe. Since time immemorial the natives have made its body out of a hollow cactus, although nowadays fabricants have started to employ bamboos and other woods. The head is the most peculiar part of the instrument, as it is made out of a mixture of bees-wax and vegetable coal, to which a thin and elongated tube is inserted (originally the stubble of a duck's or a turkey's feather, nowadays a plastic composite) and on which a vertical slot is opened.

Nowadays three indigenous tribes continue to use the *gaita* in their natural environment although under different names: the *Cuna* in the west (nearing the border to Panama), who know them as *tolos* or *suaras*; the *Zenu* towards the middle of the Atlantic region (near the mountainous area of *San Jacinto*), who call them *chuanas*; and the *Kogis*, descendants of the *Taironas* in the *Sierra Nevada de Santa Marta*, who know them as *kuisi*. The *gaitas* that are used in folk music nowadays resemble the *kuisi* of the *Kogis* the most, particularly in the use of the female-male pair of instruments (the femail instrument being the *gaita hembra* or *kuisi bunzi* in *Kogi* language, and the male being the *gaita macho* or *kuisi sigi* in *Kogi* language).⁴⁴

The female instrument or *gaita hembra* is in charge of playing the main melody and, according to the motives and repetitions played, establishes the over-all form of the piece being performed. Improvisation is also a trait commonly used by *gaita hembra* players.

The male instrument or *gaita macho* has a more restricted range than that of the *hembra* and is in charge of doubling some notes of the melody or playing bass notes that create a consonance with the *hembra* (such as the fundamental, the fifth, the third, the fourth and occasionally the sixth degrees), generating a feeling of harmony or mode; the *macho* musician has therefore to be very attentive




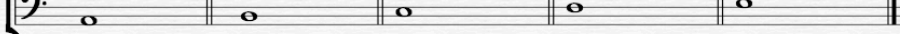
⁴⁴ See Convers, Leonor: *Gaiteros y tamboleros - Primera parte*, p. 32-33 and *Instrumentos folclóricos de Colombia*, p.68-69.

and try to follow what the *hembra* is playing, particularly during improvised passages. The rhythmic patterns played by the *macho* are repetitive and respond to the metre and the particular musical style being performed.

A very distinctive trait of the *gaitas* is that they are generally built with a diatonic tuning, although the tuning is not always tempered. The most common practice is for *gaita* builders to make them with A as the fundamental (and lowest) tone.⁴⁵


The ***gaita hembra*** has five holes, although because of the distance between them only four of them are intended to be closed, the lowest remaining always open, and thus giving the possibility of using five fingering positions: closing either four, three, two, one or no holes. Therefore, the lowest note corresponding to the first position -closing four holes- is A. The tuning most usually employed creates a fundamental A-minor pentatonic scale, namely A-B-C-D-E. From these five fundamental tones, the first three harmonics are employed by augmenting the air pressure, producing the following notes:

Gaita hembra: Fundamental tones and harmonics according to fingerings.

	First position (Closing 4 holes)	Second position (Closing 3 holes)	Third position (Closing 2 holes)	Fourth position (Closing 1 hole)	Fifth position (All holes open)
Harmonics					
Fundamentals					

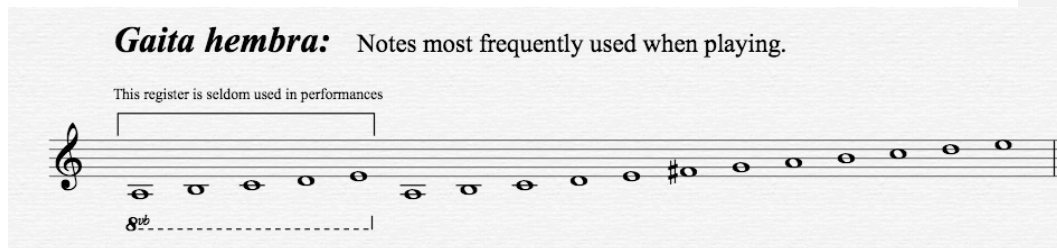
The use of the harmonics thus results in the creation of four registers, that is to say, the fundamental and its three harmonics, in the following way:

Gaita hembra: The four registers produced by the use of harmonics.

	First register (Seldom used)	Second register	Third register	Fourth register
Gaita hembra				

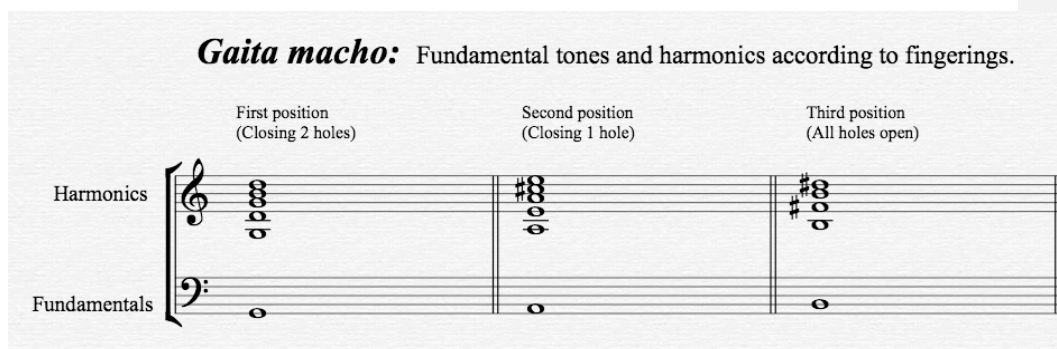
⁴⁵ For an extensive description and analysis of the music for *gaitas* and the instruments themselves, see Convers, Leonor and Ochoa, Juan Sebastián: *Gaiteros y Tamboleros*.

The deepest register is very low in intensity, so it is hardly ever used in performances. However, the whole potential range of the *gaita hembra* would thus result in an A-dorian mode spanning two and a half octaves, that is to say A-B-C-D-E-F#-G-A, in the following way:



As mentioned before, the *gaita* builders not necessarily use a tempered tuning, so it is quite common to find *gaitas hembra* which instead of giving an A-dorian mode give an A-phrygian mode, namely A-Bb-C-D-E-F-G-A. According to the particular *gaita* and the harmonic being played, the Bb can sometimes even become a B, which is a trait that many *gaita* players use as an advantage when creating melodies and phrasings.

The ***gaita macho*** has only two holes, and therefore offers the possibility of using three fingering positions: closing either two, one or no holes. Usually, the *macho* player uses the left hand to play the *gaita*, while playing a big shaker, the *maracón*, with the right hand. In the case of the *macho*, the tuning is usually made with a G as the fundamental: G-A-B. The resulting harmonics are the following:



As with the *gaita hembra*, the deepest register of the *macho* has little sound intensity and is seldom used. However, the whole range of the *macho* spans a similar scale as that of the *hembra*:

Gaita macho: Full range of the instrument.

This register is seldom used in performances



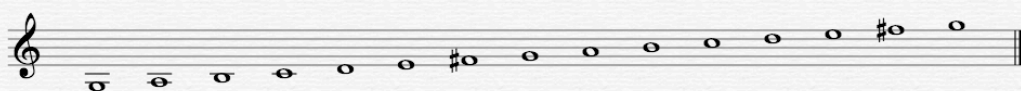
Macho players do not make much use of the third position (all holes open), so the resulting tones are reduced to the following:

Gaita macho: Notes most frequently used when playing.



b. *Gaita Corta*. Besides the musical vein that is based on the use of the *gaita hembra* and the *gaita macho* as a pair, there is another vein that makes use of another type of *gaita*, called *gaita corta*, which is much smaller. This *gaita corta* is made of the same materials as the other types of *gaitas*, with the difference that it has six holes, which allow for seven fingering positions, resulting in a seven-tone diatonic scale that is usually the major scale (ionian mode). These *gaitas cortas* are made in different tunings according to the instrumentalist's requirements. The use of harmonics is also very important in the execution of the *gaita corta*, but because it is much smaller than the regular *gaita hembra* and *gaita macho*, generally only the fundamental and the first harmonics are used. A *gaita corta* tuned with G as its fundamental tone would thus produce the following range:

Gaita corta: Range of an instrument tuned in G.



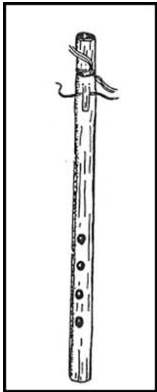
c. **Gaita Ensemble - *Conjunto de Gaita*.** Several rhythms of the Atlantic coast are performed on the *gaita*, such as *cumbia*, *porro*, and *puya* among others, which will be explained in detail in a coming section of this chapter. One of the rhythms is itself called *gaita*. The typical instrumental ensemble chosen to perform these rhythms with the *gaitas* as the main melodic instruments is called the *conjunto de gaitas* (*gaita ensemble*). It consists either of a pair of *gaita hembra* and *gaita macho* or one or two *gaitas cortas*, and three, four or five percussion

instruments: a big shaker called the *maracón* and played by the same *gaita macho* player, a tall drum called *alegre*, a middle register drum called *llamador*, and a base drum called *tambora*.

Sometimes a *guacharaca* or *güiro* scraper is used, or a *guasá* or *guache* rattle. These instruments will be presented in further detail in the coming section on percussion instruments. Voices can be accompanied by the *gaita* ensemble (**CD1 Tracks1, 2 & 4**).



d. *Flauta or Caña de millo.*



Typical Gaita Ensemble from Colombia's Caribbean Region

Similar as with the *gaita*, the origin of this wind instrument is also native Amerindian from Colombia's Atlantic coast, particularly from the area that now corresponds to the department of *Magdalena*. It is considered to be a mixture between a flute and an oboe and is most often built out of the type of wood known as *milllo*. However, *caña* builders and players nowadays sometimes prefer to use tin instead of wood, for the instrument then becomes much more resonant although it requires much more flow of air for sound production. Its tube is short (not more than 30 cm in length) and very narrow; it has four upper holes for its execution, and a reed that is carved on one of the flute's ends. The *caña* is played transversally and due to its size, reed and contour resembles the sound of an oboe. It is generally tuned diatonically in various tonalities, producing a pentatonic-major scale that from C as the fundamental tone would be C-D-E-F-G. The use of harmonics is vital when playing the *caña de millo*, although due to its small size only the first row of harmonics is used. The ensemble used when performing on the *caña de millo* is similar to the *gaita* ensemble, using the *llamador*, the *alegre*, a *guasá* or *guache*, a *guacharaca* or *güira*, and sometimes a *maracón* and a *tambora*.⁴⁶ The use of the *milllo* is featured in the traditional *puya* tune, *El Gallo Giro* (**CD1 Track3**).

⁴⁶ See: *Instrumentos folclóricos de Colombia*, p. 68 and *Instrumentos musicales de Colombia BAT*.

3.4.2. Percussion Instruments.

Whilst the wind instruments employed in Colombia's Atlantic coast are the legacy of the Amerindian peoples inhabiting the region since before the arrival of the Spanish in the 16th century, the percussion instruments are the legacy of the black African peoples brought by the Spanish as slaves. As mentioned before, the Colombian Atlantic coast, particularly the city of Cartagena, was one of the most important ports of the Spanish colonies in South America, and the main port of entry of black African slaves. The black African community grew in the region as construction work utilised mainly African slaves. Thus the Africans, in particular those who managed to escape, quickly started to build their own instruments out of the materials they found in their new homeland. The three types of drums used in the music of the Colombian Atlantic region, namely the *alegre*, the *llamador* and the *tambora*, are direct descendants from their African predecessors. The *cununo*, seen on the picture's left corner, is also African in origin and proper to the Colombian Pacific coast.



*Drums of African legacy (in order from left to right):
Cununo, Tambora, Alegre, Llamador.*

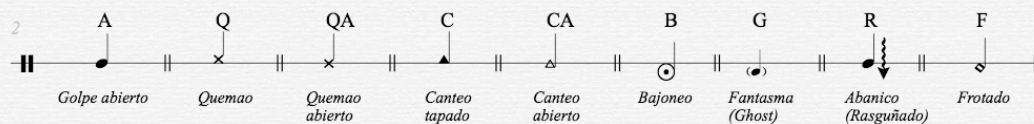
a. Alegre and Llamador.

These two drums are conic in shape and similar in construction. The taller of the two, known by the names of *alegre* (also called *mayor* and *hembra*) measures up to 70 cm in height, whilst the *llamador* (also known as *menor* or *macho*) measures between 30 and 40 cm. They are made of wood and animal skin, and have ropes and wooden pegs used to tighten the skin and thus maintain it tuned and with a crisp sound. The main difference in the roles that these two drums execute is that the *llamador* is in charge of marking the rhythmic pattern that, along with the *maracón*, will define the tempo of the piece, and is also in charge of giving the cues for the other instruments to start playing - therefore its name *llamador*, which in Spanish means "caller" - the

one who calls". The *llamador* usually plays off-beat. On the other hand, the *alegre* is in charge of keeping the rhythmic patterns that will define the specific style being played, and it has more liberty to improvise. Both drums are played with bare hands, for which several particular techniques are employed:

- *golpe abierto*, played with the fingers being held all together although not tense, giving a full and crisp sound;
- *golpe quemao*, a slap or whiplash technique achieved by playing with the fingers on the skin and holding the hand on top of it;
- *golpe quemao abierto*, which is the same as the *quemao* although letting the hand bounce naturally, thus producing some high overtones / harmonics on the drum;
- *canteo apagao* or *canteo tapado*, achieved by playing with the finger tips of one hand towards the rim of the drum, and using the other hand in order to "drown" the overtones by pressing the skin;
- *canteo* (more specifically *canteo abierto*), is the same strike as the *canteo apagao* but not pressing down the skin with the other hand, allowing the highest tones and overtones possible to be produced on the drum; it can produce even higher tones when with the other hand the skin is pressed down in its centre (known as *campaneo*);
- *bajoneo*, which produces the lowest sound on the drums, and is played with the whole hand being held extended, at which the hand should bounce naturally;
- *fantasma* or "ghost", which can be any of the aforementioned techniques played at a minimal level of volume, very important for phrasings;
- *abanico* or *rasguñado*, produced by softly scratching the skin with all the fingers as if they were a fan; and
- *frotado* or *duh*, achieved by pressing the skin with a finger tip and moving it on the drum achieving a sort of cry.⁴⁷

Alegre and Llamador: Conventions for playing techniques.



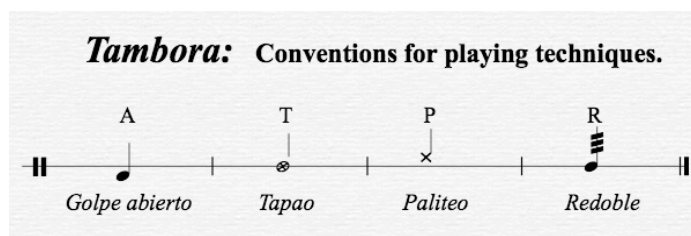
⁴⁷ For a more detailed description see Convers and Ochoa, *Gaiteros y tamboleros*, Segunda Parte p. 15-21.

b. *Tambora*.

The *tambora*, also known as *bombo*, is a double-headed bass drum that is widely spread throughout the Colombian territory, and is used in various musical styles of three different regions, namely in the Atlantic, the Pacific and the Andean regions. Similar versions of this drum can be found in other South American countries, such as the *bombo legüero* from Argentina, Chile and Paraguay.

The *tambora* has a cylindrical shape, is made of massive wood and is covered with skin on both sides (most often deer or wild boar skin, sometimes sheep or goat). It has a wide diameter, usually of 40 to 50 cm. It is played with thick wooden clubs or strikers (one with its end covered with a piece of cloth) and can be either hung to the neck when standing or, when sitting, placed on the thighs or on a stool. The player is known as *bombero* or *tambolero*. The strokes may be done on both membranes or on one of them (the other acting as resonator), and on its wooden body. Four basic playing techniques are applied, namely:

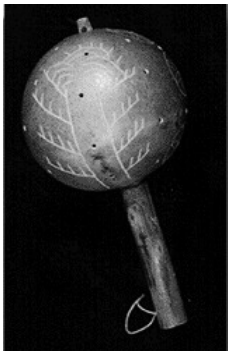
- *golpe abierto* or *parche*, with the striker hitting the skin on its centre and bouncing off freely;
- *golpe tapao*, with the striker hitting the skin on its centre, but being held on it so it does not bounce;
- *paliteo*, achieved by beating the strikers on the drum's wooden body; and
- *redoble*, which is a tremolo effect executed on the skin.



It is not possible to attribute the origin of the *tambora* solely to the African legacy, for although the Africans did bring with them the knowledge of a bass drum with similar characteristics (in West Africa several types of double-sided bass drums are widely spread, such as the bright-toned *kenkenin*, the medium-toned *sangban* and the dark-toned *doundoun*), the native Amerindians also employed bass drums that were common to many areas of the Andean region, all the way from Colombia down to Argentina. Likewise, a bass drum of similar characteristics has been employed in Spanish music for centuries. Therefore, the origin of the *tambora* is debatable between the three ethnic groups.

In the case of the Colombian Atlantic region, particularly regarding the music for the *gaitas* ensemble, the *tambora* was not introduced until in the second half of the 20th century.

c. *Maracón* or *Maraca costeña*.



This rattle resembles the *maracas* used in other regions of Colombia, with the difference that the *maracón* can be two to three times the size of a regular *maraca*, that is to say it can be of up to 20 cm in diameter. It is rather spherical in its form, as it is usually made out of the gourd of the *totumo cimarrón*, which is dried, filled with small pebbles or seeds, and glued to a stick. Its surface is usually ornamented, and its origin is attributed to the native Amerindians.⁴⁸ It is almost exclusively used in music for the *gaita* ensemble, and is played by the same musician that

plays the *gaita macho* - holding the *gaita* with the right hand and the *maracón* with the left, which is a playing technique adopted from the natives.

The role of the *maracón* is closely related to the *llamador*, determining the tempo of the piece following the entrance that the *gaita hembra* does with the main melody. It has great space for improvising, especially in improvisatory passages of interaction with the *alegre* and the *gaita hembra*. There are three main playing techniques:

- *recogido*, which produces a dry sound by collecting all the *maracón's* seeds or pebbles in its lower part; this dry sound is used to mark the pulse;
- *recogido arriba*, in which the seeds or pebbles are collected in the *maracón's* upper part, producing a dry sound similar to the *recogido* but less intense and a wee brighter; and
- *revuelo*, which produces a more flowing sound (opposite to the dry sounds of the two types of *recogido*) by shaking the *maracón* in a semi-circular movement.

Maracón players may do a great variety of trills and ornaments when playing, with a spontaneous character. However, the main playing techniques, and the ones that are usually notated, are the three mentioned above:

***Maracón:* Conventions for playing techniques.**



⁴⁸ See *Instrumentos folclóricos de Colombia*, p. 110-111.

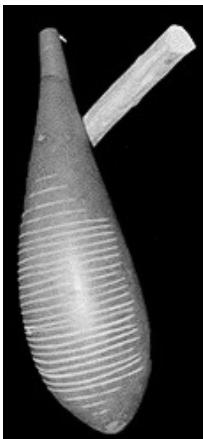
d. *Guacho (Guache) and Guasá.*



This instrument is a long tubular rattle made out of thick cane or elongated pumpkins, which are let to dry, then filled with small seeds or pebbles, and finally sealed on both ends. It is played either with shaking or undulating movements and is held with both hands, one on each end, during its execution. It is known as *guacho* or *guache* in the Atlantic and Andean regions (where it also receives

the name of *alfandoque*), but called *guasá* in the Pacific region, although in essence it is the same instrument and is sometimes referred to with the latter name in the Atlantic coast.

e. *Guacharaca, Güiro and Güira.*



The *güiro* is a scraping idiophone with a serrated surface, made out of thick and elongated pumpkins or canes on which a series of horizontal cuts are made on its exterior part. These horizontal cuts are rubbed with a metallic scraper called *trinche*. The *güira* is similar to the *güiro*, although made out of tin, thus giving more resonance. The *güiro* and *güira* are very common in the music of the Antilles and other Caribbean countries. The autochthonous Colombian version of the *güiro* is the *guacharaca*, which is in essence the same instrument, although it is usually made of elongated but thinner pumpkins than the *güiro*. It is primarily used in the music of the Andean region, although it can also be found in the Atlantic zone.

3.5. MUSICAL ANALYSIS: RHYTHMIC FORMS.

As mentioned before, the diversity of musical styles in the Colombian Atlantic region is quite considerable. Amongst the *cumbia*-related styles usually performed on *gaita* there are the *gaita*, *porro*, *puya*, *perillero*, *son corrido*, *merengue* and *fandango*; amongst the black-African sung dances or *Bailes Cantaos*, we find the *bullerengue*, *tambora*, *chalupa*, *lumbalú*, *chandé*, *mapalé*, *danza del garabato*, *guacherna* and *son de negro*; and from the accordion-based musical style known as *vallenato* there are the *vallenato* proper, *paseo*, *puya*, *merengue* and *son*. Many of these genres can also be found in big-band arrangements known as *pelayeras* or *papayeras*. And from the Archipelago area we find a plethora of Afro-Caribbean and European originated styles such as *reggae*, *calypso*, *chottís*, *socca*, *quadrille*, *praise hymn*, *fox-trot*, *menthó*, *slow vals*, *polka*, *mazurka* and *quadrille*.

The following section on musical analysis does not intend to be an exhaustive presentation of all of these musical styles. It will rather give a general overview of nine musical styles, which are *cumbia*-related, that show a great degree of the tri-ethnic syncretism between the native Amerindian, the black African and the Spanish cultures.

3.5.1. *Cumbia*.

The *cumbia* is one of the most representative artistic expressions of the Colombian people, as it epitomises the synthesis of the tri-ethnic character of its culture. The *cumbia* is both a dance and a particular musical style, and is considered by many to be the original musical and dance form from which most of the other musical styles autochthonous of the Atlantic region derived, such as the *gaita*, *porro*, *puya* and *fandango* among others.⁴⁹ In the 21st century the *cumbia* is not only still considered one of Colombia's most emblematic musical styles and dances, but has also gained popularity in other Latin American countries as Panama, Peru, Venezuela, Mexico and Argentina.

The word *cumbia* sprung from the West African word *cumbé*, which is the name of a typical black African dance found in the present territories of Guinea and Congo.⁵⁰ During colonial times, the word *cumbé* was initially used to denote the encounters in which blacks, natives and whites got together in order to play music, sing and dance, particularly to the beat of African drums and rhythms. These *cumbé* gatherings were common in and around the city of Cartagena, where the mixture of the three ethnic groups was considerable. The African drums were joined by native Amerindian wind instruments such as the *gaitas* and the *caña de millo*, and the Spanish

⁴⁹ See Convers and Ochoa, *Parte I*, p. 32.

⁵⁰ See Ocampo López, p. 190 and Abadía Morales, p. 201.

element was reflected in the costumes that became emblematic for dancing in such gatherings. These *cumbé* gatherings soon grew in popularity and were referred to as *cumbiancha* and *cumbiamba*, which quickly turned into tri-ethnic musical feasts and festivals that spread over other regions of the Atlantic coast.

The words were later shortened into *cumbia*, and as musical styles developed from the new tri-ethnic environment and the unique way in which the three cultures interacted, the word *cumbia* was associated with a particular rhythm for which the most common musical formats became the *conjunto de gaitas* and the *conjunto de caña de millo*. It also became common practice to emulate the melodies of the wind instruments with the voice, and to use texts in Spanish with strong Hispanic metric traits.⁵¹ Today the *cumbia* is most commonly sung (**CD1 Track1&4**), and the merely instrumental version is called *gaita* or *gaita corrida* (**CD1 Track5**). Other rhythms that became somewhat distinct to the *cumbia* received their own names and became likewise both instrumental and sung. In the second half of the 20th century, the accordion became a common instrument for playing the *cumbia* along with the percussion section typical of the ensembles for *gaita* and *caña de millo*, namely the *alegre*, *llamador*, *tambora* and *maracón* (sometimes replaced or reinforced with a *guache* or a *guacharaca*).

The *cumbia* is written in a 4/4 metre, where the basic rhythmic cell consists of two measures that finalise with a clear accent that the *tambora* bass drum makes on the fourth beat of the second measure.

***Cumbia*: Archetypal Rhythmical Structure and Variations.**

Basic Pattern.

Whilst the *maracón* keeps the tempo with accents on the first and third beat of each measure, the *llamador* constantly accentuates the second and fourth beat, creating a strong syncopation. The *alegre* plays constant crochets, which generally acquire a feeling of triplets

⁵¹ The use of four octosyllabic lines became predominant, which is a trait of Spanish poetry. See: Convers and Ochoa, *Parte 1*, p. 31.

and are therefore sometimes notated as such. In comparison to other genres from the region, such as the *gaita*, the *porro* and the *puya*, the *cumbia* is generally played in a slower tempo.

As mentioned before, the *alegre* is the instrument that has more liberty to improvise and to do spontaneous variations over its basic rhythmic patterns. The interplay with eighth-note triples and quarter-note triplets is quite usual (see the Entry pattern and Variations 2 to 4), as well as the use of rhythmical patterns that consist of irregular beats or measures in relation to the duple meter two measure structure, such as three-beat or three-measure patterns (Variations 2 and 3). Here are some more examples of variations for the *alegre* in the *cumbia* style.

Alegre: More *cumbia* variations.

Alegre: Entry with upbeat. Into Basic Pattern.

Entry leading into basic pattern.

Basic Pattern. Variation 2.

Variation 3. Variation 4. Variation 5.

Although the *alegre* is the instrument that more freedom and possibilities has for improvisation, the *tambora* and the *maracón* do have some space for varying and doing spontaneous variations, which nevertheless usually re-establish the basic pattern as they are the instruments in charge of keeping the basic rhythm. A peculiarity about the basic patterns and variations played by these two instruments is that they are the same for the *cumbia* as well as for the *porro* and the *gaita*. The *llamador* seldom changes its basic pattern of main accents on the second and fourth beat. Here are some examples of variations for the *tambora* and the *maracón* in the *cumbia*, *porro* and *gaita* styles.

Tambora: More cumbia variations. Also applicable to porro and gaita.

Basic Pattern.

Variation 1.

Variation 2.

Variation 3.

Variation 4: Three measure motive.

Variation 5.

Variation 6.

Maracón: More cumbia variations. Also applicable to porro and gaita.

Basic Pattern.

Variation 1.

Back to Basic Pattern.

Variation 2.

Variation 3.

Variation 4.

Variation 5.

Variation 6.

Variation 7.

Variation 8.

3.5.2. *Gaita* or *Gaita Corrida*.

As explained before, the word *gaita* has several meanings, including the name of the autochthonous Amerindian wind instrument described previously and the name of a particular musical rhythm of Colombia's Atlantic region. As said in the last section on the *cumbia*, there is a very close relationship between the musical genres of Colombia's Atlantic region, as in the case of the *cumbia* and the *gaita*, even to a point where it may become difficult to establish a clear difference between them. The origin is generally attributed to the *cumbia*. Whilst the basic rhythmic structure in three of the four main instruments is the same for the *cumbia*, the *gaita* and the *porro* -namely in the *maracón*, the *llamador* and the *tambora*-, the main distinction between the *gaita* and the *cumbia* musical styles is the indispensable presence of the *gaita* wind instruments when performing a *gaita*, and the predominant use of song in the *cumbia*. Furthermore, the *gaita* is generally played quicker than the *cumbia* and without voice (CD1 Track5), and the basic patterns in the *alegre* are different, as seen in the structure below.

***Gaita*: Archetypal Rhythmical Structure.**

Basic Pattern.

3.5.3. *Porro*.

Unlike the modern version of the *cumbia*, which is commonly sung although developed originally from the instrumental combination of Amerindian wind instruments (*gaitas* and *cañas de millo*) with African drums, the *porro* bears great resemblance to the form called *bullerengue*, which is a typical black African form of sung dance using voices, drums, clapping and shakers (see coming section on *bullerengue*, 3.5.4). The *porro*, which is primarily instrumental although can be found in sung versions as well, has a similar responsorial character and drum patterns as the *bullerengue*, and therefore it is believed to have sprung from it. Some musicians of the region even claim the *porros* to have originally been instrumental versions of sung *bullerengues*,

which later re-acquired lyrics after having developed a proper identity.⁵² It is also worth mentioning that except for the pattern of the *alegre*, the other instruments in the *porro* play equivalent patterns to those of the *cumbia* and the *gaita*. Thus it can be seen how all the *cumbia*-related genres have great similarities. The *porro* is in a 4/4 meter, it is generally quicker than the *cumbia* but slower than the *gaita*, and its basic rhythmic cell is also constituted of two measures. An example of a traditional *porro* performed by a *gaita* ensemble can be heard in **CD1 Track6**.

Porro: Archetypal Rhythmical Structure.

Basic Pattern.

3.5.4. Bullerengue.

As explained above, the *bullerengue* belongs, along with the *chalupe*, the *son de negro*, the *mapalé* and the *lumbalú* among others, to a genre known as *Bailes Cantados* or "Sung Dances", which are typical black African musical expressions performed for dancing. These *Bailes Cantados* blossomed in the *palenques* (which, as explained above, were the communities formed by black African slaves that had managed to escape from thralldom⁵³), and consist only of drums and voices, predominantly feminine; they have a call-and-response character. The *bullerengue* is said to be one of the oldest black dances to arrive into Colombian soil, and was originally performed by and for pregnant women in a call-and-response style, which explains its slow tempo.⁵⁴ It bears great resemblance to the *lumbalú*, particularly in the instrumentation and the slow tempo, although the latter is performed during funerary rituals. In the *bullerengue* the blacks originally did not make use of the *gaitas*, the *maracón* or the *tambora*, and the instrumentation consisted only of drums, clapping and the human voice. However, nowadays the inclusion of the *guache* or *maracón* and the *tambora* has become common. As mentioned,

⁵² See Convers and Ochoa: *Parte 1*, p. 76.

⁵³ Along with the *bullerengue*, the *lumbalú* and the *chalupe* were also black African sung forms that developed in the *palenques*. See Convers and Ochoa: *Parte 1*, p. 75.

⁵⁴ See Abadía Morales, p. 202-203, and Convers and Ochoa: *Parte 1*, p. 76.

the *porro* arguably developed from the *bullerengue* for it bares great resemblance to it, although it is played quicker (**CD1 Track7**).

***Bullerengue*: Archetypal Rhythmical Structure.**

Basic Pattern.

3.5.5. *Puya lenta & Puya rápida.*

The *puya* is considered to have developed closely along with the *mapalé* (**CD1 Track8**), a genre of black African sung dances -*Bailes Cantaos*- that has a festive character and fast tempo. The *puya* has added the *gaita* or the *milllo* but most often still preserves the singing (**CD1 Track9**). The *gaitas* are usually played in the higher register with short, incisive notes (**CD1 Track10**).

***Puya Lenta*: Archetypal Rhythmical Structure.**

Basic Pattern.

The *puya rápida* is a much quicker version of the *puya*, and is closely related to the genre called *chalupa*, which presents some minor differences in phrasing. It is usually notated in 4/4, although due to its high speed and the feeling of triplets given to the crochets, it is sometimes notated in 6/8. In such case the general feeling of the rhythm becomes 6 against 4 (**CD1Track3**).

***Puya Rápida:* Archetypal Rhythmical Structure.**

107

Alegre

Tambora

Llamador

Maracón or Guache

Basic Pattern.

111

Alegre

Tambora

Llamador

Maracón or Guache

3.5.6. *Chandé.*

As mentioned before, the *chandé* belongs to the group of black African sung dances called *bailes cantaos* along with the *bullerengue* and the *lumbalú*, but unlike these two, which have a slow tempo as they are used for fertility and funeral dances respectively, the *chandé* has a much more festive character and a fast tempo. Similar to what happens with the *puya rápida*, which, due to its speed can be felt as if it were in 4/4 or 6/8 meter, the *chandé* also exists in these two different meters, and most often has a polyrhythmic feeling of 6 against 4 (CD1 Track11).

***Chandé:* Archetypal Rhythmical Structure.**

128

Alegre

Tambora

Llamador (Clapping)

Guache or Maracón

Basic Pattern in 4/4.

Variation 1.

Basic Pattern in 6/8.

3.5.7. *Tambora*.

This style also belongs to the group of *bailes cantaos*, or sung dances, with a predominance of female voices and a call-and-response character. Unlike other sung dances such as the *bullerengue* and the *lumbalú*, which are performed with a specific ritualistic meaning (pregnancy and death, respectively), and lacking the highly festive character of the *chandé*, the *tambora* and its lyrics express events of daily life. It is written in a 4/4 meter (**CD1 Track12**).

***Tambora*: Archetypal Rhythmical Structure.**

Basic Pattern.

3.5.8. *Son de negro*.

This particular style, whose name literally means "black man's song", also pertains to the sung dances category. It is one of the oldest and most popular styles of *bailes cantaos*, and unlike the *bullerengue* and the *lumbalú*, where the voices are predominantly female, the *son de negro* has a strong presence of male voices. Its character is light, quick, somewhat raw and festive; it is written in 6/8 meter; besides voices and clapping, it uses the *alegre* and the *guacharaca* scraper (see **CD1 Track13**).

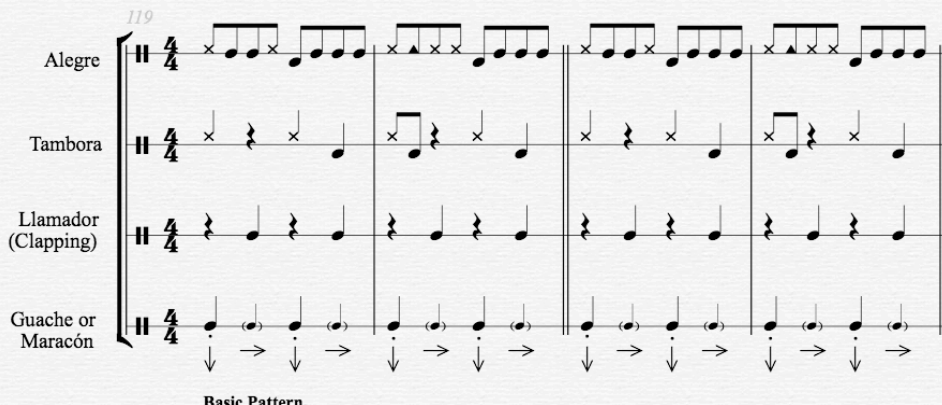
***Son de negro*: Archetypal Rhythmical Structure.**

Basic Pattern.

