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Exploring Three Colombian-Andean Folk Style (Danza, Pasillo, and Bambuco): An Analysis and Arrangement of Three Colombian Pieces for Flute and Piano

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EXPLORING THREE COLOMBIAN-ANDEAN FOLK STYLE (DANZA, PASILLO,
AND BAMBUCO): AN ANALYSIS AND ARRANGEMENT OF THREE
COLOMBIAN PIECES FOR FLUTE AND PIANO

by

Jesus Castro Turriago

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and the School of Music
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ABSTRACT

EXPLORING THREE COLOMBIAN-ANDEAN FOLK STYLE (DANZA, PASILLO, AND BAMBUCO): AN ANALYSIS AND ARRANGEMENT OF THREE COLOMBIAN PIECES FOR FLUTE AND PIANO

by Jesus Castro Turriago

August 2016

This dissertation contains an analysis, comparison, and transcription of three Colombian pieces for flute and piano, written by composers of three different styles of folk music: pasillo, bambuco, and danza. An understanding of the historical context of these Colombian musical genres and comparison of these instrumental pieces for flute and piano to those of other Colombian composers informed my subsequent transcription and edition. The selected musical material comprises *Bandolita*, a pasillo composed by Luis Uribe Bueno, *Bambuquísimo*, a bambuco by Leon Cardona, and *Adiós a Bogotá*, a danza by Luis Antonio Calvo.

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DEDICATION

I dedicate this work to my Parents Carlos Castro and Luz Marina Turriago, and my sisters, Heidi, Andrea, and Angelica Castro.

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CHAPTER I - INTRODUCTION

Colombian culture can be divided into six regional subcultures, highlighting the country's multiculturalism: *La Zona Atlántica*, *La Zona Pacífica*, *La Zona Peninsular*, *La Zona del Amazonía*, *La Zona del Orinoquía*, and *La Zona Andina*. In this dissertation, I focus on the music from *La Zona Andina*, particularly the popular music styles of danza, pasillo, and bambuco. My primary purpose in exploring these Colombian styles is to make informed transcriptions for flute and piano of the following works: *Adiós a Bogotá* by Luis A. Calvo, *Bandolita* by Luis Uribe Bueno, and *Bambuquísimo* by León Cardona.

In order to explore the music of *La Zona Andina* as an expression of the Colombian culture, it is important to understand its historical context. In this document, I explore topics related to the origin, establishment, and promotion of the music from *La Zona Andina* as a manifestation of the national identity. For instance, some of the most important factors that promoted this specific type of music were the dialectic process held by *Traditionalists against Nationalists*¹ between 1918 and 1935, and the musical policies legislated by the National Government of Colombia between 1930 and 1946, a period known as the *Liberal Republic*.

In 1882, musician Jorge Price (1853-1953) founded the Academia de Música. This institution was in charge of controlling the musical education of the entire country. The Academia de Música mostly taught European styles of music alongside some

¹ According to Jaime Cortés in his document *Música Nacional Popular Colombiana en la Colección Mundo al Día (1924-1938)*, the debates about the foundation of the musical education processes in the country were held around 1920 and 1935 by two opposite sides: Traditionalists, who believed in the European model of music education based on the idea of the conservatory, and Nationalists, who believed in the national music as the foundation for the musical education of the country.” Jaime Cortés, *Música Nacional Popular Colombiana en la Colección Mundo al Día (1924-1938)*, trans. Jesus Castro (Bogotá: Universidad Nacional de Colombia, Unibiblos, 2004), 57-63.

Colombian popular music. This curricular procedure lasted for twenty-eight years. In 1910 Guillermo Uribe Holguín² was elected as the Director of the Academy. Uribe Holguín restructured the musical policies of the conservatory, removing any aspect related to Colombian popular music from the curriculum. He wanted to align the Academia de Música, now called the National Conservatory, with the French Conservatory model.³ “One of the consequences to this reformation was the exclusion of performing any kind of non-academic music inside the school, including the bambuco.”⁴

Due to these reforms, a continuous dialectic process, held mostly in the capital of the country between 1920 and 1936, regarding the policies that should guide the development of the musical education in the country began. This dialectic process was held between two opposing cultural groups: Nationalists vs Traditionalists. Nationalists believed in the use and promotion of folk music to develop a national cultural identity, while Traditionalists believed that Colombian musical education should be taught and developed under the European musical education system. Some of the most significant

² Guillermo Uribe Holguín (1880-1971), was a significant musical figure during the first three decades of the twentieth century in Colombia. In 1907 he won a violin scholarship to study at the Schola Cantorum of Paris. He graduated in 1910. When he came back, Uribe Holguín took over the Academia de Música founded in 1882 by Jorge price—today called the National Conservatory— and stood there until 1935. He was conceived as a traditionalist who believed in the European musical model based on the idea and importance of the conservatory as the foundation for the country’s musical education systems. Ellie Anne Duque, “Guillermo Uribe Holguín: Creador del Conservatorio y de la Sinfónica Nacional.” *Revista Credencial Nacional*, no. 120, trans. Jesus Castro (December 1999), <http://www.banrepcultural.org/node/32434> (accessed January 16, 2016).

³ Catalina Muñoz, “A Mission of Enormous Transcendence: The Cultural Politics of Music During Colombia’s Liberal Republic, 1930-1946,” *Hispanic American Historical Review* 94, no. 1, 83.

⁴ Santamaria Delgado, “El Bambuco, Los Saberes Mestizos y La Academia: Un Análisis Histórico de la Persistencia de la Colonialidad en los Estudios Musicales Latinoamericanos,” *Latin American Music Review / Revista de Música Latinoamericana* 28, no. 1, trans. Jesus Castro (Spring-2007): 8.

figures that represent Nationalists are Emilio Murillo⁵ (1880-1942) and Antonio Maria Valencia⁶ (1904-1952), while on the Traditionalists side, noted representatives include Guillermo Uribe Holguín (1880-1971) and Daniel Zamudio⁷ (1885-1952).

The second factor studied in this document related to the origin, establishment, and promotion of Colombian music from *La Zona Andina* is the cultural policies legislated by the government during the *Liberal Republic*. “In 1930, the Colombian Liberal Party won the presidency after over four decades of Conservative rule, gaining strong popular support with a reformist discourse. The liberals lasted 16 years in power. These 16 years comprise a period that has come to be called the *Liberal Republic*.”⁸ The presidents of the country during those sixteenth years were Enrique Olaya Herrera (1930-1934), Alfonso López Pumarejo (1934-1938/ 1942-1945), Eduardo Santos (1938-1942), and Alberto Lleras Camargo (1945-1946).

⁵ “Emilio Murillo was a musician from Bogotá who defended and divulged popular Colombian music. He became in a paradigmatic figure in the musical field of the country during the first half of the XX century.” Jaime Cortés, “Emilio Murillo: Gruta Simbólica y Nacionalismo Musical,” *Credencial Historial*, no. 120, trans. Jesus Castro (December-1999), accessed March 18, 2016, <http://www.banrepcultural.org/node/32435>.

⁶ “Antonio Maria Valencia was a composer from Cali. In 1923, he won a scholarship to study in the Schola Cantorum of Paris.” He was a significant figure who was on favor of using folk material from Colombia as the foundation of the musical education processes of the country. He is considered on of the most important traditionalists. Carlos Perozzo, “Valencia, Antonio María: Ficha Bibliográfica,” *Biblioteca Virtual Luis Ángel Arango*, trans. Jesus Castro, accessed March 20, 2016, <http://www.banrepcultural.org/blaavirtual/biografias/valeanto.htm>.

⁷ Daniel Zamudio was the founder and director of the Sociedad Palestrina en Bogotá in 1916, Piano Professor at the Conservatorio Nacional de Música, Director of the Conservatorio de Música de Popayan in 1943, Director of the Banda de la Policía Nacional (1945-1953), Director of the Escuela de Música de Pasto in 1939, and Director of the Segunda Orquesta Union Musical (1915-1917). Ana María Romano, “Daniel Zamudio: Compositor Colombiano”, *Colombia Aprende: La Red del Conocimiento*, trans. Jesus Castro, accessed March 18, 2016, <http://www.colombiaaprende.edu.co/html/mediateca/1607/article-136735.html>.

⁸ Catalina Muñoz, “A Mission of Enormous Transcendence: The Cultural Policies of Music During Colombia’s Liberal Republic, 1930-1946,” *Hispanic American Historical Review* 94, no. 1 (2014):91-96.

In this dissertation, I also explore the styles of danza, pasillo, and bambuco. I identify the most significant musical characteristics of these popular styles, their historical background, and, in the case of bambuco, historical periods and developments. I focus my musical study on the analysis of melodic material, the accompaniment, and specific characteristics of each style, such as the rhythmic ostinato present in danza, the cadential figures used in pasillos, and the use of syncopation and *seisquialtera* in the case of bambuco.

CHAPTER II – EXPLORING COLOMBIAN POPULAR MUSIC FROM

LA ZONA ANDINA COLOMBIANA: HISTORICAL DEVELOPMENT

In this chapter, I explore significant historical factors that influenced the development of the music from *La Zona Andina Colombiana*. I define the music from this region and explore its origins. I finish this chapter with a study of the most important factors that helped in promoting and establishing music from this region as a manifestation of the Colombian national identity. Among those factors is a dialectic process between Traditionalists and Nationalists and the study of the musical policies promoted by the National Government between 1930 and 1946.

