

## Chapter Four

### BAMBUCO - ENSEMBLE COMPOSITION AND MUSICAL ANALYSIS

#### Ensembles

When discussion occurs concerning the composition of ensembles in Latin American music, often a degree of controversy arises with respect to whether certain instruments or ways of playing them are acceptable for a musical performance to be traditional and/or characteristic and then whether this is in fact important. The present author has found in his own ensembles that using the common European transverse flute to play Colombian Andean Music has been considered non-traditional by some observers who would expect to see a *quena* (cane flute used in Southern Andean music) in this context, whereas in Colombia, unlike in other Andean cultures, the transverse flute is in fact the more characteristic instrument for Central Andean music. The basic Colombian string trio consisting of *bandola*, *tiple* and guitar may be expanded into an *estudiantina* by increasing the numbers of each of these three instruments to form sections and by adding a plucked violoncello or a double bass. Alternatively an *estudiantina* may include *bandola*, *tiple*, guitar, double-bass and violin, trumpet, clarinet, flute or any of a broad selection of similar European melody instruments. Puerta (1987, 24) describes this last conformation, which may be also described as a *conjunto colombiano* (Colombian ensemble) (Puerta 1987, 35), as an ensemble which is

. . . ecléctica, sin duda, pero auténtica, no sólo por los componentes, que son parte fundamental de nuestra historia musical, sino por sus ejecutorias, tanto en la canción como en las piezas instrumentales.

. . . eclectic, undoubtedly, but authentic, not only because of its components, which form a fundamental part of our musical history, but also because of the context of its performances, just as much in songs as in instrumental pieces.

It will be recalled that the execution of a *bambuco* by Lübeck and Cohn on violin and piano was criticised as using inappropriate instrumentation, (see Chapter Three) however, Emilio Murillo is depicted as a giant of Colombian music playing on the piano (see Chapter Three). It would appear that the musical ability and stylistic awareness of the musician takes precedence over the ‘authenticity’ of the instrumentation. This view is supported by the way in which Jaime Llano Gonzalez’ introduction of the electronic organ to the Andean environment was accepted because of the musical contribution he was able to make to the repertoire using this instrument as his means (see Chapter Three). In addition Ulloa (1994, 2) suggests that even the Colombian string

trio, completely identified with the *bambuco* by the late nineteenth century, was not always its chosen medium. Thus it can be observed that the relationship between the *bambuco* and its chosen ensembles is in continuous evolution. However it must be admitted that there are certain instrumental combinations that are more frequently associated with the *bambuco* than others. The ensembles that result from these instrumental combinations, the *estudiantina* and string trio, the *chirimía* and the wind band, will be discussed in this chapter.

### The Colombian string trio

As has been stated previously in this thesis, the fundamental Colombian Andean string trio is composed of the *bandola*, the *tiple*, and the guitar as heard in the *bambuco* 'Flor de romero' (Audio Example 9).

#### The Bandola

The *bandola* is a chordophone of the lute family composed of a hollow body or soundbox, a neck and a headstock and a fretted fingerboard. Its strings are in six double and triple courses, secured at the base of the body by a tailpiece, and its execution is by means of a plectrum. The body is of ovaloid shape with a flat sound board which has a bridge and a tailpiece and a mouth which is often decorated with a rosette. The neck is short and wide, terminating in the headstock that supports sixteen mechanical pegs or machine heads (early models used tuning pegs) which correspond to the total of strings that the *bandola* uses, subdivided in the following manner: two triple courses of steel strings of thickness which varies in relation to the pitch of the string, another two triple courses of wound strings and two double courses of wound strings that permit it a range in pitch from  $f^\sharp$  to  $e'''$ .

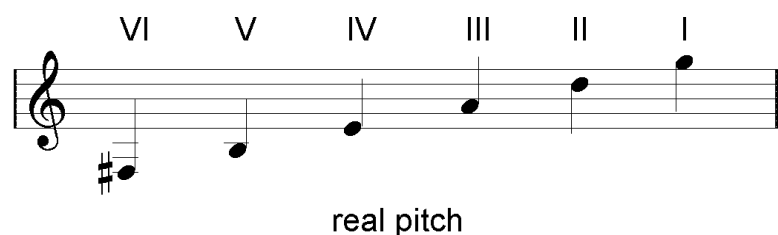


Fig. 4-1 Tuning of the six courses of strings of the bandola.

The *bandola* possessed by the author is a hand made model fabricated by Roosevelt Torres S. of Cali, Colombia using a maple soundboard and rosewood sides and back. The original soundboard proved too weak for the pressure exerted on it by the sixteen strings, so the instrument needed to be rebuilt by a Brisbane luthier, Brian Morris, who built a new soundboard

from spruce and installed an electrical pick-up underneath the bridge to facilitate its use in situations where amplification may be required.



*Fig. 4-2 Colombian bandola in the possession of the present author.*

The *bandola* is a direct descendant of the Spanish *bandurria*, described by Varela (1987, 123) as one of the most popular instruments in Spain. As the *mandurria*, this instrument is referred to by Juan Ruiz (Arcipreste de Hita), in his Libro de buen amor (Book of good love) (1389) (Varela 1987, 124), and as the *bandurria* in Juan Bermudo's El libro llamado Declaración de instrumentos musicales published in Osuna in 1555 (Gill 1984, 604). Gill (1984, 604) summarises Bermudo's notes on the *bandurria común* (common *bandurria*), describing it as a three-string plucked instrument of the rebec type, tuned in fifths, a fifth and a fourth, or a fourth and a fifth. Bermudo apparently specifies that this last is "the oldest tuning and the most commonly used today [in 1555]" and adds that while some instruments had no frets, others had up to six or seven. Gill further cites an inventory of instruments from the Royal Palace of Madrid (1602) which lists two four-course *bandurrias* and a reference in the Diccionario de autoridades (Madrid, 1726) which describes the *bandurria* as similar to a small rebec with three strings and made in the manner of the *bandola* or lute. This would imply that at that time the *bandola* was recognised as a distinct instrument and the fact that the *bandurria* is described in terms of the *bandola* rather than vice-versa could further imply that the *bandola* was the better known instrument.

Bermudo (cited in Varela 1987, 126) informs that there existed *bandurrias* with and without frets, and that from "Indias" (presumably the West Indies), there had appeared *bandurrias* with five

strings as opposed to the instruments with four strings known in Spain. Varela (1987, 124) also provides a list of synonyms for *bandurria* in diverse European languages which serves to link this instrument with a broad range of European and Near Eastern string instruments:

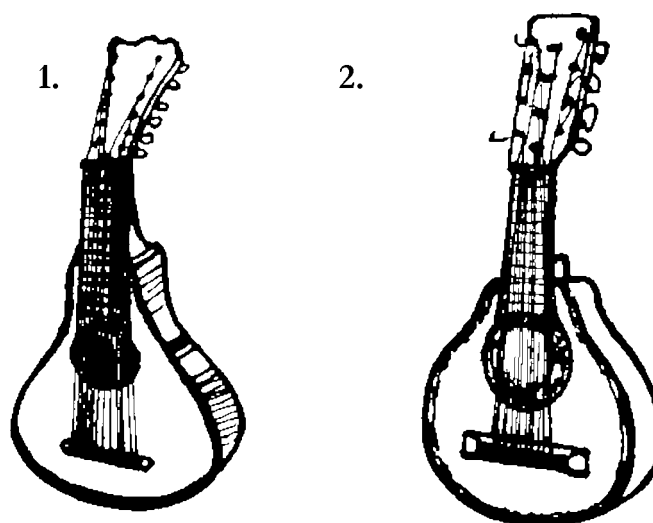


Fig. 4-3 Spanish bandurrias: 1.: Early model from the Musical Instrument Museum in Brussels and 2.: Modern instrument from the conservatorium museum, Brussels (Varela, 1987, 127).

Spanish	Baldosa, Bandola, Bandolín, Bandurria, Mandolina española, Mandurria, Valdosa, Vandola.
French	Mandole, Mandoline, Mandoline espagnole, Mandore, Pandore.
Italian	Bandurria, Mandola, Mandora, Pandora, Piccola chitarra.
Portuguese	Bandola, Bandolin, Bandurra, Mandora.
German	B a n d o l i n e, Bandürichen, M a n d o e r, Mandoline, Mandürichen, Pandora.
English	Bandore, Bandurria, Mondolin, Mandoline, Pandore.

Table 4-1 Terms used to describe instruments related to the bandurria.

In this context Varela (1987, 124) refers to the Assyrian *pandura* the Ukrainian *bandora* and the American banjo along with many other instruments in order to demonstrate the wide diffusion of plucked string instruments that bear names similar to that of the *bandurria*.

Even though it is not known at exactly what stage or how the *bandurria* or *bandola* may have first been introduced into Colombia it is not difficult to imagine that an instrument of such wide diffusion within Spain would have appeared early in the colonial period, particularly since Bermudo (cited in Varela 1987, 126) stated in 1549 that *bandurrias* were already returning from the Indies in modified forms.

The function of the *bandola* within the string trio is melodic, playing single note melody lines with occasional two, three or, very rarely, four note chords. Single notes are played using alternating downward and upward strokes of the plectrum, with a tremolo effect being applied to sustain long notes. Effects used in performance include the use of harmonics, playing very close to the bridge to produce a brittle tone, and damping the string with the heel of the right hand to obtain a muffled tone.

Owing to its small size, the consequential easy access to a broad range of notes and quick response of the notes and the strong timbre due to the triple courses of strings, the *bandola* readily lends itself to the rôle of a virtuosic solo instrument. The instrumental piece 'Bandolita' by Luis Uribe Bueno, a *pasillo*, recorded by the 'Trio Espiritu Colombiano' (Cassette 'Bandolita' accompanying Puerta 1987) is probably the only work actually written as a solo concert piece for the *bandola*, but many other pieces explore its potential in an ensemble context such as the arrangement of 'Ricaurte' by Luis A. Calvo, a *bambuco*, recorded by the 'Trio Pierrot' (Cassette 'Esta es mi tierra' accompanying Puerta 1987) (Audio Example 9).

**Ricaurte**  
(*Bambuco*)

**Luis A. Calvo**  
(1882-1945)

♩ = 210

Bandola

Fig. 4-4 Excerpt of the bandola part of the bambuco 'Ricaurte' by Luis A. Calvo as recorded by the Trio Pierrot (Cassette 'Esta es mi tierra' accompanying Puerta 1987) (Transcription by J. Varney).

### The Tiple

The *tiple* is chordophone of the lute family composed of a hollow body or soundbox, a fretted fingerboard, a neck and a headstock. Its general appearance is that of small guitar with triple courses of strings which are secured to the soundboard by means of holes drilled through the

bridge. Execution is generally by strumming using *rasgueado* techniques (see below) or by finger style plucking of the strings. In relatively rare cases it may also be played using a plectrum. The *tiple* has twelve strings distributed in four triple courses, with the particularity that the second, third and quarter courses have a principal central wound string, combined with two of steel on either side of it tuned an octave above it.

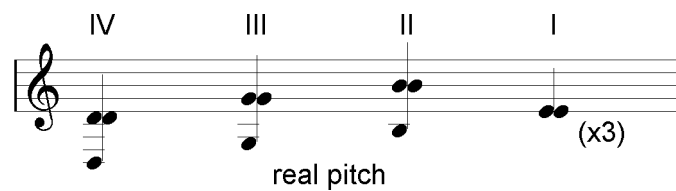


Fig. 4-5 The tuning of the strings of the tiple.



Fig. 4-6 Colombian tiple in the present author's possession.

The *tiple* is notated an octave above the pitch of the central (lower octave) strings:



Fig. 4-7 The notation of the open strings of the tiple.

The first occurrence of the term *tiple* in Spain as a chordophone was in 1754 in the title of a method for various instruments by Pablo Minguet y Irold and then again in 1764, in another method by Andrés de Sotos (Puerta Zuluaga 1988, 81). Puerta (1988, 86) also deduces that the instrument in a painting by Lorenzo Baldisserra Tiépolo dating from 1770 is also a *tiple* but it is not clear how he distinguishes it from a guitar of five courses. In Nueva Granada first documented references to the *tiple* begin in 1746 where, along with guitars and flutes, they accompanied festivities related to the coronation of the King Fernando VI of Borbón (Puerta Zuluaga 1988, 90). Puerta (1988, 113) cites a detailed description by Caicedo Rojas of the *tiple* which dates from 1849 and which refers to the *tiple*'s presence during the civil wars of 1840 in the Santander regions:

Hecho toscamente de madera de pino, sin pulimento ni barniz, no excede en su mayor longitud de cincuenta centímetros. El mástil o cuello ocupa, por lo regular, más de la mitad de esa extensión, y en él se hallan incrustados los trastes de metal o de hueso, cuyo número varía mucho; pero no siendo de uso sino los dos o tres más cercanos a la ceja, en los demás poco se curan los fabricantes de colocarlos a distancias convenientes y según las reglas de la guitarra. Por lo regular llevan cuatro cuerdas de las que se fabrican en el país; algunos suelen tener encordado doble, pero es más común el sencillo. Estas cuatro cuerdas, tan altas o agudas como lo permite la extensión del instrumento, están templadas como las cuatro primeras de la guitarra: mi, si, sol, re; pero siendo demasiado débil esta

Made roughly wooden of pine, with neither polish nor varnish, it doesn't exceed fifty centimetres at its longest. The neck occupies, as a rule, more than half of that length, and in it are embedded frets of metal or bone whose number varies a lot; as the only ones used are the two or three nearest to the nut, in the other ones the makers take little care in placing them at convenient distances and according to the rules of the guitar. As a rule they use four strings of those that are manufactured in the country; some usually have double strings, but those which have only single strings are more common. These four strings are as high or sharp as the length of the instrument allows, they are tuned like the first four strings of the guitar: E, B, G, D; but as this last one is too

<p>última, por lo delgado de la cuerda, para que pueda distinguirse con claridad su sonido, se requinta ordinariamente, agregándole otra cuerda unísona con ella y en octava aguda. Suele templarse de alguna otra manera, pero esta es la más común y usada.</p>	<p>weak, due the thinness of the string, so that its sound can be distinguished with clarity, normally it is doubled, adding to it another in unison and an octave higher. It is often tuned in some other way, but this is the one most commonly used.</p>
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From this it may be concluded that the *tiple* was seen in the rôle of an accompanying instrument, playing only chords using the lower frets, that the custom of doubling its strings and adding another an octave higher began with the lowest string, that it was as highly pitched as the size of the instrument would allow and that the *tiple* of this period was far smaller than the modern instrument.

Puerta (1988, 117-121) sees the origins of the *tiple* in the importation of the Spanish vihuela from the earliest stages of the Spanish conquest. The vihuela, both the instrument and its name, had disappeared in Spain by the middle of the seventeenth century whereas the name survived in Colombia until the beginning of the present century (Puerta 1988, 118). Puerta deduces from the inspection of lists of instruments, referred to in different contexts and which never include vihuelas and guitars at the same time, that the vihuela and the guitar were the same instrument. The use of one term or the other depended on whether the author was from the colony (*criollo*), or from Spain (*peninsular*) (Puerta 1988, 119). In the eighteenth century there began to occur divergences between the guitar with five courses and the guitar with four courses, which was smaller and began to be distinguished as *guitarillo* (small guitar) or *discante* (high voice). As the guitar with six courses began to appear in Colombia in the eighteenth century it was designated *guitar*, the five ordered instrument retained the title of *vihuela* as well that of *guitar* and the smaller four ordered *discante* began to be called *tiple* (high voice) as the former term fell into disuse (Puerta Zuluaga 1988, 120). Puerta (1988, 120) indicates that in Popayán in 1746 distinction is made between the *tiple* and the guitar.





Fig. 4-8 *Tiple from the nineteenth century (Puerta 1987, 33)*

The general rôle of the *tiple* within the string trio is that of providing both harmonic and rhythmic accompaniment. The harmonic facet of this accompaniment consists of four note strummed chords which fill the middle range between the low register of the guitar and the high register of the *bandola*. Its rhythmic facet concerns the laying of cyclic patterns which complement those of the guitar to establish the overall rhythmic accompaniment of the genre being played.

Fig. 4-9 *The first four bars of 'Agáchate El Sombrerito' as they would be accompanied by tiple and guitar (Arrangement by J. Varney).*

The accented semi-quaver chords in the *tiple* part of this arrangement represent a technique which is quite common in Spanish and Latin-American fretted string playing called *rasgueado*. This generally involves a rapid movement of the right hand across the strings producing a percussive accent. On nylon-stringed instruments such as the guitar, the Colombo-Venezuelan *cuatro* and the Bolivian *charango*, this movement blocks the strings so that the *rasgueado* creates a

harsh, incisive accent. When a metal-stringed instrument like the *tiple* is used the right hand often brushes quickly across the strings grazing them with the fingernails. The result is a bright metallic sound which creates an accent through drawing attention to itself in a subtle way. Both of these techniques are used in the *bambucos* according to the mood of the particular song. The *rasgueado* is generally not notated in *tiple* parts in Colombian scores of *bambucos*. In the collection of scores Las melodías más bellas de la zona andina de Colombia (The most beautiful melodies of the Andean Zone of Colombia) (Léon 1984) for *bandola*, *tiple* and guitar, the *tiple* parts are notated in the following way:



Fig. 4-10 Convention used by Fernando León Rengifo for the notation of tiple parts in bambucos.

