

RELATIONSHIP WITH AMERINDIAN INFLUENCE

Identification of Amerindian influence

The position generally taken with respect to the influence of Amerindian music in Colombian genres is that so little has remained of their musical culture which can be specifically identified as Amerindian it is almost impossible to measure (Restrepo 1987, Añez 1952). Another view is that Amerindian music was so simple that it could not have influenced the complex genres that have developed in Colombia (Davidson 1970a, 172-3). This chapter does not pretend to be able to change these perceptions in a specific sense but rather to demonstrate the depth of Amerindian culture which existed at the time of the Spanish conquest and colonisation, the degree to which music formed an integral part of this culture, how this culture has maintained its presence in contemporary Colombia, and therefore what connections may exist between aspects of the *bambuco* and indigenous culture.

History of Amerindian presence and culture in Colombia

Early migrations

Sources would appear to support the idea that Colombia's indigenous population originated from the general migration to the American continent by Mongoloid peoples who came from Asia around 30,000 BC (América 1987, 77). Bushnell considers the Pacific Coast to be the first settled area (1993, 2), while the isthmus of Panama is also named in this context (Colombia 1985, 353). Davis states that the first evidence of human presence in Colombia dates from 10,540 BC in what corresponds to present day Cundinamarca (1993, 1). Of interest is the fact that the next archaeological finding following this one was that of skeletal remains, those of El Tequendama (Tequendama man) at Soacha, Cundinamarca, dating from 7500 BC. This site is mentioned in legends which relate to a deluge event in Colombia's history wherein the Tequendama falls were created by the Chibcha god Bochica to permit the dispersal of water from a flood (Davis 1993, 134). This would give this site significance as one associated with a rebirth of local culture. According to Davis human presence next appears on Colombia's Atlantic Coast dating from 3350 BC.

The Chibcha

The first documented civilisation in Colombia developed in the Cundinamarca area and corresponded to the Chibcha culture (Davis 1993, 2). The Chibcha were a language group whose branch in this region is more specifically identified as Muisca (Labbé 1986, 153 and Davis

1993, 133). Evidence of the distribution of the Chibcha as a language group is found from areas to the south of Colombia to Panama and the Sierra Nevada in the very north. The specific settlement of Chibchas in the area has been dated from 545 BC (Davis 1993, 1 and Labbé 1986, 153). Evidence of the existence of Muisca culture in widely separated sites throughout the central highlands, which the Muisca dominated at the time of the Spanish conquest of these territories, has been demonstrated by carbon dating (Colombia 1985, 354). They appear to have traded for cotton, tobacco and coca leaves from the surrounding lowlands, gold from the Cauca River Valley tributaries and conch shells from the Atlantic Coast. While the Muisca culture existed for a considerable period of time and had a wide geographical expansion, very little physical evidence remains of their culture. The proof of their mercantile power exists in the enormous deposits of salt, copper and emeralds found within their central territories (Labbé 1986, 153) which approximately correspond to the present day departamentos of Cundinamarca and Boyacá. Their economy was based on the production of corn, potatoes, and beans and their agricultural methods included terracing and systems for irrigation and drainage. Their trading system was complex with fixed markets at various sites every eight days. Their non-agricultural produce included goldwork, salt mining, pottery and emeralds (Davis 1993, 134). Cotton textiles (particularly their much prized mantas) were also used as a trading staple for exchange (Davis 1993, 134). Chibchas society was based on sedentary village confederations ruled in the south by a regional king called the Zipa at Muequetá (close to Fontibón in Fig 5-1) and in the north by another called the Zaque ruling from Tunja (Davis 1993, 133). A third faction also existed which followed the religious leader, the Iraca, who was based at Sogamoso, one of the main ceremonial centres along with Facatativá and Lake Guatavita.

These three factions appear to have been in conflict at the time of the arrival of the Spanish. The European invasion arrived in three independent armies (who previously had no knowledge of each other) which converged on the highlands almost simultaneously in 1539 (Labbé 1986, 154). Even though the Muisca appear to have been the most widespread and longest lasting of Colombia's pre-Columbian Amerindian cultures, they were not necessarily the most highly developed in terms of social structure and permanent architecture. To the Taironas, also of the Chibcha language group, who were established on the lower slopes of the Sierra Nevada de Santa Marta on Colombia's Atlantic Coast is attributed the achievement of a true urban civilisation (Bushnell 1993, 3). Following their conquest by the Spanish in the early sixteenth century they were largely forgotten until a city was discovered in the 1970s, called Ciudad Perdida (Lost City), which revealed the Tairona's use of stone slab roads and bridges, terracing of mountains for agriculture and the construction of level platforms for buildings (Bushnell 1993, 5).

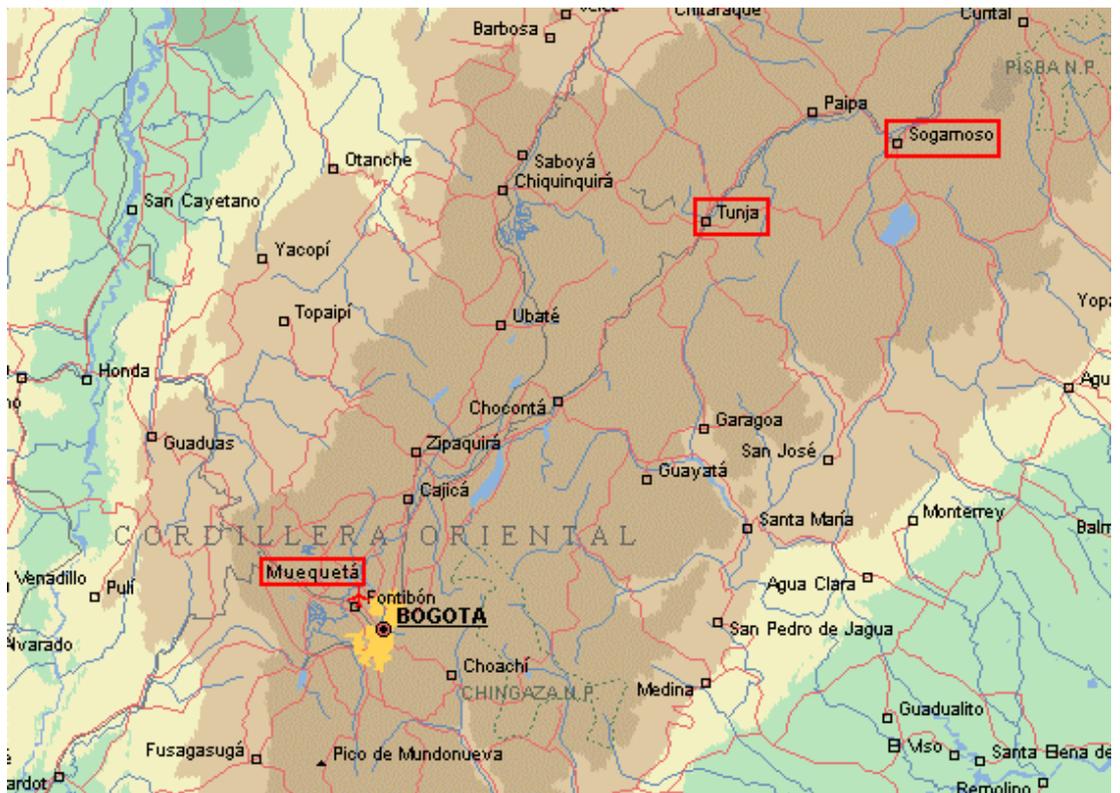


Fig. 5-1 Approximate correspondence in present day Colombia of Muisca/Chibcha culture showing the three complementary but rival centres of government (Encarta '96 World Atlas).