Definition and Origins of Popular Colombian Music

From *La Zona Andina Colombiana*

La Zona Andina is a region that consists of the high mountain plateau of the country's three ridges-central, eastern, and western, and parts of the Magdalena and Cauca river valleys. According to José Revelo Burbano, Colombian popular music from *La Zona Andina Colombiana* comprises artistic expressions from departments such as Tolima, Nariño, Putumayo, Cauca, Valle del Cauca, Quindío, Risaralda, Antioquia, Cundinamarca, Santander, Norte de Santander, Huila, and Boyacá. These artistic expressions are materialized through traditional styles such as danza, pasillo, and bambuco, among others.⁹

⁹ José Revelo Burbano, "León Cardona García: Su Aporte a la Música de la Zona Andina Colombiana", trans. Jesus Castro (masters diss, Universidad Eafit Escuela de Ciencias y Humanidades, 2012) 10, [https://repository.eafit.edu.co/bitstream/handle/10784/1233/Jos%E9%20ReveloBurbano 2012. pdf?sequence=3](https://repository.eafit.edu.co/bitstream/handle/10784/1233/Jos%E9%20ReveloBurbano%202012.pdf?sequence=3) (accessed on September 22, 2015).

Artistic expressions from *La Zona Andina* come from the cultural mixture between the Spaniard, African, and Colombian Native American civilizations of the seventeenth and eighteenth-century. “Several demographic streams from different regions of Spain brought their songs, dances, and instruments to the New World. *Castilian music*¹⁰ was one of the major influences in the *Nuevo Reino de Granada*, the name given to Colombia at the time.”¹¹ For example,

During the period between the mid-seventeenth and mid-eighteenth century, also known as the *época del minué*, European dances such as the minué, paspié, rigodón, gavota, courante, and branle were in vogue in the territories of Tunja, Santafé, Popayan, and Socorro.¹²

The transculturation of these European dances is seen in new creole stylized dances of contradanza, waltz, bambuco, torbellino, bunde, and guabina. Martina explains and talks about these styles of popular music from *La Zona Andina Colombiana*. She asserts:

The English country dance, the contradanza, or the eighteenth-century French contradanse was found in the Nuevo Reino de Granada in the nineteenth century. The Colombian waltz, vals colombiano or capuchinada (the possible ancestor of the pasillo lento), became one of the most popular dances of the nineteenth century. The bambuco is a pursuit dance characterized by delicate toe-dancing by both male and female waving handkerchiefs... The torbellino is a dance which dates back to the sixteenth century... the bunde originated at the end of the colonial period. In the Pacific area, it—bunde—is used for funeral rites and to honor saints. In Tolima, its rhythms and melodies reveal the influence of guabinas and

¹⁰ Castilian music, from Castilla-Spain, is one of the major influences in El Reino de Nueva Granada. This influence is closely related to the delicate and serene expressions related to the lyrics present in refrains and couplets. In the *Cánticas de Alfonso X* and *El Cancionero de Palacio* of the XV and XVI centuries, respectively, chants from Castilla that became popular in Spain and in its new American Colonies are found. Javier Ocampo López, *Musica y Folclor de Colombia*, trans. Jesus Castro (Bogotá: Plaza & Janes, 1976), 32.

¹¹ Martina Aileen, “The Traditional Bambuco in Nineteenth and Twentieth Century Colombian Composition.” (master’s thesis, University of North Texas, 1993), 6.

¹² *Ibid.*, 7.

bambucos... A guabina is a style usually performed by the tiple, requinto, and bandola, with the accompaniment of either *chucho*¹³ or *guacho*¹⁴ ¹⁵.

Traditional instruments used in the performance of music from *La Zona Andina Colombiana* are classified into four categories: *Aerophone*, *Chordophone*, *Idiophone*, and *Membranophone*. The Spanish influence present in the music from *La Zona Andina Colombiana* is also seen in the instrumental formats which feature traditional ensembles of chordophone instruments. These ensembles still use instruments such as guitar, bandola, requinto, and tiple. Some of the most important ensembles of traditional music from this region are *El Trio Típico Colombiano*¹⁶, and *La Chirimia*.¹⁷

The bandola is a derivation of the Spanish bandurria, a type of flat-backed lute... The requinto is a small guitar used in Spain, Colombia, Ecuador, and Mexico... and the tiple is a small guitar, common in Spain, Colombia, Guatemala, Puerto Rico, and Venezuela.¹⁸

¹³ The *chucho* or *alfandoque*, a rattle of Ecuador and Colombia, is a idiophone instrument made of bamboo or sugar cane with four tubes (six centimeters in diameter and twenty to twenty-five centimeters in length), into which are placed dry seeds, nails, and stones. John M. Schechter, "Tiple," in *The New Grove Dictionary of Musical Instruments*, 3, ed. Stanley Sadie (London: Macmillan, 1984), vol. 3, 599-600, cited in Martina Aileen, "The Traditional Bambuco in Nineteenth and Twentieth Century Colombian Composition." (master's thesis, University of North Texas, 1993), 14.

¹⁴ Another idiophone, the *guacho* is a hallowed tubular gourd or pumpkin of the Colombian Atlantic Coast filled with dry seeds from achira, or with corn grains. hollowed and covered with a handkerchief. Javier Ocampo López, *Musica y Folklore de Colombia*, trans. Jesus Castro (Bogotá, Editores Janes & Janes, Editores-Colombia, Ltda., 1976), 21-27, cited in Martina Aileen, "The Traditional Bambuco in Nineteenth and Twentieth Century Colombian Composition." (master's thesis, University of North Texas, 1993), 16.

¹⁵ Aileen, "The Traditional Bambuco in Nineteenth and Twentieth Century Colombian Composition", 11-15.

¹⁶ It is a string ensemble comprised of bandola, tiple and guitar. The melody is played on the bandola, the tiple provides a chordal accompaniment or a counter melody, and the guitar is used for both bass and chordal accompaniment. Lisa Waxer, "Colombia: Traditional Music, The Andean Region." In *Oxford Music Online*, <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/06137>, (accessed January 14, 2016,).

¹⁷ "Chirimias are ensembles of cane transverse flutes accompanied by drums." Luis Antonio, Escobar, "La Musica en Santafe de Bogotá," trans. Jesus Castro (Bogotá: Lotería de Cundinamarca, 1987), Accessed December, 18, 2015, Biblioteca Virtual Luis Angel Arango.

¹⁸ Aileen, "The Traditional Bambuco in Nineteenth and Twentieth Century Colombian Composition.", 7-9.

The Colombian tiple is slightly smaller than the guitar. With four courses of triple metal strings tuned to the same pitches as the four upper strings of the guitar, but with the middle string of the three lowest courses tuned an octave lower.¹⁹

Mary Santos researched the origin of popular Colombian music from *La Zona Andina Colombiana*. She asserts that popular Colombian music is a fusion of Native American, African, and European races. Colombian music has influences from the dense Native American civilizations found in new Granada. Some of these tribes are the Chibchas and the Muisca. The influences left by these type of tribes are seen in songs, dances, and instruments. According to Mary Santos, the African influence is seen in the rhythms present in its music, while the Spanish influence is seen in the brilliant joyfulness of their dances and songs.²⁰

By the middle of the nineteenth century, popular styles from *La Zona Andina Colombiana* developed into forms that were replicated in many songs that have been associated with Colombian nationality and used by the militias during the Independence Period (between 1810-1824) when the nation, led by Simon Bolivar (1783-1830) and Francisco de Paula Santander (1792-1840), fought against the Spanish colonization. For example, in 1824 when the Colombian soldiers were fighting the Spanish troops in Ayacucho-Peru, bambuco was performed by the military bands in order to inspire a nationalistic and patriotic feeling. From that point, bambuco became known as a style of “national music” and became part of the creole cultural identity. In addition, “it seems clear that bambuco during its origins was linked to military music, and to the wind bands

¹⁹ Schechter, “Tiple,” in *The New Grove Dictionary of Musical Instruments*, 599-600, cited in Martina Aileen, “The Traditional Bambuco in Nineteenth and Twentieth Century Colombian Composition.” (master’s thesis, University of North Texas, 1993), 10.

²⁰ Mary Santos, “Music in Colombia,” *Music Educators Journal* 31, no. 1 (September-October 1944): 24.

that accompanied the armies during that convulsed time. In other words, bambuco was a music for war.”²¹

Besides the use of music from *La Zona Andina* by the military bands, composers also transcribed these popular styles for other combinations of instruments, bringing this type of music into the homes of the emerging middle class. By the end of the nineteenth century, the music from *La Zona Andina* became known as the national music of Colombia.

The first reflections on the idea of a “national music”, as well as the use of this expression, are related to the beginning of the written tradition. The written tradition consists of transcribing mainly bambucos and pasillos that nurtured, – from the second half of the nineteenth century–, the salon repertoire. The salon repertoire focused on la contradanza, el vals, la mazurca, and la polka, among other styles. On several occasions, it shows an interest and relevance of the local musical expressions based on the oral tradition through its designation as “national styles” or “styles of the country”. Thus, the transcription and processing of musical material as the basis of the young republic’s representation becomes obvious in some early works. The most notable examples are the “*Bambuco. Aire Nacional Neo-granadino* for four hands written by Francisco Boada and Manuel Rueda, as well as *El bambuco. Aires Nacionales Neogranadinos Variados* by virtuoso pianist Manuel María Párraga.²²

Establishment and Promotion of Colombian Music from *La Zona Andina*:

The Dialectic Process in Between Traditionalists and Nationalists

As it was mentioned before, the dialectic process was an ideological confrontation between two opposing sides, Nationalists and Traditionalists. The Nationalist ideology was focused on developing a musical national identity through the use of folk elements.

²¹ Carlos, Miñana Blasco, “Los Caminos del Bambuco en el Siglo XX,” *A Contratiempo. Revista de Música en la Cultura*, 3, no. 2, trans. Jesus Castro (Mayo 1988): 10.

