

## INTRODUCTION

### **Background to the study**

In classifying musical genres, a distinction frequently made by musical encyclopaedias such as Sadie (1980) and Blume (1989) is between 'art music' and 'folk music.' This distinction is at times difficult to apply to Latin American music as there are many musical genres which share some characteristics of each of these broad classifications. Some examples of these genres are the Brazilian *chôro* (duple metre genre related to the polka and African rhythmic influences), the Venezuelan *vals* (national variant on Viennese waltz), the Puerto Rican *danza* (duple metre genre related to Spanish variants of the European contredanse), the Cuban *danzón* (duple metre genre related to Spanish variants of the European contredanse) and the Colombian *pasillo* (national variant on Viennese waltz) and *bambuco*. All exist as notated forms and most of their better known examples have specific composers. Musicians who perform such genres in their notated form find them demanding, generally requiring a technical expertise equivalent to that of conservatorium training to do them justice. Contemporary urban performances of these genres are frequently by musicians dressed in the equivalent of Western concert dress to seated audiences in theatres or concert halls. Instruments of national or indigenous origin, made to exacting specifications, are used in such performances in ensembles which may include standard Western orchestral instruments. From this point of view, these genres might be considered as 'art music.' However they also have another aspect in which they display folkloric traits. These genres may be played by ear on instruments which are constructed by self taught artisans and by musicians who are also completely self taught. They may be combined with percussion instruments which have not changed in their basic structure and construction for hundreds of years. Many melodies, although they may have been meticulously notated by their composers at the time of composition, may simply be handed on from musician to musician as they recall them, gradually adopting modifications which become part of the traditional performance of the pieces. Some of these traditional modifications become so strong that they may override the written score when being performed even by reading musicians.

The study of such forms, of interest from many points of view, may help to provide insights into the relationships which exist between notated and aurally transmitted music in environments where they have not been completely separated. A Latin American musical genre

displaying such attributes and so chosen to be investigated for this thesis is the Colombian *bambuco*. Its selection is due to the fact that, apart from displaying the varying characteristics mentioned above, it also exhibits elements of the tricultural composition of Latin American society. Musical genres which can be shown to represent these elements are quite rare as it is difficult to find social environments where the three cultures, the Amerindian, the European and the Black African, have coexisted for any significant period. Any numerically significant introduction of Black African slaves to a geographical region was usually motivated by a shortage of labourers, generally as a result of the disappearance or extermination of the local Amerindian population. As will be seen in the development of this thesis, these three cultural elements were closely associated with the *bambuco* in the different periods of its evolution so aspects of each of them may be evident.

The *bambuco* itself is characteristically associated with the central Andean region of Colombia which corresponds to the valleys of the Cauca and Magdalena rivers and the foothills and plains adjacent to them. An easterly deviation of the Andean chain towards Venezuela determines the Andean region's northern limit while it reaches as far south as the border with Ecuador. Examples of the *bambuco* in song form, which are generally slow and extremely sentimental, nostalgic and poetic, are 'Cuatro preguntas' (Four Questions) and 'El Muro' (The Wall) (See scores in Appendix 2). Represented by completely different pieces from those of the vocal style there exists an instrumental variant, referred to in the contemporary context as *bambuco fiestero* (party *bambuco*), its rhythm is as boisterous as the dance it accompanies. Examples are 'Flor de Romero' (Rosemary Blossom) and 'Tunjuelito' (Little Treasure) (Appendix 2). *Bambucos* which combine characteristics of both styles are relatively rare but a sufficient number exists for them to constitute a third category which includes 'Ontabas' (Where Were You) (Appendix 2). A syncopated triple time combining elements of  $\frac{3}{4}$  and  $\frac{6}{8}$  identifies the characteristic rhythm of the *bambuco*, however it is aurally readily distinguishable from other genres, like the *joropo* (syncopated  $\frac{6}{8}/\frac{3}{4}$  dance from Colombia's Eastern Plains) and the *pasillo*, which share similar applications of these time signatures. The rhythmic features which so readily identify the *bambuco* are the subject of analysis later in this thesis. Instrumentations used for the *bambuco* may be extremely varied and although it is commonly represented by a number of standard ensembles which correspond to different social contexts of musical performance, their precise composition is quite flexible. Examples of these ensembles are:

1. The *chirimía* (composed of cane flutes -called *chirimías* - and percussion: associated with the rural *mestizo*<sup>1</sup>/indigenous culture);

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1 The terms *criollo*, *mestizo*, *mulato*, etc. are terms which distinguish between racial groups in the Hispanic world. *Peninsular* = Spanish born in Spain, *criollo* = Spanish born in an overseas colony,

2. The *estudiantina* (stringed instruments of Spanish origin: Spanish *criollo* culture); and
3. The *banda de vientos* (concert band: urban *mestizo* culture).

Genres associated with *Afro-Colombian* and *mulato* cultures which have been related to the *bambuco* include the *currulao* ( $\frac{6}{8}/\frac{3}{4}$  dance from Colombia's Pacific Coast) and *merengue vallenato* ( $\frac{6}{8}/\frac{3}{4}$  dance from Colombia's Atlantic Coast).

### **Aims and objectives**

The aims of this thesis are various. Its first is to introduce and describe the *bambuco* and its instruments, ensembles, repertoire and context, enabling the reader to obtain a clear perception of the nature of the genre in its different manifestations. The second will be to attempt to define a basic archetypal *bambuco* in terms of its form and the different rhythmic and melodic elements which constitute it. Following this, the *bambuco* will be related to musical styles and elements from the cultures with which it has traditionally been associated - the European, the Black African and the Amerindian - with the objective of identifying these musical cultures as possible sources for the *bambuco*. Once these roots have been established the recent evolution of the *bambuco* will be investigated in terms of these constituent elements taking into account musical innovation and performance practice. The resultant study seeks not only to provide a clear impression of the *bambuco* in its musical and cultural aspects but may also give some insight into how elements of differing musical styles combine and evolve.

### **Methodology**

The basis for the historical description of the *bambuco* will be the many secondary sources which describe its emergence as a musical form uniting urban and rural elements as well as those of folk and salon music. These sources are important due to the fact that not only are they predominantly in the Spanish language and hence not readily accessible by the English reader, but also that they are principally from Colombian and other South American sources and therefore are relatively difficult to identify and access. A definition of the musical elements of the *bambuco* will be based on the analysis of scores of at least 20 different *bambucos* from the three categories mentioned above (vocal, instrumental and combined). These scores, some of which will be drawn from published sources and others will be transcriptions by the author of this thesis, will contain sufficient musical information to demonstrate principles of form, melody and harmony (where possible) of the different pieces in a clear and comparable way. In particular, melodic rhythmic patterns and both percussive and harmonic accompanying rhythmic patterns will be notated and compared. This information will be tabulated and analysed in an attempt to define an archetypal rhythmic structure for the *bambuco*'s melody and accompaniment.

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*mestizo* = descendant of Spanish and Amerindian, *mulato* = descendant of Spanish and African or Afro-American, *zambo* = descendant of Amerindian and African or Afro-American.

Examination of the *bambuco* and its possible source cultures will be undertaken primarily through a comparison of features of the archetypal *bambuco* with musical styles from these cultures where this is possible. Results will be corroborated where possible and relevant by information concerning demographic contact and movement between the cultural groups, as well as factors such as languages used in the repertoire, instruments used in the ensembles, the structures of the ensembles themselves and the social contexts of performances.

