

RELATIONSHIP WITH SPANISH AND EUROPEAN INFLUENCES

As almost all of Central and South America, as well as much of the Caribbean, was colonised by the Spanish and the Portuguese it is generally assumed that the principal European contribution to the culture of the new colonies would have come from these countries. Most culture in the colonies was disseminated from the regional capital cities, and these were subject to the influence of the genres which had become fashionable in the cities of Europe. These vogue urban genres exerted an important influence on the urban music of the colonies alongside urban adaptations of regional folk genres from the colonising countries (Aretz 1984, 528). The principal European influence on the Brazilian *chôro* was the Bohemian polka, the Colombian *pasillo* was an adaptation of the Viennese waltz, the influence of Austrian polkas can be heard in Mexican *corridos* and the Cuban habanera developed as a variant of the Spanish *contradanza* combined with Black African influences. In a study which endeavoured to identify Spanish influence in children's songs from Colombia's Atlantic Coast, List (1973, 82) concluded that the melodies displayed characteristics which were more comparable with English and French sources than with Spanish, although there were undeniable links in the songs' texts. Aretz (1984, 505) shares this opinion in that there exist areas of Latin America which are "virtually devoid" of Latin influence.

However the exclusive use of Spanish in song texts and the overwhelming predominance of musical instruments and ensembles of apparent Spanish origin in *bambucos* require that particular attention be given to Spanish music as a possible source of influence on the *bambuco*. The first occasion in which any relationship was suggested between the *bambuco* and Spain was in an article titled 'El tiple' in the journal *El Museo* published in Bogotá in March 1849 (cited in Davidson 1970a, 208-209):

Nuestros bailes son una degeneración de los bailes de la Península. Para nosotros es evidente que nuestras danzas populares no son sino una parodia medio salvaje de aquellas. Comparemos nuestro bambuco, nuestro torbellino, nuestra caña con el fandango, los boleros, la jota aragonesa y otros y hallamos muchos puntos de semejanza entre ellos: Elegantes y poéticos éstos, groseros y prosaicos aquellos; pero hermanos legítimos y descendientes de un común tronco (Davidson 1970a, 208-209).

Our dances are a degeneration of the dances of the Peninsula. For us it is evident that our popular dances are not but a half wild parody of those. Compare our *bambuco*, our *torbellino*, our *caña* with the *fandango*, the *boleros*, the *jota Aragonesa* and others and we find many points of likeness between them: Elegant and poetic the latter, rude and prosaic the former; but legitimate siblings and descendants from a common source.

This disparaging view of the *criollo* dances may well have been justified at this time but it must be remembered that this was at a relatively early stage in the *bambuco*'s development and that Colombia's independence, bringing with it a need for the country to look inwardly on itself for its cultural development, had only been achieved some twenty years before. Until this time the *bambuco* had been referred to in Colombia as an emblem of national culture alone, without any reference having made to its possible origins. As noted in Chapter 3, Jorge Isaacs attributed African roots to the *bambuco* in his novel *María* in 1867 (Restrepo 1987, 136). In 1874, in his epic poem 'El bambuco,' Rafael Pombo ascribed for the first time tricultural roots to the *bambuco*:

ha difundido aquel aire indiana melancolía con la africana ardentía y el guapo andaluz donaire (cited in Restrepo 1987, 159)	because that air has diffused Indian melancholy with African ardour and elegant Andalusian charm
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These affirmations probably initiated the intense debates concerning the *bambuco*'s origins which were to take place in the following decades. Before considering the contribution which Spain may have made to the *bambuco*, it is appropriate to review in very general terms the make-up of Spanish cultural influence in a national perspective.



Fig. 6-1 Regional Map of Spain (Garcia Matos, 1975, 40)

Sources of Spain's Cultural Heritage

The complexity of Spain's cultural heritage is due to factors similar to those which have contributed to the development of Colombia's musical patrimony. Its cultural history dates to prehistoric times where the earliest inhabitants may have included the Basques, whose presence in the peninsular has been dated to the late Palaeolithic period (Katz 1974, 65). The Iberians appear to have arrived in the Neolithic period from Africa, and to have combined with the Celts who invaded from Western Europe to form the Celtiberians, occupying North Eastern Spain. Phoenician, Jewish, Greek settlements followed between the eleventh and sixth centuries B. C. The conquest of Spain in the third century by the Carthaginians from North Africa lasted only until the Roman invasion which began with the destruction of the Carthaginians's Spanish Empire in the Second Punic War (218-201 B. C.) and was complete by the first century AD. Christianity developed within Roman Iberia which lasted until the Germanic invasions in the fifth century AD. In the eighth century the Moslem conquest of most of the peninsula took place and lasted for eight centuries.

The development of the cultures which were introduced into Spain by this succession of settlers and conquerors was partly determined by factors related to the country's topography. The Iberian peninsula is the second largest land mass in Europe after Russia and is the second most mountainous European region after Switzerland. Mountain chains separate Spain from France and Portugal and form barriers along its Mediterranean and Atlantic coasts. Internal mountain chains and river systems have impeded communication between the different regions of Spain resulting in the evolution and conservation of distinct regional identities which manifest themselves in different manners including dialects and musical genres. The more peripheral northern regions, Asturias, Galicia, the Basque provinces and Catalonia have maintained separatist stances and identify their dialects as distinct languages. The collection of Spanish folk music included on the 20 LP set *Magna antología del folklore musical de España* (Ultimate Anthology of Spain's Musical Folklore) compiled by Garcia Matos (1978) includes some 300 distinct genres divided into 39 regional classifications and 16 generic groupings. Considering that very little Iberian tradition can be easily identified in Latin American music in general, the task of identifying Spanish traits in the *bambuco* becomes particularly difficult. Although most migration to Colombia appears to have been from Extremadura and the southern regions including Andalusia (List 1974, 54) there was considerable mixing of immigrants from the other parts

of Spain which would have resulted in the combining of musical elements from the various regions.

Spanish musical sources and the *bambuco*

Authors who have previously attempted to indicate a relationship between the *bambuco* and Spanish sources include Añez (1952), Davidson (1970) and Restrepo (1987). Añez (1952, 35) limits himself to expressing the opinion that Spanish immigrants taught their popular coplas (refrains) and romances (ballads) to the indigenous population and also brought four string guitars which developed into tiples. The Amerindians then combined these elements with their own melodies and rhythms and through this fusion the *bambuco* was born. Añez (1952, 42), perhaps in unconscious contradiction of his earlier stance, cites Conrado del Campo, Professor of Harmony, Counterpoint and Composition at the Royal Madrid Conservatorium who expresses the following view of the *bambuco*:

Los bambucos, especialmente por sus inesperadas sorpresas de ritmo y sus cadencias, llenas de añoranza y leve melancolía, son para nosotros realmente originales y atraentes en verdad.	The <i>bambucos</i> , especially because of their unexpected rhythmic surprises and their phrasing, full of nostalgia and subtle melancholy, are for us really original and truly attractive.
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The significance of this statement lies in the fact that it implies that del Campo perceived no direct relationship between the *bambuco* and Spanish musical genres.

Davidson (1970a, 209-212) cites various subjective opinions by noted Colombian authors which relate the *bambuco* and other Colombian popular and traditional genres to Spanish sources without specifying these sources. Among these are Gustavo Santos (writing in 1916, cited in Davidson 1970a, 209), who ascribes the development of the combination of melancholic melodies and phrasing with strong rhythmic elements typical of genres like the *bambuco* to the homesickness of Spanish immigrants which affected their previously exuberant melodies and rhythms and made them melancholic. Santos concludes with:

Originalidad viene de origen, y el nuestro como pueblo civilizado es español. . . en música nos dejaron tanto los chibchas como en literatura. Lo poco que hoy tenemos es música de origen español, pero mal adaptada.	Originality comes from origin, and our origin as a civilised people is Spanish. . . the Chibchas left us as much in music as they did in literature. The little music that we have today is of Spanish origin, that has become muddled.
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Similarly Guillermo Uribe Holguín (writing in 1923, cited in Davidson 1970a, 211), a highly revered figure in Colombian *criollo* society, revealed his ignorance of the nature of Amerindian music when he discarded the possibility that it might have contributed to the formation of Colombian music by stating:

tradición musical debemos buscarla en la madre patria. Allí está el tesoro que nos pertenece por herencia y que hay quienes se esfuerzan en buscarlo en el caos indígena.	our musical tradition should be sought in the mother country (Spain). There lies the treasure of our inheritance while still there are those who struggle to find it in the chaos of indigenous culture.
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Davidson appears to accept these opinions as he then goes on to identify possible relationships between the *bambuco* and the following specific Spanish genres. It must be noted at this point that at times Davidson shows a certain bias in his comparisons. For example, when he discusses the relationship between the *aguabajo*, *jota chocoana* and the *bambuco* with respect to the study on the subject by Pardo Tovar (1961) he states:

del aguabajo, por no conocer su coreografía, nos abstenemos de opinar, pero sobre la jota chocoana, y según puede verse en nuestro estudio sobre este aire, sí existen notables similitudes, pues la coreografía de la jota es en muchos casos la misma del bambuco pero más sensual, más tropicalizada (Davidson 1970a, 64).	Regarding the <i>aguabajo</i> , not knowing its choreography, we abstain from casting an opinion, but on the <i>jota chocoana</i> , and as can be seen in our study on this air, remarkable similarities exist, because the choreography of the <i>jota</i> is in many cases the same as that of the <i>bambuco</i> but more sensual, more tropicalised.
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Davidson appears to be concluding that as there are only general similarities between the *jota chocoana* and the *bambuco*, then they are not related, and therefore that there is no point in further investigating the possible relationship suggested by Pardo Tovar (1961). The potentially important relationship that could exist between these genres is therefore ignored and not further explored in the rest of his study of the *bambuco*. Later (1970a, 65) he discusses the *rumba chocoana*, reproducing a poem which describes its choreography.

copiado la anterior poesía porque la coreografía de esta rumba chocoana, de negros, es simplemente la del bambuco.	We have copied the previous poetry because the choreography of this <i>rumba chocoana</i> , of Black (African) culture, is simply that of the <i>bambuco</i> .
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Since the choreography of the *rumba chocoana* is the same as that of the *bambuco*, he seems to conclude that it is a mere copy and therefore not worthy of further consideration. This suggests a flaw in Davidson's approach to comparisons of the *bambuco* with other forms or genres. If the genre with which he is comparing the *bambuco* is in some way dissimilar, he

discounts any relationship; and if it is too similar he also discounts it. His somewhat arbitrary judgements appear to be based on the direction in which he wishes to propel the discussion at any point. However the accuracy of his representation of source references to the *bambuco* is excellent and this alone would make his study invaluable. Before comparing individual Spanish genres with the *bambuco* some general features of Spanish folk music will be considered and compared with aspects of Colombian Andean music and the *bambuco*.