²² Jaime Cortés, “La Polémica sobre lo Nacional en la Música Popular Colombiana,” *Actas del III Congreso Latinoamericano de la Asociación para el Estudio de la Música Popular in Bogotá*, trans. Jesus Castro (August 2000): 3.

For example, in 1920 “Murillo argued that the musical formation in Colombia should use material from home instead of importing European material. He favored using folk music as the foundation for musical educational, performance, and dissemination policies in the country.”²³ Murillo contributed to the Nationalistic musical ideals by composing his work *Estudios de Pasillo Para Piano* (Pasillo Studies for Piano), published in a national newspaper known as *Colección Mundo al Día*²⁴. These studies were virtuoso pieces written in the Colombian popular pasillo style.²⁵

Another Nationalist who criticized the European centered musical policies of the National Conservatory was Antonio Maria Valencia. He argued that the musical training at the conservatory was centered on performers rather than composers. His ideas for the development of music education were based on unique and original music from Colombia mixed with the study of what he called “universal music,” referring to European music. He believed that classical, or universal music, was the only category deserving the name “proper music,” while folk music he categorized and considered primitive, waiting for development into “real” music. In 1932, Valencia published a booklet entitled *Breves Apuntes Sobre la Educación Musical en Colombia*. Valencia in this document criticized the conservatory for focusing on training performers of the European canon instead of training national composers.

²³ Muñoz, “A Mission of Enormous Transcendence: The Cultural Politics of Music During Colombia’s Liberal Republic, 1930-1946,” 83-84.

²⁴ *Mundo al Día* began publication in January of 1924 and finished in July of 1938. In August of 1933, it stopped being a news paper, but it continued as a weekly magazine printed on Saturdays. Juan David Arias Calle, review of “La Música Nacional Popular Colombiana en la Colección Mundo al Día (1924-1938)”. *Historia y Sociedad* no. 14, Medellín, Colombia, trans. Jesus Castro (Junio 2008): 192.

²⁵ Santamaria Delgado, “El Bambuco, Los Saberes Mestizos y La Academia: Un Anàlisis Històrico de la Persistencia de la Colonialidad en los Estudios Musicales Latinoamericanos,” 13.

He explained that the lack of composers was due to the lack of trust in Colombian talent. In a nationalistic tone, he argued that Colombian musicians had the talent necessary to produce *un arte propio*, an independent “art of our own” that was not a simple copy of French Italian, Russian, or German art... First in order for it to be “our own,” it had to be original—that is, based on something uniquely Colombian. For this, he turned to *música popular*, which he defined as the anonymous music practices of the pueblo such as bambucos or pasillos ... In order for national music to be considered worthy art music, its creation had to be based on the study of what he called “universal music.”²⁶

On the opposite side, Traditionalists believed in the development of music through the emulation of the European standards based on the tradition of the French conservatory. Traditionalists such as Uribe Holguín criticized the ideas of the Nationalists. In a public conference presented by in Bogota in 1923, Uribe accused the Nationalists to “advocate at all costs our national music” favoring what “is to be easy music, trivial, and with a rudimentary notation.”²⁷

In a conference report from the National Music Congress of Ibagué in 1936, another significant Traditionalist, Zamudio, stated that only styles deriving from the Spanish tradition were “good enough” to be considered “truly” Colombian. Zamudio believed

pre-Columbian indigenous music had been as weak as the peoples that the Spaniards had naturally defeated (given their eminent superiority), and thus, indigenous music had been erased after the conquest. African rhythms brought by slaves were foreign, elementary, and primitive, and they served only to degenerate the Spanish music that had come to the American continent. The present musical heritage that resulted from the mixture of Spanish and African traditions was a

²⁶ Muñoz, “A Mission of Enormous Transcendence: The Cultural Politics of Music During Colombia’s Liberal Republic, 1930-1946,” 85-87.

²⁷ Guillermo Uribe Holguín, “Triunfaremos,” *Revista del Conservatorio* 1, no. 3 (1941): 33-34; quoted in Jaime Cortés, “La Polémica sobre lo Nacional en la Música Popular Colombiana,” *Actas del III Congreso Latinoamericano de la Asociación para el Estudio de la Música Popular in Bogotá*, trans. Jesus Castro (August 2000): 13.

hybrid and detrimental product that had to be purged if a national music tradition was to be created.²⁸

The dialectic process between Traditionalists and Nationalists faded after 1935 when Uribe Holguín retired from the National Conservatory; musicians continued to use Colombian popular music as a source of inspiration. Another important factor reducing the importance of the above-mentioned process was the change in national cultural policy brought by *The Liberal Republic*.

Establishment and Promotion of Colombian Music from

La Zona Andina: The Musical Policies between 1930 and 1946

Although the musical education system never re-assimilated Colombian popular music into its curriculum, changes in the national political scene elevated the importance of popular music to a level not seen before. The Liberal Party controlled the country from 1930 to 1946 and reshaped cultural policies in all levels, including music. During this period of time, also known as *The Liberal Republic*, music from *La Zona Andina Colombiana* was legally promoted as a true representation of national musical identity. The goal was to develop a cohesive national identity. In order to achieve this goal, governmental agencies such as The National Directorate of Fine Arts developed new musical *policies and programs*²⁹ promoting Colombian music from *La Zona Andina*. This

²⁸ Muñoz, “A Mission of Enormous Transcendence: The Cultural Politics of Music During Colombia’s Liberal Republic, 1930-1946,” 89.

²⁹ The new policies and programs proposed by the Liberal Party focused on developing a new national identity based on the development and economical support in educational cinema, publication, and open conferences and concerts, among other endeavors. Muñoz, “A Mission of Enormous Transcendence: The Cultural Politics of Music During Colombia’s Liberal Republic, 1930-1946,” 79.

cultural agenda created an ideal of Colombian nationalistic music based on what the Liberal Party considered truly Colombian.

Through their cultural policies, Liberals essentialized the *pueblo* (the people) and the popular: they portrayed Colombia's grassroots population as the static, timeless repository of the nation's soul.³⁰

The Liberal Party developed the category of music as a governmental entity to create policies that fulfilled this social duty of a music for the country. Music was classified under three different practices: 1) *Música Erudita*, referring to classical or "good" music. "This music was identified with foreign productions performed in urban settings for a limited and elite audience"³¹; 2) *Música Popular*, referring to traditional or folk music, including bambuco, and pasillo, among others; and 3) *Música de Moda or Comercial*, referring to foreign expressions present in the media, radio, records, cinema, and the like. Muñoz points out the supreme importance of *Música Popular*:

The liberals attributed an unprecedented value to popular music, as they broke from their predecessors in seeking to identify this category with that of national music.³²

Finally, one of the most important materializations of the new musical policies of the *Liberal Republic* and the establishment of music from *La Zona Andina Colombiana*

³⁰ Muñoz, "A Mission of Enormous Transcendence," 79.

³¹ *Ibid.*, 81-82.

³² *Ibid.*, 81-82.

was realized through the creation of government-sponsored ensembles such as *orfeones*³³ and *murgas*.³⁴

³³ *Orfeones* were choral groups that performed without instrumental accompaniment... In early 1936 the National Directorate of Fine Arts began to sponsor the formation of *orfeones obreros*, or workers' choirs (also known as *orfeones populares*). Muñoz, "A Mission of Enormous Transcendence," 91.

³⁴ *Murgas* were small and local popular music ensembles common all over the country. They performed folk songs using a wide array of instruments, including guitars, bandolas, tiples, drums, flutes, and maracas. Muñoz, "A Mission of Enormous Transcendence," 93.

CHAPTER III - EXPLORING THE STYLE OF DANZA AND
ANALYSIS OF THE WORK *ADIÓS A BOGOTÁ* BY LUIS A. CALVO

This chapter contains a concise biography of Luis A. Calvo. I also explore historical facts about the origin of danza, and study musical characteristics of this style. Furthermore, I prepared a harmonic analysis of Calvo's work entitled *Adios a Bogotá*.



Figure 1. Luis A. Calvo.

Taken from <http://www.banrepcultural.org/blaavirtual/biografias/calvluis.htm>

Luis Antonio Calvo

Calvo's life is not easily divorced from his cultural legacy. He met with tragedy, exile, and social contempt. The total number of Calvo's compositions exceeds more than 160. His piano works are refined and elegant; his dances are delicate; his pasillos are ingenious; his intermezzi are suggestive; and his waltzes are charming.³⁵

Calvo is one of the most significant Colombian pianists and composers of the twentieth century. He is considered very important because his musical production

³⁵ Ellie Anne Duque, "Luis A. Calvo: Paradigma de la Música Para Piano en Colombia," *Revista Credencial* 120, no. 5, trans. Jesus Castro (December 1999), <http://www.banrepcultural.org/blaavirtual/revistas/credencial/diciembre1999/120luis.htm> (accessed May 6, 2015).

nurtured the nationalistic movement in Colombia through a piano repertoire of salon music. “His music is dominated by sentimental melodies tinged with tragedy and yearning. His intermezzos, preludes and capriccios are simplified versions of European romantic miniatures, and he wrote many character pieces based on popular dances in Colombia, mainly the pasillo, danza, and waltz.”³⁶ Calvo is a composer whose “works are musical poems secretly personalized. His works for piano are not descriptive, but they are reminiscent. His music does not talk about events, but they talk in a direct manner about feelings.”³⁷

Luis Antonio Calvo was born in Gámbita, on August 28, 1882. “His musical career started at an early age. When he was nine years old, he played percussion at the Departamental Band of Boyaca in his hometown. He studied violin with Pedro Leon Gomez.”³⁸ In 1905, he and his family moved to Bogotá where he became a member of the Second Army Band as a musician of third category. On that same year, he began his musical studies at the National Conservatory of Colombia with Rafael Vásquez and Guillermo Uribe Holguín. At the conservatory, he studied theory, cello, piano, and percussion. Calvo started composing popular music when he was 20 years, and one of his first works is his famous danza *Livia*. Between 1905 and 1916, he wrote works such as

³⁶ Duque, “Calvo, Luis Antonio,” in *Grove Music Online*, <http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/47846> (accessed March 23, 2015).