Information concerning ensembles and their composition, instruments and performance practices will be based on the author's own transcriptions of commercial and field recordings and on secondary sources. Although the author does not present any new recorded material collected personally by him, his experience as a musician both in Colombia and in Australia where he has been actively performing Colombian music since his return provide the basis for his knowledge and evaluation of the *bambuco*. The author spent six years working in the Conservatorio del Tolima in Ibagué, Colombia as tutor of Double Bass and Chamber Music. In this time he was a member of the ensemble, 'Mi Terruño,' dedicated to the performance of Colombian folk music from the Andean region in particular, but also from Colombia's other cultural regions. His ongoing work performing Colombian Andean music in Australia since his return and personal research undertaken to inform the performance of this music has provided him with a body of recorded material from commercial and field sources sufficient for analytical work on this genre.

## Sources

### **Literary sources**

As the scope of the present thesis involves music from three continents and theoretical considerations concerning the interaction of musical cultures, a brief review will be given of the types of literary sources which address relevant material. This review will be organised into the following divisions, based on the different cultural and musical source areas which contribute to the subject matter. These are:

- [a] General Background: theoretical subjects, African and Afro-American, Spanish and Latin American music in general.
- [b] Colombian Music - General
- [c] Colombian Music - *Bambuco* and Andean music.

Each of these will be further divided into English and non-English language sources.

#### [a] General Background

The principal focus of this thesis, a detailed musical analysis of the *bambuco*, is accompanied by an examination of theoretical aspects related to the evolution of the form within its social

context. Reference will be made to sources concerned with these theoretical aspects for the purpose of clarifying aspects of terminology and observing the relationship between the emergence of the *bambuco* and general trends in the study of the evolution of musical styles.

### *Sources in English*

Included in the conclusion to this thesis will be observations concerning the relationship between the development of the *bambuco* and Colombia's social history. Therefore some reference will be made to works which deal with the relationships which exist between music and social change such as Alan Merriam's *The Anthropology of Music* (1964). Merriam's considerations in Chapter Fifteen, 'Music and Cultural Dynamics,' with respect to internal and external change in music, are pertinent to the topics and processes discussed in the present thesis. Merriam writes of the need for "a theory of change which will apply to both internal and external factors, either separately or in conjunction with each other"(310). In the absence of such a theory he separately seeks sources of internal and external change.

With respect to internal change Merriam distinguishes three possible theories which concern:

1. The degree to which a culture perceives that change in a certain style of music belonging to that culture may be permitted, prohibited or promoted.
2. That certain types of music may be more or less susceptible to change. Merriam gives as an example the suggestion that music with religious associations would be less inclined to change than music of secular applications.
3. A concept of "cultural variability," which relates to the natural deviations in social norms which exist in a society.

Merriam cites various case studies which demonstrate this kind of variation as a expression of the impact of the individual personality on internal cultural variation within a determined society.

In *How Musical is Man*, Blacking (1973) generalises conclusions based on a comparison of music of the Venda people of northern South Africa and traditions of European classical music. He proposes the interdependence between social organisation and musical production and appreciation, in that "music is performed as part of a social situation" (99).

Defining music as "a synthesis of cognitive processes which are present in culture and in the human body" he deduces that the forms music takes, and the effects it has on people, "are generated by the social experiences of human bodies in different cultural environments" (89)

and furthermore, that “because music is humanly organised sound, it expresses aspects of the experience of individuals in society”(89).

Blacking asserts that the performance and appreciation of the music of a particular culture in a complete way is dependent on the performer and the listener belonging to that culture, but concedes that “there are some possibilities of cross-cultural communication,” expressing the conviction that “at the level of deep structures in music there are elements that are common to the human psyche” (109). By his observation that changes in musical style have generally been reflections of changes in society (76) Blacking would accept that changes in society which involve transculturation between differing social groups would also result in changes in music.

Attempts by Margaret Kartomi in ‘The Processes and Results of Musical Culture Contact: a Discussion of Terminology and Concepts’ (1981) to find a universal explanation of how musical cultures interact and modify one another are relevant to the conclusions which will be drawn at the end of this thesis as are her considerations concerning terminology. Terms like acculturation, synthesis, syncretism and transculturation, the last a neologism of Fernando Ortiz, are those most commonly used. They are generally applied to studies which seek to identify a relationship between the interaction of musical cultures and the tangible results of this interaction. Kartomi discusses these expressions and their relative strengths in defining the relevant processes (231-234).

A study by Stephen Feld of music of the Kaluli of Papua New Guinea in the form of an article titled ‘Sound Structure as Social Structure’ (1984) attempts to merge ethnomusicological and sociomusical questions, demonstrating how the language and structure of Kaluli music can be seen to parallel the structure of Kaluli society and the language of its culture. Feld’s study also makes reference to theories and conclusions from various publications of Lomax, including the question of the amount of sampling which is required to obtain a significant stylistic profile, which will locate “provable regularities and patterns, in the fashion of science” (Lomax 1976, 17 cited in Feld 1984, 384). Feld agrees with Lomax that only ten songs are required to establish a “core pattern” (385). However he also recognises that this necessarily sacrifices significant data which could be collected in a larger sampling but which, as in the case of Feld’s own sampling of 500 Kaluli songs, may “display so much intracultural variability and subtlety that it is virtually impossible to code normalised profile for them” (385).

Feld’s solution is to propose a programme of “qualitative and intensive comparative sociomusicology” and to this end he suggests a framework of general domains for such a study, based on questions concerning competence, form, performance, environment, theory and value

and equality. He carries out such a study on the music of the Kaluli to answer a number of questions concerning the relationship between the social structure of the Kaluli and their music. Among his conclusions, he stresses that “there is not a yes/no issue about correlating song structure and social structure” (404), and that there remains a problem of how such relationships are interpreted. Feld (405) observes that to argue from objectified social structures to musical structures is difficult and confusing, while predicting social structures from musical forms is equally unappealing. However it can be concluded that “for all societies, everything that is musically salient will be socially marked” (406).

Sources dealing with African music are relevant to the aim of this thesis to identify characteristic traits found in the *bambuco* and compare these with elements found in African music. Such a comparison, in conjunction with demographic information concerning the movement of Black Africans to Colombia, may give a clearer idea of whether elements of the *bambuco* could be considered to be of African origin. The principal sources on African music assume a pan-African approach which takes specific findings related to particular cultures and attempts to make general conclusions concerning African music. It will be seen that most of these principal sources are concerned primarily with musical cultures from sub-Saharan west and central Africa, but consider themselves to be studies on African music. Lomax (1959, 934) also supports this classification describing as ‘African’ the area which “includes the whole of Negro Africa, except for Pygmoid enclaves, those tribes converted to Mohammedanism or strongly affected by Arab culture, certain Nilo-Hamites to the North, and Ethiopia”, and which extends to “all areas in the New World where there are large groups of Negroes.”

An early source which is both representative of ideas on African music and its musical composition and which is therefore relevant is *Studies in African Music* by A. M. Jones (1971), which is a study of applications of the African bell pattern which Jones describes as ‘the African signature tune.’ Jones attributes its first identification to Natalie Curtis in 1920 who studied African music through African students resident in the United States.



Fig.1-1 The African bell - pattern described by A. M. Jones as the “African signature tune” (1971, 3).

The source describes, notates and analyses music of the Ewe people of Ghana, in whose music this pattern occupies an important place, and relates this music to the

social context in which it appears. Jones' notation of musical examples is extremely comprehensive and occupies a large volume of its own.