The executing musician is expected to know where and how the *rasgueado* occurs. According to notation conventions used for Spanish music the *tiple* part could be notated as in Fig. 4-11, where the notations:



denote standard and *rasgueado* strums from lower to higher string respectively.

This direction of strum stroke is described as ‘down’ because of the direction of the physical movement of the player’s arm.



Fig. 4-11 How the *rasgueado* can be notated in a tiple part for a bambuco. Down and up refer to the physical direction of the movement of the hand in executing the stroke.

If the rhythmic cycle of the *tiple* is taken as beginning on the downward *rasgueado*, its heaviest accent, a single rhythmic cell could be represented by the notation in Fig. 4-12.



Fig. 4-12 A single rhythmic cell for the tiple in a bambuco.

The parts of the *tiple*'s rhythmic cycle which are considered to carry accents are the *rasgueados*. The downward *rasgueado* is stronger than the upward as the former is executed using all the fingers while the latter uses mainly the thumb. In the same way the downward strumming stroke is stronger than the upward. Therefore the dynamics of the cycle as notated in Fig. 4-11 could be represented as in Fig. 4-13.

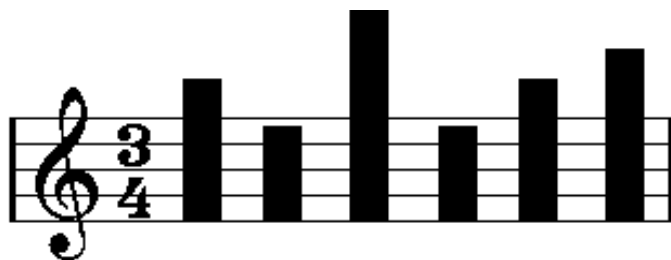


Fig. 4-13 Dynamic effect of *tiple* rhythmic cycle in a bambuco.

The degree of similarity or contrast between the guitar and *tiple* parts in Colombian Andean music depends on the genre being played.

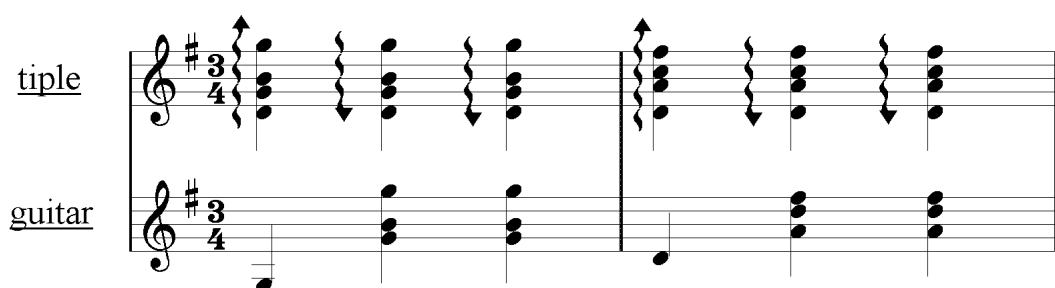


Fig. 4-14 The rhythmic patterns played by the *tiple* and the guitar in the vals.

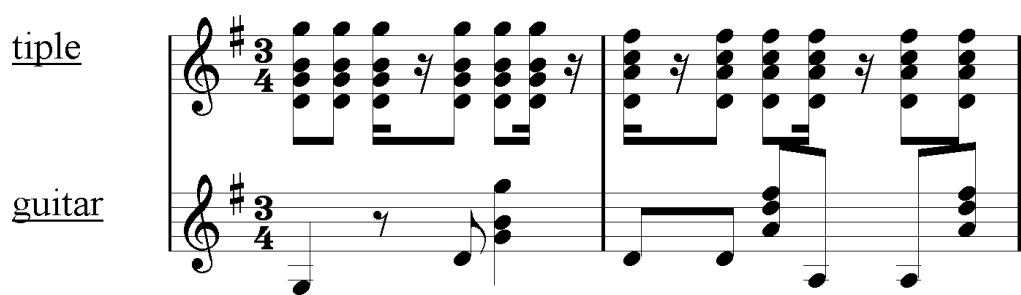


Fig. 4-15 The rhythmic patterns played by the *tiple* and the guitar in the pasillo. Bar 1 and 2 depict alternative guitar patterns.

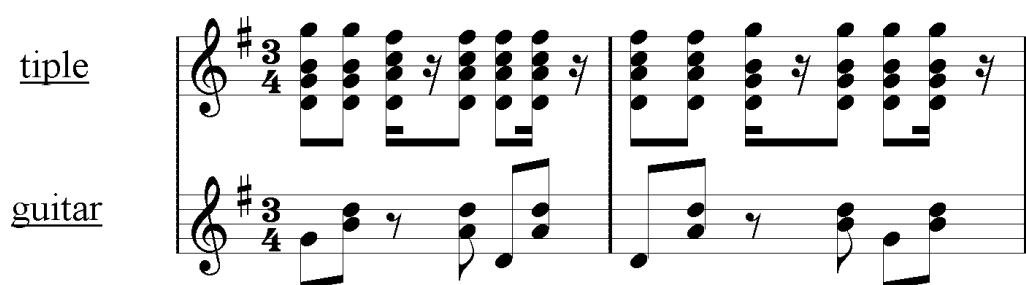


Fig. 4-16 The rhythmic patterns played by the tiple and the guitar in the bambuco.

In the Santander region the *tiple* is traditionally played with a plectrum as a solo instrument accompanied by another *tiple* and/or a guitar. Certain *tiplistas*, such as José Luis Martínez Vesga (Laserlight Digital CD 15 354), have gone a step further by taking the *tiple* out of its folkloric context and using it as a solo instrument in its own right, accompanied by non-traditional instruments, such as drum-kit, electric bass and electronic organ. Martínez Vesga plays melodies in a single note style using a plectrum selecting a repertoire which includes Colombian traditional music and internationally known popular pieces such as ‘Zorba the Greek’ and ‘Spanish Eyes,’ demonstrating the versatility and virtuosity of which the *tiple* is capable.

In addition pieces have been written and arranged for *tiple* solo using it as a chordal instrument in a manner similar to that of the classical guitar. The arrangement of ‘Tiplecito de mi vida’ (Little *tiple* of my life) seen in Fig. 4-17 is an example of such an adaptation.

# Tiplecito de mi vida

(Torbellino) - 1927

Alejandro Wills  
Tiple arrangement by  
Fernando León (1984)

The musical score is arranged for Tiple and Piano. The Tiple part is on the highest staff, and the Piano part is on the lower staves. The score is in 3/4 time and B-flat major. The lyrics are in Spanish and are written below the piano part.

**Measures 1-4:** The Tiple part starts with a *ff* dynamic, followed by a *mf* dynamic. The Piano part also starts with *ff* and *mf* dynamics.

**Measures 5-8:** The Tiple part continues with *f* and *mf* dynamics. The Piano part includes the lyrics: "Ti - ple - ci - to de mi vi - da, pe - da - zo".

**Measures 9-12:** The Tiple part continues with *mf*, *f*, *p*, and *mf* dynamics. The Piano part includes the lyrics: "de mis mon - ta - ñas, co - mo sue - nan de sen - ti - das, co - mo sue -".

**Measures 13-16:** The Tiple part continues with *f* and *mf* dynamics. The Piano part includes the lyrics: "nan de sen - ti - das tus no - tas en tie - rra ex - tra - ña."

Fig. 4-17 'Tiplecito de mi vida': originally written for voice and piano: as transposed and arranged for solo tiple on highest stave (Puerta 1988, 154-156).

An example of modern writing for the *tiple* in folkloric style can be seen in the following example, an unaccompanied instrumental introduction to the song ‘La llamita’ (The Little Flame) as played by the song’s composer Gustavo Adolfo Rengifo, winner of the *tiple* soloist’s prize in 1980 at the Festival Mono Núñez in Ginebra, Valle (Audio Example 10).

**La llamita**  
(bambuco) Gustavo Adolfo Rengifo

$\text{♩} = 193$

Tiple

o = harmonic  
XII = fret at which to be played  
x = rasgueado  
• bass notes are achieved by applying accents within strum

*Fig. 4-18 Instrumental introduction to the song ‘La llamita’ (Cassette accompanying Puerta 1987)  
(Transcription by J. Varney)*

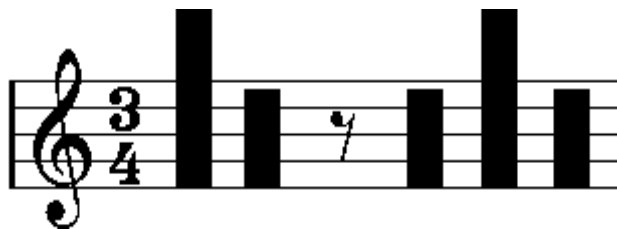
## The Guitar

The guitar as used in Colombian Andean music is the standard European single-ordered six string instrument, generally with nylon strings. Generally finger style technique is adopted playing bass lines on the lower strings and three note chords on the upper strings:



*Fig. 4-19 Different patterns used by the guitar in accompanying bambucos. The first is by far the most commonly used. The second can be found in the item 'El Paisa' on BUDA CD 92538-2 and the third in 'El Sotareño' on PLAYASOUND PS 65043 (Transcriptions by J. Varney)*

The dynamic effect of the first and most common of these patterns can be seen in Fig. 4-20.



*Fig. 4-20 Dynamic effect of guitar's rhythmic cycle.*

Short solo passages for the guitar may be included, alternating with the exclusively chordal sections, which add a polyphonic aspect to the arrangements:

# Flor de romero

(Bambuco) Version by "Trio  
Morales Pino" BUDA CD 92538-2

A. Romero Sanchez  
(1909- )

$\text{♩} = 170$

Guitar

Fig. 4-21 Guitar accompaniment to 'Flor de Romero' which includes single note passages together with chordal passages (Transcription by J. Varney).

Its rôle as the anchor instrument in the string trio, leaving the melodic material chiefly to the *bandola* and the more aggressive rhythmic part to the *tiple*, reflects the guitar's relatively slow development in Colombia. Its study as a classical instrument has been minimal until recent decades, possibly because Colombia's many Conservatoria of music are based on Italian models where the guitar has for a long time struggled to be even recognised as a legitimate musical instrument. However recent growing interest in this instrument has led to a rapid rise in its playing standard, leading guitarists in string trios to demand a more challenging rôle than that which has been their lot in the past. Writing for the guitar in Andean music as a solo instrument can be observed in the following excerpt from the *bambuco* 'El paisa' as played by the piece's author, Virgilio Rojas (Audio Example 11).



El Paisa

Fig. 4-22 Excerpt from 'El paisa,' a composition for guitar duo by Virgilio Rojas (BUDA CD 92538-2) (Transcription by J. Varney).

The rôle of the guitar in such a context is similar to that of the *bandola*, however the tempos must be slower to achieve a similar degree of expression as the notes on the guitar speak less quickly.

#### Auxiliary instruments

Within the context of an *estudiantina*, almost any melody instrument can be added to the basic Colombian string trio. The *estudiantina* with which the author of this thesis played in Colombia, 'Mi terruño,' included violin, flute, clarinet, two *tiples*, guitar, double bass and percussion. The part played by a melody instrument is identical to that of the *bandola*. Additional instrument are used to provide differences in timbre and to permit polyphonic writing within the arrangement.

In early *estudiantinas*, a plucked 'cello was used to reinforce the bass lines played by the guitar but in present times a double bass is a more popular choice for this purpose. Generally the double bass part for a *bambuco* is very simple:

Fig. 4-23 How a double bass reinforces the guitar part in a typical bambuco accompaniment.

In the introduction to the song ‘Tierra caliente’ (Hot land) the double bass takes on a more ornamental rôle, providing melodic interest behind the opening chords of the *requinto*, a smaller guitar tuned a perfect fourth higher than the standard guitar, preceding a melodic introduction played on the *requinto* during which the bass takes a rhythmic/harmonic rôle similar to that of the guitar. In this way the *requinto* and bass substitute for *tiple* and guitar:

**Tierra Caliente**  
(*sanjuanero or rajaleña*)

Rafael Godoy

♩ = 183

Fig. 4-24 Instrumental introduction to the song ‘Tierra caliente’ from a recording by Los Tolimenses (Los Tolimenses n.d.) (x = rasgueado strum) (Transcribed by J. Varney)

‘Tierra caliente’ is a *sanjuanero*, a type of *bambuco* (Abadia Morales 1983, 176), and is also known as a *rajaleña*, which probably means ‘wood-cutter’ in the same sense as one would refer to a very lively dance tune as a ‘rug-cutter’.

### Percussion

Colombian Central Andean music as played by the string trio and the *estudiantina* ensemble very rarely includes percussion instruments. A performance of ‘Tierra caliente,’ referred to above, being specifically dance music, may include a *tambora* (or *bombo*: a double-headed frame drum)

playing a figure which would reinforce accents created by the bass notes and the *requinto's* *rasgueado* accents in the following way.

The image shows a musical score for three parts: Requinto, Bass, and Bombo, in 3/4 time. The Requinto part is in treble clef and features chords with accents. The Bass part is in bass clef and has notes with accents. The Bombo part is in a simplified notation with 'x' marks for skin and 'o' marks for shell. Red lines connect the accents across the staves, showing how the Bombo reinforces the rhythmic structure. A measure number 25 is indicated at the start of the second system.

Fig. 4-25 How the tambora would reinforce the rhythmic structure created by the requinto and the double bass in the sanjuanero 'Tierra caliente.'

### Vocal soloist or duo

Vocalists who perform bambucos are generally accompanied by tiple and guitar, sometimes played by the vocalists themselves and sometimes not. For this reason vocal executions of bambucos are an extension of the *estudiantina* ensemble, where the rôle of melodic soloist is taken by the vocalist(s). The first commercial bambuco songs appear to have emerged in the 1880's. The original repertoire of the first 'Lira Colombiana' ensemble consisted of instrumental music as no vocalists travelled with the ensemble, but its later incarnations the vocal duo of Wills and Escobar were featured. The first 'Estudiantina Murillo' formed at the beginning of the current century included a vocal duo as soloists (Restrepo 1987, 191) and it was in this form that the bambuco was introduced to Mexico and to the recording industry (Restrepo 1987, 192). The accompanied male vocal duo became the preferred medium for bambucos throughout the early part of the twentieth century but is not universally approved of by all.

Respecto de los duetos: Yanatema!  
Los nuestros son duros, angulosos,  
producen a ratos la impresión de que  
cantan como por sacar tarea. Y ello  
cuando no caen en el amaneramiento  
y la 'lindosidad'. Todo esto le quita  
altura al bambuco, . . . (Davidson  
1970, 120-1)

Regarding the duets: a curse! Ours are  
hard, angular, they produce the impression  
at times that they sing as if they are  
carrying out an arduous task. And this  
when they don't fall into affectation and  
'cuteness'. All this removes dignity from  
the *bambuco*, . . .

In the following excerpt from the *bambuco* 'Cuatro preguntas' the style of harmonisation in continuous parallel thirds is evident (Audio Example 3):

**Cuatro Preguntas**  
(Bambuco)  
Version by "Obdulio y Julian"

Lyrics: L. Eduardo Lopez  
Music: M. Pedro Morales Pino

13  
1. Nie - gas con él lo que hi - cis - te y mis  
17  
sos - pe - chas te a - som - bran  
21  
pe - ro si no le qui - sis - te por - que te po - nes  
25  
tan tris - te cuan - do en tu ca - sa le nom - bran?

Fig. 4-26 Excerpt from the bambuco 'Cuatro preguntas' illustrating the writing style for male vocal duo (Transcription by J. Varney).

The use of parallel thirds in vocal performance appears to overrule the written score, such that where in the original score parallel sixths are alternated with the thirds in bars 17, 18, and 22 (bottom notes of triads), the vocalists continue in thirds exclusively.

Male vocalists will sing *bambucos* as soloists among the rest of their repertoire, but generally only duos are considered *bambuco* ensembles. Female vocalists are accepted as soloists, but there has not existed a female *bambuquera* duo of any note.

### The *chirimía* ensemble

When *bambucos* are played in the western and southern Andean areas the preferred ensemble is often the *chirimía* (List 1980, 577) (Audio Example 12). An ensemble of this name is generally more specifically associated with the Pacific Coast (Pardo Tovar, 1961) however this does not prevent its occurrence in the Andean region as well. On the Pacific Coast the ensemble is generally quite large and includes clarinets, as well as brass and percussion instruments but the Andean *chirimía* usually consists of two flutes, also referred to as *chirimías* but more correctly are *flautas de carrizo* (cane flutes), and percussion instruments.



están los diablos de los Correfocs, jugando con el fuego y la gente. No es un diablo que encarna al mal, sino un diablo alegre y festivo, que baila al son del timbal y la chirimía, al tiempo que quema su material pirotécnico (Catalunya 1998).

the most outstanding festivals, playing with fire and people. It is not a devil that embodies evil, but a cheerful and festive devil that dances to the sound of the kettledrum and the chirimía, at the same time that they set off their fireworks.

In Catalan *cobla* ensembles (wind bands), the *chirimía* participates in a *tiple* (high-pitched) or *tenor* form and is called *gralla* (De Larrea 1984, 795). On the Balearic Island of Mallorca, a *xeremia* is found which is a bagpipe, whereas on the nearby island of Ibiza, the *xeremia* is a double tubed cane flute, described more specifically as a *recant de xeremia* of Egyptian origin (Garcia Matos n.d., 9). This suggests that in Spain the term *chirimía* has acquired a connotation as a generic wind instrument. In addition many Spanish organs have a *chirimía* stop (Organs n.d.). A Catalan internet source (Xeremia 1997) describes the etymological evolution of the term *chirimía*.

