

## HISTORY OF THE BAMBUCO

The history of Colombian song, which includes the *bambuco*, has been divided into four periods by Añez (1952, 45) and described by him as “well-defined.” This classification can also be applied to the instrumental *bambuco* as its development paralleled that of the vocal form:

- a) Until 1837: Formative Period: when songs which were composed remained in undocumented anonymity.
- b) 1837-1890: Emergent Period: during which the first composers of traditional genres could be identified.
- c) 1890-1930: Golden Age: The period in which the first *maestros* of Colombian song appeared, and when most of the traditional songs still performed today were written.
- d) 1930 onwards: Contemporary Period: dominated by modern composers and their innovations, basing their work on the standards and conventions set in the ‘Golden Age.’

This is similar to the time division adopted for Latin American music in Funk and Wagnail New Encyclopedia, 1994:

1. Pre-Columbian: concerning indigenous cultures.
2. Colonial: how music developed under direct and continuous European influence.
3. National: how the establishment of a national identity carried with it the establishment of national music genres.
4. Modern: when the cultures were able to assume their national identities and began to compete with European models on an international plane.

It is difficult to speak of a pre-Columbian period in the history of the *bambuco* even though the elements which were to combine into the *bambuco* would have existed in this time. Añez's divisions can be applied to the diverse forms of the *bambuco* as its various manifestations developed subject to the same influences, however they could be better defined for the purposes of this thesis as:

- a) Formative period: this period takes into account the development of the genre which became popularly known as the *bambuco* from its first documented appearances until it could be perceived to have a place in Colombian society.
- b) Emergent period: covers the establishment, recognition and acceptance of the *bambuco* alongside genres of specifically European origin. This includes the *bambuco's* participation in the formation of a national musical culture independent from the European.

- c) Golden Age: in this time the *bambuco* became the predominant Colombian genre and established its right to represent Colombian culture in a national sense.  
and
- d) Contemporary period: the final period has seen the apparently diminishing importance of the *bambuco* and the sharing of its role as representative of Colombian culture with other genres such as *cúmbia* and *joropo*, as well as its virtual disappearance as a commercial force and its innovation as it breaks loose from its more traditional expressions.

### **Formative Period (until 1837)**

This period includes the origins of the *bambuco* before it may have been known by its present name and since these origins are to be discussed in later chapters, the present discussion of the formative period will begin with the *bambuco*'s first documented appearance.

#### **Early references**

In his study of music from the Greater Cauca region, Ulloa (1994, 8) notes that any study of the history of the *bambuco* must acknowledge the fact that the modern Andean *bambuco* played on *bandola*, *tipka* and guitar is the product of at least a hundred and fifty years of evolution and that it has not necessarily always been played as it sounds today. He indicates the existence of a prototype Caucaean Andean *bambuco* which evolved into the *currulao* and the *bambuco* and then into a variety of regional *bambuco* variants. Various sources (Ulloa 1994, 10 and Restrepo 1987, 87, for example) agree on the first confirmed appearance of the word '*bambuco*' in a musical context. This occurred in a letter from the republican General Francisco de Paula Santander on 6 December 1819 during the war of independence with Spain, shortly before the definitive proclamation of the new republic, of which Santander was to be Vice-President under Bolívar. He was writing to General Paris who was in the Cauca region at the time.

Refréscate en el Puracé, báñate en el río Blanco, paséate por el Ejido, visite las monjas de la Encarnación, tómales el bizcochuelo, diviértete oyendo a tu batallón, baila una y otra vez el bambuco. . . (Restrepo 1987, 90)	Refresh yourself on (Mount) Puracé, <sup>1</sup> bathe in the Río Blanco, <sup>2</sup> stroll by the Ejido, <sup>3</sup> visit the nuns of the Encarnación (convent), try their cakes, enjoy yourself listening to your battalion, dance the <i>bambuco</i> again and again. . .
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<sup>1</sup> A volcanic peak close to Popayán (4640 m).

<sup>2</sup> A local river, a tributary of the Cauca.

<sup>3</sup> similar to a village green or common.

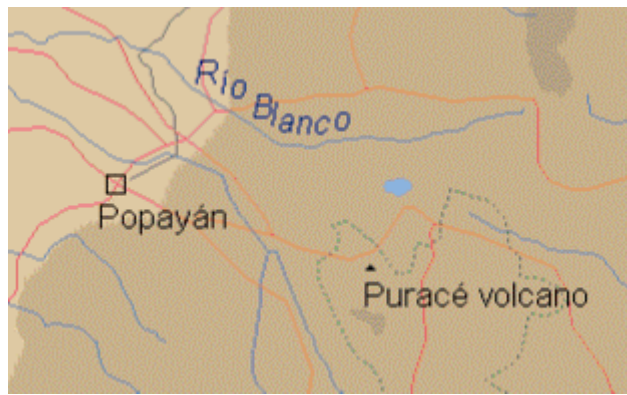


Fig. 3-1 Local features mentioned in Santander's letter.

The significance of the context of this first mention of the *bambuco* is that it is compared with landmarks and characteristic features of the Cauca region, as if to suggest that General Paris should take advantage of the fact that he is in Cauca to enjoy the best that the region had to offer, as the things he mentions would not be found elsewhere. This implies that in this period the *bambuco* was identified as a characteristic form of the Greater Cauca. Restrepo (1987, 91) adds that the context of the description associates the *bambuco* with the urban culture of Popayán, demonstrating its acceptance in society in this period. In addition, the fact that by 1819 the *bambuco* was nationally identified with the Cauca region would imply that it had already established itself long before that date. An historical novel El Alférez Real (The Royal Lieutenant [the Spanish king's local representative]) written by the Caucan author Eustaquio Palacios in 1886 describes the ceremony of the Oath of Allegiance to the new King Carlos IV of Spain. This ceremony took place in Popayán on 30 January 1790, two years after the king's crowning in Spain. Palacios states:

<p>En la primera parte de la noche no se bailó otra cosa que el bambuco baile común de nobles y plebeyos. (Restrepo 1987, 88)</p>	<p>In the earlier part of the evening, nothing was danced other than the <i>bambuco</i>, a dance common to nobles and commoners.</p>
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However Restrepo cites the Acts of the public scribe, Manuel de Victoria, present at the oath-taking ceremony whose description of the event only mentions *contradanzas* with respect to the musical content of the festivities. The description of *contradanzas* may well have been a global reference to dances enjoyed by all classes of society, and also, as his notes were for Spanish records, he may have thought it desirable that his superiors believed that an event concerned with allegiance to the Spanish Crown was graced by the presence of peninsular rather than *criollo* culture.

In a fanciful attempt to associate the origins of the *bambuco* with the Cundinamarca *criollo* culture, Añez relates it to paintings in a church which was constructed in 1686. His argument is based firstly on the premise that the *tiple* is the most appropriate instrument to accompany the *bambuco* and therefore the two are inextricably interconnected, such that where the *bambuco* is found, the *tiple* is

found and vice versa. Añez cites an excerpt from a book by Roberto Pizano, an art critic, on paintings by the Neogranadine<sup>4</sup> painter Gregorio Vásquez de Arce y Ceballos (1638-1711):

<p>Pechinos de la cúpula de San Ignacio: Los Evangelistas - A los lados de cada uno de los evangelistas colocó el artista, como en muchas otras de sus pinturas, ángeles músicos, reemplazando las habituales arpas y liras por la castruera indiana, las guitarras y panderetas españolas, los <i>típles</i> nacionales y los armonios . . .</p> <p style="text-align: right;">(Añez 1952, 36)</p>	<p>Naves of the dome of San Ignacio: The Evangelists -- To the sides of each of the Evangelists the artist placed, as in many of his other paintings, angel musicians, replacing the usual harps and lyres with Amerindian <i>castrueras</i>,<sup>5</sup> Spanish guitars and tambourines, national <i>típles</i> and harmonia . . .</p>
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Añez concludes that since the *tiple* was known in Bogotá in 1686, so also the *bambuco* must have been. Ulloa points out that there had been various earthquakes in Bogotá including one in 1786, after which the same church had been repainted and these figures may well date from this later time. In addition Puerta (1988, 46) states that the Spanish guitar of the seventeenth and eighteenth century commonly existed as an instrument with four double courses of strings, so there is no evidence to suggest that the instrument depicted in this painting is anything other than a Spanish guitar. The fact that the painting apparently depicts Spanish guitars (supposedly of the six-stringed variety) alongside the '*típles*' would date the painting much later as the standard Spanish guitar was not defined in its present form until early in the present century. In fact the *tiple* itself is not referred to in any source until 1754, when Pablo Minguet, in his string method published in Spain, includes it in a list of chordophones (Puerta 1988, 81). Therefore even if Añez's assumption were correct, that where there is a *tiple* there is a *bambuco*, the existence of this painting does not provide a confirmable date or period earlier than 1819 which might be associated with the *bambuco*.

The early associations of the *bambuco* with the Cauca region are further reinforced by an article by José Caicedo Rojas (1860, 260) which relates recollections of Antonio Caro concerning desertions from the army. In a conversation with General Mosquera, Caro stated:

<p>. . . I si V. E. oyera en este momento un <i>bambuco</i> caucano o un yarabí pastuso, yo le perdonaría que se volviese para Popayán sin despidirse siquiera.</p> <p style="text-align: right;">(Davidson 1970a, 316)</p>	<p>. . . And if Your Excellency should hear in this moment a Cauca <i>bambuco</i> or a <i>yarabí</i> from Pasto, I would excuse you if you returned to Popayán without even saying goodbye.</p>
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This indicates the extremely strong tie that existed between Colombians and the regional music from their territory of origin even in this early period in Colombia's development as a nation.

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<sup>4</sup> of Nueva Granada

<sup>5</sup> pan-pipes. These were called *castruera*, or 'instrument of the castrator' as they were used to announce the arrival in a village of the person who castrated pigs.

### Emergence of the *bambuco* as a national symbol -- La guaneña

The final battle in the war of independence in Peru occurred on 9 December 1824 at the site called Ayacucho in Peru. In this battle a Spanish division was defeated when it attacked Colombian troops under General Lara who were assisting the Peruvians. Shortly afterwards another Spanish division came towards a different group of Colombians, the Voltijeros, under General Córdoba. Córdoba counter-attacked and his troops captured the Spanish Viceroy, Laserna, and all his chiefs of staff, who capitulated and were forced to leave Perú, thus sealing its independence (Murillo 1881, cited in Restrepo 1987, 94). According to the memoirs of Manuel Antonio López (1878, 160 cited in Restrepo 1987, 91), this charge was accompanied by the regimental band playing a *bambuco*.

Repitida por cada jefe de cuerpo la inspirada voz la banda del Voltijeros rompió el <i>bambuco</i> , aire nacional colombiano con el que hacemos fiesta a la misma muerte. (Restrepo 1987, 91)	Repeated by the inspired voice of each commander the band of the Voltijeros burst into the <i>bambuco</i> , the national Colombian air with which we celebrate death itself.
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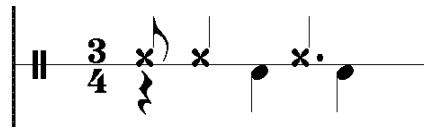
Even though López was present at the battle as a lieutenant he enlisted the help of a ghost writer, whose name he did not give, to assist in preparation of his memoirs adding that this ghost author requested, and was given, a free hand in writing the chapter on Ayacucho. This author was later revealed to be Rafael Pombo, whose lack of bias was put into doubt as he was from Cauca and a vigorous champion of the *bambuco* (Restrepo 1987, 94). Restrepo comments that Pombo replied to these insinuations, explaining why he did not wish to restrict himself to López's recollections concerning this battle:

General López que era teniente de infantería en uno de los cuerpos del General Lamar, me suministro lo relativo al ataque por la izquierda de la columna peruana; pero para lo recio, lo principal de la batalla, centro y derecha, hablé entonces con cinco personas que habían combatido en Ayacucho (Restrepo 1987, 93).	General López who was a infantry lieutenant in one of General Lamar's forces, gave the information concerning the attack from the left hand side of the Peruvian column; however concerning the remainder, the main part of the battle, in the centre and on the right I then spoke with five people who had fought at Ayacucho.
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In addition, the claim that a *bambuco* was played at this famous battle was corroborated by an article by Juan C. Llano which was published in 1878, the same year as López's memoirs, which stated:

Córdoba . . . manda tocar el <i>bambuco</i> americano, pieza desconocida en la música militar; pero la más adecuada para despertar en el corazón de nuestros pobres labriegos, disfrazados de soldados, las más gratas emociones.	Córdoba. . . ordered that the American <i>bambuco</i> be played, a style unknown within the military repertoire but the most appropriate in order to wake up the most assuring emotions in the hearts of our poor peasants, disguised as soldiers.
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The association of the *bambuco* with this battle is also corroborated by Puerta (1988, 110) and Añez (1952, 38). The importance of this association is that it establishes the *bambuco*'s identity as a national symbol by this time as Añez states that the Volíjeros battalion was composed principally of soldiers from Tolima, Huila and Cundinamarca. For soldiers from these localities to be emotionally inspired by the sound of the *bambuco* means that it must have been well known by this time beyond the Greater Cauca area. (1987, 95) and Puerta (1988, 110) agree that the *bambuco* played on this occasion was a piece called 'La guaneña,' whose composition is attributed to Nicanor Díaz, a composer from Pasto, who was born "around 1700" (Restrepo 1987, 95). Credit for the authorship of the song text is given to Neftalí Benavides, a member of the Nariño Academy of History, who in fact compiled a text based on traditional coplas or folk rhymes (Restrepo 1987, 95). The rhythm of 'La guaneña' has also been described as a *san juan* (Salazar 1987, 290) and as a *guaneño* (Rangel, Sonolux LP 01(9935)00689). The rhythm of *san juan* is Ecuadorian and Salazar may be trying to associate the song with this country. In the accompanying notes to a recording of 'La guaneña' (Playasound 65060), Kremer describes the origin of the song as Colombia/Ecuador, providing a version recorded in Ecuador but stating it is an "ancient melody originated from the south of Colombia." Kremer then states that the accompanying drum plays the "Argentine rhythm of *chacarera*." In the environment of Andean music it is common to refer to the following rhythm as *chacarera* but as will be shown in Chapter Seven, it is actually of African origin and is extremely common in both Andean and non-Andean music in South America.