Nketia's *The Music of Africa* (1974) is divided into four sections which deal with the social and cultural context of the music, the instruments used, the structure of the music and finally the relationship between music and other art forms in African culture. Chapters which concern the structure and nature of African music and which therefore relate to the needs of the present thesis lie in the third of these sections. 'Instrumental Melody and Polyphony,' the first of these chapters, describes the note sequences in scales and explains the rhythmic structure of African music by noting how *mbira* and xylophone melodies, which consist of sequences of repeated note figures, are formed through the interlocking of notes played as rhythmic events on different instruments. Nketia makes no reference to or comment on Jones' study although it is listed in his bibliography.

*African Polyphony and Polyrhythm* (Arom 1991) concentrates primarily on the music from the Central African Republic, however its references to general concepts which are commonly found in a broad range of African musics make it an extremely useful source for a study such as this thesis. Clear definitions of the constituent elements of and tendencies within the music studied in this source lend themselves to ready comparison with relevant aspects of Latin American music. These definitions are made all the more accessible by the frequent use of lists which preview and/or summarise discussion. Sections of the book which are directly relevant to the present study because of their generalised descriptions and analysis of the fundamental elements of African music are parts of Book V, 'The organisation of time in African music' and of Book VI 'Structural principles and their applications.' The author finds fault in Jones' (1971) system for notating rhythms, principally on the grounds that it excessively breaks up the rhythmic structure and makes it difficult to observe the interaction of polyrhythmic elements, and also that it creates an apparently complex notation which contradicts the basically simple nature of African music (79). An example of this type of notation is seen in Fig. 1-2.



The musical score consists of seven staves, each representing a different instrument or vocal part. The staves are labeled: Gankogui, Axatse, Claps, Song, Master Drum, Sogo, Kidi, and Kagad. The notation includes various rhythmic symbols, including eighth and sixteenth notes, rests, and time signatures such as 12/8 and 9/8. The Song staff features a melodic line with a long note at the beginning. The Master Drum staff shows a complex rhythmic pattern with many sixteenth notes. The Sogo, Kidi, and Kagad staves show more complex rhythmic patterns with many sixteenth notes and rests.

Fig. 1-2 Excerpt from Nyayito Dance (Ghana) as notated by A. M. Jones (1959, 20).

Arom uses an alternative system to notate polyrhythms which readily shows the rhythmic interweaving which occurs:

	1	2	3	4	5	6	7	8	9	10	11	12
è.ndòmbà	●	●			●	●			●	●		
dì.kpàpkà			■			■			■			■
ngúé	▲				▲		▲				▲	

Fig. 1-3 Notation system used by Arom for polyrhythms (1991, 280).

Instrument names refer to different drums used in the *mò.nzòlì* dance from the Central African Republic, while the numbers above refer to the number of pulsations in a given rhythmic cycle, while the other symbols represent drum beats. This system appears to achieve Arom's goal but does not address the question of the notation of unequal pulsation timing which exists in both African and Afro-American music and which forms part of characteristic interpretative styles.

Arom does not refer directly to Nketia's book (although he lists it in his bibliography), but makes some comments on Jones'. He finds fault in Jones' use of accentuated rhythms notated in differing time signatures. He feels that Jones contradicts himself by referring to handclaps as the main source of metre when he effectively gives each instrument an independent rhythmic

identity based on accents which give rise to separate bar lines for different instruments, which, according to Arom, would imply that each instrument generates its own independent rhythmic identity. He argues that this creates an excessively complex structure which makes more difficult the perception of the polyrhythmic organisation of the ensemble, asking if it would not be more appropriate to “employ just one metric system. . . so demonstrating the remarkable rhythmic independence of these ‘additive’ melodies with respect to the relentless beat which forms their backbone”(79). However Arom states that Jones’ book “remains to this day the major contribution to the technical study that is the musicological study of African rhythm and polyrhythm”(80).

### *Sources in Spanish*

Tradiciones Musicales and Aculturación en Sudamérica (Musical Traditions and Acculturation in South America) by Carlos Vega (1967) is a practical account of how Amerindian and European musical styles interacted to create new forms in South America. However, the author accords little importance to the influence of Black African music in this context. He does not see African music as a participatory element in the evolution of Latin American music, but rather holds that some vestiges of African music have persisted in South America. In reaction, the Cuban musicologist Rolando Antonio Pérez Fernández (1986) condemns Vega as a racist. Steven Loza (1990,297) in his review-essay on this book states that “Vega is not only discredited as a musicologist, but is a point of reference and metaphor for prejudice and racism.” Despite this, the author of this thesis recognizes that there may exist elements of value in Vega’s work. Vega identifies regional musical groupings which associate different regions with certain musical characteristics. Such a musical grouping which he associates with the Western Coast of South America with close relationships to Peru may have relevance to the *bambuco*, and the idea that some of the *bambuco*’s influences may have come from the Peruvian area is no means far-fetched. His approach is based on the analysis of European and pre-Columbian Amerindian rhythmic and tonal matrices which he compares with characteristic South American generic musical groupings. Vega describes these tonal/rhythmic foundations as four:

- tritonal
- pentatonic
- pseudolydian-minor
- duple oriental

He relates their tonal bases to the differing rhythmic phrasing of their associated melodies and to the geographical regions where they are common.

Vega argues that the various period styles of European culture and music have correspondingly entered South America and influenced its folk cultures. He contends that the folk music based on each of these periods survived parallel to new styles which were influenced by later periods. For example specimens are proposed of songs which still exist as part of the popular repertoire which were separately founded on what he refers to as troubadour music, Baroque music and

Viennese Classicism. Vega goes on to assert how, in the same manner, individual dances associated with these European genres gave rise to related but distinct dances in the Americas and concludes that more work needs to be devoted to the “chronological stratification of folk music” and to the study of acculturation in general.

It will be seen in later discussion concerning the relationship between the *bambuco* and African music that there exists a widely accepted misconception that African music is principally in  $\frac{2}{4}$  while Amerindian and Hispanic music tends to be in  $\frac{3}{4}$  and  $\frac{6}{8}$ . Rolando Antonio Pérez Fernández (1986) refutes this idea and shows how African ternary rhythms became binary rhythms in Latin America. He demonstrates this by showing how African ternary rhythms combined with European binary rhythms and thus produced Afro-European binary rhythms. His justification for this idea is based on information concerning the integration of Black African culture with the European and is illustrated by comparing African and Latin American musical phrases that exhibit similarities between ternary and binary phrases. One of the purposes of Pérez’s book is to identify the presence of Black African cultural elements where previously they were not thought to exist. To this end he includes a great deal of historical information which demonstrates how African culture formed an integral part of the broad Spanish culture since Roman times and suggests that much of what has been generally considered to be musical material of Spanish origin in Latin America may really be of indirect African origin.

#### [b] Colombian Music - General

It is worthy of note that only one source is available in English which gives a comprehensive overview of Colombian music. This indicates the need for further study of this extraordinarily rich source of varied and highly developed folk music in its own right. It also points to the need for a thorough investigation into what has been said about the *bambuco* and the of studies that have formed the basis of our comprehension of it.

#### *Sources in English*

In an article in ‘The New Grove Dictionary of Music and Musicians’ entitled ‘Colombia: Folk Music,’ George List (1980) gives a substantially informative overview of Colombia’s cultural regions and the different musical styles existing in these. His information is based on published and unpublished sources as well as commercial and field recordings.