³⁷ Duque, Ellie Anne, “Luis A. Calvo: Paradigma de la Música Para Piano en Colombia.” in *Biblioteca Virtual Luis Angel Arango*, trans. Jesus Castro <http://www.banrepcultural.org/node/32436> (accessed on January 14, 2016).

³⁸ Carlos Perozzo, “Calvo, Luis A.: Ficha bibliográfica.” In *Biblioteca Virtual Luis Angel Arango*, trans. Jesus Castro Accessed on September 16, 2005. <https://www.banrepcultural.org/blaavirtual/biografias/calvluis.htm>.

*Intermezzo No.1, Eclipse de Belleza, Lejano Azul, Anhelos, and Carmiña.*³⁹ In 1916, he was diagnosed with leprosy and had to move to *Agua de Dios*.⁴⁰ Calvo lived there until his death on April 22 of 1945. During these 29 years, “Calvo wrote around 258”⁴¹ musical works. These works are mostly bambucos, pasillos, danzas, and vocal songs. Some of his most significant works are *Intermezzos No. 1 to 4, Livia, Malva Loca, Madeja de Luna, Adiós a Bogotá, Himno de Pereira, Himno Superior de la Comunidad Salesiana, Noche Buena en Agua de Dios, Lamentos de Primavera, El Republicano, and Secretos*, among others.

Danza

Danza is a style of Colombian popular music from *La Zona Andina Colombiana*. This genre is “the only one to have been imported from a country other than Spain.”⁴² Its origins show influences of the English country dance and later of the Cuban Habanera:

The *Canción Habanera* reinforced local acquaintance with the instrumental danza cubana, known in Bogotá since the early 1850’s. Along with the bambuco, danza (as it continues to be called in Colombia) established itself in the 1880’s as the second pillar of the national song repertoire.⁴³

³⁹ Ibid., <https://www.banrepcultural.org/blaavirtual/biografias/calvluis.htm>.

⁴⁰ Agua de Dios was a closed military city full of diverse Colombian influences. Its segregated community was founded in the year 1870 as a result of national policies that focused on the control and eradication of leprosy. It ended up as a medical isolation city in 1961, transitioning to what would be considered a normal Colombian city. Alcaldía de Agua de Dios – Cundinamarca. Accessed on December 3, 2015, <http://www.aguadedios-cundinamarca.gov.co/galeriafotosDetalle.shtml?apc=bhxx-1-&galeria=9321ba2a18a3b193e8a4f95ce87fd609#5>.

⁴¹ Sergio Daniel Ospina Romero, , “Luis A. Calvo, Su Música y su Tiempo”, trans. Jesus Castro (M.M. Diss., Universidad Nacional de Colombia, 2012), 168.

⁴² William J. Gradante, “Colombia: Musical Instruments, Musical Ensembles, Musical Contexts and Genres, Popular Music, Art Music, Further Study,” *Garland Encyclopedia of World Music: South America Mexico, Central America, and the Caribbean* (New York: Garland Publishing, 1998), 393.

⁴³ Harry Davidson, “Diccionario Colonial Cubana: I (1812-1902),” (La Habana: Letras Cubanas, 1979), 276-280, cited in Egberto Bermudez, “From Colombian National Song to Colombian Song: 1860-1960,” *Song and Popular Culture / Popular Song in Latin America* 53, no. 4 (2008): 187.

In Cuba, the contradanza (country dance), “the Spanish version of a line dance thought to be derived from the English country-dance,”⁴⁴ developed into the habanera. In Colombia, the contradanza developed into the national style simply known as danza.

The English influence can be traced back to the *Independence period*.⁴⁵ During that time, Bolivar’s army allied with English forces fighting against the Spaniards. The English allies not only provided military force but also influenced Colombian culture, particularly the formation of the Colombian danza. While country dances were played by English military bands, bambucos were performed in Bolivar’s military bands. English country dances were performed in the battle fields and represented an exotic factor to the Colombian military bands of Bolivar. These country dances were reproduced by Bolivar’s military bands, leading to the creation of danza, a creole version of the English country dance.

In the struggle for cultural hegemony in the world, the British were winning the battle against the Spaniard empire by supporting the creoles’ independence movements. It is no coincidence that at that time country dances were “fashionable” in Colombia. Contradanzas such as *La Vencedora* and *La Libertadora* are melodies which accompanied Bolivar’s victories. It is no coincidence that Bolivar received financial, military, and even musical support - through marching military bands- for his campaigns.⁴⁶

⁴⁴ John Storm Roberts, *The Latin Tinge: The Impact of Latin American Music on the United States* (New York: Oxford University Press, 1999), 5.

⁴⁵ Period of time between 1810 and 1824 when the nation (New Granada), led by Simon Bolivar (1783-1830) and Francisco de Paula Santander (1792-1840), moved away from the Spaniard Colonization. Accessed on October 15, 2015
<http://www.banrepcultural.org/blaavirtual/revistas/credencial/enero2010/independencia.htm>.

⁴⁶ Miñana Blasco, “Los Caminos del Bambuco en el Siglo XX,” 10.

LA LIBERTADORA.

José Ignacio Perdomo Escobar



Figure 2. Measures 1 to 8, La Libertadora, Contradanza by José Ignacio Perdomo Escobar

Accompaniment of Danza

Colombian musical styles, such as danza, pasillo, and bambuco, are instrumental or vocal settings, comprised either one vocal or instrumental main melodic line and an accompaniment. Harmonically, the accompaniment is closely related to the European basso continuo of the Baroque ensemble. Typically, the guitar, tiple or piano, and a bass instrument are used as accompaniment. If no bass instrument is available, the guitar usually adopts this role. This particular formation also performs the characteristic rhythmic patterns of each style.

Danza accompaniment is characterized by a rhythmic ostinato. A repeated rhythmic-cell is composed of a dotted eighth note followed by a sixteenth and two eighth notes in a measure of 2/4. In the following excerpts (Ex. 2 to 4), the pattern presented in the boxes represents the rhythmical ostinato which is the foundation of the accompaniment for the style of danza.



Figure 3. Measures 8 to 19 from *Madeja de Luna, Danza* by Luis A. Calvo



Figure 4. Measures 15 to 26 from *María Helena, Danza* by José A. Morales



Figure 5. Measures 6 to 15 from *Andina, Danza* by Pedro Morales Pino

Analysis of *Adiós a Bogotá*

This section includes my analysis of the work *Adios a Bogotá*. In addition of a formal and harmonic analysis, I incorporate a musical stylistic study, and a performance

guide for the work, all which contributed to my transcription of this piece for flute and piano.

Luis A. Calvo composed this sorrowful dance in 1916. He wrote it a few weeks before he was sent to the city of Agua de Dios for isolation and treatment of leprosy.

Adiós a Bogotá is one of his most important works because it was conceived as his personal farewell materialized in music through the style of danza. This piece marks his life in two parts —before and after his sickness.

Calvo constructed this work in three repeated sixteen bar sections (AA-BB-CC). As we can see in the example below, he included an introduction to the piece and a short cadenza in the C section, which drives the theme to the section repetition.



Figure 6. *Adiós a Bogotá*, Danza by Luis A. Calvo

In order to make a transcription for flute and piano of this work, I complete a harmonic analysis of *Adiós a Bogotá*. This revision is based on the composer's piano-

version manuscript.⁴⁷ Calvo's harmonic language uses 13th extensions in chords and harmonic embellishments through diminished chord resolutions, X–Xdim–X in this work.

Table 1

Harmonic Analysis of Adiós a Bogota, based on the composer's manuscript of the piece.

Section	Measure No.	Harmonic Sequence
Introduction	1-5	(linear chromaticism in measures 1 and 2) V7(add13) V7 V7
A	6-22	: I V4/3 V7 I6 V4/3 V7 I I V4/3 V7 ii 6/4 (sus4) [V7] V7/V V V :
B	22-39	: vi iii6 ii6 I6 I6/4 V6-Vdim6 (Emb) V6-Vdim6 (Emb) non-chordal harmony non-chordal harmony vi V6/vi viidis6/iii iii IV I6/4 V I :
C	40-55	A: : I vi6 viidim 6 V7 V7/9 V7 VI6 V7 I vi (add13) iii6/4 iii6=i6 C#m: ii dim 7 V(add13) i III7/VI=V7/I :

From the previous stylistic study of the accompaniment of danzas, I concluded that a pattern in the accompaniment of this style established an ostinato comprised of the rhythmic cell of a dotted eighth, a sixteenth, and two eighths in a measure of 2/4 meter. Like the examples of danza described before, this musical characteristic appears in the accompaniment of the piano version of *Adiós a Bogotá*. This ostinato can be seen in the rhythmic material inside the boxes in example 6.

⁴⁷ Located at the *Biblioteca Nacional de Colombia*, in the online musical data collection, Colección Digital de Partituras Biblioteca Nacional de Colombia, Centro de Documentación. Accessed on September 19, 2015. <http://www.bibliotecanacional.gov.co/partituras/>.