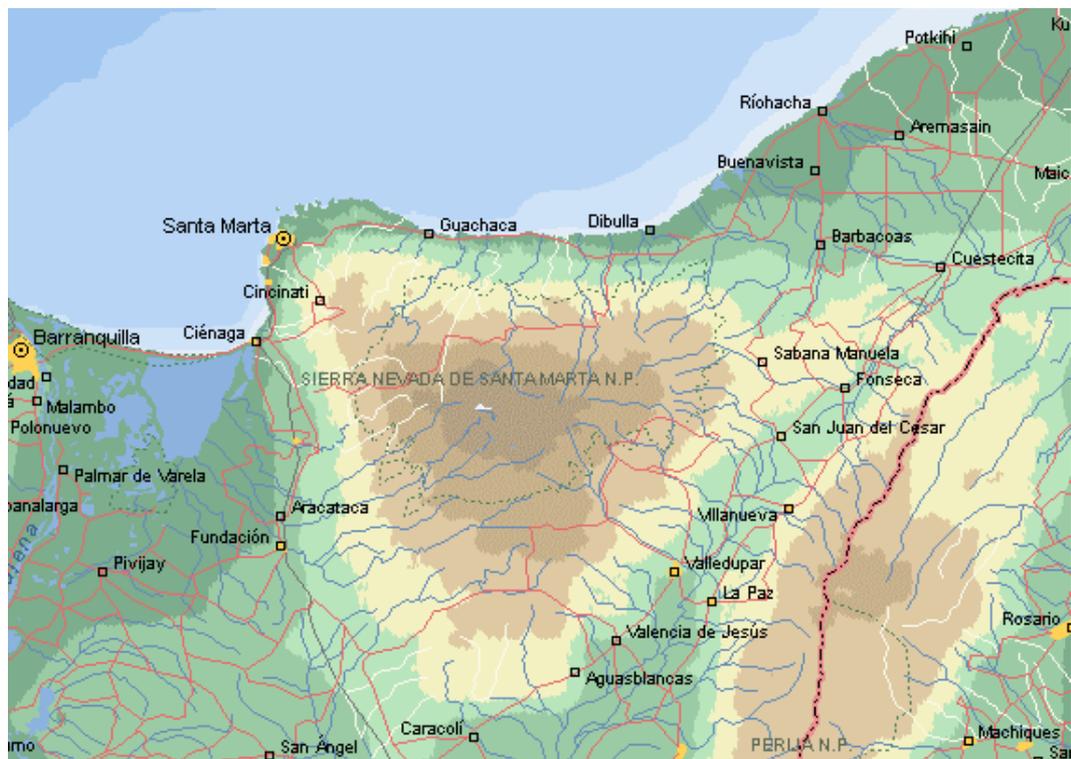


Fig. 5-2 Approximate present day correspondence of Tairona culture (Encarta '96 World Atlas).

Alongside these two principal cultures, there existed other cultural groups in other parts of Colombia. The Calima zone, which corresponds to a part of the modern upper Cauca region was successively occupied by the Llama, Yocoto and Sonso cultural phases over a period which

could be dated from 300 B. C. to the time of the Spanish conquest (Labbé 1986, 45). To the north of the Calima Zone lies the middle Cauca region, which was occupied by a number of tribal groups which included the Quimbayas, Quindos, Carrapas, Irras, Quinchias and Ansermas. Collectively this area is described as the Quimbaya (Labbé 1986, 83). Although it is difficult to associate these tribes with particular language or culture groups, evidence relates some of their social practices, such as embalming of the dead, to Chibcha groups such as the Muisca (Labbé 1986, 83)

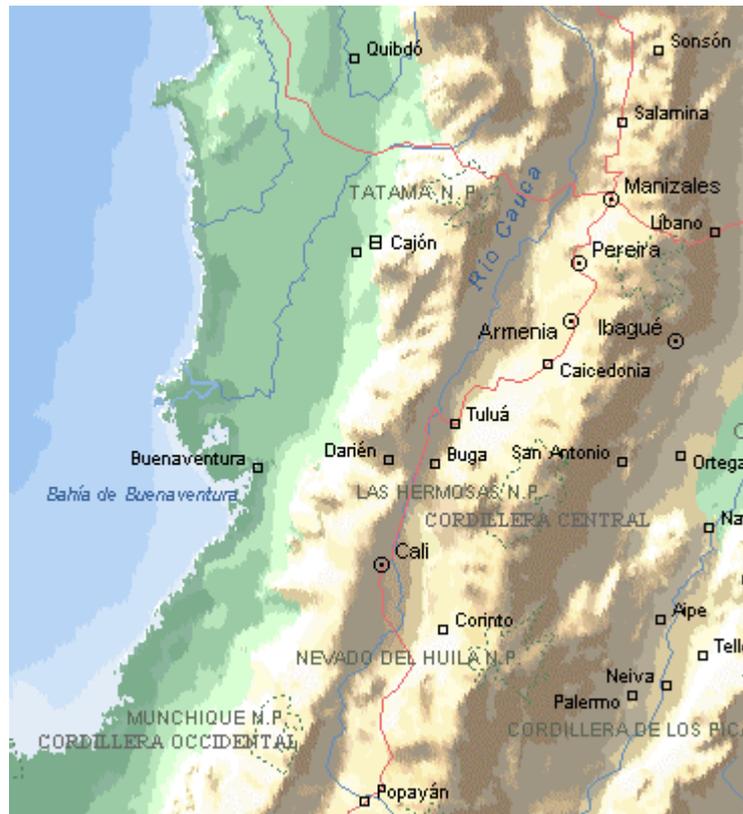


Fig. 5-3 Approximate correspondence in present day Colombia of Calima and Quimbaya cultures.

The Caribs

Against this background of indigenous Amerindian development within Colombia there also existed the Carib language group, a rapacious people originally from the eastern seaboard of South America who invaded, conquered, displaced and/or absorbed all the peoples they encountered as they moved north along the coastline and into the Caribbean Sea, which they conquered, pursuing the less aggressive Arawak-speaking tribes from island to island (Labbé 1986, 83). From the Caribbean the Caribs began to invade Colombia in or later than 1000 AD and spent the next few hundred years conquering and occupying the parts of inland Colombia they were able to access by water including the Cauca and Magdalena valleys (Labbé 1986, 84). This process of invasion and consequential acculturation with the conquered tribes was still taking place in the 1500s when the Spanish arrived (Davis 1993, 116).