#### *Sources in Spanish*

El folclor y su manifestacion en las supervivencias musicales en Colombia (Folklore and its expression in Colombia’s musical heritage) by Javier Ocampo Lopez (1970) discusses the processes of transculturation, acculturation and endoculturation that led to the development of Colombia’s folk culture and classifies according to a numerical system the different types of expression of this resultant culture. This classification lists and describes regional cultural divisions, and then further lists racial groups, historical periods, regional music and dances,

musical instruments, handcrafts (ceramics, clothing, etc.), games, spoken word, linguistic expression, beliefs, medicine, sciences, recipes, costumes, homes, customs, social groups and legal systems in a taxonomical framework.

Ocampo then refers to Colombia's folk heritage as it is expressed in music. Heritage in the context of the book is defined as the legacy of the cultures which contributed to Colombia's tri-cultural society. This legacy is described as having developed through tradition and anonymous composition, acquiring a collective character and thus becoming musical folklore. In separate chapters the author discusses the legacies of the three cultures which have principally contributed to this process in Colombia: Spanish, Black African and Amerindian.

Perdomo Escobar's *Historia de la música en Colombia* (History of Music in Colombia) (1963) is one of the most comprehensive works on the subject. It commences with indigenous music from pre-Columbian times, and reviews the development of religious music, colonial influences, the period of independence, the emergence of national music styles, music in the Western classical tradition and a description of folk styles. The final chapter is titled 'I take a glance at Colombia's folk music' and accompanies it with an extensive glossary (102 pages) of terms associated with Colombia's musical folk heritage.

Sources for this heritage are described as the fusion of elements of Amerindian, Black African and Spanish cultures with the last having further roots of Hispanic, Arabic and Jewish origin. Perdomo divides the country into two physical zones of cultural distinction for purposes of musical analysis: the mountains and the coasts and plains. He distinguishes the *bambuco* as outstanding among the mountain-based styles, and as a new rhythm born as the consequence of the combination of its three parent cultures.

The set of articles published as *Música tradicional y popular colombiana* (Colombian Traditional and Popular<sup>2</sup> Music) and edited by M. Magdalena Pabón de Trujillo (1987), constitutes, together with the accompanying set of audio cassettes, a most informative overview of Colombia's regional musical styles. This publication's emphasis is to present Colombia's regions as independent and separate musical entities. For the purposes of these seven articles, each written by a different author, the country is classified into the following divisions:

1. Andean Region
2. *Llanero* (Eastern Plains) Region
3. Atlantic Coastal Region
4. Caribbean Islands Region

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<sup>2</sup> "*popular*" in Spanish in this context carries more of a meaning "of the people" rather than the common meaning of "widely accessible and accepted, especially in a commercial sense."

## 5. Pacific Coastal Region

The final two articles are devoted to modern innovative styles and music for children.<sup>3</sup>

Although in general the articles are developed on a framework of historical and cultural analysis, followed by a discussion of instrumental ensembles and musical styles, the individual emphasis of each depends on the perspective taken by each author. 'La Region Andina' (The Andean Region) by David Puerta, the article most relevant to the subject of the *bambuco*, provides information relevant to the demographic and cultural history of the Andean Region, detailed information about instrumental ensembles and the development of individual instruments and musicians. However, due to the size of the publication, its review of musical styles is quite superficial. Description of the *bambuco* is limited to comments on its complexity and to the ongoing debate concerning its origins, the etymology of its name and its time signature in notation.

### [c] Colombian Music - Bambuco and Andean Music

#### *Sources in English*

The most exhaustive study of *bambuco* in English is probably the chapter titled 'The *Bambuco*' in Koorn's unpublished dissertation 'Folk Music of the Colombian Andes' (1977). This chapter is set within the overall scheme of a classification of and comparison between different musical styles characteristic of the Colombian Andean region. Koorn notes the sadly sentimental aspect of many *bambucos* and the reserved manner of expression of these sentiments. His discussion of the notation of the *bambuco* attempts to relate the placing of bar lines to the stress on the accented syllables in the text of sung examples. He reviews the origins of *bambuco* but does not go beyond ground covered by Añez (yet to be discussed), many of whose arguments he reproduces. Returning to the question of notation the author engages in a quite detailed study concerning the relationship between the occurrence of accented syllables in the texts of sung *bambucos* which reaches similar conclusions to those arrived at by Pardo Tovar and Pinzón Urrea (Pardo Tovar 1961) (yet to be discussed).

The author then describes the melodies of nine *bambucos*, indicating how the accents and the syncopation follow the texts in various sung examples, stating that: "Perhaps the best way to understand *bambuco* rhythm is to examine a number of them set to different poetic meters and forms"(106). Although the author includes notated examples of the melody lines of the described songs, the absence of more detailed notated examples to illustrate his discussion makes these explanations difficult to follow at times. These analyses also demonstrate the variety

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<sup>3</sup> The seven articles were published in eleven issues. A general introduction to the first of these stated that there were originally to have been thirteen issues but the publication seems to have been reduced at some stage. One of the articles to be omitted was to have been on indigenous music.

of poetic styles that can be used as *bambuco* texts, such that “any form of traditional Spanish poetry may be found in *bambucos*”(121). Sections follow describing the form of sung *bambucos*, the composition of accompanying ensembles and the choreography of the *bambuco* as a dance. A strong aspect of the chapter is the correlation between the music of the *bambuco* and its texts. Its main limitation is that it is only one chapter in a global study which investigates the *bambuco* along with other central Andean genres. This is to be understood since the focus of the work as a whole is directed towards a comparative study of these Andean styles.

The article on Colombia by Gradante (1998) in *The Garland Encyclopedia of World Music*, while recognising the generally accepted cultural division of Colombia into five zones, is really an outline of music from the Andean region.<sup>4</sup> It begins with a summary of traditional musical instruments found in Colombia, divided into idiophones, membranophones, aerophones and chordophones. It then describes the use of these instruments in traditional ensembles. Under the heading *Musical Contexts and Genres*, Gradante reviews the principal genres from the Andean region, including the *bambuco*, concerning which he highlights the controversy arising from the suggestion that it could have Black African origins. The article notes that the discussion arising from this controversy occupied itself principally with “questions concerning whether . . . African influences . . . should be acknowledged” rather than “study of (the *bambuco*'s) actual musical traits and performances.” The article also remarks on the controversy related to notation of the *bambuco*. Gradante gives a brief history of the *bambuco*, and the evolution of its modalities and associated ensembles, the subjects of its texts, and its choreography. A section on “Popular Music” traces the origins and history of Colombian popular compositions, including brief portraits of notable composers and champions of Colombian national music. This is followed by a brief summary of art music in Colombia, which traces the origins of the nation’s conservatoria, orchestras, bands, etc. It also recognises outstanding individual musicians, composers and musicologists. Notably absent is Blas Emilio Artehortúa, an outstanding and most knowledgeable contemporary Colombian musician and composer. Surprisingly, for such a recent publication, no publication or activity in Colombia mentioned is more recent than 1973. Cited publications by Behague (1979), Koorn (1977) and Gradante (1991) are from the U.S.A. Concluding, Gradante observes that “Scientifically researched, analytically oriented, and systematically presented ethnomusicological studies of any part of Andean Colombia are rare.”