Antigament, a la cultura llatina, hi havia un instrument fet de canya dolça, o bé, ‘canyamel’. Aleshores, el seu nom era ‘calamellum’. Era un instrument de vent, un tub de canya amb vuit forats sonors i dos més de ressò. La paraula ‘calamellum’, evolucionà en català com: ‘caramella’ que és el nom que avui s'utilitza per anomenar aquest instrument. La influència morisca al País Valencià, i fins i tot a Castella, va transformar el prefix ‘ca’ transformant-lo com: ‘cha’ en castellà i ‘xa’ i més tard: ‘xe’ a València. La part final del mot : ‘...mella’, esdevingué ‘mia’ o ‘mie’. Àdhuc, en francès la paraula esdevingué ‘chalemie’.

Així doncs, avui tenim:

Català (del principat) caramella

Català (País Valencià) xeremia

Castellà chirimía

Francès chalemie

La dolçaina, confosa per quasi tots amb la xeremia, és molt semblant . . . (i) . . . te un origen semblant. Hem de recordar allà de ‘calamellum’, es a

In ancient times, in the Latin culture, there was an instrument made of ‘sweet cane’, or ‘canyamel’. In those times its name was ‘calamellum’<sup>1</sup>. It was a wind instrument, a cane tube with five playing holes and two for resonance. The word ‘calamellum’ evolved into Catalan as: ‘caramella’ which is the instrument which was once used for this instrument. The Moorish influence, initially in Valencia and then in all of Castille, transformed the prefix ‘ca’ changing it into: ‘cha’ in Castilian, and ‘xa’ and later: ‘xe’ in Valencia. The final part of the word : ‘...mella’, became ‘mia’ o ‘mie’. Thus in French the word became ‘chalemie’.

Therefore we have:

Catalan (Catalonia): caramella

Catalan (Valencia): xeremia

Castilian (Spanish): chirimía

French: chalemie

The dolçaina, confused by almost everybody with the xeremia, is very similar . . . (and) . . . has a similar origin. Recalling ‘calamellum’, that

<sup>1</sup> From “kalamos” Gr.: cane and “mellosus” Lat.: of honey.

dir, 'canyamel', es a dir, 'canya dolça', i d'ací ...doncs: dolçaina. Tots dos instruments han sigut els predecessors de l'actual fagot.	is, 'canyamel', which means, 'canya dolça' (sweet cane), and from that: dolçaina. Both instruments are forerunners of the bassoon.
--	--

Abadia Morales (1983, 234) cites Fernández (1881) who wrote that *chirimías* were among the instruments played by Amerindians. In Abadia's opinion (1983, 235) he was referring to the transverse flute with six finger holes, the *flauta de carrizo*, which is considered to be a pre-Colombian instrument (Perdomo 1967, 24-25) and this, as has been stated, is in fact is the principal melodic instrument in Colombian Andean *chirimía* ensembles.



Fig. 4-28 Member of Chocó-Emera tribe from Colombia's Pacific Coast playing a flauta de carrizo (Bermudez 1987, 112).

Since in Spain a variety of wind instruments is represented by the name *chirimía* or its equivalent, some observers may have regarded the term as sufficient to describe any melodic wind instrument in an ensemble and from this arose the misnomer. Pardo Tovar (1961, 14) relates how even the cane *flauta de carrizo* is dying out, being replaced by a flute made from a copper tube. A melody played by one of these copper instruments from the Chocó region has been transcribed by Pardo Tovar:

## La gallina

(aguabajo)

transcription:  
Andrés Pardo Tovar  
(Pardo Tovar 1961, 15)



Fig. 4-29 Transcription of a melody played by a copper flauta de carrizo (Pardo Tovar 1961, 15).

A transcription of a *bambuco* played by a Caucan *chirimía* ensemble, made up of two cane *flautas de carrizo*, a *redoblante*, a *caja* and a *tambora* (all drums) follows (Audio Example 12):

## Brisas del Cauca

(bambuco)

Flautas	
Redoblante	
Caja	
Tambora	



*Fig. 4-30 A bambuco as played by a Caucan chirimía ensemble 'Chirimía de Río Blanco' (Colcultura 1985). The percussion instruments continue with the same ostinato patterns (Transcription by J. Varney).*

The two flutes are combined on the one staff because it is impossible from the recording to distinguish between the two instruments. A rationalisation of the melody, that is a probable reconstruction of the actual melody being played, omitting slips and correcting rhythmic imperfections, follows. It is useful to have such a rationalised form of the melody for a piece like 'Brisas del Cauca' if one wished to compare it with melodies played by ensembles whose repertoire begins with a written score, or to arrange the piece for a different ensemble. It is not a substitute for a transcription of a performance as appears above (Fig. 4-30) but a complement to it.

## Brisas del Cauca

(bambuco)



Fig. 4-31 Rationalised version of the melody of 'Brisas del Cauca.'

### Percussion

The principal percussion instruments which accompany the flutes are *redoblante* and *tambora* (drums) and often *gapachos* (maracas) and *raspa* (rasp) (List 1980, 577). The *redoblante*, a double-headed frame drum also known as a *caja*, was originally a Spanish military snare drum (Schechter 1984c, 299) while the *tambora*, a larger double-headed frame drum, could either have its source in indigenous pre-Columbian drums or the Spanish *tambor* or the Spanish/Portuguese *bombo*, whose distant origins may be traced back to sixteenth century Turkey (List 1983, 52), as these were very similar in appearance and rôle. Davidson (1970, 114) cites various early references in Castellanos, writing in the sixteenth century, to *tambores* played by Amerindians and who described large *atambores* taken from graves in 'Tolú, on Colombia's Atlantic Coast in 1534, *atambores* which accompanied conch shells (*caracoles*) and trumpets (*bocines*) in Cali in 1535. There is no doubt that Colombian Amerindians possessed and played drums which were described by historians as *tambores*.

Davidson (1970, 117) considers the terms *tambora* and *bombo* to be regional synonyms in Colombia which describe a drum "which was left to us from when the first military band came to

Colombia, ” and that “to the beat of the *tambora* one danced our circular waltz, the *pasillo*, the *torbellino*, and, above all, the *bambuco*.” The first *tamboras* were fabricated from hollowed out tree trunks and were played making contrasting strokes on the skin and on the wood (Davidson 1970, 118 and 119). Davidson attributes the rise of the string trio as the preferred ensemble for the performance of *bambucos*, as the reason for the *bambuco*’s downfall, because the refinement of the trio required the suppression of the *tambora*, depriving the *bambuco* of an essential component: its rhythm (Davidson 1970, 120). In his opinion the accompaniment of the *bambuco* should begin with the *tambora*, then add the *tiple*, followed by the *guache*, *alfandoque* or *chucho* (shakers), *carrasca* or *guacharaca* (scrapers), *pandereta*, a *conuno* (membranophones) and even a double bass. Then this should be organised tastefully, “so that the noise doesn’t swallow up everything” and then the rhythm section would be perfect (Davidson 1970, 121).



Fig. 4-32 A Colombian tambora from the Cauca region being played by Claudia Varney, daughter of the author of this thesis.

Parallels can be observed between the Andean string trio’s accompaniment for the *bambuco* and that of the *chirimía* ensemble.

The musical notation shows five staves for the instruments: Tiple, Guitar, Redoblante, Caja, and Bombo. The time signature is 3/4 and the key signature has one sharp (F#). The Tiple and Guitar staves have a running eighth-note pattern with accents on the third and sixth quavers, marked with red 'C' and 'A' respectively. The Redoblante and Caja staves show a similar running pattern. The Bombo staff shows a pattern of eighth notes with accents on the third and sixth quavers, marked with red 'C' and 'A' respectively.

Fig. 4-33 Accompaniment patterns for the bambuco as played by the Colombian string trio and the chirimía ensemble.

Three main elements make the *bambuco*'s accompaniment are evident in both ensembles:

- A. A bass note on the first and third beats of the bar - there may be one on the second as well but the first and the third are the most important. These are played by the guitar in the trio and by the *tambora* in the *chirimía*.
- B. A running movement in quavers throughout the bar. This results from the combined parts of the guitar and the *tiple* in the trio and is played on the *redoblante* and the *caja* in the *chirimía*.
- C. An accented beat on the third and sixth quavers of the bar. In the string trio these accents are provided by the *rasgueado* strokes on the *tiple* and in the *chirimía* they are marked by the shell strokes on the *tambora*.

### Banda de vientos

Combining, to a certain extent, the musical detail of the string trio with the rhythmic vitality of the *chirimía* is the *banda de vientos* (wind band). This may occur as a military band, a professional *banda departamental* funded by regional government, a conservatorium band or under many other guises and of differing composition. Although no sources specifically identify this ensemble as being essentially Andean in character, the present author has heard Andean repertoire played more frequently by such bands than by any other medium and some composers of *bambucos*

wrote specifically and successfully for this medium, including José Ignacio Camacho Toscano and his son Florentino in Ibagué (Audio Example 13). Instruments used in these bands are standard European symphonic band instruments, including flutes, oboes, clarinets, saxhorns, brass instruments and percussion. Their origins in Colombia must have their roots in the regimental military bands of the colonial and post-colonial periods, which began to introduce a new style of military band music at the end of the eighteenth century and the beginning of the nineteenth together with instruction in the use of band instruments, which at this time included clarinets and flutes, and how they could be combined with bowed string instruments (Bermúdez 1997, 2). The bands which began in this manner added valve cornets at the beginning of the post-colonial era and began to achieve popularity between 1830 and 1840 playing marches and the popular dance music of the United States and Europe (Bermúdez 1997, 3). However Bermúdez describes the heritage of such military bands as “relativamente corta y desigual” (relatively short-lived and irregular) and that the establishment of wind bands in northern Colombia is attributable to zarzuela musicians from Spain, Cuba and Puerto Rico who visited this region and began to teach band instruments (Bermúdez 1997, 3). Escobar (1963, 237) attributes responsibility for the development of military bands in Bogotá to Manuel Conti, a fellow student of Pietro Mascagni, who arrived in Bogotá in 1888 and established a music business which still operates. The diffusion of wind bands at the beginning of the present century was such that their presence was documented in:

<p>. . . Santanderes, Valle del Cauca, Bogotá y sus alrededores, Antioquia, el Cauca, Nariño, etc. Sólo a manera de ejemplo de la dispersión nacional de las bandas a comienzos del siglo, en 1908, la comitiva del presidente Rafael Reyes en su viaje a la costa atlántica desde Bogotá fue recibida con música de banda en Tocaima, Puerto Berrío, El Banco, Mompox (dos bandas), Magangué, Cartagena, Barranquilla y Santa Marta . . . (Bermúdez 1997, 7).</p>	<p>Santanders, Cauca Valley, Bogotá and its surroundings, Antioquia, Cauca, Nariño, etc. As an example of the national diffusion of the bands at the beginning of the century, in 1908, president Rafael Reyes’ cortege in its trip to the Atlantic coast from Bogotá was received with band music in Tocaima, Puerto Berrío, El Banco, Mompox (two bands), Magangué, Cartagena, Barranquilla and Santa Marta.</p>
--	--

Bermúdez (1997, 7) cites as one of the reasons for the growing popularity of the bands, as opposed to the Andean *estudiantina*, was their ability to perform the North American dance music which was becoming so fashionable in the early twentieth century and which was found alongside light classics and even music by Wagner and Puccini within the broad repertoire of the bands.

An arrangement for wind band of a *bambuco* includes the same elements as those for string trio or *chirimía*. The accompaniment in  $\frac{3}{4}$  to the syncopated melody includes the marking of beats 1 and 3 in the bar by the bass drum (*bombo*) and the tuba, a running quaver accompaniment provided by the *caja* and accompanying wind instruments, while in some arrangements the cymbal supplies the  $\frac{6}{8}$  accents and in others it is left out completely (Morán 1990).

In the three ensembles discussed here, the strongest accompanying rhythmic figures are those of the  $\frac{3}{4}$  bass notes and the  $\frac{6}{8}$  accents, giving an overall rhythmic accompaniment based on the following figure:

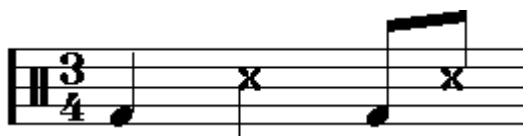


Fig. 4-34 The fundamental rhythmic pattern of the bambuco accompaniment

### The *bambuco* as a dance

This topic would merit a separate study of its own. As was observed in chapter three, the *bambuco* had, by the end of the nineteenth century, become accepted as concert music in a European manner and in the process probably lost some contact with its dance roots. After the launching of the “*bambuco de salón*” (see chapter three) an attempt was made to establish a formal set of steps the definition of which would, supposedly, revive the *bambuco*’s traditional choreography. This was carried out by Jacinto Jaramillo, whose description of this system of steps is cited in Restrepo (1987, 34) (the present author has placed in bold type the defining points of the pattern).

Al iniciarse el baile (bambuco) el		When beginning the dance
hombre y la mujer se hallan frente		( <i>bambuco</i> ) the man and the woman

a frente: con los primeros compases de la música el hombre se pone en movimiento dirigiéndose a la mujer en pasos de rutina . . . (**invitación**). La mujer sale a danzar en pasos de rutina y se mueven ambos por la pista del baile; en seguida, luego de haberse situado en los puntos de salida inician el baile cruzándose y describiendo en la planimetría (trayecto), la figura de un ocho (**los ochos**) por dos o tres veces. Luego giran los dos bailarines con los brazos puestos en jarras, tocándose los codos, primero sobre la derecha y luego sobre la izquierda (**codos**) varias veces y siempre en paso de rutina. En seguida colocados en los sitios de partida se mueven simultáneamente en saltos laterales, acercándose hasta pasar frente a frente y continuar hasta los puntos de salida, opuestos ahora. Estos pasos se verifican saltando sobre un pie y colocando en seguida el otro pie tras el primero apoyándolo en la puntura (sic) detrás del talón del otro pie y retrocediendo en paso igual a la posición opuesta. Al segundo encuentro (**cruce**) él se inclina en ademán de besarla y ella esquiva el beso amagando un golpe con la palma de la mano (**laterales**). Después huye ella por la pista en paso de rutina saltado y picado, con los brazos en alto, tratando de pisarle el ruedo de la falda que ella recoge a cada salto al volver el rostro (**perseguída**).

are situated face to face: with the first bars of the music the man moves towards the woman in routine steps . . . (**invitation**). The woman begins to dance in routine steps and both move the dance floor; soon after, when they have returned to the point where the dance began, they begin the dance crossing and describing a figure eight (**figure eights**) across the dance area two or three times. Then the two dancers rotate with their arms like the handles of a jar, touching their elbows, first on the right one and then on the left, (**elbows**) several times and always in routine step. Soon after returning to their initial positions they move simultaneously in lateral jumps, coming closer until they pass face to face and continue until they return again to their initial positions, but changing places. These steps are confirmed jumping on one foot and immediately placing the other foot behind the first one it, reposing on the toe behind the heel of the other foot and going back in similar step to the opposite position. On the second encounter (**the crossing**) he leans in gesture as if to kiss her and she avoids the kiss feinting a blow with the palm of her hand (**lateral**). Then he chases her around the dance floor in routine steps jumping and diving, with arms raised, while trying to step on the hem of the skirt that she gathers up on each

Luego, retrocediendo él de espaldas y en paso de rutina, mientras ella le persigue en paso igual, él va burlándola haciendo girar el pañuelo y ella sigue los movimientos de giro circular en la dirección que le señala el pañuelo. ( <b>pañuelo</b> ). En seguida se arrodilla en el centro de la pista y ella asida del extremo del pañuelo gira en torno suyo ( <b>arrodillada</b> ). Después del giro de ella, él se levanta tomándola con un brazo por la cintura, ciñéndola y marchan así en pasos de rutina, saliendo de la escena ( <b>salida</b> ).	jump turning her face ( <b>pursuit</b> ). Then, he goes backwards in routine steps, while she pursues him in the same step, he teases her twirling the handkerchief and she follows the movements in a circle in the direction that the handkerchief indicates. ( <b>handkerchief</b> ). Soon after he kneels down in the centre of the dance floor and she, seizing the end of the handkerchief, moves around him ( <b>kneeling</b> ). After her circling, he rises holding her with the arm around the waist, bringing her closer and they leave the scene in this manner in routine steps. ( <b>exit</b> ).
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This description of steps appears in a more concise and rationalised way in 1955 (cited in Restrepo 1955, 560)

I	Invitación	Invitation
II	Los ochos	Figure eights
III	Los codos	Elbows
IV	Coqueteos	Flirtations
V	La persguida	Pursuit
VI	El pañuelo	Handkerchief
VII	La arrodillada	Kneeling
VIII	El abrazo	The hug

This description of the *bambuco*'s steps became a definitive recipe, accepted by Koorn (1977, 131-6) and Perdomo Escobar (1963, 271-2) among others, and on which the *bambuco* dancing competition associated with the Bambuco Beauty Pageant is based, held annually in Neiva, Huila. In comparison, in Davidson (1970a, 310) are found many descriptions of performances of *bambucos* including the following by Juan N. Nieto which took place in 1861 in Valle del Cauca:<sup>2</sup>

Suenan los arpeggios del arpa, entonan los cantores el verso de costumbre, empiezan los preludios	The arpeggios of the harp sound, the singers intone their habitual verses, the preludes of the bustling
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<sup>2</sup> It is not completely clear if this description is part of a fictional work or not. It appears in "Eugenia i sus dos amantes" in *El Aura* 2/8 p. 62 published in Popayán in 1871.



del bullicioso bambuco, óyese un ¡huy! agudo y prolongado que sale a un tiempo de todas las gargantas, y entonces uno de los circunstantes, el más resuelto o el más listo, se lanza rápido hacia el lugar en que se hallan las mujeres y doblando una rodilla delante de la moza que más le agrada, le toma la mano y la invita a bailar.