*Fig. 3-2 The rhythmic figure commonly described as chacarera.*

The association with Ecuador is strengthened by the information that there is a village very close to the border with Colombia called Guano, in which the local specialty is ‘*ony*’ (roast guinea-pig) (Ansaldó 1990), and therefore guaneña could mean a girl from this village or could also be an abbreviation of *danza guaneña* (dance from Guano), in the same way as habanera is an abbreviation for danza habanera. In Colombia the term guaneña can mean a farm-girl: Marina Varney, the wife of the author of this thesis has a hand-crafted Colombian skirt decorated with patchwork designs showing aspects of rural life in Colombia and there is a farm-girl with the caption ‘La guaneña.’ During the War of Independence (1810--1819) guaneñas were girls who may have either accompanied the soldiers (Kremer 1994, 9) or have been soldiers themselves (Restrepo 1987, 96). In the song texts which accompany the transcription of the sung version of ‘La guaneña,’ references associated with the southern extremity of Colombia can be identified which leave no doubt about its regional origins. However if a *bambuco* was played at the battle of Ayacucho, there is no

conclusive proof that it was 'La guaneña,' even though there is no inconsistency which would exclude this song from having been the piece in question.

# La guaneña

*bambuco*

attrib. Nicanor Díaz (c. 1700)

**Rondador**

**Drum 1**

**Drum 2**

1 5 9 13 17 21 25 29

Fig. 3-3 Contemporary version of 'La guaneña' from Ecuador. (Playasound CD PS 65060)  
(Transcription by J. Varney). Audio Example 6.



# La guaneña

*bambuco*

*(vocal version)*

attrib. Nicanor Díaz (c. 1700)

lyrics: Neftalí Benavides

**Voice**

Guay que sí, Guay que no, la gua-  
ne-ña me en - ga - ño. Guay que sí, guay que  
no, la gua - ne - ña me en - ga - ño. Con  
un pe - so y cuat - ro ria - les con lo que la qui - sie - ra  
yo. Con un pe - so y cuat - ro ria - les con lo  
que la qui - sie - ra yo - o - o - o - o.

Hey, yes! Hey, no! The *guaneña* tricked me x2  
with a few coins, to make me love her. x2

Fig. 3-4 Contemporary version of 'La Guaneña' from Colombia as sung by Marina Varney  
(Transcription by J. Varney). Audio Example 7.

Guay que sí, guay que no,  
la guaneña bailó aquí  
con arma de fuego al pecho  
y vestido varonil.  
Por el pueblo, con el pueblo,  
la guaneña al frente va,  
con un fusil en el hombro,  
alertaba a disparar.  
Guay que no, guay que sí,  
la guaneña es todo amor,  
canción que alegra a los pobres  
y a los ricos le da dolor.

(Salazar 1987, 290)

Hey, yes! Hey, no!  
The guaneña danced here  
with a fire-arm across her chest  
and dressed like a man.  
For the people, with the people,  
The guaneña goes to the front  
with a rifle at her shoulder,  
ready to shoot.  
Hey, no! Hey, yes!  
The guaneña is pure love;  
a song that cheers the poor  
and causes pain to the rich

Que a mí sí, que a otro no La guaneña me lo juró y anoche a la media noche al tambo se me largó; Guai que sí, guai que no La guaneña me engañó ñapanga 'pa' mentirosa Pasto jamás se vió. Guai que sí, guai que no La guaneña me engañó mirando por mucho tiempo chancas que no llevó. Guai que sí, guai que no La guaneña me engañó Apenas que tuvo mi alma cuyes las maté yo. (Restrepo 1987, 96-7)	To me yes, to anyone else no The guaneña swore to me and last night at midnight she went away; Hey yes! Hey, no! The guaneña tricked me a more deceitful lass has never been seen in Pasto. Hey, yes! Hey, no! The guaneña tricked me looking for a long time at the sandals she left behind, Hey yes! Hey, no! The guaneña tricked me the pain my soul felt I killed by eating <i>cuyes</i> <sup>6</sup> (roast guinea pigs).
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### **Emergent Period (1837-1890)**

Restrepo traces the growing fame of the *bambuco* within and beyond Colombia. Its presence was recorded as “the famous *bambuco*” in Guatemala in 1837 (Añez 1952, 23). A letter to a periodical from Bogotá, *El amigo del pueblo* (The People’s Friend), expresses the opinion that theatrical performances should be enlivened by the inclusion of music such as:

vales, contradanzas, la jota, el bambuco, i otras músicas nacionales que alegran y distraen porque son conocidos. (Restrepo 1987, 104)	waltzes, contredanses, the jota and the <i>bambuco</i> and other national musical styles which brighten and entertain because they are well known.
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The first known visual representation of the *bambuco* is a watercolour by Edward Walhouse Mark titled ‘Indios bailando el bambuco’ (Indians dancing the *bambuco*), painted on 26 December 1845 in the village of Ráquira in the Eastern Cordillera of the Andes.

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<sup>6</sup> A regional dish from the Nariño area



Fig. 3-5 '*Indios bailando el bambuco* (Indians dancing the bambuco),' by Edward Walhouse Mark (Puerta 1987, 22)(1970a, 441)

Davidson (1970a, 441) made the following observations on this painting:

El bambuco aparece ahí danzado entre cuatro personas. la normal es que se baile entre dos solamente. Todos los hombres y mujeres, bailan con los sombreros puestos. Los hombres llevan pañuelo cabecero rojo por debajo del sombrero. Las mujeres van con mantellina corta sujeta con el sombrero y la cual, cruzada les cubra el pecho. Además calzan alpargatas y solivian un poco las largas faldas para poder bailar. como instrumentos se ven una carrasca, y se adivina algunos de cuerda.

The *bambuco* appears there danced between four people. The normal situation is that it is danced between only two. All the men and women dance with hats on. The men have a red kerchief below the hat. The women have a short mantilla held down with the hat and which covers the chest crossing over it. They also wear canvas shoes and lift their long skirts a little in order to be able to dance. Concerning instruments one can see a *carrasca* (scraper), and can make out some string instruments.

It is clear from this that by this time it had become customary to accompany the *bambuco* with stringed instruments and percussion. It also shows the speed with which the *bambuco* had become accepted into folk culture and into relatively remote villages such as Ráquira would have been at this time.

### Early diffusion in Colombia

Earliest references to the *bambuco* in Neiva (1847) and in Antioquia (1849) are noted by Restrepo (1987, 105-6) and further demonstrate the speed of its diffusion in Colombia, keeping in mind that transport was principally by arduous river and overland travel. Access from Cauca to Antioquia would have been by travel down the Cauca river, while communication with Neiva would have

been through routes which crossed the Central Cordillera of the Andes and then travelled down the Magdalena. Its access to Bogotá would have required even greater effort continuing from Neiva to Girardot by boat and then ascending over 2000 metres to the capital in a distance of about 100 kilometres.

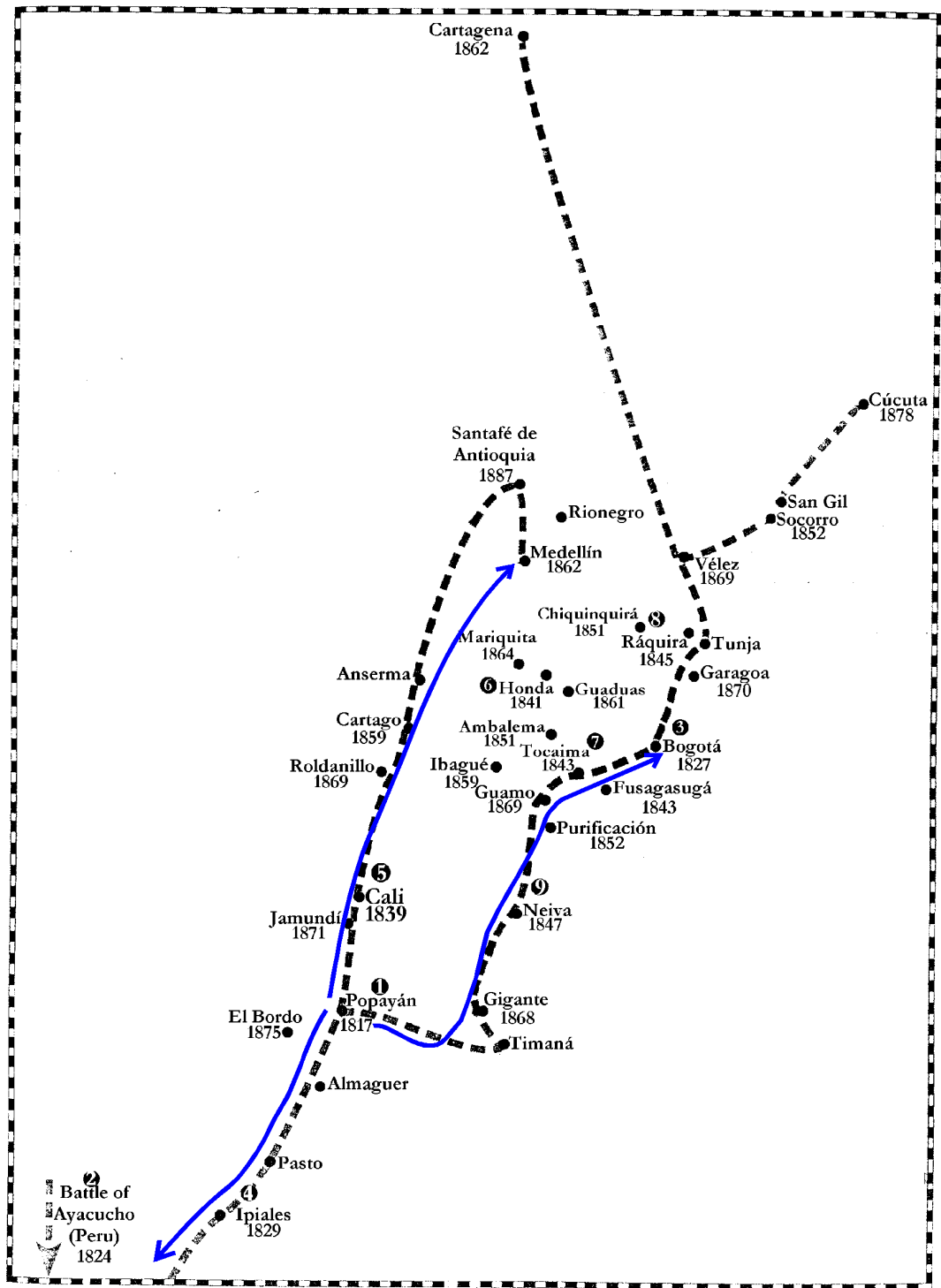


Fig. 3-6 The most probable routes of initial diffusion of the bambuco in Colombia departing from the Popayán area. (Adapted by J. Varney from Miñana 1997). The dotted lines are those with which Miñana joined sites mentioned with reference to the bambuco, whereas the continuous lines are those drawn by the author of this thesis to illustrate probable routes of diffusion of the bambuco.

The acceptance of the *bambuco* into the patriciate of Bogotá was noted by the representation of a couple dancing in a painting by Ramón Torres Méndez in 1851 titled 'El Bambuco-Bogotá.' In this portrayal a gentleman attired in tails dances with a lady dressed in an evening gown with a train to the accompaniment of an ensemble consisting of violin, *tiple* and clarinet in which the musicians are formally dressed ('vestidos de etiqueta') (Davidson 1970a, cited in Restrepo 1987, 107). Thus in only 32 years from its first documented appearance the *bambuco* had become established as a musical icon in Colombia, accepted and fomented at all social levels.