#### *Sources in Spanish*

Perhaps the most complete description and evaluation of the *bambuco* written up to the middle of the twentieth century is *Canciones y recuerdos* (Songs and Recollections) by Jorge Añez (1950). This volume provides an invaluable source of notated *bambucos* and texts of salon and folk music available up to 1950. Añez describes the first appearances of the *bambuco* at the time

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<sup>4</sup> A separate article is dedicated to Afro-Colombian music.

of the wars of independence from Spain (1810 - 1819) and associates it with artists and composers who were responsible for its development. A complete chapter dedicated to Pedro Morales Pino is particularly important, as it would appear that this noted musician was principally responsible for the establishment of the Colombian string trio of *bandola* (sixteen-stringed, six-course lute), *tiple* (twelve-stringed, four-course guitar) and guitar as the ideal instrumental combination for executing *bambucos* and related styles in an urban context, and also for the formalisation of the rôles of these instruments and the conventions for the musical notation of the *bambuco*.

Añez dedicates much space to the question of the origins of the *bambuco*, taking into account various theories which would ascribe these origins to Spanish, Black African or Amerindian derivation or to some combination of these. He also discusses such far-fetched opinions as those which would assign its sources to the music of Beethoven or Brahms. His judgement of the degree to which Black African music may have contributed to the formation of the *bambuco* tends to be dismissive. He uses arguments based on ignorance and prejudicial attitudes towards Black Africans and their music, common at his time of writing, to refute arguments supporting Black African influence which tended to be poorly documented at this time. His attitude may be due to the lack of available investigative research into this area at the time of the writing of his book, but it is more likely that he merely reflects the ideas prevalent among Colombian *criollo* society in the first half of this century. In any case, the issues involved will be discussed in Chapter Seven, where the possible African roots of the *bambuco* will be dealt with.

In *Rítmica y melódica del folclor chocoana* (Rhythmic and Melodic Elements of Folk Music from Chocó), Andrés Pardo Tovar and Jesús Pinzón Urrea (1961) investigate various aspects of folk-music from the Chocó area of Colombia's Pacific Coastal region. In particular, characteristic local musical styles *alabao*, *porro*, *aguabajo* and *jota* are analysed and compared, the last two being compared with the *bambuco*.

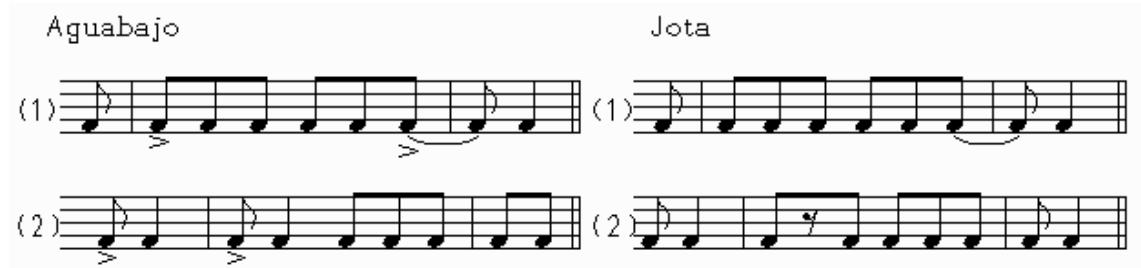


Fig. 1-4 Similarities between the rhythmic structures of *aguabajo* and *jota* melodies (Pardo Tovar 1961, 51).

In an appendix to the book, the authors address the subject of the *bambuco*, beginning with a very brief general description and then discussing two distinct ideas: (a) that the *bambuco* should be notated in  $\frac{6}{8}$ , and (b) that the rhythmic pattern (1) in Fig. 1-4 which is a common

characteristic of the *aguabajo* and the *jota*, is similarly shared by and is characteristic of the *bambuco* and further that aspects of the rhythmic accompaniment are shared by all three. As the *aguabajo* and the *jota* are part of what is considered the 'Black culture' of the Pacific Coast and also are notated by Pardo Tovar in **6**, the author ascribes the same cultural association to the *bambuco* and puts forward arguments in favour of the idea that it also should be notated in **6**.

The similarities between these styles lead the authors to propose two hypotheses:

- (a) that the *bambuco* is derived from the *aguabajo* and the *jota*; or
- (b) that the *bambuco*, *aguabajo* and *jota* all derive from a common rhythmic source.

As the investigation of the origins of the *bambuco* and its influences are a key part of this thesis such hypotheses are important and will be taken into account when these origins are to be discussed in later chapters.

Harry Davidson's *Diccionario folclórico de Colombia: música, instrumentos y danzas*, (Colombian Folkloric Dictionary: Music, Instruments and Dances) published in 1970 as the result of thirty years' research, is the most complete compendium of Colombian folk culture available. Consisting of three volumes of about 500 pages each, the dictionary lists almost every element related to Colombian folk music. Davidson makes no use whatsoever of illustrative musical examples, which suggests that he does not have a musical background, defining entries in terms of the contexts in which they have been referred to in the past. This approach, although giving an insight into how Colombian sources describe their own culture, does have its limitations. These can be noted when, for example, he defines the musical interval of major third in terms of how past sources have referred to it rather than simply describing it. The most valuable contribution of this dictionary is as an archive of sources as Davidson gives the most complete and reliable selection available of relevant historical sources. He recapitulates information available in almost all sources prior to his dictionary and then constitutes the principal source for publications which followed his. He cites his sources in full with complete references and provides ample evidence both in favour and against his own points of view. His reference to the *bambuco* occupies almost the entire first volume being some 400 pages long. It exhaustively approaches the *bambuco* in terms of its history, cultural composition, regional variants, choreography and literature. The author of this thesis widely uses this resource as an alternative to what would be the virtually impossible task of obtaining these Colombian primary sources from as far away as Australia. It must be stressed however that the present thesis re-evaluates the material provided by Davidson from a completely different point of view of that which he presents, judging the material in the light of information provided by the present author's musical analysis of material associated with the *bambuco*, which would not have been possible for Davidson as he appears to be neither a musician nor a music analyst. Although only one of Davidson's grandparents was Colombian, Davidson was born in Medellín and he identifies himself completely with Colombian culture.



Hernan Restrepo Duque's book entirely devoted to the *bambuco*, *A mí cánteme un bambuco* (Sing me a *bambuco*) (1987) considerably updates the work of Añez while continuing on a similar line. He begins with a discussion of the origins of the *bambuco* in a chapter expressively titled: 'Where The Devil Did The *Bambuco* Come From?' He begins with the assertion that its beginnings and date of appearance are unknown and that much has been written on the subject without reaching any significant conclusion (3-4). Possible associations with Amerindian music are discussed but are limited to the affirmation that there is too little left of the music of Colombia's Amerindian peoples to permit identification of specific musical traits. Restrepo cites and appears to agree with a study by José María Bravo Márquez (1942) which concludes that pre-Columbian music in Colombia was too primitive to have given rise to a music so elaborate as the *bambuco*.

Restrepo's reference to the possibility of African derivation of the *bambuco* is a chapter titled 'The Myth of African Origin,' suggesting the low degree of credence which he attributes to this possible source. He reiterates the arguments of Añez, alluding to, and refuting the same speculative arguments cited by Añez in support of the idea that the *bambuco* may have African origins. A chapter on Iberian roots, titled 'The Spanish Origin of the *Bambuco*,' considers diverse ideas on various musical styles which, in one way or another, resemble the *bambuco*.