3.5.9. *Chalupa*.

This style is closely related to the *son de negro* and the other *bailes cantaos* or sung dances (such as the *bullerengue* and the *mapalé*), and also resembles the *puya*. It has a festive character and a call-and-response structure. It is mainly sung by male voices.

***Chalupa*: Archetypal Rhythmical Structure.**



The image displays a musical score for the archetypal rhythmical structure of *Chalupa*. It consists of four staves, each representing a different rhythmic element, all in 4/4 time. The first staff, labeled 'Alegre', shows a sequence of eighth and sixteenth notes with 'x' marks above them. The second staff, 'Tambora', features a mix of eighth notes and rests. The third staff, 'Llamador (Clapping)', uses eighth notes and rests. The fourth staff, 'Guache or Maracón', shows a pattern of eighth notes with dots below them. Below the Guache staff, a 'Basic Pattern' is indicated with a series of downward arrows and rightward arrows. A page number '119' is visible in the top left corner of the notation area.

3.5.10. *Canto de Zafra*.

This particular genre is a type of worksong which is sung unaccompanied and whose literary content is highly poetic and expressive. It was a practice commonly transmitted from generation to generation in the countryside, especially when cutting sugar cane fields and working in other plantations; it has slowly fallen into disuse. Another type of *zafra* is sung at burials.⁵⁵ The tradition of the *canto de zafra* burial- and worksongs can be directly traced back to its African roots, particularly because of the yodel singing technique that leads to an upper register, as can be appreciated in **CD1 Track14**. Although this technique is not as common in the Atlantic area as it is in the Pacific (see Chapter 4.5.1.), where it has become one of the most distinctive singing traits, it equally testifies to its black African roots due to its similarities to the Central African bushman and Bantu traditions.⁵⁶

⁵⁵ See Los Gaiteros de San Jacinto, *Un Fuego de Sangre Pura*, booklet p. 10-11.

⁵⁶ See Chapter 4.5.1. and *¡Arriba Suena Marimba!*, p. 12.

3.6. MELODIC AND HARMONIC CONSIDERATIONS.

As mentioned in the chapter on general musical aspects (3.3.), there is great diversity in the musical styles of Colombia's Atlantic Region, according to the sub-region the style comes from, the ethnic groups that perform it, and the instrumentation used.

In the previous section on musical analysis a particular selection of genres and styles was introduced. These styles are all closely related to two main genres that are amongst the oldest and most wide-spread styles in the Atlantic Region, and that epitomise the syncretism of the tri-ethnic elements that characterise Colombian folk music: the Amerindian, the European (Spanish) and the African elements. These two particular styles, the *cumbia* and the *gaita*, reflect this tri-ethnic nature and particularly the symbiotic relationship between the native Amerindian and the black African cultures.

Under this light, the melodic and harmonic traits of *cumbia* and *gaita* music are closely related to the instrumentation used for melodic material, which in this case are the *gaita* wind instruments on the one hand, and the human voice on the other. The interaction and inter-influence of *gaitas* and human voices with and on one another is also significant and create the harmonic colour from the melodic material, as no harmonic instruments are used in these musical styles.

In the case of *gaita* music, the design and tuning of the instruments is a determinant factor in the melodic and harmonic elements created. In accordance with the most common *gaita* tunings (see section 3.4.1. a.), the following melodic-harmonic contexts are possible:

* A-dorian tuning: Am (dorian mode), Hm (frygian mode), C (lydian mode), D (mixolydian mode), F \sharp $^{\circ}$ (locrian mode), G (ionian mode).

* A-frygian tuning: Am (frygian mode), B (lydian mode), C (mixolydian mode), D (aeolic mode), E $^{\circ}$ (locrian mode), F (ionian mode), G (dorian mode).

It is important to bear in mind that *gaita* players can also create the A-aeolian mode according to the register, the technique and the phrasings they use, giving the following melodic-harmonic context:

*A-aeolian: Am (aeolian mode), H $^{\circ}$ (locrian mode), C (ionian mode), Dm (dorian mode), Em (frygian mode), F (lydian mode), G (mixolydian mode). This is actually the most common melodic-harmonic context used for performing *gaita* music, where four of the modes are predominant: A-aeolian, D-dorian, G-mixolydian, and E-frygian. A very strong feeling for a functional harmonic behaviour becomes particularly evident when playing in the C-ionian and A-aeolian modes. In C-ionian, harmonic combinations such as I-IV-V-I or I-ii-V-I are very common; in A-aeolian, harmonic combinations such as i-V-i and i-iv-V-I are frequent. On the

other hand, the harmonic behaviour is strongly modal when in the other modes; in G-mixolydian it is common to find combinations such as I-v and I-VII; and even when in A-aeolian with a modal and not a functional quality, common harmonic combinations can be i-iv-i and i-VII-i. The use of the seventh in all chords is frequent.

Regarding the construction and phrasing of melodies, a predominant characteristic is the constant movement by intervals of thirds, suggesting particular triads. The interaction between the *gaita hembra*, which plays the main melody, and the *gaita macho*, which plays accompanying notes, reinforces the feeling of chords and a harmonic context. In the particular case of the A-aeolian mode, two main triadic structures are generated:

* A-C-E-G-H-D

* H-D-F-A-C-E

Use of melodic motives. In the particular case of instrumental music, the melodic material is derived from small motives that are repeated, sometimes with small variations with an improvisational character. Each motive is repeated by the *gaita* players as often as they wish until the next motive is introduced. This is frequent in African music, and is reflected in sung pieces that have a call-and-response nature.

Sung *cumbias* and other types of sung styles, such as the black African *Bailes Cantaos* which include the *bullerengue*, the *chandé*, the *tambora*, the *son de negro* and the *chalupa*, have a very similar melodic-harmonic behaviour as the *gaitas*. They are generally in the A-dorian or A-aeolian modes when in minor and frequently use the minor triad with an added minor seventh, where common harmonic combinations can be i-iv-i (in A-aeolian), i-IV-i (in A-dorian), and i-VII-i. The G-mixolydian mode is also common, meaning that the first degree is a dominant seventh chord and where frequent harmonic relations are I-v and I-VII.

In sung musical styles the use of the seventh degree major, or sensible note, is frequent in all three modes, giving a strong feeling for a major or minor tonality and a functional harmonic behaviour, resulting in a common use of the harmonic structures i-V7-i (in A-dorian and A-Aeolian) or I-V7-I (in G-mixolydian).

4. MUSIC FROM THE PACIFIC REGION

(MÚSICA DE LA REGIÓN PACÍFICA)

4.1. GEOGRAPHICAL ASPECTS⁵⁷



Colombia's Pacific Region expanded.

Areas of four *departamentos* on the western coast of Colombia, namely *Chocó*, *Valle del Cauca*, *Cauca* and *Nariño*, constitute the Pacific region. The region extends along the Pacific coastline over 1.300 km from the *Golfo de Urabá* on the frontier with Panama in the northwest of the country, to the region of *Esmeraldas* on the border with Ecuador in the southwest; to the east the western range of the Andean Mountains create a natural boundary. It encompasses an area of more than 83.000 km².

Although there are several geographical sub-regions within its territories, the region is mainly a great lowland sliding off the western Andean range, covered by innumerable rivers (mostly navigable) and mangrove swamps that make it one of the most humid and rainy areas in the world, with big extensions of rainforest and jungle highly rich in biodiversity.⁵⁸ The main economic activities

are forestry, plantations (particularly banana and plantain in the *Urabá* region, as well as corn and yucca), mining (gold, silver and platinum) and fishing.

Although the ethnic composition is not homogeneously distributed throughout the region, the population is predominantly of black African descent, constituting 90% of the total. An approximate 5% of the population are indigenous peoples living in isolated communities, while the remaining percentage is conformed by *mestizo* settlers that originally came from outside areas drawn by the mining and plantation industries.



⁵⁷ Map reproduced from: *¡Arriba Suena Marimba!*, Smithsonian Folkways Recordings, 2005.

⁵⁸ See *Atlas de Colombia*, p. 14. and Ocampo López, p. 213-216.

4.2. HISTORICAL ASPECTS

The first Spanish incursions into Colombia's Pacific territories date of around 1515 and were set forth from the settlements that the Spaniards had already established in the Caribbean and in the region of the *Darien* in what is nowadays the border with Panama on the Pacific coast.⁵⁹ Amongst the indigenous groups living in the region at that time, which still survive to the present day, were the *cunas*, the *baudoes*, the *chocoes*, the *emberaes* and the *catíos*. These tribes were heirs of the two main indigenous cultures that had inhabited the area since before the arrival of the Spaniards in South America, namely, the *Tumaco* and *Calima* cultures.⁶⁰ They lived in small and isolated communities.

The interest of the Spanish in the Pacific region grew quickly due to the findings of gold, silver and platinum; work in plantations became also of importance. Mining and river panning activities became the axis of the region's economy, for which the Spanish speedily introduced black African hand labour. The social dynamics in the Pacific region were however quite different to those that characterised the Atlantic region. The hard construction and commercial labour established in Caribbean sites such as Cartagena never came to pass in the Pacific. The number of Spaniards in the region never grew as much as in the Caribbean and the political and economic power remained in the hands of a few. As the number of indigenous peoples was not high, the number of Africans and African descendants quickly grew, rapidly surpassing in proportion the number of Spaniards and native Amerindians. Ethnic mixture in the Pacific coast was not common, which is why the three ethnic groups present in the region were able to preserve a great number of their autochthonous ethnic, social and cultural traits. By the 17th century, when mining had become the centre of the economy in the Pacific, the black African population already represented more than 90% of the total.⁶¹

Another determining factor that shaped the region was the great number of runaway slaves that found refuge in southern Pacific areas and established free black communities similar to the community at *San Jacinto de Palenque* in the Atlantic Littoral, mentioned in the previous chapter. These were slaves that had either fled all the way from the Atlantic region, slaves that had fled from working sites in the Pacific, or even slaves that, involved in mining, had been able to buy their freedom. The presence of these runaway communities also helped the number of African descendants to increase and conserve certain aspects of their original culture.

Due to this ethnic constitution of the population, with a predominant number of Africans and a very reduced number of Spaniards and Amerindians, the labouring and living conditions of the

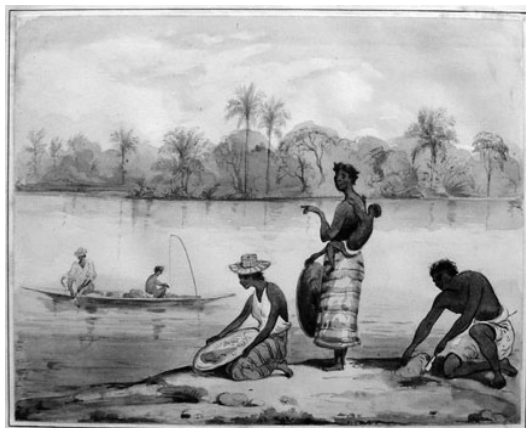
⁵⁹ Bermúdez, Egberto: *Aguacerito llové - Música tradicional y popular colombiana No. 9*, p. 112-114.

⁶⁰ See Ocampo López: p. 214-215.

⁶¹ Ocampo López: p. 216.

blacks were much more humane than in the Atlantic region. For this reason, the Africans and their descendants were able to preserve their cultural legacy to a great extent, and whatever cultural expressions or elements they received from the Spanish, including the Catholic missionaries, were adapted to their own moulds and patterns. This can be clearly appreciated in the adoption of Christianity, whose saints they started to revere in their own fashion involving song and dance, and in their own adaptation of musical forms such as *villancicos* (Christmas carols) and *romances* (romantic songs). One of the clearest examples of this phenomenon is the well-known *bunde* called *Bunde San Antonio - Velo qué bonito*, sung in adoration of Saint Anthony and making reference to Baby Jesus (**CD2 Track1**).

As stated before, the Pacific region can be divided into three sub-regions according to their ethnic and cultural constitution, and the geographical factors that shape them: *Chocó* in the north, down to the river San Juan; the region conformed by the valleys of *Cauca* and *Patía* in the centre; and the south Pacific, down to the border with *Esmeraldas* in Ecuador. These sub-regions show particularities in their cultural and musical expressions and will be analysed in more detail in the coming section. As a general trait, the whole region is characterised by an overwhelming percentage of African descendants, who on an average surpass 90% percent of the population in the entire region. For this reason, the cultural expressions of the region's peoples, including musical expressions, preserve many of the elements that were brought from the western coasts of Africa since the first half of the 16th century, particularly from present day Guinea.⁶² As a whole, the culture of Colombia's Pacific region is considered to be Afro-Hispanic.



Afro-Colombian inhabitants of the Pacific region fishing and river panning

⁶² See Bermúdez, *Aguacerito llové*, p. 114.

4.3. GENERAL MUSICAL ASPECTS

An immense variety of styles characterise the Pacific region's musical expressions. As mentioned above, the region can be divided into three cultural-geographical sub-regions that act as musical axes; they share certain traits but also have their autochthonous musical genres and instrumental formats. The three main sub-regions or axes and their main traits are:

- a. Chocó: The *Chocó* area extends from Colombia's northern Pacific coast, bordering with Panama in the *Darién* area, down south to the San Juan River. It is an extremely humid and rather isolated rainforest region, highly rich in gold, where one of the main channels of transportation is the Atrato River that connects it with the Caribbean.
- o The main musical format found in the region is the ***banda de chirimía***, which shares certain similarities with the *chirimía* format of the Andean region (see **Chapter 5**) and is characterised by the use of wind instruments such as the proper *chirimía* reed flutes; these have however fallen into disuse and are usually replaced by one or two clarinets; a *bombardino* (a euphonium or small tuba); a bass or tuba; a *tambora* drum, a snare drum and cymbals. The *chirimía* band plays a great variety of genres of European origin such as *polka*, *danza* (generally a slow 2/4 or 2/2 metre), *contradanza* (a merrier and faster version of the *danza*, usually in 2-bar structures in a 4/4 metre), and *mazurka*, which may have entered into the region from the Caribbean or the Andean region. Local forms performed by the *chirimía* band include the *abozao* (similar to the *torbellino* style from the Cauca Valley, usually in a mixed 6/8 - 3/4 metre), the *jota* (also in a mixed 6/8 - 3/4 metre) and the *levantapolvo* genres.
- o Other musical formats found in the region include the ***conjunto de tambora*** or ***conjunto de tamborito***, which involves drums and singing and bares great similarities to the analogous format found in the Caribbean region and in Panama; the ***formato de sexteto***, which was adopted from Cuba and specialises in playing Cuban forms such as *son cubano* and *changüí oriental*, and which features mainly Cuban percussion and accompaniment, including *bongos*, *claves*, *maracas*, sometimes guitar, and the ***marímbula***⁶³; and also giving testimony to the Cuban influence there is a strong tradition of *salsa* orchestras.

⁶³ The ***marímbula*** is a trunk-shaped percussion instrument with steel tongues (ranging from 4 to 10, sometimes even more) fixed on the box's frontal side over an opening that acts as a sound box or resonator. It has the role of a bass or of melodic instrument (replacing the function that the *tres* has in the Cuban sextets), and the player sits on it and plays with the fingers, mainly the thumbs. It is an instrument of African origin that was introduced into Colombia in the beginning of the 20th century via Cuba through the cultural exchange that was triggered

- o Amongst the musical genres that can be found both in the *Chocó* sub-region as well as in the southern Pacific sub-region, although with their own particular variations, are the *alabado*, the *canto de boga* and the music for funerary ceremonies known as *gualí* or *chigualo*, which is usually only sung, although it sometimes has drum accompaniment.
- b. Cauca and Patía Valleys: Out of the three sub-regions found in the Pacific, the Cauca and Patía Valleys present the highest population of European descendants and *mestizos*, as the region was home to many of the wealthy *criollos* and *mestizos* who owned plantations, *haciendas* and mines both there and in the Chocó and southern Pacific areas. However, the number of enslaved workers was much higher in proportion, making the culture predominantly Afro-Hispanic. The peculiarity in the musical expressions of this sub-region lies in its closeness to the *bambuco* tradition of the Andean region on one hand, and its closeness to the *currulao* tradition of the southern Pacific region on the other. The *bambuco* tradition in the Pacific region finds expression through the *bambuco de chirimía* format based on the *chirimía* reed flute and the *bambuco* string format making use of *tiple* and guitar (see **Chapter 5**). Brass bands are also common in the region, as well as the presence of Cuban *son* and *salsa* music, the city of Cali being one of the main centres of *salsa* music in the whole of Latin America.
- c. Southern Pacific region: This region is a highly humid and rather isolated rainforest area similar to the *Chocó* region. It has a great number of navigable rivers that flow westward from the Andes; it is around these rivers that the main human settlements are found, as they have a vital role in the region's economy through fishing, river panning and transportation. Slave runaway communities have played an important role in the history of the region, and to this day the population is almost entirely of black African descent. The indigenous inhabitants live in small and isolated communities upstream, and the presence of *mestizos* is mainly found in the larger cities. *Currulao* is the region's main musical style; it is based on *marimba* and drum playing and branches into many genres according to the lyrics and the marimba patterns. Other musical styles with religious connotations are the *arrullos* (lullabies for Catholic saints, of which the *juga* and the *bunde* are the main genres) and the *alabado* and *chigualo* or *gualí* (music for the dead). The following sections on instrumentation and musical analysis will focus on this sub-region.

by the sugar industry that united the two countries. The names under which the instrument is known in Africa include *sanza*, *kisaji*, *likembe*, *mbira*, *mbila*, *mailba* and *kalimba*. See *Sextetos Afrocolombianos*, p. 66.

4.4. INSTRUMENTATION.

As mentioned above, Colombia's Pacific region can be divided into three cultural-geographical sub-regions whose musical manifestations share certain traits but also have peculiarities in genres and instrumentation. The following sections will focus on the instrumentation and musical genres of the southern Pacific region, where the ethnic and cultural elements are the most predominantly Afro-Colombian in the whole country. This, as explained above, has been the result of the region's historical and social development, where the presence of black African descendants has been most significant and has developed in a way in which fundamental elements of the original African cultures from where the population originated have been preserved throughout the centuries.

Most of the musical genres of the southern Pacific are performed on a very particular set of instruments that are in their entirety percussive, both pitched and unpitched, and that are of African origin: the *marimba*, the *tambora* or *bombo* bass drum (sometimes found in two different sizes in the Pacific region), the small *cununo* hand drum, and the *guasá* shaker. Except for the *guasá*, all percussion instruments are exclusively played by men.



From left to right: Marimba, cununo macho, bombo arrullador, guasá, bombo golpeador.

4.4.1. Bombo or tambora.

The *bombo* or *tambora* has already been described in the section on music and instrumentation of the Atlantic region (**Chapter 3.4.2.**). This drum can be found in various musical formats and genres across the entire country, namely in the Atlantic, the Pacific and the Andean regions, with minor variations. It is a double-headed bass drum; both membranes can be played on, although generally one of the membranes is directly played on (usually made of deer skin) while the other acts as a resonator (usually made of wild boar skin). Two wooden mallets or strikers are used to play on it, one with its end covered with a piece of cloth; playing on the drum's wooden shell is a fundamental aspect of the playing technique. In the Pacific region there is the peculiarity that the

drum is found in two sizes, and often these two *bombos* are used simultaneously. The larger one is known as the *bombo golpeador* ("striking bass drum"), it marks the beats of each rhythmic cycle and also has liberty to improvise and shift between patterns; the smaller one, the *bombo arrullador* ("lullaby drum"), has more fixed patterns ascribed to it, although the players may adorn with variations.⁶⁴

4.4.2. *Cununo*.



Cununo hembra

The *cununo* is a small hand drum that comes in two different sizes, a bigger one known as *cununo macho* ("male *cununo*", approximately 120cm high) that gives a grave tone, and a smaller one known as *cununo hembra* ("female *cununo*", approximately 60cm high) that gives higher and brighter tones.⁶⁵

Usually, the *macho* plays the basic patterns while the *hembra* has more liberty to play fills and improvise; the roles however swap frequently. The *cununos* are somewhat similar to small congas, although they are more conical in shape and for the tuning make use of wooden wedges to which string cables are attached. The *cununos* have the peculiarity that instead of remaining open at the bottom, they are tapped with a thin circular piece of wood, producing a particularly rich timbre. Similar drums can be found in Cameroon and southern Nigeria.⁶⁶

4.4.3. *Guasá*.

The *guasá* is a shaker made of a bamboo tube that has nails or wooden spikes driven through it and is filled with small seeds or pebbles. In the Atlantic region it is known as *guacho* or *guache* (see **Chapter 3.4.2.**). In the southern Pacific ensembles the *guasá* is mainly played by the matronly female singers known as *cantadoras*, who preside over several musical styles and sing a repeated chorus in harmony in response to what the main *cantadora* may sing or even improvise rhythmically and melodically.



Cantadoras playing guasá

⁶⁴ See *Instrumentos folclóricos de Colombia*, p. 37 and 42-44.

⁶⁵ See *Instrumentos folclóricos de Colombia*, p. 38.

⁶⁶ Birembaum Quintero, Michael: *Afro-Colombian Music*, at: http://svr1.cg971.fr/lameca/dossiers/afro_colombian_music/eng/index.htm

4.4.4. *Marimba*.

The *marimba* is a large wooden xylophone, also known as *marimba de chonta* due to the wood from which it is usually made; it is the most characteristic of the instruments found in the southern Pacific region. It is distinctive of the *currulao* musical genre, which encompasses a great variety of styles according to the *marimba* patterns and the lyrics employed, and is played as accompaniment to a secular dance gathering also known under the same name of *currulao*. As the *marimba* is the main instrument in *currulao* music, this musical format is usually known as *conjunto de marimba* and includes the *bombos*, the *cununos* and the *guasá*, along with the *cantadoras* (female singers) or *cantadores* (male singers) when the music is not merely instrumental. Sometimes *platillos* (cymbals) are also used.⁶⁷

The Pacific *marimba* is found in Colombia's south-western coast, from the town of *Buenaventura* all the way into the province of *Esmeraldas*, locality of *San Lorenzo* in Ecuador. It is the most clearly African survivor of an Afro-Latin American *marimba* tradition that seems to have extended through Central America all the way south to Peru.⁶⁸ Although a strong *marimba* tradition is still alive in Central



Conjunto de marimba / Marimba ensemble

America, particularly in Guatemala, that tradition has lost the black elements that can be traced back to their origins in West and Central African and that are only found in the Colombian-Ecuadorian tradition.

The number of keys on the *marimba* may vary from 14 up to 28; they are suspended over bamboo resonators and are arranged in local tunings that are sometimes outside the tempered western scale. *Marimbas* are often hung from the ceilings of the houses of their owners and players, who are known as *marimberos*. The instrument is usually played by two *marimberos* at the same time, one in the low register or *bordón*, known as *bordonero*, and one in the middle and higher register - *tiple* or *requinta*, known as *requintero* or *tiplero*. The *bordonero* plays rather fixed and repetitive bass patterns, with certain space for variation, while the *requintero* is in charge of playing the melodic lines and has much more freedom for improvisations,

⁶⁷ See *Instrumentos folclóricos de Colombia*, p. 111.

⁶⁸ See *Arriba Suena Marimba*, Smithsonian Folkways Recordings, booklet p. 1. Text by Michael Birenbaum Quintero.

ornamentations and variations known as *revueltas*. Usually, the musician playing the *requinta* also sings.

4.4.5. Singers.

Song in the music of the southern Pacific may occur both in the secular context of the *currulao marimba* dance and other styles, or in the religious context of the *arrullo* (lullabies for saints in the genres of *bunde* and *juga*) and the funerary *alabados* and *chigualos* (or *gualís*).

In the case of religious musical gatherings, the singing is almost exclusively done by women known as *cantadoras*, who usually sing in harmonies in a call-and-response style. This is also the case of other female vocal secular styles such as the *juga*, which may be performed with or without *marimba*. The *marimba* may also be included in religious music, although the female singers assume the protagonist role and the *marimba* simply follows the melodies they sing. The main singer is known as the *glosadora*, and the singers answering and singing in harmonies of three or four voices are known as *respondedoras* (from the verb *responder*, "to respond") or *bajoneras* (from the verb *bajar*, "to descend", plausibly in relation to the lower harmonies they sing). Women are highly respected as musicians, composers and preservers of the musical and lyrical traditions.

In the case of the secular *currulao* music, men are the lead singers and are known as *cantador(es)* or *glosador(es)*. Female singers usually also participate as *respondedoras* and *bajoneras*. As stated before, the lead *cantador* / *glosador* is usually the same musician playing the *marimba*'s middle and higher registers, namely, the *tiplero* or *requintero*. He alternates between playing and singing, his entry being a long wordless cry called the *churreo*, which is harmonised by the female singers. At the end of the *churreo* the *cantador-requintero* usually starts a long *revuelta* passage of improvisation on the *marimba*. At this point, three to four separate vocal lines emerge and intertwine: the male *cantador* sings long improvised phrases, the lead *cantadora* improvises a separate line in rhythmic and harmonic counterpoint to the *cantador's* line, and the rest of the *cantadoras* (the *respondedoras* or *bajoneras*) repeat a harmonised stanza in an ostinato manner. In the mean time, male and female dancers dance to the music and singing. Music-dance gatherings where the *marimba* plays the central role, known as *currulaos*, last until dawn and often stand for several days in a row.⁶⁹

⁶⁹ See Birenbaum Quintero in: *Arriba Suena Marimba and Afro-Colombian Music*.

4.5. MUSICAL ANALYSIS: SOUTHERN PACIFIC FORMS AND GENRES.

As stated previously, there are two main parameters under which the musical genres of the southern Pacific are classified, namely, whether they are religious or secular musical styles. There are several genres within these two main branches, which will be more closely analysed in this following section.

4.5.1. Secular Music.

The generic name given to the most common secular style is the *currulao*, name that implies dance music for *marimba* played during festive gatherings bearing the same name. Within the *currulao* style there are several musical genres, one of them being the *currulao* proper. There are other types of secular styles which include *jugas*, work-songs such as the *cantos de boga* (sung by people while working or rowing along the rivers), and *romances* or love songs.

a. *Currulao*.

Currulao music is characterised by having the *marimba* in a central role, and can be either sung or merely instrumental. There are numerous genres within the *currulao* tradition, depending mainly on the tempo, the *marimba* and drum patterns and the lyrics when they are sung. Some of *currulao* genres are: *amanecer* or *andarele*, *amadore*, *bambara negra*, *bambuco*, *bambuco viejo*, *berejú*, *caderona*, *caramba*, *corona*, *currulao* proper, *juga grande* (known also as *agua larga* or *agua grande*), *madrugá*, *makerule*, *maroma*, *pango* or *pangora*, *patacoré*, *pregón*, *salve*, *saporrondón* or *sapo-rondó*, *tiguarandó*, *tolero*, and *torbellino*.

The word *currulao* may have derived from the word *cununao*, which relates to the sound and playing of the small hand drums used for performing the music, namely, the *cununos*.⁷⁰

Whilst having the *marimba* as its central element, the rhythmic accompaniment in *currulao* music is carried by the two *bombos* (*bombo golpeador* and *bombo arrullador*), the two small *cununo* hand drums (*cununo macho* and *cununo hembra*), and the *guasá* shaker. This instrumental format is known as *conjunto de marimba*, or "marimba ensemble". An example of an instrumental *currulao* performed by a *conjunto de marimba* can be found on **CD2 Track2**.

When song is added to the *currulao* it is done in a call-and-response style in which the lead male singer (*cantador* / *glosador*), who is the same person playing the *marimba* on the middle and high register (*tiplero* / *requintero*), is followed by the female *cantadoras* / *respondedoras* (*bajoneras*) who sing in harmonies of three to four voices. Singing and *marimba* playing are thus alternated, involving a great amount of improvisation, both on the *marimba* and in the lead

⁷⁰ See Abadía Morales, p. 13.

singing voices (the male *cantador* and the lead female *cantadora*). An example of such a sung version of a *currulao*, with much improvisation, can be heard on **CD2 Track3**. An example of a *juga grande* (a genre that pertains to the *marimba*-oriented *currulao* tradition), in which the singing is done by women and which does feature the *marimba* but with less improvisation, can be found on **CD2 Track4**.

Currulaos are generally played in a 6/8 metre. The percussion parts for the various instruments are very similar for the different genres of the *currulao* tradition mentioned above, except for the *marimba* patterns, as both the bass lines as well as the melodic and improvisatory lines present specific traits according to the genre. Below is a transcription of the archetypal *currulao* patterns; the explanation to the conventions of the drum playing techniques can be found in **Chapter 3.4.2.**, p. 17.

***Currulao*: Overall Rhythmical Structure.**

The image displays a musical score for five instruments in 6/8 time, organized into four measures. The instruments are listed on the left: Cununo Macho, Cununo Hembra, Bombo Golpeador, Bombo Arrullador, and Guasá. Each instrument has a corresponding staff with musical notation. The Guasá staff includes a sequence of arrows (→ ↓ ↑) below the notes, indicating specific drumming techniques. The notation uses various note values, rests, and accidentals to represent the rhythm.

b. Other Secular Styles: *Juga*, *Canto de Boga* (*Aguabajo*) and *Romance*.

Within the secular musical styles that did not originally feature the *marimba* as their main element are the *cantos de boga* (or *aguabajos*) and the *romances*; the *juga* is another secular style that may or may not feature the *marimba*.

The *juga* is a term employed over several genres of music in the southern Pacific. As seen above, the *juga grande* (also known as *agua grande* or *agua larga*) is one of the genres within the *marimba*-oriented *currulao* tradition, whilst there can also be found secular *jugas* that do not make use of the *marimba*; *jugas* are also used for religious music, making it one of the most wide-spread and common musical forms in the southern Pacific. The trait that characterises the *jugas* when they are secular is the use of texts alluding to events from daily life instead of religious texts; women always have the main singing roles (this distinguishes the *juga* proper

from the sung *currulao*). The overall rhythmical structure of the *jugas* is the same as those of the 6/8 *currulaos*.

The etymology of the word *juga* has been related to the word *fuga*, which can have two different meanings. Musically speaking, *fuga* connotes "fugue", a genre of European classical music with great interplay and counterpoint of various voices; this can be linked to the interplay between singers in the leading role (*cantadoras*), singers in the accompanying voices (*respondedoras* or *bajoneras*), and the *marimba* when it is featured. As southern Pacific Colombian music shares few characteristics with the *fugue* genre of European classical music, the other hypothesis is more likely; it is related to the meaning of the word as a verb, that is, *fugar*, which means "to flee", and would thus have a connotation to the communities of free slaves that had fled from oppression.⁷¹

The *cantos de boga* are also known as *aguabajos* and are songs for rowing. The verb *bogar* means "to row", and the word *aguabajo* stands for *agua-abajo*, "down the water" or "downstream". These songs are sung in harmony by women, usually without accompaniment, whilst rowing up and down the river. They clearly features one of the most distinctive traits of the south-Pacific singing style, the yodel, which leads to an upper register and is reminiscent of the Central African bushman and Bantu traditions.⁷² The example found in **CD2 Track5** features a *canto de boga* that is usually performed unaccompanied, although here it includes a very subtle *marimba* arrangement done for studio recording.

Love songs or *romances* are also genres of female singing, mostly although not exclusively unaccompanied. The lyrics usually have a ballad-like structure and tell the story of two lovers. They can also be sung as lullabies to put children to sleep.⁷³

⁷¹ See Abadía Morales, p. 218 and *¡Arriba Suena Marimba!*, p. 11.

⁷² See *¡Arriba Suena Marimba!*, p. 12.

⁷³ See Abadía Morales, p. 226-228 and Birenbaum, *Afro-Colombian Music*.

4.5.2. Religious Music.

Religious musical styles can be of two types: Songs of adoration, which include nursery rhymes and lullabies for Christian saints and biblical figures known as *arrullos* (from the verb *arrullar*, "to lull to sleep"), and *villancicos* (Christmas carols); and songs for the dead, on one hand for adults (*alabados*, from the verb *alabar*, "to praise"), and on the other for children (*chigualo*, known as *gualí* in Chocó). They are a living testimony of the heritage of liturgical music left by the Catholic missionaries in the Pacific region and of the way in which the material has been syncretised by the black Afro-Colombian culture.

a. *Arrullos: Salve, Villancico, Juga, and Bunde.*

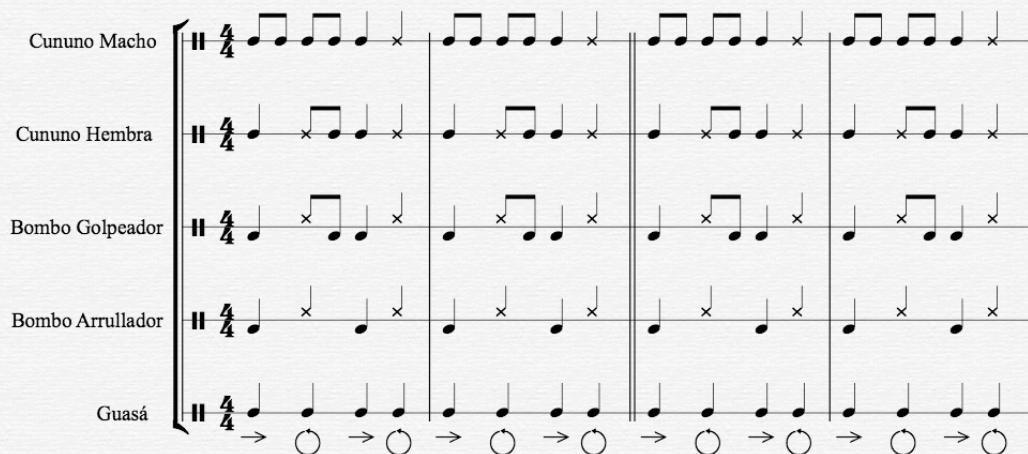
Arrullo is the generic name given to the gatherings that are held on the feast days of particular saints, in which female *cantadoras*, along with male musicians (*bomberos*, *cununeros* and sometimes *marimberos*), get together in order to sing lullabies (*arrullos*) for the particular saint. Baby Jesus and Saint Anthony are main figures within this tradition.