Melody

(1984, 792) notes different classes of melodic structure in Spanish music. There are rising and falling melodies which suggest plainsong derivations, as well as descending melodies with accents on the fourth degree regarded as being of Roman origin by Garcia Matos (cited in Cunningham 1984, 792). However Cunningham considers that “the most important class of modal songs comprises those which end on E” and gives examples showing the last four notes of the modal scale:



Fig. 6-2 Spanish E mode (Cunningham 1984, 792)

This first modal structure is generally attributed to Arabic influence, is found in Andalusia and as far away as Catalonia but is not found at all in Colombian Andean music.

More common in Spain is the following E mode which permits the use of a major or minor third.



Fig. 6-3 Spanish E mode using minor and major thirds (G or G#) (Cunningham 1984, 792).

This often manifests itself in a melodic passage which features a terraced descent, of which Cunningham reproduces the following example:



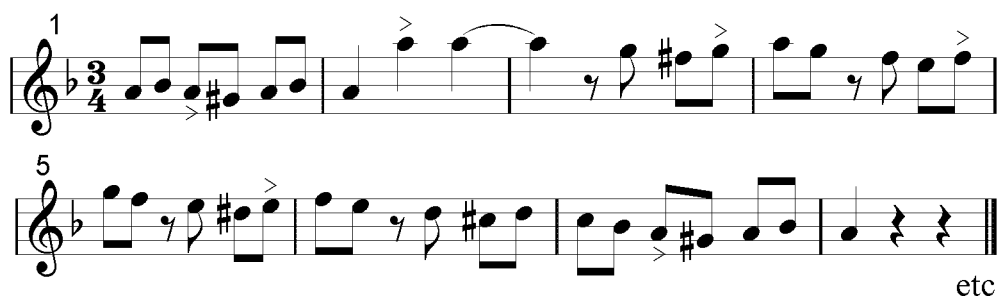
Fig. 6-4 Example of Spanish melodic passage with terraced descent based on E mode (Cunningham, 1984, 792)

This melodic device can be found in the instrumental introductions to some *bambucos*:



Fig. 6-5 Excerpt from introduction to the bambuco 'Cuatro preguntas' showing terraced descent (bars 5-8) on notes of Spanish E mode (50 canciones, n.d. 80).

Trans. by J. Varney



etc.

Fig. 6-6 Excerpt from introduction to the bambuco 'Antioqueña' showing terraced descent (bars 2-6) on notes of Spanish E mode (Transcription by J. Varney).

In the first example, 'Cuatro Preguntas,' the accented fourth, A, of the Spanish mode has become the tonic, and so the modal phrase now descends to the dominant (E). Whereas in the second case, 'Antioqueña,' A is now the dominant (in D minor) and the descending phrase finishes on the supertonic (E which carries across the bar line from bars 5 to 6). As a consequence of the new harmonic context, the harmonisation of the descending phrase now differs from that of the Spanish model given by Cunningham (1984, 792):

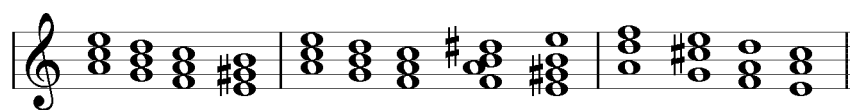


Fig. 6-7 Different harmonisations of Spanish E mode (A-G-F-E) melodic form.

Cunningham further notes that in most of central Spain the melodies generally lose their modal inclination and become firmly major or minor in tonality, while in some cases alternation between major and minor tonality may occur in the same song, differentiating for example between the stanza and the refrain. Reference to the table of chord structure of instrumental *bambucos* (see chapter 4) will show that this sort of harmonic transition is extremely common in the *bambuco* and can be observed in the score of 'El Sotareño' in the previous chapter (see Fig. 5-11). The use of grace notes and extended melismas which are quite common in Spanish music are almost completely absent in Colombian music in general and in the *bambuco* in particular.

Metre and Rhythm

Among measured Spanish songs and dances duple and triple metres are usual but the sphere of dance music is predominantly in triple metre as is the case in Colombian Andean music. Cunningham (1984, 793) indicates how within the triple metre structure two kinds of hemiola are found. The first is based on an alternation between bars of $\frac{3}{4}$ and $\frac{6}{8}$:

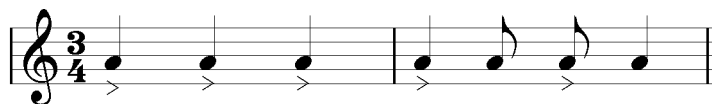


Fig. 6-8 Hemiola figure commonly found in Spanish music.

Its occurrence can be seen in the following example from Extremadura:

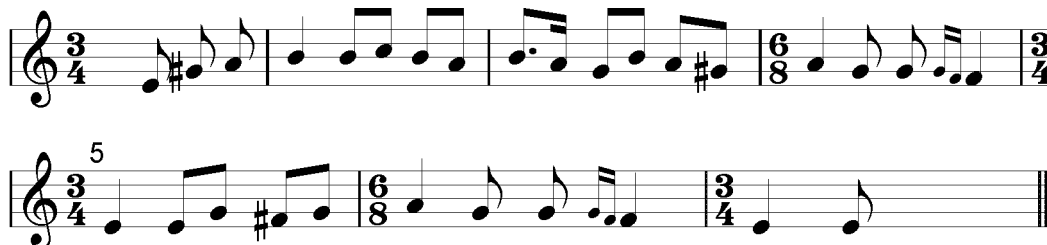


Fig. 6-9 Excerpt from a ballada from Extremadura (Gil García, cited in Cunningham 1984, 793)

Figures similar to this can be found in Colombian Andean music, but they are more likely in *pasillos* than in *bambucos*, and then, the ♪♪♪ , seen Fig. 6-10 in bar 2, is taken as a $\frac{3}{4}$ figure opposed to a more definite $\frac{6}{8}$ marked by the rhythmic configuration ♪♪♪ :

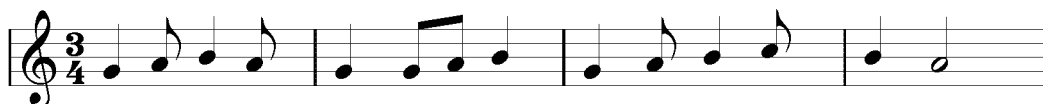


Fig. 6-10 Excerpt from the pasillo 'Cachipay' (Transcribed by J. Varney)

Other types of hemiola that can be related to this are found in the Colombian Andes such as the following:



Fig. 6-11 Hemiola figure found in Colombian Andean music

This is used extensively in the traditional *bambuco* 'Palo Negro'



Fig. 6-12 Excerpt from the bambuco 'Palo Negro' (Anon n. d. 44)

Another comparable type of hemiola is the following which Chase (1958, 226) notes as being common in Andalusia:



Fig. 6-13 Hemiola figure common in Southern Spain.

This figure can be observed in the following excerpt from a *seguiriya gitana*:

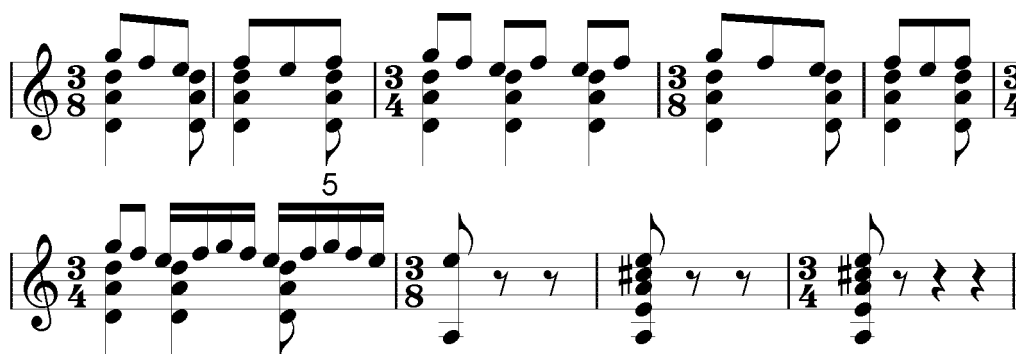


Fig. 6-14 Excerpt from *seguiriya gitana* (Martínez Torner, cited in Chase 1958, 226)

However this figure is equated by Chase with the *zarabanda* which itself came from Latin America and has African roots, so it is more likely to have been a 'reverse' influence than one from Europe. This figure is relatively rare in *bambucos* but is found in 'Vivan las fiestas' and can be observed in the third bar of the following excerpt from 'El republicano':



Fig. 6-15 Excerpt from the bambuco 'El republicano' (Anon. n. d. , 25)

Another kind of $\frac{3}{4}:\frac{6}{8}$ hemiola is found beginning on the second beat of the bar in the juxtaposition of the *tiple's* chordal pattern against the guitar's accompanying pattern in the archetypal *bambuco* rhythmic pattern:

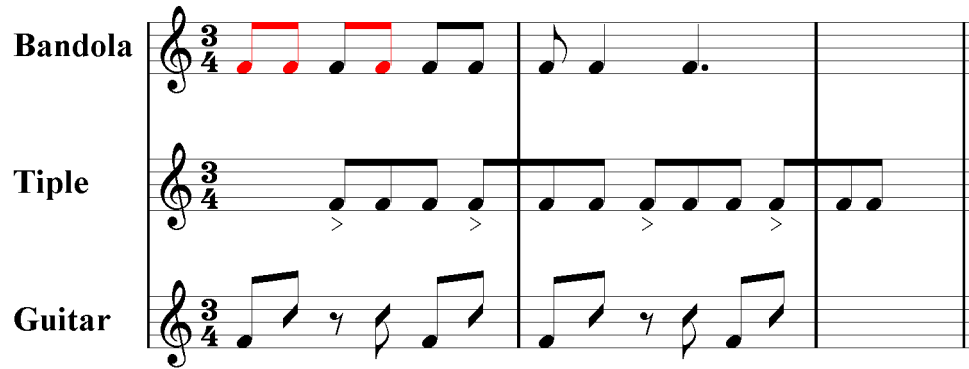


Fig. 6-16 Archetypal rhythmic structure for the bambuco as played by the Colombian string trio.

Yet another class of Spanish hemiola noted by Cunningham (1984, 793) is that created by the insertion of a $\frac{3}{2}$ bar into a phrase in $\frac{3}{4}$:



Fig. 6-17 Additional hemiola figure found commonly in Spanish music.