Con la Cabeza un poco inclinada hacia el hombro derecho, los ojos bajos, la mano derecha en la cintura y asida y levemente levantada la falda del vestido con la mano izquierda, la muchacha sin perder un momento el compás de la música, da vueltas en diferentes sentidos en torno de la sala; en tanto que el hombre, con la punta de la ruana echada sobre el hombro derecho, corriendo unas veces rápidamente detrás de su pareja, y otras saliéndole al encuentro, hace más piruetas que un maromero, y lanza de vez en cuando alegres y agudos gritos, arrancados por el entusiasmo, que no dejan de asustar un poco a su tímida compañera.

Concluida la mano de bambuco, la moza hace una airosa venia a su compañero y se dirige a su asiento, en tanto que él, escudriñando sus bolsillos, va a consignar su medio real en manos del arpista, que es el director de la música.

*bambuco* begin, One hears a sharp and lingering 'huy!' that leaves all the throats at the same time, and then one of the bystanders, the most resolved or the most alert, rushes quickly toward the place where the women are and, bending a knee before the girl that he most likes, he takes her by the hand and invites her to dance.

With her head a bowed little toward her right shoulder, her eyes lowered, her right hand on her waist and her skirt held and slightly lifted with the left hand, the girl, without losing for a moment the pulse of the music, makes turns in different directions around the room; meanwhile the man, with the tip of his *ruana* tossed over his right shoulder, sometimes running quickly after his partner, and at others coming to meet her, makes more twirls than a acrobat, and screams cheerfully and sharply from time to time, inspired by his enthusiasm, continuously scaring his shy partner a little.

Concluded the *bambuco* performance, the girl takes polite leave of her partner and returns to her seat, while he, examining his pockets, will consign half a *real* into the hands of the harpist who is the musical director.

(Davidson 1970a, 310)

It is clear that this performance has few of the stages of the accepted *bambuco* choreography. In fact Davidson (1970a, 122) does not give complete acceptance of Jaramillo's formula, stating that

- |   |   |
|---|---|
| 1) La figura de los codos no la hemos visto descrita en ninguna otra parte.<br>2) Lo mismo sucede con el golpe al amago del beso.<br>3) Idéntica observación sobre los brazos en alto en la figura donde el varón persigue a la mujer.<br>4) El abrazo final tampoco figura en nuestros apuntes | 1) the figure of the elbows has not been described anywhere else.<br>2) the same thing occurs with the feinted blow on the attempted kiss.<br>3) an identical observation may be made on the raised arms in the figure where the man pursues the woman.<br>4) nor does the final hug figure in our notes. |
|---|---|

In fact Jaramillo (cited in Davidson 1970a, 121) himself admits to having altered some aspects of the dance, justifying himself on the following grounds:

- |  |   |
|--|---|
| Ya muchas son las figuras en el bambuco hoy abandonadas como "El arrastrada del ala", figura de difícil ejecución y según parece, de origen antioqueño o santandereano; él gira alrededor y ella queda. al centro. También se acostumbraba en el instante de la arrodillada "la copla" o "relación". "El escobillado," común a todos los departamentos, que tiene el valor de ser una exhibición de agilidad por parte del hombre, también bastante difícil por lo cual no se anota. | Already many figures of the <i>bambuco</i> today have been abandoned like "The dragging of the wing", a figure difficult to perform and, it seems, originally from Antioquia or Santander; he rotates around while she remains in the centre. Also, at the moment of the kneeling, "the union" or "relationship" was customary. "The sweeping," common to all departments, that is appreciated as an exhibition of agility on the part of the man, is also quite difficult for which reason it is not included. |
|--|---|

Consultation with Colombian *bambuco* choreographer, Cesar Arias, would suggest this formula has become a barrier between the contemporary understanding of the *bambuco* as a dance and its traditional evolution. For this reason a separate study would be necessary, probably with extensive field work, to retrace its original context. In any case the "eight steps" are generally accepted as the model for dancing the *bambuco* today.

### **Bambuco texts**

The basis for the overwhelming majority of *bambuco* texts is the octosyllabic quatrain with the final accent on the second last syllable (known as *acento tónico* in Spanish). The only variation to this syllabic structure is when the line has only seven syllables caused by an accent on the final syllable (*acento agudo*). This quatrain formed the basis of the Spanish *romance*, a song genre extremely popular throughout Spain and therefore throughout its dominions. More will be said concerning the comparison between the Spanish *romance* and *bambuco* texts in Chapter Six, however the octosyllabic/heptasyllabic and rhyming structures can be observed in the following excerpt from the *bambuco* ‘Ayer me echaron del pueblo’ (Salazar 1987, 267). Accented syllables in the text are marked in bold and cases where vowels from different words elide together to form one syllable are underlined.

Ayer me echaron del **pueblo**/porque me **negué a** jirmar  
la sentencia que el alcaide/a yo me **hubo de** implantar;  
**Por**que **tu** ve con mi **mano**/al **patrón** que castigar,  
**Cuan**do **qui**so a mi **jam**ilia/llegámela a irrespetar.

1	<u>2</u>	3	<u>4</u>	5	6	<u>7</u>	8	<u>1</u>	2	<u>3</u>	4	<u>5</u>	6	<u>7</u>
A	<b>yer</b>	<u>me e</u>	<b>cha</b>	ron	del	<b>pueb</b>	lo	<b>por</b>	que	me	ne	<b>gué a</b>	jir	<b>mar</b>
la	sen	<b>ten</b>	cia	<u>que el</u>	al	<b>cai</b>	de	<u>a yo</u>	me	<b>hu</b>	bo	<u>de imp</u>	lan	<b>tar;</b>
<b>Por</b>	que	<b>tu</b>	ve	con	mi	<b>man</b>	o	al	pat	<b>rón</b>	que	cas	ti	<b>gar,</b>
<b>Cuan</b>	do	<b>qui</b>	<u>so a</u>	mi	ja	<b>mi</b>	lia	lle	<b>gá</b>	me	<u>la a i</u>	rres	pe	tar.

Table 4-2 Syllable structure of the bambuco ‘Ayer me echaron del pueblo.’

Yesterday they threw me out of town because I refused to sign  
the sentence that the mayor had to impose on me;  
Because I laid my hand on the landowner to punish him,  
When he wanted to insult my family. (Translation: J. Varney)

Discrepancies which may exist between the accented syllables in the different lines are resolved when the text is set to music by simply placing accented notes on unaccented syllables where necessary. The accented syllables in the musical setting of this text are shown as bold and underlined (2) in the top line of the above table.

### Rhythm and accent structures in *bambuco* melodies.

It may be possible to define an archetypal rhythmic structure for *bambuco* melodies through the analysis and comparison of melodic phrases which occur in a selection of *bambucos*. First vocal and then instrumental *bambucos* will be investigated.

#### **Vocal *bambucos*.**

The rhythmic structure of melodic phrases from ten *bambucos* from the turn of the century will be analysed. The first of these is “Agáchate El Sombrerito.” The remaining nine are taken from Añez (1951), and are the first nine which appear in the book. The reason for their choice is that Añez is a conservative author and none of these songs is unusual or apparently distinguished and so can be used to show general tendencies within standard *bambucos*.

The ten are “Agáchate El Sombrero,” “Asómate A La Ventana,” “El Enterrador,” “El muro,” “El Palomo,” “El Vaquero,” “Rumores Inciertos,” “Van Cantando Por La Sierra,” “Los Colores Del Cielo” and “Si Yo Hubiera Comprendido.” The melody lines of these are presented and the different phrase types are shown as they appear for the first time. By phrase type is meant the rhythmic configuration of the melodic phrase with relationship to the number of syllables of the corresponding text and the number of bars which the phrase occupies. For example the first occurrence of a two bar phrase which corresponds to an eight syllable line of text is:



Fig. 4-35 The rhythmic structure of this phrases is referred to as 2-8-i.

The second occurrence of a two bar phrase which corresponds to an eight syllable line of text is:



Fig. 4-36 The rhythmic structure of this phrases is referred to as 2-8-ii.

The different kinds of bar type are listed as they appear in the songs.

## Examples

# Agachate el Sombrerito

(bambuco)

Jorge Añez  
(1892 - 1952)

Voice

A - ga - cha - te'l som - bre - ri - to y por de - ba - jo

mi - ra - me a - ga - cha - t'el som - bre - ri - to y por de - ba - jo

mi - ra - me y con u - na mi - ra - di - ta dí lo que quie - ras

ha - blar - me y con u - na mi - ra - di - ta dí lo que quie - ras

ha - blar - me que me voy a mo - rir que me mue -

ro de a - mor que me mue - ro de a - mor hu -

rria por las bo - go - ta - nas.

Fig. 4-37 'Agáchate el sombrerito': melody (50 canciones n.d., 4)

## Phrase types found in "Agáchate El Sombrerito"

Two bar, eight syllable, first type: 2-8-i



Four bar, sixteen syllable, first type: 4-16-i



Two bar, six syllable, first type: 2-6-i



Four bar, fourteen syllable, first type: 2-14-i



Fig. 4-38 'Agáchate el sombrerito': phrase types.

# Asómate A La Ventana

(bambuco)

Luis Romero (1890)

Voice

A - só - ma - te a la ven - ta - na pa - ra que mi al - ma  
no pe - ne, pa - ra que mi al - ma no pe - ne a - só - ma - te que  
ya vie - ne la luz de fres - ca ma - ña - na la luz de fres - ca  
ma - ña - na a - só - ma - te y si te mi - ro mi ar - dien - te a - mor te  
con - fie - so en los ru - mo - res de un be - so y en el vai - vén de un  
sus - pi - ro y en el vai - vén de un sus - pi - ro.

Fig. 4-39 'Asómate a la ventana': melody (Añez 1951, 72)

## Phrase types found in "Asómate A La Ventana"

Six bar, twenty four syllable, first type: 6-24-i

Two bar, eight syllable, first type: 2-8-i

Fig. 4-40 'Asómate a la ventana': phrase types.

# El Enterrador

(bambuco)

Luis Romero (1890)

Voice

En - te - rra - ron por la tar - de a la hi - ja de Juan

Si - món y e - ra Si - món en el pue - blo el úni - co en - te -

rra - dor el úni - co en - te - rra - dor.

Fig. 4-41 'El enterrador': melody (Añez 1951, 66)

## Phrase types found in "El Enterrador"

Two bar, eight syllable, first type: 2-8-i



Two bar, seven syllable, first type: 2-7-i



Four bar, sixteen syllable, second type: 4-16-ii



Fig. 4-42 'El enterrador': phrase types.

# El Muro

(bambuco)

Ricardo Cuberos (1890)

Voice

Es-te es el mu-ro y en la ven-ta-na que tie-  
ne un mar-co de en-re-da-de-ra de-jé  
mis ver-sos u-na ma-ña-na u-na ma-ña-na  
de pri-ma-ve-ra; de-jé mis ver-sos u-na  
ma-ña-na u-na ma-ña-na de pri-ma-ve-ra.

Fig. 4.43 'El muro': melody (Añez 1951, 34)

## Phrase types found in "El Muro"

Two bar, five syllable, first type: 2-5-i

Two bar, five syllable, second type: 2-5-ii

Three bar, ten syllable, first type: 3-10-i

Three bar, ten syllable, second type: 3-10-ii

Fig. 4.44 'El muro': phrase types.



# El Palomo

(bambuco)

Text: Eduardo Echverria  
Music: Gustavo Añez (1900)

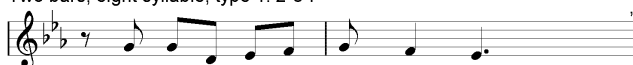
Voice

Vo - la - ba de pra - do en pra - do vo - la - ba de lo -  
ma en lo - ma un pa - lo - mo e - na - mo - ra - do  
que se en - con - tró se - pa - ra - do de su i - no - cen - te pa - lo - ma de  
su i - no - cen - te pa - lo - ma Y su a - rru - llo en - tre - cor - ta - do  
que en las sel - vas re - pe - tí - a se - me - ja - ba que de - cí - a ay  
de mí, ya se - pa - ra - do, dón - de es - tás pa - lo -  
ma mí - a, dón - de es - tás pa - lo - ma mí - a.

Fig. 4-45 'El palomo': melody (Añez 1951, 121)

## Phrase types found in "El Palomo"

Two bars, eight syllable, type 1: 2-8-i



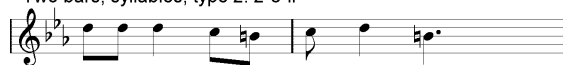
Four bars, sixteen bars, type 3: 4-16-iii



Six bars, twenty four bars, type 2: 6-24-ii



Two bars, syllables, type 2: 2-8-ii



Four bars, sixteen syllables, type 4: 4-16-iv



Three bars, eight syllables, type 1: 3-8-i



Fig. 4-46 'El palomo': phrase types.

# El Vaquero

(bambuco)

Text: Martin H. Cortes  
Music: Emilio Murillo (1915)

Voice

1  
5 El va - que - ro va to - can - do en su flau - ta cam - pe - si - na  
9 u - na mú - si - ca ar - gen - ti - na que u - na his - to - ria va na - rran - do  
13 Es un pa - sio - nal ex - ce - so que se en flo - ra en el am - bien - te  
17 y de - ca - e len - ta - men - te co - mo el mur - mu - llo de un be - so.  
21 E - sa mú - si - ca so - llo - za por el que - rer de u - na be - lla  
25 que cual u - na luz des - te - lla ba - jo el te - cho de u - na cho - za  
29 el va - que - ro va gi - mien - do dul - ce - men - te su to - na - da  
y su lán - gui - da va - ca - da a su in - flu - jo va mu - gien - do.

Fig. 4-47 'El vaquero': melody (Añez 1951, 87)

## Phrase types found in "El Vaquero"

Two bar, eight syllable, type 2: 2-8-ii



Two bar, eight syllable, type 1: 2-8-i



Four bar, sixteen syllable, type 5: 4-16-v



Four bar, sixteen syllable, type 1: 4-16-i



Two bar, eight syllable, type 3: 2-8-iii



Fig. 4-48 'El vaquero': phrase types.

# Los Colores de los Cielos

(bambuco)

Gonzalo Fernandez (1910)

1  
5 Los co - lo - res de los cie - los que en  
9 tus o - jos se re - tra - tan me cau - san tán - tos des - ve - los  
13 que yo he pen - sa - do en mis ce - los que so -  
17 on dos so - les que ma - ten O - jos a - zu - les  
21 pro - fun - dos co - mo u - na tar - de se - re - na,  
25 o - jos que les cau - san pe - na a las lu - ces de o - tros mun - do -  
os con que el es - pa - cio se lle - na.

Fig. 4-49 'Los colores de los cielos': melody (Añez 1951, 81)

## Phrase types found in "Los colores del cielo"

Three bar, eight syllable, type 3: 3-8-iii



Two bar, eight syllable, type 1: 2-8-i



Three bar, eight syllable, type 5: 3-8-v



Three bar, nine syllable, type 1: 3-9-i



Two bar, eight syllable, type 2: 2-8-ii



Three bar, eight syllable, type 7: 3-8-vii



Fig. 4-50 'Los colores de los cielos': phrase types.

# Rumores Inciertos

(bambuco)

Eduardo Sarmiento (1900)

Voice

1 Se o - yen ru - mo - res in - cier - tos la tar - de se va a -

5 le - jan - do y es - tán los bron - ces do - blan - do por

9 las al - mas de los muer - tos E - lla a - si - da de

13 mi bra - zo mis ju - ra - men - tos o - í - a ya me - nu - do me

17 de - cí - a há - bla - me por Dios más pa - so.

Fig. 4-51 'Rumores inciertos': melody (Añez 1951, 76)

## Phrase types found in "Rumores Inciertos"

Three bar, eight syllable, type 2: 3-8-ii

Two bar, eight syllable, type 1: 2-8-i

Three bar, eight syllable, type 3: 3-8-iii

Two bar, eight syllable, type 2: 2-8-ii

Two bar, seven syllable, type 2: 2-7-ii

Three bar, eight syllable, type 4: 3-8-iv

Fig. 4-52 'Rumores inciertos': phrase types.

# Si Yo Hubiera Comprendido

(bambuco bogotano)

Anonymous (1910)

Voice

1  
Si yo hu - bie - ra com - pren - di - do  
5  
que a - mar en la au - sen - cia es cruel  
9  
y a - mar - go co - mo la hiel  
13  
vi - vir en tan ne - gro ol - vi - do, vi - vir en tan ne -  
16  
gro ol - vi - do ja - más te hu - bie - ra que - ri - do ja - más  
20  
te hu - bie - ra que - ri - do.  
24  
Y si hu - bie - ra sos -  
28  
pe - cha - do que el des - ti - no y tus e - no - jos me a - par - ta - ban de  
32  
tus o - jos me a - le - ja - ban de tu la - do ja - más  
ja - más ja - más te hu - bie - ra mi - ra - do.