When the praise is for Virgin Mary, who is also a prominent figure of reverence, it receives the name *salve* and is usually performed without accompaniment. An example of a *salve* that refers to Virgin Mary as "an immaculate dove", *Una Paloma sin Mancha*, can be found on **CD2 Track6**. Christmas carols, exclusive of Christmas festivities, are called *villancicos*, one of which can be heard on **CD2 Track7**; here the singer announces his travels to Bethlehem in order to see beautiful Baby Jesus, joining Mary and Joseph in their rejoicing.

The two main musical forms used for the performance of instrumental *arrullos* are the *juga* and the *bunde*. As explained above, the *juga* is one of the most wide-spread and popular genres of music in the southern Pacific, and it can be found within the secular tradition (both with and without the *marimba* part) as well as in the religious tradition. In both cases, it has the same rhythmic structure shown above. An example of an instrumental *arrullo* in the *juga* style, making use of the *marimba* but without any singing, can be appreciated in **CD2 Track8**. A sung *arrullo* with *marimba* can be found in **CD2 Track9**, in which the lead singer asks "Guess what Baby Jesus brought me", while the *bajoneras* reply "He brought me a balloon but it burst".

The *bunde* is usually much slower than the *juga*, and it has a 4/4 meter. It may or may not have *marimba*. The lyrics also allude to biblical figures or saints, and may be lullabies or nursery rhymes. One of the most known *bundes* of the Pacific region was already mentioned, the *Bunde San Antonio - Velo qué bonito*, an adoration to Saint Anthony that makes reference to Baby Jesus (**CD2 Track1**). The archetypal rhythmical structure is shown here.

Bunde: Overall Rhythmical Structure.



b. Dirges and Funerary Songs: *Alabado* and *Chigualo* (*Gualí*).

The performance of dirges and funerary music in the southern Pacific reflects the people's beliefs towards the spiritual essence of the human being and is closely related to beliefs that are also characteristic of the Bantu groups in western and central Africa.⁷⁴ The human being is perceived as composed of two parts, its vital life-force (the spirit) and its human and spiritual personality (the soul).

When an adult dies (due to the extinction of the life-force), the funeral ceremonies are held in order to help the soul detach itself from the material world, depart from it instead of lingering aimlessly, so it may peacefully commence its sojourn into the spiritual realms. The main musical form that is performed, alternating with prayers, is the *alabado* (from the verb *alabar*, "to praise"), a hymn most frequently sung in harmony by female *cantadoras*, usually without accompaniment. The texts of the *alabados* appeal for the intercession of the saints, Christ and the Virgin Mary, so they may help the soul on its journey to the after-world, where judgement may await it. These ceremonies can last up to nine days. Examples of two *alabados* can be found on **CD2 Tracks 10 and 11**. The first one, *Adiós Primo Hermano*, is a farewell to the departed soul; the second one, *Santa María / Santo Dios / Santo Fuerte* is a song of appeal to Virgin Mary and God so they may guide the departed soul.

⁷⁴ Birenbaum cites research done by the anthropologists Anne-Marie Losonczy and Thomas Price, in: *Afro-Colombian Music*.

In the case of a child's death, the musical form sung is the *chigualo*, known as *gualí* in the Chocó region. As children are seen as not having sinned before departing the material world, upon their death they are considered to have become *angelitos* or "little angels", capable of carrying messages to the after-world, the saints and God, asking for mercy on behalf of the sinners left on earth. The ceremony is thus not held for mourning but rather to celebrate and bid farewell to the *angelito*, whose body is washed and dressed in white. The *cantadoras* start singing with the accompaniment of *bombos*, *cununos* and *guasá*, without the *marimba*. *Jugas*, *bundes* and other song-games with a similar structure as the *bundes* are sung, such as the *florón*, the *buluca* or *mulata*, the *pájaro tinto* and the *zapatico*; sometimes even *romances* in the form of lullabies may be sung.⁷⁵ In this way the participants aspire to create a festive environment that will please the *angelito* and will expedite its ascent to Heaven. An example of a *chigualo* can be found on **CD2 Track12**.

4.6. MELODIC AND HARMONIC CONSIDERATIONS.

The music of the south Pacific region is mostly modal, making great use of pentatonic scales and drones, particularly in the case of *marimba* music.

When in the minor mode, the basic minor scale employed makes use of the first five notes of the minor diatonic scale, adding the minor seventh and not using the sixth degree of the scale. In g-minor the resulting scale would thus be G-A-Bb-C-D-F, whilst in a-minor it would be A-H-C-D-E-G. Three-note repetitive patterns or ostinatos over the 6/8 meter are very common in the *marimba* parts of the *currulao*.

Sometimes the minor mode may present a functional harmonic relationship between the i and V degrees, where the i degree features a pentatonic minor scale using only the first five notes of the scale, and the V degree features the tetrachord with a dominant seventh and a major third (representing the major seventh degree of the i degree). In g-minor this would result in having the g-minor scale G-A-Bb-C-D, and the D7 tetrachord D-F#-A-C; in c-minor the i-degree scale would be C-D-Eb-F-G, and the G7 tetrachord would be G-H-D-F.

When in the major mode, an ionian scale is usually employed (diatonic major scale), where a functional relationship between the I and V degrees becomes pivotal. The major pentatonic scale is sometimes used (in D major: D-E-F#-A-H).

A common harmonic structure, both in the major and minor modes, is: [I - V7 - V7 - I].

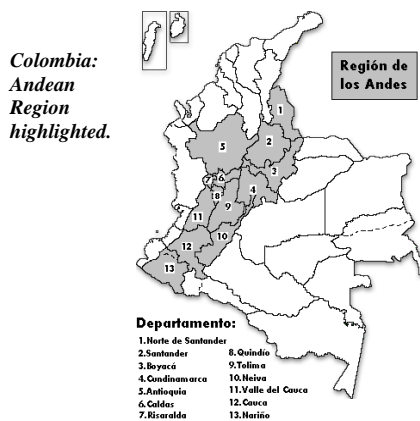
5. ANDES MUSIC (*MÚSICA ANDINA*)

⁷⁵ See Birenbaum, *Afro-Colombian Music*.

MUSIC FROM THE ANDEAN REGION

5.1. GEOGRAPHICAL ASPECTS.

The Colombian Andean region is the most densely populated region in Colombia. Despite the diversity of the departments and peoples it encompasses, it shows similarities in its cultural manifestations. The Andean Mountain Range traverses the country from North to South, forming three arteries -eastern, central and western- and two main valleys -the valleys of the Cauca and Magdalena rivers-; twenty one departments or areas of them, covering 282,450 km² are found in this region, namely: *Nariño, Cauca, Valle del Cauca, Chocó, Bolívar, Cesar, Antioquia, Risaralda, Caldas, Quindío, Tolima, Huila, Cundinamarca* (including the capital city, *Santa Fe de Bogotá*), *Boyacá, Santander, Norte de Santander, Meta, Arauca, Casanare, Caquetá* and *Putumayo*. An easterly deviation of the Andean chain towards Venezuela determines the Andean region's northern limit, while it reaches as far south as the border with Ecuador.⁷⁶ This region is the most economically active, the most urbanised and the most densely populated region in the country, having more than 70% of the country's population.⁷⁷



Colombia's Musical Regions, Andean Region expanded.

⁷⁶ Instituto Geográfico Agustín Codazzi,
Webpage: <http://mapascolombia.igac.gov.co/wps/portal/mapasdecolombia>

⁷⁷ Atlas de Colombia, p. 10, 11 & 14.

5.2. HISTORICAL ASPECTS.

As mentioned before, the Andean highlands in Colombia share the heritage of the *Muisca* Amerindian tribes that inhabited them prior to the arrival of the Spaniards towards 1540. The *Muisca* culture pertained to the *Chibcha* language group (to which other tribes such as the *Tairona* and *Quimbaya* also belonged) and was socially and economically rather advanced, with great knowledge of agriculture, goldwork and trade routes that took them as far as Meso-America, the Caribbean and Inca territories in the south (present Ecuador, Peru and Bolivia).

The epicentre of *Muisca* culture was the region of *Bacatá*, the approximate site of the present day capital city Santa Fe de Bogotá. After their arrival to Colombian coasts around 1510 and the founding of the city of *Santa Marta* in 1524, the Spaniards set out for the conquest of the interior despite the arduous geographical challenges that the Andean topography presented, with the firm purpose of discovering and conquering the city of *El Dorado*, which according to legend was a golden city in the heartland of *Muisca* culture. Three different Spanish expeditions arrived at the same place around 1536, which culminated in the conquest and destruction of the *Muisca* culture as it had been known till then.

The surviving indigenous *Muisca*s were assimilated into the rural work force of the Viceroyalty of *Nueva Granada*, the political establishment of which the Spanish Crown set Bogotá as its seat, to which Panama, Quito and Caracas were subordinate. The colonial development of the region was quite prosperous due to the natural fertility of the land, the establishment of plantations, the flourishing of the mining industry and the presence of a Spanish aristocratic upper class that seemingly strove to protect the rights of Amerindians. The introduction of black African slaves, which started around 1550 and reached its peak between 1680 and 1750, also contributed to the better social and economical conditions given to the indigenous population and to the growing *mestizo* groups, which were groups of inter-racial mixtures. The black Africans were isolated in mine and plantation work and were slowly driven more towards the coast of the Pacific and Atlantic oceans.

The Roman Catholic Church carried out educational and social campaigns during the colonial phase, and was particularly keen on establishing missions for Amerindian and *mestizo* communities, which were quite numerous in the Andean region, rather than black African communities, which were settled in the coastal regions of the Atlantic and the Pacific. All these factors led to the strengthening of a *mestizo* culture in the Andean region, where the European and Amerindian elements were much more predominant than the African element and came to be known as *criollo* (creole) culture. Following the independence of Colombia from Spain in 1819,

the Andean region became the most important in the country's development at a cultural, economic and social level.

5.3. GENERAL MUSICAL ASPECTS.

The main underlying cultural trait that unites the different peoples of this vast area is on one hand their common Amerindian heritage, derived from the *Muisca* tribes that inhabited the mountainous regions in Colombia, and on the other the great influence that the Spanish aristocracy had over the region after their arrival. With the arrival of the Spaniards into the Andes around 1540 a process of cultural and ethnic mixture began, of which the most visible outcome was the emergence of the *mestizo* culture, that is, the racial mixture of Amerindians and Spaniards, which was highly predominant in the Andean region. With the introduction of black African slaves done by the Spanish in the second half of the 16th century, the Andean region saw the emergence of a tri-ethnic or tri-cultural elements in its society, although the African element was not so strong in this region.

However, despite there being certain homogeneity and certain similar traits that can be identified as common cultural and musical characteristics for the entire Andean region, there are distinctive differences between certain areas. The musical styles of the region have a dominating presence of plucked string instruments derived from the Spanish *vihuela* and guitar tradition; the main instruments are the guitar itself and a typically Colombian 12-stringed hybrid known as the *tiple*. Nevertheless, there is a great variety of other string instruments that are used according to the particular zone and musical style being performed, such as the 16-stringed *bandola andina* (different to the *bandola llanera* from the *Llanos* region), the 10-stringed *requinto* or *tiple requinto*, and the 10-stringed *charango*. Likewise, other instruments such as cane flutes (*flauta de caña*) and *quena* flutes, and an immense range of percussion instruments, are to be found depending on the zone and musical style. The region is therefore usually subdivided into four musical sub-regions where certain musical genres and instrumentation are more predominant than in other areas.⁷⁸ The work done by the late musicologist Samuel Bedoya Sánchez has been of great value in the developing academic interest in Colombia's folkloric heritage, and has been vital in its systematic study and regional categorisation⁷⁹. The Andean sub-regions are:

- a. Mid-eastern sub-region, encompassing the departments of *Norte de Santander*, *Santander*, *Cundinamarca* and *Boyacá*. Two departments of the *llanos* region have also some territories pertaining to this Andean sub-zone, namely *Meta* and *Casanare*. The main

⁷⁸ *Músicas Andinas de Centro Oriente*, p.4.

⁷⁹ See Bedoya Sánchez: *Músicas Regionales Colombianas: Dinámicas, prácticas, perspectivas*.

musical styles to be found in this sub-region are the *bambuco*, *guabina*, *torbellino*, *pasillo*, *carranguera*, *merengue interioriano*, *rumba criolla* and *rumba carranguera*, as well as the *vals* (waltz).

- b. Mid-western sub-region, covering the departments of *Antioquia*, *Caldas*, *Quindío*, *Risaralda*, *Cauca*, *Valle del Cauca*, and a part of the department of *Chocó*. The predominant musical styles in this sub-region are the peasant *chirimía*, as well as *bambuco*, *pasillo*, *danza*, *trova*, *shotís*, *cachada*, *redova* and *rumba*.
- c. Mid-southern sub-region, including the departments of *Tolima* and *Huila*, and the northern limits of the department of *Caquetá* in the eastern *Llanos*. Musical styles such as the *bambuco sanjuanero*, *bambuco fiestero*, *caña*, *danza*, *guabina canción* and *rajaleña* are found in this sub-region.⁸⁰
- d. South-western sub-region, with the departments of *Nariño* and the northern limit of the department of *Putumayo*, sharing musical styles such as the *bambuco*, the peasant *bambuco chirimía*, *pasillo*, *sanjuanito* (which is sometimes also known as *huayño*), *tincu*, *vals* and *carrilera*. This region bears great cultural similarity to the Andean cultures found south of Colombia, as it was under the influx of the Incas.

A selection of the most representative of these styles has been made in order to give a more detailed analysis of their musical characteristics. Of the more than 25 Andean musical styles mentioned above, ten of the most widely spread and performed have been selected, based on the studies of the Colombian Ministry of Culture⁸¹ and of Colombian scholars such as Guillermo Abadía Morales⁸², Egberto Bermúdez⁸³, Javier Ocampo López⁸⁴ and Samuel Bedoya Sánchez⁸⁵. John Varney's doctoral dissertation⁸⁶ has also been of great help. The musical description and analysis of these styles will be presented in **Chapter 5.5**.

⁸⁰ The *bunde* associated with the Andean department of Tolima and known also as *bunde tolimense* is sometimes classified as a musical style of its own. Nevertheless, the *bunde* as an independent musical style pertains more to the Pacific region, while the Andean *bunde* refers to a single piece written by the composer Alberto Castilla, who used this name in order to denote a "mixture or synthesis of various airs typical to the department of Tolima" (see Abadía Morales, p. 178).

⁸¹ See *Músicas Andinas de Centro Oriente* and *Música Andina Occidental*.

⁸² See Abadía Morales, *Compendio General del Folklore Colombiano*, p. 152-191.

⁸³ See Bermúdez, various works cited in the Bibliography.

⁸⁴ See Ocampo López, Javier: *Las fiestas y el folclor en Colombia*.

⁸⁵ See the articles by Bedoya Sánchez cited in the Bibliography.

⁸⁶ See Varney, *Colombian Bambuco*, p.47.

5.4. INSTRUMENTATION.

As stated previously, the main instrumental trait of the music from the Andean region is the predominant presence of strummed and plucked string instruments, particularly of the guitar and the *tiple*, among others. The **guitar** is an instrument widely used in Colombian folk music, particularly from the Andean region. It is the standard European single-ordered six-string instrument, generally using nylon strings and performed by employing a finger style technique playing bass lines on the lower strings and three note chords on the upper strings. It has the standard e-a-d'-g'-h'-e" tuning. A great variety of smaller percussion instruments and of wind instruments, particularly of cane flutes, can also be found in the different Andean musical styles.

5.4.1. Tiple.

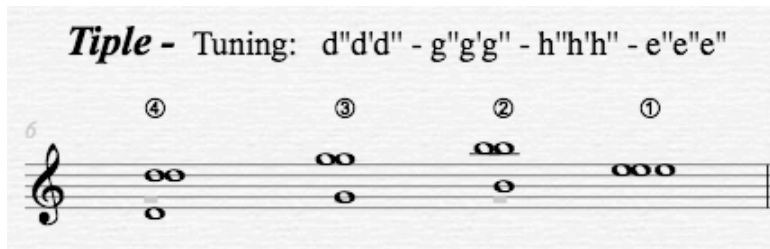


Amongst all the typical instruments used to perform Andean music (excluding the guitar), the *tiple* is the most representative of them all. It is both the most distinctive in creating some of the most characteristic sounds of Andean music and the most widely spread throughout the entire Andean region, reaching from *Norte de Santander* in the north-east to *Nariño* in the south-west.

The 12-stringed *tiple* is mainly used as a rhythmic and harmonic instrument, generally strummed using *rasgueo* technique (which involves striking and damping), although it is also suited for melodic passages and for plucked accompaniments, sometimes played with a plectrum. It has a highly distinctive sound arguably comparable to that of the harpsichord due to the fact that it has twelve metal strings -four triple courses- that create great resonance.

The *tiple* is a direct descendant of the Spanish four-string *vihuela* brought by the colonisers, although it was soon modified into an autochthonous instrument by reducing the size of the body and by having triple strings on each course. By 1746 the existence of the *tiple* as an independent instrument with these typical Colombian changes was acknowledged in the literature,⁸⁷ and by 1849 it was already recognised as a Colombian national instrument. The *tiple* has a shape very similar to that of the guitar, and although its size is smaller in comparison it shares the tuning of the four upper strings of the guitar, d'-g'-h'-e", with triple courses as the diagram shows.

⁸⁷ See Varney, p.105.

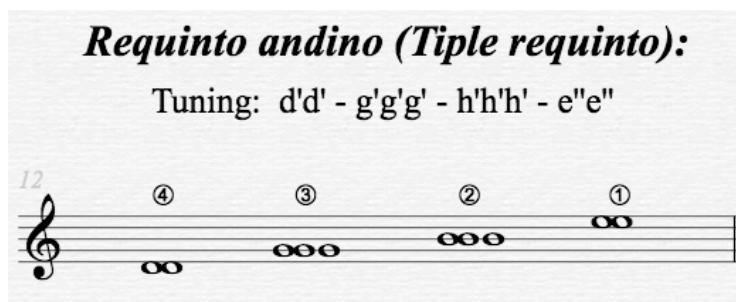


5.4.2. Requinto (Tiple requinto).



Known colloquially as the "*tiple's little brother*", this 10-string instrument derived directly from the *tiple*, in comparison to which it has a smaller body and two strings less. Due to its smaller size and the lack of low-octave strings characteristic of the *tiple*, the *requinto* has a brighter sound than that of the *tiple* and is therefore used mainly for melodic execution in ensembles such as trios and quartets of plucked string instruments, usually with one or two guitars and a *tiple*, or in bigger ensembles known as *estudiantinas* (see section 5.4.5.). It has almost the same tuning as the *tiple*, although as mentioned before it does not have the low-octave strings in the last three courses and has only two strings instead of three in the first and fourth courses, as shown in the tuning diagram.

The *requinto* is a favourite instrument for the execution of the *torbellino* musical style in the mid-Andean departments of *Santander*, *Boyacá*, *Cundinamarca*, *Tolima* and *Huila*.⁸⁸



⁸⁸ *Instrumentos folclóricos de Colombia*, p. 80 & 86.

5.4.3. Bandola andina.



This particular pear-shaped flat-backed string instrument, named *bandola andina* (to differentiate it from the *bandola llanera* used in the *joropo* music of the lowlands or *llanos* region), is derived from the Spanish *vihuela de péñola* or *bandurria*, which is related to the Italian mandolin.⁸⁹ It has been known as an independent instrument since the beginning of the 19th century, at which time it had a guitar-shaped body and had four double-string courses. Its use is mainly restricted to melodic lines and passages in mid-Andean musical styles such as the *bambuco*, *pasillo*, *torbellino* and *contradanza*, although proficient *bandola* players can also use it as a rhythmic - harmonic instrument. Due to its predominant use as a melodic instrument and to the multiple strings on each course (either 2 or 3), it is mainly played using a plectrum in ensembles such as trios, quartets or *estudiantinas*; the tremolo is an effect frequently used.

The *bandola andina* has undergone numerous technical and morphological changes in the course of its evolution. It has been popular as a 16-, 14- and 12- string instrument. The traditional instrument, mostly used during the 19th century and in the first significant recordings of music for *bandola andina*, consists of 16 strings with six courses, where the two lowest courses have double strings and the four upper ones have triple strings, all courses being tuned with an interval of a perfect fourth starting from the low f#. The 12-string *bandola* has become more widely used during the last two decades, using the same tuning in perfect fourths as the 16-string model, although with two strings instead of three in the four upper courses, as shown in the tuning diagram.

Bandola andina:

16-strings. Tuning: f#f# - hh - e'e'e' - a'a'a' - d"d"d" - g"g"g" 12-strings. Tuning: f#f# - hh - e'e' - a'a' - d"d" - g"g"

⁸⁹ *Instrumentos folclóricos de Colombia*, p. 80 & 86.

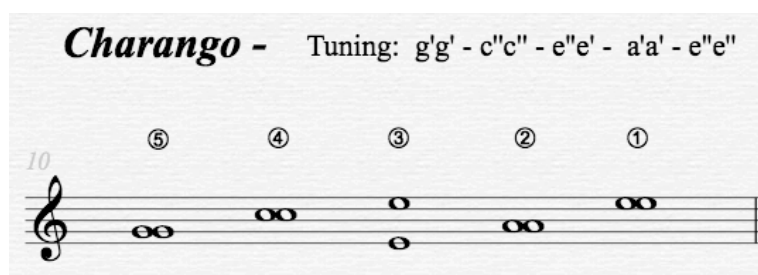
5.4.4. Charango.



The 10-string *charango* was introduced into Colombia via the department of Nariño from its southern Andean neighbouring countries, Peru, Ecuador and Bolivia, both due to inter-cultural interaction as well as to the introduction of Inca indigenous slaves by the Spaniards in colonial times.⁹⁰ It has been present in Colombian Andean music since the end of the 18th century, and has been spread not only throughout the department of Nariño, but also through the departments of Cauca and Cundinamarca, including the capital city Santa Fe de Bogotá.

The *charango* saw its birth in the 17th century, in the Spanish Viceroyalty of Lima - Peru (now-a-days Bolivian, Peruvian and Ecuadorian territories) as an adaptation that the descendants of the Incas did of the Spanish guitars and *vihuelas* brought by the *conquistadores*. The name *charango* thus comes from the *Quechua* or *Aymara* Inca languages, and means originally "cheerful and boisterous".⁹¹

One of the most distinctive traits of the *charango* is its small size, as the indigenous peoples originally used armadillo shells in order to build the body of the instruments. Due to this small size, the instrument's pitch is quite high. It has five double-string courses, tuned as the diagram shows.



In Bolivia particularly, the *charango* has undergone many changes during the course of the centuries and can in our present times be found in various sizes under different names such as the *quirquincho* (name given to particularly small *charangos* with the conventional tuning or with a tuning starting from A: a-d-f#-h-f#), the *charangón* (a baritone version of the *charango*, with tuning c-f-a-d-a), and the *ronroco* (which can be found in two tunings, a bass one with the conventional tuning starting from G, and a mid-register one with tuning d-g-h-e-h). These instruments have still not entered into the Colombian folk-music tradition.

⁹⁰ *De correrías y alumbranzas*, p.8.

⁹¹ Llanos Herrera, Mariano. *Método completo para charango*, p.4.

The musical styles where the *charango* can be found within Colombia's heritage have all been incorporated from the Inca culture of the southern neighbouring countries, particularly Bolivia and Peru. The *huayño* and the *sanjuanito* are the most representative styles that make use of the *charango* in Colombian folk-music. On the peculiarities of *charango* strumming technique, see **Chapter 5.5.8.**, describing the *huayño* and *sanjuanito* genres.

5.4.5. Typical Instrumental String Ensembles: Trios, Quartets, *Estudiantinas* and *Murgas*.

Although there are numerous types of instrumental ensembles used for performing typical Andean music, some of which even include European symphonic instruments such as the violin, the flute, the clarinet, the oboe, the trumpet or the accordion, there has been and still is a strong tradition for using exclusively typical Colombian instruments when performing Andean music.

There are two main types of trios found within the Andean tradition, both consisting of guitar and *tiple*, and adding as the main melodic instrument either a *requinto andino* or a *bandola andina*.⁹² An example with one of the best Colombian Andean trios, the *Trío Morales Pino*, can be heard in the *bambuco Queja Indígena* ("Indian Lament", **CD3 Track1**). In comparison to the classical European string trio, in the Andean trio the guitar would play the role of the cello (carrying the bass line and contributing with a chordal pattern), the *tiple* that of the viola with a predominantly harmonic role, and the *bandola andina* or *requinto* that of the violin. Although less common, these two types of trios can also be found as quartets, where one of the trio's instruments is doubled, preferably the *bandola* or the *requinto*.

The *estudiantinas* are bigger ensembles that draw their name from the gatherings that music students use to do in order to play music in a relaxed fashion. In addition to the basic Andean trio, almost any melodic instrument such as a flute, violin and/or clarinet can be included, as well as a bass instrument (plucked cello or double-bass). When minor percussion instruments such as *panderetas* (tambourines), *guacharacas*, *maracas* or *cucharas* are added (see section 5.4.7), it receives the name of *murga*.

Still another format that can be found in the execution of Andean music, but which is less common, is the string orchestra formed by increasing the numbers of each of these three instruments to form sections and by adding a plucked violoncello or a double bass.⁹³

5.4.6. Wind Instruments and Ensembles: *Flauta de Caña*, *Chirimía*, *Quena* and *Capador*.

a. *Flauta de Caña*.

⁹² Introducción al cancionero noble de Colombia, p.52.

⁹³ See: Introducción al cancionero noble de Colombia, p.52-54 and Varney, p.99.



The *flauta de caña* or cane flute, also known as *flauta de caña carrizo* according to the type of cane used, is a typical instrument mainly used for the execution of Andean music, particularly of *bambucos* and *pasillos* in the departments of *Cauca* and *Huila*, but also to be found in the other departments of Colombia's Pacific coast, namely *Valle del Cauca*, southern *Chocó* and *Nariño*, as seen in the previous chapter.⁹⁴ This flute

is made of a single cane by piercing it with a red-hot brand or iron, and played sideways. It is tuned diatonically, being the most common tunings the ones in C, D, G and A. It is a legacy of the indigenous peoples of the region.⁹⁵

b. *Chirimía*.

In the past, another wind instrument known as the *chirimía* also existed in these regions. It was a wooden wind instrument with a sound reminiscent to that of the oboe or even the Scottish pipe due to its reed. Its use has been discontinued because of its difficult execution, and has been replaced by the *flauta de caña*.

Today, the memory of the *chirimía* is still preserved as the ensembles of *flautas de caña* are still called *conjunto de chirimía* or even only *chirimía*, dedicated to the performance of *bambucos*, as well as of *pasillos*, *guabinas*, *torbellinos* and *contradanzas*.⁹⁶

These ensembles are typical of the western and southern Andean areas and are constituted of three to four *flauta de caña* players, where one of them is the lead flutist and the others are the so-called "second" flutists, and with whom one to five percussionists also play. This instrumental format is so autochthonous of this region and has such a characteristic sound, that the style itself has become known as *música de chirimía* or simply *chirimía*, just as the generic name of the ensemble itself. The percussion instruments used for its performance include the *tambora*, the *tambor*, the *maracas*, and/or the *guacharacas* or *güiro* (see **Chapter 5.4.7**). This music is thus exclusively melodic and rhythmic, with no other harmonic context rather than the one given by the contour of the melodies and the interplay of



⁹⁴ De correrías y alumbranzas, p. 8.

⁹⁵ Instrumentos folclóricos de Colombia, p.67.

⁹⁶ De correrías y alumbranzas, p.27-28.

the two simultaneous melodic lines of the flutes in the *chirimía* ensemble.⁹⁷ An example with a typical peasant *conjunto de chirimía* can be heard in the *pasillo La Esperanza* (CD3 Track2).

c. Quena.

The *quena* has a similar story as that of the *charango*, namely, it is an instrument typical to the indigenous Inca culture of present day Bolivia, Peru and Ecuador, and has entered into Colombian territory through inter-cultural exchange, both prior to and after the arrival of the Spaniards. The *quena* is a vertical flute made usually from wood, although sometimes from bone, with a characteristic mouthpiece that is carved into the flute itself. It has evolved from being a bitonic (two sounds), to a tritonic, tetratonic, pentatonic, and of the last two centuries a diatonic instrument with chromatic possibilities. It has six front- and one back-hole, which when totally closed produce the tones of a diatonic scale, and when partially closed produce semitones. *Quenas* can be found in all keys, although the most typical are C, D, G and A; these tunings are preferred as they offer the possibility of playing their relative minor scales with a pentatonic character, that is to say A-minor, H-minor, E-minor and F#-minor pentatonic, which are predominant scales in southern Andean music. The actual name of the instrument was first recorded in the early 17th century and is derived from a dance typical of the Bolivian highlands known as *Kenas Kenas*.⁹⁸



d. Capador or Zampoña.

The *capador* or *zampoña* (names given to the panflute) is also a legacy of the Colombian indigenous tribes that inhabited the territories that nowadays correspond to the departments of *Cundinamarca*, *Boyacá*, *Santander* and particularly the southern region of *Nariño*, who adopted cultural traits from the Incas of Peru and Bolivia.⁹⁹ The *capador* can be found in various sizes in diatonic tuning, and mainly in the south-western Andean region; its popularity in Colombia, however, is falling into disuse. An example making predominant use of the *charango*, the *quena* and the *capador* can be appreciated in the interpretation by Colombian musician Ómar Flórez de Armas of the tune *La Guaneña*, a typical Andean melody found in many South American countries, which in Colombia is mainly performed in the style of the *bambuco nariñense*¹⁰⁰, that is to say, a



⁹⁷ Photo found at: <http://www.mincultura.gov.co/acontratiempo/?ediciones/revista-13/articulos/chirimia.html>

⁹⁸ Llanos Herrera, Mariano. *Método Audio Video para aprender Quena*, p.2.

⁹⁹ *Instrumentos folclóricos de Colombia*, p.66.

¹⁰⁰ *La Guaneña* is a melody from the Andean folklore, amongst one of the favourite of the hero of independence Simón Bolívar, see Abadía Morales p.177. The word itself means peasant girl from southern Colombia, but in

bambuco from the southernmost department of Colombia, *Nariño*, where the influence of the Incan heritage has been strong (CD3 Track3).

5.4.7. Percussion Instruments.

Although the standard Andean string trio and even most *estudiantinas* do not make use of percussion, a great variety of percussion instruments is used in other instrumental formats such as the *chirimía* ensemble throughout the whole of the Andean region, including both membraphones as well as idiophones.

a. *Tambora (bombo) and tambor (caja, redoblante).*

Amongst the membraphones there are two main types of drums used that share similar characteristics, namely the *tambora* bass-drum, also known as the *bombo*, and the *tambor*, also known as *redoblante* or *caja* (a type of snare-drum). The role played by these drums in Andean music, particularly in many of the varieties of the *bambuco*, is highly characteristic and important to that style. Both these drums have a cylindrical body and skins on both sides, and are played with two strikers. The *tambora* has been mentioned before; it is one of the most common percussion instruments in the whole of the country, has a bigger body and therefore a bass sound, and is played on the two membranes on both sides of the drum, as well as on its rims and wooden body¹⁰¹. The *tambor*, with a smaller body and a higher pitch than the *tambora*, also has some snares attached to the lower membrane, which make its sound that of a snare-drum; it is only played on the upper membrane and on its rims and wooden body.¹⁰²



Tambora or Bombo

Tambora or Bombo: Basic Rhythmical Pattern & Variation.



the lyrics of this particular song it denotes the women that accompanied the soldiers in the war of independence against Spain.

¹⁰¹ See Chapters 3.4. and 4.4. on the use of the *tambora* in the Atlantic and Pacific regions.

¹⁰² *Instrumentos folclóricos de Colombia*, p.52-53.

b. Small Percussion.

Tambourines, known as *panderetas*, are a legacy from the Spaniards and can be found with or without rattles. They are used in various musical styles of the Andean region, particularly in trios, quartets and *estudiantinas* for the execution of *bambucos* and *torbellinos*.

Amongst the idiophones, the most predominant are the *maracas* and the *guacharaca*; the latter, according to its size and the region where it is played, can also be known as *raspa de caña*, *carrasca* or *güiro*. The *maracas* are a pair of ovoid shakers usually made of the empty fruit of a pumpkin (*calabazo*) and filled small seeds or pebbles that produce sound when they strike the walls of the instruments when being shaken. The *guacharaca*, *carrasca* or *güiro* is a scraping idiophone made with an elongated pumpkin or a cane with a series of horizontal cuts on its exterior part. These horizontal cuts are rubbed with a metallic scraper called *trinche*.

Other idiophones typical to Andean music are the *esterillas*, a set of fifteen or more thin canes tied together by a chord which is held on both hands and then rubbed together; the *cucharas* or wooden spoons, which are held in the same hand, one between the forefinger and the middle finger, the other between the middle finger and the ring finger, holding them hardly and placing them back to back so their two convex parts beat against one another; the *carraca* or *quijada*, which is the jawbone or inferior maxilla of donkey, a horse or an ox, and is either beat or rubbed with a stick; the *alfandoque*, which receives several names according to the actual size and form of the instrument (such as *guacho* or *guache*), and which consists of tubular rattles made out of thick cane or long pumpkins filled with small seeds and played either with shaking or undulating movements; the *quiribillos*, also known as *quiribiño* or *triviño*, very typical for *torbellinos*, consisting of ten pieces of thin cane tied in a bunch with strings which are also tied with a knot at both ends, and played by tensing the knots so that a sound is produced when the canes strike together; the *mates* or *chuchos*, a pair of semicircular rattles made with half of a pumpkin, filled with small seeds, grains or pebbles, and covering the mouth of the pumpkin with a handkerchief or cloth; and the *zambumbia*, also known as *puerca*, an elongated pumpkin cut in the upper part, covered with a skin that is traversed in the middle with a thin waxed stick that produces a sound reminiscent to a pig (*puerca* or *puerco* in Spanish) when the fingers slide along its length. All these minor percussion instruments are widely used in the performance of *bambucos*, *pasillos* and *torbellinos*.