Fig. 3-7 'El Bambuco-Bogotá' painted by Ramón Torres Méndez in 1851 (Escobar 1962, 333).

### Beginnings of *bambuco* texts

The first texts specifically written as *bambucos* began to appear in 1851, poetised by the Caucan author Rafael Pombo who, it will be recalled, wrote the section of General López's memoirs concerning the appearance of the *bambuco* at the battle of Ayacucho. Although Pombo was born in Bogotá, his family was from Popayán and he "... always felt himself to be Caucano" (Restrepo 1987, 108). The first of these songs was 'Desengañame' (Tell me the truth) which was dated 1851 in the official edition of Pombo's poems, published in 1916 by Antonio Gómez Restrepo (Restrepo 1987, 107). It is not known if there was musical accompaniment to this text and, if there was, who might have written it. Pombo was a noted poet of his time (1833-1912), a music critic and author of song texts who collaborated directly with the composers of the music in the elaboration of the final songs. Among other achievements, he was the author of the libretto of *Florinda*, the first opera

written in Colombia, collaborator with Oreste Sindici, the composer of the Colombian national anthem in the composition of ‘Bambucos patrióticos,’ and the translator into Spanish of classics, such as the writings of Horace, and works by English, French and German poets (Pombo 1985, 1134). ‘Florinda,’ which had its debut performance on 13 May 1880, was a traditional opera in the Italian style which related the story of how the count Don Julián opened the doors of his country, Spain, to the Moorish invasion to avenge his honour following an affair between his daughter Florinda and Rodrigo, the last Gothic King of Spain, portrayed by Pombo in ‘magnificent verse’ (Perdomo 1963, 149). The involvement of such an illustrious poet in the dissemination of the *bambuco* is further evidence of its growing popularity and establishment in Colombian society.

### The *bambuco* in concert

The *bambuco*’s appearance as a concert piece followed very quickly, being featured in a performance in Bogotá by the visiting violin and piano duo Franz Coenen and Ernst Lubeck. This performance took place on 28 November 1852. The description given in a contemporary journal *El Pasatiempo*, gives the impression that a *bambuco* was included within an opera fantasy:

<p>. . . Coenen y Lubeck se disponían a ejecutar el duo concertante de Fra Diabolo en que introdujeron la tonada nacional conocida como el <i>bambuco</i> . . . (cited in Restrepo 1987, 112)</p>	<p>. . . Coenen and Lubeck got ready to execute the duo concertante of Fra Diabolo (sic), in which they introduced the national tune known as the <i>bambuco</i>. . .</p>
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Concerning the perception of the *bambuco* at this time it must be noted that it would appear that there are no individual compositions at this stage which the public is able to easily distinguish, as no titles of *bambucos* are mentioned. It can be imagined that the visiting concert artists of Dutch origin had informed themselves of what would be an appropriate national theme or air to incorporate within the ‘Fra’ Diabolo’ fantasy to amaze and delight their audience, and the advice they received caused them to include a *bambuco*, indicating further its status as a national icon in this period. The reviewer was unable or did not feel the need to identify the piece, referring to it not as a *bambuco* but as the *bambuco*, as if that were sufficient description. There may well have been a particular *bambuco* which was fashionable at the time, so that referring to its genre was sufficient description. In consequence of this concert presentation of the *bambuco*, a local poet, Juan Francisco Ortiz, was inspired to write a poem in homage to this performance of the *bambuco* titled ‘La Bandola’ which was published in *El Pasatiempo* in June 1853. In this poem the following phrases appear:

<p>Un tesoro de armonía Lubeck y Coenen trajeron . . . . . Cuando a sus conciertos fui, al oír su diapason, ¡Ah! Sentí en el corazón que suspiraba por ti. Por ti, mi dulce bandola, mi</p>	<p>Lubeck and Coenen brought a treasury of harmony. . . . . I went to their concerts, upon listening their tones, Ah! I felt that my heart sighed for you. For you, my sweet <i>bandola</i>, my enduring enrapture, because I confess that I</p>
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perdurable embeleso, pensaba en ti sola al oírlos, lo confieso ..... ¡El Bambuco! que ni un muerto puede oírlo indiferente el bambuco americano, el que por Neiva se entona I ese bambuco caucano que entre bambucos blasona ..... bambuco y bandola son cosas que juntas van, él, sin ella, no da bola, I ambos en el alma dan. ( <u>El Pasatiempo</u> 103, cited in Restrepo 1987, 114)	thought of you alone upon listening to them ..... <i>Bambuco!</i> that not even the dead could hear and remain indifferent the American <i>bambuco</i> , the one that is intoned in Neiva, and that Caucan <i>bambuco</i> that emblazons among <i>bambucos</i> ..... <i>bambuco</i> and <i>bandola</i> are things which go together, the one, without the other, doesn't work, and both strike straight at the soul.
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The author of the poem clearly observes that however admirable the musical prowess of the two musicians might have been, violin with piano was not the correct instrumentation for the execution of a *bambuco*. Further discussion will be dedicated to this point when *bambuco* ensembles are considered in the following chapter. Also of note is the fact that distinction is made between two varieties of *bambuco*: the ‘American’ which in this case may mean ‘national’ or ‘universal,’ and the Caucan which is seen as particularly eminent.

In 1856 it was worthy of note that the *bambuco* had begun to appear in serenatas in Bogotá. Restrepo (1987, 117) cites an article by Juan Francisco Ortiz in ‘La Guirnalda’ which states:

falta las palmeras y los tamarindos de Neiva, pero en Bogotá tambien se canta el bambuco a la luz de la luna . . .	one misses the palms and the tamarinds of Neiva, but also in Bogotá the <i>bambuco</i> is sung in the light of the moon. . .
--	--

This would indicate that the *bambuco* was still at this stage making its transition to Bogotá and gradually infiltrating itself into different facets of life in the capital.

Its inclusion in programs of art music was further evidenced by the appearance in a concert programme on 28 July 1857 of ‘Variations for flute with the accompaniment of guitar and piano on the national Neogranadine dance El Bambuco,’ again without a specific title for the piece in question. In the same year the first of a number of epic poems on the *bambuco* by Rafael Pombo (see above) was published in *El Tiempo*, Colombia’s most important newspaper, in Bogotá. The item, some 200 lines long, was dedicated to the musician Julio Quevedo on the occasion of the his trip to Europe, and is constructed around a refrain:

Hazos por allá inmortal desde el inglés al kalmuko	Make us immortal over there from the English to the Kalmuko <sup>7</sup>
---	---

<sup>7</sup> This would be of a fictitious nationality meaning “inhabitant of where-ever” and styled to rhyme with *bambuco*.

nuestro blasón nacional valiente y original incomparable BAMBUCO. (Davidson 1970a, 317)	our national emblem the courageous and original incomparable <i>BAMBUCO</i> .
--	---

### Publication of the *bambuco* in Europe - Párraga

The next important advancement in the acceptance and prestige of the *bambuco* occurred in the publication by Breitkopf & Härtel of a work for piano titled: 'El Bambuco - Aires Nacionales neogranadinos variados para el piano. Op. 14' composed by Manuel María Párraga (Perdomo 1963, 104-5 and Restrepo 1987, 130). Párraga was a Venezuelan pianist and composer, described by Perdomo (1963, 104) as one of the most popular composers of the nineteenth century. Perdomo relates a popular rhyme which was used to lullaby 'la chiquillería santaferena' (the infancy of Bogotá), with the accent on the second last syllable:

Amalia Párraga está tristísima porque viejísima se siente ya. Manuel Párraga el Filarmónico está con cólico verla así. (Perdomo 1963, 105)	Amalia Párraga is very sad because very old she already feels. And Manuel Párraga the Philharmonic is very angry at seeing her like that.
--	--

The rhyme, in fact, follows the following rhythmic pattern, reminiscent of a syncopation found in the *bambuco*:

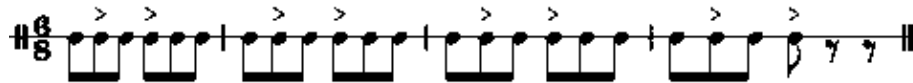


Fig. 3-8 Rhythmic pattern of rhyme concerning Manuel Párraga

It can be seen in Fig. 3-9 how syncopated bars alternate with non syncopated bars and the rhythm of the rhyme above matches the rhythm of the syncopated bars. Perhaps the rhyme is a parody of the composition.



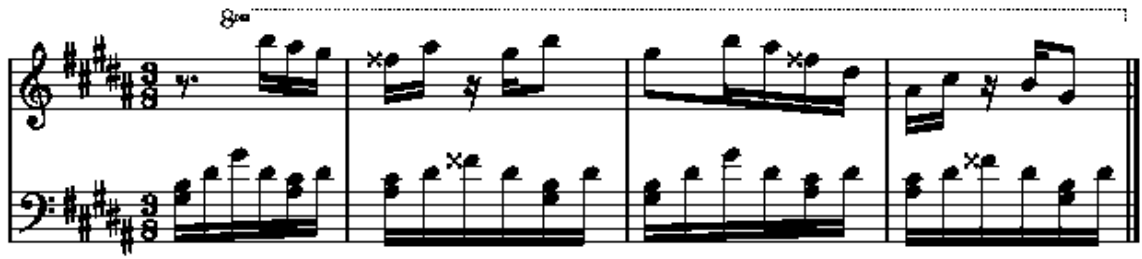


Fig. 3-9 The first four bars of the melody of Párraga's 'Bambuco.' (Perdomo 1963, 153).

It may be surmised that this composer was a household name in this period, in Bogotá at least. He had various other works published by Breitkopf & Härtel including nocturnes, fantasies, polkas, waltzes and works related to Colombian folk traditions like 'The *tiple*, Torbellino, Op. 2' (Perdomo 1963, 106). Perdomo also makes the interesting observation that: 'His (Párraga's) is the well-known *bambuco*.' He may mean by this that there was a celebrated *bambuco* in circulation in musical circles in this period. The title of the published work which refers to 'aires nacionales' (national airs) would imply that the variations were upon more than one *bambuco*.

#### Allusion in literature to the *bambuco*'s African origins

Restrepo (1987) cites the appearance in following years of references to the *bambuco* in literary works which use folkloric themes as their subjects. This began to occur in 1859. One of the most significant of these was the novel *María* by Jorge Isaacs, published in 1867. The importance of this novel for this paper lies in the following paragraph:

el "bambuco" una música que en nada asemeja a la de los aborígenes americanos ni a los aires españoles, no hay ligereza en asegurar que fue traída de Africa por los primeros esclavos que los conquistadores importaron al Cauca, tanto más que el nombre que hoy tiene parece no ser otra que el de 'Bambuk' (país del Sudán francés) levemente alterado.

(Isaacs 1867, cited in Restrepo 1952, 25)

As the *bambuco* is a musical genre which in no respect resembles the music of the American aborigines nor Spanish airs, one can assure with some certainty that it was brought from Africa by the first slaves who the conquerors imported to the Cauca region, just as the name that today it bears seems to be none other than that of 'Bambuk' (a town/country in French Sudan) slightly altered.

This was the first time that any author had suggested that the *bambuco* might have had African origins. Although this point will be discussed in greater depth in a Chapter Seven, it is relevant at this moment to point out that in the last century there was a country named 'Bambouk' in the west of what is now Mali. Its location was described as within an angle formed by the Falemé and Senegal Rivers between latitude 12° 30' & 14° 30' North and between longitude 10° 30' and 12°

15' West (Lippincott 1880, 166). The word 'Bambouk' means 'Land of back-carriers' and is derived from two words in Mande, the language of the Mandinka tribe: *bāmbu* - 'back-carrier' and *ko* - 'country.' This suggests that the people from Bambouk carried things on their backs rather than following the more generalised African practice of carrying loads on their heads (Room 1994, 25).