This is observed in a *jota* from Navarra:

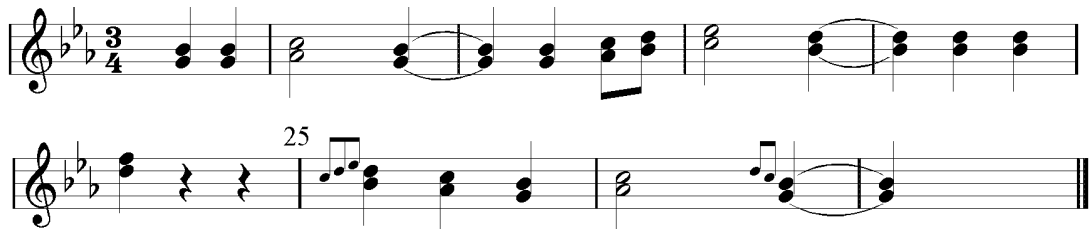


Fig. 6-18 Excerpt from a *jota* from Navarra (Transcribed by J. Varney)

This kind of hemiola is found in *bambucos* but with a further degree of syncopation, as can be observed in this *bambuco* from Ibagué :



Fig. 6-19 Excerpt from the bambuco 'El natagaimuno' (Transcribed by J. Varney) (From LP recording Camacho Toscano 1975)(Audio Example 13)

Textural Features

Spanish folk songs are generally monodic, whether they use instrumental accompaniment or not. When sung by a group, female voices tend to sing in unison, whereas male voices

move between unison and passages harmonised in octaves with some sections in thirds. Cunningham (1984, 793) notes that an exception to this is found in religious music from the north of Spain which is often sung in parallel thirds. Colombian Andean music also tends to be sung principally by a solo voice, male or female, even though it will be recalled that there was a long period when the male vocal duo appears to have been the preferred medium for the performance of *bambucos*. This appears to have been a fashion rather than an integral characteristic of the *bambuco* and its source may well have been that of religious musical instruction.

Comparison between Spanish music and the *bambuco* in the areas of melody, metre and harmony shows that there are numerous points in common between the two, however it appears that the Spanish source elements, if present, have been subject to diverse influences, built upon and varied, particularly with respect to harmony and rhythmic syncopation. This development is taken to the point that the Colombian genre bears very little apparent resemblance to its Spanish sources in other than general terms.

Links between the *bambuco* and Spanish musical instruments

The instruments of the string trio

As has been stated in Chapter Four, the *bandola's* origins can be traced to the Spanish *bandurria*, which can be found in ensembles in most regions of Spain. In Old Castille, it is used to accompany *rondas* (which in this region are serenades) together with the *laúd* (a large *bandurria*), guitars and small percussion instruments such as a triangle and a *botija* (an earthenware jug which is blown as a rhythm instrument) (Garcia Matos n. d. b, 3-4). Genres which constitute the repertoire of the *ronda* may include *romance*, *canción jotesca*, *seguidillas* and *jota*. At Christmas the *ronda navideña* is heard which is aimed at asking for alms. The *bandurria* is also found on the Canary Islands together with *laúdes*, guitars, a *timple* and a *pandereta* (tambourine) in an ensemble which accompanies *folias*, the most characteristic song of these islands (Garcia Matos n. d. b, 4-5).



Fig. 6-20 Ronda de moços from Aragon (Garcia Matos 1975, 26)

These ensembles and the *bandurria*'s rôle in them can be directly related to the Colombian *estudiantina* and the *bandola* in instrumentation, repertoire and social function.

When more than one *bandola* (in Colombia) or *bandurria* (in Spain) is used, the instruments play in parallel thirds over a chordal/rhythmic accompaniment. The only significant difference in instrumentation between the Spanish *ronda* and the Colombian *estudiantina* is the presence of the *tiple* in the latter, but as this was an instrument which developed independently in Colombia from Spanish origins it still supports the connection between the two. In the *ronda*, the *laúd*, which developed in Spain but not in Colombia, can be found in its place.

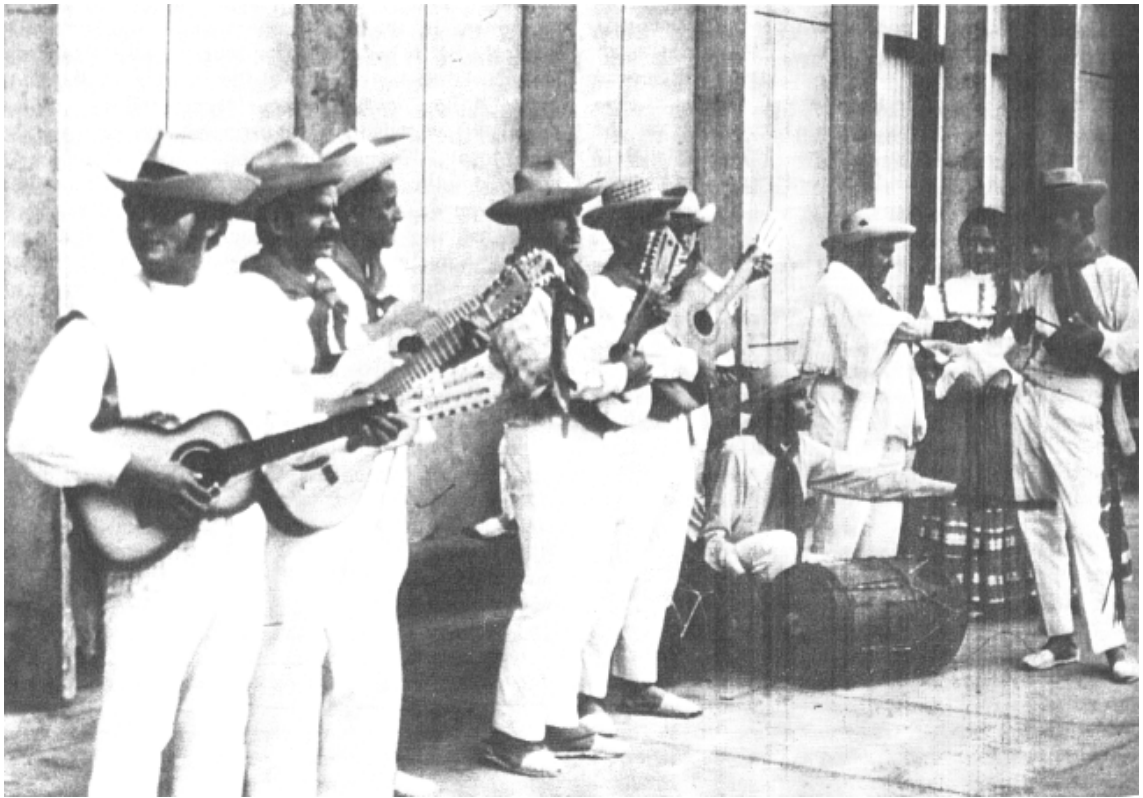


Fig. 6-21 *Andean String Ensemble* (List 1980, 576)

Other instrumental ensembles found in Spain include those of flute and drum, which have a similar instrumental and social position as the Cauca *chirimías*, even though instrumental techniques and repertoire differ from those used in Colombia. Large wind ensembles like the Catalan *coblas* correspond to the Colombian *banda de vientos*. Writing on the *cobla*, Cunningham (1984, 793) notes that its repertoire “betrays its nineteenth century origins in more complex harmony, including frequent chromatic passages.” The same can be said of the repertoire of the *banda de vientos*, reinforcing the general correspondence that exists between Spanish and Colombian ensemble types. The only Spanish ensembles not found in Colombia are those which include *gaitas* or bagpipes. *Gaitas* in Colombia are cane flutes of exclusively indigenous origin. Perhaps the tropical climate did not lend itself to the conservation of animals’ viscera for long periods of time, and perhaps the greater economic value placed on animal life in Colombia also impeded the construction of these instruments.

The relationship between specific Spanish genres and the *bambuco*

The *jota*

Davidson (1970a, 212) considers specifically the relationship between the *bambuco* and the *jota aragonesa*, but as many different regional varieties of the *jota* exist in Spain it will be worthwhile to consider these as well. Garcia-Matos (1978, 23) notes:

<p>La jota se muestra como una de las especies folklóricas más briosas, fuertes y representativas de la música popular hispana, y más que obra o invención de un solo hombre sería producto de la evolución secular del pueblo.</p>	<p>The <i>jota</i> is seen to be one of the most energetic, strong and representative folkloric genres of the Hispanic popular music, and more than being the work or invention of any single man it would be a product of the evolution of the people over the centuries.</p>
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Garcia-Matos (1978, 23) further notes how the *jota* is found in almost all of the regions of Spain, even if under different names and with different manners of interpretation. The *mateixa* of the Balearic islands is equated by Garcia-Matos with the *jota*, but with a softer and more lilting rhythm. Varieties found in Asturias include the *fandango asturiano*, *xiringüelo*, *jota vaqueira* and *jota de Pajares*. A great variety of *jotas* are also found in Extremadura, Murcia and Andalucía where Garcia-Matos emphasises how the compiler of the recordings of the 'Magna Antología', Garcia Matos (1978), completely equated the Andalusian gypsy *alegrías* with the *jota*, apart from some aspects of rhythm and inflection.

The origins of the *jota* are uncertain. Ribera (cited in Garcia-Matos 1978, 22) ascribes its etymological origin to the Arabic term *xatha* (dance, pronounced like the Spanish 'jota'), while other authors (Garcia-Matos 1978, 23 cites A. Capmany) believe that the name has its origin in the Archaic Spanish term *sota* or *sotar*, which was used from the fourteenth century to describe any type of dance which included leaps and jumps. The first specific association in Spain between the word *jota* and dance was not until 1761 when it appeared in the play 'La Junta de los Payos' (The Meeting of the Churls) (Garcia-Matos 1978, 22). Matos (1978, 23) summarises the structure of the *jota* as:

- consisting of seven four bar musical phrases;
- generally in major key, rarely in minor;
- in the instrumental introduction and the verse only tonic and dominant chords are used;
- each verse is a generally a quatrain (*abab* rhyme), but can be a *redondilla* (*abba* rhyme).

Jiménez de Aragón (cited in Davidson, 1970a, 322) further clarifies that if the lines of the quatrain can be defined ABCD then the structure of the *jota* strophe is:

(Introduction):	B
Copla (refrain):	ABCD
Vuelta (reprise):	DA

Table 6-1 Structure of the standard jota strophe

Davidson (1970a, 323) cites the Enciclopedia Salvat de la Música which adds the following point to its description of the *jota*:

en compás ternario, de movimiento vivo y acentuado con energía. Cuando es cantada, las coplas de que consta son de movimiento más lento, con preludios e interludios instrumentales (generalmente con guitarras y bandurrias en movimiento vivo)	in triple time, with lively rhythm and energetic accents. When it is sung, its refrains are of a slower rhythm, with instrumental preludes and interludes (generally with guitars and <i>bandurrias</i> in lively rhythm)
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It is possible to observe various points in common between the *jota* and the *bambuco*. Most evidently there is the fact that both genres are in triple time and are played by very similar ensembles. Both can be a song or an instrumental piece and a dance and both are extremely widely distributed in their respective countries. As instrumental pieces, both are played at a faster tempo than as vocal pieces. Vocal examples of the *bambuco* often include instrumental preludes and interludes which use different thematic material from the vocal part, however, unlike the *jota*, the vocal sections are played at the same tempo as the instrumental ones. As songs, both are based on octosyllabic quatrains, but the *bambuco* does not share the complex seven line strophe of the *jota*. The *jota* is generally accompanied by the *ronda* string ensemble but can also be played by a flute and drum ensemble, just as the *bambuco* is usually associated with some form of *estudiantina*, but can be played by a *chirimía* ensemble. Whereas the *jota* is principally in major key, the *bambuco* can be found in either, though the sad nature of most vocal *bambucos* tends to dispose them towards minor keys. The harmonic basis of the *jota*, that of tonic and dominant, would appear to distinguish it notably from many *bambucos* in which the melodies can be quite chromatic, however even within this melodic chromaticism the *bambuco* tends to modulate rapidly but keeps principally to tonic and dominant within the modulations.