5.5. MUSICAL ANALYSIS: RHYTHMIC FORMS.

Reflecting the diversity of the cultural life of the peoples that inhabit the Andean region, Andean musical styles and rhythms are varied and abundant. These different styles are found in both rural and urban contexts, although most of them tend to have a stronger association with one or the other.¹⁰³

This great diversity of Andean musical styles and rhythms encompasses more than 35 different styles, including significant variations of the same style.¹⁰⁴ However, despite this abundance, the most commonly performed and widely spread are the *bambuco*, the *pasillo*, the *torbellino*, the *guabina* and the *danza* (also known as *contradanza*). Although a number of styles are in 2/4 or 4/4 meter, most of the musical forms of the region are either in 3/4 or 6/8 meter, some of them having a slight degree of syncopation (such as the *pasillo* and the *guabina*, which show great European influence), while others demonstrate a marked polyrhythmic character which mixes the 3/4 and 6/8 meters indistinctly (such as the *bambuco* and the *torbellino*).

5.5.1. *Bambuco*.

As stated previously, the *bambuco* is one of the most representative of Colombian musical styles, acquiring international recognition in other Latin-American countries such as Mexico, Guatemala, Cuba and Argentina since the 1960's.

Meaning. The word *bambuco* is primarily used to denote a musical style typical of the Colombian Andean region, which has the characteristic of being widely spread and commonly performed in both urban and rural settings, either by country folk in their usual attire or by classically trained musicians in concert halls. The term is however also used to refer to a dance that may be accompanied by music that is or is not necessarily a *bambuco*, and it is even used to refer to the poetic form of texts written for *bambuco* songs.¹⁰⁵

Etymology. On the etymology of the word there are several theories, of which the most plausible are the following two.¹⁰⁶ The first one claims its origin to be found in the locality of Bambuk in the French Senegambia (West Africa, present day Mali), although the musical tradition of that particular region does not have that direct a resemblance with the Andean *bambuco*. Another theory poses that the name derives from an indigenous tribe from the

¹⁰³ See Harvey, p. 48.

¹⁰⁴ See *Músicas Andinas de Centro Oriente and Música Andina Occidental*. The list of Andean music styles includes the following: Bambuco, pasillo, torbellino, guabina, contradanza (danza), bunde, sanjuanero, gallinazo (related to the pasillo), merengue, parranda, paseo paisa, porro paisa (3 types), redova, shiotis-shirú, vueltas antioqueñas (2 types), merengue joropeado, merengue carranguero, rumba criolla, rumba carranguera, rajaleña, chirimía, sanjuanito, huayño, tincú.

¹⁰⁵ See Harvey, p. 47.

¹⁰⁶ See Abadía Morales, p. 154-156.

Colombian Pacific coast, called the "bambas", whose musical airs might have been named *bambucos*, that is to say, "pertaining to the bambas".

As a musical form. The musical form of the *bambuco* was first rigorously documented in 1819 and is considered one of the most typical and representative styles of Colombian folk music¹⁰⁷. The importance of the *bambuco* reaches even the historical development of the country, as legend claims that *bambucos* were played during some of the most decisive battles of independence against the Spanish army, such as the *Batalla de Ayacucho* in 1824.¹⁰⁸ It has been given a great amount of attention and of study in written articles, books and musicological studies.¹⁰⁹ The *bambuco* is typical of thirteen departments in Colombia¹¹⁰ and is common both as an instrumental and as a vocal style. When it is a song it deals primordially with romantic themes where the poetry comes to the foreground while the music is almost reduced to a simple accompaniment. In this case the song has a simple A-B structure. The instrumental *bambuco*, which is called *bambuco fiestero* ("festive" *bambuco*) in the case of boisterous and energetic pieces, has a rondo form with A-B-C sections that intercalate in different ways, such as A-A-B-B-C-C-A-B-C-A (as in *San Pedro en el Espinal*), or A-A-B-B-A-C-C-A-B (as in *El Natagaimuno*). The instrumental variant can also be a rendering of a vocal *bambuco*, in which case it is played slowly and with great sentimentality. There is also another type of hybrid vocal *bambuco*, which are vocal pieces although with the modified rondo form and exuberance of the *bambuco fiestero* (as in the very popular piece *Ontabas*).

Derivations. According to the regional variants and idiosyncrasies that characterise each way of writing and interpreting a *bambuco*, it has several different derivations, namely *antioqueño* (from the department of Antioquia, also known as *bambuco paisa* and usually performed by a masculine duet with *tiple* and/or guitar accompaniment); *negrero* ("black *bambuco*", under influence from the black African culture to be found in the Pacific coast); *caqueceño* (from the department of Cundinamarca); *calentano* or *tolimense* (from the department of Tolima, another style performed by male duets with string accompaniment); *caucano* (from the department of Cauca), *del litoral* (from the Pacific coast); *de plaza*; *andino*; *santafereño* (from the capital Santa Fe de Bogotá, these last two showing great predilection for the format of the Andean string trio and the *estudiantina*); *santandereano* (from the department of Santander);

¹⁰⁷ See Harvey: p.49.

¹⁰⁸ See Ocampo López, p. 105 and Harvey, p. 43.

¹⁰⁹ John Harvey wrote an extensive and in-depth doctoral thesis dedicated to the *bambuco*. In his thesis, he mentions the work of other researchers such as Jorge Añez (1952), Peñaloza (1952), Harry Davidson (1970), Ulloa (1994), Pardo Tovar (1964), Uribe Bueno (1987), Puerta (1987), Restrepo (1987).

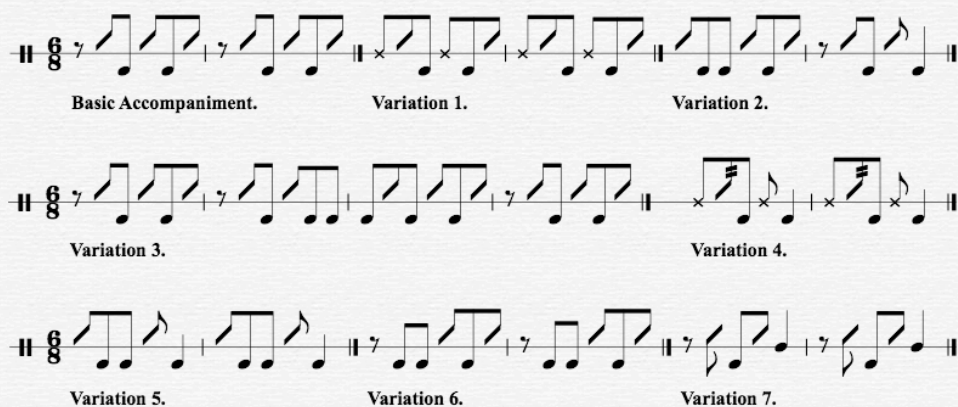
¹¹⁰ The *bambuco*, in its various regional manifestations, is typical of the Andean departments of Antioquia, Caldas, Risaralda, Quindío, Tolima, Huila, Santander, Norte de Santander, Cundinamarca, Boyacá, Cauca, Valle del Cauca, Nariño.

sanjuanero (which seems to have developed in Huila under the influence of the eastern lowlands style *joropo*; it often receives other names such as *joropo sanjuanero*, *bambuco sanjuanero*, *merengue joropeado* or *merengue interioriano*), and the aforementioned instrumental *fiestero* (typical in Tolima and preferably played including wind instruments).¹¹¹ Despite the different regional traits of the various *bambuco* derivations, the basic structures and characteristics of the *bambuco*, presented here below, are the same. Three examples of *bambuco* can be found on **CD3**: *Queja Indígena* in the Andean string trio format (**Track1**); *La Guaneña* in the southern *bambuco nariñense* style (**Track3**); and *La Comadre Chepita*, a *bambuco chirimía* (**Track4**).

Rhythmical Characteristics. Due to the interplay of the instruments, to the rhythmic accents and the melodic phrasings, the *bambuco* is a highly syncopated and polyrhythmic musical style that can be understood as the superposition of two metres, namely 3/4 and 6/8. It can thus be notated either in 3/4 or in 6/8 metre, some people even preferring to used a mixed notation of 3/4 and 6/8. The issue of notating *bambuco* with rhythmical clarity, particularly for musicians not acquainted with this musical style and reading from a score, has been of great dispute.¹¹² Presently it has been opted to use primarily the 6/8 notation.

Bambuco. Basic Guitar Patterns (with variations).

Elongated note-heads are chords, normal note-heads are bass notes, crosses are stopped *rasgueos*.



¹¹¹ See Bedoya, p. 71 and Harvey, p. 47.

¹¹² See Harvey, p. 194.

Bambuco. Basic Patterns for *Tiple* (with variations).

The strums with a cross are *rasgueos*, where the strum is stopped.

Simple accompaniment - Two types:

The first strum is usually down, but it can also be an up-strum.

The *rasgueos* generally fall either on the first and fourth beats.

The strums generally alternate between ascending and descending, although it can vary freely.

Basic Pattern.

Variation 1.

Variation 2.

Variation 3.

Variation 4.

Variation 5.

Variation 6.

Variation 7.

Variation 8.

Variation 9.

Variation 10.

Bambuco - Andean String Trio: Archetypal Rhythmical Structures.

A. First Modality.
Guitar plays only chords and bass notes.

B. Second Modality.
Guitar plays *apagdo* ("drowned" strum, marked with a cross), as well as chords and bass notes.

Bambuco - Chirimía Ensemble: Archetypal Rhythmical Structure.

Basic Pattern.

Variation 1.

Harmonic Traits. As stated before, the *bambuco* usually has either a simple A-B structure, or a more elaborate rondo form with A-B-C sections that intercalate in different ways. These sections are usually 16-bar repeated segments, where the transition to a new section is generally marked by key changes or perfect cadences.

If the key of the A section is taken as the basic key of the piece, the keys of the B and C sections are mostly related keys, that is to say, its dominant or subdominant, or its relative minor or major with its respective dominant and subdominant. Another possibility is the use of the minor or major mode of the tonic of the original key when in a new section. The harmonies chosen infrequently vary from dominant seventh to tonic, interspersed with a few subdominant and supertonic chords. Harmonic variety can be provided with the use of passing modulations to related keys within each section.¹¹³

As with most Colombian folk music, there is a predominance in the use of the I, IV and V degrees, where the chords are mainly used in triadic form without the use of tension notes except for the V degree where the dominant seventh is used. On rare occasions a 6th may be used on the first degree, and a 9th on the fifth degree. The most typical harmonic combinations are thus:

I - V7 - I , I - IV - V7 - I and I - IV - I - V7 - I

An emphasis on the fourth degree (IV) can be achieved by using its dominant chord, that is to say, I7 either in the major or minor mode:

I - I7 - IV (major mode) or i - I7 - iv (minor mode).

The second degree is also used in its dominant form (dominant seventh of the fifth degree) as to emphasise the fifth degree, whether it be in major or minor mode:

I - II7 - V - V7 - I or i - II7 - V7 - i

On occasions, the fifth degree dominant may be replaced by a flat seventh degree dominant:

I - bVII7 - I (instead of I - V7 - I)

A modulation to the relative minor key (sixth degree minor, vi-) when the piece is in the major mode, and to the relative major key (third degree major, III) when the key is in minor mode, is a highly common device. This change of key can be done with or without the use of a dominant chord.

¹¹³ See Harvey, p.193.

5.5.2. *Pasillo*.

The *pasillo*, which literally means "small step" (a diminutive form of the word *paso*, "step") and denotes the quick and small movements done when dancing it, is a musical form in 3/4 metre that developed directly from the European waltz which was introduced by the Spanish colonisers into Colombian society, particularly in the capital Santa Fe de Bogotá and its surroundings, towards the beginning of the 19th century.¹¹⁴ The Colombian aristocracy was searching for a dance that would befit the higher classes, particularly in distinction to the more popular *bambuco* and the *guabina* dances, and looked for the European model that was most in vogue at the time - the Viennese waltz. When incorporated into Colombian society, the waltz underwent an adaptation that meant a rhythmical change towards a very speedy tempo.

Over the course of time, the *pasillo* was influenced by the same folkloric dances and musical styles that it originally wanted to avoid, especially the *bambuco*. It became more syncopated and a bit slower, although without losing its speedy character that made it very festive. Although it was originally a dance of the aristocracy and bourgeoisie, it quickly became more and more popular amongst the lower classes, until it became the favourite dance of both the bourgeoisie and the working classes, popularity that found immediate response from composers and musicians.

The *pasillo*, inasmuch as having become the most popular dance amongst all social classes at the end of the 19th century, was thus performed in various contexts and instrumentation, including the piano solo, the piano with violin and/or flute, along with the more typical Andean string trios, quartets and *estudiantinas*. Small percussion instruments such as *chuchos*, *guaches*, *panderetas* (tambourines) and *cucharas* (spoons) became quite common.

As a dance, the *pasillo* quickly disappeared around 1920 with the arrival of new dances such as the *charleston* and the *ragtime*. However, as a musical form it is still very much alive in Colombian Andean music, being two of the most beloved *pasillos* the compositions by Fulgencio García, *Vino Tinto* (CD3 Track5) and *La Gata Golosa* (CD3 Track6).

Although being primordially in 3/4 metre, the *pasillo* is sometimes notated in 6/8 metre due to certain motives and accents found both in the melodic line and in the *tiple* and guitar accompaniment. The following diagram shows the basic rhythmic patterns with variations for *tiple*, guitar, and two minor percussion instruments, the *cucharas* (wooden spoons) and the *raspa* (a scraped idiophone).

¹¹⁴ See Abadía Morales, p. 81-37; Músicas Andinas de Centro Oriente and Música Andina Occidental.

Pasillo - Percussion, Tiple & Guitar. Archetypal Rhythmical Structure and Variations.

The diagram illustrates the archetypal rhythmical structure and variations for *Pasillo* across three instruments: Percussion (Cuchara/Raspa), Tiple, and Guitar, all in 3/4 time. The notation is organized into six measures, each with a specific pattern or variation.

- Percussion:**
 - Measures 1-3: Cuchara Pattern.
 - Measures 4-6: Raspa Pattern.
- Tiple:**
 - Measure 1: Basic Pattern.
 - Measures 2-3: Variation 1.
 - Measure 4: Variation 2.
 - Measure 5: Variation 3.
 - Measure 6: Variation 4.
- Guitar:**
 - Measures 1-3: Basic Pattern.
 - Measures 4-6: Variation 1.

The notation uses various rhythmic symbols including eighth and sixteenth notes, rests, and specific patterns for the Cuchara and Raspa instruments.

5.5.3. *Torbellino*.

Unlike the aristocratic origin of the *pasillo*, the *torbellino* is strongly rooted in the popular and rural culture of the Andean region, both since its inception in the 19th century and still to this day. It is mainly found in the departments of Boyacá, Cundinamarca (including the capital Santa Fe de Bogotá) and Santander. The usual instrumentation consists of the *requinto* as the melodic instrument, and the *tiple* and guitar as rhythmic-harmonic accompaniment. The preferred percussion instruments for its execution are the *esterillas*, *quiribillos*, *zambumbia*, and the *chuchos*. One of the most beloved *torbellinos* of the repertoire is *Tiplecito de mi vida*, composed by Lejandro Wills (lyrics by V. Martínez Rivas. See **CD3 Track7**).

The *torbellino* has instrumental, vocal and choreographic manifestations. The word *torbellino* means in Spanish "whirlwind" and denotes the small, rhythmic and quick steps that characterise the dance. According to Abadía Morales,¹¹⁵ these steps seem to have derived from the light and quick way of walking on trails characteristic of the Indians and peasants of the mountains of Boyacá, Cundinamarca and Santander, known as *trotecito de indio* ("the indian's little jog"). While walking, they would either sing or play melodies on the *capador* (panpipes) to the rhythm of the steps.

As a musical form, the *torbellino* has a 3/4 metre and a basic harmonic two-bar structure using the tonic (I degree), the subdominant (IV degree) and the dominant (V degree), where the tonic is found in the first two beats of the first measure, the subdominant in the third beat of the first measure, and the dominant in the whole second measure. This distribution is very similar to the harmonic structure of the *seis*, *catira* and *pajarillo*, which pertain to the *joropo* musical style of the Colombian eastern Plains (see **Chapter 6.5.2.**) as seen in the diagram¹¹⁶:

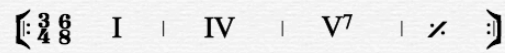
¹¹⁵ See Abadía Morales, p. 161.

¹¹⁶ See Bedoya, p. 12 and Músicas Andinas de Centro Oriente, p. 37.

***Torbellino* - Harmonic Structure.**



***Seis* - Harmonic Structure.**



The archetypal rhythmical structure of the *torbellino*, with the patterns for the *tiple* and the guitar including their variations, is given bellow:

***Torbellino* - Tiple & Guitar. Archetypal Rhythmical Structure and Variations.**

The musical notation for *Torbellino* in 3/4 time is presented in two systems. The first system shows the 'Basic Pattern' for both Tiple and Guitarra, with Tiple notes marked with ^ and Guitarra notes marked with /. A 'Variation 1' for the Tiple is also shown. The second system shows 'Variation 2' for the Tiple and 'Variation 1' for the Guitarra, with a 'Variation 3' for the Tiple. Harmonic markers I, IV, and V7 are placed above the measures.

5.5.4. *Guabina*.

The *guabina* has been played since the beginning of the 19th century, initially in the mountainous region of the department of Antioquia, from where it quickly spread east to the departments of Santander and Norte de Santander, southeast to the departments of Boyacá and Cundinamarca (including the capital Santa Fe de Bogotá), and south to Tolima and Huila.¹¹⁷

This cultural expression is found as a musical style, as a song and as a dance form. Its origin has not been clearly established, although it most plausibly seems to be an acculturation of the European waltz influenced by Colombian folkloric Andean rhythms, such as the *bambuco* and the *pasillo*. It has a moderate 3/4 metre, considerably slower than the *pasillo*, and is not particularly characterised by syncopation. As a dance, due to its grossness and lack of refinement, it started to lose popularity at the end of the 19th century, although it did not disappear totally. As a song, it may well be performed *a capella*, without instrumental accompaniment, or with instrumentation, and is then usually called *guabina canción*; usually two or even more voices interact in the sung version, where the lyrics are known as *coplas*. When it is an exclusively instrumental piece, it is mainly performed with *requinto* or *bandola* as the main melodic instruments, accompanied by *tiple* and guitar, as well as percussion instruments such as the *cucho*, *guache*, *carraca*, *quiribillo*, *raspa*, *zambumbia* and *pandereta*. Two of the most known and beloved *guabinas* of the repertoire are *Guabina Chiquinquireña* by Alberto Urdaneta, and *Los Guaduales*, by Jorge Villamil. The *guabina Esperancita* by Álvaro Romero Sánchez can be heard in the accompanying CD (CD3 Track8).

***Guabina* - Tiple & Guitar. Archetypal Rhythmical Structure and Variations.**

The image displays musical notation for Tiple and Guitar in 3/4 time. The Tiple part is shown on a single staff with a treble clef and a key signature of one sharp (F#). The Guitar part is shown on a single staff with a treble clef and a key signature of one sharp (F#). The notation is divided into three sections: 'Basic Pattern.', 'Variation 1.', and 'Variation 2.'. The 'Basic Pattern.' section shows a Tiple line with a quarter note, a quarter note, and a quarter note, followed by a quarter rest, a quarter note, and a quarter note. The Guitar line shows a quarter note, a quarter note, and a quarter note, followed by a quarter rest, a quarter note, and a quarter note. The 'Variation 1.' section shows a Tiple line with a quarter note, a quarter note, and a quarter note, followed by a quarter rest, a quarter note, and a quarter note. The Guitar line shows a quarter note, a quarter note, and a quarter note, followed by a quarter rest, a quarter note, and a quarter note. The 'Variation 2.' section shows a Tiple line with a quarter note, a quarter note, and a quarter note, followed by a quarter rest, a quarter note, and a quarter note. The Guitar line shows a quarter note, a quarter note, and a quarter note, followed by a quarter rest, a quarter note, and a quarter note.

There exists still another type of *guabina*, which is a mixture of the instrumental *torbellino* and the sung *guabina*, particularly in its *a capella* format. This variety is simply known as *guabina-torbellino*, and is mainly found in a rural and popular context.¹¹⁸

¹¹⁷ See Abadía Morales, p. 163-164 and Folklore Colombia Ritmos Región Andina - DVD.

¹¹⁸ See Abadía Morales, p. 164-167.

5.5.5. *Rumba carranguera* & *Rumba criolla*:

The *rumba* is a typical musical style of the peasant culture of Colombia's mid-Andean region, particularly in the departments of Boyacá and Cundinamarca (known as the *región cundiboyacense*). It was created in the beginning of the 20th century as a festive and jovial rhythm with its two variants, the *rumba carranguera* which is in duple metre (2/4), and the *rumba criolla* which is in triple metre (3/4) although sometimes notated in 6/8. Due to the superposition of the 3/4 and 6/8 metres and its resemblance with the *joropo* musical style of the *llanos* or Plains region in the eastern part of the country, the *rumba*, particularly the *rumba criolla*, is sometimes called *merengue*, and to specify its variety it may be called *merengue carranguero* or *merengue joropeado*. The *rumbas* are usually performed on the *bandola* or *requinto* as the main melodic instrument, and on the *tiple* and guitar as the main rhythmic-harmonic instruments. Peasants and musicians from the rural areas also use percussion instruments such as the *tambora*, *puerca*, and *cucharas*, amongst others. The *rumba carranguera Saitiva* can be found on **CD3 Track9**, and the *merengue carranguero El Labrador* -which bears great resemblance to the *rumba criolla*- on **CD3 Track10**.

***Rumba Carranguera* - Tiple & Guitar. Archetypal Rhythmical Structure.**

The notation for *Rumba Carranguera* is in 2/4 time. The Tiple part features a series of eighth and sixteenth notes with accents (^) and slurs. The Guitar part provides a harmonic accompaniment with chords and single notes. The structure includes a 'Basic Pattern' followed by 'Variation 1' and 'Variation 2'.

***Rumba Criolla* - Tiple & Guitar. Archetypal Rhythmical Structure.**

The notation for *Rumba Criolla* is in 3/4 time. The Tiple part shows a mix of eighth and sixteenth notes with accents (^) and slurs. The Guitar part uses chords and single notes. The structure includes a 'Basic Pattern' followed by 'Variation 1'.

5.5.6. Danza.

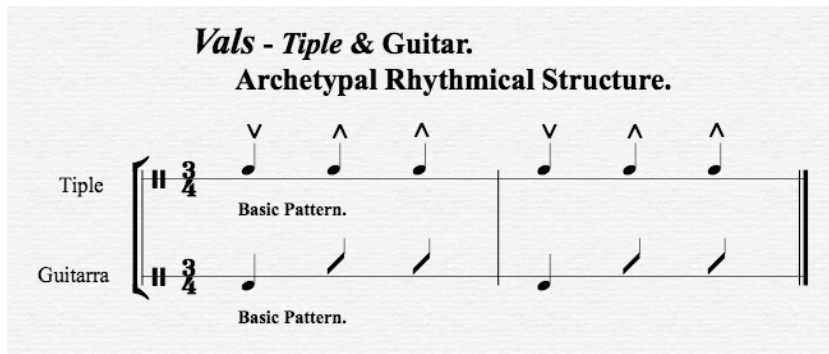
This particular dance became popular in the Colombian Andean region in the later half of the 19th century under the influence of the European *contradance* (found in France, Germany, England and Spain) and the Cuban *habanera*. As a dance, it was a favourite in salon gatherings along with the *pasillo*, but contrary to the latter, which was the quicker version of the Viennese waltz, the *danza* became slower, more poised and romantic. Although its manifestation as a dance form has slowly disappeared, it is still found as a vocal and instrumental form. It is written in 2/4 metre. José A. Morales, a renowned composer of Colombian Andean music, composed several *danzas*, amongst them *Bucarelia* and *María Helena*. The *danza En Lontananza* by Jerónimo Velasco can be heard in the accompanying CD (CD3 Track11).

Danza - Tiple & Guitar. Archetypal Rhythmical Structure.

The image shows a musical score for Tiple and Guitar in 2/4 time. The Tiple part consists of two measures, each labeled 'Basic Pattern.' The first measure contains four eighth notes with accents (^) and staccato marks (v). The second measure contains four eighth notes with accents (^) and staccato marks (v). The Guitar part also consists of two measures, each labeled 'Basic Pattern.' The first measure contains four eighth notes with staccato marks (v). The second measure contains four eighth notes with staccato marks (v).

5.5.7. Vals.

This is an acculturation of the Viennese waltz adopted as a salon dance by the bourgeoisie in Bogotá during the 19th century. As mentioned before, the waltz was greatly influential in the development of the *pasillo* and the *danza*, and remained as a preserved musical style in its own right although with slight adaptations from its European model. Although it does not present the original and autochthonous characteristics of other typical Andean rhythms, particularly the abundant syncopations and polyrhythms, it is included within the Andean classification as many composers have used this form in a folkloric way to compose pieces that have become inseparable of the Andean repertoire such as *Si pasas por San Gil*, *Oropel* and *Al Sur* (all by Jorge Villamil), *Cenizas al viento* and *Pueblito Viejo* (both by José A. Morales), and *Cuando voy por la calle* (by Jaime Echavarría).



5.5.8. *Huayño & Sanjuanito.*

Like with many other south-Andean musical styles and rhythms, the *huayño* (sometimes spelled *huayño*, a word coming from the *Quechua* language of the Incas) is a rhythm common to many Andean countries, including Peru, Ecuador, Bolivia and the North of Argentina and Chile.¹¹⁹ Its origins are arguably pre-Hispanic, rooted in the Inca culture of the Andes. Although being in essence the same rhythm across South America, it may present slight variations according to its regional form of execution, for example, its degree of melancholy, lightness or merriment - as with the festive *huayño alegre* or *carnavalito*, as it is known in the north of Argentina. It is a binary rhythm and its melodic contour is predominantly in the minor pentatonic (in A minor: A-[B]-C-D-E-G-A).

The presence of the *huayño* is particularly strong in Peru, Bolivia and Ecuador. From Ecuador it seems to have entered into Colombia through the department of Nariño. In Ecuador there exists another variety closely related to the *huayño*, called *huaynito*, which in Colombia evolved into its present form as the *sanjuanito*. In Colombia, the *huayño* and the *sanjuanito* are considered to be independent musical styles, although closely related. They are widely performed in the southernmost department of Colombia, Nariño, and from there they have travelled to other departments of the country, although they have not rooted themselves into the culture of other departments more than in Nariño. As an example of this expansion, the *huayño* called *Ojos azules* is known all over the Andean region of Colombia and in areas of Peru, Ecuador and Bolivia.

¹¹⁹ A great number of South American musical styles are common to the peoples of different Andean countries and can be found over great expanses of territory with slight variations. Independent musical styles can likewise share traits in common. The Colombian *bambuco*, for example, has many traits similar to the Argentinean *chacarera*, both in the use of the bass drum *tambora* or *bombo*, and in the superposition of the 3/4 and 6/8 metres. Likewise, the *chacarera*, which is in slow tempo and is closely related to the *zamba argentina*, has its quicker counterpart in the *cueca*, which can be found in Argentina as well as in Bolivia, Peru and Ecuador, and has had influence in Colombia. See Bedoya, p. 71.

An instrument that is almost indispensable in the execution of the *huayño* and the *sanjuanito* is the *charango*, which can play both a melodic as well as a rhythmic-harmonic role. Along with the *charango*, other instruments that are commonly used are the guitar (establishing the bass line and a harmonic accompaniment), and percussion instruments such as the *tambora* and minor percussion such as *raspas* and *guacharacas*. Wind instruments such as the *quena* and the *capador* are also highly characteristic of the styles. Both these rhythms mostly written in a 2/4 metre, although sometimes also in 4/4 or a mixture of 2/4 and 4/4. The *huayño Ojos Azules*, a traditional Andean tune common to many Andean countries, can be found on **CD3 Track12**, and features all of the instruments mentioned above.

Huayno - Charango & Guitar.
Archetypal Rhythmical Structure.

Charango

Guitarra

Basic Pattern.

Variation 1.

Basic Pattern.

Sanjuanito - Charango & Guitar.
Archetypal Rhythmical Structure.

Charango

Guitarra

Basic Pattern.

Basic Pattern.

Charango strumming technique. Regarding the playing technique on the *charango*, there are two very characteristic features of the instrument, namely the *repique* and the *trémolo*. The basic strumming technique on the *charango*, known as *rasgueo*, can be done with all four fingers

of the right hand simultaneously as well as with the thumb on its own. The *repique*, which consists of subdividing one beat or rhythmical unit into several by strumming with the right hand very quickly -as when a quarter note is subdivided into four sixteenth notes- is usually done only with one finger, mainly the index or the middle finger. The *trémolo* is done with this same motion, moving the right hand very quickly and playing with one finger, although holding this movement indefinitely.

Charango: Strumming techniques - *repique* and *trémolo*.

Charango 2/4

Basic Pattern. Repique 1. Repique 2. Trémolo.

6. LLANOS MUSIC (MÚSICA LLANERA): JOROPO

MUSIC FROM THE EASTERN PLAINS / LOWLANDS (LLANOS) REGION

6.1. GEOGRAPHICAL ASPECTS.

The Orinoco lowlands or plains region (*región de los llanos* or *región llanera*) is a broad expanse of land that lies in eastern Colombia and western Venezuela, covering more than 350.000 km². In Colombian territory, the *llanos* region comprises the departments of Arauca, Boyacá, Casanare, Meta, and Vichada, while in Venezuela it comprises the states of Apure, Barinas, Cojedes, Guárico and Portuguesa. The Andes Mountain Range in the West, the rivers Arauca in the North and Orinoco in the East (with its numerous tributaries, creating the frontier with Venezuela), as well as the Amazon region in the South, define its limits.



Colombia: geographical map.



Colombia's Musical Regions, *Llanos* region expanded.¹²⁰

¹²⁰ Source of Map: Instituto Geográfico Agustín Codazzi -
<http://mapascolombia.igac.gov.co/wps/portal/mapasdecolombia>

6.2. HISTORICAL ASPECTS.

Since the middle of the 16th century the invading Spaniards showed great interest in conquering the territories that today comprise Colombia's eastern lowlands, as well as the numerous and economically prosperous aboriginal tribes inhabiting the area. Among the native peoples were groups such as the *Achaguas*, *Guahibos*, *Sálivas*, *Tunebos*, *Puinaves*, *Curripaco*, *Nukak*, *Arawak*, *Macú*, and *Tukano*, some of whom were originally nomads¹²¹, and few of whom still survive. The Spaniards saw the great economic potentiality of the region, mainly characterised by vast fertile plains (ideal for agriculture -rice, cocoa, sugar cane, rubber- and for raising cattle) and by the great number of rivers that made communication and irrigation of land easier.

Among the first Spanish groups to settle in the area were Jesuit missionaries, whose labour in the *llanos* area became particularly significant at the turn of the 17th century through the evangelisation of aborigines and the introduction of cattle, which in the course of the years developed into the strongly rooted culture of horsemanship. Jesuits also played a very important role in other aspects of the acculturation process, such as teaching the aborigines the Spanish language and introducing to them the principles of European music, which in the case of the Jesuits was mainly of vocal and liturgical character. Nevertheless, there are testimonies as old as 1722 that testify to the aborigines' having learned to play a great variety of instruments under the Spaniards' tutelage, such as flutes, clarinets, clavichords, guitars and harps.¹²² Another concomitant element of the acculturation was the development of more hygienic and organised ways of living among the aborigines, including social behaviour, technology, and economical models, among others.

However, many aspects of the Jesuit system clashed with the crass financial and exploitative interests of the great bulk of colonisers constituted by Spaniards, *criollos*¹²³ and free slaves, who started coming in growing numbers in the light of the promising conditions of the *llanos* region, and who finally expelled the Jesuits out of the territory in 1767. After this expulsion, the number of colonisers, now mainly from other parts of the country and mainly of *mestizo* origin -although counting still with individuals of all the main ethnic groups to be found in the country (Spaniards or their descendants, indigenous peoples and free slaves, besides the *mestizos*)-, has continued to increase all the way into the 21st century.

A highly significant chapter of Colombian history is intimately related to the *llanos* people, namely the War of Independence from Spanish Rule that culminated in 1819. Aware of the *llanos* people's bravery and dexterity on horseback, several of the generals involved in the fight

¹²¹ See: Atlas de Colombia, p. 52.

¹²² Quoted by Díaz, Beco: El ABCD del Cuatro, p.14.

¹²³ The term *criollo* in Colombia denotes those direct descendants of Spaniards born on American soil.

for independence summoned and organised a large number of *llaneros*, who joined the independence army, crossed the Andes and fought the Spaniards until they achieved their final victory in the Battle of Boyacá. The bravery and valour of the *llaneros* have since those times been motive for regional pride, and a favourite theme in several *joropo* songs and *pasajes*, such as the beloved theme *Ay mi llanura* (CD4 Track1).

One of the most direct consequences of the War of Independence was the great diminution of the *llanos* population, which naturally had disastrous repercussions on its economy. A renaissance of the *llanos* would not happen until in the beginning of the 20th century, and particularly after the 1950's, when a great economical growth sprung from the country's incorporation into the international market both through its agricultural produce (predominantly rubber) and through the discovery of oil. This economic surge brought many new colonisers from the interior of the country, mainly of *mestizo* origin, whose diligence and determination made the region prosper once again. However, one of the key elements of this new economical growth was the continued exploitation of the native peoples, which weakened and diminished even more their already low numbers within the population.