*Fig. 3-10 Map of Mali with the area which corresponds to Bambouk encircled (Encarta 96 World Atlas).*

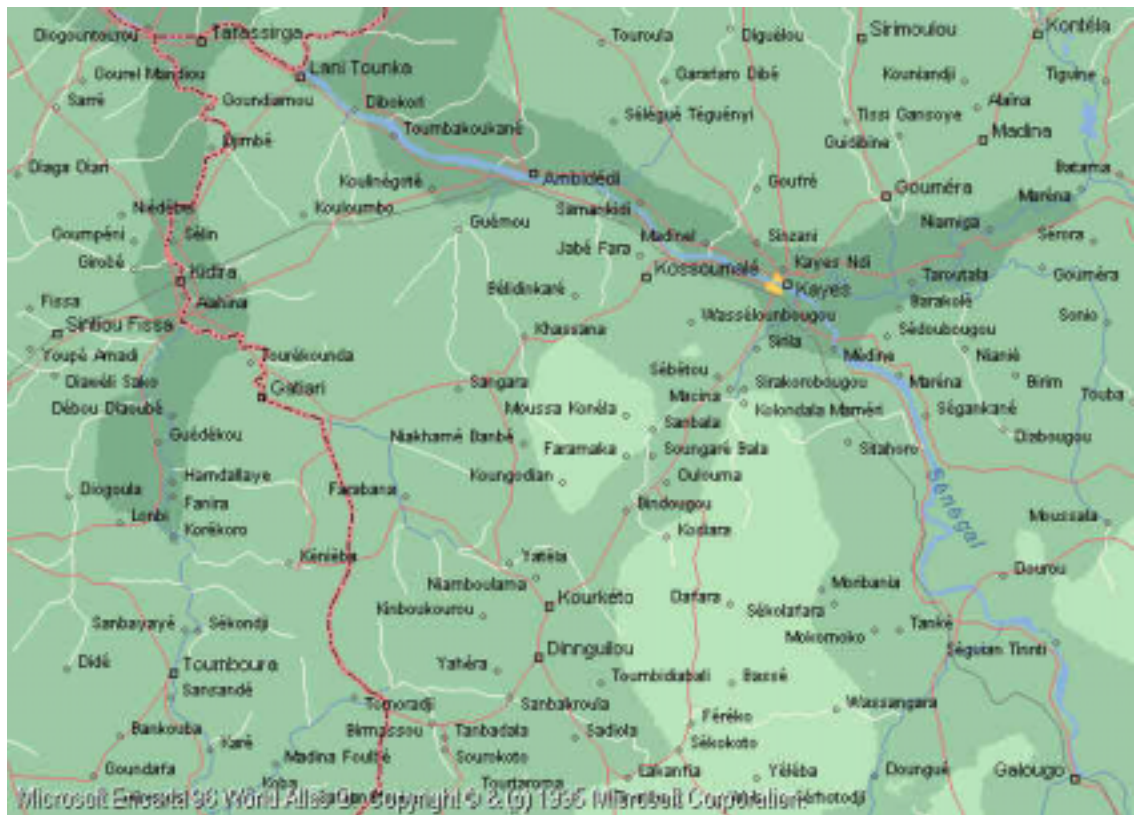


Fig. 3-11 The region in Mali which corresponds to Bamouk (Encarta 96 World Atlas).

Also in Eritrea there is a town called 'Bambuco':



Fig. 3-12 The town of Bambuco in Eritrea (Encarta 96 World Atlas).



And in Angola one finds a town called 'Bambuca' very close to another town called 'Cauca':

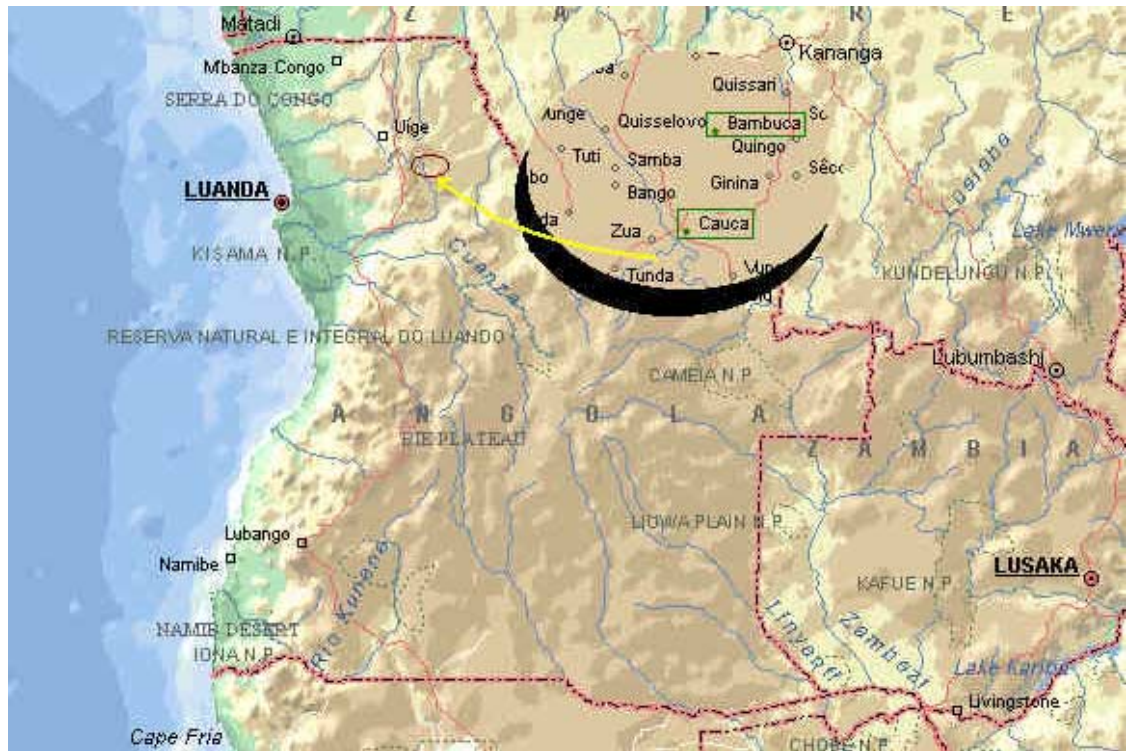


Fig. 3-13 The towns of Bambuca and Cauca in northern Angola (Encarta 96 World Atlas).

This is particularly interesting because according to Isaacs (1867) and Ulloa (1994) the *bambuco* first took root in the Cauca region of Colombia. In the map of Angola it is worth noting that in the North West of the country is found the town of Mbanza, which according to the Merriam-Webster Dictionary (1994) is an instrument from which the banjo may well have derived. It is evident, then, that there is more than one possible place in Africa from where the *bambuco* could have taken its name if it did indeed derive its origins from that continent.

### The *bambuco*'s first composer

The first musician dedicated to the composition of *bambucos* appears to have been Diego Fallón (born Santa Ana, now Falan, Tolima 1834 - died Bogotá 1905) (Salazar 1987, 49). Restrepo attributes to him the composition of the first *bambuco* with a title: 'En una noche de aquellas,' pointing out that Párraga's composition only carried the generic title of 'Bambuco' (1987, 140). Restrepo may appear to contradict himself as he refers to *bambucos* written by Rafael Pombo in 1851 (1987, 107). However the reference to Pombo's works appears to concern texts which may or may not have had musical accompaniment. Fallón studied engineering in London, where he was a friend of the family of Robert Stephenson, son of George Stephenson, builder of the first practical railroad locomotive,<sup>8</sup> before returning to Colombia to teach music and English (Restrepo 1987, 140). He elaborated his own method for teaching music through an alphabetical system which ascribed a consonant or vowel to each variable: notes, durations, accidentals, pitch, etc. In Bogotá he taught singing and music at the Universidad Nacional and piano at the Academia Nacional de Música. As well as *bambucos*, he wrote polkas, waltzes and similar light classical works (Perdomo 1963, 111-116). To Fallón also is attributed the addition of a fifth double course of strings to the *bandola* (José Vitieri, cited in Restrepo 1987, 139).

### An early definition

Colombia's first musical dictionary, compiled by Juan Crisóstomo Osorio (Bogotá 1836-87), was published in 1867. Osorio was a noted instrumentalist and composer of his time, whose principal instrument was the piano, but he played "almost all instruments" - his compositions included zarzuelas, waltzes, *bambucos*, *pasillos* and *danzas* (Perdomo 1962, 108). The description of the *bambuco* given in his dictionary is here reproduced:

Bambuco: Aire usado solamente en Colombia. Siempre es corto y lleva el compás de tres por cuatro. Sus caracteres especiales son: tener un movimiento sincopado, es decir más notable el segundo movimiento que el primero; está siempre en tono menor y algunas veces lleva transiciones, es aire de baile y canto y su acompañamiento propio es el de tiple y la bandola. Cuando esta clase de composición está hecha en un tono mayor y no tiene el aire triste del bambuco toma el nombre de bunde.

*Bambuco*: Air used only in Colombia. It is always short and uses a time signature of  $\frac{3}{4}$ . Its special characteristics are: it has a syncopated rhythm, that is to say the second beat is more notable than the first; it is always in minor key and it sometimes has modulations, it is an air that is danced and sung and its specific accompaniment is that of *tiple* and *bandola*. When this class of composition is played in a major key and it doesn't have the sad air of the *bambuco* it takes the name of *bunde*.

<sup>8</sup> "Stephenson, George". In Microsoft® Encarta® 96 Encyclopedia. Microsoft Corporation. Funk & Wagnalls Corporation. 1995

(Restrepo 1987, 143) |

This definition perhaps elucidated in its time the contemporary perception of the *bambuco*'s nature. Its association of the *bambuco* with the *bunde* is unusual and has not been supported by any other source since this definition.

### **The *bambuco* in prose - Samper**

José María Samper, an ancestor of Colombia's president from 1994-1998, Ernesto Samper Pizano, was the author of the first prose text dedicated to the *bambuco*, which appeared in a periodical directed towards domestic circulation called *El Hogar* on 1 February 1868, and is reproduced in Restrepo (1987, 144). In about 3000 words, Samper describes the rôle of the *bambuco* in Colombian culture, describing it as the "national anthem. . . of patriotic sentiments and democratic instincts" (cited in Restrepo 1987, 146). Strengthening the association between the *bambuco* and popular feeling, Samper adds that the *bambuco* is "the soul of our people made into melody" (Restrepo 1987, 146). He further identifies the *bambuco* with all aspects of Colombian life and with all regions. A noteworthy observation is that "since 1808 it was the people's anthem, and (even when) Colombia didn't exist in the patriots' imagination" (Restrepo 1987, 153). This article is possibly the first publication in which detailed distinction is made, even if in impressionistic rather than technical terms, between *bambucos* from different regions of Colombia. He describes the following variants:

- i. Eastern Plains: a "hyperbolic" *bambuco* which is "bold, free and broad," "a brother of the *galerón*" (Restrepo 1987, 148).
- ii. Tolima: a "sweet and sentimental" *bambuco* (Restrepo 1987, 149).
- iii. Antioquia: possesses a "Jewish and positive" aspect, is "quick and shaken like the movement of a business person" (Restrepo 1987, 149).
- iv. Bogotá and surrounding areas:

tiene algo de civilizado y cortesano, cierto refinamiento artístico, cierta coquetería de entonación: menos originalidad y más talento de composición y ejecución que en otras partes, que parecen hacerlo casi impropio para la soltura y libertad del tiple y exigir la habilidad instrumental del tocador de bandola. Cuando el artista bogotano deleita con sus *bambucos*, se echa de ver que el cachaco ha puesto la mano en la composición; se siente en sus notas complicadas y magistrales que ha nacido en algún retrete abrigado más bien que el rayo de la luna; se percibe algo que se aproxima al gran baile de tono más que al fandango popular.

(Restrepo 1987, 149)

it has a civilised and courtly air of, a certain artistic refinement, a certain coquetry of intonation: less originality and more talent in the composition and performance than in other regions, that seem to make it almost inappropriate for the facility and the flexibility of the tiple and requires the instrumental ability of the *bandola* player. When the artist from Bogotá delights with his *bambucos*, one can see that the *cachaco*<sup>9</sup> has had a hand in the composition; one feels in their complicated and masterful notes that they were born in some sheltered studio rather than by moonlight; something is perceived that approaches a grandiose ball rather than to a popular fandango.

- Cauca: possesses “perhaps the most varied and onomatopoeic” *bambuco* rhythms. The style is “free and spontaneous” and “the *tiple* and the *bandola* are the inseparable companions of the *mulato*” (Restrepo 1987, 150).

Even though Samper’s article does not reveal a great deal of information about the *bambuco* because of its impressionist nature, it does inform the reader that there are distinguishable differences between the various regional manifestations of this genre and also that its interpretation in Bogotá is distinguished by its musical complexity and by the greater degree of instrumental dexterity required for its performance. In addition it would appear that in Bogotá and in the Cauca region greater importance is placed on the use of the *bandola*, whereas in other regions the *tiple* is the more important instrument. Also, as a dance the *bambuco* seems to be more closely associated with social activities of the general urban and rural communities in most of the country, whereas in Bogotá it has been adopted into the domain of patrician society.

The next important publication concerning the *bambuco* was an epic poem by the previously mentioned Rafael Pombo. The poem, titled simply ‘El *Bambuco*,’ which was published in New York in 1872 (Restrepo 1987, 155), consists of 79 stanzas, each composed of four octosyllabic lines. These lines are generically described as octosyllabic, however when there is an accent on the final syllable, they are heptasyllabic. The poem is divided into three sections. The first attempts to represent the nature and character of the *bambuco* making reference to its source cultures and its universal acceptance in geographical and social terms. The second section is an allegorical

<sup>9</sup> An expression meaning a person from the interior of Colombia: literally a “green banana.”

description of the *bambuco* as a dance taken to hyperbolic extremes in which the author describes a performance which includes soloist and chorus voices, which is unknown in any score or recording available today. The third section refers to the *bambuco*'s patriotic and heroic rôle, previously referred to, in the war of independence.