Fig. 4-53 'Si yo hubiera comprendido': melody (Añez 1951, 86)

## Phrase types found in "Si Yo Hubiera Comprendido"

Three bar, eight syllable, type 4: 3-8-iv



Three bar, seven syllable, type 1: 3-7-i



Two bar, eight syllable, type 1: 2-8-i



Four bar, sixteen syllable, type 1: 4-16-i



Three bar, eight syllable, type 5: 3-8-v



Two bar, eight syllable, type 2: 2-8-ii



Three bar, eight syllable, type 4: 3-8-iv



Fig. 4-54 'Si yo hubiera comprendido': phrase types.

# Van Cantando Por La Sierra

(bambuco bogotano)

Diego Uribe (1890)

1 Van can - tan - do por la sie - rra con hon-  
5 da me- lan - co - lí - a U - nos can - tos de  
9 mi tie - rra cuan - do va mu - rien - do el dí - a  
13 Ti - ñe el az - ul ho - ri - zon - te u - na lu - mi - no - sa fran - ja  
17 que da a los lla - nos y al mon - te sua - ve co - lor de  
21 na - ran - ja sua - ve co - lor de na - ran - ja.

Fig. 4-55 'Van cantando por la sierra': melody (Añez 1951, 73)

## Phrase types found in "Van Cantando Por La Sierra"

Three bar, eight syllables, type 3: 3-8-iii



Three bar, eight syllable, type 4: 3-8-iv



Two bar, eight syllable, type 1: 2-8-i



Seven bar, twenty four syllable, type 1: 7-24-i

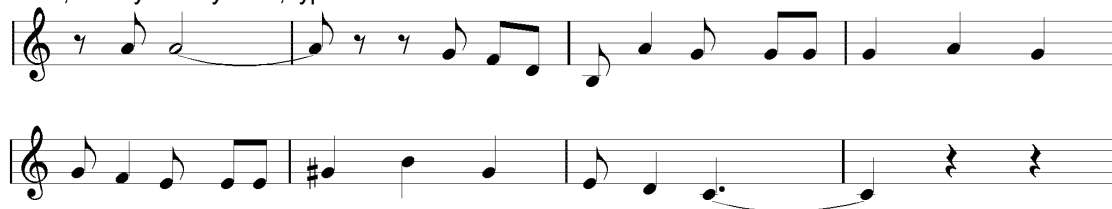


Fig. 4-56 'Van cantando por la sierra': phrase types.

Then the resultant phrases are grouped together according to the number of bars each phrase occupies.

## Two bar phrase types

Two bar, five syllable, first type: 2-5-i



Two bar, five syllable, second type: 2-5-ii



Two bar, six syllable, first type: 2-6-i



Two bar, seven syllable, first type: 2-7-i



Two bar, seven syllable, type 2: 2-7-ii



Two bar, eight syllable, first type: 2-8-i



Two bars, eight syllables, type 2: 2-8-ii



Two bars, eight syllables, type 3: 2-8-iii



## Three bar phrase types

Three bar, seven syllable, type 1: 3-7-i



Three bar, eight syllable, first type: 3-8-i



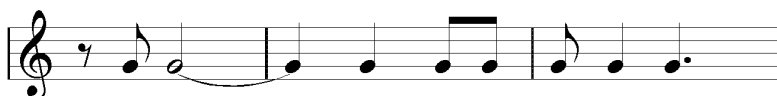
Three bar, eight syllable, type 2: 3-8-ii



Three bar, eight syllable, type 3: 3-8-iii



Three bar, eight syllable, type 4: 3-8-iv



Three bar, eight syllable, type 5: 3-8-v



Three bar, eight syllable, type 6: 3-8-vi



Three bar, eight syllable, type 7: 3-9-i



Three bar, nine syllable, type 1: 3-9-ii



Three bar, ten syllable, first type: 3-10-i



Three bar, ten syllable, second type: 3-10-ii





## Four bar types

Four bar, fourteen syllable, type 1: 4-14-i



Four bar, sixteen syllable, type 1: 4-16-i



Four bar, sixteen syllable, type 2: 4-16-ii



Four bar, sixteen syllable, type 3: 4-16-iii



Four bar, sixteen syllable, type 4: 4-16-iv

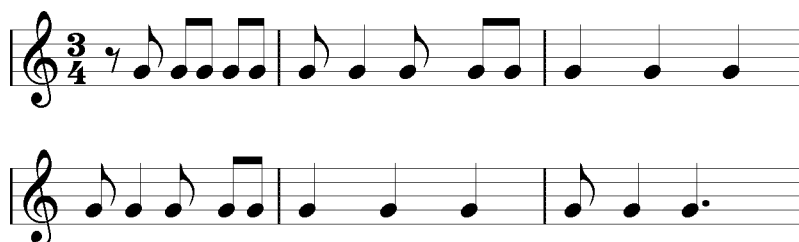


Four bar, sixteen syllable, type 5: 4-16-v

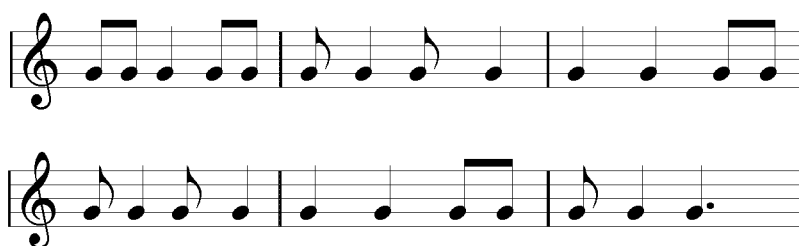


## Six bar phrase types

Six bar, twenty four syllable, type 1: 6-24-i

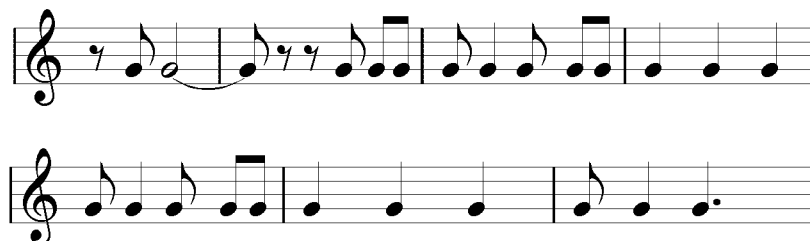


Six bar, twenty four syllable, type 2: 6-24-ii



## Seven bar phrase types

Seven bar, twenty four syllable, type 1: 7-24-i



There follows a table that shows which phrase types occur in each song and how many times each appears.

Song	2-5-i	2-5-ii	2-6-i	2-7-i	2-7-ii	2-7-iii	2-8-i	2-8-ii	2-8-iii	2-9-i	3-7-i	3-8-i	3-8-ii	3-8-iii	3-8-iv
Agáchate El Sombrero			2				4								
Asómate A La Ventana							2								
El Enterrador				3	1	1	6								
El muro	14	6													
El Palomo							1	1				1			
El Vaquero							3	8	1						
Rumores Inciertos					1		6	1					1	6	1
Van Cantando Por La Sierra							2							3	1
Los Colores Del Cielo							1	1		1				5	
Si Yo Hubiera Comprendido							1	4			2				2
Totals	14	6	2	3	2	1	26	15	1	1	2	1	1	14	4

Table 4-3 Vocal bambucos: 2-bar and 3-bar phrase types.

Song	3-8-v	3-8-vi	3-9-i	3-10-i	3-10-ii	4-14-i	4-16-i	4-16-ii	4-16-iii	4-16-iv	4-16-v	6-24-i	6-24-ii	7-24-i
Agáchate El Sombrero						1	2							
Asómate A La Ventana												3		
El Enterrador								1						
El muro				1	1									
El Palomo									1	1				
El Vaquero							1				1		1	
Rumores Inciertos														
Van Cantando Por La Sierra														1
Los Colores Del Cielo	1	1	1											
Si Yo Hubiera Comprendido	1						1							
Totals	2	1	1	1	1	1	4	1	1	1	1	3	1	1

Table 4-4 Vocal bambucos: 3-bar to 7-bar phrase types.

Even such a small cross section immediately shows that the bar type which predominates is that described as 2-8-i, which occurs 26 times and in all the songs except for one. The next most common is 2-8-ii which is found 15 times. The next most frequently found are 2-5-i (14 times), 3-8-iii (14 times) and 2-5-ii (6 times). However 2-5-i and 2-5-ii only occur in one song 'El muro' which contains only pentasyllabic verse. 3-8-ii appears in three songs of the ten and so lacks the wide diffusion of 2-8-i. In addition it can be shown that 4-16-i, 4-16-ii and 4-16-iii are based on 2-8-i as the first and final bars are the same as those of 2-8-i and the middle two bars become distorted through the process of uniting two 2-bar phrases to form a 4-bar phrase. How this occurs will be shown later in this chapter.

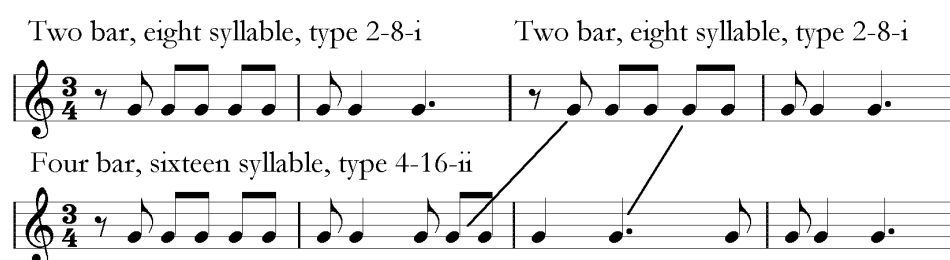


Fig. 4-57 The union of two 2-bar phrases to form a 4-bar phrase

Similarly 4-16-iv and 4-16-v are variations on 2-8-ii. In the same way 6-24-i is the product of linking three 2-8-i phrases and 6-24-ii that of linking three 2-8-ii phrases. Further discussion will follow concerning the rhythmic basis of the 2-8-i type of phrase structure. At this stage it is sufficient to conclude that the most common bar structure for the melodic rhythm of a vocal *bambuco* is that of the 2-8-i phrase type.



Fig. 4-58 Phrase type 2-8-i.

If one totals the phrase types based on 8 syllables (including 16 and 24 syllables) and divides this total by the total number of phrase types, one finds that 86% are based on 8 syllable phrases. When the line of song text is of only 7 syllables, the ending is different:



Fig. 4-59 Excerpt from 'El enterrador' showing differences in the rhythmic structure of the phrase endings for 8 (above) and 7 (below) syllables.

This accent structure further specifies the 2-8-i phrase type as exemplified by *bambuco* examples as:



Fig. 4-60 2-8-i phrase type displaying accent structure of phrase ending.

The different ways in which 2-bar phrases combine can be observed in the *bambuco* 'Agáchate el sombrero,' the first two 2-bar phrases of which conform to the model shown in Fig. 4-61 :



Fig. 4-61 The first two 2-bar phrases of "Agáchate El Sombrero."

The accents which placed over the note heads correspond to the accented syllables of the text, which are also the accented notes of the melody<sup>3</sup>. The accents in brackets occur through the interruption of the phrase. The continuation of the phrase after this interruption has the effect of a new rhythmic event which creates another accent. The combination of these accents creates a resultant pattern of melodic accents which distinguishes the *bambuco* from all other Latin American music and is found in dozens of sung bambucos based on 2-bar phrases. The ubiquitousness of this figure will be demonstrated later in this chapter together

<sup>3</sup> This is not necessarily always the case. In music of the Andean region south of Colombia it is often the unaccented final syllables of the text which correspond to the accented notes of the melody.

with many of the variations of it which occur. The rhythmic configuration of notes in the first bar of the 2-bar phrase can vary within an octosyllabic context, but the second bar is almost always the same. The only exception is when the final syllable is accented, when the second bar is composed of a crotchet followed by a minim or by a quaver followed by a quaver tied to a minim.

Bars 9 to 12 of the same song show how the rhythmic configuration can be varied when a 4-bar phrase occurs:

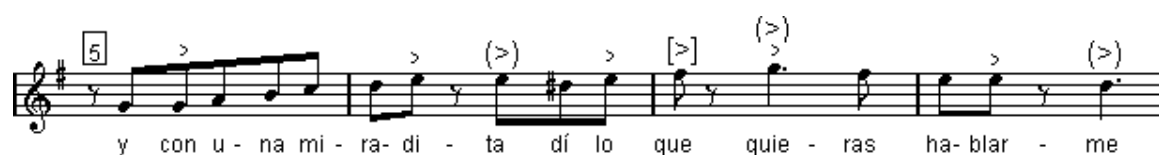


Fig. 4-62 The 4-bar phrase from bars 9 to 12 of the melody of “Agáchate El Sombrerito.”

To understand the modifications of the basic 2-bar phrase that have taken place to produce this 4-bar phrase it is necessary to reconstruct the latter as two 2-bar phrases.



Fig. 4-63 Bars 9 to 12 of the melody of “Agáchate El Sombrerito” as two 2-bar phrases.

As can be seen the three notes corresponding to the syllables “dí lo que” anticipate their normal placing by three quaver beats and the note corresponding to the syllable “quie-” anticipates by two quaver beats. The consequence of this is that these notes now coincide with the accented beats of the instrumental accompaniment:

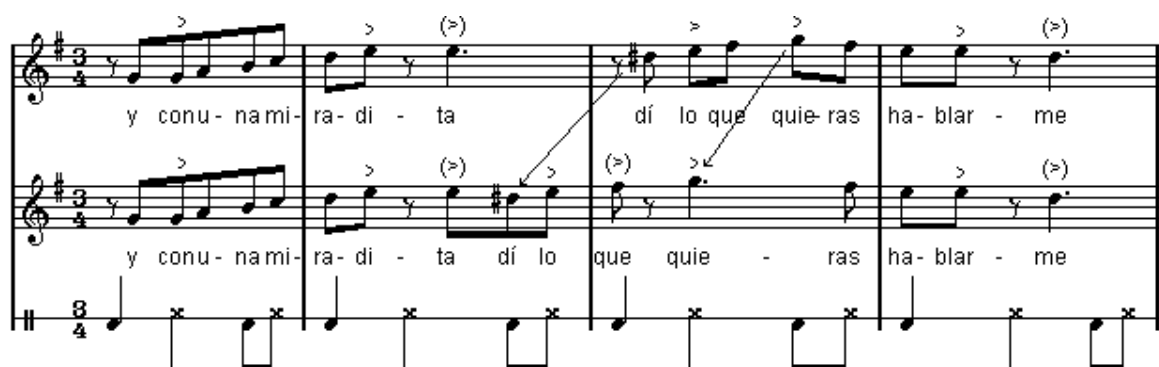


Fig. 4-64 How the modification of note placement in the formation of the 4-bar phrase leads to re-alignment of the shifted notes to coincide with the accents in the accompaniment.

Other new accents have been introduced:

1. The first note of the third bar of the 4-bar phrase is accented through interruption. The ear expects the note to last longer and when it doesn't the attention of the listener is drawn to that note just as to the following one. This kind of accent did not appear in the 2-bar phrase because the syllable before the interruption of the phrase already corresponded to an accented syllable in the text.
2. The anticipated notes already leave an aural impression through the fact of their anticipation.

These combine with the accents already stated:

3. An accented syllable of the text falls on the highest note.
4. The anticipated notes now coincidence with the rhythmic accents of the accompaniment.

[In this particular song the modified notes have additional significance with respect to accentuation:

- They rise to and culminate in the highest note of the melody up to this point.
- The text up to this point states the instruction the author is giving to the loved one: "Lower your hat, look at me, with a glance say what . ." On the accented high note comes the reason for everything: ". . you would like to tell me."
- The harmony changes on this note to the only diminished chord in the song.

The result is the unequivocal focal point of the song in melody, rhythmic accent, text and harmony.]

### **Instrumental *bambucos***

The rhythmic elements in the accompaniment of the instrumental *bambuco* are identical with those of the sung variety. The first apparent difference in phrasing between the two lies in the fact that the instrumental melodies are no longer tied to phrases of specific numbers of syllables and so longer phrases and more varied rhythmic configurations are possible in the melody. This can be observed in the *bambuco*: 'El republicano':



# El Republicano

(bambuco)

Luis A. Calvo (1915)

The musical score for 'El Republicano' is presented in a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The score is organized into three main sections: A, B, and C. Each section contains four phrases, labeled A1 through A4, B1 through B4, and C1 through C4. Section A (phrases A1-A4) is the first section, followed by Section B (phrases B1-B4), and then Section C (phrases C1-C4). The notation includes various musical symbols such as notes, rests, and bar lines, with some phrases ending in double bar lines to indicate the end of a section or phrase.

Fig. 4-65 The melody from the bambuco 'El Republicano' divided into sections: A, B and C and into phrases within those sections: **A1**, **B2**, etc (50 canciones n.d., 24).

Examples can be shown of how the instrumental melodies demonstrate a more flexible treatment of the rhythmic material on which the *bambuco*'s melodies are based.



Fig. 4-66 Phrase **A1** from 'The Republican' - a single eighteen beat phrase.

This phrase can be compared with the first four-bar phrase found in 'Agáchate El Sombrero':

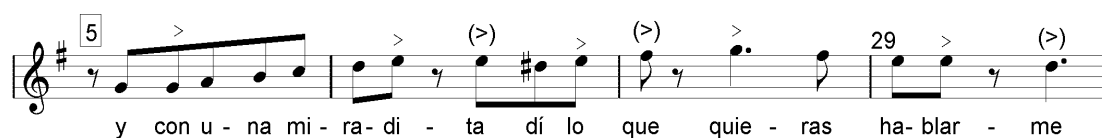


Fig. 4-67 The first four-bar phrase found in 'Agáchate El Sombrero.'