A census of the population of the locality of Casanare, one of the most important and populated departments in the *llanos* region, was made in 1780, revealing an approximate of 70% indigenous people, 20% free slaves and 10% white people. The ethnic constitution changed radically after the financial rush of the 20th century; at the turn of the 21st century the great majority of the population is *mestizo*, with hardly any presence of African descendants and a marginal percentage of indigenous people -such as the *Betoyes*, *U'was*, *Kuiba*, *Sáliba*, and *Sinukai*- living in considerable geographical and cultural isolation, mainly in reserves and national parks.¹²⁴

It must be noted that the ethnic variety of the parties involved in the growth of the area, as in most other regions in Colombia, was thus characterised by strong inter-ethnic elements. With the pass of the centuries the inter-cultural fusion has been so pronounced that the main clashing differences have been either overcome or synthesised. This remarkable tri-ethnic constitution of the region -and of the whole country- is reflected in its music, as it shall be seen in the following chapter.

¹²⁴ Quoted in Bermúdez: *Los llanos orientales*, p. 14.

6.3. GENERAL MUSICAL ASPECTS.

Llanos music, *música llanera* and *joropo* are interchangeable terms used to denote the festive music of the peoples of the Colombian and Venezuelan lowlands lying in the surroundings of the Orinoco River and its tributaries. This musical style sprung from the ranching peoples of the region, people with a love of cattle, horses, music and dance.



Watercolour painting by Manuel Paz, representing *saliva* Indians playing Spanish instruments, 1856. Source: Bermúdez, p. 43.

Although, as it happens with other types of Colombian folk-music, *joropo* is the result of the tri-ethnic mixture of Spanish, African and Indigenous elements, scholars such as professor Abadía Morales in his *Compendio General*¹²⁵ argues that *joropo* music is the type of music within Colombian *mestizo*¹²⁶ folklore whose roots are the most notoriously Spanish, plausibly related to the region of Andalucía in Spain. This fact is evidenced by the resemblance that both the way of singing (with its portaments and arabesques) and the way of dancing (with its characteristic *zapateo* tapping) have with Spanish Flamenco music.

The Andalusian origin or influence on *llanos* music is however debatable, and although scholars such as Abadía Morales, Martín and Machado deem it highly plausible that the Spaniards that came to the *llanos* region might have been predominantly of Andalusian origin, there seems to be a lack of enough evidence¹²⁷. It is nevertheless clearly established that the Jesuits were amongst the first Spaniards to settle the territory, and that some of the elements that they introduced in their endeavours for acculturating the indigenous peoples to their European, Catholic culture, were language and music. After the expulsion of the Jesuits in 1767, the number of colonisers coming from other regions of Colombia increased, and as a result of the War of Independence in 1819, communication between the country's different regions augmented, which both enabled *llanos* musicians to travel and expose their music to peoples of other regions, as well as it offered them insight into the musical development around the country. This increase in the means of communication, particularly in the field of music, is of paramount importance, as it has been mentioned before, for it explains why certain musical styles pertaining to different and distant regions may share very similar traits.

¹²⁵ Abadía Morales, Guillermo: *Compendio General del Folklore Colombiano*, p. 192.

¹²⁶ The term *mestizo* in Colombia denotes the ethnical group composed by a mixture of Spanish and indigenous peoples.

¹²⁷ This argument is fully posed by Bermúdez in: *Los Llanos Orientales*, p. 41.

By 1825, the identity of *llanos* music was already clearly discernible, as evinced by the accounts of three different foreign travellers that visited the region in the 19th century: Charles Stuart Cochrane, who in his travel diaries (1825) describes the instruments used for the performance of the lively *llanos* music as being a "small harp, a small guitar and a drum"; Edouard André, who around 1860 mentions the "*bandolón*" as the main melodic instrument; and Jorge Brisson (around 1890), who talks about the use of "*capachos* for the rhythmical accompaniment of a guitar-like string instrument."¹²⁸ It is considered to be a result of white *criollo* / *mestizo* syncretism, evincing the strong influence of the Spanish heritage on the indigenous culture, with a strong Black African influence in its basic rhythms, polyrhythms and syncopations which are more clearly seen when compared with Black African music from Venezuela's Atlantic Coast, whence it came.¹²⁹

It is important to point out that the terms *música llanera* and *joropo* are used exclusively to denote the festive music, in distinction to the other three main types of folk music of the region which are however much less widespread and popular, namely: music of the indigenous people (some of whom still live in relatively isolated areas); working songs or tunes known as *cantos* or *tonadas de trabajo* interpreted when herding cattle and milking; and religious chants known as *músicas de santo* or *tonos de velorio*, performed during mourning and funeral solemnities.



A couple of *bailadores* dancing *joropo*, showing great feet dexterity and resemblance to Flamenco dance.

It is thus that when dealing with the most distinctive type of music from the *llanos* region, it is understood that people refer to *joropo* music. Therefore, in popular parlance, the repertoire of *llanos* music receives the general denomination *joropo*, which is divided into two main veins: the hard-driving and highly dynamic *golpe* (which due to its fast tempo allows for displays of virtuosity and has become predominantly instrumental) and the slower and more lyrical *pasaje* (which is therefore the main denomination used for slow, sung *joropos*).¹³⁰ It is also important to clarify that the term *joropo* is likewise used to denote the type of dance accompanied with this repertoire, which is highly dynamic and requires the *bailadores* (dancers) to have great dexterity for doing the *zapateo* (fast and energetic feet movements). Allegedly, as mentioned above, *joropo*

dance not only resembles but sprung from Flamenco dancing.

¹²⁸ All cited by Bermúdez in: *Los Llanos*, p.44.

¹²⁹ Varney, *Colombian Bambuco*, p.42.

¹³⁰ Rojas Hernández, Carlos: *Música llanera - Cartilla de iniciación musical*, p. 6.

Joropo music is highly vivid, dynamic, energetic, and rhythmical, whether it is in the case of fast tempo, instrumental *golpes*, or of slower, sung *pasajes*. It is performed both as instrumental music and with song. In the case of sung music, the *pasaje* is the form *par excellence*, being the *joropo* structures preferred for instrumental and especially for virtuoso pieces, although several *joropo* structures are also used and adapted as songs. Vocal interpretation is mainly reserved for men -although female singers have increased, particularly since the 1980's-, generally with a high and not necessarily wide register, who sing in a strained manner free of vibrato and very precise in intonation. Whether it is traditional *pasaje* forms or sung *joropo golpes*, the lyrics are known as *corridos* or *coplas* and deal predominantly with regional life and pride, the region's



A *Coplero*: *joropo* singer.

landscape, its flora, fauna, as well as romantic themes. The singers are known as *copleros*, that is, those who sing *coplas* (couplets) and are even capable of improvising texts on the spot. *Joropo* has a masculine character, as men have long sung to accompany both their tasks of herding cattle and milking, their love of the region, and their experiences with the opposite sex¹³¹ (see **CD4 Track2&3**).

However, as mentioned above, during the last decades of the 20th century the presence of female singers in *joropo* music has increased significantly, both at a national and at an international level (see **CD4 Track4**).



A *Cuatrero*: *cuatro* player.

An important trait of *joropo* music is its openness for **improvisation**, whether it be instrumental improvisation or vocal improvisation, both of which receive the name of *contrapunteo*. There are two ways in which this improvisational aspect of *joropo* music can be manifested: either through individual solos where musicians are allotted a determined number of bars to improvise, or through personal variations of motives and phrasings while executing a predetermined melody or accompanying rhythmical pattern (see **CD4 Track5**). When the singer is the one improvising, he may well improvise a melody (based on the primal melody being played) with a new text on the spot. Although it is a common practice amongst expert *joropo* musicians to improvise, it is not an indispensable aspect of *joropo* performance, but

one that evinces the expertise and level of virtuosity that musicians and singers can achieve in this musical style.

¹³¹ *Sí, soy llanero*. Smithsonian Folkway Recordings, booklet p. 4.

The development of *joropo* music as it is mostly performed at the turn of the 21st century can be traced back to the 1950's, when the traditional music of the Colombian plains started to transcend the informal gatherings of *llanero* musicians and entered the settings of urban performance, festival competitions, and recording studios, consolidating the particular and characteristic sound of *joropo* as it is known today. In this way, the *joropo* tradition has evolved from a diverse assortment of instruments and localised repertoire to a more uniform sound.

There are two main theories regarding the **etymology** of the word *joropo*. One theory poses the Arabic word *xärop* as its origin, which in Spanish has developed into *jarabe*, denoting a sort of syrup. The other theory claims a *Quechua*¹³² origin from the word *huarapu*, which in Spanish derived into *guarapo*, denoting in Colombia a fermented drink made of sugar cane.

¹³² *Quechua* was the most wide-spread language of the *Chibcha* indians, the main tribe inhabiting Colombian territory prior to the arrival of the Spaniards in the 16th century.

6.4. INSTRUMENTATION.

The Spanish influence is not only reflected in the singing style and in the choreography of *joropo* music, but also in the predominant use of string instruments. In the case of instrumental *joropo*, the basic ensemble or *conjunto llanero* is composed of a main melodic string instrument, a rhythmic-harmonic string instrument, and a percussive instrument. The main melodic instrument is now-a-days either the *arpa llanera* (a diatonic harp) or the *bandola llanera*, although in the old days could also be a *bandolón* or a *guitarro* (these last three instruments being modifications of the Spanish four- or five- string guitars used in Spain until the 18th century). In certain regions of the lowlands, the *violin* and the *flute* are sometimes used as main melodic instruments, while in other regions a sort of melodic arc played with a bow and known as *sirrampla* (*arco musical*) is also used. These are nevertheless much less common than the *arpa* and the *bandola*.

The main accompanying instruments in *joropo* music are the four-string *cuatro* for rhythmic-harmonic accompaniment, and the idiophones *capachos*, also known as *maracas llaneras*. In the old days small drums were used, such as the double membrane *tambor llanero* and the friction drum known as *furruco*; their use has been discontinued in popular practice. Since the end of the 20th century, the use of the *cajón*, a square-like percussion instrument on which the instrumentalist sits in order to play, has increased considerably. Likewise, the use of double or electric bass has become common practice for the recording studio, although the typical *conjunto llanero* (*llanos* ensemble) does not always use the bass in informal performances and is mainly constituted by the *cuatro llanero*, *bandola llanera*, *arpa llanera* and the *capachos*.



Typical *Conjunto Llanero*: *Capachos*, *arpa*, *cuatro*

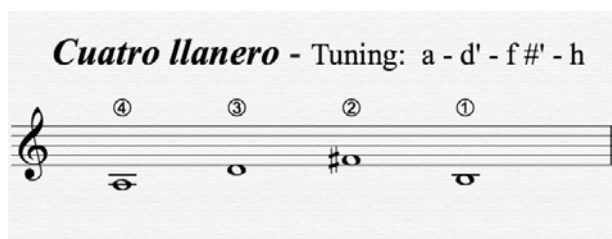
6.4.1. Cuatro Llanero.



Amongst all the instruments used to perform *llanos* music, the *cuatro* is the most representative of them all, as it is the most distinctive in creating the characteristic sounds of *joropo* music. While the main melodic instruments, that is, the *bandola llanera* and the *arpa llanera*, can be switched freely without damaging the *joropo* character, the three elements that the *cuatro* conveys are almost indispensable, namely: its colour or timbre, its rhythmic drive, and its harmonic support. The *cuatro* has become such an important element of *joropo* music that even its popularity as a solo instrument has increased greatly during the last decades, featuring highly skilled musicians that are able to recreate on this single instrument the rhythmic, harmonic and melodic richness of *llanos* music.

Today, the *cuatro llanero*¹³³ is an idiosyncratic Colombian - Venezuelan development of the original Spanish chordophones that arrived in South America in the 16th century. At the time, Spaniards were using two main types of chordophones, namely the *guitarra* and the *vihuela*, where the *guitarra* was a four-string instrument (or with four courses of double strings) used mainly for strumming, and the *vihuela* a five (or more) double-course string instrument used mainly for melodic playing and usually bigger in size than the *guitarra*. At the time, all *guitarras* were considered to be *vihuelas*, but *vihuelas* were not necessarily considered *guitarras*.

Although the tuning of both these chordophones could vary, especially depending on how many strings or courses of double strings they had, they all shared four tones with the same intervallic relationship, namely: perfect fourth, major third and perfect fourth, which starting from A as the lowest note would result in a-d'-f#'-h'. This tuning or *temple*, with the variation that the high h' has become a low h (that is, a major second above the a instead of a major ninth), is the actual standardised tuning of the *cuatro llanero*, particularly in Colombian territory. It can be seen in the following diagram:



¹³³ The name *cuatro llanero* is employed in order to differentiate this Colombian - Venezuelan instrument used in *joropo* music from the Puerto Rican *cuatro*. Picture: *Atlas of Plucked Instruments*, website: http://www.atlasofpluckedinstruments.com/south_america.htm

Historically, the use of the four-string *guitarra* was discontinued in Spain, being the last written reference to it the one to appear in the *Método para Guitarra Española y Vandola* by Juan Carlos Amat (method published in 1639).¹³⁴ Its use nevertheless continued in South America, undergoing several types of developments, which have resulted in the great variety of South American string instruments that derived from the original Spanish *guitarras* and *vihuelas*. As it was mentioned before, several accounts can be found, given by foreign travellers in Colombia and Venezuela, of the musical characteristics of the *llanos* people. Throughout the 19th century the two main types of guitar-like chordophones mentioned as being used in the lowlands region common to Colombia and Venezuela were referred to as *vihuela* or *guitarra pequeña* ("small guitar"), and *tiple* (which was also considered to be a direct relative of the *vihuela*).¹³⁵

By 1846 the name *cuatro* was still not being employed, for in a reference made by the Venezuelan author Rafael Bolívar Coronado in his book *El Llanero*, where he describes with full understanding not only the *llanero* life-style but also includes a detailed description of their main string instrument and its way of construction, he refers to it as *la guitarra del llanero*, that is to say, "the *llanero's* guitar."¹³⁶ It is not until around 1890 that the first reference to the instrument as *cuatro* is found on print, in the collection of poems *Peonía* by Manuel Vicente Romero García, although other names such as *guitarra* and *guitarrita* were still being employed. Writes García¹³⁷:

"De noche cojo mi cuatro y le saco muchos versos y ella paga mi cariño con un enjambre de besos."	"At night I grab my cuatro and play many verses and she pays my affection with a hive of kisses."
--	--

The use of the *cuatro* became generalised and widespread in the Colombian *llanos* during the 20th century, particularly after the economic renaissance of the 1950's, which brought not only material prosperity but also increased communication and cultural exchange within the region and the whole country, as well as at an international level. The development of radio stations and the record industry, as well as the improvements of instrument construction and playing techniques, have contributed in developing, consolidating and spreading this significant manifestation of the *llanos* culture.

¹³⁴ Mentioned by Díaz, Beco: *ABCD del Cuatro*, p.14.

¹³⁵ See Díaz, Beco: *ABCD del Cuatro*, p.15. Díaz paraphrased the accounts of two British officers around 1831, Coronel William D. Mahoney and Capitan Richard Lngevill Vowel, published in their book *Tales of Venezuela - The Savannas of Varinas*.

¹³⁶ Quoted by Díaz, Beco: *ABCD del Cuatro*, p.15.

¹³⁷ Quoted by Díaz, Beco: *ABCD del Cuatro*, p.16.

6.4.2. Bandola Llanera.



The *bandola* is also known as the *bandola llanera*¹³⁸ or *bandola pin-pon* to differentiate it from the *bandola andina* (another guitar-like chordophone found in the Andes region in the centre of the country, see chapter 2.2.4.). The *bandola llanera* is a pear-shaped four- (and sometimes five-) -string instrument that underwent a similar development to that of the *cuatro llanero*, although its origins are to be found more in the Spanish *laúd* (the lute, which itself derived from the Arabian *ud*) than in the *vihuela* family. The *bandola* developed in a very similar way as the *cuatro*, and is an idiosyncratic instrument of the Colombian - Venezuelan plains region; it is hardly found in any other regions of the two countries, or used in any other musical styles other than in *joropo* music.

There are different *bandola* tunings used in Colombia, depending mainly on the harmonic and melodic characteristics of the pieces to be performed. The two main common tunings in Colombia are a *cuatro*-like tuning a - d' - f# - h, and the tuning a - d' - a' - e'':

Bandola Llanera:

Tuning: a - d' - f# - h Tuning: a - d' - a' - e''

The image shows two musical staves. The first staff is for the tuning a - d' - f# - h, with notes on the staff corresponding to these pitches and fingerings 4, 3, 2, 1 indicated above the notes. The second staff is for the tuning a - d' - a' - e'', also with notes on the staff and fingerings 4, 3, 2, 1 indicated above the notes.

The *bandola* is mainly played as the lead melodic instrument in the *llanero* ensemble, and although it does offer the possibility of playing chords, this is mainly done to enrich the texture of the melodic phrasings and the instrument is not used for harmonic or rhythmic accompaniment. It is therefore mostly played with a pluck or plectrum.

In recent years the *bandola* has been replaced by the use of a harp (*arpa llanera*), and although there are still to be found *bandola* players in the country, harpists have become more regular performers of *llanos* music. Sometimes both the *bandola* and the *arpa* can be used in the same performance, in which case the *arpa* usually becomes the lead melodic instruments while the *bandola* plays secondary voices, sometimes in the manner of contrapuntal canons.¹³⁹

¹³⁸ Picture: *Atlas of Plucked Instruments*, website:
http://www.atlasofpluckedinstruments.com/south_america.htm

¹³⁹ *Instrumentos Folclóricos de Colombia*, p. 83.

6.4.3. Arpa Llanera.



The entry of the *arpa llanera* into Colombian territory has been directly attributed to the labour done by the Jesuits in the *llanos* region in the beginning of the 18th century. As it was noted before, the Jesuits had as a main objective the acculturation of the indigenous peoples, one of the methods being musical training. It has been documented that the natives learned quickly to play the *arpa*, mainly for religious purposes. However, after the expulsion of the Jesuits in 1767, the *arpa* fell in disuse until in the mid 20th century, when it was incorporated into the practice of *joropo* music. Today, the *arpa llanera* usually consists of 30 to 34 strings that are diatonically tuned. One of its most distinctive characteristics is its long, straight neck.

6.4.4. Capachos / Maracas Llaneras.



Apart from the strong rhythmical elements involved in *cuatro* playing, the other basic rhythmical or percussive element in *joropo* music is given by the *maracas llaneras* or *capachos* (the regional term used for these instruments). The *capachos* are a pair of gourd shakers or rattles with a handle, made of the dried, empty fruit of the *calabazo* (pumpkin). Seeds or little stones are introduced into the gourds so that when they strike one another against the walls of the instrument, it produces sound. In general, one of the *capachos* has more seeds than the other, in order to make their sound different. Although *maracas* idiophones are greatly widespread around Colombia in different types of construction and sound quality, the *maracas llaneras* or *capachos* distinguish themselves as the gourds are slightly smaller (approximately 5 cm in diameter) and the sound brighter.

Capachos players are extremely skilled in making different types of sound and in using highly syncopated and extended rhythmical patterns. In their performances they use a great variety of movements to create the different sounds, which include soften sound, beats, *regaos* and *floreos* (which are both special types of rhythmic ornamentation in *joropo* music), and even imitating the movement of the wings when herons fly or the movement of falling snakes¹⁴⁰.

¹⁴⁰ *Instrumentos Folclóricos de Colombia*, p. 110 and 120.

6.5. RHYTHMICAL STRUCTURES AND RHYTHMICAL ANALYSIS.

As mentioned previously, *joropo* has two veins: the hard-driving *golpe*, and the slower, more lyrical *pasaje*. The word *golpe* (from the verb *golpear*, "to hit", "to strike") has two very related meanings in the *joropo* jargon: Firstly, it refers to the *sistemas de golpe*, that is, the *cuatro* strumming patterns and techniques that are quintessential to the style; secondly, it denotes more than twenty distinctive harmonic structures or combinations of chordal sequences, which all have their characteristic major or minor mode of scale, their melodic identity and their metre.¹⁴¹

The harmonic structures or *golpes* will be analysed in the following section (6.6.), as the present section exposes and analyses the basic rhythmical elements of *joropo* music, which not only include the *sistemas de golpe* (strumming patterns) of the *cuatro*, but also refer to the general rhythmical traits shared by all instruments.

6.5.1. Strumming Patterns for *cuatro*: *Sistemas de golpe por corrío y por derecho*.

Except for the very special type of *golpe* known as *merengue*, which is a popular structure in 5/8 originally from Venezuela that has spread through the Colombian plains¹⁴², *joropo* music is exclusively based on two types of underlying rhythms, both in a 6/8 meter, namely *golpe de seis por corrío* and *golpe de seis por derecho*. These two types of rhythms basically refer to the system of strumming and accentuation executed on the *cuatro*.

Before explaining in detail how these two different systems of accentuation are executed on the *cuatro*, it is important to point out one of the most distinctive rhythmical features of *joropo* music, namely, the fact that although the basic accompaniment patterns are clearly effectuated in a distinct 6/8 metre, particularly by the *cuatro* and the *capachos* (*maracas*), these instruments often switch back and forth into an accentuation in 3/4 metre. On the other hand, the figures played by the other instruments, particularly the melodic lines of the singer or of the *arpa* and *bandola*, as well as the patterns played by the bass (whenever it is included in the ensemble), are predominantly played in 3/4 metre. Therefore, the overall feeling of *joropo* music is highly syncopated, mixing accents and phrasings of both 6/8 and 3/4 metres, often giving a feeling of irregular metres or even of polyrhythm. That is also the main reason for which, in the case of written *joropo* music, a double time signature of 6/8 - 3/4 is used (an example of notation can be seen in section 6.5.2. about the *chipola* and *hemiola*).

Returning to the systems of *cuatro* accentuation mentioned above, the main difference between the *por corrío* and *por derecho* systems lies in the beat where the strum is stopped or

¹⁴¹ *Si, soy llanero*. Smithsonian Folkway Recordings, booklet p. 5.

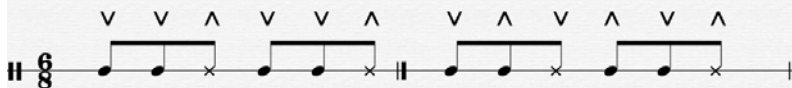
¹⁴² The *merengue* structure will be dealt with individually in section 3.6.4.

"drowned" (which in the lowlands is known as *golpe apagao*, *golpe trancado* or *golpe frenado*), for of each three strummed beats one is always stopped. In *por corrío*, the third and sixth strums within a measure are stopped, creating accents on the third and sixth beats of each 6/8 measure (CD1 Track6). In *por derecho*, the first and fourth strums within a measure are stopped, creating accents on the second and fifth beats and thus a strong syncopated feeling (CD1 Track7). The great majority of the *pasaje* repertoire, as well as most of all the different types of harmonic structures of the *golpes*, are played in *por corrío*. However, it is also a common practice to alternate between *por corrío* and *por derecho* within the same piece, in order to create more freedom, variety and syncopation in the playing.

There are also two basic accompaniment patterns according to whether the strums or strokes are done upwards or downwards. In the simple accompaniment (*base sencilla*), two strums are done downwards and one upwards (in the *por corrío* system the first two are downwards and the third upwards; in the *por derecho* system the first is upwards and the second and third downwards) while in the double accompaniment (*base doble*) all the strums are alternated between downwards and upwards, generally starting with a down stroke. The following diagram shows the different strumming patterns (*sistemas de golpe*) in simple and double accompaniment:

Sistema de golpe *por corrío*.

The strum is stopped or "drowned" on the third and sixth beats.
This is known as *golpe apagado* or *frenado* and is shown where the crosses are.



A. Simple accompaniment.

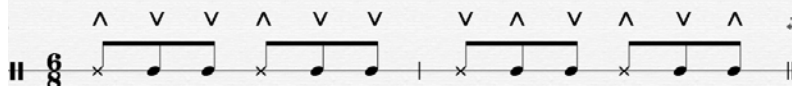
The first and second beats of each triplet are descending strums.

B. Double accompaniment.

Alternate strums.

Sistema de golpe *por derecho*.

The strum is stopped or "drowned" on the first and fourth beats.
This is known as *golpe apagado* or *frenado* and is shown where the crosses are.



A. Simple accompaniment.

The first and second beats of each triplet are descending strums.

B. Double accompaniment.

Alternate strums.

6.5.2. Overall Rhythmical Structure of *joropo* music.

As mentioned before, the strong rhythmical and syncopational traits of *joropo* music are defined by the interplay of all the instruments, in which the basic rhythmic-percussive elements are established upon the figures played by the *capachos* (*maracas*) and the *cuatro* in 6/8 metric accentuation, while the melodic lines sung by the singer or played by the *arpa* or the *bandola*, as well as the bass line, are defined in a 3/4 metric accentuation. That is the main reason for which a double key signature is used. The diagrams for the two rhythmical structures, on one hand *por corrió* (CD1 Track8) and on the other *por derecho* (CD1 Track7), are the following:

Por Corrió: Overall Rhythmical Structure.

Musical notation for *Por Corrió* rhythm structure. The notation is arranged in four staves, each with a double bar line at the beginning and end. The staves are labeled on the left: Cuatro, Capachos Right Hand, Capachos Left Hand, and Bass. Each staff has a key signature of one sharp (F#) and a time signature of 6/8. The Cuatro staff shows a repeating eighth-note pattern. The Capachos Right Hand staff shows a repeating eighth-note pattern with accents. The Capachos Left Hand staff shows a repeating eighth-note pattern with accents. The Bass staff shows a repeating eighth-note pattern with accents.

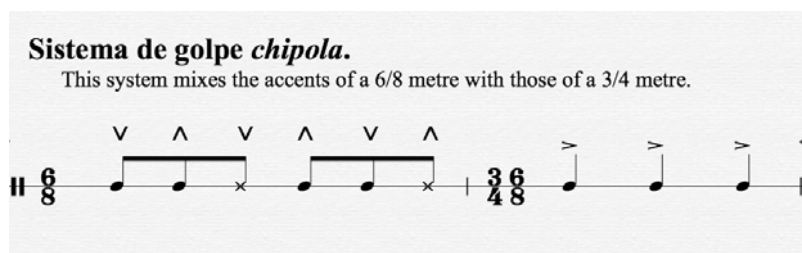
Por Derecho: Overall Rhythmical Structure.

Musical notation for *Por Derecho* rhythm structure. The notation is arranged in four staves, each with a double bar line at the beginning and end. The staves are labeled on the left: Cuatro, Capachos Right Hand, Capachos Left Hand, and Bass. Each staff has a key signature of one sharp (F#) and a time signature of 6/8. The Cuatro staff shows a repeating eighth-note pattern. The Capachos Right Hand staff shows a repeating eighth-note pattern with accents. The Capachos Left Hand staff shows a repeating eighth-note pattern with accents. The Bass staff shows a repeating eighth-note pattern with accents.

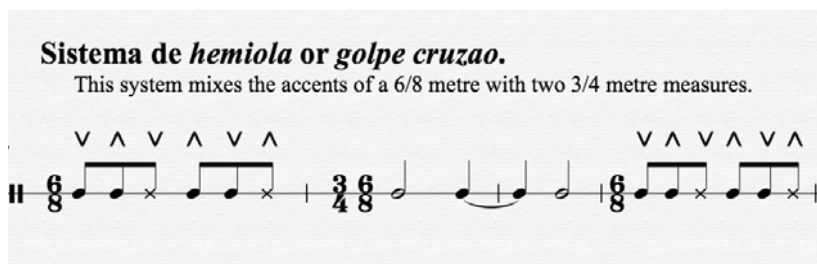
6.5.3. Other Rhythmical Variations and Effects: *Chipola*, *Hemiola*, *Floreo* & *Cacheteo*.

These four rhythmical features of *joropo* music deal either with ornaments in the strumming technique -as with the *floreo* and *cacheteo*- or with accentual variations in the metrical structure - as in the *chipola* and the *hemiola*-.

The *chipola* is an extremely common feature of *joropo* music, and can be played both by the whole ensemble as part of a specific arrangement or a specific section of a piece, as well as by the individual instrumentalists at will in order to enrich the rhythmical variety of the music and to create more syncopations. It occurs when the two main accents of the duple 6/8 measure are played as three accentuated fourth notes in a triple 3/4 measure in the following way:

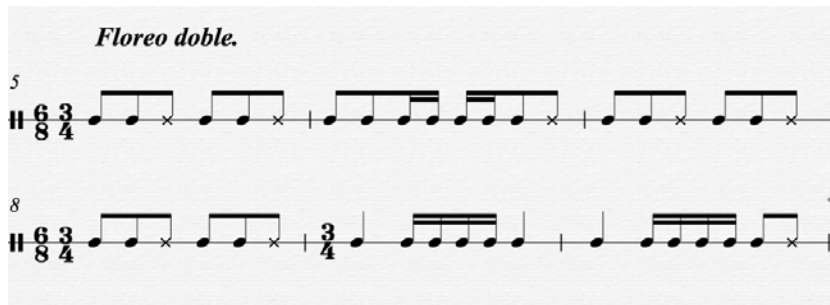


The *hemiola*, although in a way similar to the *chipola*, involves a larger number of measures for its execution. The *hemiola* is also known as *golpe cruzao* ("cross accent") in *joropo* music, and occurs when in two 6/8 measures the accents are played as if three half notes were being played, giving either a feeling of two syncopated 3/4 measures or of a single 6/4 measure with three beats. This is very characteristic of the *Quitapesares* type of *golpe* (section 6.3.2. L).

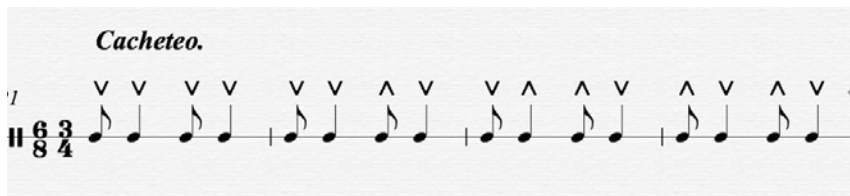


The *floreo* (from the word *flor*, "flower", denoting rhythmical ornamentation) consists of subdividing one or two eighth notes into sixteenth notes. When it is only one eighth note it is called *floreo simple*, and when it is more it is called *floreo doble*:





The *cacheteo* consists in making the *cuatro* sound with a distinctively percussive effect, and it is executed by strumming the hand as if it were a whip. The *cacheteo* is mainly played with a down strum, the most common type of *cacheteo* using a down strum for all the beats per bar. However, it is possible to vary the up and down strums any way the performer wishes to.



It is very usual that the *floreo* and *cacheteo* techniques be combined, generating a great number of specific rhythmical cells that *cuatro* players can use at their own will. Three of these cells are shown in the following diagrams:

Floreo & Cacheteo: Combined figures.

Rhythmical Cell 1:

Rhythmical Cell 2:

Rhythmical Cell 3:

The image shows three staves of musical notation, each representing a different rhythmical cell. The first staff is in 6/8 time and contains two measures of music, each with a double bar line. The second staff is in 3/4 time and contains two measures of music, each with a double bar line. The notation includes various rhythmic values and rests, with some notes marked with 'v' and '^'.

6.6. MUSICAL AND HARMONIC FORMS AND ANALYSIS.

In the previous section it was mentioned that there are at least eighteen common types of *golpe* in *joropo* music. They all have their own name and are marked by a distinctive combination of cyclical chordal sequences that constitute particular harmonic structures, a major or minor mode of scale, a melodic identity, and metre.

The *golpes* in their purest forms are used mainly for instrumental music, although it is very common to combine different *golpes* together, or to mix elements from several of them into a new variation. This combination or variation of *golpes* is even more common in the vocal *pasajes*, where the harmonic structures are accommodated to the melodic contours of the songs.

Beco Díaz, one of the foremost *cuatro* players and *joropo* experts in Colombia, classifies these different types of *joropo* harmonic structures into **simple**, **compound** and **extended** harmonic structures¹⁴³. This classification is of great help in trying to fathom and organise the great variety of the *golpe* harmonic structures, as it offers a clear and simple way of identifying the traits that differentiate the *golpes*, as well as the similarities that unite them.

As the following classification will clearly show, *joropo* music is based on a diatonic harmonic structure where the first (I), fourth (IV) and fifth (V) degrees are the most prominent chords, be it in major or minor mode. The use of auxiliary dominant chords is frequent when emphasising the IV, V, II and VI degrees, and even more so when there occurs a modulation to one of those degrees. Whenever a modulation occurs, the harmony will eventually return to the first degree in the original key. The use of descending scales in the base line is also a distinctive feature of certain type of *golpes*, in which case the music acquires a modal colour, most often in the phrygian mode.

Regarding the use of chords, it is worthwhile mentioning that most chords are triadic in their structure, except when dealing with dominant chords and minor chords (particularly the first degree minor). In the case of dominant chords the seventh is naturally added to the triad, and on certain occasions a major or a minor ninth. In the case of the first degree minor chord, it is very frequent that *cuatro* players add the major sixth, which gives the music a very distinctive colour (in the key of E-minor, this means that a C# would be added to the tonic E-minor triad).

¹⁴³ See Díaz, Beco: *ABCD del Cuatro*, p. 33, 60 and 74, respectively.

6.6.1. Golpes: Simple Harmonic Structures.

Simple harmonic structures¹⁴⁴ in *joropo* music make use only of the three basic chords of a tonality, namely the tonic (I -major- or Im -minor-), the dominant (V7) and the subdominant (IV -major- or IVm -minor-), in harmonic cycles of four measures. The simple *golpes* are the following:

- Gaván (same pattern as in Gavilana, La Paloma and Guacaba *golpes*).
- Seis por Corríó / La Catira
- Seis por Derecho / Pajarillo
- Perro de Agua / Revuelta
- Chipola

a. Gaván.

The *gaván* is one of the most common patterns to be found in *joropo* music. Its simple harmonic structure, making use solely of the fifth and the first degrees, makes it ideal for faster tempos and for both instrumental and vocal improvisation. Its strumming pattern is *por corrió*, and it can be found both in the major and minor modes. Depending on the region where it is performed and to peculiarities of tempo and mode, it is also known as *gavilana*, *paloma* and *guacaba* (see **CD1 Track9**).

a. Gaván.

Also used in *Gavilana*, *Paloma*, and *Guacaba*.

Strumming pattern: *por corrió*.

Major and minor modes.