Davidson (1970a, 209) cites N. Garay, who wrote in 1848 concerning *bambucos*:

hallo que es común a todos la síncopa española de las jotas y los aires andaluces, si bien en algunos más marcadas que en estás.	I find the syncopation of Spanish <i>jotas</i> and Andalusian airs common to all, even if they are more marked in some than in these.
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If one considers the following instrumental introduction to a *jota* from Navarra, some similarities can be found with the *bambuco*'s characteristic syncopations:

Jota I

(jota from Navarra)

Bandurria

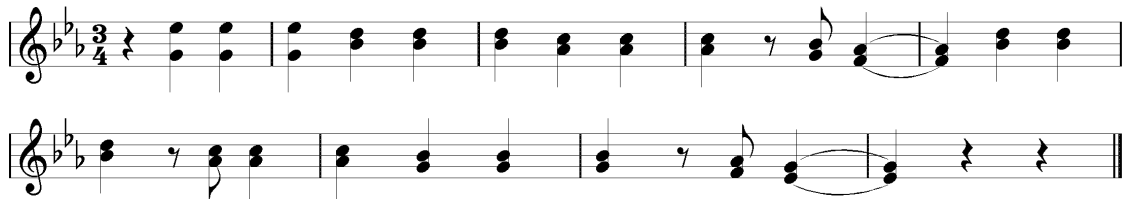


Fig. 6-22 Bandurria melody from introduction to a jota from Navarra (Transcribed by J. Varney)
(LP recording Garcia Matos, M. 1978a)(Audio Example 15).

The manner in which the melody begins with three repeated notes on the second beat of the bar creates a syncopation which also occurs in *bambucos*:

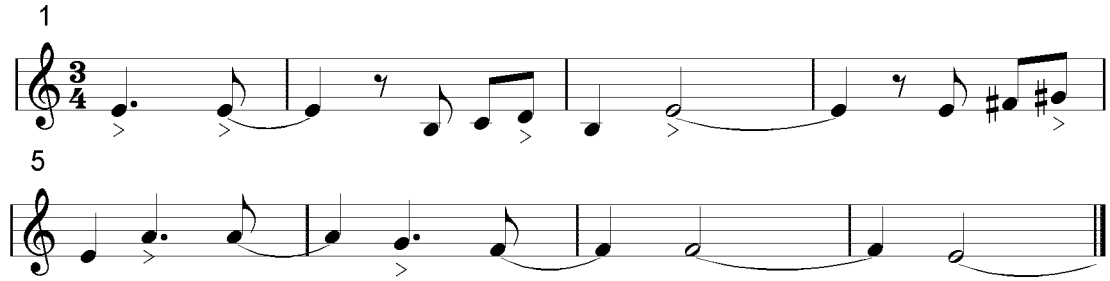


Fig. 6-23 Excerpt from the bambuco 'Cuatro preguntas' showing how a melodic pattern begins on the second beat of the bar as in some Spanish jotas (50 canciones, n.d. 80).

As has been indicated in chapter 4, the *bambuco* syncopation is more marked by the placing of a $\frac{6}{8}$ hemiola on this three note figure which begins on the second beat of the bar.

Where the Colombian *estudiantina* ensemble uses *bandola*, *tiple* and guitar the Spanish *ronda* ensemble uses *bandurria* and guitars. The guitar's accompanying pattern for the *jota* is shown in the two following examples. The first is by far the most common but the second is also found.

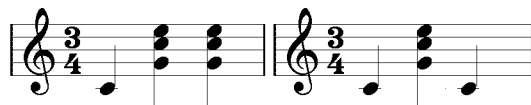


Fig. 6-24 Patterns played the guitar for accompanying the jota.

This can be compared with the most common characteristic guitar pattern for the *bambuco*:



Fig. 6-25 Characteristic guitar pattern for accompanying the bambuco.

The placing of the bass notes is similar, but the chordal accompaniment of the *bambuco* is more complex, through the ostinato off beat quaver pattern.

In addition, in the *jota* one guitar may take on the role of playing only bass notes while another plays supplementary bass note and chords:

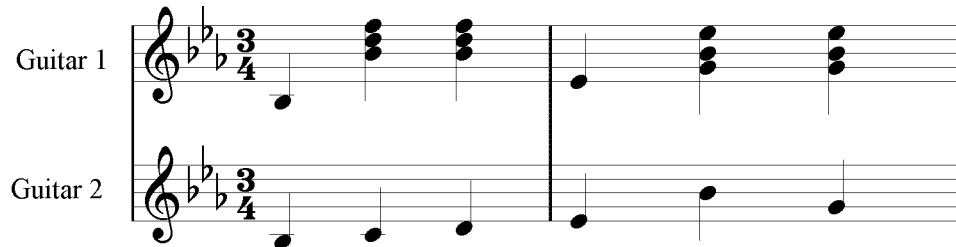


Fig. 6-26 Excerpt from guitar accompaniment to *jota* from Navarra.

In this way the two guitars fulfil roles somewhat similar to those of the guitar and *tiple* in Colombian Andean ensembles.

That there are similarities between the Spanish *jota* and the *bambuco* is undeniable. As is the case in general comparison between Spanish music and Colombian Andean music, the *bambuco* is for the most part rhythmically more complex than the *jota*, but there are similarities of context, rhythmic structure, instrumentation and text. The main similarity in text is that both the *bambuco* and the *jota* are based on octosyllabic quatrains. There are probably no specific *jota* texts that have appeared as *bambucos* but this is neither important nor surprising. *Jota* texts refer to subjects close to the situation of performance as do *bambuco* texts and therefore it can be expected that with time they would have been completely replaced in Colombia by local themes and topics.

It will be recalled that the first mention of the *jota* in Spain as a dance was in 1761 (Garcia-Matos 1978, 22) and its first reported appearance in Colombia was in 1804 (Davidson 1970c, 324). From the beginning to the middle of the nineteenth century it achieved a wide distribution throughout central Colombia and it even became the subject of a popular rhyme:

la jota y más a la jota	To the <i>jota</i> and more to the <i>jota</i>
a la jota y con dolor	to the <i>jota</i> and in pain
carita del mismo cielo	the face of heaven itself
yo fuera tu confesor	if I was your confessor
de penitencia te diera	for penance I would give you
que me pusieras amor	that you lay love upon me
(Perdomo 1962, 364)	

Eventually the *jota* reached Colombia's Pacific Coast together with other nineteenth century salon pieces like the mazurka, polka and *pasillo*, and there it became the *jota chocoana* (Bermúdez 1987c). This Colombian *jota*, together with the *aguabajo*, was the subject of a study by Pardo

Tovar (1961) and Pinzón Urrea titled 'Rítmica e melódica del folclor chocoano' in which the authors note similarities between the *aguabajo* and the *jota* and between both of them and the *bambuco* and conclude that:

- | | |
|--|---|
| <p>a) El bambuco es una derivación del aguabajo y de la jota; o</p> <p>b) Tanto el bambuco como el aguabajo y la jota son derivaciones de una fuente rítmica común, posiblemente un aire de danza muy antigua, ya desaparecido.</p> <p style="text-align: right;">(Pardo Tovar 1961, 63)</p> | <p>a) The <i>bambuco</i> is a derivation of the <i>aguabajo</i> and of the <i>jota</i>; or</p> <p>b) The <i>bambuco</i> together with the <i>aguabajo</i> and the <i>jota</i> are derivations of a common rhythmic source, possibly a very old dance form, which has already disappeared.</p> |
|--|---|

This conclusion is based on analysis of the rhythmic structure of the *jota chocoana*, the *aguabajo* and the *bambuco*. The eminent Colombian musician and author of *bambucos*, Luis Uribe Bueno (cited in Restrepo 1987, 82) favours the former of these, believing that the *currulao* and its related forms from the Pacific Coast preceded the *bambuco*. Ulloa (1994, 10) supports the second, namely that the *aguabajo*, the *jota chocoana* and the *currulao* developed from the *bambuco viejo*, as did the *bambuco* itself, as the existence of the *bambuco* is reported before any references to the Chocoan dances occurs. The author of this thesis reserves his judgement until later in this study. The melody of the *jota* chosen by Pardo Tovar and Pinzón Urrea to illustrate their study is the following:

Prisionera
(jota chocoana)

Transcribed by
Pardo Tovar (1961)

D.C.

Fig. 6-27 The melody of the jota chocoana 'Prisionera' (Pardo Tovar 1961, 44).

The predominant rhythmic figure in this melody is the following, shown with the accompaniment played on the *tambora*:



Fig. 6-28 Two bar phrase from the jota chocoana 'Prisionera'.

It can immediately be seen that this figure conforms completely with the archetypal *bambuco* rhythmic structure as demonstrated in chapter 4:

Fig. 6-29 Archetypal rhythmic structure of the bambuco notated in $\frac{3}{4}$.

There is a slight difference in the *tambora* pattern from that of the *bambuco* but despite this they remain compatible, as the principal bass accents are the same. Therefore a definite link can be observed between the *jota chocoana* and the *bambuco*, even though the *jota chocoana* appears to be as different from the Spanish *jota* as the *bambuco*. It might be said that the *jota* came to Colombia and in the Chocó region was subject to influences which made it develop in such a way that its twentieth century manifestation closely resembles the *bambuco*.

Concerning Pardo Tovar's conclusion with respect to the relationship which may exist between the *aguabajo*, the *jota chocoana* and the *bambuco*, it will be recalled that Davidson (See page 235) admitted to similarities between the *jota chocoana* and the *bambuco* though not admitting that this implied that the former had influenced the latter.

Colombian dancer and choreographer Cesar Arias (1998) also confirms similarities between the choreography of the *jota chocoana* and the *bambuco* in that both consist of a structure of eight steps of movements, even though details within those movements may differ. (1970, 210) rejects the idea that the *bambuco* may have evolved from the Spanish *jota* because of essential differences

which exist between the choreography of the *jota* and the *bambuco*. It must be recalled that Davidson is comparing the twentieth century choreography of the *jota* with the twentieth century choreography of the *bambuco*. As the first reported specific identification of the *jota* as a dance did not occur until 1761, its first reported appearance in Colombia was in 1804 and the *bambuco* was first specifically identified in 1819, the modern development of both dances must have occurred since a time when contact or association between them may first have been possible. If one considers this and takes into account the many associative elements between the two, it is quite reasonable to argue that elements which participated in the formation of the *jota* also contributed to the development of the *bambuco* in Colombia. The similarity between the *jota chocoana* and the *bambuco* suggests that similar influences acted upon both the *jota* and the *bambuco*. The result of this is that the *jota* as it developed in Colombia resembles the *bambuco* in some important ways. The *bambuco* itself bears similarities to the contemporary Spanish *jota* and so could be considered to be a point of contact between the *jota chocoana* and the Spanish *jota*.