The melodic rhythm of the two phrases is identical except for the fact that the instrumental version inserts some notes where there are rests in the non-syncopated bars the vocal example. This occurs on the first quaver of the first bar of the phrase and the second quaver of the third bar. The four phrases of the first section (**A1** to **A4**) have exactly the same rhythmic structure. However there is a small difference in phrasing between the vocal and the instrumental examples. In the vocal example there is a rearticulation on the fifth quaver of the second bar corresponding to the beginning of the second line of text which divides the phrase at this point. The phrase division in the instrumental model occurs after the second quaver of the second bar where the phrase is interrupted after this accented quaver:



Fig. 4-68 The difference in phrase division between the instrumental and vocal bambuco styles.

The phrase **B1** of 'El republicano' is also very similar in structure to the first four bar phrase structure found in 'Agáchate El Sombrero,' (4-16-i), except that all the quaver beats in the non-syncopated bars are now occupied by notes, while the syncopated bars maintain the

characteristic  $\text{♩} \text{♩} \text{♩}$  pattern, even if now it appears as  $\text{♩} \text{♩} \text{♩} \text{♩}$  because of the addition of two quavers which have been shifted forward from the following bar.



Fig. 4-69 Phrase **B1** from 'El republicano.'

The phrase division in this case also occurs after the crotchet ( $\text{♩}$  '  $\text{♩} \text{♩} \text{♩}$ ) rather than after the fourth beat ( $\text{♩} \text{♩} \text{♩}$  '  $\text{♩} \text{♩}$ ) as in the vocal example.

In the section dealing with the vocal *bambuco* style it was shown how two two-bar phrases can combine to form a four-bar phrase (4-16-i). Phrase **B2** introduces a new configuration of this four-bar phrase, in which the third bar of the four-bar phrase thus formed now provides the rhythmic base for the first bar of **B2**.

Fig. 4-70 The third bar of the 4-bar phrase (4-16-i) becomes the basis of the first bar of a new 4-bar phrase configuration

It could be described as an anticipatory imitation as the rhythmic material we expect to hear in the third bar now appears in the first. The imitation is reinforced by the fact that the third and fourth bars are almost a sequence of the first and second.

The phrase **B3** is rhythmically identical to **B1** and the phrase **B4** is rhythmically identical to **A4**. The rhythmic structure of the phrase **C1** consists of a reordering of the rhythmic material of **A1**. The rhythmic structure of the first and third bar of **A1** become the base of the third and first bars of **C1**.

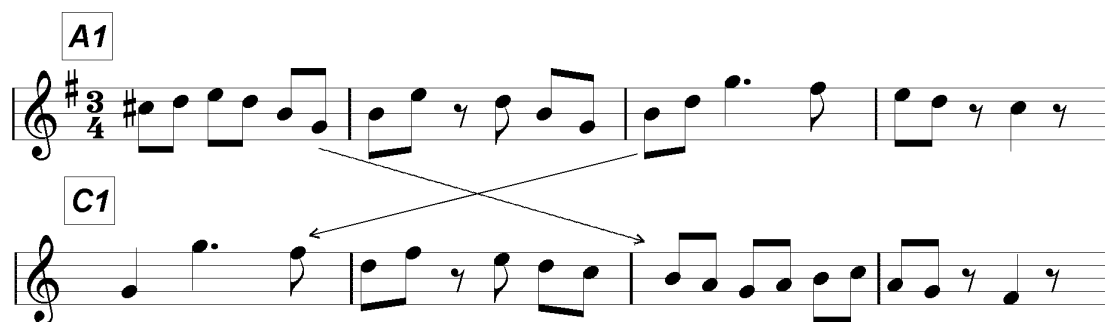


Fig. 4-71 The first and third bars of a 4-bar phrase exchange rhythmic structures.

The phrase **C2** presents rhythmic material that is quite unusual for a *bambuco*. Whereas generally the configuration of the 2-bar phrase of a *bambuco* could be seen as a  $\frac{3}{4}$  bar followed by a  $\frac{6}{8}$  bar, the third and fourth bars of this phrase suggest a  $\frac{6}{8}$  followed by a  $\frac{3}{4}$ .



Fig. 4-72 Time signatures suggested by rhythmic grouping of notes in the phrase **C2** of 'El Republicano.'

The phrase **C3** is rhythmically identical to **C1** and **C4** is rhythmically the same as the final phrases of sections A and B, **A4** and **B4**.

As in the case of the vocal *bambuco* a comparative analysis will now be carried out of a selection of instrumental *bambucos*. Those to be studied are 'Almirante,' 'Bachué,' 'Bochica,' 'El fusagasugueño,' 'El republicano,' 'Fiesta en la montaña,' 'Palo negro,' 'Pa' que me miró,' 'San Pedro en el Espinal,' and 'Vivan las fiestas.' These have been chosen from two volumes of traditional songs and instrumental pieces titled Colombia en 50 canciones para piano y voz Vol. 1 & 2 (Colombia in 50 songs for voice and piano Vols. 1 and 2) which comprise a selection of *bambucos* along with *pasillos*, *guabinas*, *cúmbias*, *porros* and many other rhythms, on the basis of being well known and therefore belonging to the standard Colombian Andean repertoire. The only exception to this is the piece '¿Pa' que me miró?' (Why did you look at me?) which is described as a 'concert *bambuco*,' written as a piece for solo piano, but still considered to be a *bambuco* in traditional style.

## Examples

# Almirante

(bambuco)

Alberto Acosta

1 5 9 13 17 21 25 29 33 37 41 45

Fig. 4-73 'Almirante': melody (50 canciones2 n.d., 5)

### Phrase types found in "El Almirante"

**4-13-i**



**2-5-iii**



**4-11-i**



**4-10-i**



**4-14-ii**



**4-9-i**



**4-9-ii**



**2-5-iv**



**2-3-i**



**2-6-v**



Fig. 4-74 'Almirante': phrase types

Bachue  
(bambuco)

Pedro Morales Pino  
(1863-1926)

1  
5  
9  
13  
17  
25  
33  
37  
41  
45

Fig. 4-75 'Bachué': melody (Rico Salazar 1984, 27)

# Phrase types found in "Bachué"

2-8-ii



2-3-i



4-16-ix 33



8-32-i 41



1-2-i



*Fig. 4-76 'Bachué': phrase types*



Bochica  
(bambuco)

Francisco Cristancho C.  
(1905-1977)

The musical score for 'Bochica' is presented in a system of ten staves. The first five staves contain the melody in the treble clef, and the last five staves contain the bass line in the bass clef. The key signature is one flat (B-flat major), and the time signature is 3/4. The melody is marked with measure numbers 1, 11, 21, 31, 41, 51, and 61. The bass line is marked with measure numbers 41, 51, and 61. The score includes various musical notations such as notes, rests, and accidentals.

Fig. 4-77 'Bochica': melody (50 canciones n.d., 56)

### Phrase types found in "Bochica."

[illegible]

Fig. 4-78 'Bochica': phrase types

El Fusaguseño  
(bambuco)

Pedro Morales Pino

1

11

21

31

41

51

Fig. 4-79 'El fusaguseño': melody (Rico Salazar 1984, 14-15)

### Phrase types found in "El fusaguseño"

**1-3-i** 9

**2-3-i** 1

**2-7-iv** 5

**2-8-i** 24

**4-15-ii** 16

**4-9-iv** 35

**5-18-i** 10

**6-23-i** 28

**8-33-i** 43

**9-36-i** 51

Fig. 4-80 'El fusaguseño': phrase types

Fiesta en la montaña  
(bambuco)

Felipe Henao  
(1930 - )

1

11

21

31

41

49

D.S.  
a Coda

Fig. 4-81 'Fiesta en la montaña': melody (50 canciones2 n.d., 52)

### Phrase types found in "Fiesta en la montaña"

**4-19-i**



**4-17-ii**



**4-16-v**



**4-15-i**



**4-19-ii**



**4-16-vi**



**3-9-ii**



*Fig. 4-82 Fiesta en la montaña: phrase types*

Palo Negro  
(bambuco)

Attrib.: José Eleuterio Suárez  
(~1835-1880)

The musical score for 'Palo Negro' is presented in 11 staves. The first staff is in treble clef with a key signature of three flats and a 3/4 time signature. The melody is written in eighth and quarter notes. The second staff ends with a repeat sign. The third staff begins with a repeat sign and a measure number of 11. The fourth staff ends with a repeat sign and a key signature change to four flats. The fifth staff begins with a measure number of 21. The sixth staff ends with a repeat sign. The seventh staff begins with a measure number of 31. The eighth staff ends with a repeat sign. The ninth staff begins with a measure number of 41 and a key signature change to five flats. The tenth staff begins with a measure number of 51. The eleventh staff ends with a double bar line.

Fig. 4-83 'Palo negro': melody (50 canciones n.d., 44)

### Phrase types found in "Palo Negro"

2-10-i



2-8-iv



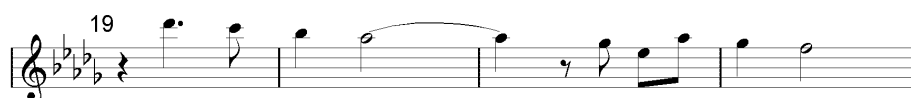
2-11-i



4-20-i



4-9-v



4-6-i



2-6-iii



1-2-i



2-4-ii



2-6-i



2-4-iii



*Fig. 4-84 Palo negro': phrase types*



Pa' que me miró  
(bambuco de concierto)

Francisco Cristancho C.

1

11

21

31

41

51

61

8va

8va

Fig. 4-85 'Pa' que me miró?': melody (50 canciones2 n.d., 96)

### Phrase types found in "Pa' que me miró"

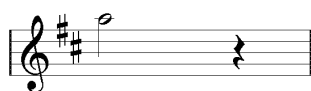
3-8-ix



4-10-ii



1-1-i



7-21-i



4-13-ii



2-5-v



4-11-iii



4-10-iii



4-8-i



2-6-iv



4-12-ii



4-13-iii



Fig. 4-86 'Pa' que me miró?': phrase types

San Pedro en el Espinal  
(bambuco)

Milciades Garavito Wheeler  
(1901-1953)



Fig. 4-87 'San Pedro en el Espinal': melody (50 canciones n.d., 50)

### Phrase types found in "San Pedro en el Espinal"

**4-20-iii**



Musical notation for 4-20-iii: Treble clef, key of B-flat major (two flats), 3/4 time signature. The melody starts at measure 1 and consists of eighth and quarter notes.

**2-9-ii**



Musical notation for 2-9-ii: Treble clef, key of B-flat major (two flats). The melody starts at measure 5 and consists of eighth and quarter notes.

**4-21-i**



Musical notation for 4-21-i: Treble clef, key of B-flat major (two flats). The melody starts at measure 13 and consists of eighth and quarter notes.

**3-7-ii**



Musical notation for 3-7-ii: Treble clef, key of B-flat major (two flats). The melody starts at measure 17 and consists of quarter and eighth notes.

**2-8-v**



Musical notation for 2-8-v: Treble clef, key of B-flat major (two flats). The melody starts at measure 25 and consists of quarter and eighth notes.

**1-2-ii**



Musical notation for 1-2-ii: Treble clef, key of B-flat major (two flats). The melody starts at measure 33 and consists of quarter and eighth notes.

**2-6-iv**



Musical notation for 2-6-iv: Treble clef, key of B-flat major (two flats). The melody starts at measure 41 and consists of quarter and eighth notes.

**4-12-i**



Musical notation for 4-12-i: Treble clef, key of B-flat major (two flats). The melody starts at measure 41 and consists of quarter and eighth notes.

**4-20-iv**



Musical notation for 4-20-iv: Treble clef, key of B-flat major (two flats). The melody starts at measure 45 and consists of quarter and eighth notes.

Fig. 4-88 'San Pedro en el Espinal': phrase types

Vivan Las Fiestas  
(bambuco)

Eleuterio Lozano  
(? - 1982)

1

11

21

31

41

51

61

1.

2.

Fig. 4-89 'Vivan las fiestas': melody (50 canciones n.d., 54)

# Phrase types found in "Vivan las fiestas"

**4-16-viii** <sup>1</sup>

**8-30-i** <sup>9</sup>

**2-8-vi** <sup>17</sup>

**2-8-vii** <sup>23</sup>

**2-7-vi**

**2-7-v** <sup>31</sup>

**2-6-iv** <sup>47</sup>

**4-11-ii** <sup>53</sup>

**1-2-i** <sup>58</sup>

**4-14-iii** <sup>61</sup>

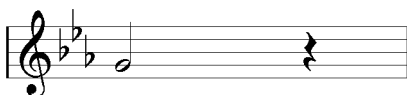
**4-14-iv** <sup>61b</sup>

**2-6-i** <sup>33</sup>

Fig. 4-90 'Vivan las fiestas': phrase types

## One bar phrase types

### 1-1-i



### 1-2-i



### 1-2-ii



### 1-3-i



## Two bar phrase types (1)

2-3-i



2-4-i



**2-4-ii**



**2-4-iii**



**2-5-iii**



**2-5-iv**



**2-5-v**



**2-6-i**



**2-6-ii**



**2-6-iii**



**2-6-iv**



2-6-v





## Two bar phrase types (2)

2-7-iii



2-7-iv



2-7-v



2-7-vi



2-8-i



2-8-ii



2-8-iv



2-8-v



2-8-vi



2-8-vii



2-9-i



2-9-ii



## Two bar phrase types (3)

### 2-9-iii



### 2-10-i



### 2-11-i



## Three bar phrase types

### 3-7-ii



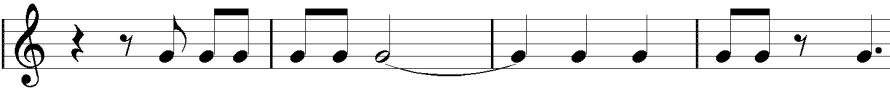
### 3-8-vii



### 3-9-ii



## Four bar phrase types (1)

4-6-i4-8-i4-9-i4-9-ii4-9-iii4-9-iv4-9-v4-10-i4-10-ii4-10-iii4-11-i4-11-ii4-11-iii

## Four bar phrase types (2)

### 4-12-i



### 4-12-ii



### 4-13-i



### 4-13-ii



### 4-13-iii



### 4-14-ii



### 4-14-iii



### 4-14-iv



### 4-15-i



### 4-15-ii



### 4-16-i



### 4-16-vi



### 4-16-vii



### 4-16-viii



### Four bar phrase types (3)

4-16-ix



4-16-x



4-17-i



4-17-ii



4-17-iii



4-18-i



4-19-i



4-19-ii



4-19-iii



4-20-i



4-20-ii



4-20-iii



4-20-iv



4-21-i



### Five, six, seven, eight and nine bar phrase types

5-18-i



**6-23-i**



**7-21-i**



**8-30-i**



**8-32-i**



**8-33-i**



9-36-i



Piece	1-1-i	1-2-i	1-2-ii	1-3-i	2-3-i	2-4-i	2-4-ii	2-4-iii	2-5-iii	2-5-iv	2-5-v	2-6-i	2-6-iii	2-6-iv	2-6-v	2-7-iv
Almirante					1				1	1				1		2
Bachué		1			8											
Bochica						8						13				
El fusagasugueño				1	2											
El republicano															1	
Fiesta en la montaña		2					4	3								
Palo negro												2	1			
Pa' que me miró	1										2			2		
San Pedro en el Espinal			2											2		
Vivan las fiestas		1										9		2		
<b>Total</b>	<b>1</b>	<b>4</b>		<b>1</b>	<b>11</b>	<b>8</b>	<b>4</b>	<b>3</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>24</b>	<b>1</b>	<b>7</b>	<b>1</b>	<b>2</b>

Table 4-5 Instrumental bambucos: 1 to 2-bar phrase types

Piece	2-7-v	2-7-vi	2-8-i	2-8-ii	2-8-iv	2-8-v	2-8-vi	2-8-vii	2-9-i	2-9-ii	2-9-iii	2-10-i	2-11-i	3-7-ii	3-8-vii	3-8-ix	3-9-ii
Almirante																	
Bachué				8													
Bochica			1						7						2		
El fusagasugueño			2														
El republicano											1						
Fiesta en la montaña																	2
Palo negro					1							3	2				
Pa' que me miró																	
San Pedro en el Espinal						2				2				2		3	
Vivan las fiestas	1	3					4	1									
<b>Total</b>	<b>1</b>	<b>3</b>	<b>3</b>	<b>8</b>	<b>1</b>	<b>2</b>	<b>4</b>	<b>1</b>	<b>7</b>	<b>2</b>	<b>1</b>	<b>3</b>	<b>2</b>	<b>2</b>	<b>2</b>	<b>3</b>	<b>2</b>

Table 4-6 Instrumental bambucos: 2 to 3-bar phrase types

Piece	4-6-i	4-8-i	4-9-i	4-9-ii	4-9-iii	4-9-iv	4-9-v	4-10-i	4-10-ii	4-10-iii	4-11-iv	4-11-i	4-11-ii	4-12-i	4-12-ii	4-13-i
Almirante			2	1				1			2					3
Bachué																
Bochica					1											
El fusagasugueño						2										
El republicano																
Fiesta en la montaña																
Palo negro	3						1									
Pa' que me miró		2							1	1			1		1	
San Pedro en el Espinal														1		
Vivan las fiestas												1				
<b>Total</b>	<b>3</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>3</b>