First contacts with European colonists

Colombia's Atlantic Coast was sailed and explored on various occasions as part of the general Spanish exploration of the New World, and the first successful colonisation took place in 1510 at Santa María de la Antigua in Darién on the Isthmus of Panama. From here the first inland exploration of Colombia was undertaken by Balboa in 1512, who came within sight of the Andes (Fernández-Armesto 1991, 52). After the city of Santa Marta was founded in 1526, reports began to arrive of a legendary 'El Dorado' based in the highlands of inland Colombia (Fernández-Armesto 1991, 126). These reports appear to have been associated with a Muisca ceremony at Lake Guatavita and at times referred to a city of gold and at others to a man who was covered in gold. Expeditions were authorised and set out independently from Santa Marta (Jiménez de Quesada), Maracaibo in Venezuela (Federmann) and Quito (Belalcázar) and arrived independently in 1538 (Bushnell and Davis) or 1539 (Labbé and Fernández-Armesto) at the heartland of the Muisca civilisation on the site known as Bacatá, destroying this civilisation and founding what was to become the central capital of Colombia, renaming it Santa Fé de Bogotá. The remains of local Chibcha culture became restricted to the surrounding mountains where they remain to this day (Labbé 1986, 154). After the general Spanish conquest of New Granada, as Colombia was then called, social progress was slow. Although Amerindians were not enslaved as such by the Spanish in Colombia, groups were entrusted under the *encomienda* system to individual Spaniards who were given the responsibility of educating the Amerindians materially and spiritually in return for the payment of tribute in the form of goods or service (Bushnell 1993, 13). Even though tribute in the form of labour was prohibited and eventually the *encomienda* system itself was terminated by the Spanish Crown, some Spanish still retained power over groups of Amerindians. The Amerindian population itself was decimated in the next two centuries through the process of conquest, subsequent repression and illness (Bushnell 1993, 14). Inter-marriage between Spanish and their descendants with Amerindians gave rise to a *mestizo* culture which assimilated the remaining Amerindian population itself. Remaining numbers of Muisca were sufficient to ensure their continuing existence as a social group but insufficient for them to retain their cultural identity except for relatively isolated mountain communities. By the end of the seventeenth century even the Muisca language had disappeared except for a few expressions. Amerindian communities were unable to retain a separate cultural identity and were forced to the bottom of a sharply stratified social order. Only the fact that the Muisca had been a populous civilisation ensured that an Amerindian population continued to exist at all in this region (Bushnell 1993, 15).

In the central highland area the Amerindians became involved in agricultural production in their own communities which held land in common, or as workers on the lands occupied by the Spanish and their descendants along with poor whites and *mestizos*. Small craft industries developed alongside the agricultural production particularly in Bogotá which grew as an administrative centre (Bushnell 1993, 15).

First accounts of indigenous music

Initial reports by the Spanish on their arrival in what was then New Granada (present day Colombia) gave the impression of the existence of a great deal of musical activity. Jiménez de Quesada, accredited with the discovery of New Granada, observed (presumably with reference to the 1540s and 50s when he was present in the Central Highlands) that “these are people who lose themselves singing and dancing in their way, and these are their pleasures” (cited in Davidson 1970a, 148). He further noted how music formed an integral part of their preparations for war wherein the warriors would “sing night and day in the fields at the door of their temples for a month” before setting out to war (Davidson 1970a, 148). According to Fray Esteban de Asensio singing was frequently associated with drunkenness (Davidson 1970a, 148).

Juan de Castellanos, who arrived in Bogotá in about 1561, gave more detailed information concerning the music and dances of the Muisca: Bogotá

<p>En Bogotá. . . fue recibido de los suyos con bailes, regocijos y canciones en que representaban sus victorias (Davidson 1970a, 149).</p>	<p>In Bogotá. . . (warriors returning from war) were received by their people with dancing, rejoicing and songs in which their victories were represented.</p>
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Juan de Castellanos relates how the Muisca would:

<p>danzan y bailan, cantan juntamente cantares o canciones, donde tienen sus medidas y ciertas consonancias que corresponden a los villancicos, compuestos a su modo, donde cuentan los sucesos presentes y pasados, ya de vacecias, ya de cosas graves, adonde vituperan o engrandecen honor o deshonor de quienes se trata. En cosas graves van a compasete; usan de proporción en las alegres. El modo de cantar es algo frío y del mismo jaez todos sus bailes; mas van en el compás tan regulados, que no discrepan un tan solo comma en todos sus visajes y meneos. (Davidson 1970a, 149 -150)</p>	<p>dance and sing, singing together in phrases and using harmonies which resembled lullabies, composed in their own fashion and in which past and present occurrences are described, concerning both light and serious subjects at times, in which they vilify or exalt and honour or discredit those to whom they refer. Their serious songs are in free time while their lively ones use a more measured structure. Their way of singing seems somewhat cold and the same can be said of their dances; furthermore their timing is so controlled that they do not deviate even an iota in all their facial expressions and bodily movements.</p>
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Perfectly coordinated work songs and dances were also used to assist in carrying out of arduous tasks and songs were used to celebrate the praises of dead chiefs as well as to celebrate their traditional festivities (cited in Davidson 1970a, 149-50). The author Gustavo Santos (cited in Davidson 1970a, 153) summarised the characteristics of Amerindian indigenous music:

1. Imitation, used to influence others by representing that which the performer wished to obtain
2. Realism, reflected in the great importance placed in the meaning of the texts of the songs.
3. Aesthetic neglect, as performances were not intended for an audience, but for an invisible being from whom favours are wished to be obtained.

The social context of Amerindian music

The great importance of this social aspect of music is also noted by Olsen (1980, 367-376) who describes its generalised use throughout Latin America in ceremonial medicine, social interaction within the tribe and communication with the spirit world. This extremely close connection between music and the tribal social fabric was probably the main reason for the decline of music as the indigenous social structure was replaced by that of the colonial and post-colonial *criollo* rule. In the final years of the colonial period Francisco Antonio de Ulloa in his essay “Ensayo sobre el influxo del clima en la educacion física y moral del hombre del Nuevo Reyno de Granada” (Essay on the influence of climate on the physical and moral education of man in the New Reign of Granada) (cited in Davidson 1970a, 154) observed that:

<p>que llegue a un pueblo de indios se creará en la mitad de un desierto por el silencio melancólico que se difunde por todas partes. El viajero no escucha el más leve sonido de un instrumento de música. . . los indígenas primitivos fueron también tétricos. Su música y sus prácticas religiosas, eran melancólicos, tristes y siempre revestidos con el aparato luctuoso de la muerte.</p>	<p>Anyone who arrives in an Amerindian village will believe himself to be in the middle of a desert because of the melancholic silence which predominates on all sides. The traveller will not hear even the slightest sound of a musical instrument. . . the primitive aborigines were also unfeeling. Their music and their religious practices were melancholic, sad and always covered in the lugubrious shroud of death.</p>
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This is scarcely surprising as they lived under enemy occupation and had been deprived of their lands, their social structure and most of their means of cultural expression.