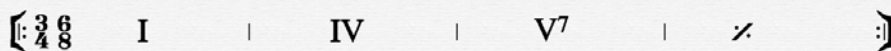

¹⁴⁴ See Díaz, Beco: *ABCD del Cuatro*, p. 33.

b. *Seis por corrío* & *Seis por derecho*.

Along with the *gaván*, both of the *seis* structures are among the most common in *joropo* music, the difference being that in the *seis* the fourth degree of the tonality is also included. They are also ideal for faster tempos and for both instrumental and vocal improvisation. As their names indicate, one of the strumming patterns is *por corrío* while the other is *por derecho*. It is performed in the major mode (see **CD4 Track10**).

b. Seis (por corrío) & Seis por derecho.

Strumming patterns: *por corrío* and *por derecho*.
Major mode.



c. *Catira* & *Pajarillo*.

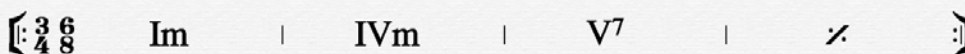
These are the names given to the *seis por corrío* and the *seis por derecho* in the minor mode, that is to say, the *catira* is the minor equivalent of the *seis por corrío* (and thus with a *por corrío* strumming pattern), and the *pajarillo* is the minor equivalent of the *seis por derecho* (and thus with a *por derecho* strumming pattern, although the *por corrío* pattern is sometimes also used for the *pajarillo* during the same performance, thus creating lively polyrhythmic effects). It is generally played at a very fast tempo (see **CD4 Track5**).

c. Catira & Pajarillo - equivalent to *Seis* and *Seis por derecho* in minor mode.

Strumming pattern for *Catira*: *por corrío*.

Strumming pattern for *Pajarillo*: *por corrío* and *por derecho*.

Minor mode.



d. Perro de Agua & Revuelta.

In comparison to the *catira* and *pajarillo*, the *perro de agua* and the *revuelta* present the difference that the fourth degree comes prior to the first degree, that the structure finalises with the first degree and not with the repeated fifth degree, and that the strumming pattern is only *por corrió*. The *perro de agua* is played in the major mode and the *revuelta* in the minor (see **CD4 Track11**).

d. Perro de Agua & Revuelta.

Strumming pattern: *por corrió*.

Major and minor modes.

$\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \frac{6}{8} \right]$	IV		I		V ⁷		I	$\left. \begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right] \right\}$
$\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \frac{6}{8} \right]$	IVm		Im		V ⁷		Im	$\left. \begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right] \right\}$

e. Chipola.

Receiving the same name regardless of whether it is played in the major or minor mode, and having always a *por corrió* strumming pattern, the *chipola* presents the novelty of a double structure that combines a two-bar section with a four-bar section, making use of the first, fourth and fifth degrees. As it does not consist of at least eight measures, it is not regarded to be a compound but a simple harmonic structure (see **CD4 Track12**).

e. Chipola.

Strumming pattern: *por corrió*.

Major and minor modes.

$\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \frac{6}{8} \right]$	IV	V ⁷		I	$\left. \begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right] \right\}$	IV		I		V ⁷		I	$\left. \begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right] \right\}$
$\left[\begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \frac{6}{8} \right]$	IVm	V ⁷		Im	$\left. \begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right] \right\}$	IVm		Im		V ⁷		Im	$\left. \begin{smallmatrix} 3 \\ 4 \end{smallmatrix} \right] \right\}$

6.6.2. *Golpes*: Compound Harmonic Structures.

Compound harmonic structures are based on cycles longer than four measures, although arranged in groups of four (that is to say, eight, twelve or sixteen measures). An important feature of the Compound Harmonic structures is that they make use of secondary dominant chords, mostly emphasising the IV (fourth) degree (both major and minor) and the V (fifth) degree before returning to the tonic¹⁴⁵:

- Guacharaca / Seis Numerao / Pasaje Tradicional
- Merecure
- Cuayacán - Cunavichero
- Periquera
- Zumba que Zumba

a. *Seis Numerao, Pasaje Tradicional, Guacharaca.*

This harmonic structure, which is generally played in the major mode and known as *seis numerao* in its instrumental format, *pasaje tradicional* when lyrics and voice are included, and *guacharaca* when it is played instrumentally in the minor mode, is an eight-bar structure that includes an emphasis on the IV (fourth) degree by using the first degree dominant seventh chord, I⁷.

a. Seis Numerao, Pasaje Tradicional & Guacharaca.

Strumming pattern: *por corrió*.

Major and minor modes, predominantly major.

$\left[\begin{array}{c} 3 \\ 4 \end{array} \frac{6}{8} \right]$	IV		⧻		I		⧻		V ⁷		⧻		I		I ⁷	$\left. \vphantom{\left[\begin{array}{c} 3 \\ 4 \end{array} \right]} \right\}$
$\left[\begin{array}{c} 3 \\ 4 \end{array} \frac{6}{8} \right]$	IVm		⧻		Im		⧻		V ⁷		⧻		Im		I ⁷	$\left. \vphantom{\left[\begin{array}{c} 3 \\ 4 \end{array} \right]} \right\}$

¹⁴⁵ See Díaz, Beco: *ABCD del Cuatro*, p. 60-62.

b. *Merecure*.

The *merecure* is a structure that can be perceived as the combination of two of the simple structures observed previously, namely the *gaván* corresponding to the A section, and a prolonged *revuelta* structure corresponding to the B section. It is played with a *por corrió* strumming pattern and in the major mode (see **CD4 Track13**).

b. *Merecure*.

Strumming patterns: *por corrió*.

Major mode. Divided into two sections: A and B (where B is similar to the *Revuelta*).

A $\left[\begin{array}{c} 3 \\ 4 \end{array} \frac{6}{8} \right] V^7 \mid \text{/:} \mid I \mid \text{/:} \mid \text{:} \right]$

B $\left[\begin{array}{c} 3 \\ 4 \end{array} \frac{6}{8} \right] I^7 \mid \text{/:} \mid IV \mid \text{/:} \mid I^7 \mid V^7 \mid I \mid \text{/:} \mid \text{:} \right]$

c. *Guayacán & Cunavichero*.

This harmonic structure, known as the *guayacán* when played in the minor mode and as the *cunavichero* when played in the major mode, consists also of two sections. The first section, A, is played in the tonic (I or Im), while the second one, B, modulates to the fourth degree (IV or IVm). It has a *por corrió* strumming pattern.

c. *Guayacán & Cunavichero*.

Strumming pattern: *por corrió*.

Major and minor modes, predominantly minor. Based on two different parts, A and B.

B $\left[\begin{array}{c} 3 \\ 4 \end{array} \frac{6}{8} \right] IVm \mid \text{/:} \mid Im \mid \text{/:} \mid V^7 \mid \text{/:} \mid Im \mid \overset{1.}{I^7} \mid \text{:} \right]$

A $\overset{2.}{Im} \mid \text{/:} \mid IVm \mid V^7 \mid \text{/:} \mid \text{/:} \mid \text{/:} \mid Im \mid \text{:} \mid I^7 \parallel$
D.C.

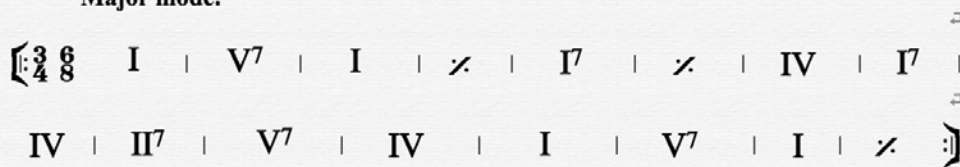
d. Periquera (Juana Guerrero, Mocho Hernández).

The *periquera*, also known as *Juana Guerrero* and *Mocho Hernández*, is a harmonic structure in the major mode that emphasises the IV (fourth) degree of the tonality through the use of the first degree dominant chord, I⁷. When returning back to the first degree, it first emphasises the V (fifth) degree by using its dominant chord, II⁷ (see **CD4 Track14**). It is generally played in medium tempo and has a *por corrió* strumming pattern.

d. Periquera (also known as *Juana Guerrero* and *Mocho Hernández*).

Strumming pattern: *por corrió*.

Major mode.



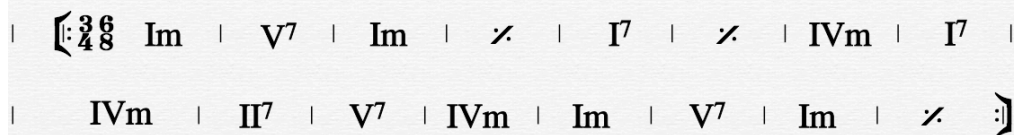
e. Zumba que Zumba.

The *zumba que zumba*, which can be translated into English as "resound resound", is a highly popular harmonic pattern in *joropo* music and is usually performed in a fast tempo, with great vitality and dynamism. It is the equivalent of the *periquera* but in the minor mode, making emphasis on the IV^m (fourth) degree minor, and emphasising the V⁷ degree with the use of a secondary dominant chord (II⁷) when returning back to the I^m (first) degree minor. It has a *por corrió* strumming pattern (see **CD4 Track15**).

e. Zumba que zumba.

Strumming pattern: *por corrió*.

Minor mode.



6.6.3. *Golpes*: Extended Harmonic Structures.

Extended harmonic structures are based on cycles longer than four measures, sometimes including irregular numbers of measures such as 7, 9 or 10. These structures make extensive use of secondary dominant chords emphasising the II, III, IV, V or VI degrees of the tonality, and are many times subdivided into distinct sections, such as A, B and C, where modulations occur¹⁴⁶:

- Nuevo Callao
- San Rafael
- San Rafaelito
- Los Corazones
- Quirpa
- Carnaval
- Mamonaes
- Chipola
- Los Diamantes
- Gavilán
- Tres Damas
- Quitapesares

a. *Nuevo Callao*.

The *nuevo callao* is a harmonic structure in the major mode that modulates to the II_m (second) degree minor through its dominant chord (V⁷/II_m). When returning back to the tonic it emphasises the V (fifth) degree by making use of its dominant chord, II⁷; this means that the same second degree minor to which the piece had modulated previously is transformed into a dominant seventh chord. It is played in medium tempo with a *por corrió* strumming pattern (see CD4 Track16).

a. Nuevo Callao

Strumming pattern: *por corrió*.

Major mode, uses the dominants of the II_m and V degrees.

⌈ 3/4 I | ♯ | V⁷ | I | V⁷/II_m | II_m | V⁷/II_m | II_m |
V⁷/V | V⁷ | ♯ | I | IV | I | V⁷ | I ⌋

b. *San Rafael*.

¹⁴⁶ Díaz, Beco: *ABCD del Cuatro*, p. 74-82.

b. San Rafael.

Twofold structure: A and B (B is similar to the *Revuelta* and can be repeated or not).
 Strumming pattern: *por corrió*.
 Minor mode. Uses the dominant of the V degree.

A

$\left[\left(\begin{smallmatrix} 3 & 6 \\ 4 & 8 \end{smallmatrix} \right) \text{ Im} \mid \text{V}^7 \mid \text{Im} \mid \text{V}^7 \mid \text{Im} \mid \text{V}^7 \mid \text{Im} \mid \text{V}^7 \right]$

B

$\left[\left(\text{V}^7/\text{V} \mid \text{V} \mid \text{V}^7/\text{V} \mid \text{V} \mid \text{IV}_m \mid \text{Im} \mid \text{V}^7 \mid \text{Im} \mid \text{V}^7 \right) \right]$

Minor mode. Uses the dominant of the V degree.

$$\left[\begin{pmatrix} 3 & 6 \\ 4 & 8 \end{pmatrix} \text{ Im} \mid V^7 \mid \text{Im} \mid \diagup \mid V^7 \mid \diagup \mid \text{Im} \mid \diagup \right]$$
$$[(V^7/V \mid \times \mid V \mid \times \mid V^7/V \mid \times \mid V \mid IV_m \mid Im \mid V^7 \mid Im \mid \times)]$$

The *San Rafaelito*, which literally means "little Saint Rafael" or "Saint Rafael's little son", uses the same harmonic structure as the *San Rafael*, modulating to the V (fifth) degree in the B section. The differences lie in that the *San Rafaelito* is in the major mode and is played at a medium tempo. It has a *por corrió* strumming pattern (see **CD4 Track18**).

c. San Rafaelito ("El hijo de San Rafael").
 Same structure as in *San Rafael* but in the major mode.
 Strumming pattern: *por corrió*.
 Major mode. Makes use of the dominant of the V degree.

A $\left[\begin{smallmatrix} :36 \\ :48 \end{smallmatrix} \right. \text{ I } | \text{ V}^7 | \text{ I } | \text{ } \text{ } | \text{ V}^7 | \text{ } \text{ } | \text{ I } | \text{ } \text{ } : \left. \right]$

B $\left[\text{ V}^7/\text{V} | \text{ } \text{ } | \text{ V } | \text{ } \text{ } | \text{ V}^7/\text{V} | \text{ } \text{ } | \text{ V } | \text{ IV } | \text{ I } | \text{ V}^7 | \text{ I } | \text{ } \text{ } : \right]$

Major mode. Makes use of the dominant of the V degree.

36
48 I | V⁷ | I | \times | V⁷ | \times | I | \times :

$$[\{ V^7/V \mid \times \mid V \mid \times \mid V^7/V \mid \times \mid V \mid IV \mid I \mid V^7 \mid I \mid \times \}]$$

132

The *carnaval* is a structure whose first section A is in the major mode whilst the second section B modulates to the VIm (sixth minor) degree with use of a secondary dominant chord and emphasises the V (fifth) degree, also with use of a secondary dominant chord. A characteristic feature of this harmonic structure is that although it returns to the tonic major (original first I degree) when the A section is repeated, the very final chord is the V7 degree, which gives a sensation of a lack of resolution or expectation. The strumming pattern is *por corrió* (see **CD4 Track20**).

f. Carnaval

Strumming pattern: *por corrió*.

Major mode. Twofold structure with dominants of the VIm and V degrees.

A $\left[\begin{array}{c} 3 \\ 4 \end{array} \frac{6}{8} \right. I \mid \text{ } \text{ } \mid V^7 \mid \text{ } \text{ } \mid \text{ } \text{ } \mid \text{ } \text{ } \mid I \mid \text{ } \text{ } \left. : \right]$

B $\left[\begin{array}{c} 3 \\ 4 \end{array} \frac{6}{8} \right. V^7/VIm \mid \text{ } \text{ } \mid VIm \mid V^7/V \mid V \mid V^7/V \mid V \mid \text{ } \text{ } \left. : \right] \overset{[1.]}{V^7} \overset{[2.]}{V^7} \parallel$

g. Mamonaes.

This harmonic structure, which is in the major mode in its A section, makes extensive use of secondary dominant chords in its B section, namely, dominant chords of the VIm (sixth minor), V (fifth) and IIm (second minor) degrees, although it does return to the major I (first) degree. It employs a *por corrió* strumming pattern.

g. Mamonaes.

Strumming pattern: *por corrió*.

Major mode. Twofold structure with dominants of the VIm, V and IIm degrees.

A $\left[\begin{array}{c} 3 \\ 4 \end{array} \frac{6}{8} \right. I \mid \text{ } \text{ } \mid \text{ } \text{ } \mid V^7 \mid \text{ } \text{ } \mid \text{ } \text{ } \mid \text{ } \text{ } \mid I \mid \text{ } \text{ } \left. : \right]$

B $\left[\begin{array}{c} 3 \\ 4 \end{array} \frac{6}{8} \right. V^7/VIm \mid VIm \mid V^7/V \mid V \mid V^7/II \mid IIm \mid V^7 \mid I \mid \text{ } \text{ } \left. : \right]$

h. *Chipola*.

The extended form of the *chipola* harmonic structure is the result of applying the simple *chipola* harmonic structure to four different degrees of the tonality, namely, the I (first), VI^m (sixth minor), V (fifth) and II^m (second minor) degrees. The modulations to these degrees are done not only through the use of the auxiliary dominant, but also of the subdominant (IV, fourth degree) of the respective degree. It uses a *por corrió* strumming pattern.

h. Chipola.
Fourfold structure: simple *Chipola* structure applied to I, VI^m, V and II^m degrees.
Strumming pattern: *por corrió*.

A
 [C: 3/4 8 IV V⁷ | I :|| IV | I | V⁷ | I :|]

B
 [C: IV/VI^m V⁷/VI^m | VI^m :|| IV/VI^m | VI^m | V⁷/VI^m | VI^m :|]

C
 [C: IV/V V⁷/V | V :|| IV/V | V | V⁷/V | V :|]

D
 [C: IV/II^m V⁷/II^m | II^m :|| IV/II^m | II^m | V⁷/II^m | II^m :|]
 D.C.

i. *Los Diamantes*.

This structure is of particular harmonic interest as its B section goes through all the degrees of the tonality, descending diatonically, making use of auxiliary dominant chords except for the VII^o (diminished seventh) degree. The A section is an exposition of the major tonic. It employs a *por corrió* strumming pattern and is played at a medium tempo (see **CD4 Track21**).

i. Los Diamantes.
Twofold structure:
 - A develops the major Tonic.
 - B based on the descending scale using dominants for all degrees except VII^o.
Strumming pattern: *por corrió*.

A
 [C: 3/4 8 I | / | / | V⁷ | /_(IV) | /_(V⁷) | / | I :|]

B
 [C: I | VII^o | V⁷/VI^m | VI^m | V⁷/V | V | V⁷/IV | IV |
 V⁷/III^m | III^m | V⁷/II^m | II^m | V⁷ | I | / | V⁷ | / | I :|]

j. Gavilán.

This harmonic structure, whose name literally denotes a type of bird of prey, modulates to the VIm (sixth minor) degree by use of a descending diatonic scale. The A and B sections are thus clearly differentiated, as the B section solely presents the VIm degree and can be repeated *ad libitum*. It uses a *por corrió* strumming pattern (see **CD4 Track3**).

j. Gavilán. 5

Strumming pattern: *por corrió*.
Major mode. Twofold structure with a cadence (descending scale) to VIm degree.
The B section is played *ad libitum* - repeated freely.

A

1. $\left[\begin{array}{c} 3 \\ 4 \end{array} \frac{6}{8} \right] V^7 \mid I \mid \text{/:} \mid V^7 \mid \text{/:} \mid \text{/:} \mid \text{/:} \mid I \text{ :|}$

2. $I \quad VIm \mid V \quad IV \mid V^7/VIm \quad IIm \mid I \quad V^7/VIm \parallel$

B

$\left[\begin{array}{c} 3 \\ 4 \end{array} \frac{6}{8} \right] VIm \mid \text{/:} \mid V^7/VIm \mid \text{/:} \text{ :|} \quad VIm \parallel$
D.C.

k. Tres Damas.

The *tres damas* (literally meaning "three ladies") is a threefold structure whose first section, A, is in the minor mode. The second section, B, emphasises the minor tonic with a descending diatonic harmonic movement, whilst the third section, C, modulates to the relative major key of the tonality, that is to say, its III (third) degree major. It has a *por corrió* strumming pattern and is usually played at a medium tempo (see **CD4 Track22**).

k. Tres Damas.

Strumming pattern: *por corrió*.
Threefold structure in the minor mode:
- A is in the minor Tonic.
- B is a descending scale.
- C is a modulation to the relative major key (III degree).

A

$\left[\begin{array}{c} 3 \\ 4 \end{array} \frac{6}{8} \right] V^7 \mid Im \mid \text{/:} \mid V^7 \mid IVm \mid III \mid V^7 \mid Im \text{ :|}$

B

$\left[\begin{array}{c} 3 \\ 4 \end{array} \frac{6}{8} \right] Im \mid VII^\circ \mid VI \mid V^7 \mid IVm \mid III \mid V^7 \mid Im \text{ :|}$
 (II°)

C

$\left[\begin{array}{c} 3 \\ 4 \end{array} \frac{6}{8} \right] III \mid V^7/III \mid \text{/:} \mid III \mid \text{/:} \mid V^7/III \mid \text{/:} \mid III \text{ :|}$

1. *Quitapesares*.

The *quitapesares* (which can be translated as "consolation", or more literally "remover of sorrows") is a favourite harmonic structure used by *joropo* musicians to show their ability and virtuosity. It has a *por corrió* strumming pattern and is usually played at a very fast tempo (see CD4 Track23&24).

1. *Quitapesares*.

Strumming pattern: *por corrió*.

Major mode. Twofold structure with dominant of the IVm degree in B section.

A

$\left[\begin{array}{c} 3 \\ 4 \end{array} \frac{6}{8} \right] \text{Im} \mid \text{/:} \mid \text{/:} \mid \text{/:} \mid \text{/:} \mid \frac{6}{4} \text{Im} \text{ VII VI } \mid \frac{3}{4} \frac{6}{8} \text{V}^7 \mid$
 $\text{/:} \mid \text{/:} \mid \text{/:} \mid \text{/:} \mid \text{/:} \mid \text{V}^7 \text{IVm} \mid \text{III V}^7 \mid \text{Im} \text{:)} \quad \text{♩}$

B

$\left[\begin{array}{c} 3 \\ 4 \end{array} \right] \text{V}^7/\text{IVm} \mid \text{IVm} \mid \text{/:} \mid \text{Im} \mid \text{/:} \mid \text{V}^7 \mid$
 $\text{/:} \mid \text{Im} \mid \text{/:} \mid \text{V}^7 \mid \text{/:} \mid \text{Im} \text{:)} \quad \text{♩}$

6.6.4. *Golpe de Merengue*.

This particular type of *golpe* deserves to be treated separately as it is the only one that is not in a 6/8 metre, but in a 5/8 metre. A typical and very popular Venezuelan *golpe*, the *merengue* has started to gain popularity among Colombian *joropo* musicians and has become a usual *golpe* both in studio recordings and in live performances.

The *merengue* strumming pattern on the *cuatro* generally subdivides the 5 beats of the measure into accents of 3+2, and can be played in various ways, with great freedom. It usually starts with a down strum and an *apagado* (stopped strum) on the first and fourth beats, although it can also start with an up strum on the first beat and have the *apagado* strums on the first, third and fourth beats; it is also usually performed with ornaments such as the *floreo* on the first and / or third and /or fifth beats, as shown below:

Sistema: *Golpe de Merengue.*

A. **Basic golpe** with down strokes on the first, third and fourth beats, or first, third and fifth, and *apagados* on the first and fourth.

B. **Variation** with up strokes on the first, third and fifth beats, or first, third and fourth, and *apagados* on first, third, and fourth.

Floreo: Some of the possible *floreo* combinations for the *golpe de merengue*.

The harmonic structure of the *merengue* is not as standardised as that of the other *golpes*. It can be played either in the major or in the minor mode, and it can have either a fast or a slow tempo. However, it can be considered among the **extended harmonic structures**, as most of the times it presents a modulation to other degrees of the scale, particularly to the II or VI degrees, and makes wide use of secondary dominant chords to the IV and V degrees. One of the most known Venezuelan *merengues*, called *El Becerrito* by the famous composer and *cuatro* player Simón Díaz, presents the following form and harmonic structure (see **CD4, track25**).

Merengue.

Minor mode.

Twofold structure:

A Section uses dominants of IVm and V degrees and a descending scale back to I.

B Section modulates to IVm degree and emphasises the cycle of fifths.

A

5/8 3+2 Im V⁷ | Im V⁷ | Im | / | Im V⁷ | Im I⁷ | IVm | / |

IVm III | II° Im | V⁷ II⁷ | V⁷ | / |

/ | V⁷ IVm | II° V⁷ | Im | / } I⁷ |

Fine

B

5/8 IVm | VII | III | VI | II° | V⁷ | Im | I⁷ } D.C.

7. OTHER TYPES OF MUSIC

INDIGENOUS AMERINDIAN COMMUNITIES

Of the five geographical-cultural regions into which Colombia is divided, only one has not yet been addressed so far, namely, the Amazon region. As explained previously in **Chapter 2.2.**, the Amazon and the Eastern Plains (called *Llanos Orientales* or *Orinoquía*) regions are the ones that present the highest and most dense Amerindian population in the country. In the Amazon region this is much more so, as the region is covered by a dense tropical jungle with little presence of urban centres. Unlike the Amazon and the Eastern Plains, the ethnic constitution in the other regions of the country is not predominantly Amerindian, as the Hispanic-American population predominates in the Atlantic / Caribbean and the Andean regions, whilst the Afro-American inhabitants are mostly condensed in the Pacific region, in the insular zone of the Caribbean (Archipelago of San Andrés, Providencia and Santa Catalina), and in certain spots on the Caribbean littoral.

Despite their higher numbers and density, Amerindian communities are however not exclusive of the Amazon and Eastern Plains regions, for there are native groups spread throughout the country that, similar to the bigger and denser communities in the Amazon and the Eastern Plains, live relatively isolated from urban centres. They are not under much influence from westernised civilisation, although initiatives of religious acculturation, whether it be Catholic, Christian or Protestant, are becoming more frequent. The shaded areas on the map below show the zones where there is predominance of indigenous groups protected by the government and known as *resguardos indígenas*. The zones where these communities are found can be [seen](#) in the northernmost tip of the country in the Caribbean region (known as the *departamento de la Guajira*), in the north-western sector of the Pacific region (*departamento del Chocó*), in small areas in the Andean region (*departamentos de Nariño* and *Valle del Cauca*), and above all in the *Orinoquía* (Eastern Plains) and Amazon regions (*departamentos del Amazonas, Guainía, Guaviare, Vaupés* and *Vichada*).

is important to mention that, as a common trait, the musical practice of the indigenous peoples is intimately related to their spiritual life and their vision and understanding of their physical and spiritual existence.

Archaeological evidence shows that musical instruments have been present in Colombian territory for more than 13,000 years, including whistles, rattles, shakers, bells, flutes, panflutes, trumpets and drums.¹⁵⁰ According to the chronicles of the first Spanish *conquistadores* in the 16th century, dance and musical performances were common practice amongst the indigenous peoples and were communal activities in which song was frequent although omissible. These dances could be executed as entertainment, although they were of supreme importance as ceremonies of war, hunting, harvest, fertility and spiritual practice.



Native from the Pacific region

As stated above, since the arrival of the Spaniards around 1500, Catholic, Christian and Protestant missionaries have undertaken initiatives to convert and acculturate indigenous groups, initiatives that continue to our day. These campaigns have had different results, although no indigenous communities have been exempt of a certain degree of contact with the western world and with these missionary initiatives. However, the degree of contact and influence has not been the same, and it is therefore possible to group Colombian indigenous societies into two main branches: On one hand those societies that have adopted new beliefs and conserve traditional cultural elements through syncretism (whether it be since the time of the *Conquista* or in more recent times), and on the other hand those who have preserved their ancestral traditions and still practice them up to our days.

Among the indigenous groups that have adopted Christian beliefs but that still conserve some of their cultural traditions, Egberto Bermúdez, in his essay *Música Indígena Colombiana*, mentions the following¹⁵¹: *Kamsá* (in the department of *Putumayo*); *Kwaiker*, *Coconuco*, *Páez*, *Guambianos* (in the departments of *Cauca* and *Nariño*); and the *Sanhá*, *Koguis*, *Ijkas* (in the *Sierra Nevada de Santa Marta* in the Atlantic region).

Those indigenous groups that have preserved their ancestral traditions with little influence from the western world and from missionary attempts are mostly found in the Amazon and *Orinoquía* (Eastern Plains) regions, in the Pacific littoral, and in the department of *La Guajira* in

¹⁵⁰ See Bermúdez: : *Música Indígena Colombiana*, p. 87-88.

¹⁵¹ See Bermúdez: *Música Indígena Colombiana*, p. 85.

the north. Bermúdez mentions the following groups: *Tukanos, Cubeos, Tatuo, Tuyuka, Barasana, Makú* (in the department of *Vaupés*); *Huitoto, Bora, Murui, Andoke, Tikuna, Yagua* (in the department of *Amazonas*); *Kofán, Coreguaje* (in the department of *Caquetá*); *Embera, Waunana* (in the Pacific coast); *Cuna* (in the Darién region on the frontier with Panama); *Tunebo, Bari, Yukpa* (in the eastern *cordillera*); *Wayúu o Guajiros, Puinave, Curripaco, Saliva, Sikuani, Guahibos and Cuivas* (in the Orinoquía / Eastern Plains region).

| The musical expressions of these indigenous groups, which have survived partly thanks to geographical and cultural isolation, have had little or no interaction with westernised society. They have therefore been preserved without much outside influence, and are not well disseminated, performed or known outside their own native environment. Indigenous peoples are reluctant to perform or make a display of their musical expressions due to the great value they have within their ideology and way of living, which in most cases has sacred connotations. Little recorded and academic material of these musical expressions is available.¹⁵²

For the great majority of indigenous societies that have not adopted western ideologies or cultural patterns confer to musical activity a place of paramount importance within their social practices, mythical thought and spiritual conceptions. Music and song are not only used as means of social cohesion, interaction and expression, as in dance merriments, carnivals, weddings, and lullabies; they are also employed to establish communication between



Communal dance, Ika tribe in La Guajira, northern Colombia

different realms or levels of consciousness and reality, for example between the human world and other realms such as the world of animals and the world of spirits.

The purpose of such communication can be oriented towards achieving victory in battle or hunting, establishing contact with spirits in the after-life as in funerary rites, and invoking guides during rites of female and male initiation, healing sickness, and fertility ceremonies (including harvests). In this context, the role of the *shaman*, called *pische* and *jaibaná* by certain indigenous groups, is vital, as he acts as a mediator between humans and beings in other levels of reality. When exerting shamanistic practices or "voyages" (*jornadas* or *viajes*), as they are

¹⁵² See Bermúdez: *Música Indígena Colombiana*, p. 85-86.

referred to, dance, chants and music become tools of paramount importance in order for the shamans to be able to access the planes of consciousness of other worlds. In the cosmology of the *Kogui* peoples (who inhabit the *Sierra Nevada de Santa Marta*) and the *Sikuana* peoples (who live in the Eastern Plains), dance, chant and music are gifts that come from spiritual realms and have been bestowed upon men by the *Mother of the Universe* and the *Fathers of the Worlds*. Men can use those gifts to gain access to other worlds. According to their cosmogony, music and chant are primordial means for the creation of life and other manifestations of existence.¹⁵³



Preparing for a ritual, Ika tribe in La Guajira, northern Colombia

¹⁵³ Bermúdez, Egberto: *El Poder de los Sonidos*, p.56-63.

8. CONCLUSIONS

Colombian folk music comprises a vast array of musical styles whose development is the result of over five hundred years of historical and cultural interaction between three different ethnical groups, namely, the native Amerindian, the Spanish (European), and the African. This tri-ethnicity is characteristic of all South American countries to a varying degree, for which the musical heritage throughout the subcontinent shares certain similarities.

Within the South American context, Colombia is a country where the presence of all three ethnical groups is substantial. It is the third country in the whole American continent with the highest number of Afro-American population after the United States and Brazil (Afro-Americans constituting 5% of Colombia's total population), and although the percentage of native Amerindian population reaches a bare 1%, traits of the indigenous cultures are well preserved within surviving native communities and have also been conserved through inter-racial mixture and cultural syncretism.

In the present study, over ninety musical styles of Colombia's folk musical tradition have been mentioned, of which 50 have been given a more detailed musical analysis, tracing particular musical elements to a specific ethnic group. It has been seen that the degree to which these styles evince elements of the Amerindian, Spanish or African cultures depends on the geographical, historic and ethnic constitution of the zones or regions where these styles are produced.

For it has been explained that within the five geographical-cultural regions into which Colombia is divided, the ethnic groups are not homogeneously distributed due to geographical and historical factors; therefore, the ethnic constitution and density differs greatly between regions. This has had direct repercussions on the cultural manifestations, including the musical expressions, across the country.

Alongside the light shed by historical, geographic and demographic analysis, the musical traits that evince the ethnical elements of the various musical styles and that have been employed for analysis in the present study have been the following: use and character of instrumentation; rhythmic patterns; harmonic elements; and to a certain extent, the melodic and textual constituents of the music. An analysis of these factors has enabled the author to identify the degree to which the native Amerindian, the Spanish and the African elements are present in the various musical styles throughout the country.

Native Amerindian Elements.

The analysis of the historical and demographic factors that have been determinant in the evolution of Colombian folk music shows the extent to which the decimation and racial mixture of the original native Amerindian inhabitants under the actions of the Spanish conquerors has had an effect on the presence of indigenous elements in the country's music. As stated above, a mere 1% of Colombia's present population is native Amerindian and is preserved in isolated communities across the territory, particularly in jungle-covered areas such as the Amazon, the eastern Lowlands and the Pacific regions. The musical manifestations of these communities are not part of mainstream folk musical manifestations and are not well disseminated into other cultural and ethnic groups except for their own communal circles, as they are usually guarded from commercial distribution and academic study; for these musical expressions are directly related to social dynamics and, of particular importance, spiritual practices whose value is lost when they are performed out of the communal context or for reasons other than their primal purpose.

However, although the presence of pristine native Amerindian musical manifestations within the bulk of Colombian folk music is minuscule, elements of indigenous origin have been preserved either through cultural absorption or syncretism. This is a particularly important trait of both the music of the Atlantic and the Andean regions, where the Amerindian legacy, particularly with regards to the scales and melodic elements as well as the overall spirit and inflexion of their music, has been preserved thanks to the survival of autochthonous instruments such as the *gaita* wind instruments in the Atlantic, and the *flauta de caña*, the *chirimía*, the *quena*, and the *zampoña* or *capador* pan flutes in the Andean (particularly the western and southern Andean) regions. Modal and pentatonic scales are a distinctive trait of these instruments and of the native Amerindian legacy. These wind instruments are usually performed by men, although in recent years women have increasingly undertaken their performance, particularly of the *gaitas*. Several percussion instruments, especially rattles and shakers, are also derived from native instruments and can equally be played by men or women.

In spite of the survival and current use of these native indigenous instruments, musical syncretism is highly characteristic of both these regions, the Atlantic region and its *cumbia*-related musical styles being characterised by a strong tri-ethnic mixture where the African element introduced with percussion is predominant, and the Andean region being marked by a strong presence of string instruments descended from the Spanish *vihuela* tradition.