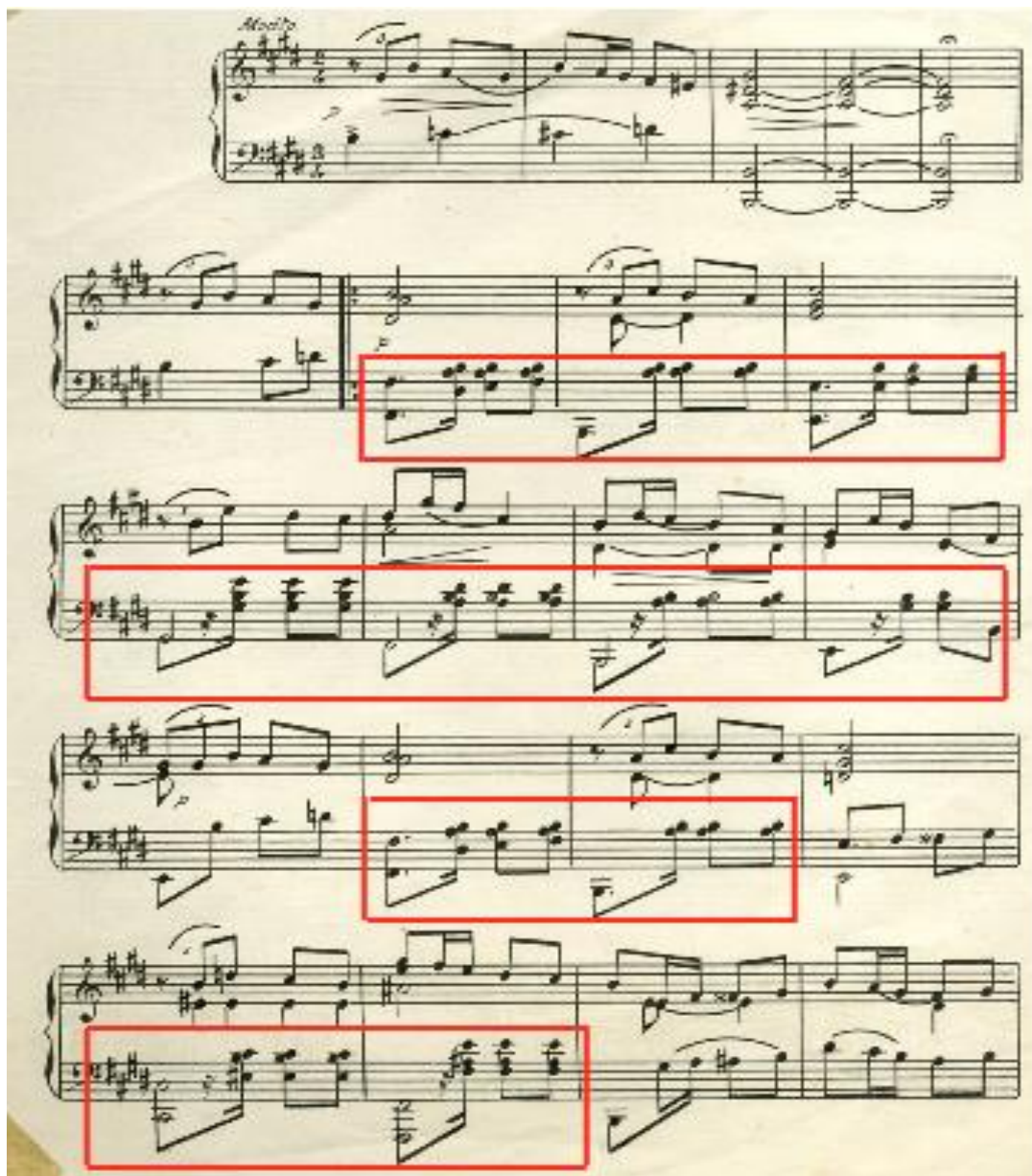


Figure 7. Measures 6 to 21 from *Adiós a Bogotá*, piano version, by Luis A. Calvo.

CHAPTER IV – EXPLORING THE STYLE OF PASILLO AND
ANALYSIS OF THE WORK *BANDOLITA* BY LUIS URIBE BUENO

I present a biography of Luis Uribe Bueno and a stylistic study of pasillo. I centered my musical study on the specific characteristics of pasillo such as an analysis of melodic material, study of cadential figures, and the comprehension of the rhythmic patterns in the accompaniment.

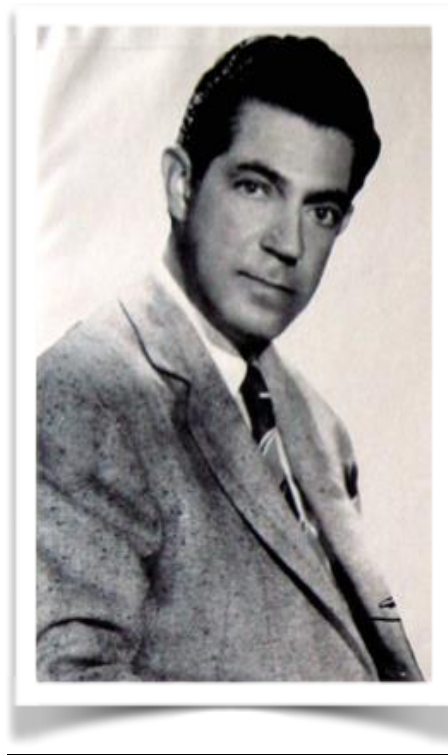


Figure 8. Luis Uribe Bueno

Taken from <http://www.unradio.unal.edu.co/detalle/articulo/luis-uribe-bueno.html>

Luis Uribe Bueno

Luis Uribe Bueno was born on March 7, 1916, in Salazar de las Palmas, and passed away on July 10, 2000 in Medellín. Uribe Bueno studied with Luis Mortally and Lorenzo Rivera. His composing career began in 1938 with his work of pasillo named

Pulpo (Octopus). In 1948, he joined the orchestra of *Lucho Bermúdez*⁴⁸ (1912-1994). In 1950, Uribe Bueno replaced Bermudez as the director of the orchestra. Between 1948 and 1951, he was the winner of contests of Colombian music organized by Fabricato Company with his works *El Cucarrón*, a pasillo-joropo, *Pajobán*, a bambuco, *Pasillo de Concierto para Saxofón y Orquesta “Caimaré,” Disco Rayao*, a torbellino, and his pasillo “*El Duende.*” In 1966, he won the award *El Centauro de Oro* with his bambuco, *Colombia Mía* at the *Festival de la Canción*, a competition of Colombian music. In 1950, Uribe Bueno joined Anastasio Bolívar’s Orchestra and Luis A. Calvo’s ensemble, which were part of the National Radio of Colombia. From 1953 until 1973, Uribe Bueno worked as the artistic director, arranger, and producer of Sonolux, a recording company. “He led important cultural policies in the department of Antioquia, including *Plan Departamental de Bandas, La Música en Antioquia, and Conozcamos Nuestra Música Colombiana*, under the government of Jaime R. Echavarría. He composed more than 500 works, including orchestral, vocal-songs, and instrumental works.”⁴⁹

Pasillo

Pasillo is another style of popular Colombian music from *La Zona Andina Colombiana*. Pasillos are always written in a triple meter time signature of 3/4. Pasillos are structured in three sections and constructed in related key areas. There are

⁴⁸ Composer of Colombian popular music from *La Zona Atlántica*. His music is characterized by the use of pentatonic scales and modal harmonic atmospheres. The music of Luis “lucho” Bermudez is influenced by Primitivism and Naturalism, nineteenth century trends which influence Colombian nationalism. Bermudez Compositions show heritage of the Afro-Colombian population. Egberto Bermudez, “From Colombian National Song to Colombian Song; 1860-1960,” *Song and Popular Culture / Popular Song in Latin America* 52, no. 4 (2008): 190.

⁴⁹ Luis Uribe Bueno, RDM, Repositorio Digital de Música, “Universidad EAFIT,” trans. Jesus Castro, <http://patrimoniomusical.eafit.edu.co/handle/10784.1/2312?show=full> (accessed July 6, 2015).

subcategories of the Pasillo which include *Slow Instrumental Pasillo* or *Pasillo de Salón*, and *Feast Pasillo*. *Slow pasillo* can be described as a romantic melancholic song “reflecting idyllic love or bitter rejection by the fickle object of a suffering man's attention.”⁵⁰ *Feast pasillo* is a rapid and tempestuous version of pasillo.

According to Slonimsky,

Pasillo, an adaptation of the Austrian waltz, was cultivated in Colombian bourgeois salons before Colombia became independent. It was known as the Valse del País (waltz of the country), the Valse Redondo Bogotano (the round waltz of Bogotá), the Valse Apresurado (the hastened waltz), the Capuclinada, the Estrós (the Strauss), the Varsoviana (Warsaw thing); and elsewhere in South America it had other names. A favorite among the elite classes, it was one of the few forms in which dancing couples embraced.⁵¹

Emiro de Lima noted that,

The *pasillo*'s rhythm stresses the first beat in the classical manner, then abandons itself to the blandishments of a tender second beat, and joyfully explodes on the third and last beat. *Pasillo* possesses the aristocracy and the distinction of the *waltz*, the light cadence of the *contradanza*, the winged subtlety of the *gavotte*, and the serene grace of the *minuet*.⁵²

Musical Characteristics of Pasillo

In this section, I will explore three of the most notable musical aspects of pasillo.

These three elements that characterize this style of popular music are a melodic beginning with an eight-note rest, a cadential figure which delimits the form, and the rhythmic patterns present in the accompaniment.

⁵⁰ Gradante, “Colombia: Musical Instruments,” 392.

⁵¹ Nicolas Slonimsky, *Music of Latin America* (New York: Vail-Balrow Press, 1946), 167.

⁵² *Ibid.*, 167.