Indigenous musical instruments

Olsen (1980, 377) states that “Judging from their numbers, musical instruments were extremely important in the ancient civilisations of north-western and western South America, from as far north as the Sinu and Tairona cultures of present northern Colombia to the great middle coastal and Andean cultures of Manabi, Moche, Chancay, Nazca, Ica, and Tiahuanacu in present Ecuador, Peru, and Bolivia.” Many of these instruments were destroyed because of the immense religious and social importance they held for the Amerindians. A report from the seventeenth century related how a Jesuit missionary had

personally destroyed 4023 drums and flutes in Peruvian villages, and in 1614 a penalty was decreed of three hundred lashes in the public square for those native Americans in the Bishopric of Lima who were found possessing such “pagan” objects (Slonimsky 1946, 47).

Amerindian flutes in Colombia

Many reports from the time of the colonisation associate the Amerindian culture with flutes as well as percussion instruments. Lucas Fernández de Piedrahita (cited in Abadía 1983, 234-5) reported in 1660 that the Chibchas used *chirimías* and *fotutos*, although he has been accused of excessive use of his imagination (Ternaux Compans cited in Davidson 1970a, 153). Many of his commentaries appear to have been copied from Juan de Castellanos (published in 1886, but written in 1561). De Castellanos, who appears to have been the source for various publications on indigenous music at the time of early colonisation, such as Fernández de Piedrahita and Fray Simón, refers to the use by the Amerindians of *caramillos* (archaic term for *chirimía*) and “rustic” *cicutas* and *zampoñas*. It would appear that the *caramillo* or *chirimía* referred to by de Castellanos was the *flauta de carrizo*, a transverse cane flute with six finger holes used in the present day Cauca *chirimía* ensemble (Abadía 1983, 235). The instrument described as a *zampoña* was a type of pan-flute which came to be called *capador*, *castuera* or *castrapuecos* in Colombia, these terms describing the profession of the castrator of pigs who chose this musical instrument to announce his visits to the villages. These have been found in archaeological digs in various sites around the central Andean region of Colombia, such as Santander in the north, Cundinamarca in the centre and Nariño in the south (Davidson 1970a, 93).

There also existed (and still exist) many varieties of vertical flutes which were played in pairs. The most common is referred to on the Atlantic Coast as *gaita*, which translates into English as ‘bagpipe’ but the instrument does not resemble that of its translation. The *gaita* is made from a dried hollow cactus called *cardon* upon the extremity of which is placed a ball of beeswax combined with charcoal. Into this ‘head’ is placed a tube taken from a duck feather which serves as a mouth piece (see Fig. 5-4) The *gaita* is played in pairs where the larger one with five finger holes plays most of the melody and is referred to as *hembra* (female), while the smaller, which has only one finger hole and plays simple accompaniments, is called *macho* (male). The indigenous names for these flutes are *suarras* or *supé* (formerly *tolos*) among the Cuna tribe of Darien, and *kiúsis* among the Kogi of the Sierra Nevada de Santa Marta. In the opinion of Abadía (1983, 234 -5) these were the *fotutos* described by Fernández de Piedrahita as the wax head of these instruments is also called *fotuto*.

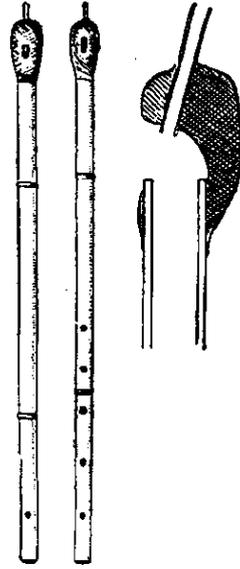


Fig. 5-4 Ika flutes showing the construction technique for the mouthpiece of the gaita (List 1983, 69).

Some authors have classified the *flauta de millo*, a transverse clarinet played in traditional *cumbia* ensembles, as being of indigenous origin. Abadía Morales describes it as an exact copy of a flute called *massi* from the Colombian Guajira region (1983, 250-51), but List has positively identified this instrument as being of Black African origin. The instrument and its playing technique are very similar to those of the *bobijel* of the Fulani and the *bounkam* of the Bissa, both tribes of Upper Volta (List 1983, 53-65). The Guajiras may have adapted the *massi* from the African instrument.

Amerindian drums in Colombia

De Castellanos (cited in Davidson 1970c, 114) described how a governor of Cartagena removed “very big *atambores* (drums) and *cascabels* (bells)” in 1534 from tombs in the area of Tolú and how *atambores*, concave sea-shells and trumpets could be heard in 1535 in Cali. Fernández de Oviedo (cited in Davidson 1970c, 115) described the different types of *atambor* use and construction:

en los areytos e cantares usan los mesmos atambores que dije, de palos huecos. . . e también otros que hacen encorados de cueros de venado e de otros animales; e hacenlos sobre cajas de madera de un pedaco o tronco cóncavo de un árbol, tan gordo e tan grandes como lo quieren. E hacen unos pórtatiles, que los pueden llevar un hombre como un tamborino o atambor, e otros tan grandes que son menester cinco o seys hombres a llevar de una parte a otra. . . en aquestos tales tiénen colgados en la casa del tiba o sacco, allí los tañen de una de dos maneras. Ó en

in gatherings and when singing (the Indians) use the same *atambores* that I spoke of, made from hollow trees. . . and also others make the leatherwork from deerskin and skins of other animals; and they make them from one piece wooden boxes or from the hollowed out trunk of a tree, as wide and as long as they want them. And they make some portable ones that can be carried by one man like a *tamborino* (small drum) or *atambor*, and others which are so big that they need five or six men to carry one from one place to another. . . in these cases they are hung in an important house of the village, where they play them in one of two ways. Either in the

los areytos e fiestas e borracheras que hacen, o cuando el cacique quiere por su mano matar algún principal, tañen primero aquel grande atambor para que se junten todos los del pueblo a ver su justicia, e sirven como de campana de consejo.

gatherings and parties and drinking binges they hold, or when the cacique wants to kill some important person by his own hand, they play that big *atambor* first so that all the townspeople come together to see his justice carried out, and in this case the *atambor* serves as a warning bell.

Other sources (Cassani writing in 1661, and Fray Juan de Santa Gertrudis in 1756, both cited in Davidson 1970c, 115-6) describe how the *atambores* made from tree trunks are hollowed out by burning and then how both ends are covered with skins. De Santa Gertrudis and Juan Ribero (writing in 1766) also relate how the *atambores* could be heard from a distance of various leagues (Davidson 1970c, 116). These drums were used to accompany flutes and voices. Davidson (1970c, 116) suggests that these *atambores* were not used in the central high plains as no source mentions them in relation to these regions.

Other instruments used by the Amerindians were smaller pieces of hand percussion such as rattles like the *chuli-chuli* (made of animals' toenails -usually goat or pig - tied together), shakers like the *chucho* (a made from a hollow bamboo tube partially filled with small seeds and with the ends blocked) and scrapers like the *guacharaca* (or *raspa*) (a made from bamboo or a thin palm stalk which has notches cut in its side and is scraped with a stick or a fork like object called a *trinche*).