African Elements.

There are four main identifiable elements in Colombian folk musical manifestations that clearly reflect an African origin. These elements are especially to be found in Colombia's coastal regions, both in the Atlantic and the Pacific, with more predominance and ethnic clarity in the latter's *currulao*-related musical styles, and comprise: the use and manner of performance of African descended percussion instruments (including hand drums, shakers and marimbas); the use of particular rhythmical structures; singing-related elements (such as the call and response and yodel styles, but also melodic material and even words and texts of African origin); and dances.

Of particular interest is the role played by the genders in musical manifestations of African origin. Drums and marimbas are exclusively played by men, whilst certain sung styles, particularly those whose origin is clearly African and whose role is communal, have the main singing roles performed by women.

Besides the strong presence of African elements in the musical manifestations of the Atlantic and Pacific regions, there is evidence of African rhythmical influence in musical styles from the Andean and the *Llanos* regions. This influence has undergone long processes of syncretism and assimilation and cannot be traced with such distinctiveness as in the case of Atlantic and Pacific music, one of the most striking results of which is the superposition of the 3/4 and 6/8 metres characteristic of *bambuco*- and *joropo*- related musical styles.

Spanish (European) Elements.

The legacy of the Spanish and European culture in Colombia's folk music tradition includes the predominant use of plucked / strummed string instruments related to the *vihuela* and the *guitar*; the increasing use in the last century of other European instruments such as the harp, the piano, the flute, the clarinet, the violin, the cello and the contrabass; the presence of functional harmony; rhythmic and melodic material derived from the direct assimilation or syncretism of European musical styles (the waltz, the contradance, the mazurka and the polka being among some of the styles subject to such processes); and the textual legacy introduced through Spanish *canciones* and *coplas*.

Another important factor that needs to be mentioned in regards to the European legacy in the evolution of Colombian folk music is the role played by the Catholic Church. For Catholic missionaries, Jesuits being among the keenest of them, had an important role in transmitting their musical knowledge (along with their religious views) both to the natives and the African slaves. This can be appreciated in the development of the religious and spiritual musical styles of the

Pacific coast, where Catholic beliefs and musical elements have been incorporated within a strong black African musical tradition.

Final remarks.

One of the most striking characteristics of Colombian folk music is the overwhelming amount of different musical styles it encompasses. Over ninety musical styles have been mentioned in this dissertation, most of which show distinct differences in their rhythmic, melodic, and harmonic constituents, as well as in their instrumentation and their overall character and inflexion. This reflects the incredible cultural richness and diversity that has resulted from the mixture and interaction of the native Amerindians, the Spanish and Europeans, and the black Africans in Colombian territory. This tri-ethnic mixture is however not exclusive to Colombia, for it is a trait shared by all South American countries to a different extent and explains the affinity between the cultural and musical manifestations of the various countries in the continent.

In Colombia, the sharp differences between the various geographical-cultural regions, the diversity of these regions' musical styles and the different degree to which they have become wide spread (some being performed more often and being more accessible to the general public than others), makes it a challenge to approach the whole bulk of the folk musical legacy in an academic and systematic manner. Although since the year 2003 it has been the purpose of the Colombian Ministry of Culture¹⁵⁴ to promote the study and dissemination of this vast musical legacy through music schools, and to make it accessible to the general public through the publication of didactic material, rigorous academic research and the availability of material varies greatly according to the musical styles involved. Nevertheless, the campaign launched by the Ministry, as well as a collective increase in the interest of musical institutions, musicians and the general public in the country's folk musical heritage, has raised the people's awareness of the immense treasure contained in this tradition.

¹⁵⁴ See *Música para la Convivencia*, explained in more detail in Chapter 2.

9. THEORY AND PRACTICE

As mentioned in the *Foreword* to the present dissertation, the degree of Masters in Musical Composition at the Iceland Academy of the Arts is a programme in which the students conduct research on a specific topic, and whose outcome comprises on one hand a thesis that contains the results of the research, and on the other hand a practical and artistically creative application of the research and its conclusions with the objective of composing new music.

The suite *Polaroids of Spiritual Landscapes* was written as the practical and artistically creative application of the underlying investigation on Colombian folk music, whose first direct outcome has been the present thesis. The purpose behind composing *Polaroids* has been to offer a wide overview of the richness of Colombian folk music within the format of a chamber ensemble that makes use of European classical instruments as well as of Colombian folk instruments. Therefore, for each of Colombia's cultural-musical regions, two to three movements have been written, resulting in a total of eleven movements.

One of the main objectives with the composition has been to employ the most representative elements and instruments within Colombia's folk musical tradition, for which the research done on instrumentation and playing techniques (included in the present thesis) has been of great value. The order of the movements, the poetic associations of the titles and the spirit and inflexion of the music itself allow for the piece to be interpreted and even experienced as a voyage across Colombian territory and its cultural-musical legacy, hopefully giving space for a wide gamut of spiritual moods to arise within the listener-traveller. Here below follows a description of the movements within the suite, the musical style they reflect according to the cultural-musical region to which they pertain, as well as the instrumentation employed and the musical elements that the music builds upon.

POLAROIDS OF SPIRITUAL LANDSCAPES

SUITE IN ELEVEN MOVEMENTS FOR CHAMBER ORCHESTRA AND COLOMBIAN FOLK INSTRUMENTS

A. Atlantic Region: Music for *gaitas*.

1. *Mares sin Fin / Endless Seas*.

Style: **Cumbia Cadenciosa**. Duration: **6'30 min.**

Instrumentation: *Gaita hembra, gaita corta, maracón, tambora*, cello, double-bass, piano.

2. *Costas de Oro / Golden Shores*.

Style: **Puya rápida (son corrido)**. Duration: **2'30 min.**

Instrumentation: Piano, *gaita corta, alegre*, cello, double-bass.

B. Andes Region: Music for *tiple*.

3. *Alturas del Silencio / Heights of Silence*.

Style: **Bambuco**. Duration: **6 min.**

Instrumentation: *Tiple, flauta de caña, bombo*, cello, double-bass.

4. *Calles de Promesa / Streets of Hope*.

Style: **Pasillo**. Duration: **5 min.**

Instrumentation: Piano solo; piano and cello.

C. Llanos Region: Music for *cuatro*.

5. *Cabalgando hacia el Silencio / Galloping into the Silence*.

Style: **Pajarillo**. Duration: **1'30 min.**

Instrumentation: *Cuatro, capachos*, harp, cello, double-bass.

6. *Llanuras del Deleite / Plains of Delight*.

Style: **Merengue**. Duration: **5'30 min.**

Instrumentation: *Cuatro, capachos, cajón*, harp, cello, double-bass.

7. *Luz de la Llanura / Light of the Lowlands*.

Style: **Quitapesares**. Duration: **5'30 min.**

Instrumentation: *Piano, cajón*, cello, double-bass.

D. Pacific Region: Music for *marimba*.

8. *Más Allá de la Oscuridad / Beyond Darkness*.

Style: **Currulao: Arrullo en Juga**. Duration: **4 min.**

Instrumentation: *Marimba*, piano, percussive cello, percussive double-bass.

9. *Celebrando lo Divino / Celebrating the Divine*.

Style: **Currulao: Bunde**. Duration: **4 min.**

Instrumentation: *Marimba*, piano, (percussive) cello, (percussive) double-bass.

E. Southern Andes Region: Music for *charango*.

10. *Cielos de Fulgor / Skies of Effulgence*.

Style: **Huayño**. Duration: **5'30 min.**

Instrumentation: *Charango, quena, bombo*, cello, double-bass.

11. *Sueño de las Alturas / A Dream from Above*.

Style: **Bambuco Sureño**. Duration: **5'30 min.**

Instrumentation: *Charango, quena, bombo*, cello, double-bass.

1. MARES SIN FIN / ENDLESS SEAS.

The first movement of the suite is written in the *cumbia* style of the Atlantic region. For it was in the Caribbean where the first encounters between the three ethnic groups took place, and it is the *cumbia*-related musical styles, which often feature the *gaita* wind instrument, the ones that reflect in a most striking manner the cultural interaction and musical syncretism that occurred between the native Amerindians, the Spanish and the black Africans since the beginning of the 16th century. The movement aspires to recreate these first encounters between the three ethnic groups in the spirit of a new beginning, the birth of a new life in the New World along the cultural evolution of humanity. It thus makes use of musical elements that spring from the native Amerindian, the Spanish and the African traditions. This is done both in a way that responds to the traditional language of the *cumbia* musical style, but also in a manner that reflects the composer's own musical inclinations and creative zeal.

The movement, and consequently the suite as a whole, starts with a solo for *gaita*, which is a native wind instrument, perhaps the most autochthonous of the musical instruments found in Colombia (as seen in Chapter 3.4.1). It directly symbolises that primordial presence of the indigenous peoples in Colombia in particular and in South America as a whole, and makes use of the A-minor aeolian scale that so characterises music for *gaita*.

The entrance of the second *gaita* occurs first as a response to the first *gaita* voice, but progressively becomes a melodic-harmonic accompaniment to the first *gaita*, thus representing the harmonic and contrapuntal elements brought by the Spaniards from European culture.

Following the dialogue between the two *gaitas*, they themselves establish the rhythmic and melodic material over which the movement will develop. This is followed by the entrance of the percussion instruments, particularly the *alegre* hand-drum and the *maracón* shaker, which the composer has opted to use in order to represent the African legacy in the process of tri-ethnic syncretism undergone in the New World. All the material, whether melodic or harmonic, is made up of motivic ideas that are varied in numerous manners, emulating the motivic and improvisational nature of *cumbia* music.

The cello, the contrabass and the piano are the composer's personal addition to the traditional *gaita* ensemble. Here the composer is aspiring to adapt the use of these three European instruments, which are foreign to the *cumbia* tradition, into that same musical style. The use of these instruments is based on the rhythmic, melodic and harmonic material that had been previously presented by the *gaitas* and the percussion. As a harmonic development, the composer, aiding himself with the harmonic possibilities of the piano, expands the modal

characteristics of *cumbia* music and makes use not only of the aeolian and mixolydian modes, but also of the phrygian, dorian and lydian modes, by displacing the tonal centre accordingly.

2. COSTAS DE ORO / GOLDEN SHORES.

The second movement of *Polaroids* furthers the treatment of the *cumbia*-related musical styles of the Atlantic region, in this case in particular the *gaita rápida* style. The purpose behind the writing of this movement has been to translate the rhythmic richness of the various drums used in the *cumbia*-related styles, such as the *tambora*, the *alegre*, the *llamador* and the *maracón* shaker, into the other instruments, particularly into the piano, but also into the contrabass and the cello. To maintain the sonority and the inflexion of the African element, a traditional *alegre* hand-drum has been used.

Following the tradition of the *gaita rápida* style, and in contraposition to the mid-tempo of the *cumbia*-based first movement (*1. Endless Seas*), the second movement employs a tempo almost twice as fast as the previous one. Syncopations and independent rhythms (almost as if they were polyrhythms) are lavishly featured throughout the movement.

Harmonically, two approaches have been adopted in this movement. Firstly, emulating the tradition of music for the *gaita* wind instrument, a modal environment is established around the d-minor aeolian mode, which changes into the d-minor dorian mode on certain sections, as it usually happens in traditional music for *gaitas*. Secondly, a westernised functional harmonic development is proposed in the middle section of the movement, also over a d-minor tonal centre but with a distinct use of subdominant - dominant - tonic relationships.

3. ALTURAS DEL SILENCIO / HEIGHTS OF SILENCE.

The third movement of *Polaroids* takes the listener to the mountainous heights of the Andean region, to one of the most representative of musical styles within Colombia's folk tradition, the *bambuco*. The *bambuco* is a wide-spread musical style, found both within the urban and the rural environments. It is of particular rhythmical interest, as it features a superposition of 3/4 and 6/8 metres, which the movement intends to explore and expand in its potentialities.

This rhythmic exploration and expansion is effectuated through the conscious use of the superposed 3/4 and 6/8 metres. Besides this superposition, the rhythmical variety is enriched through the use of other devices such as binary motives (for example of four crochets) over a ternary metre; use of 5/8 metres and, in conjunction with the 6/8 metre, a resulting 11/8 metre; and quadruplets to mark breaks and new sections.

The composer has employed the most typical of the instruments used to perform *bambuco* music, namely, the 12-string *tiple*, and has added the traditional *flauta de caña* flute and the *cucharas* (wooden spoons) percussion instrument. In addition to these instruments, the cello and the double-bass are also featured. Although the *bambuco* tradition has verily incorporated instruments such as the cello and the double-bass within its instrumentation, they are mainly used for accompaniment. In this movement, the composer's deliberate intention has been to expand their traditional role by using them not only as harmonic-rhythmic accompaniment, but also as instruments with an important melodic role.

4. CALLES DE ESPERANZA / STREETS OF HOPE.

The fourth movement of *Polaroids* takes place in the streets of the country's capital city. For the *pasillo* style, which this movement is based on, was an urban development that the bourgeoisie in Bogotá developed as salon music towards the middle of the 19th century, taking as musical models the paradigms of European culture, in this case in particular the Viennese waltz, using however their own rhythmical variants and overall inflexion.

In the historical development of the *pasillo* and other *bambuco*-related musical styles, the piano thus became an important instrument, as these musical styles were intended for salon performance in the European vein. Numerous composers and musicians therefore wrote and arranged music for the piano both as a solo and as an ensemble instrument.

Within the context of *Polaroids of Spiritual Landscapes*, the composer has intended to use the piano solo in order to reflect this particular historical development of the *pasillo* style in particular and of Colombian folk music in general. However, there are innovative elements in the manner of its use. First of all, harmonically the composer is expanding the Colombian tradition by using more modern sonorities based on modal colours (in particular the lydian mode) and chromaticism in the harmonic relationships. Secondly, the composer utilises the two-section form of the *pasillo* in a new fashion by employing the second section almost as if it were a different movement all in all, imprinting on it a prayerful hymnal character of recollection and inner search. In this second section, the composer also opts for the inclusion of the cello as a melodic instrument, which is likewise an innovative element within the *pasillo* tradition.

5. CABALGANDO HACIA EL SILENCIO / GALLOPING INTO THE SILENCE.

Being the shortest movement in the piece, this fifth composition is thought as a prelude introducing the *joropo* musical styles of the eastern lowlands or *Llanos / Orinoquía* region. It is based on one of the most traditional and widespread musical styles within the *joropo* tradition, namely the *pajarillo*.

The movement features the two most representative and typical instruments of *joropo* music, the *cuatro* string instrument and the *capachos* shakers, as well as another important instrument of the tradition, namely the harp. The register of the *cuatro* is used to a full measure by varying the chordal dispositions along the fret-board, while the use of the *capachos* employs typical *joropo* rhythmic shifts and *hemiolas*, such as binary rhythmic patterns over a ternary metre. Along with the double-bass, these instruments establish the rhythmic-harmonic context of the piece. The harp is used to its full potentiality as a melodic, harmonic and strongly rhythmic instrument; worth mentioning is that instead of the traditional diatonic *arpa llanera* lever harp, a pedal harp has been chosen. The cello, which is foreign to the *joropo* tradition and is introduced by the composer as an innovative element, acts as the main melodic instrument, and is thought of as a male baritone - tenor singing voice.

Harmonically, the movement makes use of the basic functional harmonic progression characteristic of the *pajarillo* style in the minor mode: Im - IVm - V7. The composer has opted to expand this harmonic context by using secondary dominant chords, as well as by adding a whole section where there is a modulation to the IVm (fourth) degree. A second modulation is used returning to the original tonic, in which the piece ends.

6. LLANURAS DEL DELEITE / PLAINS OF DELIGHT.

The sixth movement is a continuation through the musical heritage of the eastern plains, the *joropo* musical styles. It makes use of a similar instrumentation as in the previous movement: *cuatro*, *capachos*, harp, cello and double-bass, with the addition of a *cajon*. It is written in the *merengue* style, which has a characteristic 5/8 metre. The composer has opted to enrich the rhythmic elements by making constant use of metre changes, as well as of aforementioned rhythmical devices such as *hemiolas* and syncopated accents.

In this movement a new feature is introduced in the instrumentation, namely, the use not only of the harp and cello as the main melodic instruments, but also of the double-bass in certain passages, which is likewise a novel element within the *joropo* tradition. The use of the *cuatro* is also innovative in the sense that it presents a lyrical plucked (not strummed) introduction and coda.

Another novelty conferred to the character and the texture of the piece in relation to the traditional *merengue* musical style is the use of lyrical passages both in the introduction and in the coda, where the harp, the cello, the contrabass and the plucked *cuatro* (not strummed) play an important role in creating the general atmosphere. This is a foreign element to the *joropo* tradition that the composer has opted to use in order to convey the poetic element associated to the regional origin of this type of music, namely the lowlands' vastness and delight.

Harmonically, besides using the traditional functional relationship Im - IVm - V7 and a modulation to the fifth degree minor, the so-called *phrygian cadence* typical of certain styles of the *joropo* tradition is featured, making use of the following chordal sequence: Im - bVII - bVI - V7. This is used both within the main rhythmic development of the piece, as well as in the coda.

7. LUZ DE LA LLANURA / LIGHT OF THE LOWLANDS.

The seventh movement furthers the treatment of the *joropo* tradition with a rather novel element proposed by the composer: the use of the *piano* instead of the traditional *cuatro* and harp. The musical style chosen in this occasion is the *quitapesares*, which has a lively rhythm and offers ample harmonic possibilities that are developed through the interplay between the piano, the cello and the double-bass, along with the rhythmic support offered by the *cajon*.

The choice of the piano has been made having not only the *cuatro* in mind, but also the *arpa llanera* (harp), which in traditional *joropo* music has a predominant melodic role with harmonic and rhythmic possibilities. In this sense, the piano is intended to supplant both the rhythmic-harmonic role played by the *cuatro* (mainly through the left-hand accompaniment), as well as the melodic-harmonic functions executed by the harp (with the melodic lines on the right-hand, but also extrapolated to the left hand).

The movement also features a section for improvised solos based on a 12-bar structure with a specific harmonic context. This is typical of certain *joropo* musical styles, particularly of the *quitapesares*, in which it is usual to employ a harmonic context determined by the cycle of fifths along with a *phrygian cadence* (Im - bVII - bVI - V7). The composer has opted to use added tensions on the chords, and colours and chordal dispositions (voicings) on the piano that are inspired by jazz music, such as the dominant seventh chord using the major third, an augmented ninth (which would correspond to the minor third) and the flattened thirteenth; added sevenths, ninths and thirteenths are also common on other chords besides the dominant chords.

Rhythmically, the movement exploits the superposition of the 3/4 and 6/8 metres, along with the use of binary motives over a ternary metre and *hemiolas*.

8. MÁS ALLÁ DE LA OSCURIDAD / BEYOND DARKNESS

The eighth and ninth movements are an exploration into the *currulao* musical legacy of the Pacific region, with its predominant African elements and the central role played by the marimba. On both occasions, it has been opted to work with spiritual or religious musical styles, which have such an important place in the culture and musical practices of the region.

Más Allá de la Oscuridad / Beyond Darkness recreates an *arrullo* in a *juga* metrical structure of 6/8. Conceptually, the inspiration behind this movement springs from the devotional character of the *arrullos* performed as prayerful offerings by musicians and individuals who, in musical gatherings, get together in order to ask for guidance and intercession from their beloved and revered deities. The solemn request reflected in this particular piece is for illumination and guidance through and out of darkness. For this purpose, the composer has chosen the dorian mode over an F tonal centre, counterposed to the ionian mode over Eb.

Within the *currulao* tradition, the marimba has a vital role and is usually executed by two players simultaneously, one on the upper and the other on the lower register of the instrument. The composer has opted here to use two different instruments for that purpose, on one hand a marimba proper, and on the other hand the piano, with complementary roles.

The role played by the *cununo* drums has been assigned to the cello and the contrabass, which in this case are played percussively with the bare hands on the body (top and side) of the instrument, and not in a traditional melodic fashion employing bow and strings.

The fundamental improvisational and dialogical character of the *currulao* musical styles has also been included in the eighth and ninth movements of the suite. This has been made by establishing four- and eight-measure structures with specific rhythmic, melodic and harmonic material, which the musicians can vary and repeat ad libitum and which pose the possibility of establishing the musical dialogue characteristic of the improvised passages in *currulao* music. The entrances in and the exits out of the improvised passages are established through cues given by specific instruments, as it is done in this folk music tradition.

9. CELEBRANDO LO DIVINO / CELEBRATING THE DIVINE.

Whilst the eighth movement of the suite reflects the 6/8 metrical structure of the *juga*, the ninth movement is based on the 4/4 structure that corresponds to the *bunde* musical style. As explained previously, the *bunde* is a style with a spiritual character, which in the case of this particular movement is both celebrating and invoking the Divinity that dwells within man.

Structurally, the eighth movement of the suite merges into the ninth. This is done through the final improvisational dialogue established between the marimba and the piano at the end of

the eighth movement; the piano progressively changes the 6/8 metre into 4/4 and establishes an ostinato figure in the bass (left hand). Besides the marimba and the piano, the cello and the contrabass are initially used in the same percussive fashion of the eighth movement, and after the introduction to the ninth movement reassume their melodic roles in pizzicato.

Harmonically, the dark colour of the F dorian mode used in the eighth movement is fully replaced by the Eb ionian mode, and a simple functional harmonic context is established with the use of the first, fourth, fifth and sixth degrees of the Eb tonality.

The choice of the melodic material, as well as of the rhythmical figures, has been made in order to reflect the strong African roots that characterise the *currulao*-related musical styles of Colombia's Pacific region.

10. CIELOS DE FULGOR / SKIES OF EFFULGENCE.

The tenth movement of the suite is inspired in one of the most wide-spread musical styles of the Colombian southern Andes region, which is actually also common to other Andean countries such as Peru and Bolivia - the *huayño*. For that purpose, three traditional instruments have been chosen: the 10-stringed *charango*, the *quena* flute, and the *bombo* bass-drum. The cello and the contrabass are added as novel elements into the *huayño* tradition.

Being conventionally written in a 2/4 metre with predominant use of semiquavers, the composer's intention with this experimentation of the *huayño* style has been to enrich and personalise its rhythmic traits. The composer has thus aspired to utilise rhythms that are in the lively spirit and faster tempos of the *huayño* tradition, but with less conventional metres such as 11/8 (6/8 + 5/8) and 13/8 (6/8 + 7/8). The melodic middle section, however, does make use of the conventional 2/4 metre, although at points it features polyrhythmic elements where the *quena* and the cello have melodic lines in a triple metre (3/4) whilst the basic *charango* accompaniment maintains the binary 2/4 metre.

11. SUEÑO DE LAS ALTURAS / A DREAM FROM ABOVE

The eleventh movement is thought of as the coda to the whole suite, for which it builds upon one of the slow and poised musical styles of the southern Andean region - the *bambuco sureño*. This style bears resemblance to musical styles of other southern Andean countries such as Peru, Bolivia and Argentina; it is in a mixed metre superposing 3/4 and 6/8, and makes predominant use of the pentatonic minor scale.

The instrumentation chosen for this movement is the same as in the previous one, featuring the *charango* as the pivotal instrument, which has a role at a melodic, harmonic and rhythmic

level. The introduction to the movement is intended as a study in *charango* technique, as it poses several of the most important elements of *charango* playing: chordal tremolos, melodies played in thirds, and highly rhythmic chordal progressions.

Other traditional instruments featured are the *quena* flute and the *bombo* bass-drum. The cello and the double-bass have an important function, the former at a melodic level and, as the latter, at a rhythmic-harmonic level as well.

Harmonically, one of the most predominant tonalities used in the *bambuco sureño* style has been chosen, namely, A-minor. The B section of the melodic development presents a chromatic descending movement in the bass line, which is not characteristic of the tradition but has been introduced by the composer.

In order to highlight the importance of the melodic elements in the *bambuco sureño* style, but furthering its conventional single-melodic treatment with a contrapuntal texture reminiscent of the European classical tradition, a melody with a highly haunting character has been chosen and at certain points arranged in counterpoint between the *quena* and the *cello*.

FINAL CONSIDERATIONS.

Behind the composition of the suite *Polaroids of Spiritual Landscapes* lies an aspiration to reflect the great variety of musical styles found within Colombia's folk-musical tradition. In order to reflect this richness, a conscious effort has been made to represent the most emblematic and wide-spread musical styles of the different geographical-cultural regions that constitute the Colombian nation.

The choice of the musical styles, the rhythms, the melodic and harmonic material, and the instrumentation, has been made in a manner that is simultaneously illustrative of the folk tradition and also gives testimony to the composer's own musical inclinations and creative zeal.

10. BIBLIOGRAPHY

A. MUSICOLOGICAL AND THEORETICAL SOURCES.

- Abadía Morales, Guillermo. *ABC del Folklore Colombiano*. Editorial Panamericana, Santa Fe de Bogotá, Colombia, 1997.
- Abadía Morales, Guillermo. *Compendio general del Folklore Colombiano*. Cuarta edición, revisada y acotada. Biblioteca Banco Popular, Volumen 112. Bogotá, Colombia, 1983.
- América Latina en su música*. Relatora: Isabel Aretz. UNESCO, serie América Latina en su cultura. Siglo XXI editores, México, 1977, 2004.
- American Civilization* website: <http://amciv.wordpress.com/>
- Arango, Ana María. *La Música de la Costa Caribe como un paradigma de modernidad y globalización: El caso de la música de fusión del pacífico colombiano*. In: <http://www.laboratoriocultural.org/revista/academia/recursos/ponencia/colombianistas.htm>
- Atlas de Colombia - por departamentos*. Fundación Universitaria Manuela Beltrán y Casa Editorial El Tiempo Periódico Hoy. Bogotá, Colombia, 2004.
- Atlas of Plucked Instruments*, website: <http://www.atlasofpluckedinstruments.com>
- Bedoya Sánchez, Samuel. "Formas musicales de las regiones de Colombia: aproximación pedagógica a su dinámica sociocultural." En: *Músicas Regionales Colombianas. Dinámicas, prácticas y perspectivas*. Fundación Nueva Cultura, Bogotá, Colombia, 2008.
- Bedoya Sánchez, Samuel. "Regiones y músicas campesinas colombianas. Propuestas para una investigación inter-regional integrada." En: *Músicas Regionales Colombianas. Dinámicas, prácticas y perspectivas*. Fundación Nueva Cultura, Bogotá, Colombia, 2008.
- Bermúdez, Egberto. *El Litoral Pacífico*. En: *Música tradicional y popular colombiana*, Nr. 9. Procultura S.A., Bogotá, Colombia, 2003.
- Bermúdez, Egberto. *El Poder de los Sonidos. El lugar de la música en la ideología de los Kogi y Sikuani*. En: *Revista Javeriana*, Número 586, Tomo 118, Año 60, julio 1992.
- Bermúdez, Egberto. *Las músicas afrocolombianas en la construcción de la nación: una visión histórica*. Universidad Nacional de Colombia, Instituto de Investigaciones Estéticas. Bogotá, 2002.
- Bermúdez, Egberto. *Los Instrumentos musicales en Colombia*. Universidad Nacional de Colombia, Colección Popular. Bogotá, Colombia, 1985.
- Bermúdez, Egberto. *Los Llanos Orientales*. En: *Música tradicional y popular colombiana*, Nr. 3. Procultura S.A., Bogotá, Colombia, 2003.
- Bermúdez, Egberto. *Música indígena colombiana*. En: *Revista del Departamento de Antropología de la Universidad Nacional de Colombia*, No. 5. Bogotá, 1987.
- Bermúdez, Egberto. *Reseña bibliográfica sobre "Instrumentos de la Música Folklórica de Colombia"*, por Guillermo Abadía Morales. En: *Reseñas bibliográficas*, Universidad Nacional de Colombia, Bogotá, 1982.

- Bermúdez, Egberto. *Syncretism, Identity and Creativity in Afro-Colombian Musical Traditions*. Lecture given at the conference "Music and Black Ethnicity in the Caribbean and South America", School of Music of the University of Miami, 1992.
- Birenbaum Quintero, Michael. *Afro-Colombian Music - Documentation File*. In: http://svr1.cg971.fr/lameca/dossiers/afro_colombian_music/eng/index.htm
- Birenbaum Quintero, Michael. *¡Arriba Suena Marimba! Currulao Marimba Music from Colombia*. Linernotes for the CD recording. Smithsonian Folkways Recordings, 2005.
- Carpentier, Alejo. "América Latina en la confluencia de coordenadas históricas y su repercusión en la música." En: *América Latina en su música*. Relatora: Isabel Aretz. UNESCO, serie América Latina en su cultura. Siglo XXI editores, México, 1977, 2004.
- Correa de Azevedo, Luis Héctor. "La música de América Latina." En: *América Latina en su música*. Relatora: Isabel Aretz. UNESCO, serie América Latina en su cultura. Siglo XXI editores, México, 1977, 2004.
- Chou, Chien. *Experience and Fieldwork: A Native Researcher's View*. University of Sheffield, Society of Ethnomusicology, United Kingdom. Published by the University of Illinois Press, 2002.
- Davidson, Harry C. *Diccionario Folklórico de Colombia: Música, Instrumentos y Danzas*. Banco de la República, Bogotá, 1970.
- Devoto, Daniel. "Expresiones musicales; sus relaciones y alcance en las clases sociales". En: *América Latina en su música*. Relatora: Isabel Aretz. UNESCO, serie América Latina en su cultura. Siglo XXI editores, México, 1977, 2004.
- Friedmann Altmann, Susana. *¿Cómo realmente sonaba? Reflexiones personales sobre la interpretación histórica de la música del pasado de América Latina y Colombia*. Instituto de Investigaciones Estéticas, Facultad de Artes, Universidad Nacional de Colombia. Bogotá, 2002.
- Exploring Africa - African Studies Centre*, website: <http://exploringafrica.matrix.msu.edu/>
- Gradante, William J. *World Music: Colombia*. In: *Garland Encyclopedia of World Music*. Editors: Dale A. Olsen and Edward Sheehy. Stable URL: <http://glnd.alexanderstreet.com.ezproxy2.library.arizona.edu/View/327575>.
- Instrumentos Folclóricos de Colombia*. Patronato Colombiano de Artes y Ciencias (Fundación Joaquín Piñeros Corpas - Junta Nacional de Folclor) - Colegio Máximo de las Academias Colombianas / Ministerio de Educación Nacional República de Colombia. Camacho Sánchez Impresores, Bogotá, Colombia, 2005.
- Lambuley Alférez, Néstor. "Rajaleña opita: copla y tonada." En: *Músicas Regionales Colombianas. Dinámicas, prácticas y perspectivas*. Fundación Nueva Cultura, Bogotá, Colombia, 2008.
- Linares, María Teresa. "La materia prima de la creación musical." En: *América Latina en su música*. Relatora: Isabel Aretz. UNESCO, serie América Latina en su cultura. Siglo XXI editores, México, 1977, 2004.
- List, George. *Acculturation and Musical Tradition*. In: *Journal of the International Folk Music Council*, Vol. 16, pp.18-21. International Council for Traditional Music, 1964. Stable URL: <http://www.jstor.org/stable/835061>.

- List, George. *A Comparison of Certain Aspects of Colombian and Spanish Folksong*. In: Yearbook of the International Folk Music Council, Vol. 5, pp.72-84. International Council for Traditional Music, 1973. Stable URL: <http://www.jstor.org/stable/767496>.
- List, George. *African Influences in the Rhythmic and Metric Organization of Colombian costeño Folksong and Folk Music*. Latin American Music Review / Revista de Música Latinoamericana, vol. 1, No. 1 (Spring-Summer, 1980), pp.6-17. Stable URL: <http://links.jstor.org/sici?sici=0163-0350%28198021%2F22%291%3A1%3C6%3AAAITRA%3E2.0.CO%3B2-9>
- List, George. *Ethnomusicology in Colombia*. U. of Illinois Press, Society of Ethnomusicology, 1966. Stable URL: <http://www.jstor.org/stable/924187>.
- List, George. *The Mbira in Cartagena*. In: Journal of the International Folk Music Council, Vol. 20, pp.54-56. International Council for Traditional Music, 1968. Stable URL: <http://www.jstor.org/stable/836073>
- List, George. *The Musical Bow at Palenque*. In: Journal of the International Folk Music Council, Vol. 18, pp.36-49. International Council for Traditional Music, 1966. Stable URL: <http://www.jstor.org/stable/834639>.
- Locatelli de Pergamo, Ana María. "Raíces musicales." En: *América Latina en su música*. Relatora: Isabel Aretz. UNESCO, serie América Latina en su cultura. Siglo XXI editores, México, 1977, 2004.
- Losada Ortiz, Álvaro. *Folclor Colombiano*. Ediciones SEM, Bogotá, Colombia, 2005.
- Manual de Danzas Folclóricas de Colombia, Caribe, Medio y Bajo Magdalena*. Patronato Colombiano de Artes y Ciencias (Fundación Joaquín Piñeros Corpas - Junta Nacional de Folclor) / Colegio Máximo de las Academias Colombianas - Ministerio de Educación Nacional República de Colombia. Autor: Nicolás Maestre Martínez. Camacho Sánchez e Hijos Impresores, Bogotá, Colombia, 2005.
- Manual de Danzas Folclóricas de la Costa Atlántica de Colombia*. Patronato Colombiano de Artes y Ciencias (Fundación Joaquín Piñeros Corpas - Junta Nacional de Folclor) - Colegio Máximo de las Academias Colombianas / Ministerio de Educación Nacional República de Colombia. Autores: Delia Zapata Olivella, Edelmira Massa Zapata, Ihan Betancourt Massa. Camacho Sánchez Impresores, Tercera Edición, Bogotá, Colombia, 2008.
- Manual de Danzas Folclóricas de la Costa Pacífica de Colombia*. Patronato Colombiano de Artes y Ciencias (Fundación Joaquín Piñeros Corpas - Junta Nacional de Folclor) - Colegio Máximo de las Academias Colombianas / Ministerio de Educación Nacional República de Colombia. Autores: Delia Zapata Olivella, Edelmira Massa Zapata. Camacho Sánchez Impresores, Bogotá, Colombia, 2005.
- Manual de Danzas Folclóricas de la Zona Andina de Colombia*. Patronato Colombiano de Artes y Ciencias (Fundación Joaquín Piñeros Corpas - Junta Nacional de Folclor) - Colegio Máximo de las Academias Colombianas / Ministerio de Educación Nacional República de Colombia. Directoas: María Cortés de Piñeros, Clemencia Franco de Novoa. Segunda Edición, Camacho Sánchez Impresores, Bogotá, Colombia, 2003.
- Manual de Rondas y Juegos Infantiles de Colombia. Pre-danza Nacional*. Patronato Colombiano de Artes y Ciencias (Fundación Joaquín Piñeros Corpas - Junta Nacional de Folclor) - Colegio Máximo de las Academias Colombianas / Ministerio de Educación Nacional República de Colombia. Camacho Sánchez e Hijos Impresores, Bogotá, Colombia, 2005.