### **Pedro Morales Pino in Bogotá**

An event described by Restrepo (1987, 169) as “transcendental” was the arrival in Bogotá of Pedro Morales Pino from the city of Ibagué in 1877. Morales Pino, born in Cartago, Cauca, was only fourteen years old at the time but already had sufficient fame as a painter and musician for his parents to permit his migration to the capital, encouraged by an author and resident of Bogotá, Adolfo Sicard y Pérez. Añez (1952, 53) states that Morales Pino was “discovered” by Sicard y Pérez in 1877 in Cartago, rather than Ibagué. Morales Pino's successful participation in the Exposición Nacional of 1881 as a painter gave him many important contacts in the worlds of literature, music and plastic arts (Restrepo 1987, 169).



*Fig. 3-14 Pedro Morales Pino (Cartago, Cauca 1863- Bogotá 1926)*

Añez (1962, 53) attributes Morales Pino's migration from plastic arts to music as a response to the intense musical development which was taking place in Bogotá in the late nineteenth century. A census carried out in 1850 by Mariano de Hortúa, a noted musician of the time, observed that there were no fewer than 2000 pianos in Bogotá in this period. According to Davidson (1970a, 74), Hortúa was a piano tuner. This statistic appeared in a publication 'Estado actual de la música en



Bogotá' (The current state of music in Bogotá) by José Caicedo Rojas (Bogotá, 1886) cited in Davidson (1970a, 74). It would seem that this claim had been challenged at some stage as Caicedo later further declared that if in 1854 there were 2000, by 1886 many more had been introduced both in the commercial and private sectors (Davidson 1970a, 74-5). The importance of this number must be appreciated considering the extreme difficulty involved in bringing a piano to Bogotá which is illustrated by the following anecdote:

Otra descripción muy notable de lo que era el transporte de un piano hasta Bogotá es también la que trae don Miguel Cané, en sus Notas de viaje sobre Venezuela y Colombia publicadas en Bogotá en 1907. Allí, refiriéndose al año de 1882, dice el autor (pág. 99): "Vamos encontrando a cada paso caravanas de indios portadores, conduciendo el eterno piano. Rara es la casa de Bogotá que no lo tiene, aun las más humildes. Las familias hacen sacrificios de todo género para comprar el instrumento que les cuesta tres veces más que en toda otra parte del mundo. Figuran el recargo de flete que pesa sobre un piano; transporte de la fábrica a Saint Nazaire, de allí a Barranquilla, veinte o treinta días; de allí a Honda, quince o veinte si el Magdalena lo permite; luego ocho o diez hombres para llevarlo a hombro durante dos o tres semanas! Encorvados, sudorosos, apoyándose en los grandes bastones que les sirven para sostener el plagio en sus momentos de descanso, esos pobres indios trepan declives de una inclinación casi imposible para la mula. En esos casos, el peso cae sobre los cuatro de atrás, que es necesario relevar cada cinco minutos. A veces las fuerzas se agotan, el piano viene al suelo y queda en medio del camino" (cited in Perdomo 1970, 76-77).

Another very remarkable description of what the transport of a piano to Bogotá meant is one by Don Miguel Cané, in his Travel Notes on Venezuela and Colombia published in Bogotá in 1907. There, referring to the year of 1882, the author states (p. 99): "On each leg of our trip we find caravans of Indian bearers, carrying the eternal piano. Rare is the house in Bogotá, even the humblest, that doesn't have one. Families make sacrifices of every type in order to buy the instrument which costs them three times more than in any other part of the world. Calculate the excess freight costs that weigh upon a piano; transport from the factory to Saint Nazaire, from there to Barranquilla, twenty or thirty days; from there to Honda, fifteen or twenty if the Magdalena permits it; then [from Honda to Bogotá] eight or ten men in order to carry it on their shoulders for two or three weeks! Bent, sweating, leaning on the big staffs which they use to bear their affliction in their moments of rest, those poor Indians climb slopes of an inclination almost impossible for a mule. In those cases, the load falls on the four behind, who it is necessary to relieve every five minutes. Sometimes their strength is exhausted, the piano goes to the ground and is left [abandoned?] in the middle of the road."

In addition the artistic life of Bogotá was actively cultivated by the existence in the late nineteenth century of various musical societies, of which Añez (1952, 54) cites the Sociedad Filarmónica, the Sociedad Lírica, the Unión Musical and the Sociedad Filarmónica de Santa Cecilia. In 1882 the

Academia Nacional de Música was founded in Bogotá with basic courses in theory, solfege and orchestral instruments, to which were soon added further courses including harmony and counterpoint, piano, organ and singing (Perdomo 1963, 215). Añez (1952, 46) further notes how in the mid to late nineteenth century there had developed in Bogotá a considerable community of musicians dedicated to the cultivation of Colombian popular music. Most of these musicians played fretted stringed instruments like the guitar, the *tiple* and the *bandola* and many had affectionately derisive nick-names, such as ‘El Chato’ (flat-nosed) Melo - *bandola* player, ‘El Chato’ (flat-nosed) Ayarza - *tiple* player, ‘El Cotudo’ (with goiter - used to refer to people who come from an area of Colombia where goiter is common) Mata, guitarist. These musicians and their orchestras of fretted instruments were very popular and famous in the Bogotá area. It has already been seen how musicians usually dedicated to art music also had contributed by this period to the development of folk styles like the *bambuco* through stylised renditions of this music.

It was into this musical environment that Morales Pino was introduced and which undoubtedly influenced his decision to move from painting to music. The unique rôle which this musician occupied within Colombian music is summarised by Añez (1952, 54-5).

Morales Pino fue un músico nato, por temperamento y por disciplina: muy contados son . . . los que se han consagrado tan íntegramente a su profesión con la fé, desinterés y abnegación. . . . se matriculó en la Academia Nacional de Música . . . hasta llegar a los cursos de composición y armonía . . . se entregó de lleno a la música típica, su obsesión: recogió nuestros hasta entonces incipientes ritmos, los estudió a conciencia, los clasificó, los estructuró y, al llevarlos al pentagrama, los elevó a la categoría de música nacional.

Así, a la tradición oral que de nuestra música se tenía hasta 1890, Morales Pino sumó la tradición más importante: la escrita. A cada ritmo le marcó su estructura precisa, definitiva, ruta que por lo perfecta sería acatada por los futuros compositores, sin excepción.

Morales Pino was a born musician, in temperament and in discipline: . . . so very few can be counted who have been consecrated so entirely to their profession with the faith, detachment and self-denial. . . he enrolled at the National Academy of Music . . . his studies including composition and harmony . . . he devoted himself completely to folk music, his obsession: he took up our until then embryonic rhythms, studied them conscientiously, classified them, structured them and, upon placing them on the musical staff, he raised them to the category of national music., to the oral tradition that our music had possessed up till 1890, Morales Pino added the most important tradition: the written. He ascribed to each rhythm an exact definitive structure, a model which because of its perfection would be accepted by future composers, without exception.

Añez further clarifies that Morales Pino’s achievement was not so much placing the *bambuco* on the written staff, as this had already been done by Manuel Párraga, but the accuracy of the way in which he did it. The *bambucos* ‘Cuatro preguntas’ and ‘Por un beso de tu boca,’ composed by Morales Pino and Eduardo Cadavid respectively, are compared by Añez to show the importance of this. There

are various differences in the methods used by these two composers to notate the *bambuco*. The most apparent is the left hand accompaniment.

Cadavíd's method is a smooth arpeggio accompaniment which places primary accents on the first and third beats of the bar through the placing of a bass note reinforced by a harmony note. A high note on the second beat of the bar will call attention to this beat as a secondary accent while the off beat notes - always the same note in a given chord - will give the effect of an off beat ostinato thus creating a rhythmic structure of three elements linked together by the continuity of the constant quaver movement. Chord changes occur on the first beat of the bar.

## Por un beso de tu boca

(*Bambuco*)

Eduardo Cadavíd

The musical score is written for voice and piano. It is in 3/4 time and consists of three systems of music. Each system has a vocal line and a piano accompaniment line. The lyrics are: 'Por un be-so de tu bo-ca yo no sé cuán-to da-rí-a. Tal vez en mi fie-bre lo-ca al be-sar-te mo-ri-rí-a. No sé qué me pa-sa-rí-a por un be-so de tu bo-ca.'

Fig. 3-15 The bambuco 'Por un beso de tu boca,' showing Cadavíd's manner of notating the melody and accompaniment for piano (Añez 1952, 42-43).

Morales Pino's method places notes on the 1st, 2nd, 4th, 5th and 6th quaver beats of the bar, creating accents through the placing of bass notes on the first and third beats, leaving the second beat empty and strengthening the off beat ostinato by grouping harmony notes on these off beat quavers. The empty second beat further strengthens this ostinato by virtue of having it attack after a rest and also by permitting it to introduce the chord changes, which occur on the second beat of the

bar. In addition the lack of a continuous quaver movement gives the accompaniment a more agitated quality (See Fig. 3-16):

## Cuatro Preguntas (Bambuco)

Lyrics: Eduardo Lopez  
Music: Pedro Morales Pino

1

5

9

13

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

*Fig. 3-16 The bambuco 'Cuatro preguntas,' showing Morales Pino's manner of notating the melody and accompaniment for piano (Añez 1952, 42-43).*

The most striking difference between the methods can be observed when they are compared with transcriptions of performances of these pieces. However comparison of (presumably) the composer's score of 'Cuatro preguntas' with the transcription of the recording by Obdulio y Julian (Audio Example 3) shows only minor differences which involve only voicings of chords in the accompaniment and adaptations of the accompanying notes for the instruments which are used: comparison with the score of 'Por un beso de tu boca' with the transcription of a recording by an anonymous instrumental ensemble shows that the performance radically differs from the given score. As the transcription is of an instrumental version (Audio Example 8) there are note substitutions suited to the change of medium, as is to be expected, but the rhythmic placing of the notes is the main difference. A recent vocal recording of the song was not available; however the

Colombian wife of the author of this thesis, Marina Varney, a professional vocalist, confirmed that this instrumental recording reflects the rhythmic phrasing in which the song would be sung. Now syncopations can be observed which were not present in the original score:

The image displays a musical score for the piece 'Cuatro preguntas'. It is organized into four systems, each consisting of two staves. The first system (measures 1-4) features a melody on the upper staff with accents (>) and rests, and a harmonic accompaniment on the lower staff. The second system (measures 5-8) shows a more complex accompaniment with sustained chords and moving lines. The third system (measures 9-12) continues the accompaniment with sustained chords. The fourth system (measures 13-16) returns to a melody on the upper staff with syncopations, accompanied by a harmonic line on the lower staff. The key signature is one sharp (F#) and the time signature is 3/4.

*Fig. 3-17 Written score (upper staff) and transcription of performance (lower staff) of 'Cuatro preguntas' (Transcription by J. Varney).*



Fig. 3-18 Written score (above) and transcription of performance of 'Por un beso de tu boca'  
(Transcription by J. Varney).

This is Añez's main point with respect to Morales Pino: his method of notation of the rhythmic elements reflected the style of syncopation present in the performance of the *bambuco* and that he was the first composer to achieve this.

Morales Pino was also highly respected as a concert artist performing on the *bandola*, as well as being responsible for the addition of a sixth double course of strings to this instrument (Escobar 1963, 292). Restrepo (1987, 174) cites a review in the periodical *La Reforma* by an anonymous journalist on 10 November 1884:

velada lírica en que los señores Pedro Morales Pino y Vicente Pizarro exhibieron los milagros que hacen con la bandola y la guitarra, obtuvo un éxito completo. Algunas persona serias iban con temor de que fueran a salir sólo con bambucos y pasillos bien tocados y óperas destrozadas, mas cual fue su asombro . . . (al encontrar) . . . que los dos instrumentos producían el efecto, de una grande y bien instrumentada orquesta.

The musical evening in which the Messrs. Pedro Morales Pino and Vicente Pizarro exhibited the miracles that can be done with the *bandola* and the guitar, was a complete success. Some serious people attended fearing that they were only going to hear well played *bambucos* and *pasillos* and shreds of operas, but great was their astonishment. . . (upon finding). . . that the two instruments produced the effect of a large and well scored orchestra.

Morales Pino's musical knowledge and ability led him to form a series of ensembles, called 'La Lira Colombiana' in the form of *estudiantinas*. The arrangements of these ensembles were orchestrated in a classical fashion but played their repertoire of dance rhythms on Colombian *bandolas*, *tiples* and guitars, with the bass lines doubled by a 'cello playing pizzicato. In these groups Morales Pino began to train Colombia's future *bambuqueros* and helped to carry the *bambuco* forward to its next historical phase.