The manifestation of indigenous music

The comparative study of Amerindian music with respect to European and African influences has been approached in different ways by various authors. Lubin Mazuera (1973, 20), in his study of its origins, took the *bambuco* to be of Amerindian origin simply because Dr. Francisco Diago, the composer of the famous *bambuco* 'El Sotareño,' stated that this composition used Amerindian melodies and rhythms "in all their purity and veracity." The ingenuousness of this attitude can be seen in the observation of the eminent Colombian composer and folklorist Daniel Zamudio (writing in 1938, cited in Davidson 1970a, 170) on the effect of the radio on indigenous musicians.

indios se congregaban. . . para celebrar una fiesta anual. Traían sus instrumentos primitivos, y tambores y venían ejecutando sus melodías autóctonas. A pesar de algún esfuerzo no fue posible que uno de los indios diera facilidad para trasladar al pentagrama una de sus melodías; no quiso repetirla. Y sucedió que en la puerta de la tienda principal funcionó por primera vez un receptor de radio, que a todo volumen, ametrallaba

The Indians gathered. . . to celebrate an annual festivity. They brought their primitive instruments and drums and came performing their autochthonous melodies. In spite of some effort it was not possible to transcribe a melody of one of the Indians; he didn't want to repeat any. And it happened that in the door of the main store a radio receiver was operating for the first time which, at maximum volume, bombarded the

los indios con rumbas, porros y sones. quedaron encantados. . . y por la noche ya imitaban con sus instrumentos la ‘nueva música’.	Indians with rumbas, <i>porros</i> and <i>sones</i> . (the Indians) were captivated. . . and by nightfall they were already imitating the ‘new music’ with their instruments. □
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It was this speed with which the Amerindians learned whatever music that was presented to them that has made so difficult the task of identifying the Amerindian music that has contributed to the musical products of Latin American culture. Stevenson (1968b, 154) relates how European music was adopted and mastered by Aztec Indians in Nueva España (Mexico) immediately following the arrival of the Spanish. At Cuzco, the capital of the Inca empire, European music had by the eighteenth century replaced indigenous genres in all kinds of public festivity (Stevenson 1968b, 299). Many aspects of Hispanic music traditions became deeply embedded in the ‘indigenous’ music of Latin America, some in a more direct manner than others (Griffiths 1998).

List’s study

List (1991, 50-58) took an analytical approach when he sought to establish the existence of Amerindian content in music from Colombia’s Atlantic Coast in a study of the *gaita* ensemble. This study investigated Amerindian music on the mountain of the Sierra Nevada de Santa Marta. Firstly it analysed the music at heights on the mountain where the inhabitants did not speak Spanish and were isolated from *mestizo* (European with Amerindian) and *zambo* (Black African with Amerindian) communities. Here the music was played solely on *gaitas* (see above) and a maraca. Next List investigated the music of a village where *mestizos* lived with, but apart from, people of Black African origin, where Spanish was spoken, and the same ensemble played. The music was found to have European traits, such as a tonic to dominant harmonic base, in addition to display similarities with the music played in the more isolated village. Then a village on the coast where all racial groups were represented and integrated was studied. Here the *gaita* ensemble was accompanied by percussion instruments of proven African background and played a similar repertoire to that of the Palenque area (inhabited almost exclusively by Afro-Colombians) but using the *gaitas* as melody instruments and playing in a fashion that could still be related to their original Amerindian style. Therefore it could be concluded that the *gaita* ensemble played music which was of Amerindian origin and had been influenced by European and Black African elements. Therefore the presence of remnants of Amerindian music might be surmised but without sufficient evidence to identify its specific traits.

The Guambianos

Bermúdez Silva and Abadía (1970) carried out a study ‘Aires musicales de los indios guambiano del Cauca (Colombia)’ [Musical Airs of the Guambiano Indians of the Cauca Region (Colombia)] specifically on music of the Guambiano Amerindian tribe who reside in the locality called Silvia in the Western chain of the Andes to the North East of Popayán. The oral tradition of the Guambianos themselves relates that they originally came from an area further north but were pursued by the Pijaos, a fierce tribe of the Carib group who were invading Colombia from

the Caribbean Sea. The authors propose anthropological evidence which suggests that the Guambianos were of Inca origin and had migrated a long way north into Colombia and then were cut off from returning to the South by the Pijaos (Bermúdez Silva 1970, 8). In any case for the purposes of this thesis their proximity to the site of the origins of the *bambuco* gives great importance to information from a study of their music. Specific reference to the music itself occupies only four and a half of the study's 29 pages, the rest being concerned with the social and cultural context of the people and their music. It is reported that music and dances are almost exclusively of ceremonial and ritual origin. In the Guambiano language terms do not exist for 'to sing' or 'to dance' or 'music.' When they require these expressions they modify Spanish words to their own grammar. 'Cantar' (to sing) becomes 'cantanrab,' 'bailar' (to dance) becomes 'pailab' while their term 'música' derives from the Spanish 'música' but means 'musical art of the 'civilised' (urbanised?) people' (Bermúdez Silva 1970, 20). Their typical instrumental ensemble is very similar to the Andean *chirimía* ensemble, consisting of two *loos* (transverse flutes: *flautas de carrizo* [reed flutes] or *flautas de caña* [cane flutes] with six finger holes), three *cuchimbalés* (small drums) and a *nubalé* (large drum) (Bermúdez Silva 1970, 21). The instruments of the ensemble observed by the authors showed unequivocal signs of acculturation: one of the smaller drums was replaced by an enamelled iron pot with a cowhide skin, one of the *cuchimbalés* had a piece of tin covering the part of the rim which is struck and a piece of string stretched underneath to act as a snare (Bermúdez Silva 1970, 23). A similar degree of acculturation is observed in the Guambiano's dress (Bermúdez Silva 1970, 10-15). The music itself played by the ensemble was, in the opinion of the authors, relatable to Inca sources, being markedly different from music from the interior of Colombia. It was described as being of notable originality and possessing some affinity with genres such as *huainos*, *sanjuanitos* and *yaravís* from the Southern regions of Latin America (Bermúdez Silva 1970, 24). Over a 'pedal' established by the percussion ostinato, the melodies of the flutes "imitate the songs of birds and other rhythms of the jungle that are present at different times of the day and night" (Bermúdez Silva 1970, 25).

The musical score consists of three staves. The top staff is for Flutes, written in treble clef with a 2/4 time signature. It shows a melodic motif starting with a grace note, followed by a trill, and then a series of eighth notes. The middle staff is for Cuchimbalé, written in a percussion clef with a 2/4 time signature. It features a rhythmic ostinato consisting of eighth notes, with triplets indicated by a '3' above the notes. The bottom staff is for Nubalé, written in a percussion clef with a 2/4 time signature. It features a simple rhythmic pattern of eighth notes.

Fig. 5-5 Melodic motives used in the accompaniment of Guambiano dances (Bermúdez Silva 1970, 26).

The image displays three systems of musical notation for Guambiano dances. Each system consists of three staves: a treble clef staff at the top, a piano (p) staff in the middle, and a bass clef staff at the bottom. The key signature is one flat (B-flat) and the time signature is 2/4. The first system shows a melodic line in the treble staff with some rests, followed by piano accompaniment featuring triplet eighth notes in the right hand and a simple eighth-note bass line in the left hand. The second system continues the melodic line with more eighth-note runs and triplets. The third system shows further development of the melodic and accompaniment patterns, including some sixteenth-note runs in the treble staff.