The first important characteristic that resides in the melodic material of the Colombian pasillo is a thematic beginning on an eighth-note rest. This melodic aspect is found in the pasillo segments, phrases, and ideas. The following examples by composers of traditional Colombian music demonstrate this melodic characteristic.

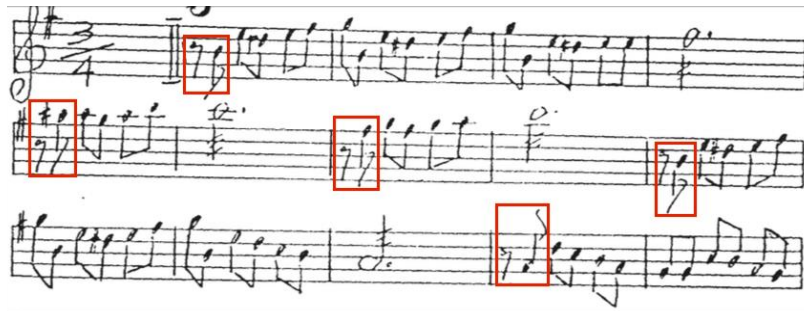


Figure 9. Measures 1 to 14 from *Amalia*, Pasillo by Joaquín Arias.



Figure 10. Measures 1 to 17 from *Entusiasmo*, Pasillo by Luis A. Calvo.



Figure 11. Section A from *La Gata Golosa*, Pasillo by Fulgencio García.

The second most important characteristic of pasillo is the cadential figure. The cadential figure in pasillo forms a rhythmical element used to indicate the end of a section and delineate the form of the work. The rhythmic pattern is a quarter followed by

an eighth rest, then an eighth and a quarter. The boxes present in the following examples of pasillo contain the cadential figures which delineate the form of the following excerpts.

VINO TINTO Pasillo
Fulgencio García

The image shows a handwritten musical score for a piece titled "VINO TINTO" in the style of "Pasillo" by Fulgencio García. The score is written on several staves. Three specific cadential figures are highlighted with red boxes: one in the second staff, one in the fourth staff, and one in the sixth staff. The score includes various musical notations such as notes, rests, and dynamic markings like "no Chord.", "Am", "Dm", and "E7".

Figure 12. Cadential figures (in boxes) in *Vino Tinto*, Pasillo by Fulgencio García.

TORRENTES Pasillo
Carlos Vieco

The musical score is written on eight staves. The first staff begins with a treble clef and a 3/4 time signature. The key signature has one flat (B-flat). The music is written in a treble clef. Chord symbols are written below the notes. The chords are: C, Dm, G7, C, C7, F, Fm, C, C, G7, C, D7, G7, C, G7, C, Ab, Bbm, Eb7, Ab, Fm, Cm, G7, Cm. Four specific cadential figures are highlighted with red boxes: 1) A four-note descending figure (F4, E4, D4, C4) on the third staff, above a C chord. 2) A four-note descending figure (F4, E4, D4, C4) on the fifth staff, above a C chord. 3) A four-note descending figure (F4, E4, D4, C4) on the sixth staff, above a C chord. 4) A four-note descending figure (F4, E4, D4, C4) on the eighth staff, above a Cm chord.

Figure 13. Example 11. Cadential figures (in boxes) in *Torrentes*, Pasillo by Carlos Vieco.

169 RIETE GABRIEL pasillo Oriol Rangel.

mit si q fa#m si mi mit
mit do#m sol#m si q sol#m
sol#m
do#m do#m
pp
meana

Figure 14. Example 12. Cadential figures (in boxes) in *Riete Gabriel*, Pasillo by Oriol Rangel.

The third important musical characteristic of pasillo is the accompaniment. In 3/4 meter, the rhythmic pattern found in the pasillo accompaniment is two eighths followed by an eighth rest, another eighth and a quarter. The following examples of pasillo by Colombian composers show the pattern characterized by this groove.



Figure 15. Measures 1 to 8 from *Coqueteos*, rhythmic pattern in boxes, Pasillo by Fulgencio García



Figure 16. Measures 1 to 10, rhythmic pattern in boxes, in *Don Berna*, Pasillo by José A. Morales.



Figure 17. Measures 7 to 20, rhythmic pattern in boxes, from *Emmita*, Pasillo by Luis A. Calvo.

Analysis of *Bandolita*

The bandola is a Colombian version of the mandolin; thus, *Bandolita* translates to “little mandolin.” Uribe Bueno dedicated this pasillo to a renowned performer of this instrument, Diego Estrada. The work is a virtuosic piece comprised of difficult technical passages, interesting harmonic sequences, and linear chromaticisms. *Bandolita* is one of the most important instrumental pasillos because this is a vanguard pasillo which includes within new musical elements into the form of pasillo. Uribe Bueno composed *Bandolita* in three sections. However, he expands the traditional form of pasillo by adding an introduction, a transition, and linear chromaticism.

Uribe Bueno’s form in this work consists of the following structure: Introduction–A–Transition–B–C–B–C. The composer introduces the piece with an ambiguous harmonic progression: the key signature is marked D major; however, the piece starts in G minor, modally borrowed from D minor. If we understand this introduction of the piece as written in G minor, its harmonic sequence makes more sense. The work starts with a

melodic arpeggio of G minor, which goes to a Db chord. This Db chord can be understood as the Neapolitan of the iv in G, or a C chord. The composer, instead of resolving the Neapolitan to a iv minor chord, modally borrows from G major, the IV major chord. Thus, this modally borrowed chord (C major) should be read as the dominant V of F. Uribe Bueno also explores a chromatic third-relationship by going from a C major chord to an A major. Finally, the A major chord reads as the dominant of D which drives us to the tonic key.

Throughout the form, Uribe Bueno uses diatonic as well as chromatic harmonic relationships. The A section of *Bandolita* is tonal, in which the most interesting harmonic aspect is the diminished-7th resolution, in measures 9 and 10. A transition starts with chromatic third resolutions between D-Bb-G, C to E, and C to A. A dominant pedal, a short circle of fifths, and a phrygian cadence using a German sixth resolution also occur in this section. The B section, in the key of F major, uses tonal harmonic sequences; however, an ascending linear chromaticism occurs at the end of the section, working as a long anacrusis. The C section is harmonically less interesting; however, a descending linear chromaticism appears at the end of the section, shifting the theme to the dominant in the key of F for a recapitulation.

Introduction: Gm | Gm | Db | C | C | A | A | D |
Mm. 1-8 i | i | N/IV | IV |
F: | V | V | III |
D: | V | V | I |

A Section: D | Bm | Bb7 | Em | B7 | Em | D dim7 | A |
Mm. 8-15

Transition: D | Bb | G | C | E7 | A | Bb | A | Bb | A | Bb | A | A | A | A | A | A | A | A | A | D7 |
Mm. 16-53 |V-----|V-[V7]|
3rd Relationship Phrygian Theme Dominat Pedal
Resolution

...D7 |Gm-C7|F- D7 |Gm-C7 |Dm|C |Bb|A |A|A|C |Bb|Bb| Db|
 ...[V7]|iv- [V7]|bIII-[V7]|iv-[V7]| i |
 Circle of Fifths Phrygian Cadence|Third Relationship

Db7 | C| C| C| F |A |
F:Ger6| V-----| I | III|

B Section:
 Mm. 54-77

C7| C7 | F | F | A7 | Dm | Adim | Gm | D7 | Gm | Gm | C7|
 V7| V | I— | [V7] | vi |iidim/ii | ii |[V7]| ii | ii |V7 |

C7 | F| Db |F| F| C7 | F-F# | G-G# | A-Bb | B | C | F | F| A7
 V7 | I |bVI |I— |V7| I Linear Chromaticism—| V | I— | V7

| Dm | Adim |Gm| D7 | Gm | Gm | C7 | C7 | F | Db | F | F | C |
 | vi | iidim/ii | ii |[V7]| ii———| V7———| I |bVI | I——| V |

| F-G |
 |I-[V] |

C Section: In C
 Mm. 77-96

G7 | G7 |C |C | G7|G7 |C | C | G7 | G7 | Cm | Cm | G7 | G7 | Cm |
C:V7—— |I— | V7— | I— | V7—— | i—— | V7—— | i

Cm | G7 | G7 | C | C | G7| G7 | C | C| G7 | G7 | Cm | Cm | G7 | G7 |
i | V7—— | I—— | V7—— | I— | V7—— | i—— | V7—— |

C7 | B7 | Bb7 | A7 | Ab7 | C7 ||
 V |Linear Chromaticism or Tritone Substitution sequence to V7 ||

Figure 18. Formal and Harmonic Analysis of *Bandolita*

Stylistic Study

The most important stylistic musical aspects in *Bandolita* are the melodic beginning with the eighth-note rest, and the use of pasillo patterns in the accompaniment.

Uribe Bueno uses a typical melodic characteristic, opening the melody with an eighth rest. This melodic characteristic was also shown in the previous examples of pasillo addressed before in the section which comprehends the musical characteristics of pasillo. This characteristic relates his piece to those of diverse composers, and to antecedents of this style.



Figure 19. Measures 8 to 15 (eighth rest in boxes) from *Bandolita*, by Luis Uribe Bueno.



Figure 20. Measures 56 to 60 (eighth rest in the box) from *Bandolita* by Luis Uribe Bueno.

Although cadential figures constitute one of the most important characteristics of pasillo, generally appearing in pasillos to distinguish its form by delineating the end of a section, Uribe Bueno avoids them in *Bandolita*; instead he introduces new elements to the popular Colombian music. Uribe Bueno's *Bandolita* is a vanguard pasillo, as he breaks up customary schemes and extends the form. Its sections are connected to one another by different musical aspects, such as transitions and linear chromaticisms.