The Basque zortzico

Daniel Zamudio suggested in 1936 (cited in Davidson 1970a, 213-214) that the basque *zortzico* may have been a musical source of the *bambuco* but his suggestion is based on supposition and without firm evidence. Davidson (1970a, 215) dismisses the idea on the grounds of conflicting choreography with little discussion but there are some interesting similarities:

-The *zortzico* is in $\frac{5}{8}$ and in Venezuela, *bambucos* are found in this time signature.

-Livermore (1972, 151) noted that the Basque language has had an effect on Basque music in imposing a system of one note per syllable in songs. A contrasting feature between Spanish songs and *bambucos* (as well as all Colombian Andean music) is that the melismas which are common in Spanish songs are completely absent in *bambuco* where the rule of one syllable per note applies.

-In the following *zortzico* rhythmic pattern, one can imagine the archetypal *bambuco* pattern altered to fit a $\frac{5}{8}$ rhythm:



Fig. 6-30 Two bar excerpt from zortzico phrase (Chase 1959, 234).



Fig. 6-31 The same excerpt rewritten in $\frac{3}{4}$.

Music from the Canary Islands

Opinion suggesting a possible relation between the *bambuco* and music from the Canary Islands had its source in Conrado del Campo, Professor of Harmony and Counterpoint and Composition at the Real Conservatorio de Música y Declamación de Madrid, cited in Añez (1952, 42). Writing on the *bambuco*, he noted that Colombian songs were commonly sung in two voices which, in Spain, is a practice employed among folk singers only in the Canary Islands and the province of Extremadura.

Another similarity which can be found between musical practices on the Canary Islands and the Colombian Andes is the inclusion in the Canarian string ensembles of the *timple*, which, like the *tiple* in the *estudiantina*, uses *rasgueado* techniques. The particular techniques applied to the two instruments are not very similar as the *timple* uses continuous tremolo effects combined with quick attacks on the strings which recall techniques employed on the Portuguese *cavaquinho* and the Venezuelan (and Colombian) *cuatro*, whereas the *tiple* uses isolated *rasgueados* alternating with standard strums. The Canarian *isa* corresponds to the *jota* of the mainland and features the *bandurria* as a melody instrument, while the guitar plays chords and bass notes and the *timple* accompanies with *rasgueado* chords in an instrumental context which closely resembles that of the Colombian *estudiantina*.

On the Canary Islands, one also finds, as in Extremadura, *tambora* playing techniques which combine hitting the drum on the rim and on the skin as is found in much of Latin America. When the *tambora* is used in this manner it is common to find castanets as well which are called *chácaras* on the Islands, which may be a source for the term '*chacarera*' which is given to the most commonly used rim and skin rhythm in South America, and whose main

pattern also forms the rhythmic basis of the *tambora* rhythm when it is used to accompany *bambucos*.

Music from Andalusia - the *tirana*

Davidson (1970a, 217-220) considers possible connections between music and dances from Andalusia and the *bambuco* without being able to provide any firm relationship beyond allusions by some authors to the idea that there may be some similarities or points of contact with forms like the Spanish *bolero* and the *fandango*. He completely discounts the possibility of any association with flamenco or Moorish sources.

The form to which he does attribute a strong affinity with the *bambuco* is the little known *tirana*. His evidence is based on an excerpt from Soriano Fuertes' Historia de la música española (published in 1855). Davidson cites:

<p>se bailaba en las provincias de Andalucía la tirana, al mismo tiempo se cantaba también con coplas de a cuatro versos asonantes de ocho sílabas. Este baile tenía un aire demarcado haciendo las mujeres un gracioso juego con el delantal, y los hombres con el sombrero o pañuelo, parecidos todos estos movimientos a los que usaban en sus bailes las antiguas gaditanas.</p>	<p>the <i>tirana</i> used to be danced in the counties of Andalusia, it was also sung at the same time with strophes of four assonant verses of eight syllables. This dance had a distinctive quality with the women playing in a graceful fashion with their apron, and the men with their hat or handkerchief, all these movements being similar to those which the traditional inhabitants of Cadiz used to use.</p>
--	---

Hamilton (1937, 67) relates how the *tirana* first began to appear in *tonadillas*¹ as a *danza cantada* (dance with singing) before 1780 and how between 1780 and 1790 it "had a vogue amounting to a furore." Hamilton supports Davidson's source noting that within the *tonadilla* it had a definite verse form of four octosyllabic lines and adds more information about its choreography, stating that the *tirana* was:

. . usually in $\frac{6}{8}$ time, syncopated and faster than the *seguidilla*, and was danced by two persons, with a clear and distinctive rhythm, characterised by different motions to the one side or the other of the body, "the woman raising and waving her apron, the man flourishing his hat or handkerchief."

Hamilton further notes how the *tirana* had become licentious, was forbidden at evening parties (*saraos*), but that its songs and music survived long into the nineteenth century.

The reasons by which Davidson (1987, 221) comes to choose the *tirana* as the source of the *bambuco*'s origin are the following:

¹ Described later in this chapter.

1. Both are songs and dances;
2. In the *tirana* the women use their apron in dance movements and in the *bambuco* they use their skirts;
3. In both the *tirana* and the *bambuco* the men include movements of a handkerchief;
4. In both the dancers move their bodies, arms and legs to the movement of the music;
5. Both the *bambuco* and the *tirana* are syncopated; and
6. The *tirana* was written in $\frac{3}{8}$ or $\frac{6}{8}$, and the first published *bambucos* were in $\frac{3}{8}$.

An important point made by Soriano Fuertes cited by Davidson (1970a, 222) is that the choreography of the *tirana* recalled dances in the old style from Cadiz. Hamilton (1937, 61) noted that Cadiz was “one of the open doors whence entered the New World melodies.”



Fig. 6-32 The port city of Cadiz on Spain's Atlantic Coast (Encarta '96 World Atlas)

Through some fairly spurious arguments, Davidson (1987, 223) tries to give the impression that the *tirana* was one of the musical forms that travelled from Spain to the New World in the early years of the Colony from 1600 onwards, whereas as Hamilton points out, it was first mentioned in Spain in the context of *tonadillas* in the late eighteenth century. As stated above, the *tirana* is almost completely unknown in or outside Spain. Fortunately Hamilton (1937, 64-65) includes her own arrangement for piano of the score of a *tirana* which was the finale from the *tonadilla* 'Los Embusteros':

Tirana

From the tonadilla
"Los Embusteros," 1786

Anon.
Arranged for piano by
Mary Neal Hamilton

Piano

The piano score for 'Tirana' is written in treble and bass staves. The key signature is two sharps (F# and C#), and the time signature is 3/8. The piece consists of six systems of music. The first system begins with a treble staff containing a whole rest followed by a half note G4, and a bass staff with a continuous eighth-note accompaniment. The melody in the treble staff continues through the second and third systems, featuring various intervals and rests. The bass staff accompaniment remains consistent throughout. The fourth system introduces a new melodic line in the treble staff, starting with a half note G4. The fifth and sixth systems continue the piece, with the treble staff featuring a mix of chords and single notes, and the bass staff maintaining the eighth-note accompaniment. The piece concludes with a final chord in the treble staff and a descending eighth-note line in the bass staff.

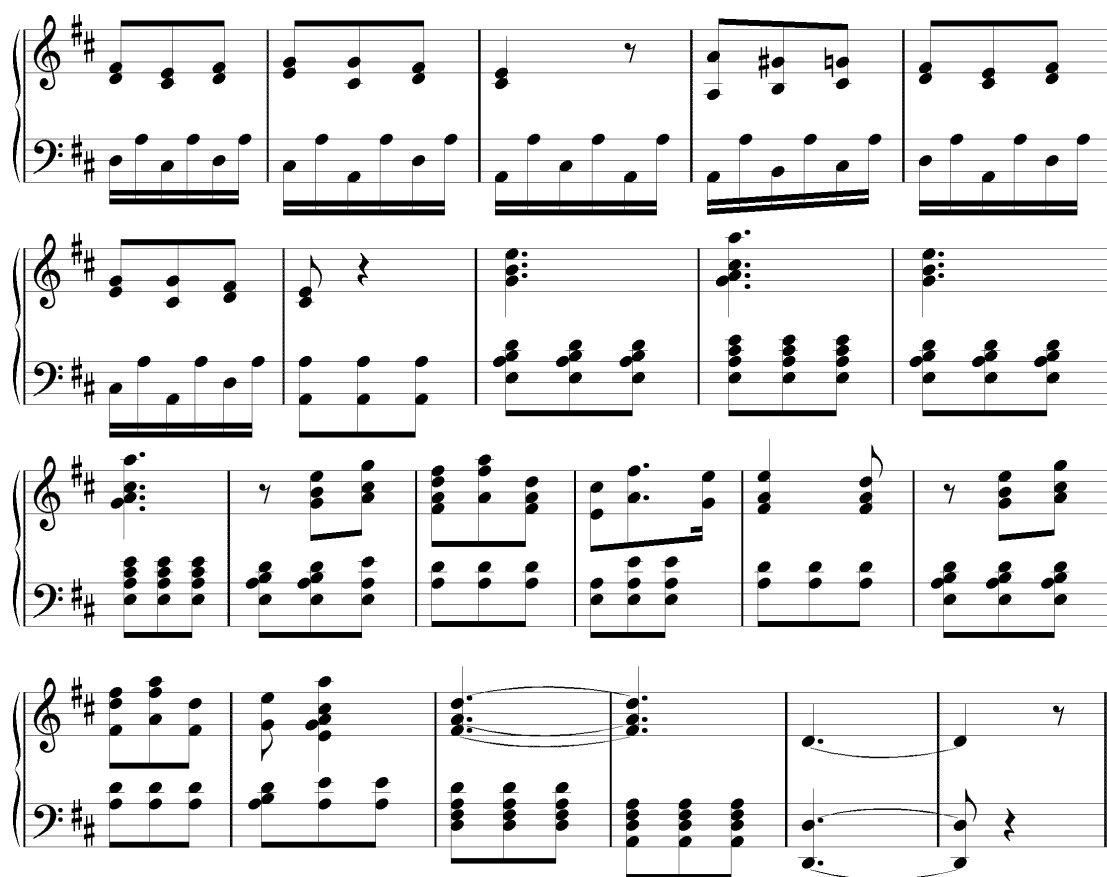


Fig. 6-33 Score of the *tirana* from the tonadilla 'Los Embusteros' of 1786 (Hamilton 1937, 64-65).