- Mapas de Colombia*. Instituto Geográfico Agustín Codazzi, Webpage: <http://mapascolombia.igac.gov.co/wps/portal/mapasdecolumbia>
- Mead, Rita H. *Latin American Accents in "New Music"*. In: *Latin American Music Review / Revista de Música Latinoamericana*, vol. 3, No. 2 (Autumn-Winter, 1982), pp.207-228. Published by: University of Texas Press. Stable URL: <http://www.jstor.org>
- Música tradicional y popular colombiana*, Nr. 3: "Llanos orientales". Procultura S.A., Bogotá, Colombia, 2003.
- Músicas Regionales Colombianas. Dinámicas, prácticas y perspectivas*. Autores: Luis Horacio López Domínguez, Samuel Bedoya Sánchez, Néstor Lambuley Alférez, Jorge Enrique Sossa Santos. Fundación Nueva Cultura, Bogotá, Colombia, 2008.
- Myers, Helen. *Fieldwork*. In: "Shadows in the Field", Chapter 2.
- Ocampo López, Javier. *Las fiestas y el folclor en Colombia*. El Áncora Editores, Bogotá, Colombia, 2000.
- Olsen, Dale. "Approaches to Musical Scholarship". In: *The Garland Handbook of Latin American Music*. Olsen, Dale A. and Sheehy, Daniel E., editors. Garland Publishing, New York, 2000.
- Perdomo Escobar, José Ignacio. *Historia de la música en Colombia*. Tercera edición, Editorial ABC. Bogotá, 1963.
- Rico Salazar, Jaime. *La Canción Colombiana. Su historia, sus compositores, sus mejores intérpretes*. Editorial Norma S.A., Bogotá, Colombia, 2004.
- Sextetos Afrocolombianos*. Expedición fotográfica y testimonial al interior de los sextetos. Editor / Director de Investigación: Samuel Minski. Fundación Cultural Nueva Música en coedición con el Instituto Distrital de Cultura y Turismo de Barranquilla. Escala Impresores S. A. Junio 2006, Barranquilla, Colombia.
- Sossa Santos, Jorge Enrique. "La canta guabinera: el sentido musical de la copla popular." En: *Músicas Regionales Colombianas. Dinámicas, prácticas y perspectivas*. Fundación Nueva Cultura, Bogotá, Colombia, 2008.
- The Garland Handbook of Latin American Music*. Olsen, Dale A. and Sheehy, Daniel E., editors. Garland Publishing, New York, 2000.
- Titon, Jeff Todd. *Knowing Fieldwork*. In: "Shadows in the Field", Chapter 5.
- Varney, John. *An Introduction to the Colombian "Bambuco"*. In: *Latin American Music Review / Revista de Música Latinoamericana*, vol. 22, No. 2 (Autumn-Winter, 2001), pp.123-156. Published by: University of Texas Press. Stable URL: <http://www.jstor.org/stable/780461>.
- Varney, John. *Colombian Bambuco: The Evolution of a National Music Style*. Doctorate Thesis, Queensland Conservatorium, Griffith University. May, 1999.
- Wade, Peter. *Music, Blackness and National Identity: Three Moments in Colombian History*. *Popular Music*, Vol. 17, No. 1 (Jan., 1998), pp. 1-19. Published by: Cambridge University Press. Stable URL: <http://www.jstor.org/stable/853270>.
- Zapata Olivella, Delia. *An Introduction to the Folk Dances of Colombia*. Published by the University of Illinois Press, 1967. Stable URL: <http://www.jstor.org/stable/850500>.

B. DIDACTIC AND LEARNING METHODS: COLOMBIAN FOLK INSTRUMENTS AND MUSICAL STYLES.

- Convers, Leonor y Ochoa, Juan Sebastián. *Gaiteros y tamboleros. Material para abordar el estudio de la música de gaitas de San Jacinto, Bolívar (Colombia)*. Colección Libros de Investigación, Vicerrectoría Académica, Pontificia Universidad Javeriana. Bogotá, Colombia, 2007.
- Díaz, Beco. *ABCD del Cuatro. Aprenda a tocar cuatro - en cuatro horas*. Fundación Círculo de Profesionales del Arpa y su Música CIRPA, Yopal, Colombia, 2007.
- Flórez, Alberto A. *Método Relámpago para Tiple*. Método Práctico Moderno. Tercera edición. APM Danko Musicales - La Música en tus Manos. Santa Fe de Bogotá, Colombia, 1998.
- Henríquez, Freddy. *Canto y juego a ritmo de tambora*. En colaboración con Martina Camargo. Fundación Nueva Cultura. Bogotá, Colombia, 2008.
- Instrumentos Musicales de Colombia*. Material interactivo. Fundación BAT, Colombia. Santafé de Bogotá, 2008.
- Llanos Herrera, Mariano. *Método completo para charango*. Ediciones Viva la Música. La Paz, Bolivia, 1996.
- Llanos Herrera, Mariano. *Método completo para quena*. Ediciones Viva la Música. La Paz, Bolivia, 2001.
- Mendoza, Luis Hernando. *Método para Aprender a Tocar Cuatro sin Maestro - Por el sistema de números*. Volumen 1. Casa Musical Colombiana, Tunja, Boyacá, Colombia, 1996.
- Método Relámpago para Charango*. APM Musicales - La Música en tus Manos. Santa Fe de Bogotá, Colombia, 1995.
- Método Relámpago para Cuatro*. APM Musicales - La Música en tus Manos. Santa Fe de Bogotá, Colombia, 1997.
- Músicas Andinas de Centro Oriente. Cartilla de iniciación musical*. Autores: Efraín Franco Arbeláez, Néstor Lambuley Alférez, Jorge E. Sossa Santos. Ministerio de Cultura República de Colombia - Plan Nacional de Música para la Convivencia (Dirección de artes, área de música). Primera edición, Bogotá, Colombia, 2008.
- Música Andina Occidental. Entre Pasillos y Bambucos. Cartilla de Iniciación musical*. Autor: Franco Duque, Luis Fernando. Ministerio de Cultura República de Colombia - Plan Nacional de Música para la Convivencia (Dirección de artes, área de música). Primera edición, Bogotá, Colombia, 2005.
- Música Ilanera. Cartilla de iniciación musical*. Autor: Rojas Hernández, Carlos. Ministerio de Cultura República de Colombia - Plan Nacional de Música para la Convivencia (Dirección de artes, área de música). Primera edición, Bogotá, Colombia, 2004.
- Pitos y tambores. Cartilla de iniciación musical*. Autor: Valencia Rincón, Valeriano. Ministerio de Cultura República de Colombia - Plan Nacional de Música para la Convivencia (Dirección de artes, área de música). Primera edición, Bogotá, Colombia, 2004.

C. SHEET MUSIC AND SOURCES IN MUSICAL NOTATION.

Clásicos de la Música Colombiana Vol. 1 - Edición para Piano. Compilados y arreglados por Nehemías Becerra Tapasco. Chissam Music, Bogotá, Colombia, 2007.

Clásicos de la Música Colombiana Vol. 2 - Edición para Piano. Compilados y arreglados por Nehemías Becerra Tapasco. Chissam Music, Bogotá, Colombia, 2007.

Colombia en 50 Canciones - Para piano y voz. Vol. 2. Ediciones Musicales, Bogotá, Colombia, 1997.

La Canción Colombiana. Su historia, sus compositores, y sus mejores intérpretes. Presentadas por: Rico Salazar, Jaime. Grupo Editorial Norma, Bogotá, Colombia, 2004.

Los mejores temas colombianos. Compilados y arreglados por William Martínez G. Punto Mid Producciones, Bogotá, Colombia, 2001.

Los mejores temas colombianos 2. Compilados y arreglados por William Martínez G. Punto Mid Producciones, Bogotá, Colombia, 2004.

Los mejores colombianos para piano. Compilados y arreglados por William Martínez G. Punto Mid Producciones, Bogotá, Colombia, 2009.

Los mejores temas de la fiesta colombiana. Compilados y arreglados por William Martínez G. Punto Mid Producciones, Bogotá, Colombia, 2001.

Los mejores temas llaneros. Compilados y arreglados por William Martínez G. Punto Mid Producciones, Bogotá, Colombia, 2003.

D. CD RECORDINGS, DVD'S AND OTHER MULTIMEDIA MATERIAL.

Afro-Hispanic Music from Western Colombia and Ecuador. Recorded, edited and with notes by Norman E. Whitten. Smithsonian Folkways Archival, Smithsonian Folkways Recordings, Smithsonian Institution, Washington DC, US, 1967, 2007.

¡Arriba Suena Marimba! Currulao Marimba Music from Colombia. Performed by Grupo Naidy. Liner notes by Michael Birenbaum Quintero. Smithsonian Folkways Recordings, Center for Folklife and Cultural Heritage, Smithsonian Institution, Washington DC, US, 2005.

Chimizipagua. *Grandes Éxitos.*

Charango Internacional - Disco 2. Manolo Criollo.

De Correrías y Alumbranzas. Flautas Campesinas del Cauca Andino. Fundación de Música Colombia, Música Americana. Ministerio de Cultura, República de Colombia, Municipio de Almaguer, 2000.

Díaz, Beco. *Cedro Amargo - Cuatro Solista.* Audio Imagen Estudios, Bogotá, Colombia, 2001. Tercera edición, 2007.

Flórez de Armas, Omar. *Quena Latinoamericana.* Producciones Omitar, Bogotá, Colombia, 2005.

Flórez de Armas, Omar. *Su Majestad la Quena.* Discos FM, Bogotá, Colombia, 2002.

- Folklore Colombia - Danzas, Vol.1.* El DVD de las danzas folklóricas colombianas. Ballet Cordillera Danzas y Cantos de Colombia. Folklore Colombia, Bogotá, Colombia, 2006.
- Folklore Colombia - Ritmos. Región Andina.* Libro en formato DVD didáctico. Autores: Jose Luis Martínez Vega, Mario Martínez Jiménez, Mario Martínez Pinzón. Folklore Colombia, Bogotá, Colombia, 2007.
- Nueva Cultura. *Ires y Venires - Nacimiento Agorero de una Nueva Cultura.* 1980, 1983, 1986, 1992. Producciones Nueva Cultura, Bogotá, Colombia. Compilación: 1990.
- La Gran Rondalla Colombiana. Rumores de Serenata - CD.* Yoyo Music, Bogotá, Colombia, 2007.
- La Gran Rondalla Colombiana. Rumores de Serenata DVD.* Yoyo Music, Bogotá, Colombia, 2007.
- La Rockola Llanera. 50 Éxitos de la Música Llanera.* Sonolux, Bogotá, Colombia, 2003.
- Lambuley, Laura y su Ensemble. *Llano en Blanco y Negro.* Vórtice Producciones, Bogotá, Colombia, 2008.
- Latinoamérica Infantil - Un Viaje de Canciones y Cuentos por Latinoamérica.* Miguel Muñoz, Omar Flórez, Consuelo Restrepo. Music & Books Productions, Bogotá, Colombia, 2004.
- Llanos Herrera, Mariano. *DVD: Método completo para charango.* Ediciones Viva la Música. La Paz, Bolivia, 1996.
- Llanos Herrera, Mariano. *DVD: Método completo para quena.* Ediciones Viva la Música. La Paz, Bolivia, 2001.
- Lo Mejor de la Música Andina. Los 20 Mejores Temas Andinos.* Folklore Andino Vol. 2. Jan Music, Elektra Group, Warner Company, New York, 1998.
- Los Gaiteros de San Jacinto. *Un Fuego de Sangre Pura.* Liner notes by Ana María Ochoa. Smithsonian Folkways Recordings, Center for Folklife and Cultural Heritage, Smithsonian Institution, Washington DC, US, 2006.
- Music of Colombia.* Recorded and with notes by Andrew H. Whiteford. Smithsonian Folkways Archival, Smithsonian Folkways Recordings, Smithsonian Institution, Washington DC, US, 1961, 2006.
- Opus II Andino. *La Ruta del Inca.* Dicos Fuentes. Bogotá, Colombia, 1999.
- Petrona. *Bonito que Canta.* MTM Producciones, Bogotá, Colombia, 2003.
- Piñeros Corpas, Joaquín. *Introducción al Cancionero Noble de Colombia.* Patronato Colombiano de Artes y Ciencias - Fundación Joaquín Peñeros Corpas. Camacho Sánchez Impresores, Bogotá, Colombia, 2004.
- Sí, Soy Llanero. Joropo Music from the Orinoco Plains of Colombia.* Grupo Cimarrón performs with other musicians. Liner notes by Carlos Rojas and Daniel Sheehy. Smithsonian Folkways Recordings, Center for Folklife and Cultural Heritage, Washington DC, USA, 2004.
- Totó la Momposina. *Pacantó.* MTM Producciones, Bogotá, Colombia, 1999.
- Totó la Momposina. *Gaitas y Tambores.* MTM Producciones, Bogotá, Colombia, 2002.
- Trío Morales Pino, Volumen 2. *En Lontananza.* Funmúsica, Bogotá, Colombia, 1987.

E. PRIVATE LESSONS AND INTERVIEWS WITH COLOMBIAN MUSICIANS AND MUSICOLOGISTS.

- * **Argenteros, Carlos.** Expert in *gaita* music and instrument maker. Montería, Colombia, December 2008, July 2009 and January 2010.
- * **Bahamón, Diego.** Expert in music from the mid-Andean region, particularly *bambuco* music and *tiple* technique. Bogotá, Colombia, December 2008.
- * **Contreras, Leonor.** Expert in *gaita* and vocal music, particularly from the Atlantic region. Bogotá, Colombia, April 2009.* **Ballestas, Helbert.** Expert in vocal music, particularly from the Caribbean and Andean regions. December 2008, April 2009 and January 2010.
- * **Flórez de Armas, Ómar.** Expert in music from the Andean region and instrumental technique on *flauta de caña*, *quena*, and *charango*. Bogotá, Colombia, December 2008, April 2009 and January 2010.
- * **Gómez, Javier Gustavo.** Luthier and percussion instrument maker, expert in string music from the *Llanos* and Andean regions, particularly in music for *cuatro* and *tiple*. Bogotá, Colombia, December 2008, April 2009 and January 2010.
- * **Larraín, Vicente.** Luthier and specialist in music for *tiple* and *charango*. La Calera, Colombia, April 2009.
- * **Romero García, Leonardo.** Expert in *Llanos* music and *cuatro* technique. Bogotá, Colombia, 2008.
- * **Ropaín, Mayté.** Expert in vocal music from the Andean Region. Bogotá, Colombia, April 2009.
- * **Sossa, Jorge.** Expert in *cuatro* and *tiple* music from the *Llanos* and Andean regions, co-founder and director of the musical and cultural academy *Fundación Nueva Cultura*. Bogotá, Colombia, December 2008.

11. APPENDICES

CD 1 - MUSIC FROM THE ATLANTIC REGION

TRACK LIST

1. *Cuatro palomas*, sung *cumbia* in *gaita* format, traditional folk song performed by Totó la Momposina. In: *Totó Gaitas y Tambores*, Track9.
2. *La Muerte*, traditional instrumental *gaita* tune by Mañe Mendoza. In: *Gaiteros y tamboleros*, Track5.
3. *El Gallo Giro*, traditional *puya rápida* tune. In: *Pitos y tambores*, Track25.
4. *Fuego de cumbia*, sung *cumbia* in *gaita* format by Rafael Pérez. Performed by Los Gaiteros de San Jacinto, in: *Un Fuego de Sangre Pura*, Track1.
5. *Gaitas*, traditional *gaita* tune, performed by Totó la Momposina Ensemble. In: *Totó Gaitas y Tambores*, Track6.
6. *Porro*, traditional *porro* tune, performed by Conjunto de Delia Zapata Olivella, typical *gaita* ensamble. In: *Introducción al Cancionero Noble de Colombia*, Disc 1 Track40.
7. *Carambantúa*, *bullerengue*, traditional folk song. In: *Pitos y tambores*, Track17.
8. *Prende la vela*, traditional *mapalé* performed by Totó la Momposina. In: *Totó, Gaitas y Tambores*, Track4.
9. *Margarita*, sung *puya* in *gaita* format by Mañe Mendoza (music) and Toño Fernández (lyrics). In: *Gaiteros y tamboleros*, Track9.
10. *La Bajera*, instrumental *puya* in *gaita* format by Fredys Arrieta Rodríguez. Performed by Los Gaiteros de San Jacinto, in: *Un Fuego de Sangre Pura*, Track10.
11. *La muletilla*, *chandé* by Martina Camargo. In: *Pitos y tambores*, Track13.
12. *Sombrerito blanco*, traditional *tambora* tune. In: *Pitos y tambores*, Track11.
13. *Viva el tambó*, *son de negro* by Gustavo Angulo. In: *Pitos y tambores*, Track21.
14. *Canto de Zafra* worksong, unaccompanied. Performed by Juan Alberto Fernández Polo in: Los Gaiteros de San Jacinto: *Un Fuego de Sangre Pura*, Track5.

CD 2 - MUSIC FROM THE PACIFIC REGION

TRACK LIST

1. *Bunde San Antonio - Velo qué bonito, bunde* in adoration of Saint Anthony. In: *Danzas de la zona del Pacífico de Colombia*, Patronato Colombiano de Artes y Ciencias, Track2.
2. *Currulao*, instrumental version performed by a *conjunto de marimba*. In: *Danzas de la zona del Pacífico de Colombia*, Patronato Colombiano de Artes y Ciencias, Track13.
3. *Currulao*, with song; *bambuco viejo* genre. In: *Afro-Hispanic Music from Western Colombia and Ecuador*, Track2.
4. *Una mañanita*, sung *juga* featuring *marimba* and female singers, performed by Grupo Naidy. In: *¡Arriba Suena Marimba!*, Track2.
5. *Oí ve, canto de boga* performed by Grupo Naidy. In: *¡Arriba Suena Marimba!*, Track7.
6. *Una Paloma sin Mancha, salve* for Virgin Mary. Performed by Teresita Martínez, in: *Introducción al Cancionero Noble de Colombia*, CD1 Track63.
7. *Me voy pa' Belén, villancico* (Christmas carol) performed by Teófilo Potes, in: *Afro-Hispanic Music from Western Colombia and Ecuador*, Track16.
8. *Arrullo con Guasá*, in the *juga* style without *marimba*. In: *Danzas de la zona del Pacífico de Colombia*, Patronato Colombiano de Artes y Ciencias, Track3.
9. *Lo que me trajo el Niño Dios (What Baby Jesus Brought Me)*, an *arrullo* in *juga* style. Performed by Grupo Naidy. In: *¡Arriba Suena Marimba!*, Track8.
10. *Adiós Primo Hermano, alabado*. Performed by Teófilo Potes, in: *Afro-Hispanic Music from Western Colombia and Ecuador*, Track6.
11. *Santa María / Santo Dios / Santo Fuerte, alabado*. In: *Afro-Hispanic Music from Western Colombia and Ecuador*, Track7.
12. *Chigualo*. In: *Introducción al Cancionero Noble de Colombia*, CD1 Track64.

CD 3 - MUSIC FROM THE ANDEAN REGION

TRACK LIST

1. *Queja indígena, bambuco* by Álvaro Romero, performed by *Trío Morales Pino* in: *Trío Morales Pino*, Vol.2, Track1.
2. *La Esperanza*, traditional *pasillo* performed by *Cuchiri* in: *De Correrías y Alumbranzas*, Track11.
3. *La Guaneña*, Andean folklore / *bambuco nariñense*, performed by Ómar Flórez de Armas: *Su Majestad la Quena*, Track3.
4. *La Comadre Chepita, bambuco chirimía*, performed by Juan Ruiz in *De Correrías y Alumbranzas*, Track3.
5. *Vino Tinto, pasillo* by Fulgencio García, performed by Ómar Flórez de Armas in *Quena Latinoamericana*, Track11.
6. *La Gata Golosa, pasillo* by Fulgencio García, performed by Murga Bogotana, in: *Introducción al Cancionero Noble de Colombia*, Track31.
7. *Tiplecito de mi vida, torbellino* composed by Lejandro Wills (lyrics by V. Martínez Rivas), in: *Introducción al Cancionero Noble de Colombia*, Track34.
8. *Esperancita, guabina* by Álvaro Romero, performed by *Trío Morales Pino* in: *Trío Morales Pino*, Vol.2, Track22.
9. *Saitiva, rumba carranguera* by Efraín Franco, in: *Músicas Andinas de Centro Oriente*, Track11.
10. *El labrador, merengue carranguero* by Eduardo Villarreal, in: *Músicas Andinas de Centro Oriente*, Track23.
11. *En Lontananza, danza* by Jerónimo Velasco, performed by *Trío Morales Pino* in: *Trío Morales Pino*, Vol.2, Track6.
12. *Ojos azules, huayño*, Andean folklore, performed by Chimizapagua, in: *Chimizapagua randes Éxitos*, CD1 Track1.

CD 4 - JOROPO MUSIC FROM THE LLANOS REGION

TRACK LIST

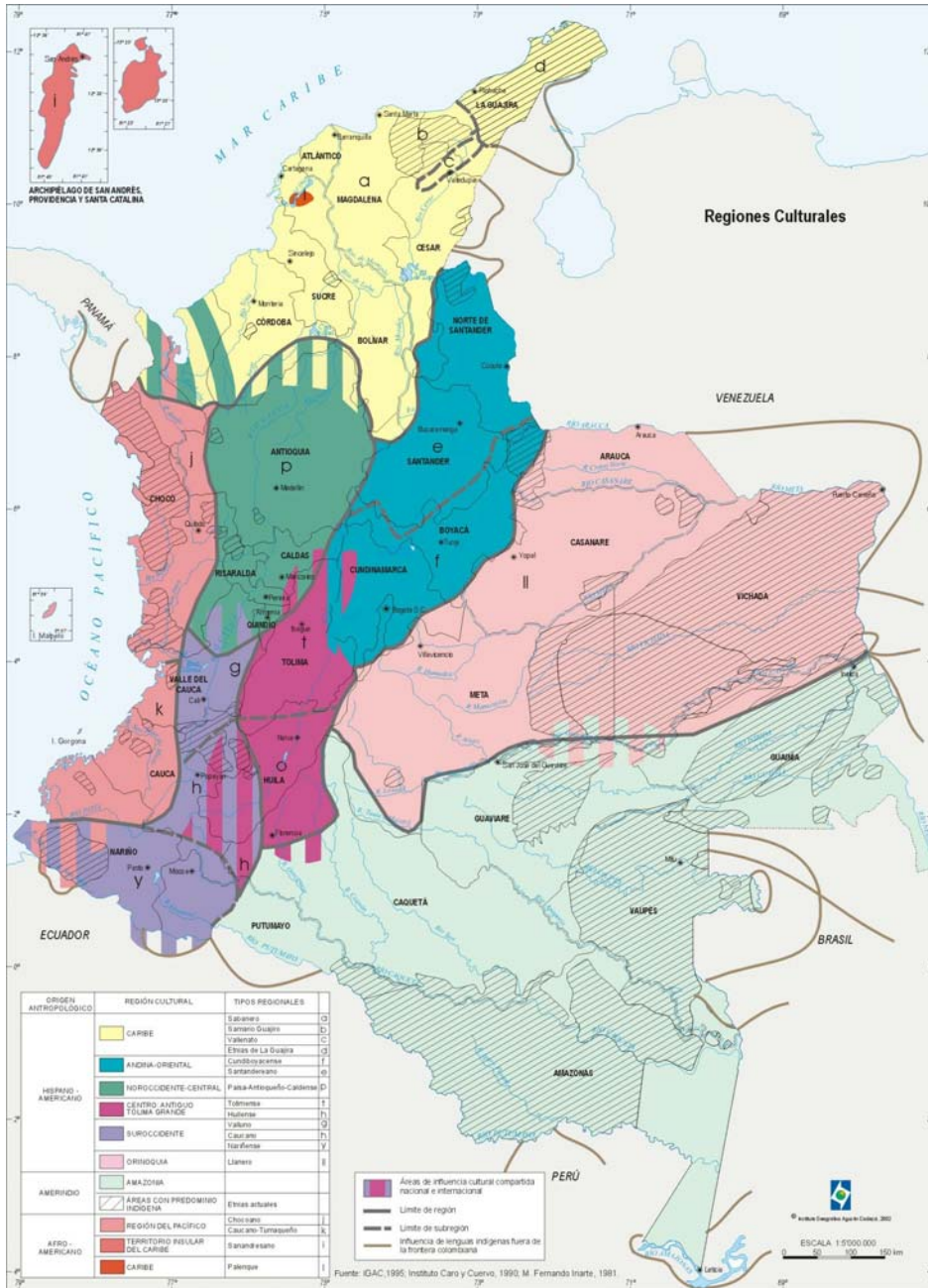
1. *Ay mi Llanura, pasaje* by Arnulfo Briceño, in: *Rockola Llanera*, Track4.
2. *Caballo viejo*. Composed by Simón Díaz, performed by Alberto Curvelo, in: *Rockola Llanera*, Track8.
3. *El Gavilán*. Composed by Ignacio Figueredo, performed by Ángel Custodio Loyola, in: *Rockola Llanera*, Track27.
4. *Un Llanero de Verdad, pasaje / golpe sanrafael*. Performed by Denis del Río (female singer) and Grupo Cimarrón in: *Sí Soy Llanero*, Track4.
5. *Pajarillo*, performed by Grupo Cimarrón, in: *Sí Soy Llanero*, Track18.
6. *Sistema de golpe por corrió* - Strumming pattern for *cuatro*. In: *Música Llanera, Cartilla de Iniciación Musical*, Track43.
7. *Sistema de golpe por derecho* - Strumming pattern for *cuatro*, with rhythmic accompaniment. In: *Música Llanera, Cartilla de Iniciación Musical*, Track45.
8. *Sistema de golpe por corrió* - Strumming pattern for *cuatro*, with rhythmic accompaniment. In: *Música Llanera, Cartilla de Iniciación Musical*, Track44.
9. *Gaván*, traditional folklore. Performed by Laura Lambuley Ensemble, in: *Llano en Blanco y Negro*, Track1.
10. *Seis por derecho*, traditional folklore. In: *Música Llanera, Cartilla de Iniciación*, Track26.
11. *Revuelta*, traditional folklore. In: *Música Llanera, Cartilla de Iniciación Musical*, Track29.
12. *Chipola*, traditional folklore. In: *Música Llanera, Cartilla de Iniciación Musical*, Track27.
13. *Los Merecures*, traditional folklore. Performed by Grupo Cimarrón in: *Sí Soy Llanero*, Tr5.
14. *Periquera*, traditional folklore. In: *Música Llanera, Cartilla de Iniciación Musical*, Track30.
15. *Zumba que zumba*, traditional folklore. Performed by Grupo Cimarrón in: *Sí Soy Llanero*, Track12.
16. *Nuevo Callao*, traditional folklore. In: *Música Llanera, Cartilla de Iniciación*, Track33.
17. *San Rafael*, traditional folklore. In: *Música Llanera, Cartilla de Iniciación*, Track37.
18. *San Rafaelito*, traditional folklore. In: *Música Llanera, Cartilla de Iniciación*, Track38.
19. *Quirpa*, traditional folklore. In: *Música Llanera, Cartilla de Iniciación Musical*, Track35.
20. *Carnaval*, traditional folklore. In: *Introducción al Cancionero Noble de Colombia*, Track56.
21. *Los Diamantes*, traditional folklore. Performed by Grupo Cimarrón in: *Sí Soy Llanero*, Track2.
22. *Tres Damas*, traditional folklore. Performed by Grupo Cimarrón in: *Sí Soy Llanero*, Track16.
23. *Quitapesares*, traditional folklore. Performed by Grupo Cimarrón in: *Sí Soy Llanero*, Track10.
24. *Quitapesares*, traditional folklore. Performed by Laura Lambuley Ensemble, in: *Llano en Blanco y Negro*, Track9.
25. *El Becerrito, joropo merengue* by Simón Díaz. Performed by Beco Díaz in *Cedro Amargo*, Track12.

COLOMBIA: GEOGRAPHICAL MAP

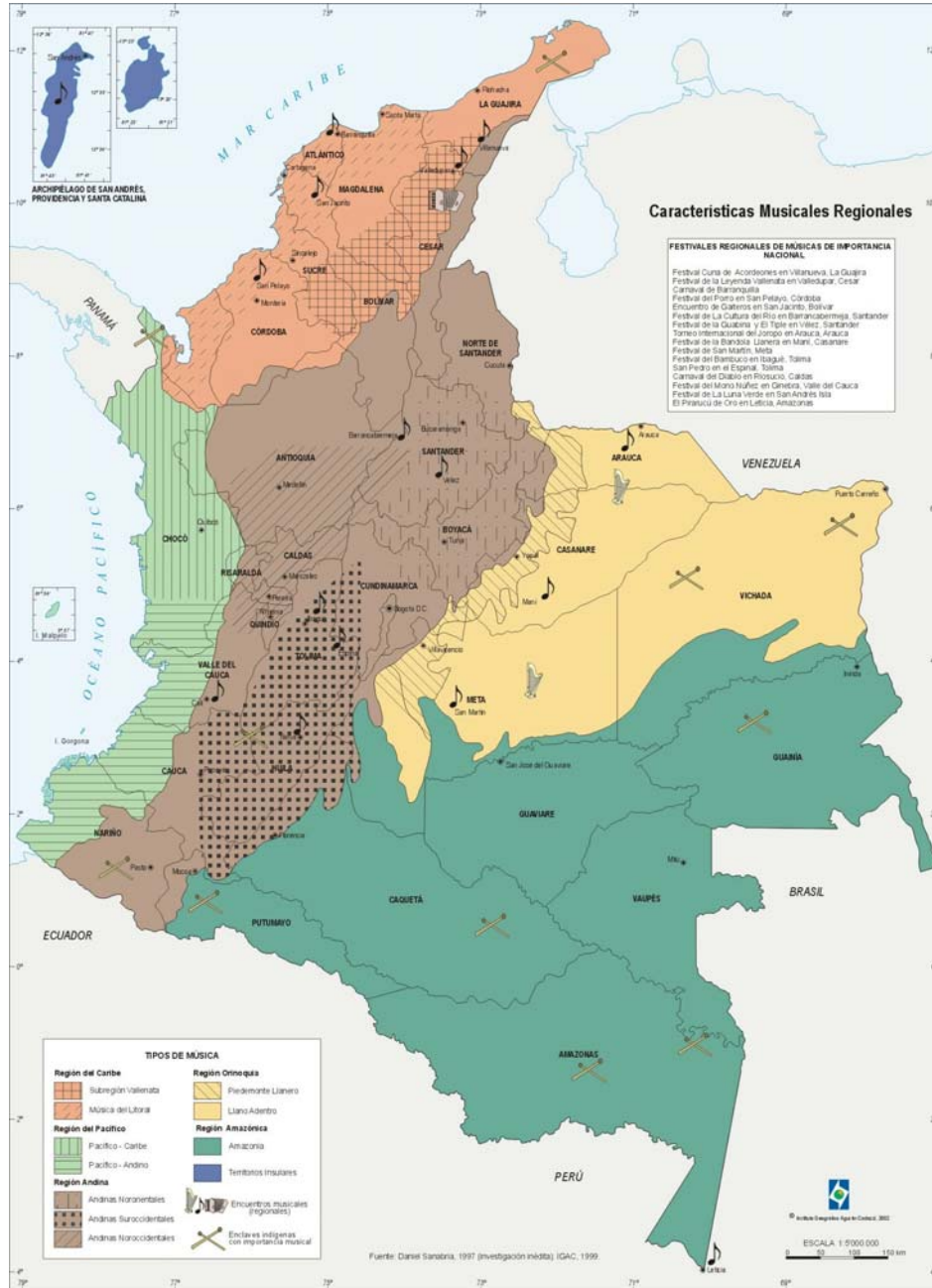


¹⁵⁵ Instituto Geográfico Agustín Codazzi,
Webpage: <http://mapascolombia.igac.gov.co/wps/portal/mapasdecolombia>

COLOMBIA: CULTURAL REGIONS



COLOMBIA: MUSICAL REGIONS



TUNINGS OF STRING INSTRUMENTS



Cuatro llanero - Tuning: a - d' - f #' - h



Bandola llanera:

Tuning: a - d' - f #' - h

Tuning: a - d' - a' - e''



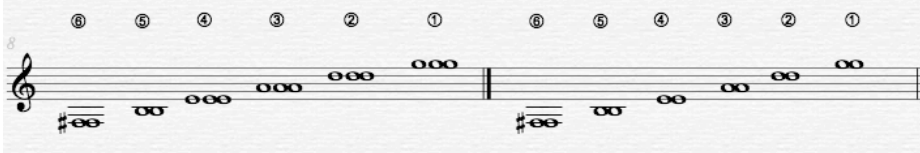
Tiple - Tuning: d''d'd'' - g''g'g'' - h''h'h'' - e''e''e''





Bandola andina:

16-strings. Tuning: f#f# - hh - e'e'e' - a'a'a' - d"d"d" - g"g"g" *12-strings.* Tuning: f#f# - hh - e'e' - a'a' - d"d" - g"g"



Requinto andino (Tiple requinto):

Tuning: d'd' - g'g'g' - h'h'h' - e"e"



Charango - Tuning: g'g' - c"c" - e"e' - a'a' - e"e"