In order to study the accompaniment of pasillo, I examined a flute and guitar arrangement done by guitarist Reinaldo Monrroy Camargo. He used a rhythmic pattern resembling that described previously (Ex. 13-15) to establish the accompaniment of pasillo. Small variations in the accompaniment appear; however, acoustically the rhythmic pattern is clearly heard. The most common variations are rhythmic patterns

such as 1) Two eighths followed by an eighth rest, two eighths and another eighth rest or an eighth; or 2) A quarter followed by another eighth, and another quarter (Ex. 17 a-c in boxes).



Figure 21. Accompaniment patterns in *Bandolita*.



Figure 22. Accompaniment patterns in *Bandolita* (in boxes).



Figure 23. Accompaniment patterns in *Bandolita*..

CHAPTER V – EXPLORING THE STYLE OF BAMBUCO AND
ANALYSIS OF THE WORK *BAMBUQUISIMO* BY LEON CARDONA

In this chapter, I present a biography of Leon Cardona, composer of *Bambuquísimo*. I also identify in this chapter the most significant characteristics of bambuco. These significant characteristics include historical periods, developments and musical elements of this style present in the melody, and the accompaniment. I present a formal analysis and a stylistic study of *Bambuquísimo*. I also note the elements considered in creating a version of this piece for flute and piano.



Figure 24. León Cardona.

Taken from <http://www.territoriosonoro.org/CDM/acontratiempo/?ediciones/revista-15/homenaje-a-/itinerarios-de-un-pionero-entrevista-a-len-cardona-garca.html>

Leonel (León) Cardona

Leonel Cardona is a living composer and guitarist. He was born on August 10, 1927 in the city of Yolombó. His most prominent musical teachers were Pietro Mascheroni, Luisa Maniguetti, Marcelino Paz, Eusebio Ochoa, and Gerard Ghowtelf at the Instituto de Bellas Artes de Medellín where he studied flute, counterpoint, harmony, and composition. Between 1955 and 1960, Cardona was the conductor and musical arranger of the “*Nuevo Mundo Radial Orchestra*, and *Nueva Granada de Bogotá Radial Orchestra*.”⁵³ Leon Cardona was an annual guest conductor of the Orquesta Sinfónica Nacional in the series of concerts entitled *Noche de Gala con la Orquesta Sinfónica* between 1965 and 1970. During the same years, Cardona was also the Artistic Director of the Sonolux Recording Company Orchestra. “Leon Cardona was declared by the National Media Union as *The National Artist of the Years 1969 to 1971*.”⁵⁴ Some other of his most important recognitions and awards are *The National Award of Culture* by The Ministry of Culture in 1998 and 1999, the *Resolución de Honores Número 47 de 2004* given by the Senate of the Republic of Colombia in 2004, and the *Gran Orden de Maestros del Patrimonio Cultural de Colombia* given by the President of the Republic Álvaro Uribe Vélez in 2010.⁵⁵

Cardona’s version of Colombian music mixes North American styles, such as jazz and blues, with popular styles of from *La Zona Andina* such as bambuco and pasillo. “His

⁵³ Revelo Burbano, “León Cardona García: Su Aporte a la Música de la Zona Andina Colombiana”, trans. Jesus Castro (masters diss, Universidad Eafit Escuela de Ciencias y Humanidades, 2012) 10, [https://repository.eafit.edu.co/bitstream/handle/10784/1233/Jos%E9%ReveloBurbano 2012. pdf?sequence=3](https://repository.eafit.edu.co/bitstream/handle/10784/1233/Jos%E9%ReveloBurbano%202012.pdf?sequence=3) (accessed on September 22, 2015).

⁵⁴ *Ibid.*, 10.

⁵⁵ *Ibid.*, 11.

music reflects through the use of rich harmonies a great influence of North American music.”⁵⁶ Also,

By studying works of Maestro Cardona, we can find the use of a musical language that transcends the traditional nineteenth century trends. His music shows influences of European Romanticism, jazz, and Colombian Nationalism... His compositions have complex harmonic progression; in the same way, they have excellent treatment in their melodic fluency and expressiveness. His music is based on the different rhythms from styles of music from *La Zona Andina Colombiana* such as pasillo, caña, bambuco, danza, fox-trot, vals, and guabina...⁵⁷

Bambuco

Bambuco is one of the most important styles of popular music from *La Zona Andina Colombiana*. It is the most traditional structure for a wide repertoire of music from this region.⁵⁸ Bambuco is a nineteenth century phenomenon “which “appears” in the Gran Cauca and rapidly disperses through the south, probably reaching Perú following the Liberty Campaign, and also through the north in the riverbanks of Cauca and Magdalena, becoming in less than 50 years a national music and dance.”⁵⁹

In nineteenth-century Colombia, the bambuco was conceived as a vocal or instrumental stylized dance or also as a dance. As a vocal stylized dance, “it was basically a set of strophes or verses, improvised or not, sung to a cyclical harmony scheme.”⁶⁰ A repetitive instrumental, rhythmic and melodic structure-pattern scheme was

⁵⁶ Clara Marcela, Mejía, “Habla la Experiencia-León Cardona”, trans. Jesus Castro, Filmed (2014). Youtube video, 23’39seg. Posted (August2014). Accessed on September 22, 2015<https://www.youtube.com/watch?v=iO0XMCH6PCo>.

⁵⁷ Revelo Burbano, “León Cardona García: Su Aporte a la Música de la Zona Andina Colombiana” 12.

⁵⁸ Miña Blasco, “Rítmica del Bambuco en Popayán,” 46.

⁵⁹ Miña Blasco, “Los Caminos del Bambuco en el Siglo XIX,” 8.

⁶⁰ Egberto Bermudez, “From Colombian National Song: 1860-1960,” *Song and Popular Culture / Popular Song in Latin America* 53, no. 4 (2008): 214.

the basis for vocal improvisations known in Colombia as *coplas* (quatrains). *Coplas* were spontaneous utterances of texts with prominent rhymes adjusted to a melodic pattern. In 1849, Caicedo Rojas explains, “coplas were added to the bambuco and the *torbellino*⁶¹ themes, in which the instrument bandola (melodic role) was accompanied by the instrument tiple (harmonic role).”⁶² Around 1866, bambucos developed from vocal or instrumental improvisations under a given scheme to binary stylized dances (A-B). “Spanish stage songs and arias influenced their structural development.”⁶³ “Early notation of Colombian bambucos started to appear around the 1870s and 1880s, in transcriptions by Teresa Tanco Cordovez (1859-1945).”⁶⁴ By the end of the nineteenth century, “the structure of bambuco started developing from a binary (AA-BB) to three-part form (A-B-C), sectionally structured, usually in related keys.”⁶⁵

Bambucos are either written in meters of 3/4 or 6/8. The selection of a time signature is mostly done for notational convenience. The bambuco possesses a characteristic known as *sesquiáltera*⁶⁶, a free alternation of 3/4 and 6/8 in rhythmic and melodic patterns. Scholars disagree about how to transcribe rhythm and meter “because

⁶¹ Style of music from *La Zona Andina Colombiana* written in a time signature of 3/4. *Ibid.*, 214.

⁶² *Ibid.*, 214.

⁶³ *Ibid.*, 215.

⁶⁴ *Ibid.*, 216.

⁶⁵ *Ibid.*, 188-189.

⁶⁶ *Sesquialtera*, in Spanish and Latin American music, a meter, probably derived from the Arabic rhythm called “saraband”, meaning ‘unequal’ ternary...Its characteristic feature is the alternation or superposition of duple and triple time within groups of six quavers. David Hiley, Thomas Stanford, and Paul R. Laird, “Sesquialtera,” in *Grove Music Online*, <http://www.oxfordmusiconline.com.lynx.lib.usm.edu/subscriber/article/grove/music/40114> (accessed December 17, 2015).

of the juxtaposition of either meters, or *sesquiáltera*, and the proper placement of bar lines.”⁶⁷

Theories about the Origin of Bambuco

Several theories address the origin of the bambuco. One hypothesis suggests that it came with the African slave population, those who arrived in South America during the early sixteenth century. “Jorge Isaacs in his novel *María* (1962 [1867]) referred to the Bambuco extant in the department of Cauca as a musical form brought to Colombia by slaves from an African kingdom known as Bambuk.”⁶⁸

Another theory contends it originated in the native word for canoe, suggesting that it was derived from the waterborne cultures of Colombia's interior. “Juan Crisóstomo Osorio y Ricaurte describes the bambuco in his *Diccionario de Música* (1867) as a brief song and dance, a musical form in ternary meter, characterized by syncopation, appropriately performed by guitar, tiple and bandola.”⁶⁹

A more recent hypotheses regarding the bambuco's origin is supported and documented by Colombian musicologist Carlos Miña Blasco. He maintains bambuco's origin reside in the region of Cauca by the autochthonous wind and percussion ensembles of the region named “*Chirimias*.”⁷⁰ The bambuco style fuses the African rhythmic complexity with indigenous melodic inflections and later adopted Spanish forms and structures. Bambuco spread during the nineteenth century through oral traditions. Around

⁶⁷ Gradante, “Colombia: Musical Instruments,” 385.

⁶⁸ Gradante, “Colombia: Musical Instruments,” 386-387.

⁶⁹ Ibid., 386-387.