### **Golden Age (1890-1930)**

#### **Morales Pino's 'La Lira Colombiana'**

'La Lira Colombiana' in its first incarnation in 1887 consisted of five musicians and consisted of two *bandolas*, a *tiple*, a guitar and an unspecified instrument (Restrepo 1987, 175 and 186). The continuous civil wars that afflicted Colombia towards the end of the nineteenth century obliged Morales Pino to decide to leave Colombia in 1898 with a nine-member 'Lira Colombiana' with the aim of playing in the Exposition in Paris in 1899 (Añez 1952, 63). Añez further relates how the ensemble worked its way from town to town until the musicians arrived in the port town of Buenaventura on the Pacific Coast. By this time sentimental and health problems had reduced their number to six. They proceeded through Central America where, in El Salvador another member of the ensemble suffered a mental breakdown after witnessing a terrible fire which destroyed four blocks of central San Salvador's business district. The five remaining members proceeded to the United States of America, where they conducted a tour which included concerts in the towns of New Orleans, Baltimore, Philadelphia, Chicago, as well as in the state of Missouri and which culminated in performances at the Buffalo Exposition in 1901. Following these performances the members of the ensemble remained in New York until 1903, when they dispersed. Morales Pino returned to Guatemala where he married and remained for some years.



*Fig. 3-19 A photo from 1899 of the five members of 'La Lira Colombiana' who toured in the United States (standing at rear, from left: Carlos Wodswordi [Wordsworthy],<sup>10</sup> Blas Forero, Antonio Palomo and Gregorio Silva. In front: Pedro Morales Pino and Carlos Escamilla 'El Ciego [blind].' Palomo was a Guatemalan gentleman sent by Morales Pino's fiancée to ensure his safe return to Guatemala (Añez 1952, 65-67).*

### Cultural development in Bogotá

In the same period as Morales Pino was setting up his 'Lira,' there existed in Bogotá an intense cultural life in keeping with its reputation as the "Athens of South America" (Época republicana, 1997). Puerta (1987, 21) explains that this was a delayed response to the achieving of independence describing how at the beginning of the republican period art forms merely reflected and imitated what had existed before. He observes how social upheavals that resulted from this event and the various conflicts and civil wars that took place prevented a new Colombian culture from developing - even the musical instruments which were to be used in the expression of new autochthonous music were still evolving. Therefore he considers that it was not until the end of the nineteenth century that Colombian culture had sufficient self confidence to begin to recognise the quality of its own musical production. During this time many of the *bambucos* which today are considered true classics and part of the backbone of the *bambuco* genre were written. Some of these are:

Title	Author/Composer	Date	Source
Asómate a la ventana	Alejandro Florez	1886-7	Restrepo (1987, 187)
	Luis Romero		Añez (1952, 72)

<sup>10</sup> In the text of Añez's book he writes Wordsworthy but the caption of the photo reads Wodswordi. Puerta (1987, 25) writes the same surname as Godsworthy.



Van cantando por la sierra	text: attr. D. Uribe: anon.	1890	Restrepo (1987, 187) Añez (1952, 73)
Rumores inciertos	Rafael Daza	1900	Añez (1952, 76)
El enterrador	text: Julio Florez music: Luis Romero	1900	Añez (1952, 66)
Trigueña	P. Morales Pino	1890s	Añez (1952, 57)
Ingrata	P. Morales Pino	1890s	Añez (1952, 57)
El muro	Ricardo Cuberos	1890	Añez (1952, 59)
Por un beso de tu boca	Eduardo Cadavid	1890s	Añez (1952, 71)
Las brisas del pamplonita	Elías Soto	1894	Restrepo (1987, 190)

*Table 3-1 Some famous bambucos of the 'Golden Age' period.*

Añez (1952, 75) relates how even during the period of the '1000 days' war' when the cultural life of Bogotá was stifled by the generally oppressive situation as well as by curfews and restrictions on movement artists continued to meet in the 'Gruta Simbólica' (Symbolic Grotto) where poetry and music were intensely cultivated. After the war the same artists met at places like La Gran Vía (The Great [or Open or Main] Road), a type of tavern. The Andean repertoire was also developed through the practice of serenades, a Spanish custom which had become fashionable in Colombia at the turn of the century. Poets and musicians would meet and compose, interpret or improvise songs beneath the windows of chosen ladies of Bogotá (Añez 1952, 76).

### **Emilio Murillo**

One of the most notable Colombian musicians to emerge from this milieu was Emilio Murillo, who had been a student at Morales Pino's musical meetings in the late 1800s (Añez 1952, 83).



*Fig. 3-20 Emilio Murillo (Guateque, Boyacá 1880-Bogotá 1942)(Photo: Añez 1952,83)*

Murillo formed his own *estudiantina* featuring two vocalists who helped to popularise his voluminous range of compositions, which included many *bambucos* of which the best known are probably ‘El Vaquero’ (The Cowboy) and ‘El Trapiche’ (The Sugar Cane Mill). Murillo was also responsible for arranging, notating and reviving various popular *bambucos*, including ‘Van cantando por la sierra’ and ‘El guatecano’ which would have been lost if not for his care (Añez 1952, 87). However Añez adds that in his personal opinion Murillo’s true genius lay in his ability to improvise:

. . . lo mejor de su producción quedó sin escribirse, dado que sus improvisaciones en el piano - en mi concepto, repito - eran muy superiores a todo lo que llevó al pentagrama: en mi vida he oído improvisar a nadie en cualquier instrumento aires populares colombianos con la facilidad y genialidad con que Murillo lo hacía en el piano: era una cascada de los más variados temas que el maestro desenvolvía de la manera más ágil y extraña, más apasionante, cautivadora y magistral. ¡Qué prodigio! (Añez 1952, 89)

. . . the best of his production was left unwritten, given that his improvisations at the piano - in my concept, I repeat - were very superior to all that he placed on the staff: In my life I have heard nobody extemporise Colombian popular airs on any instrument with the ease and geniality with which Murillo did on the piano: it was a cascade of the most diverse themes that the maestro turned out in the most agile and strange, the most exciting, captivating and masterful manner. What a prodigy!



Fig. 3-21 Two caricatures of Emilio Murillo. (Puerta 1987, 30).

The two caricatures of Murillo (Fig. 3-21) carry quite simple and clear messages. The first one shows him as a 'giant' of music and the role of manuscript under his arm which reads 'Música nacional' (national music) explains in what field of music he is considered a giant; the piano was his preferred instrument for composing and improvising but he appears to have also played the flute. The second drawing shows Murillo playing *turmequé* or *tejo*, a game which for many Colombians is to popular pastimes what the *bambuco* is to music - a quintessentially Colombian activity. In this game a group of men throw large but smooth stones at targets armed with gunpowder, the aim being to hit on the right spot and ignite the gunpowder. Murillo is seen with a recording in the place of the usual stone on which can be read 'Murillo - bambuco,' showing that Murillo plays his rôle in national popular culture using his music. It would also appear that Murillo contributed towards the acceptance of the piano as an appropriate instrument for executing *bambucos*.

### **The progress of the *bambuco* in regional Colombia**

While the *bambuco* was maturing in Bogotá within the general development of a Colombian national music in the hands of musicians like Morales Pino, Murillo and others, its advancement in other parts of the country was also taking place. The first publication of a *bambuco* in traditional style took place with the appearance in Cúcuta of 'Las Brisas del Pamplonita' by Elías Soto (Restrepo 1987, 190). Pedro León Franco returned from Bogotá to Medellín in 1898 and formed a duo with Germán Benítez. León Franco, also known as 'El Pelón (bald) Santamarta,' had the honour of making, as part of a duo with Adolfo Marín, the first phonographic recordings of *bambucos*, which occurred in Mexico in 1908 (Restrepo 1987, 192). According to Restrepo (1987, 193) these recordings were made for the Columbia label of the U.S.A. on a portable recorder pre-dating the beginning of the recording industry in Mexico itself, and were the first of forty such recordings made for the same label by this duo. Restrepo further relates how the presence of the duo in Mexico which resulted in these recordings also had a profound effect on Mexican popular songs. He cites (1987, 193) the research of a Mexican author, Gerónimo Baqueiro Foster, which divides Mexican popular music into two periods: before and after 'Pelón and Marín' and also a festival which took place in Yucatán, Mexico, in 1983 celebrating the diamond jubilee of the *bambuco* in Yucatán. Many of their songs from Colombia were absorbed into the Mexican and Spanish repertoire, such as for instance a famous Mexican song called 'Sangre' (Blood) which was the same as a Colombian *bambuco* called 'Diamantes.' In the same way the *bambuco* 'Asómate a la ventana' found its way into the classical trumpet repertoire in the form of a piece called 'Bambuco - Latin American dance' by Rafael Mendez for trumpet and piano. Restrepo (1987, 197-200) then relates how the first recordings and their subsequent popularity in Latin America led to intense recording programmes and the reappearance of many popular *bambucos* rearranged as different genres in other countries and vice versa.

### **Morales Pino returns to Colombia**

Pedro Morales Pino returned to Colombia from Guatemala in 1912 and formed a new 'Lira Colombiana' making use of the abundance of new talent that had congregated around the now internationally successful *bambuco* and its related Andean genres. The individual fame of the musicians who composed this new 'Lira' is almost legendary in Colombia, although they are virtually unknown beyond its borders. Jorge Añez (1952, 151) had the honour of participating in this ensemble playing *tiple* and made observations which will be referred to in a later part of this thesis. Two successful seasons of performances in the Teatro Colón and then in the Teatro Municipal in 1912 helped to encourage the rapidly increasing interest in Colombia's folk music. The period coincided with the centenary of Colombia's independence from Spain and the *bandola*, *tiple* and guitar had become the favourite instruments of Bogotá society as also were the *bambucos* and *pasillos* that were played on them (Añez 1952, 153). Among Morales Pino's compositions of this

period was the pivotal ‘Cuatro preguntas’ with its hesitant syncopations and lugubrious text. This ensemble recorded in Bogotá but again dissolved on the death of Morales Pino’s wife and his subsequent return in 1917 to Guatemala (Restrepo 1987, 202). Recordings continue to be made, and many Colombian artists begin extensive overseas tours throughout this decade (Restrepo 1987, 213-7), including an illustrious duo composed of Alejandro Wills and Alberto Escobar.

An earthquake in Guatemala City obliged Morales Pino to return once again to Bogotá (Añez 1952, 155). The tone of Añez’s description of this return and the subsequent reformation of La Lira Colombiana makes it sound as if it was an unwilling final activity in the artist’s life, whereas Restrepo (1987, 217) states that the Lira “opened fire” with the above mentioned duo of Wills and Escobar as its official vocalists. However following tours within Colombia and a final short tour in 1923 which took the Lira as far as Peru, Morales Pino returned to Bogotá and, unable to recover from the grief of the loss of his wife, dedicated his time to drawing in crayons. He was forced to sell the many medals and awards which he had received from various governments for his musical work (Añez 1952, 155) and died in “the most frightening poverty” (Restrepo 1987, 247) in Bogotá in 1926.

The 1920s remained an extremely successful decade for the *bambuco*. *Estudiantinas* provided the music for theatre and for silent films (Restrepo 1987, 217). Victor Rosales sang the first *bambuco* to be transmitted by radio, the event taking place in New York in 1926 (Restrepo 1987, 225). Noted as a highlight of 1928 by Restrepo (1987, 228) was the premier of a *bambuco* ‘Ricaurte’ composed by Luis A. Calvo, who had participated in the 1912 ‘Lira Colombiana’ as ‘cellist.

Born in 1882, Calvo moved to Bogotá in 1905 where he studied music. Diagnosis with leprosy in 1917 led to his internment in the leprosarium at Agua de Dios (Añez 1952, 199). Even though he was cured he preferred to spend the rest of his life in the tranquillity of this institution, where he died in 1945 (Salazar 1987, 26). In 1941 Calvo conducted the Orquesta Sinfónica de Colombia in a performance of his orchestral fantasy ‘Escenas pintorescas de Colombia’ (picturesque scenes of Colombia) (Escobar 1963, 295).

At around this time the universal acceptance of the *bambuco* required its choreography, which was of humble *criollo* origins, to be elevated to the social height of the patrician salons where it was now being danced. José A. Sanmiguel, choreographer, together with Alberto Urdaneta, composer, responded to this need by elaborating a new version of the *bambuco* in consultation with “varios historiadores y por el señor Augusto Moncada, verdadera autoridad en la materia” (several historians and by Mr. Augusto Moncada, a true authority on the subject) (Restrepo 1987, 242).

Wills and Escobar, acclaimed vocalists with Morales Pino’s final version of La lira colombiana, represented Colombia at the Seville Exposition in 1929 as part of a quartet with Jerónimo Velasco

and Francisco Cristancho<sup>11</sup> and, even though one of the great *estudiantinas*, the Arpa Colombiana, was still resident in New York at this time, the popularity of the *bambuco* was beginning to wane (Restrepo 1987, 257).