Various syncopated figures are found in this piece. They include standard Spanish hemiolas (bars 2-3, etc.), phrases beginning on the second beat of the bar (bars 1 and 5, etc.) as well as accents on the second beat of the bar (bars 2, 3, 4 etc.) and syncopated hemiolas (bar 7-8 and 15-16, etc.). Particularly noteworthy is the rhythmic figure $\text{♩} \text{♩} \text{♩}$ that appears in bars 23, 27, 31 and 47. Hamilton (1937, 55) observed that this rhythmic figure first appeared in a *tononé*, a “negro dance and song,” by Pedro Villa, was “doubtless of Creole origin” and was considered a prototype of the “hybrid Spanish dances” like the tangos, habaneras which were to appear later. This indicates that the *tirana* itself had already incorporated Creole influences by 1786. The rhythmic figure of the *tononé* also corresponds to the treble accents in the *tambora* pattern used to accompany the *bambuco*:

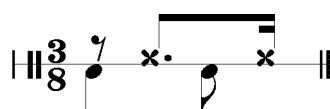


Fig. 6-34 Tambora pattern from the bambuco, rewritten in $\frac{3}{8}$.

Hamilton (1937, 62) provides further transcriptions of excerpts from some *tiranas* where similar syncopations can be observed to those of the *tirana* from 'Los embusteros'. In particular the *tononé* syncopation is quite evident in the third of these:

Themes and Rhythms of Tiranas

Hamilton 1937, 63

Tirana del Tripoli *Anon.*

Tirana from the tonadilla, "El Desvalido" *Pablo Esteve*

Tirana *Anon.*

Fig. 6-35 Excerpts from some *tiranas* from eighteenth century Spain (Hamilton 1937, 62)

The *tononé* pattern as it occurs in the third of these excerpts can be clearly observed in the following phrase from the *bambuco* 'Palo Negro':

Fig. 6-36 Excerpt from the *bambuco* 'Palo negro' (Anon. n. d. 44)

Similarities between the *tirana* and the *bambuco* may well be due to the fact that they were both influenced by the same mixtures of Spanish, African and Amerindian influences though one

would expect that the *tirana*, having developed in Spain, would have more Spanish character than Latin American. Davidson appears to place importance on the fact that both the *tirana* and the *bambuco* make use of handkerchiefs in their choreography but a Swedish authority on Spanish folk dances, Anne-Karin Ståhle, communicated to this author that the use of handkerchiefs was common in very early Spanish dances and that any Latin American folk dance can claim Spanish roots, just as many Spanish dances claim Caribbean roots (Ståhle 1998).

Davidson is unable to find any specific reference to the *tirana* in Colombia though he reports its documentation in Argentina, Chile, Peru and Brazil (Davidson 1970a, 222). In any case it is reasonable to assume that it would have migrated to Colombia with Spanish *tonadillas*, of which it appears to have composed an integral part.

The *tonadilla*

Tonadillas were short one-act musical dramatisations which first appeared in Madrid in about 1750 (Hamilton 1937, 47). From their original rôle as interval entertainment during more serious dramatic works they came to assume an importance of their own within Spanish light art music. The works were specifically composed rather than being pot-pourris and their basic form consisted of an introduction, *coplas* (refrains) and a finale. The finale was generally a *seguidilla*, a *tirana* or a *polaca* and the overall structure was capable of infinite variations (Hamilton 1937, 49). The most important virtue of the *tonadilla* was that it enabled the conservation and propagation of many Spanish folk genres, even if in a rather stylised form, composers using “every folk song and peasant dance they could lay their hands on” (Hamilton 1937, 59). National dances, regional folk genres, gipsy dances and songs, Moorish songs and imported Creole music and dance from the Spanish colonies all had their place in the *tonadilla*. In a *tonadilla* called ‘La gitanilla,’ the gipsy of the title “shows how to dance the *cumbé* from Guinea, a dance which abounded on the stage at this epoch” (Hamilton 1937, 61).

Tonadillas were documented in Colombia from 1793 and through the early nineteenth century though they were described as “something completely new” in Medellín in 1838 (Davidson 1987c, 217). From the middle towards the end of the nineteenth century they seem to have entered into decline and to have almost completely disappeared by the end of the century.

Tonadillas as they were presented in Colombia were defined by Juan C. Osorio in his Diccionario de música (passage cited in Davidson 1970a, 216) as:

españolas que se cantan sin bailarse y que vienen a ser pequeñas composiciones para teatro.		Spanish compositions that are sung without being danced and which come to be small compositions for theatre.
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As such Davidson (1970a, 216) sees them as the precursors of many Colombian regional musical forms which include a theatrical aspect such as:

bambucos ‘versiados’ . . . (que) parecen hijos de las tonadillas españolas, en las cuales la improvisación, el canto de la copla y el duelo lírico eran como los de aquestas comarcas descubiertas, pobladas y ‘musicalizadas’ por españoles.	‘lyricised’ <i>bambucos</i> . . . (that) seem to be children of the Spanish tonadillas, in which the improvisation, the singing of the refrain and the lyrical duels were like those of certain districts which were discovered, populated and ‘musicalised’ by the Spanish.
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The Colombian *bambuco* ‘Palo negro’ could be considered a criollo version of the Spanish *tirana*, as it displays characteristics typical of Afro-Hispanic music as exemplified by the *tirana*. These include the use of decorative chromaticisms:

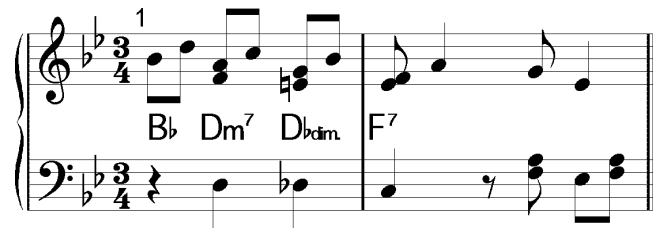


Fig. 6-37 Decorative chromaticisms found in the bambuco ‘Palo Negro’ (50 canciones n.d.,44)

the rhythmic structure referred to as the *tononé* figure:

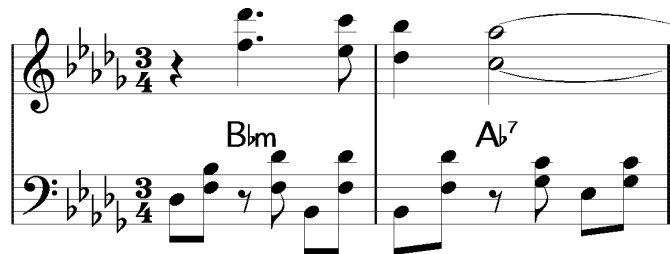
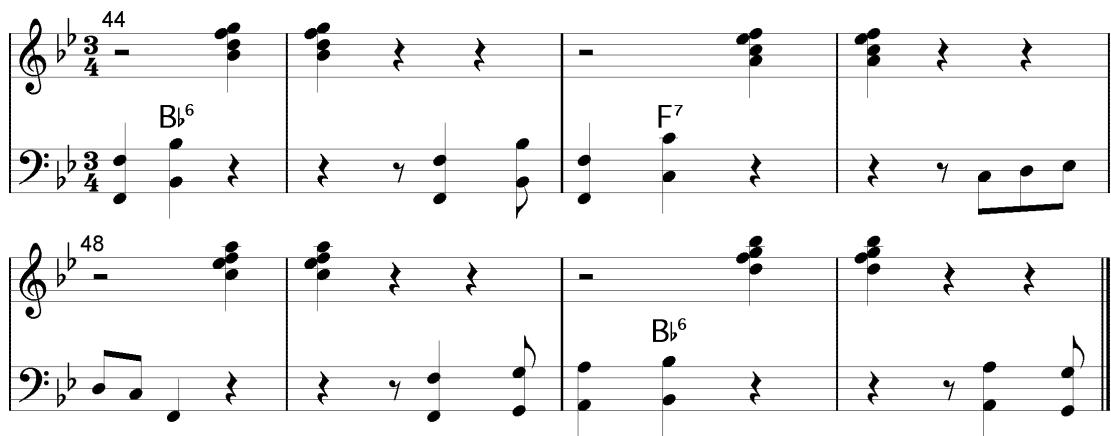


Fig. 6-38 The tononé figure in the bambuco ‘Palo Negro’ (50 canciones n.d.,44)

and the incorporation of relatively artificial hemiola effects:



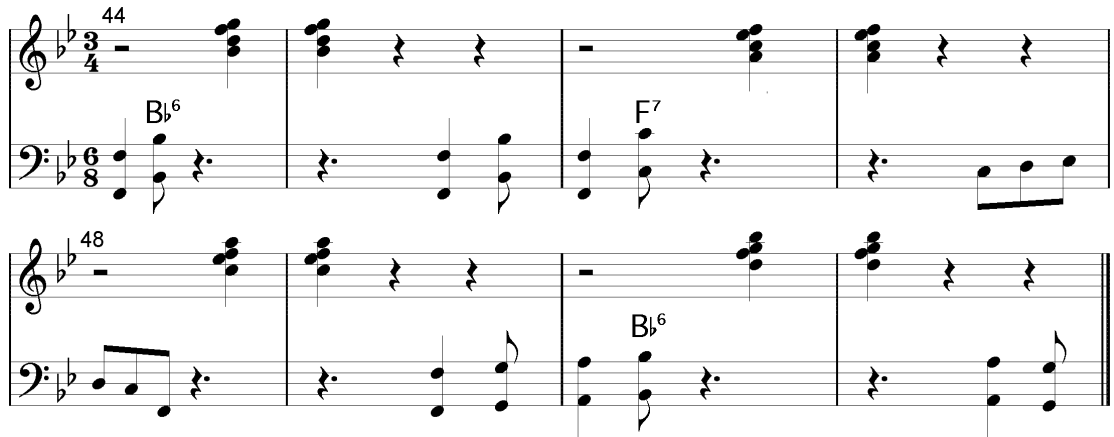


Fig. 6-39 Hemiola based section of the bambuco 'Palo negro' (50 canciones n.d.,44), showing the piece as notated (upper two lines) and as interpreted (lower two lines).

If the *tirana* was introduced to Colombia through the *tonadillas*, so certainly was the *seguidilla* of which Hamilton provides an example:

Seguidilla

Hamilton 1937, 62

Piano

Fig. 6-40 Arrangement for piano of a seguidilla from the tonadilla 'El deseo de la Pupillo,' from 1781 by the noted composer of tonadillas Blas de Laserna (Hamilton 1937, 62)

Notable in this piece is the ♪♪♪.♪ in bar 6 which matches the *bambuco tambora* pattern and can be seen to be derived from the *tononé* pattern. Also the left hand accompaniment in bars 5, 7 and 8 is the same pattern as that devised for the left hand accompaniment of *bambucos* by Pedro Morales Pino. Morales Pino's system for the notation of the *bambuco* for the piano was most probably influenced by the piano accompaniment of the Spanish *seguidilla* which would have

been brought to Colombia in piano reductions of *tonadilla* and *zarzuela* scores. These would have been quite common in Colombia in the nineteenth century.