The book then turns to the question of how the *bambuco* should be notated, in a chapter titled 'The Most Delicate Problem.' The author refers to anecdotal examples of how its traditional notation in  $\frac{3}{4}$  has created problems in correlating the written score with how musicians might feel the music should sound. Restrepo cites the opinion of a Spanish musicologist (51), Luis Miguel de Zulategui, who wrote in 1943 that the question was so controversial that he thought the government should control the notation of the *bambuco*. (The Colombian government did not act upon this suggestion). This chapter of Restrepo's book includes a section by a well-known musician and composer of contemporary Colombian Andean music, Luis Uribe Bueno, who discusses the alternatives of its notation in  $\frac{3}{4}$  or  $\frac{6}{8}$ . His discussion follows similar lines to that of Pardo Tovar (see above), based on the principle that the accents of the syllables of the text should correspond to those of the bar configuration. His conclusion is that  $\frac{6}{8}$  is a more appropriate time signature for the *bambuco* than  $\frac{3}{4}$ . In Chapter Four the question of the notation of the *bambuco* will be discussed in depth but the most widely accepted convention for its notation will be used for this thesis: in  $\frac{3}{4}$  with bass notes on the first and third beats of the bar, unless otherwise specified in a written score.

In *La Música popular en el Gran Cauca* (Popular Music in the Greater Cauca Region) (Ulloa 1994), the author sets out his hypothesis that the *currulao* (genre in triple metre from Pacific Coastal area of Colombia) and the *bambuco andino caucano* were born as the music of black slaves in the *haciendas* (plantation farms) of the Cauca Valley. He proposes that initially they were a single musical identity which gradually evolved into these two independent styles. He distinguishes between the *bambuco* of the early nineteenth century, which has been conserved as the *bambuco viejo* (old *bambuco*) of the Pacific Coast, and the modern Andean *bambuco* which was

developed in the urban centres like Bogotá and Medellín, and spread through migration from these centres. Whereas the instrumentation of the latter is principally based on stringed instruments, such as the *bandola*, *tiple* and guitar, the former was and still is played mainly on flutes and drums. He poses various questions: How did stringed instruments come to be used in the Andean *bambuco*? How did the *bambuco viejo* develop on the Pacific Coast with the addition of the marimba to the ensemble? Why did the *bambuco viejo* disappear from the *haciendas* of the Cauca valley? Why was it not conserved in the Cali area as the *currulao* after having been its folk music in the eighteenth and nineteenth centuries? Why did the *currulao* disappear from some areas and develop in others where it still exists today? It is hoped that answers may be found to some of these questions in the investigation of the *bambuco*'s development from its sources in later chapters.

Ulloa describes his methodology as including a rigorous examination of available material from historical, anthropological and musicological perspectives combined with a certain amount of reconstructive imagination and logical inference. His sources include historical documents, descriptive narratives and historical novels. Theories proposed by Restrepo Duque, Uribe Bueno, Zamudio and others are cited and discussed. While he shares many of the views of Uribe Bueno concerning the relationship between the *bambuco* and folk styles of the Pacific Coast, his development of these views is more ethnographic than musicological. To this end he traces how the *bambuco* may have developed in the festivities of the slaves in urban and rural contexts, and how transculturation occurred between Black Africans, the Amerindians and the Europeans. He relates how, as the *bambuco* was adopted by the *criollo* and *mestizo* populations, the *tiple* assumed the rhythmic role of marking the  $\frac{6}{8}$  accents in the African-based  $\frac{6}{8}$ / $\frac{3}{4}$  polyrhythm.

The author explains how Uribe Bueno and other supporters of the idea that *bambuco* could have African origins came to the view that the *currulao* was its forerunner. He counters this, suggesting that even though there are undeniable affinities and similarities between these dances and their music, it is more probable that the *currulao* developed from the *bambuco*. Ulloa presents limited evidence for this.

Ulloa's general conclusion is that the *bambuco* is unequivocally a manifestation of Caucan musical folk culture which originated in the Black African slave communities of colonial plantations. This, according to Ulloa, was because it had its musical roots in Cauca, its most prominent composer and propagator, Morales Pino, was from Cauca, and its first author of texts, Rafael Pombo, was also from Cauca.

### **Musical sources**

#### **[a] Notated Scores**

At times in the present study the author's own transcriptions of commercially available studio and field recordings will be used. These will be particularly useful when it is necessary to obtain information concerning ensemble composition and performance practices. At other times

already published scores and arrangements will be used when only information concerning melodies and their common harmonisation is required.

Notated *bambucos* used in this thesis come principally from four sources, chosen according to the use which is to be made of the musical material available:

1. 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) comprise a selection of *bambucos* along with *pasillos*, *guabinas*, *cúmbias*, *porros* and many other characteristic Colombian rhythms. They appear as arrangements for voice and piano, or as instrumental arrangements for piano alone which for many of these pieces was the form in which their composers first presented them. Most discussions which refer to notational questions concerning the *bambuco* use scores in this form (see Restrepo 1987, Pardo Tovar 1961). These volumes carry no date nor editor's name but Colombian musicians with whom the present author played traditional music in Colombia regarded them as being sufficiently complete and authentic to be appropriate as sources for traditional ensemble arrangements. Volume one was first seen by the present author in Livorno, Italy in 1980 and the second in Brisbane in 1990, and they probably date from the 1970s and the late 1980s respectively.
2. Las melodías más bellas de la zona andina de Colombia (The Most Beautiful Melodies of the Andean Zone of Colombia): a collection of traditional Colombian instrumental pieces arranged for the classic Colombian string trio of *bandola*, *tiple* and guitar. Such arrangements are rare and have only appeared in relatively recent times, this collection being published in 1984. Such arrangements would never be considered as definitive versions of these pieces but are simply one musician's realisation of how the *tiple* and guitar could accompany a particular *bandola* melody.
3. A large collection of song melodies are found in Añez (1952), the majority of which are *bambucos*. These provide no information on accompanying harmonies or instrumental contexts but are valuable because very few of these *bambucos* are found on recordings or in any other notated form.
4. The author's own transcriptions of commercial and studio recordings which provide complete information on accompanying harmonies and styles, instrumental contexts and performance practice. These provide information which is relevant to discussion concerning ensembles, playing techniques and styles of interpretation whereas questions relating to musical form and melodic structure are adequately served by pieces from the first two groups and, to a lesser degree, the third, of which the examples are useful only for discussion concerning melody and texts.

#### [b] Audio Recordings

There exist many sources of recorded *bambucos* as LP recordings, cassette tapes and more recently, reissues of notable recordings on Compact Disc. These recordings are either compilations of various artists playing a variety of styles among which occur some *bambucos* or