### Contemporary period (1930 onwards)

#### **A challenge to the *bambuco*'s position by new foreign genres**

Due to the lack of a local recording industry opportunities for Colombian musicians to record had to be sought in the United States and with the rising popularity of jazz and the Argentinian tango these were becoming difficult to procure. The recording industry itself was facing great difficulties because of the competition of the radio, which, although its transmissions were based on recorded music, did not stimulate sales of recordings, as occurs today, because relatively few homes possessed record players and those that existed had an inferior sound quality to that of the radio (Restrepo 1987, 276). This situation led to a greatly diminished range of opportunities for artists who had risen to fame with the *bambuco*. By 1934, when he died, the noted vocalist Alberto Escobar had seen the necessity of finding alternative employment to singing - that of an hotel administrator (Restrepo 1987, 259). In Bogotá Emilio Murillo, however, was still able to become, as the decade progressed, the defender of national music and champion of the *bambuco* (Restrepo 1987, 258 and 277). In the second half of the decade of the 1930s a relatively unsophisticated style of music, now called *guasca*, began to become popular. Within this genre *bambucos* based on very simple themes and aimed at having a wide and easy appeal were included which began to give the *bambuco* the image of being somewhat *arrabalera* (coarse or lowbred) (Restrepo 1987, 276). Some dedicated artists still developed the art of the *bambuco* but they were very few. Restrepo (1987, 279-80) describes the situation of Emilio Murillo, Jerónimo Velasco and their fellow *bambuqueros* in Bogotá as "martyrs" fighting a "valiant battle" against the environment and the general situation of *criollo* music in Colombia as "on the brink of total collapse."

In an interesting observation on the musical situation at the end of the 1930s Restrepo (1987, 281) notes that:

visitan compañías de revistas mexicanas, como la de Tanco Lorca, por ejemplo, y nos deslumbran con los colores atractivos de los trajes de charro, pero además un tipo de canción, alegre, fácil, pegajosa, sin los problemas de interpretación y de baile	Companies of Mexican revues visit us, like that of Tanco Lorca, for example, and they dazzle us with the attractive colours of their <i>charro</i> suits, but also they sing a type of song which is cheerful, undemanding and catchy, without the problems of interpretation and dancing
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<sup>11</sup> Añez cites Wills, Escobar, Velasco and Emilio Murillo as the musicians present on this tour (Añez 1952, 90), while according to Salazar (1987, 36) the quartet consisted of Wills, Escobar, Murillo and Cristancho.

<p>que fueron creándose en torno al <i>bambuco</i>, por culpa, según parece, de lo que impuso, con la mejor buena fe del mundo, con cariño y emoción pero erróneamente, Pedro Morales Pino, como eso de escribirlo en tres por cuatro y hacer un lío de los mil demonios con su ritmo.</p>	<p>that were being created around the <i>bambuco</i>, the fault being, it would seem, of elements imposed, with the best good faith in the world, with love and emotion but erroneously, by Pedro Morales Pino, such as that of writing it in <math>\frac{3}{4}</math> and creating a dumbfounding confusion with its rhythm.</p>
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Therefore Restrepo is inferring that the same attributes that contributed to elevating the *bambuco* to its once high status also caused it to go beyond the tastes and comprehension of the general public and therefore brought about its downfall.

Tango orchestras and Cuban *son* and *guaracha* bands began to tour through Colombia, together with the musical genre which was gaining more popularity than any other in the 1930s and 1940s, the bolero, developed in Cuba but with influence from the Mexican son, which its turn had been influenced by the *bambucos* taken to Mexico by Pelón and Marín in 1908 and in 1910 by Wills and Escobar (Restrepo 1987, 282-4). Alejo Carpentier, the Cuban author, similarly assigns influence from the *bambuco* to the bolero, describing the bolero as “estrechamente ligado al *bambuco* colombiano” (closely linked to the Colombian *bambuco*) (cited in Restrepo 1987, 287).

### **The rôle of radio and cinema**

Añez (1987, 259-66) also bemoaned the state of national music in the 1930s and 40s but saw the radio as assuming a twofold rôle. Even though from 1933 to 1938 representation of *criollo* music was minimal there was at least some presence which gave the national genres some exposure. The arrival of the Spanish musician and composer, José María Tena, as artistic director of one of the important radio stations, the ‘Emisora Nueva Granada,’ provided a crucial turning point as he realised the musical wealth that existed in the Colombian folk repertoire and he himself began to collect scores, study them, orchestrate them and to promote them with great success (Añez 1952, 267). The fruition of this endeavour led other radio stations to emulate Tena’s initiative, which in turn led to a reawakening of interest in *bambucos* and related genres (Añez 1952, 267), using orchestras directed by Francisco Cristancho and Jerónimo Velasquez among others. Francisco Cristancho, composer of the *bambuco* ‘Bochica’ and who played first *bandola* in Morales Pino’s Lira Colombiana, with which, according to Salazar (1987, 36), he toured Spain,<sup>12</sup> had remained in Spain where he studied at the Real Academia de Música and played trumpet in the Banda Nacional de España until his return to Colombia in 1936 (Salazar 1987, 36).

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<sup>12</sup> No other author makes reference to this tour. Cristancho may have played in the Lira and toured Spain as separate activities.

With the 1940s the first sound films were filmed and shown in Colombia. Although the musical content of the first of these, titled ‘Sinfonía de Bogotá,’ is unknown, Emilio Murillo was the musical director of the second, ‘Allá en el trapiche,’ in which he played at the piano his *bambucos* ‘El guatecano’ and ‘El trapiche’ alongside representatives of the popular tropical<sup>13</sup> rhythms of *porro*, *conga*, *boleros* and the like, while Francisco Cristancho was musical director of the third film which also included *bambucos* (Restrepo 1987, 295). The gradual development of the cinematic industry together with the radio created a need in Bogotá and Medellín for the parallel development of a recording industry which finally began to occur in the 1940s. Restrepo (1987, 303) observes that the first recordings, consisting of tropical music by artists like Lucho Bermúdez together with *pasillos* and *bambucos*, took place in Medellín, although soon studios were opened in Bogotá, Manizales and on the Atlantic Coast.

### **The effect of Caribbean music and jazz**

While Colombia’s Central Andean music had been in relative recession during the 1930s, *costeño* artists had begun to appear interpreting music from their own regions as well as from the interior. Among these were Sarita Herrera who made over 250 records for R.C.A. Victor of New York (Salazar 1987, 67) and Angel María Camacho y Cano, responsible for the first orchestrations of tropical rhythms, recorded with Rafael Hernández’s orchestra (Restrepo 1987, 274). The emergence of tropical music and jazz began to influence the *bambuco* to some degree. The effects of this influence could be heard when it began to reappear in recordings in the 1940s. The *bambuco*’s new manifestation was the *bambuco fiestero* which appeared together with the *rumba criolla* launched principally by Emilio Sierra and Milciades Garavito in Bogotá (Restrepo 1987, 302) and is described by Restrepo as:

. . . híbridos en donde hay remembranzas de Cuba, de la costa, de todo lo que después iba a inundarnos.	. . . hybrids where there are memories of Cuba, of the coast, of all that which later will flood us.
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By the incipient flood, Restrepo meant that the tropical rhythms were about to completely dominate the world of popular music in Colombia at the expense of “the *bambuco* and its brothers” (Restrepo 1987, 303). As this inundation was gaining momentum in the 1940s competitions were held in Antioquia to promote the composition of *bambucos* and *pasillos* for vocal duos. Restrepo (1987, 305) notes that the musician who, in his opinion, made the most significant musical contribution to the event and had most to offer for a possible revival of the *bambuco*, Luis Carlos González, did not win and therefore an opportunity was lost to see another rise in the *bambuco*’s fortunes. Gonzales’ contribution of which Restrepo (1987, 305) writes was that of presenting songs with:

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<sup>13</sup> Of Caribbean origin or influence.



<p>... llamativas metáforas, con ritmo agradable, que reconquistaba el seis por ocho del cual nunca debió salir el bambuco. Y entusiasmó el público con ellas, plantando un nuevo estilo y una nueva manera de decir las cosas con aires bambuqueros.</p>	<p>... attractive metaphors, with a pleasant rhythm that reconquered the <math>\frac{6}{8}</math> from which the <i>bambuco</i> should never have digressed. And he delighted the public with them, imposing a new style and a new way of saying things with <i>bambuquero</i> airs.</p>
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Gonzalez later became a highly respected composer of *bambucos*, described by Salazar (1987, 60) as “the *bambuco*’s great poet” and being awarded the ‘Star of Antioquia’ in 1976 as the nation’s finest *bambuquero*. Restrepo’s comment on the  $\frac{6}{8}$  rhythmic configuration will be addressed in the following chapter. A Medellín based musical journal *Micro* published in its September 1943 (No. 53) edition a questionnaire concerning aspects of the *bambuco*’s form, structure and techniques for its notation to which only one musician replied and then almost a year later (Restrepo 1987, 49 and 56). Restrepo saw the lack of response to this investigation as the loss of an opportunity to perhaps introduce some new conventions in the notation and interpretation of the *bambuco* (Restrepo 1987, 303).

The composers/bandleaders who had launched the *rumba criolla* in the early 1940s had, by the end of the decade, turned to the *porro*, a genre from the Atlantic Coast related to the *cúmbia* (Afro-Colombian dance genre in  $\frac{2}{4}$ ), which had become the most fashionable rhythm in Bogotá (Restrepo 1987, 312). What probably kept the *bambuco* alive was the continuous formation of new vocal duos which were able to remain abreast of the times by balancing their repertoire between boleros and Colombian *criollo* genres. Restrepo (1987, 311-2) cites ‘Espinosa y Bedoya’ and ‘Fortich y Valentín’ as duos which were acquiring fame towards the end of the 1940s although the duo which made the strongest rally on behalf of Colombia’s Andean genres was ‘Garzón y Collazos,’ formed in 1938 but which began to achieve commercial success with the recording of a guabina ‘El pescador’ (Salazar 1987, 147). Such was the success of this recording that retailers obliged purchasers to buy another two unidentified recordings along with it at the same time (Restrepo 1987, 316).<sup>14</sup> The emerging popularity and commercial strength of music from the Atlantic Coast helped to reinforce the establishment of Colombia’s recording industry which in turn permitted the inclusion of Andean music within a stable industry. The development of a national recording industry was further assisted by a ban imposed by the Colombian government on the importation of recordings requiring the production of local versions of tangos and boleros (Restrepo 1987, 325).

Restrepo(1987, 316) attributes a resurrection of the central Andean repertoire to the association between the vocal duo ‘Garzón y Collazos’ and a particular Medellín based record producer, Antonio Botero Pelaéz, who liked the *bambuco* and therefore wished to promote it and its traditions

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<sup>14</sup> This is similar to a practice of butchers when the present author lived in Colombia whereby to purchase a kilo of good quality meat one had to buy two kilos of bone or poor quality meat.

alongside the *costeño* genres that were rapidly gaining popularity. In the shadow of the success of these musicians new duos appeared in the early 1950s and the inspiration in Medellín of new *estudiantina* ensembles, led by Edmundo Arias, Luis Uribe Bueno and others. Competition from Bogotá was asserted by the *estudiantina*, the 'Nocturnal Colombiano', of pianist Oriol Rangel, resident musician at Radio Santa Fé from 1948 to 1977 (Restrepo 1987, 327). 'Garzón y Collazos' even launched one of Colombia's most noted composers of *bambucos*, *pasillos* and related genres, José A. Morales Lopez, author of over 500 songs and instrumental pieces (Salazar 1987, 83).

### **The *bambuco* regains ground: festivals and new ensembles**

One of the finest instrumental ensembles dedicated to the interpretation of the central Andean repertoire, the 'Trio Morales Pino' was formed in 1952 and had its debut at the famous Manizales Fair in 1955 (Restrepo 1987, 333).



*Fig. 3-22 Members of the 'Trio Morales Pino' together with the tiplist David Puerta (rear, centre) and bandolist Fernando Rengifo León (front right) (Puerta 1987, 31).*

Salazar (1987, 159) describes this trio as “the most perfect of the instrumental ensembles ever formed in Colombia,” and Puerta (1987, 30) credits their 30 years of supremacy, more than 20 long play recordings and many tours outside of Colombia as reason why they should be considered “exemplary in their medium.” Restrepo (1987, 333) characterises the Trio as one which “revolutionised the interpretation of Colombian instrumental music and came to occupy a preferential position in the Colombian discography, which no other ensemble has been able to

attain.” Critical comment of this nature typifies the reverence which with this ensemble is held in Colombia. In fact, it was hearing their recordings on an early morning radio programme in Colombia that initially led the author of this thesis to become interested in Colombia’s Andean genres. Distinguishing features of their style of composition, arrangements and interpretation are the technical perfection and poetic phrasing of the *bandolista*, the introduction of contrapuntal melodic lines in the accompaniments of the *tiple* and the guitar and the extremely well coordinated ensemble playing - manifested both in immaculate bright rhythmic playing and finely attuned rubatos. There are a number of ensembles recorded in the 1980s which were released on the cassette recordings which accompanied Puerta (1987) and which show not only influence from this ensemble but have built upon its work. In 1955 the ‘Trio Morales Pino’ also had the honour of representing Colombian national culture, together with the vocal/comedy duo ‘Los Tolimenses’, for the first time on Colombian television.