Uno de los medios más efectivos para la dispersión y popularización de este repertorio. . . en nuestro medio, fueron los arreglos para piano y voz, para instrumentos melódicos y acompañamiento de piano o piano solo que circulaban profusamente en ediciones accesibles al público y cuya presencia entre nosotros está documentada por las colecciones empastadas de este tipo de partituras que hoy en día es frecuente encontrar en los almacenes de antigüedades.

(Bermúdez n.d., 1)

One of the most effective means for the dispersion and popularisation of this repertoire. . . in our environment, were arrangements for piano and voice, for melodic instruments and piano accompaniment or piano alone, that circulated profusely in editions accessible to the public and whose presence among us is documented by the bound collections of this type of scores that are frequently found today in antique shops.

The cumbé

The *cumbé* (as *cumbee*) was referred to as “chants from Guinea” by Stevenson (1976, 236), who observed examples in the Codice Saldívar No. 4, an anthology of compositions for the five-course baroque guitar. The composer of the anthology, Santiago de Murcia, was a fifth generation (at least) Spanish musician and appears to have moved to Mexico in the 1720s (Russell 1995a, 131), where the collection was first published and later discovered, quite by accident, by the Mexican historian Gabriel Saldívar y Silva. The collection, including the *cumbés*, was transcribed for the first time by Russell (1995b) and published in facsimile and modern notated formats. Russell describes (1995a, 69) the *cumbé* as being of “African influence” and among the “vibrant and exciting musical creations of the seventeenth and eighteenth centuries.” Gallego (1992, 17) refers to *cumbé* as an early predecessor, from Spanish Guinea, of the Colombian *cúmbia*.

Census figures for 1570-80 indicate that in Mexico, where the *cumbé* was first documented, there were 14,711 Spaniards, 18,569 *negros* and 1500 *mulatos* (cited in Russell 1995a, 70). According to Russell (1995a, 70), *gurumbé*, *paracumbé*, *chuchumbé*, and *guineo* were all synonyms for *cumbé*, so, while relatively few historical sources directly refer to *cumbés*, the more frequent references to the *guineo* can be applied to it. *Cumbé* as a term appears to have gained popularity in the late seventeenth and eighteenth century and the dance was frequently included in Mexican theatrical productions under one or other of its synonyms (Russell 1995a, 72). It subsequently became extremely popular in Spain. The preferred accompaniment for the *guineo*, which was a song and a dance, was the guitar (Russell 1995a, 71). Murcia’s original score for a *cumbé*, in eighteenth century tablature for the guitar, can be observed in facsimile in Fig. 6-41.

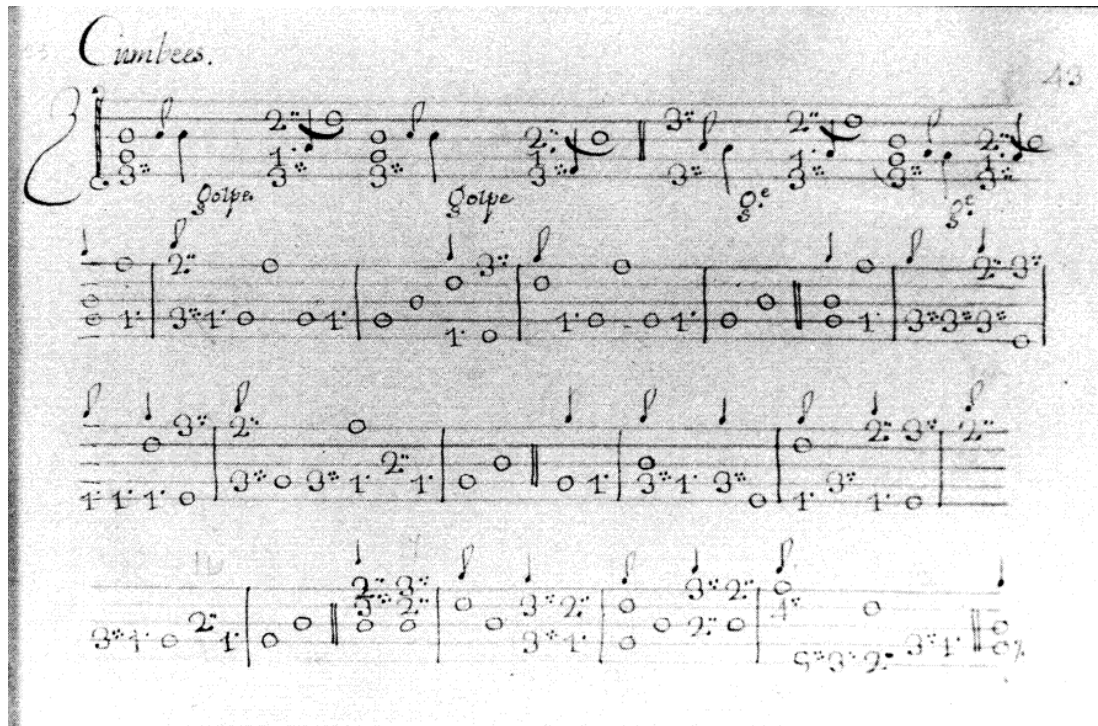


Fig. 6-41 Facsimile of part of folio 43 from *Codice Sadívar No. 4*, Reproduced in Russell (1995b, 47)

The first six bars from the same passage can be seen in modern notated format in Fig. 6-42:

Cumbées

fol. 43

x = strike the guitar (golpe)

 A modern musical notation of the first six bars of the 'Cumbées' passage from folio 43. The notation is in 3/4 time, with a key signature of one sharp (F#). The first staff shows the first three bars, and the second staff shows the next three bars. The notation includes standard musical symbols (notes, rests, bar lines) and rhythmic shorthand (numbers like 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The word 'Golpe' is written twice, indicating a specific rhythmic event. The manuscript is written in ink on aged paper.

Fig. 6-42 Modern notated version of part of folio 43 from *Codice Sadívar No. 4*, Russell (1995b, Ex. 22)

In relation to the *bambuco*, the most conspicuous aspect of the rhythmic figure played in the *cumbé* by the guitar is that it very closely matches the rhythmic cell of the *tipla* in the *bambuco* (see chapter 4) which, if notated in the same manner, would appear:

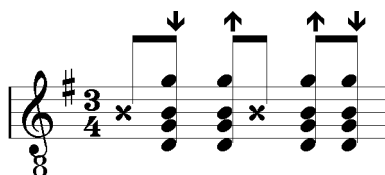


Fig. 6-43 Rhythmic cell of tiple in the bambuco notated in the manner of Russell's notation of the cumbé.

Just as important is the assertion by Russell (1995, 76-77) that the use of *golpes* in this manuscript, where the guitarist is expected to strike the guitar, is “the first known example of such an effect to be notated in the history of guitar music.” Gradante (1994, 381) suggests that the *rasgueado* used by the *tiple* in Colombian Andean music, which he terms *golpe apagado*, “may be interpreted as a *mestizo* attempt to incorporate the percussive, rhythmic energy of the newly encountered African drumming styles into the otherwise predominantly Iberian musical tradition of early colonial Colombia.” Also in chapter three of this thesis it can be observed how the rhythmic rôle of the *tiple* and the *guitar* in the Colombian string trio’s interpretation of the *bambuco* is undertaken by percussion instruments in the *chirimía* ensemble. Russell’s notation of the Murcia *cumbé* confirms this and not only demonstrates how widespread this practice was, but shows that practice was an Afro-American innovation which was then exported to Spain. Chronologically, the compilation of Murcia’s dances would have taken place at about the same time as the *tiple* was first mentioned in Spain, in Minguet y Irold’s method of 1754 (see chapter three) in which material by Murcia is used and his authorship acknowledged. This innovation was taking place at an appropriate time to be able to contribute to the musical elements which were soon to be identified in the Colombian *bambuco*. Rather than suggest that the *cumbé* was a direct influence on the development of the *bambuco*, which it may well have been, it would be reasonable to propose that the Afro-American material found in the *cumbé* exemplifies the kind of musical material that was developing in the Latin American environment when the *bambuco* was evolving.²

Of further interest is an excerpt from a Spanish play, *Baile del paracumbé*, which featured a song and dance segment of a comic nature sung by a character called ‘Gracioso’ (amusing):

¿Pues qué? ¿No me conocéis?	Well then? Don’t you know me?
El paracumbé de Angola, ciudadano de Guiné casado con la Amorosa que escogí yo por mujer. Si queréis saber quién soy en este baile atended,	The <i>paracumbé</i> of Angola, citizen of Guinea married to the <i>amorosa</i> ³ whom I chose as my wife. If you want to know who I am participate in this dance,

² The description of the musical nature of *cumbés*, *guineos*, etc. which Russell’s research (1995, 76) has been able to reconstruct - based on tonic and dominant harmonies, in triple time using hemiolas and, as a rule, using phrase repetitions - together with the rather lewd texts which often accompanied *cumbés* and *guineos*, suggests a close association with the Colombian *rajaleña*, an Andean relative of the *bambuco*.

³ Another dance of the period.

y compañad mi romance	and accompany my <i>romance</i> ⁴
en estilo portugués.	in the Portuguese manner.
(Cotarelo, <u>Colección de</u>	
<u>entremeses</u> , ccxx. Cited in	
Russell 1995a, 222)	

There then follows a chorus which begins in Portuguese, phonetically transliterated into Spanish: “Os ollos de miña dama: ¡le, le, le!” (Spanish) = “Os olhos de minha dama” (Portuguese) = “The eyes of my lady.”

The *paracumbé* identifies itself, in this case, as a dance from the Portuguese colony of Angola which came by way of Guinea (probably Spanish Equatorial Guinea -ceded from Portugal to Spain in 1777). This reinforces the idea, proposed in chapter six of this thesis, that much Black African influence came from Portuguese colonies bringing African musical material that already carried Portuguese influence.

Possible Spanish influence in *bambuco* texts

As was stated in Chapter Three, the most common text form for *bambucos* is the four verse octosyllabic strophe. This formed the basis for the ancient Spanish *romance* text, which provides the text for the great majority of Spanish folk songs, as can be observed in the transcriptions of texts found in the ‘Magna Antología del Folklore Musical de España’ (García Matos 1975, 41-90).

Etzion (1988, 4) defines the identity of the Spanish *romance* as:

1. Consisting of uniform sixteen-syllable verses, consisting of two octosyllabic hemistiches. Even numbered octosyllabic lines carry assonant rhyme, while odd lines remain unrhymed. Texts tend to be divided into octosyllabic quatrains.
2. The majority of *romances* consist of four musical phrases, corresponding to four octosyllabic lines.
3. *Romances* consistently employ duple or quadruple metre.
4. Most *romances* appear to have been performed at a moderate tempo.
5. An anapaestic figure is prominent in the initial phrase and often in subsequent phrases of collections of *romance* songs (*cancioneros*), but less common in instrumental renditions. Note repetition is common and may point to the narrative origins of the *romance*.