Table 4-7 Instrumental bambucos: 4-bar phrase types

Piece	4-13-ii	4-13-iii	4-14-ii	4-14-iii	4-14-iv	4-15-i	4-15-ii	4-16-i	4-16-vi	4-16-vii	4-16-viii	4-16-ix	4-16-x	4-17-i	4-17-ii	4-17-iii
Piece			1													
Almirante												1				
Bachué														2		
Bochica								4								
El fusagasugueño							2									
El republicano										2						2
Fiesta en la montaña						1			1				1		1	
Palo negro																
Pa' que me miró	1	1														
San Pedro en el Espinal																
Vivan las fiestas				1	1						2					
<b>Total</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>4</b>	<b>1</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>2</b>

Table 4-8 Instrumental bambucos: 4-bar phrase types



Piece	4-18-i	4-19-i	4-19-ii	4-19-iii	4-20-i	4-20-ii	4-20-iii	4-20-iv	4-21-i	5-18-i	6-23-i	7-21-i	8-30-i	8-32-i	8-33-i	9-36-i
Piece																
Almirante														1		
Bachué										1						
Bochica										1	1				2	1
El fusagasugueño																
El republicano	3			3		2										
Fiesta en la montaña		3	3									1				
Palo negro					1											
Pa' que me miró																
San Pedro en el Espinal							2	2	2							
Vivan las fiestas													1			
<b>Total</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>1</b>	<b>2</b>	<b>2</b>	<b>2</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>1</b>

Table 4-9 *Instrumental* bambucos: 4 to 9-bar phrase types

Perusal of the table immediately demonstrates the immensely greater number of phrase types found in the instrumental *bambucos* in comparison with the vocal examples. The ten sung *bambucos* which were chosen contained only 28 different phrase types but study of the ten instrumental pieces revealed 83 varieties. The only phrase types which occurred in more than one piece were the following:

1-2-i:

**1-2-i**



2-3-i:

**2-3-i**



2-6-i:

**2-6-i**



2-6-iv:

**2-6-iv**



12-8-i:

**2-8-i**



and 5-18-i:

### 5-18-i







Phrase type 2-3-i can be related to the accents in the accompaniment of the *tiple* while 2-6-i closely follows the rhythmic figure played by the guitar, finalising on the principal accent of the *tiple*. 2-6-iv and 2-8-i very similar, the latter adding two additional quavers. Even though the number of bar phrase types seems very large many of these differ because of the inclusion or exclusion of a single note. With very few exceptions the phrases end in, or end in a similar way to, either of the standard vocal ending models:  (corresponding to lines of text which have an accent on the penultimate syllable) or  (a slight variation on the ending shown in the section on vocal phrases for texts with an accent on the final syllable. In the vocal examples used the ending is often ,  ). Many of the four bar phrases and those still longer can be seen to be the result of joining together two (or more) 2-bar phrases. The four bar phrases that 'have joined in this way have a rest on the third quaver of the second bar, which corresponds to the second quaver beat of the crotchet in the  pattern.



Fig. 4-91 4-bar phrase which results from the joining of two 2-bar phrases.

No particular phrase dominates in the instrumental *bambucos* in the same way as 2-8-i and 2-8-ii do in the vocal examples, however it may be possible to generalise about elements found in these phrases. Two and four bar phrases clearly predominate, the former constituting 56% of the sample and the latter 25% of the total number of phrases found in the combined vocal and instrumental examples. In addition many of the three and five bar phrases can be seen to be extensions of two and four bar phrases respectively. It has already been shown how four bar phrases are formed by joining together two 2-bar phrases, and the same applies for six and eight bar phrases, therefore 2-bar phrases can be taken as the basic phrase cell for a


*bambuco*. Concerning the way phrases terminate, that is the rhythmic structure of the second of this 2-bar cell, 55% of all phrases end in the  pattern - if one excludes phrases of four notes or less which are rhythmic interjections rather than melodic phrases this percentage rises to 65%. The first bar of the two bar phrase is extremely variable and could be generically written as:



Fig. 4-92 A possible representation of the rhythmic structure of a generic 2-bar melodic phrase for the bambuco.

However a measurement of the frequency of occurrence of notes in the first bar of the 2-bar phrase in the selection of examples shows the following:

Quaver beat in first bar of the 2- bar phrase	Percentage of phrases in which the beat is occupied by a note.
1	45
2	35
3	61
4	48
5	68
6	84

Table 4-10 Occurrence of notes on quaver beats of first bar of bambuco's characteristic 2-bar phrase

This, taking into account the coincidence of accented syllables in texts of vocal *bambucos* and the perceived accents in instrumental *bambucos*, suggests a generic 2-bar phrase of the following form:



Fig. 4-93 a possible representation of the rhythmic structure of a generic 2-bar melodic phrase for the bambuco, where black notes represent a highly likely occurrence and red notes a less likely occurrence.

This suggests that it will be more likely, in the case of a 2-bar 8 note phrase, to find, for example, a phrase of the form of Fig. 4-92 than that of Fig. 4-93:



*Fig. 4-92 Probable 2-bar, eight note bambuco phrase*



*Fig. 4-93 Improbable 2-bar, eight note bambuco phrase*

In fact the former of these examples occurs 23 times in the 20 examples and is represented in both the vocal and instrumental styles, while the latter does not occur at all.

### **Harmonic structure**

The analysis of the harmonic structure of a selection of *bambucos* is carried out by dividing the pieces into sections (A, B and C - usually 16 bar repeated segments which are strongly marked by key changes, final perfect cadences and differences in melodic material), identifying the keys of these sections and assigning chords where there are apparent changes of harmony in the accompaniments to the melody

Title	Bass notes/ where chords change	Form	Key and main chord structure		
			A	B	C
El Almirante:	1-3/ 2	A-B-C	G maj: I-V <sup>7</sup> -I-I <sup>7</sup> -IV-V <sup>7</sup> -I	G min/C min/G min: I-V <sup>7</sup> -/V <sup>7</sup> -I-/V <sup>7</sup> -I	G maj/A min/G maj: I-II-V-V <sup>7</sup> -I-/V <sup>7</sup> -I-/I-V <sup>7</sup> -I
Bachué	1-3/ 2	A-B-C	E min: I-I <sup>7</sup> (dom <sup>7</sup> )-IV-V <sup>7</sup> -I	G maj/E min: IV-V-I-/IV-V-I-IV-I-IV-V-I	E maj/A maj/E maj: I-II <sup>7</sup> -V <sup>7</sup> -I-/V <sup>7</sup> -I-IV-I/V <sup>7</sup> -I
Bochica	1-3/ 2	A-B-C-A	D min/F maj/D min: V <sup>7</sup> -I-II <sup>7</sup> -I-V <sup>7</sup> -I-/V <sup>7</sup> -I-/II <sup>7</sup> -VI-V <sup>7</sup> -I	D min/A maj/D min: V <sup>7</sup> -I-II <sup>7</sup> -/VI-V <sup>7</sup> -I/I-VI-V <sup>7</sup> -I	D maj: I-V <sup>7</sup> -I-IV-V <sup>7</sup> -I
El fusaguseño	1-3/ 2	A-B-C-A-B-C	D min/F maj/D min: V <sup>7</sup> -I6-/IV-I-V9-I/II <sup>7</sup> -V <sup>7</sup> -I-V <sup>7</sup>	F maj/D min/G min/F maj/D min: V <sup>7</sup> -I-/V <sup>7</sup> -I-/V <sup>7</sup> -I-/V <sup>7</sup> -I/V <sup>7</sup> -I	B <sup>b</sup> maj/F maj/ B <sup>b</sup> maj/F maj/Cmaj/F maj/ B <sup>b</sup> maj/F maj: V <sup>7</sup> -I-/ V <sup>7</sup> -I-/ V <sup>7</sup> -I-/V <sup>7</sup> -I-II-V <sup>7</sup> -I-/V <sup>7</sup> -/V <sup>7</sup> -I-/V <sup>7</sup> -I/V <sup>7</sup> -I
El republicano	1-3/ 2	A-B-C-A-B-C	G maj/C maj/G maj: I-V <sup>7</sup> -I-/V <sup>7</sup> -I/V <sup>7</sup> -I	G maj: I-V <sup>7</sup> -I-IV-I-V <sup>7</sup> -I	C maj/Gmaj: I-VI-II-V-II <sup>7</sup> -V <sup>7</sup> -I-V <sup>7</sup> -I-VI-V-/VI <sup>7</sup> -V <sup>7</sup> -I
Fiesta en la montaña	1-3/ 1 or 2	A-B-C-A-B-C-A-Coda	A min/D min/A min: I-V-I-/V <sup>7</sup> -I/I-V-I	C maj/A min: V <sup>7</sup> -I/V <sup>7</sup> -I	A maj/D maj/A maj: I-V <sup>7</sup> -I/V <sup>7</sup> -I/I-V <sup>7</sup> -I
Palo Negro	1-3/ 2	A-B-C	B <sup>b</sup> maj: I-III <sup>7</sup> -II <sup>7</sup> -V <sup>7</sup> -I-VII <sup>7</sup> -II-III-V-I	B <sup>b</sup> min/D min/ B <sup>b</sup> min/ F <sup>b</sup> min/ B <sup>b</sup> min: I-/V <sup>7</sup> -I-/I-V <sup>7</sup> -I-III-V <sup>7</sup> -II <sup>7</sup> -V <sup>7</sup> -I/V <sup>7</sup> -I-/I-V <sup>7</sup> -I:	B <sup>b</sup> maj: I6-V <sup>7</sup> -I
Pa' que me miró	1-3/ 1 or 2	Intro-A-B-C-A-B-C-Coda	D maj/B min/D maj: I-VII <sup>7</sup> -I-/I-V <sup>7</sup> -I/IV-VII <sup>7</sup> -I-II-VII <sup>7</sup> -V <sup>7</sup> -III9-I	D maj: II-V <sup>7</sup> -I-VII <sup>7</sup> -III-IV-VII <sup>7</sup> -I-III-V <sup>7</sup> -I	B <sup>b</sup> maj/D maj/ B <sup>b</sup> maj/D maj/A maj/D maj: V <sup>7</sup> -I-/I-IV-/V <sup>7</sup> -/I-/V <sup>7</sup> -/V <sup>7</sup> -I
San Pedro en el Espinal	1-3/ 1 or 2	A-B-C-A-B-C-A	G min/C min/G min: V <sup>7</sup> -I/V <sup>7</sup> -I/I-V <sup>7</sup> -I	G min/C min/G min: V <sup>7</sup> -I/V <sup>7</sup> -I/V <sup>7</sup> -I-IV-I-V <sup>7</sup> -I	B <sup>b</sup> maj/C min/G min/ B <sup>b</sup> maj/C min/ B <sup>b</sup> maj: IV-V <sup>7</sup> -I/V <sup>7</sup> -I/V <sup>7</sup> -I/II-V <sup>7</sup> -I/VII <sup>7</sup> -I/I-V <sup>7</sup> -I
Vivan las fiestas	1-3/ 1 or 2	A-B-C	D min/G min/D min: I-V7-I-I7/V7-I/II-V7-I	D min/F maj/D min: V7-I/V7-I/IV-V7-I/V7-I	D maj: I-VI-I-III7-VI7-I-VI7-II-V7-I-IV-IV(min)-I-V7-I

Table 4 11 Harmonic structure of ten instrumental bambucos

If the key of the 'A' section is taken as the basic key of the piece, the keys of 'B' and 'C' sections are either related keys (dominant and subdominant of the initial key or its relative minor or major and its dominant and subdominant) or the distinct major or minor of the tonic of the original key. The harmonies chosen infrequently vary from dominant seventh to tonic interspersed with a few subdominant and supertonic chords. Harmonic variety is provided by numerous passing modulations to related keys within each section. Of notable interest is the fact that almost all chord changes occur on the second beat of the  $\frac{3}{4}$  bar..

The image displays a musical score excerpt from 'Palo Negro' in 3/4 time, spanning two systems of four bars each. The key signature is three flats (B-flat major or D-flat minor). The notation is in treble and bass staves. Chord changes are indicated by labels above the notes: Bbm, Ab7, Db, Bbm, F7, and Bbm. The first system shows a progression from Bbm to Ab7 to Db. The second system shows a progression from Bbm to F7 to Bbm. The bass line features a consistent rhythmic pattern of eighth and sixteenth notes, while the treble line features a melodic line with eighth and sixteenth notes. The chord changes occur on the second beat of each bar, as indicated by the labels and the notation.

Fig. 4-94 Excerpt from 'Palo Negro' showing how the chords change on the second beat of the bar (50 *Canciones n.d., 54*).

As these chord changes coincide with the strongest beat, the downward *rasgueado*, of the *tiple*'s rhythmic cycle they reinforce this cycle to the point where it provides a rhythmic point of reference in  $\frac{6}{8}$  beginning on the second beat of the bar which rivals that in  $\frac{3}{4}$  created by the bass line accents on the first and third beats. The resultant rhythmic ambiguity will be of particular significance when the notation of the *bambuco* is discussed later in this chapter. However now it is possible to suggest a basic archetypal rhythmic structure for the *bambuco* which takes into account the two accompanying rhythms and the melodic rhythm. Using the example of the string trio, these three rhythms are performed by the guitar, the *tiple* and the *bandola* in the following way:

*Fig. 4-95 Archetypal rhythmic structure for the bambuco as played by the Colombian string trio, which shows how, in the same twelve quaver period, there occur a single bandola rhythmic cycle, four tiple cycles and two guitar cycles.*

And similarly for the *chirimía* ensemble:

*Fig. 4-96 Archetypal rhythmic structure for the bambuco as played by the chirimía ensemble,*

### Notation of the *bambuco*

Rhythmic ambiguity created by the reinforcing of the *tiple's* rhythmic pattern by the harmonic structure of the *bambuco* suggests that there might be alternative ways of notating its time signature than that used up till now in this thesis. If the *tiple* and the harmonic base are taken as defining the rhythmic pattern then a  $\frac{6}{8}$  metre might be suggested, in which case the relationship between the rhythmic rôle of the string trio instruments would be as follows:



This musical score is written in 6/8 time. It features three staves: Bandola, Tiple, and Guitar. The Bandola staff begins with a treble clef and a 6/8 time signature. The first measure contains two eighth notes, the second contains a quarter note followed by two eighth notes, and the third contains a quarter note followed by a half note. The Tiple staff also begins with a treble clef and a 6/8 time signature. The first measure contains a quarter rest, followed by two measures of eighth notes with accents. The Guitar staff begins with a treble clef and a 6/8 time signature. The first measure contains a quarter rest, followed by two measures of eighth notes with accents.

Fig. 4-97 Alternative  $\frac{6}{8}$  notation for the basic rhythmic structures of the bambuco's melody and rhythmic accompaniment.

There may exist the possibility of a compromise notation which takes its first accent from the downward *rasgueado* of the *tiple* but still conserves the  $\frac{3}{4}$  of the traditional notation:

This musical score is written in 3/4 time. It features three staves: Bandola, Tiple, and Guitar. The Bandola staff begins with a treble clef and a 3/4 time signature. The first measure contains two eighth notes, the second contains a quarter note followed by two eighth notes, and the third contains a quarter note followed by a half note. The Tiple staff also begins with a treble clef and a 3/4 time signature. The first measure contains a quarter rest, followed by two measures of eighth notes with accents. The Guitar staff begins with a treble clef and a 3/4 time signature. The first measure contains a quarter rest, followed by two measures of eighth notes with accents.

Fig. 4-98 Alternative shifted  $\frac{3}{4}$  notation for the basic rhythmic structures of the bambuco's melody and rhythmic accompaniment.

Choosing between these three possibilities has been the source of considerable dispute between writers on the *bambuco*, leading Restrepo (1987, 43) to refer to it as “The Most Delicate Problem.”

Notation of *bambucos* appears to have had its beginning with Manuel Párraga's composition of 1859 which adopted a time signature of  $\frac{3}{8}$  (Restrepo 1987, 44). Juan Osorio's defined  $\frac{3}{4}$  as the correct choice in his 'Diccionario de música' which was published in 1867 (Restrepo 1987, 44). Morales Pino adopted this convention and it was accepted by all composers of *bambucos*. It would appear that the first time that the convention was publicly challenged was when a questionnaire was published in the journal *Micro* (n.53, 1943) in Medellín. This questionnaire was centred on the *bambuco* 'Cuatro Preguntas' and asked various questions concerning the relationship between the notation of the song in  $\frac{3}{4}$ , the placing of notes in the bars and the

correspondence between accented syllables in the text and accented notes in the bar. An aim of the questionnaire appears to be that of indicating a contradiction between the  $\frac{3}{4}$  notation and the accentuation in the song, leading to the conclusion that  $\frac{6}{8}$  would be a more appropriate notation.

13  
1. Nie - gas con él lo que hi - cis - te y mis  
17 en no ser t'em - peñ - as cul - pa-  
21 sos - pe - chas te a - som - bran  
ble co - mo pa - re - ces,  
25 pe - ro si no le qui - sis - te por - que te po - nes  
si el te o - dia y tu le des - de - ñas por - que por - que tan-  
29 tan tris - te cuan - do en tu ca - sa le nom - bran?  
tas ve - ces os vi en - ten - der - os por se - ñas?  
33 Di - ces  
Si no  
que son co - sas mi - as y que  
de - jas - te en - de - rro - che de a - mor  
37 m'es - toy en - gañ - an do; Mas por  
que te a - ca - ri - cia - ra, por - que  
41 que le son - re - i - as son - re - i - as cuan - do él  
te a - zo - tó u - na no - che, u - na no - che con el  
45 t'es - ta - ba mi - ran - do?  
pa - ñue - lo la ca - ra?