they may be of a specific artist or ensemble playing a similar selection of styles. Frequently the *bambucos* appear accompanied by other Colombian Andean styles such as *pasillo* and *guabina*. Such sources are principally commercial recordings but among them can be found good quality field recordings. Many of the latter have appeared on compilations which attempt to satisfy the large market for Latin American folk music by cheaply recording live performances in Latin America and releasing these recordings (making no mention of the artists involved) in other countries. Among these are many recordings made by Gérard Krémer and released on the French 'Playasound' label. Examples are *Les flutes indiennes d'Amerique du Sud* (PS 65060) and *Harpes & Guitares d'Amerique Latine* (PS 65043). Because these recordings are destined for the commercial retail market their overall recorded sound quality is very good and therefore they are most useful as study materials. Documentation of the commercial recordings is of extremely variable quality. Some include information concerning instruments and ensembles. In addition to this, the Krémer recordings include some brief, even if at times seemingly trivial,<sup>5</sup> notes concerning the songs and pieces. *De Medellín a Popayán*, a compilation featuring music by Jorge Ariza (*requinto* <sup>6</sup> - smaller *tiple*) and the Trio Morales Pino (Buda 92538-2), includes some background to Colombian traditional music in its programme notes. This is a particularly valuable recording as the CD quality is excellent and the Trio is one of the finest to have ever recorded Colombian string trio repertoire. Huáscar Barradas, an outstanding Venezuelan flautist includes two Venezuelan *bambucos* on the recording *Folklore from Venezuela* (CD EUCD 1237) which can be immediately recognised as derivations of the Colombian *bambuco*. This similarity is such that even though one of these *bambucos*, 'Endrina,' is listed as track 4 on the recording, it is unmistakably track 3. Barradas writes brief but useful notes on the pieces and includes the texts of those which are songs, even though all items are played as instrumental arrangements. He describes how the Venezuelan *bambucos* have taken on musical characteristics of styles from the various regions where they appear. Two compilation cassette recordings accompany the article 'La region andina' (Puerta 1987) and are titled 'Esta es mi tierra' (This is my land) and 'Bandolita' (Little Bandola) They include a number of studio recordings which have not been released commercially and are excellent examples of a variety of different types of *bambucos* even though all are based around the Central Andean string trio and its related ensembles, such as string *estudiantina*, voice with *tiple* and voice with string trio. *Les flutes indiennes d'Amerique du Sud* (PS 65060) includes some *bambucos* played by the *chirimía* ensemble and *Banda de música del Tolima* (LP recording Departamento del Tolima) features *bambucos* by composers from Tolima played by a full concert band.

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<sup>5</sup> The fact the *guabina* "El cuchipe" was the actress Brigitte Bardot's first commercial success as a vocalist is a piece of information that may seem trivial but in fact shows the extent of popularity which Colombian Andean music was (and is) capable of achieving.

<sup>6</sup> (lit.: five semitones higher)

### [c] Video Recordings

The author of this thesis has in his possession some video recordings taken from Colombian television by his wife's family. One includes the 'Festival del *bambuco*' of 1993 which is held in Neiva every year. A feature of this festival is 'Queen of the *bambuco*' beauty contest which distinguishes itself by requiring that the contestants be able to dance the *bambuco*. Included in the video are detailed descriptions of the required steps which constitute the formally accepted '*bambuco*.' Of particular note is that the music used to accompany the dancing is a *sanjuanero* rather than a *bambuco* which describes itself as a *joropo* in the text of the song.

### **Theoretical considerations and general approach**

In a study such as this thesis in which a musical is viewed as the product of the integration of differing cultures, a balance should be achieved between the study of social and historical aspects of the topic and the study of the music itself. However as musicians are the principal propagators of musical style and practice (Gallop 1933, 351), the music they transmit can be more important than the influence of the community in which they work. For example, the presence of Ziryab (Abu' Hasan Ali bin Nafi), a Syrian musician brought to the Moorish court in Spain in 1275, had far greater influence on the development of Arabic music there than the occupying Arab population, even though his influence depended on the presence of this receptive wider community (Ribera 1929, 100-107). As another example, even though *santería* as a religion appeared within New York's Cuban community in the late 1940s, the development of *batá* drumming, integrally associated with this religion in Cuba, can be traced directly to the work of two Cuban drummers: Julio Collazo in the 1950s and Orlando Puntillo Rios in the 1980s (Amira 1990, 13-14). In contemporary Australia it can be observed that music left in the hands of immigrant communities merely degenerates and eventually disappears unless there are particular musicians who by personal or collective initiative take steps to conserve and/or develop the music from their native cultures. For this reason, this present study concentrates on actual musical material which may demonstrate relationships between interacting musical cultures. This will be supported by demographic and social information which will confirm if it was possible for such interactions to occur.

### **Definitions and Terminology**

The literature concerning interaction between cultures suffers from a lack of consistency with respect to descriptive terminology. Terms such as acculturation, synthesis, syncretism and transculturation are those most commonly applied to studies involving the relationships which may exist between the cultures which meet to produce a consequential cultural product and the product itself.

### Acculturation

Kartomi (1981) points out limitations in the term ‘acculturation’ due to contradictions in its definitions and cites a selection of these. Wachsmann (1961, 140) cites the definition framed in the Memorandum for the Study of Acculturation (Redfield 1936, 149):

Acculturation comprehends those phenomena which result when groups of individuals having different cultures come into first-hand contact, with subsequent changes in the original culture patterns of either or both groups.

This term would appear to be falling out of popularity because of the assumed connotation that a ‘stronger’ culture is ‘acculturating’ a ‘weaker’ one, though its use with a wide variety of meanings is still quite common.

### Transculturation

‘Transculturation’, a neologism of Fernando Ortiz discussed by Malinowski in Ortiz (1941, ix-xiv) carries a meaning of interactive influence, in that it proposes a situation wherein as a culture acts upon another culture, it also is acted upon so that cultural influence is shared, perhaps to greater and lesser degrees according to the circumstances. This concept of mutual influence makes it more acceptable to many than acculturation.

### Synthesis

The expression ‘synthesis,’ defined as the “putting together of parts or elements that make up a complex whole” (Oxford English Dictionary) is excessively simplistic as it would imply an  $x+y=(x+y)$  [tangible cultural result] process in the evolution of new musical forms, where  $x$  and  $y$  represent cultural material from two cultures, whereas a more appropriate description, where  $a$  and  $b$  represent cultural material from one culture and  $c$  and  $d$  cultural material from a second, might be  $(a+b)+(c+d)=(a+c)+b+d$  [tangible cultural result] [both of which disappear]. Webster’s meaning for the same term, “the combination of the partial truths of a thesis and its antithesis into a higher stage of truth,” implies a philosophical struggle between the component parts of a cultural interchange which may be appropriate in certain contexts but certainly conveys an image which is alien to the musical environment in which the formation and development of the *bambuco* took place. As an illustration of the understanding of the term ‘synthesis’ perceived by the author of this thesis, the following practical application is offered, concerning the synthesis of the Colombian musical instrument, the *pito* (whistle).

The *pito* or *caña de millo* (millet cane), is a melodic instrument which is only found in certain West African cultures and on the Atlantic coast of Colombia. This instrument, identified only in post-colonial Colombia, is classified as a transverse ideoglottic clarinet. Formerly in Colombia it was made from millet cane but the later and current version is fabricated from the stalk of a palm-tree called *bactris minor* (List 1983, 53-4). Its playing technique is identical to that of the *bobiyel* (transverse clarinet) of the Fulani and the *bounkam* (transverse clarinet) of the Bissa, both tribes

of Upper Volta (List 1983, 53-65). There are three differences which exist between the African and Colombian varieties:

1. The latter has four finger holes and the former none.
2. The former is constructed of millet cane and the latter of palm-stalk.
3. The former has gourd resonators and the latter does not.

As the *pito* performs the same function as *gaitas* (a pair of vertical flutes with beeswax and charcoal heads which are blown through a tube cut from a feather) which are of Amerindian origin and the larger of which is played using four finger holes, it could be proposed that this aspect of the *pito* is a 'synthesis' of its African predecessor and the Amerindian *gaita* as a result of 'transculturation' between the Black African and Amerindian cultures. Introduction of the palm-stalk as a construction material is most probably due to the inspiration of a particular musician who experimented with various materials to make a better instrument, as the resultant *pito* has much greater carrying power (List 1983, 54).<sup>7</sup> This could be described as environmental synthesis as it is the result of the instrument being adapted to new possibilities offered in a different physical environment. As the palm-stalk *pito* has a stronger sound than the millet-cane models, the resonator gourds were no longer necessary, and were probably abandoned for this reason. Consequential modification might be an appropriate term for such an event.