If each of these points is compared with *bambuco* texts and musical phrasing, the following is apparent:

1. Although the basic *bambuco* phrase is a two-bar eight-note phrase, corresponding to the predominantly octosyllabic character of *bambuco* texts, there is a clear tendency for four bar phrases to be formed, therefore supporting a sixteen-syllable verse. Salazar (1987, 257-339)

⁴ Referring to the octosyllabic/heptasyllabic basis of the song text.

notates *bambuco* texts as sixteen-syllable lines. The rhyming structure of many *bambucos* follows the pattern of the *romance* model, but not all. If we define the *romance* rhyming structure as

abcb, in *bambucos* we may also find **abab** (Adoro niña tus ojos), **abcb** (Aguita que vas corriendo), **abcdebfd** (Al caer la tarde), **abacdcdffggf** (Alma) and many other forms (Salazar 1975, 257-339).

2. *Bambuco* musical phrases tend to follow a sixteen bar structure, therefore of four sixteen-syllable lines rather than the four octosyllabic lines of the *romance*.

3. *Bambucos* are always in triple metre if one considers them to be notated in $\frac{3}{4}$ or are always in duple metre if they are notated in $\frac{6}{8}$.

4. Vocal *bambucos* tend to have moderate tempi (MM $\text{♩} \sim 140$) while the instrumental ones are appreciably faster (MM $\text{♩} \sim 210$).

5. Of the vocal *bambucos* studied in Chapter Four, some could be considered to contain phrases with anapaestic accents: ‘El enterrador’, ‘El vaquero’, ‘Los colores de los cielos’, ‘Si yo hubiera comprendido’, etc. just as in many instrumental *bambucos*. The figure $\text{♩} \text{♩} \text{♩}$ is found in many *bambucos* from as early as ‘La guaneña.’

Even though *bambucos* do not strictly follow the parameters of the *romance* there are enough points in common to suggest a relationship between them.

The relationship between the *bambuco* and Spanish influences

There can be no doubt that there is significant Spanish influence in the *bambuco*. However this author sent detailed descriptions of the choreography of the *bambuco* to Anne-Karin Ståhle, who has been conducting specialised study into Spanish folk dances for the last twenty-five years, and who replied that “There is nothing recognisable, in your description, of anything especially indicative of Spanish roots” (Ståhle 1998). Explaining how the Spanish influence came to be effected is somewhat difficult as the *bambuco* shows affinities with aspects of many different forms, without demonstrating a specific relationship with any single genre. The archetypal *bambuco* syncopation does not occur in any Spanish genre, but secondary rhythmic figures can be found in some Spanish rhythms. The most probable explanation is that Spanish musical material from various sources was gradually imported into Colombia during and after the colonial period. At the same time as genres using this musical material formed in Colombia so did others form in Spain combining the same material with distinct influences. As new Spanish genres were appearing (*tirana*, *jota*, *seguidilla*, etc.), new diverse genres were being established in Colombia (*bambuco*, *torbellino*, *guabina*, etc.). At the same time many Spanish genres undoubtedly received influence from the colonies and re-exported them in a modified form. It is also probable that the *tonadilla* had a substantial influence on Colombian music as it arrived at the time when the emerging national music was building on musical material that was accessible to it. The *tonadillas* provided

a broad range of developed and polished material that was necessarily compatible with the elements of Spanish and Afro-Hispanic music that had already contributed to the formation of the *bambuco* and other Colombian genres.

Possible links with Portuguese influence

When the author of this thesis was carrying out a previous study on the Portuguese cavaquinho it was necessary to listen to much Portuguese music, from rural folk music to urban fados. His wife, Marina Varney, observed that it was easier for her as an Andean Colombian to identify with the Portuguese music than with Spanish folk music and noted in particular the similarity in sound between the Portuguese viola da arame and the Colombian tiple. Proof for the tiple's association with Spanish origins is largely circumstantial and there is no contemporary Spanish instrument which sounds similar to it. Koorn (1976, 88), in a comparative study of Colombian Andean genres, describes the distinguishing mood of the *bambuco* in the following way: is the feeling of a sentimental memory, or a lost love. The remembrance of a lovely woman, of passions hidden within the depths of the heart and never spoken, of nostalgia. concludes that the most appropriate term to describe this sentiment is the Portuguese word *saudade*, finding no suitable expression in Spanish. If there exists a Portuguese influence on the *bambuco*, how could it have occurred, considering that the Portuguese were not a colonial power in Colombia? will be recalled that the Portuguese were the principal carriers of Black African slaves from Africa to the New World. The regions in Africa which are most likely to have been sources for influence on the *bambuco* were Bambouk (Mali) and Angola, where the localities of Bambuca and Cauca are found together. Both were Portuguese colonies, so it is an acceptable proposition that there could have been cultural interchange between these colonies over a long period of time. musical genre which contributed to the development of the Portuguese fado was the lundum, an Afro-Lusitanian form of Angolan origin (Gallop 1933, 205). In Peru, among the Afro-Peruvian community an important genre is the landó, which could easily be a hispanisation of lundum. The landó shares the rhythmic structure of the *bambuco's* melody, classified in this thesis as the archetypal *bambuco* phrase, and is the only genre in the South American continent known to do so by the author of this thesis. However the figure which appears in the melody of the *bambuco* occurs in the chordal accompaniment of the landó played by the guitar:



Fig. 6-44 Guitar pattern based on a similar rhythmic configuration to the archetypal *bambuco* phrase (transcribed by J. Varney from song 'María Landó,' by Susana Baca [Luaka Bop CD 9362-45878-2]).

It is uncertain how the *bambuco* originally appeared in Colombia's Cauca region. All that is known is that by the beginning of the nineteenth century it was firmly entrenched in, and

identified with, the Cauca culture. It will be recalled that the Cauca region was initially discovered and colonised by the Spanish from Peru and Ecuador by Belalcázar. Carlos Vega (1967) proposed that a tonal/rhythmic foundation described or defined by him as 'pseudolydian-minor' emanated from Peru and reached as far north as Colombia:

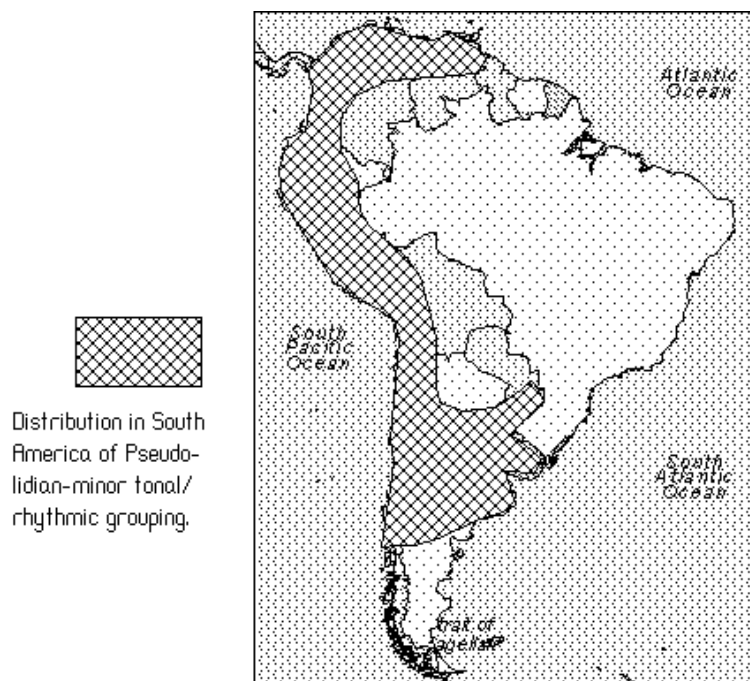


Fig. 6-45 The distribution in South America of Vega's 'pseudolydian-minor' tonal/rhythmic grouping.

A possible distribution route from Peru as proposed by Vega could have followed the Inca routes of communication as it is generally the Inca dominated regions which came under the sphere of influence of the 'pseudolydian-minor' tonal/rhythmic grouping. These routes then would have been extended by those established by the Spanish colonial communications.

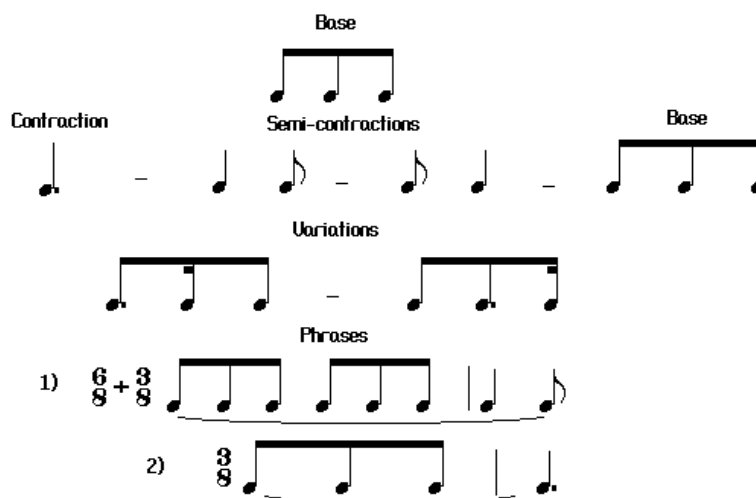


Fig. 6-46 Rhythmic elements and phrases associated by Vega with the 'pseudolydian-minor' tonal base.

The rhythmic figures associated by Vega with the 'pseudolydian-minor' tonal base are compatible with the *bambuco* even though they do not define its rhythmic basis.



Fig. 6-47 The tonal basis of Vega's pseudolydian-minor tonal/rhythmic grouping (225)

With its movement between the minor and relative major this tonal base can be seen as a chromatic extension of the major/minor movement of the Andean pentatonic scale and its harmonisation (see chapter 5).⁵ Chromatic movement similar to that shown in Fig. 6-47 can be found in *bambucos*, as exemplified by 'San Pedro en el Espinal.'

San Pedro en el Espinal

(bambuco)

Milciades Garavito Wheeler

(1901-1953)



Fig. 6-48 Excerpt from *San Pedro en el Espinal* showing chromaticism similar to that of Vega's 'pseudolydian-minor' rhythmic/tonal group.

Although not necessarily attempting to attribute Portuguese origins to the *bambuco*, these observations demonstrate how elements which include Afro-Lusitanian influences could have reached Colombia and participated in the formation of the *bambuco*.

⁵ A possible reason for the Vega's name of 'pseudolydian-minor' can perhaps be seen in Fig. 6-47 where the whole tone scale movement at the beginning may suggest lydian mode and the raised sixth and seventh which fall on descending suggest minor mode.