Fig. 5-6 Melodic motives used in the accompaniment of Guambiano dances (Bermúdez Silva 1970, 26-27).

Amerindian Rhythm

Even though Bermúdez Silva and Abadía wished these examples to be considered as indigenous music, it is probably naïve to suppose that while acculturation has taken place in dress and the construction of the instruments, that it would not have taken place in the music. The *nubalé* ostinato and the accompanying figure on the *cuchimbalé* suggest a military march with the steps marked on the *nubalé* and a drum roll similar to that of a snare drum on the *cuchimbalé*. This is quite feasible considering that Spanish and then Colombian military and municipal bands would have been the most likely source of European musical influence in these region. Bermúdez (1970, 27) notes that the leaps of sixths shown in Fig. 5-6 are characteristic of bird calls from the region. rhythm indigenous musician from the Aymara tribe of Bolivia informed the author of this thesis that the indigenous music of Amerindians of the Andes south of the Colombian border did not use cyclic rhythms as such but used percussion instruments and beats of their feet to mark certain accents within the melodies and songs they performed (Ayma 1996). The rhythm called *chacarera* which is universally identified with southern Andean music is most probably of African origin by way of the Spanish Canary Islands. The reason for this is that frame drum techniques which involve playing on the rim and the skin are reputedly only found traditionally in Africa. On the Canary Islands, simple rim/skin rhythmic combinations are found

(Garcia Matos 1978a) and accompanied by castanets which are called *chácaras* on the Canary Islands (possibly giving origin to the term *chacarera* for a rhythm which is played with castanets).

General traits

Olsen's broader review of Amerindian music attempts to generalise certain traits that can be associated with it. Some of these traits referred to in his article that can be related to Colombian contexts are:

1. close association between music, symbols of nature and healing processes,
2. much melodic playing has adopted pentatonic tuning during the process of transculturation with European and African cultures (although there is considerable evidence for the existence of the use of modes [Olsen 1980, 367] and microtonal music in pre-Columbian times [Stevenson 1968b, 247]¹),
3. melodies tend to be monophonic,
4. rhythms vary greatly according to the use of the music. Songs may be in free time while accompaniments to dances, which are usually performed in groups, are usually measured and accompanied by percussion instruments.

Possible Amerindian influence on the *bambuco*

One cannot find a Colombian indigenous Amerindian musical genre that shares a sufficient number of clearly identifiable traits with the *bambuco* to be able to state that a relationship between them can be easily perceived. This has caused authors like Davidson (1970), Restrepo (1987) and Añez (1952) to discard any possibility that such a relationship might exist. However it may be possible to find factors which demonstrate some degree of influence or affinity. When *bambucos* from different regions of Colombia are studied differences can be heard and this may, as in the case of List's study of the *gaita* (1991, 50-58), permit different degrees of cultural influence to be perceived. The earliest *bambucos* referred to are those from the Nariño area at the southern tip of Colombia, which achieved fame when they were played at the battle of Ayacucho in 1924. These were 'La guaneña' and 'El miranchurito,' and were played by musicians among prisoners taken from those who participated in a Royalist uprising in Pasto, Nariño at the southern tip of Colombia (Mazuera 1972, 22). These pieces are notably different from *bambucos* from the central area of the Colombian Andean region. The main differences lie in their simpler rhythmic structure, their scale structure and their harmonic base.

In their rhythmic structure they share little of the rhythmic ambiguity of the *bambucos* from the central Andes. While there may remain some doubt as to whether a central Andean *bambuco* should be notated so that the bass notes fall on beats 1 and 3 or 2 and 3, these Cauca *bambucos*

¹ Stevenson cites and appears to support the opinion of the Peruvian Mariano Béjar Pacheco that pentatonic tuning in Andean music was rare in pre-colonial Peru and represents decadence in post-conquest Andean music. Ayma (1999) agrees with this adding that the Incas were, above all, warriors with little interest in culture and under their domination in the Andean regions arts were in decline at the time of the European conquest

are played with the bass accents on beats 2 and 3 with a similar rhythmic feel to the rhythm referred to as *chacarera* of the Andean regions to the south of Colombia. In this respect they can be more closely identified with this Andean repertoire which has stronger indigenous associations than the Colombian central Andean repertoire. The reason for this is that Andean nations like Peru, Ecuador and Bolivia possess *criollo* musical genres which are associated with the urban *criollo* and *mestizo* population as well as their Andean genres which are associated with the rural *mestizo* and indigenous population. Even though these Andean genres cannot be considered to be 'pure' Amerindian music, they have sufficient affinity with the indigenous population to be identifiable with them. In Colombia the indigenous populations were not large enough to retain a separate cultural identity and so their musical culture was largely overpowered by urban *criollo* and *mestizo* influence. Apart from the music of some remote and isolated indigenous communities Amerindian music has remained only as an early influence on the urban genres.

The harmonic basis of these *bambucos* ('La guaneña' and 'El miranchurito') is centred on the harmonisation of pentatonic melodies using I-III-V⁷-I cycles without modulations, like the general Andean repertoire (to the south of Colombia), whereas *bambucos* from the central region tend to be diatonic and even chromatic, and are harmonised using V⁷-I changes with frequent modulations.

Harmonisation of the pentatonic scale in South American Andean music.

Much contemporary South American Andean music is based on the pentatonic scale; in the case of 'La guaneña' for example the scale uses the following notes, where the tonal base is the note A:

A-C-D-E-G-A

When a phrase is based on the notes A-C-E it is usually harmonised by an A minor chord; by C major when based on C-E-G, and by E⁷ when based on E-D, in spite of any conflict which may exist between the G of the scale and the G[#] of the E⁷ chord.

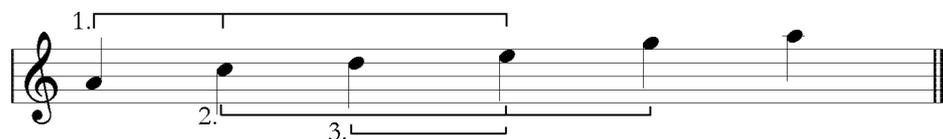


Fig. 5-7 The note combinations which are associated with accompanying chords in the pentatonic scale:
1. A minor; 2. C major; 3. E seventh.

For example, observing the first phrase of 'La guaneña' it can be seen how this harmonisation takes place.

Guay que sí, Guay que no, la gua - ne - ña me en - ga - ño.

Fig. 5-8 The first phrase of 'La guaneña' showing how the harmonisation relates to the altering tonal base of the pentatonic scale.