Fig. 4-99 The melody of 'Cuatro Preguntas' (Transcription by J. Varney).

The only respondent to the questionnaire was Jesús Bermúdez Silva (noted Colombian composer 1894-1969) who agreed with the idea that some bars could be written in  $\frac{6}{8}$  "together with uneven bars" (Restrepo 1987, 58). In 1961 Andrés Pardo Tovar and Jesús Pinzón Urrea published their study of 'Rítmica y melódica del folclor chocoano' (Rhythmic and melodic

elements of the folklore of Chocó) in which they included an appendix titled ‘El bambuco y los aires típicos del Chocó’ (The *bambuco* and folk melodies from Chocó). In this appendix they declare their support for the use of the  $\frac{6}{8}$  time signature for the *bambuco*. Their support is based on the study of the melodies of two *bambucos*, ‘Cuatro preguntas’ and ‘El trapiche,’ together with the comparison of melodic elements of the *bambuco*, based on these two examples, and folk genres from the Chocó region, exemplified by the *aguabajo* and the *jota chocoana*.

The image shows two staves of musical notation for the aguabajo 'Allá viene una canoa'. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melody with lyrics: 'A- llá vie-ne u- na ca- no- a, a- llá vie-ne u- na ca- no- en la na- riz va A- ga- pi- to en la na- riz va A- ga- pi-'. The second staff continues the melody with lyrics: 'a to- da lle- ni- ta de lo- na: to y en la pa- ti- lla, Car- ma- na.' The melody consists of eighth and sixteenth notes, with some rests.

Fig. 4-100 The aguabajo ‘Allá viene una canoa’ (Pardo Tovar 1961, 36)

From the first phrase of the *aguabajo* ‘Allá viene una canoa’ and similarly from the *jota* ‘la prisionera’ Pardo Tovar and Pinzón Urrea derive similar melodic phrases:

The image shows two musical staves comparing rhythmic patterns. The top staff is labeled 'Aguabajo' and shows a melody in 6/8 time with a key signature of one sharp (F#). The bottom staff is labeled 'Jota' and shows a similar melody in 6/8 time with a key signature of one sharp (F#). Both staves show a sequence of eighth and sixteenth notes, with some rests and accents.

Fig. 4-101 Rhythmic patterns found in the melodies of an aguabajo and a jota (Pardo Tovar 1961, 51).

These phrases can be compared with the notation in  $\frac{6}{8}$  of the archetypal *bambuco* phrase shown in Fig. 4-97 revealing a marked similarity with the characteristic *bambuco* melodic rhythm. Pardo and Pinzón then analyse the melodies of ‘Cuatro preguntas’ and ‘El trapiche’ with respect to the accents of the texts:



Fig. 4-102 Comparison of accented syllable in the text of the first two line of 'Cuatro preguntas' with their placing within the accent structure of the  $\frac{3}{4}$  time signature.

It can be seen that with the  $\frac{3}{4}$  notation none of the text accents fall on strong beats of the bar. This is compared with the same excerpt from the melody rewritten in  $\frac{6}{8}$ :



Fig. 4-103 Comparison of accented syllable in the text of the first two line of 'Cuatro preguntas' with their placing within the accent structure of the  $\frac{6}{8}$  time signature.

Now it can be seen how at least some accented syllables of the text fall on accented beats of the  $\frac{6}{8}$  bar. Similarities between the melodic structure of the *aguabajo*, *jota* and *bambuco*, are then referred to by the authors proposing that if the first two are generally accepted as being in  $\frac{6}{8}$  then so should the third.

Furthermore *tambora* patterns are compared between the *aguabajo*, *jota* and *bambuco*:

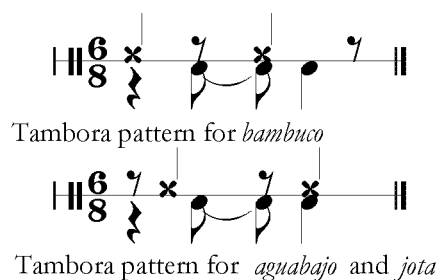
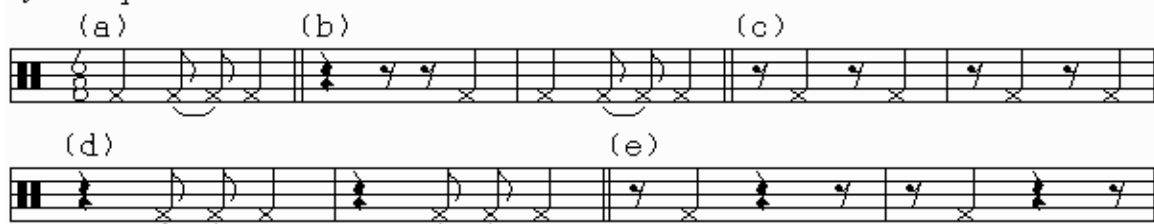


Fig. 4-104 Comparison between tambora patterns for *aguabajo*, *jota* and *bambuco* (Pardo Tovar 1961, 63).

These patterns show further similarities which justify the consideration that the *bambuco* should be notated in  $\frac{6}{8}$  like the Chocoan rhythms as do the cymbal and *redoblante* (snare drum) patterns which are very similar to those of the *tiple* in the *bambuco* (see above).

#### cymbal patterns



#### snare-drum pattern

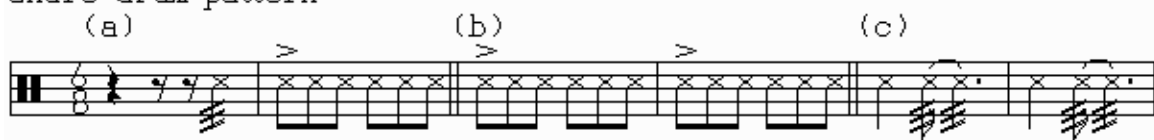


Fig. 4-105 Cymbal and snare drum patterns for the aguabajo and jota (Pardo Tovar 1961, 12).

Pardo and Pinzón (1961, 64) also reproduce the result of a study by Daniel Zamudio which attempts to justify a variable metre solution for the *bambuco* based on ‘Cuatro Preguntas’ which is shown here:

Figure 4-106 shows the notation for the song 'Cuatro Preguntas' as proposed by Daniel Zamudio. The notation is written on a single staff in 6/8 time, with lyrics in Spanish below the notes. The lyrics are:

1. Nie - gas con él lo que hi - cis - te y mis  
 en no ser t'em - peñ - as cul - pa -  
 sos - pe - chas te a - som - bran  
 ble co - mo pa - re - ces, pe - si el  
 ro si no le qui - sis - te por - que te po - nes tan  
 te o - dia y tu le des - de - ñas por - que por - que tan - tas  
 tris - te cuan - do en tu ca - sa le nom - bran?  
 ve - ces os vi en - ten - der - os por se - ñas?

Fig. 4-106 Notation of ‘Cuatro preguntas’ as proposed by Daniel Zamudio (Pardo Tovar 1961, 64)

Adopting a notation of this nature carries the consequence of completely disassociating the melody from its accompaniment, but moreover to achieve this notation Zamudio has distorted the note values excessively as comparison with Fig. 4-99 above will show. A variable metred notation which respects the main accents of the song but does not distort the note values is the following, elaborated by the author of this thesis:

### Cuatro Preguntas

Voices

13  
1. Nie - gas con él lo que hi - cis - te y mis

17  
sos - pe - chas te a - som - bran

21  
pe - ro si no le qui - sis - te por - que te po - nes tan

25  
tris - te cuan - do en tu ca - sa le nom - bran?

29

33  
Di - ces que son co - sas mi - as

37  
y que m'es - toy en - gañ - an do;

41  
Mas por que le son - re - i - as

45

49  
son - re - i - as cuan - do él t'es - ta - ba mi - ran - do?

Fig. 4-107 Variable metred notation of 'Cuatro preguntas.'

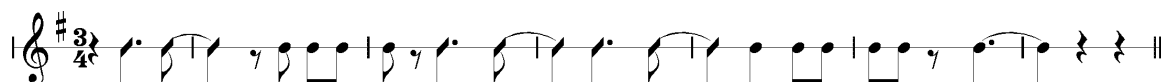
At this point one is inclined to ask what is the special significance of 'Cuatro preguntas' which has justified so much attention by followers of the  $\frac{6}{8}$  convention. It is also referred to by Uribe Bueno (in Restrepo 1987, 62) and List (Behague 1980, 578) in their representations of its notation.

The study of *bambuco* bar patterns carried out in this chapter showed that an overwhelming majority of *bambuco* bar patterns are based on two bar patterns. The section of ‘Cuatro preguntas’ generally used to demonstrate its leaning towards a  $\frac{6}{8}$  notation is based on three bar patterns in which there dominates a rhythmic device which is relatively rare in *bambuco* melodies, but common as a rhythmic figure in accompaniments:



Fig. 4-108 Rhythmic figure found in bambuco accompaniments.

Within the first two lines of the song this figure appears three times:



changed his opinion. The reasons for this are included as a section in a chapter in Restrepo 1987, 62-83).

Uribe observes how the *bambuco* followed the tradition set by the *pasillo*, *torbellino*, *guabina* and other Colombian Andean genres which were all notated in  $\frac{3}{4}$ . He states that while this may have been appropriate for these genres its adoption for the *bambuco* has created the following defects:

1. Notation in  $\frac{3}{4}$  caused a “desynchronization” of the melodic, harmonic and rhythmic structure through “the addition of an extra beat.” What he probably means by this is that the *bambuco* commences a beat before where it should. If one considers the melody of ‘Cuatro preguntas’ in Fig. 4-99 Uribe considers that the song begins on the first note with the text ‘Nie-’ whereas in the transcription the music begins on the first beat of the bar and the song one beat later. He states that this creates an imbalance on the part of the executing musician and therefore inhibits his expression.
2. Arrangers and composers are “traumatised” by this method of notation which stifles their inspiration and so puts them at a disadvantage with respect to contributing new ideas to the *bambuco*.
3. Natural accents in the text are repressed by the preceding beat in the bar. He cites the *bambuco* ‘Chatica linda’ in which the text which should be accentuated:

Vén pa-**CÁ**, más pa-**LLÁ**, Te que-**RRÉ**, Co-ra-**ZÓN**  


becomes:

Vén **PA**-cá, más **PA**-llá, Te **QUE**-rré, Co-**RA**-zón

4. Notation in  $\frac{3}{4}$  cuts the bar in half by placing the changes of harmony in the middle of the bar, which creates “a sensation of rhythmic insecurity.”
  5. Conductors performing a *bambuco* from a score are faced with reading a score in triple time while listening to a performance in duple time.
  6. The *bambuco* in  $\frac{3}{4}$  cannot be analysed properly because of the inconsistencies in its notation.
- The author of this thesis agrees with most of Uribe Bueno’s observations but some are incorrect. For example the accentuation of the excerpt from ‘Chatica linda’ does not become:

Vén **PA**-cá, más **PA**-llá, Te **QUE**-rré, Co-**RA**-zón


but:

**VÉN** pa-cá, **MÁS** pa-llá, **TE** que-rré, **CO**-ra-zón


where the upper case bold syllables are strong accents and the lower case bold are weaker accents. Furthermore a performer aware of the accents in the text would make the following accentuations:




**Vén pa-CÁ, más pa-LLÁ, Te que-RRÉ, Co-ra-ZÓN**

As before, concerning the choice of ‘Cuatro preguntas’ for the considerations of Pardo Tovar (and others), the rhythmic figure chosen by Uribe Bueno () is somewhat rare in *bambucos*, so the choice of song is not good if one wishes to arrive at a meaningful general conclusion. If one considers a vocal *bambuco* that includes a large proportion of standard phrases as seen in the study of characteristic figures carried out earlier in this chapter, the results may be more relevant.

Such a vocal *bambuco* is ‘El Vaquero.’ Observing the first sixteen bars notated in  $\frac{3}{4}$  it can be seen that very few (two only) accented syllables (accented notes with bold text) fall on the strong beat of the bar:

1  
Voice   
El va - **que** - ro va to - **can** - do en su **flau** - ta cam - pe - **si** - na

5  
  
u - na **mú** - si - ca ar - gen - ti - na **que** u - na his - to - ria va na - rran - do

9  
  
Es un pa - **sio** - **nal** ex - **ce** - so que se en **flo** - ra en el am - **bien** - te

13  
  
y de - **ca** - e len - ta - **men** - te **co** - mo el mur - **mu** - llo de un **be** - so.

Fig. 4-111 First sixteen bars of 'El vaquero' notated in  $\frac{3}{4}$ .

When the same excerpt is notated in  $\frac{6}{8}$  one notes that a clear two bar phrase structure emerges wherein an accented syllable almost always falls on the first beat of the bar (seven cases) and is followed by another accented syllable on the first syncopated note in the phrase, the final quaver note of the first bar (eight cases). Other accents fall on the fifth quaver beat of the second bar (two cases), the third quaver beat (1 case) and the fourth quaver beat (1 case).

Figure 4-112 shows the first sixteen bars of the song 'El vaquero' in 6/8 time. The score is written for Voice, Tiple, and Guitar. The lyrics are: El va- que - ro va to- can - do en su flau - ta cam- pe - si- na u- na mú- si - ca ar- gen - ti - na que u- na his- to- ria va na- rran- do Es un pa- sio - nal ex- ce - so que se en flo- ra en el am- bien- te y de- ca- e len- ta- men - te co - mo el mur - mu - llo de un be - so.

Fig. 4-112 First sixteen bars of 'El vaquero' notated in  $\frac{6}{8}$ .

Although this would appear to solve some problems from the point of view of the melody, the harmonic structure and the *tiple* accompaniment, the guitar accompaniment now becomes dubious, as at no time does it coincide with a  $\frac{6}{8}$  configuration:

Figure 4-113 shows the first three bars of the song 'El vaquero' in 6/8 time, focusing on the accompaniment. The score is written for Bandola, Tiple, and Guitar. The lyrics are: El va- que - ro va to- can - do en su flau - ta cam- pe - si- na u- na mú- si - ca ar- gen - ti - na que u- na his- to- ria va na- rran- do Es un pa- sio - nal ex- ce - so que se en flo- ra en el am- bien- te y de- ca- e len- ta- men - te co - mo el mur - mu - llo de un be - so.

Fig. 4-113 Alternative  $\frac{6}{8}$  notation or the bambuco.

The grouping of two quavers, the first of which is occasionally accented, at the end of the each second bar in 'El vaquero,' may suggest that a  $\frac{3}{4}$  notation shifted one beat forward might be an appropriate notation:

Voice

El va-que-ro va to-can-do en su flau-ta cam-pe-si-na u-na mú-si-ca ar-gen-ti-na que u-na his-to-ria va na-rran-do Es un pa-sio-nal ex-ce-so que se en flo-ra en el am-bien-te y de-ca-e len-ta-men-te co-mo el mur-mu-llo de un be-so.

Fig. 4-114 First sixteen bars of 'El vaquero' notated in  $\frac{3}{4}$ , but shifted forward by one crotchet beat.

There do exist some published *bambucos* that have been notated in this manner. Two examples are 'Las Brisas del Pamplonita' (50 Canciones n.d., 74) published in 1894 and 'El Sotareño' (Lubin Mazuera 1957, 22). Rafael Leal in his book which notates Colombian folk rhythms for the drum kit appeared to accept this shifted  $\frac{3}{4}$  convention in a conversation with the author thus thesis in Brisbane in March 1998, but on returning to Colombia wrote stating that he had been mistaken and that he was using the conventional  $\frac{3}{4}$  notation (Leal 1998). Dancers mark the first beat of their dance on the first downward *rasgueado* of the *tiple* and count their steps in duple time so support the  $\frac{6}{8}$  notation (Arias 1997). Lubin Mazuera (1957) suggested the use of alternating bars of  $\frac{3}{4}$  and  $\frac{6}{8}$ . In a set of *bambucos* recorded in MIDI form downloaded recently by the author of this thesis from the Colombian Universidad Javeriana all the examples were recorded in the standard conventional  $\frac{3}{4}$  form with the bass notes on the first and third beats, including 'Las Brisas del Pamplonita' (which was composed using the shifted  $\frac{3}{4}$  form) so it would appear support for the traditional notation is becoming stronger in some circles, while it is challenged in others.

Perhaps it must be accepted that the *bambuco* is polyrhythmic and there is no single time signature that can satisfy the needs of all instrumental parts and that so a musician needs to develop aural familiarity with the *bambuco* to be able to read it fluently. Definitely there exists a sensation when reading a *bambuco* in the standard traditional  $\frac{3}{4}$  notation that what one is hearing differs from what one is reading. This author finds it easier to transcribe *bambucos* using the shifted  $\frac{3}{4}$  initially then re-write them in the conventional  $\frac{3}{4}$  notation and has found that very accomplished classical musicians have had difficulty placing the beats in the bar of *bambucos* with either of the  $\frac{3}{4}$  notations even after considerable contact with the music. It is worth noting

that also skilled Latin American exponents of Andean music from Peru and Bolivia can experience difficulty finding the beats in *bambucos*. Some aspects of the time signature may have a cultural association so this topic will be readdressed after the cultural origins of the *bambuco* have been investigated.