The 1960s saw a rebirth of enthusiasm for Colombian Andean music in which the *bambuco* participated only as a representative alongside the *pasillo*, the *guabina*, the *torbellino* and other genres of the Andean repertoire. Jaime Llano Gonzalez, from Titiribí, Antioquia, assured a place in Colombian music for one of the vogue instruments of the 1960s, the Hammond electric organ. Restrepo (1987, 338) relates how the introduction of this instrument to the milieu of Colombian national music did not occur without controversy but Llano Gonzales’ musical knowledge and dedication as well as his collaboration with the composer José A. Morales were fundamental to the progress of Andean music, including the *bambuco*, in this period. These factors achieved him universal acceptance in all musical spheres so that his instrument, the Hammond organ, was accepted and added the attraction of a novelty to the traditional sounds of Colombian music.

In 1960 the *bambuco* achieved the recognition of the institution of its own national festival: the ‘Festival del Bambuco’ based in Neiva, Huila. The signature song of the festival, ‘El Sanjuanero,’ composed by Anselmo Durán in 1934 (Salazar 1987, 75) or 1938 (Restrepo 1987, 345) belongs to the genre of *bambucos fiesteros* of which the band conductor of its first performance, Emilio Sierra, was an exponent (Restrepo 1987, 345). Artists who supported and disseminated the *bambuco* in the 1960s were principally vocal duos, of whom the most accomplished, the ‘Hermanos Martínez’, worked and recorded with Jaime Llanos Gonzalez achieving considerable commercial success (Restrepo 1987, 340). Among other successful *bambuquero* vocal duos of the 1960s were ‘Espinosa y Bedoya’, ‘Dueto Viejo Tolima’ and the ‘Hermanos Escamilla’ (Restrepo 1987, 341). A 1960s experiment which appears to have left very little evidence of its existence was a fusion between the Brazilian bossa nova and the *bambuco*. Restrepo (1987, 342) notes that recordings of this fusion were made by a celebrated Colombian vocalist Leonor González Mina of compositions by León Cardona, who arranged string orchestra accompaniments for the ‘Trio Morales Pino’ for an L.P. recording (Trio Morales Pino, n.d.).

### 'Message *Bambucos*'

A prevalent musical occurrence of the 1960s was that of the 'message' or 'protest' song, often associated within Latin American culture with the *nueva canción* (new song) movement. This genre does not appear to have directly influenced the sphere of the *bambuco*, probably because part of its approach includes a less traditional attitude to song form and structure. As the *bambuco* structure is quite specific, if it is excessively altered it may no longer possess all the requisite elements which identify a *bambuco* and therefore it simply will no longer be a *bambuco*. However the song which most believe to be the first song of social comment in Colombia, 'Ayer me echaron del pueblo' (Yesterday They Threw Me Out of Town) by José A. Morales, winner of the first prize at the Villavicencio song contest in 1964, was in fact a *bambuco* (Restrepo 1987, 342). Its theme was the defence of the rights of the poor against the unofficial coalition of the rich and powerful in Colombia.

#### AYER ME ECHARON DEL PUEBLO

Bambuco Fiestero

Letra y música de José A. Morales

Ayer me echaron del pueblo porque me negué  
a jirmar  
la sentencia que el alcaide a yo me hubo de  
implantar;  
Porque tuve con mi mano al patrón que  
castigar,  
Cuando quiso a mi familia, quiso a mi familia  
llegámela a irrespetar.

Porque uno es probe y carece de jincas como  
el patrón,  
tan creyendo que por eso también nos falta el  
honor;  
Entonces hay que enseñarles que en  
cuestiones del amor  
Toíticos somos iguales y tenemos corazón.

Ayer me echaron del pueblo mañana yo he de  
golver  
Porque ahí dejé el rancho, mis hijos y mi  
mujer.  
Y Diosito que es tan güeno me tendrá que  
perdonar,  
Por lo que hice y lo que haga en defensa de mi  
hogar.

#### YESTERDAY THEY THREW ME OUT OF THE TOWN

Bambuco Fiestero

Text and music by José A. Morales

Yesterday they threw me out of the town  
because I refused to sign  
the sentence that the mayor had to impose on  
me;  
Because I laid my hand on the landowner to  
punish him,  
When he wanted to treat my family without  
respect.

Because one is poor and lacks the properties of  
the land-owner,  
so it is believed that for that reason we also lack  
honour;  
Then it is necessary to teach them that in  
questions of the love  
we all are same and we have heart.

Yesterday they tossed me of the town but  
tomorrow I must return  
Because there I left my shack, my children and  
my wife.  
And God that is so good will have to forgive me,  
For what I did and what I may do in defense of  
my home.

To give more of an air of rustic sincerity in this song many verbal forms are in a rural vernacular. Some examples of these are:

alcaide	alcalde: mayor
Diosito	diminutive of Dios: God
golver	volver: return
güeno	bueno: good
jamilia	familia: family
jincas	fincas: farms
jirmar	firmar: to sign
probe	pobre: poor
toiticos	toditicos - double diminutive of todos: all

Table 3-2 Rural vernacular used in the bambuco 'Ayer me echaron del pueblo.'

Another 'message *bambuco*,' 'A quien engañas abuelo' (Whom Are You Deceiving Grandfather?) makes the point that career politicians build their careers on the fomentation of division, and therefore are a source of conflict to people at the lower end of the social scale. This was particularly felt by many after the experience of what was called El Terror, a protracted undeclared party driven civil war which divided rural Colombia during the 1950s. This *bambuco* is more passive in its sentiments and therefore is comparable in this aspect to the resigned attitude frequently found in *bambucos* written on romantic themes.

#### A QUIEN ENGAÑAS ABUELO

Bambuco

Composición de Arnulfo Briceño

A quién engañas abuelo yo sé que tú  
estás llorando  
Ende que taita y que mama arriba  
tan descansando.  
Nunca me dijiste cómo, tan poco  
me has dicho cuándo,  
Pero en el cerro hay dos cruces que  
te lo están recordando.

Bajó la cabeza el viejo y acariciando  
al muchacho  
Dice, tienes razón hijo, el odio todo  
ha cambiado;  
Los piones se fueron lejos y el surco  
está abandonado  
A mí ya me faltan fuerzas, me pesa  
tanto el arado  
Y tú eres tan sólo un niño pa'sacar  
arriba el rancho.

Me dice Chucho el arriero el que  
vive en los cañales,  
Que a unos los matan por godos, a  
otros por liberales.

#### WHOM ARE YOU DECEIVING GRANDFATHER

*Bambuco*

Composition by Arnulfo Briceño

Whom are you deceiving grandfather I know  
that you are crying  
The fact is that daddy and that mummy are  
resting up there.  
You never told me how, nor have you told  
me when,  
But on the hill there are two crosses that  
remind you of it.

The old man lowered his head and caressing  
the boy  
He says, you are right son, hatred has  
changed everything;  
The farm-workers went far away and the  
furrows lie abandoned.  
Now I lack strength, the plough weighs on  
me so heavily  
And you are only a child to carry on with the  
ranch.

Chucho the muleteer, the one that lives by  
the weirs, tells me  
That some are killed for being Goths  
(conservatives), and others for being liberals.

Pero eso qué importa abuelo, entonces qué es lo que vale; Mis taitas eran tan buenos a nadie le hicieron males Sólo una cosa comprendo que ante Dios somos iguales.	But what does it matter grandfather, then what it is worthwhile; My parents were so good; they did no harm to anybody. Only one thing do I understand: that before God we are all equal.
Aparecen en elecciones unos que llaman caudillos, Que andan prometiendo escuelas y puentes donde no hay río Y al alma del campesino llega el color partidizo. Entonces aprende a odiar hasta a quien fue su buen vecino, Todo por esos malditos politiqueros de oficio. Ahora te comprendo abuelo, por Dios no sigas llorando.	In elections there appear those that are called leaders, Who go around promising schools and bridges where there are no rivers And the party colours reach the peasant's soul. Then he learns how to hate who was until then his good neighbour, All because of those damned career politicians. Now I understand you grandfather, for heaven's sake don't continue crying.

Restrepo (1987, 343) reports that the famous duo ‘Garzón y Collazos’ refused to sing this song as they felt it was “. . . offensive to politicians, whom they respected and to whom they were grateful.”

In the town of Ginebra, Valle, a festival of ‘vernacular music’ with accent on ‘old music’ was inaugurated in 1974 which became an annual event and was later given the name Festival Moño Nuñez, in honour of one of the legendary figures of music in the Valle del Cauca region (Restrepo 1987, 349-353). The ‘Trio Morales Pino’ recorded his *gavota* ‘María’ which has been released on BUDA CD 92538-2. Salazar (1987, 88) appears to suggest that the festival acquired Nuñez’s name in 1984 when its tenth anniversary coincided with his 87th birthday and notes that composers vie for a prized trophy which developed from the prize given at the inauguration of the festival for the person could sing the oldest song (Restrepo 1987, 352). Restrepo (350-354) relates how as this festival acquired strength it became a meeting place for artists dedicated to the conservation, promotion and innovation of Colombian Andean music and an appropriate venue for the launching of many new artists, composers and songs. Several of the recordings used on the cassettes which accompany Puerta (1987) were recorded in 1981 at this important festival, including a *bambuco* titled ‘La llamita’(the flame) referred to by Restrepo (1987, 352) as a *bambuco antológico* (anthological *bambuco*), and which departs quite markedly from traditionally structured *bambucos*.

### Recent developments

The 1970s and 80s have seen a new appreciation of Colombian Andean music, including the *bambuco*, as a representative of Colombia’s distinctive autochthonous musical culture. Alongside the Festival Mono Nuñez Restrepo (1987, 355-6) notes other festivals that have also appeared including the Festival de Interpretes de la Canción in Buga, Valle, and Antioquia canta a Colombia in

Medellín as well as local programmes dedicated to the foment of national genres such as the 'Tertulia Folklórica' of the 'El Colombiano' newspaper in Medellín. Innovative experiments have been initiated by various ensembles following quite diverse musical paths. Traditional *bambucos* arranged using complex polyphonic voicings have been recorded by the Quinteto Dalmar, an a capella vocal ensemble led by the Madrid based composer Alvaro Dalmar (Philips [Colombia] CD 532780-2). The band Los Ayer's created controversy when they began to perform *bambucos* and *pasillos* with the standard rock band line-up of electric guitars, bass guitar and drum kit (Salazar 1987, 141). The *bandolista* and arranger Fernando León together with Vicente Niño organised a "large Colombian orchestra" to revive and extend the symphonic Andean repertoire as exemplified by Calvo's suite 'Estampas Colombianas' (Restrepo 1987, 365). Andean music as it is more generally known in the genres characteristic of Ecuador, Peru and Bolivia became increasingly popular in the 1970s and 80s leading to the formation in Colombia of ensembles playing this repertoire and consequentially investigating the relationship between *chirimía* music from the south of Colombia and that of the rest of the Andean region. These ensembles include 'Chimizapagua' (formed in 1977), 'Los Amerindios' (1971), 'Incayaki' (1980), 'Grupo Tradición' (1979), 'Genesis' (1972) and 'Calahuaz' (1981) (Salazar 1987 140-163). Of these ensembles 'Los Amerindios' and 'Genesis' have attempted to create a modern Colombian Andean style and repertoire based on Andean traditions. In the field of contemporary art music the composer Blas Emilio Artehortúa has composed a *bambuco* within his 'Suite Popular Colombiano' inspired by de Falla's 'Siete Canciones Populares' which itself includes a *canción* which could be considered to be a stylised *bambuco*. Furthermore in 1997 the Colombian Cultural Institute 'Colcultura' instituted a competition for musical arrangements in instrumental, choral and symphonic categories in which the symphonic work was to be a *kirpa* or Cauca *bambuco*.

The fact that the *bambuco* was chosen for this competition shows that in Colombia the need is felt to continue to stimulate innovation in the national musical treasure that is the *bambuco*. Its fame as a fashionable genre will probably never be recovered without a rediscovery of Colombian traditional values and a desire to express these. Its status as a national icon probably safeguards the degree of respect given to it but at the same time does not guarantee that any enthusiasm need necessarily be felt for it by the general population: it is generally regarded as a kind of quaint museum piece reserved for special occasions and to be then put away again afterwards. Still it would appear from the amount that continues to be written about the *bambuco* and by the fact that it continues to be performed that in certain musical quarters its uniquely Colombian combination of boisterous rhythmic complexity and sad sentimentality continue to be appreciated by a dedicated few who still compose and arrange *bambucos* for performance in artificially recreated folkloric contexts or as contemporary concert pieces. In the following chapters an attempt will be made to analyse the *bambuco* and to understand its elemental composition, its origins and the factors that constitute its uniqueness.