The influence of nature - El miranchurito

Olsen notes how the use of animals as a source of inspiration in Amerindian music is very common, especially that of birds. "The special power attributed to birds in native South American mythology is often carried over into the music. The bird is one of the most important magical animals because it can traverse two worlds, heaven and earth" (Olsen 1980, 368). 'El miranchurito' is a song which compares the movement and expression of a girl to the *miranchurito*, presumably a bird from the southern Colombian Andes²:

El miranchurito

Dm F (bambuco) A⁷ Dm

Si den-tro del al-ma La i-ma - gen tu-ya se me ha me - ti - do;
E- so que la gen-te Mi cho - li - ti- ca lla- man ol - vi - do.
Mi - rá que te es - toy que - rien - do,
Si tú no me das un be - so
Ca - da que me da la ga - na,
Mi - rá que te es - toy que - rien - do. Si cuan - do tú
can - tas; Si cuan - do tú ri - es; Pa - re - ce que
can - ta El Mi - ran - chu - ri - to En el eu - ca - lip - to.
Si cuan - do tú can - tas; Si cuan - do tú ri - es;
Pa - re - ce que can - ta El Mi - ran - chu - ri - to En el eu - lip - to.

Fig. 5-9 Transcription of the bambuco 'El miranchurito' (Mazquera 1973, 25)

² The author has not been able to obtain confirmation that the miranchurito is a bird and suspects that it may be a spirit which lives in the trees. Ayma (1999) informed that the theme of birds is common in Bolivian Aymara and Quechua songs but that these are spirits which manifest themselves as birds

<p>Si dentro del alma la imagen tuya se me ha metido, Es que la gente Mi cholítica llaman olvido. Mirá que te estoy queriendo, Si tú no me das un beso Cada que me da la gana, Mirá que te estoy queriendo, Si cuando tú bailas, si cuando tú ries Parece que canta El Miranchurito en el eucalipto (Mazuera 1973, 25).</p>	<p>If your image has found its way into my soul, It's what people, My <i>cholítica</i>³, call oblivion. Watch out that I love you, And if you don't give me a kiss whenever I take the whim. Watch out that I love you, And when you dance, and when you laugh It seems that the <i>miranchurito</i> sings in the gum-tree.</p>
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An alternative text supplied by Jorge Rico, a Colombian musician based in Brisbane, follows:

<p>dentro del alma la imagen tuya se me ha metido, Andá cholítica mía, no seas tan desamorad Mia.á que te mando un beso cada que me da la gana. Y cuando tu bailas, y cuando tu ries Parece que canta el miranchurito en el eucalipto Parece que ríe, parece que llora, Parece que canta El Miranchurito en el eucalipto.</p>	<p>If your image has found its way into my soul, Go on, my <i>cholítica</i>*, don't be so loveless. Watch how I send you a kiss whenever I take the whim. And when you dance, and when you laugh It seems that the <i>miranchurito</i> sings in the gum- tree. It seems that he laughs, it seems that he cries, It seems that the <i>miranchurito</i> sings in the gum- tree.</p>
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Apart from the use of the bird theme in this song, there are other suggestions of Amerindian influence. One is the use of the major sixth in the melody which recalls the use of this interval in the Guambiano melodies where, it will be remembered, the major sixth was equated with bird calls from the region. Another is the specific reference to the Cholo* tribe. The significance of this reference may be reduced somewhat by the fact that in South American vernacular, due to the fact that most colonists were male and almost all women were Amerindians, Black Africans, *mestizas* or *mulatas*, terms like '*india*', '*morena*' and the like became virtual synonyms for girls. Then there is the superfluous emphasis of the second person singular personal pronoun in 'tu bailas' and 'tu ries.' In standard Spanish it would be sufficient to say 'Y cuando bailas, y cuando ries.' This suggests the Spanish spoken by speakers of Amerindian origin, who tend to add superfluous pronouns in this way, although this could also be merely a device used to make up the required number of syllables in the line. These factors combined with the musical affinity with Central and Southern Andean music would tend to classify 'El miranchurito' as the most

³ .Double diminutive of *chola* (*chola* → *cholita* → *cholítica*), reference to a girl from the Cholo tribe general to much of the Pacific Coast of South America.

Amerindian of *bambucos* even if it could not be considered as indigenous Amerindian music. Since 'La guaneña' is harmonically, rhythmically, geographically and historically linked to 'El miranchurito,' it would merit the same classification.

El sotareño - an 'Amerindian' *bambuco*

A later *bambuco* from the Cauca region, 'El Sotareño,' claimed by its composer Dr. Francisco Diago to be based on indigenous themes and rhythms, reveals some traits comparable to these songs (Audio Example 14).

El sotareño

Bandola

(bambuco)

Dr. Francisco Diago
(Popayán 1867- Bogotá 1945)

A piacere

Allegro ♩ = 180

D.S. a Coda

El sotareño

Bandola

Fig. 5-10 Melody of 'El sotareño' a bambuco from the Cauca region of Colombia, with accompanying guitar chords, from Playasound CD PS 65043 (Transcription by J. Varney)

Fig. 5-11 Excerpt from 'El sotareño' showing guitar accompaniment. (Transcription by J. Varney)

The chords played by the accompanying guitar in the first two sections are based on the I-III-V7 accompaniment of the pentatonic scale (See discussion concerning the harmonisation of the pentatonic scale on page 219). In addition the harmonies, as defined by the bass notes, anticipate the implied harmony of the melody as can be seen in Fig. 5-11. The song modulates in these sections but only within the tonal base dictated by the pentatonic scale, that is to say that it begins in D minor and shifts to F major in the second section. The third section modulates to D major, which is a quite European device. In this

manner a degree of relativity can be observed between Amerindian and European influence in *bambucos*. This enables a suggestion to be made that where there is less European influence, there must be more Amerindian and therefore confirm that there is Amerindian influence in the *bambuco*. However it is a far more difficult task to specifically identify elements of Amerindian influence, although it may be possible to associate some secondary characteristics of Amerindian music with Colombian Andean music and the *bambuco*.

The medicinal power of music - Las brisas del Pamplonita

Olsen (1980, 373) states how among the Warao Indians of Venezuela during a healing ceremony, the shaman may name certain things in song that are symbolised by the symptoms. “If the patient, for example, has a high fever, the shaman names the sun as the intrusive essence; if he has the chills, the coldness of the Orinoco River is named.” In the *bambuco* ‘Brisas del Pamplonita,’ written in 1892 by Roberto Irwin and Elías Soto from Cucutá, a town which lies on the border with Venezuela, a comparable reference is made to the healing and communicative powers of the breezes which blow around the Pamplonita River.

¡Ay! ¡Ay! ¡Ay! Si las ondas del río
remediaran las penas del corazón,
te contarían, luz de mi vida,
los amargos pesares de mi pasión.
Y si al correr de tus ondas
ves que su pecho se agita,
dila que a mi amor lo alientan
las brisas del Pamplonita.

(Añez 1952, 328)

Ay! Ay! Ay! If the river’s waves
might heal the heart’s sorrow,
they would tell you, light of my life,
the bitter anguish of my passion.
And if as your waves run
you see that her breast is roused,
tell her that my love is enlivened by
the breezes of the Pamplonita.

In this case not only is the coldness of the protagonist’s heart enlivened by the river which is, as in the case of the shamanistic reference, also cold but the power of the river is invoked to waken the heart of the object of the song. Olsen (1980, 373) also comments how among the Warao, “when the shaman has successfully named the illness-causing essence through song, the inflicted part of the victim’s body vibrates.” The same reaction is expected by the song’s protagonist: that the girl’s heart would become ‘agitated’ or roused.