### Syncretism

Waterman (1952, 17) appears to place a condition of compatibility on the occurrence of 'syncretism.' Religious syncretism as it developed in Latin America, where Catholic saints were nominally substituted for traditional deities in Black African and, to a lesser extent, Amerindian communities, depended on the compatibility of symbols between the religions. Vuytsteke (1988, 15) further describes this example of syncretism as:

. . . The more or less incoherent fusion of monotheist Christian and African pantheist systems. In fact there was neither real fusion nor confusion between the two spiritual worlds, but rather complementarity by analogy.

Compatible similarities would be necessary for such analogies to exist, so this supports Waterman's concept of the term. Wachsmann (1961, 146) casts doubt upon the prerequisite of compatibility on the basis of the rapid acceptance of Western church music traits by the Ganda people (of Uganda), explaining that these traits were completely foreign to those of traditional Ganda music. However, the reply to this comes from Wachsmann's own article (1961, 146), where he quotes Nketia (1959, 34): ". . . radical innovations are thus being channelled into the development of new music and not in the adulteration of the old." The adoption of these church music traits is such a radical innovation, imposed on the Ganda people by the dominating mission culture and has nothing to do with syncretism. 'Acculturation' of the church music by the Ganda, who would interpret it in their own manner, and 'transculturation' between

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<sup>7</sup> *Pitos* are still occasionally made of millet cane so the construction material is clearly a matter of choice.

the Ganda and the mission culture would have occurred. In the present author's opinion the application of the expression 'syncretism' in the case of the Ganda is inappropriate. A connection between syncretism and compatibility remains too strong to be discarded.

A valuable expression suggested by Vega (1990, 161) is the "criterion of quantity." This is most useful in cases where a direct historical link between two sources of cultural material is difficult to establish because of a lack of precise documentation. If clearly identifiable musical traits can be found in sufficient quantity to overrule the possibility of coincidence a connection can be argued by invoking the criterion of quantity.

In conclusion it can be said that no one term can describe all the instances of cultural interaction that might exist, so for the purposes of this study the following terms will be applied to a musical context in the following manner:

- Synthesis: the creation of a musical genre or instruments from source materials (cultural or physical) which produce a result which is noticeably distinct from those elements which participated in the interaction.
- Syncretism: the combination of cultural elements that are sufficiently similar or compatible to produce a result which can still be identified with each of its source elements.
- Acculturation: the action of one culture on another causing the modification of the second without loss of its essential character while the first remains basically unaffected.
- Transculturation: the interaction between two (or more) distinct cultures where each acts upon the other causing the modification of all the contributive cultures and which may or may not produce distinct cultural material as a result.

The unfolding of this project will suggest, for example, that the *bambuco* is a product of musical syncretism brought about by transculturation between the European, Black African and Amerindian cultures.

### **Scope and limitations of the study**

The primary aim of this thesis is to provide a full description and analysis of the *bambuco* to establish its identity and confirm its synthesis in terms of its cultural and musical composition. Characteristic idiosyncrasies of the *bambuco* will be analysed in terms of its rhythmic content above all, as it is expected that this will provide sufficient data to enable a thorough investigation of its component cultural elements. Even though the study has not involved specific field work on the part of its author, the experience obtained during his period of living, working and playing traditional Colombian music in Colombia and subsequently in Australia, as well as the availability of sufficient quantity of good quality recordings and published scores of *bambucos*, minimise such a need.



It is important to the author of this thesis that the basis of the research be practical. This means that the investigation should make reference above all to music and its execution. In a study of this nature, one could seek to add to the understanding of the nature of Colombian Central Andean culture, or study the social composition of this same regional culture as a justification for theories concerning the musical identity of the *bambuco*. However the author of this thesis wishes to undertake a study which is useful to musicians and provides detailed information concerning the *bambuco* in musical terms. While this study will make reference to social aspects of Colombian culture, the music itself remains its overriding priority and purpose.

### **Structure of the thesis**

Following the general introduction the thesis begins with an overview of Colombia, its people and culture, and the Central Andean region in particular. The reason for the choice of the Central Andean region for specific study is that as it has been, until recently, relatively isolated from other sources of influence, its culture could be taken as representing a hypothetical Colombian ‘average’ culture. There follows a general description of Colombian music which relates its stylistic diversity to the geographical topography of the country and discusses the classification of, and interrelationship between, the many styles and genres found in Colombia. Attention is then focussed on music from the Central Andean region of Colombia and its characteristic musical forms, noting the factors which distinguish music from this region from the rest of the country. A full description and analysis of the *bambuco* itself follows, unfolding with a discussion of the ensembles which play *bambuco* and their instruments and illustrated by transcriptions of examples of this repertoire. These transcriptions, together with published scores of *bambucos*, are then analysed in an attempt to identify the characteristics of an archetypal *bambuco*. Once this identity has been established, consideration will be given to relationships which may exist between the *bambuco* and its possible Amerindian, European (Spanish) and Black African roots. This will be investigated with respect to musical elements, instruments and ensembles, social context, language and demographic information which will demonstrate whether it was possible for these cultures to interact in the formation of the *bambuco*. The archetypal *bambuco* will then be reassessed in terms of an eventual classification as a consequence of conclusions drawn from this comparative study.

### **Justification and significance of the study**

The lack of research by non-Colombian authors into Colombian Andean music is evident in the fact there are only three sources: Koorn (1976), List (1980) and Gradante (1998), available on the subject in English.<sup>8</sup> Factors which may contribute to this include the fact that there is no

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<sup>8</sup> A notable study on music of the Chibchas with particular reference to the Kagaba tribe of the Sierra Nevada de Santa Marta in German is “Die Musik der Chibcha und ihrer Heutigen Nachkommen” by Fritz Bose (n.d.) but as its general information on Chibcha music is based on the same sources used by Perdomo, Davidson, etc., and its regional specialisation centres on a community close to the Atlantic Coast, it is not significant for the present study.

Colombian music style that fills the requisites of having commercial value at the same time as folkloric interest which could make it appealing beyond Colombia's borders. For example Cuban music has commercial value as a source for *salsa* (contemporary Latin American dance music) and at the same time possesses folkloric and polycultural depth which make it interesting to study from a musicological point of view. The same can be said for various Brazilian musical genres. The musical genres of both of these countries have been studied to a degree that is disproportionate to the number of people who play them in comparison with music from other Latin-American countries. The musical genres of Colombia are extremely varied and one needs to have a global view of all the different Colombian styles before beginning to study any one of them, because of the way these styles interact and interrelate to greater and lesser degrees. This in itself is an impediment to their study because a long period of familiarisation is required to gain a broad appreciation of the variety of Colombian music before one can begin to investigate a particular genre. The *bambuco* alone holds great potential for study from various points of view. Questions related to its notation, differences between its urban and rural manifestations, functional rôles of instruments in the different ensembles which play it, differences between regional representations and how they may have evolved, the *bambuco* in Venezuela, the relationship between the *bambuco* and other Colombian triple metre genres like the *torbellino*, the *sanjuanero* and the *joropo*, for example, are a few topics that could produce fruitful results. Gradante (1998, 385) wrote of the need for a "study of (the *bambuco*'s) actual musical traits . . . (and) to the emergence of its contemporary varieties" which this thesis carries out, alongside a broader identification and detailed presentation of the *bambuco* to the non-Colombian world. The thesis also contributes some ideas and theories concerning the *bambuco* from a point of view which is both based on a continuous contact with the practice of Colombian music during a period of fifteen years, and is detached from specific traditional schools of thought.