The magical power of music

A similar secondary characteristic, also mentioned by Olsen (1980, 376) concerns magical love songs, very common throughout indigenous South America, through which women are bewitched to love a man. “In the Warao version a man sings and names all the parts of a woman from her feet to the hair on her head, creating in her uncontrollable sexual desires for the singer.” There is a well known Colombian Andean *vals* (waltz) by Pedro Morales Pino called ‘Los Lunares’ (the moles or, in more romantic language as befits the songs context, the beauty spots) (Añez 1952, 60) which, although the theme is not carried to the extreme of the Warao model, draws attention to the three beauty spots of a young woman named Soledad who was

the proprietor of a restaurant which members of Morales Pino's 'Lira Colombiana' frequented. During a performance of this waltz in the presence of its dedicatee Climaco Soto Borda, a poet and journalist improvised, according to Añez (1952, 60), two octosyllabic quatrains in further dedication to the young lady:

tres lunares son
las tres piedras del fogón
donde calentar quisiera,
vida mía, la olla fría
de mi amante corazón.

Morena de mis cantares,
luz de mis noches polares,
quien fuera Morales Pino
para hallarte en mi camino
y tocarte. . . los lunares.

(Añez 1952, 60-61)

These three beauty spots are
the three stones of the brazier
where I would warm,
my life, the cold pot
of my loving heart.

Girl of my songs,
light of my polar nights,
that I could be Morales Pino
to chance upon you
and to play you. . . 'Los lunares.'

(or, through a play on words, "and to touch your. . . beauty spots").

Amerindian Dance

An indigenous dance from San Juan en Calderas near Tierradentro in the Huila department is described by Segundo Bernal Villa (writing in 1953 - cited in Davidson 1970a, 163-4) which is described by the author as "reminding him very much of the Colombian *bambuco*."

baila por parejas mixtas, sueltas o amarradas. Por lo general los bailaradores adquieren un cierto aire de gravedad y concentración. . . La mujer mantiene siempre la cabeza agachada con su mirada dirigida al suelo, atenta a las notas musicales que parece interpretarlas con su movimiento. Un pie adelante seguido de un traspies; alternan luego; rápidamente corta el camino al parejo; da media vuelta. Los brazos los inmoviliza en el abdomen. hombre, en cambio, lleva la frente levantada, los brazos inmóviles sobre los muslos, su rostro refleja alegría.

It is danced by mixed couples, separated or together. In general the dancers acquire a certain air of gravity and concentration. . . The woman always stoops her head looking towards the floor, alert to the musical notes which she seems to play with her movement. One foot steps ahead followed by a skip; then the other; quickly she blocks the path of her partner; she gives a half turn. The arms are immobilised by the abdomen. The man, on the other hand, lifts his forehead, his arms lie immobile on his thighs, his face expresses happiness.

Further descriptions of Colombian indigenous dances from the Andean region portray similar elements: subdued movements within a restricted space and almost expressionless dancers. The present author has seen similar steps danced by primary school children in the Conservatorium where he worked in Ibagué to the music of 'La guaneña' as a depiction of indigenous music and

dance. The author of this thesis believes that the choice of primary school children to perform this dance reflects the innocence which is attributed to the Amerindian culture and dancing.

Supernatural content

Olsen cites Warao lullabies whose supernatural content seems to have had the aim of educating the child with an awareness of the dangers of wild animals and hostile spirits. The content of the texts carry the theme of 'go to sleep child, or else . . . ,' and the consequences of the child's crying may include the attraction of dangerous mythical animals (Olsen 1975, 29). This type of lullaby is also found in Colombian Andean culture. The Colombian wife of the author of this thesis lullabied our first child with a song that threatened the child with the idea that 'El Coco' (the devil) would come for him if he didn't go to sleep. Spanish lullabies tend to promise rewards for the child, like the song itself, a sweet or simply the continued presence of the mother at his side, if he goes to sleep (García Matos 1978, 47, 48, 55 and 59).

Cultural context

If one further considers the cultural context of Colombian Andean music, one finds an environment closely linked to *mestizo* handicrafts, customs and dress which include indigenous techniques and themes (Aguirre 1987). An example is *barniz de Pasto* (Pasto Varnish). This is derived from the resin of the *mopa* (or wax) tree from Putumayo. It is well-known as a handicraft technique used in the past by the Amerindians, who chewed the resin in order to soften it before use in the water-proofing and decoration of objects. Today the resin or wax is softened and melted by immersing it and kneading it in hot water, tints are added, it is stretched into sheets and it is applied onto surfaces for decorative effects (varnishes, tables, benches, plates, cigar cases, jewel boxes, etc.) (Aguirre 1987, 21). The inference from this is that music which is cultivated within an environment which includes Amerindian influence will probably be subject to, and therefore include, this influence.

Reference to the use of music in association with the drinking of chicha, an alcoholic beverage made from fermented maize, to a point of mass and extreme drunkenness, is common in many sources from the time of the Spanish colonisation, for example Ocampo (1970), 135 (citing Fray Pedro Simón), 138 (citing Lucas Fernández de Piedrahita) and 140 (citing Fray Pedro Simón). In the Festival del Folclor in Ibagué held to coincide with the Festivities of St. John (24 June) and St. Peter (30 June)⁴, the consumption of local *aguardiente* (from *agua* = water and *ardiente* = burning) is so copious that sales by the regional government's monopoly liquor company are reputed to finance the education budget for the second semester of the year.

⁴ (which combine in the Spanish Christian syncretism of the pagan European summer solstice festivities)

Ocampo (1970, 133-153) in a study of the music of the Chibchas (Muiscas) of the high plains of Cundinamarca and Boyacá concludes that:

<p>Si los ritmos y aires musicales de Boyacá no son esencialmente chibchas, por la aculturación chibcha sufrida a partir del siglo XVI, el espíritu de las canciones y las modalidades de las danzas reflejan la influencia indígena. El campesino descendiente de los chibchas y el mestizo que canta en las romerías, en las labranzas y en el rancho; el que interpreta las coplas en Monguí, Güicán, Tenza y demás ciudades; el típico de los mercados y fiestas patronales, lleva en su sangre, en sus cantos y en sus danzas el espíritu triste que legó en sus actitudes, su antecesor el pueblo Chibcha.</p>	<p>If the rhythms and musical airs of Boyacá are not essentially Chibcha, due to the acculturation suffered by the Chibcha starting from the sixteenth century, the spirit of the songs and the modalities of the dances reflect indigenous influence. The peasants who are descendants of the Chibcha and the <i>mestizos</i> who sing on pilgrimages, on farms and at home; they that interpret refrains in Monguí, Güicán, Tenza and other cities; typical of markets and local festivities, carry in their blood, in their songs and in their dances the sad spirit that their predecessor, the Chibcha people bequeathed in their temperament.</p>
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The author of this thesis is of the opinion that a stronger case than this has been given in this chapter for links between Colombian indigenous musical and cultural sources and the *bambuco*, but a final appraisal will be made after Spanish/European and African influences have been reviewed in the following chapters