⁷⁰ Miña Blasco, “Rítmica del Bambuco en Popayán,” 46.

the last decades of the century, bambuco appeared in the most prestigious salon concerts of Bogotá or as a part of small work collections for piano usually for domestic purposes.⁷¹

Periods in the History of Bambuco

Colombian musicologist Jorge Añez divides the history of bambuco into four periods. Añez's first, or Formative Period, from the Spanish Colonization to 1837, is characterized by the development of the bambuco after its first documented appearance. The first documented appearance is in a letter from Francisco de Paula Santander to General Paris (on December 6, 1819), a high ranking officer visiting the area known as Cauca. "In this letter bambuco is compared with landmarks and characteristic features of the Cauca region, suggesting that General Paris should take advantage of the fact that he is in Cauca to enjoy the best that the region had to offer, including the bambuco."⁷²

Bambuco became more and more representative of Colombian ethnicity in the nineteenth century. Its identification as a national symbol began with the final battle of independence occurred at Ayacucho, Peru on December of 1824. John Varney in his document entitled *An Introduction to the Colombian Bambuco*, explains that,

A Spanish division advanced towards the Colombian Voltijeros, who counterattacked and captured the Spanish Viceroy, Laserna, and his chiefs of staff (Murillo 1881 cited in Restrepo 1897, 94). According to the memoirs of Manuel Antonio López (1878, 160; cited in Restrepo 1897, 91) this charge was accompanied by the regimental band playing a bambuco. The importance of this association is that it establishes the bambuco's identity as a national symbol at a time, as Añez states, that the Voltijeros battalion was composed principally of

⁷¹ Santamaria Delgado, "El Bambuco, Los Saberes Mestizos y La Academia: Un Análisis Histórico de la Persistencia de la Colonialidad en los Estudios Musicales Latinoamericanos," 6.

⁷² John Varney, "An Introduction to the Colombian Bambuco," *Latin American Music Review / Revisit de Música Latinoamericana* 22, no. 2 (Autumn–Winter, 2001): 128.

soldiers from Tolima, Huila, and Cundinamarca, some of the districts which comprise *La Region Andina*.⁷³

Añez's second period is known as the Emergent Period, from 1837 to 1890.

During this phase, bambuco went from its initial establishment to culturally co-existing with other European music forms and genres. This is when bambuco made its way into the Colombian national culture and contributed to the development of a national identity. This period is also characterized by the Colombian adoption of bambuco as a national symbol. The adoption of bambuco as a national symbol is seen in a painting by Ramón Torres Méndez entitled *El Bambuco-Bogotá*. "In this painting, a gentleman and lady dance to the accompaniment of an ensemble of a violin, tiple, and clarinet."⁷⁴ The adoption of bambuco as a national symbol is also in new compositions such as Manuel María Párraga's work *El Bambuco, Aires Nacionales Neogranadinos Variados Para el Piano*, Op. 14. Other Colombian composers, such as Morales Pino and Murillo, also contributed to the repertoire of bambucos with works now considered as *Bambucos Clásicos*.

Carolina Sanatmaria Delgado discusses the establishment of this style as a cultural manifestation during this epoch. She asserts that during this period in Colombia, the Emergent Period of Bambuco from 1837 to 1890, processes related to race and the acceptance of cultural heritage were important sociological factors.⁷⁵ The national population at the time comprised three races: 1) *Creoles*, a race of people born in South

⁷³ Ibid., 128.

⁷⁴ Ibid., 129.

⁷⁵ Sanatmaria Delgado, "El Bambuco, Los Saberes Mestizos y La Academia: Un Anàlisis Històrico de la Persistencia de la Colonialidad en los Estudios Musicales Latinoamericanos," 5.

America and descendants of Spaniards, were considered the “purest” race because of their heritage; 2) *Mestizos*, a race comprised of the mixture between either Spaniards or Creoles with Native Americans; and 3) Afro-Colombians, called *Mulatos* (Spaniard and African heritage) and *Zambos* (African and Native American heritage), descendants of the African slaves brought by the Spaniards during colonization. Colombians attached this social delineation to factors such as the race’s culture, customs and traditions. At the time, any association with Spanish culture and society was considered superior. The theories about the origins of bambuco gained importance because of society’s acceptance of this style as a national cultural representation. The problem between race stratification and the acceptance of bambuco strongly related to the hypothesis of its origin. Thus, if bambuco was considered to be African descent, the acceptance of it as representative of national cultural identity of the nineteenth-century society would hardly be well received by Creoles, for example. For that reason, the establishment of bambuco as the Colombian cultural identity took several years and strongly influenced the genetic dissolution and mixture of races combined with abolishment of the social stratification.

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El Bambuco, Acuarela de Ramón Torres Méndez, grabado de Victor Sperling, Leipzig. Biblioteca Luis Angel Arango, Bogotá.

Figure 25. El Bambuco-Bogotá by Ramón Torres Méndez, 1851.

Taken from Biblioteca Virtual del Banco de la Republica de Colombia.

Añez's third period of bambuco's history is known as the *Golden Age*, starting around 1890 and ending around 1930. During this time, bambuco predominated, one of the most significant styles of popular Colombian music. It continued to grow in influence as one of the pillars of the national cultural identity. This active period saw new compositions and the promotion of national artists who performed bambuco. *La Lira Colombiana*, *Los Hermanos Hernández*, *Emilio Murillo*, *Luis A. Calvo* and other important artists either performed or composed bambucos.

Añez's calls his last period of bambuco history the *Contemporary Period*, from 1930 to the present. Socio-political factors influencing and informing the bambuco include the cultural policies of the Liberal Party during the *Liberal Republic*, the modernization process, the emergence of national recording companies and industries, and the appearance, promotion, and acceptance of music from other regions. During the *Liberal Republic*, bambuco and other styles of music from *La Zona Andina* were promoted by national policies. "In 1960, they recognized the bambuco with its own national festival, *Festival Nacional del Bambuco*, in Neiva, department of Huila".⁷⁶

With the modernization process and the emergence of recording companies, the influence of Central American musical styles, such as the *danzón* and *merengue*, entered Colombia through the media, which helped promote Colombo-Caribbean styles of music from *La Zona Atlántica*. Styles such as bambuco, *pasillo*, and *danza* were displaced by others, such as *vallenato*, Colombian *merengue*, and *cumbia*. Today's bambuco shows the influence of foreign styles of music such as jazz and blues; it is present in an infinite number of original instrumental formats and ensembles comprised of classical traditional

⁷⁶ Varney, "An Introduction to the Colombian Bambuco," 138.

European instruments, playing side by side with rustic and traditional Colombian and Latin American instruments.

Musical Characteristics of Bambuco

In the construction of the melodic material, composers of bambucos almost always use eighth notes as the minimum musical value of their metric mensuration of 6/8. Melodies of bambucos are characterized by “slurring the last eighth note of the measure with the first one of the following measure, a type of missed-beat syncopation”.⁷⁷ Melodic material of bambucos follows a four-bar phrase structure. Phrasing in bambuco may also have two-bar, or semi-phrases (motives), between mm. 2 and 3 of each phrase. Composers often abandon the syncopation in melodic material by using a quarter note, giving a sense of melodic ending after the usual melodic syncopation.



Figure 26. Measures 9 to 16 from the A section of *Bochica*, Bambuco by Francisco Crisancho.

Thematic construction in four bar-phrases using eighths as minimum rhythmic value

⁷⁷ Miña Blasco, “Rítmica del Bambuco,” 49.



Figure 27. Section A from *El Chiqui Murcia*, Bambuco by Carlos Alberto Rozo.

The previous example shows some main melodic characteristics of bambuco. Melody is mostly constructed with eighths as the minimum rhythmic value. Themes are built over four-bar phrases. Syncopation occurs at end of phrase where it is abandoned with a quarter ending the phrase (shown in boxes)



Figure 28. Measures 1 to 7 from the A section of *Como Pa' Desenguayabar* by Jorge Olaya.

The last excerpt has all the aforementioned characteristics in the melodic formation of bambuco. For example, the missed-beat syncopation ends with quarter note finishing the phrase (in boxes), while the melody is constructed in four bar-phrases with two-bar motives where the minimum rhythmic value is eighth note.

The bambuco accompaniment juxtaposes meters of 6/8 with 3/4. In example 26, I show an example of *sesquialtera* present in the accompaniment of this style. In Examples 22 to 24, I realize an analysis of the rhythmic material in the bambuco accompaniment. These selected excerpts, (Ex. 22-24), are compositions by three different Colombian composers. I also transcribe this inner rhythmic material to view more clearly the *sesquialtera* in the accompaniment.



Figure 29. Rhythmic pattern of bambuco in the accompaniment ensemble.

Ssqualtera appears where alternation between rhythmic cells of two time signatures occurs.

In Example 27, the upper line, of the tiple, shows a constant rhythmical model built in a time signature of 6/8 while the lower line of the guitar, has a bass pattern constructed over 3/4 juxtaposed with 6/8 patten in upper strings.



Figure 30. Measures 1 to 6 from *El Republicano*, Bambuco by Luis A. Calvo.

Accompaniment the lower line, shows 6/8 pattern (in boxes)



Figure 31. Measures 1 to 6, *El Republicano*, Bambuco by Luis A. Calvo

Rhythm patterns of bass, understood as material written in 3/4.



Figure 32. Measures 2 to 6, *El Republicano, Bambuco* by Luis A. Calvo.

Transcription of the inner rhythms in the accompaniment of bambuco



Figure 33. Measures 9 to 11, *Pa' que me Miró* by Francisco Cristancho.

Boxes show use of 6/8 rhythmic material



Figure 34. Measures 9 to 11 from *Pa' que me Miró* by Francisco Cristancho.

Boxes show 3/4 rhythmic material in accompaniment



Figure 35. Measures 9 to 11 from *Pa' que me Miró* by Francisco Cristancho.

Transcription of the inner rhythms in the accompaniment of bambuco



Figure 36. Measures 13 to 20, *Ancestro* by Germán Darío Pérez.

Material in 6/8 of the accompaniment (in boxes).



Figure 37. Measures 13 to 20, *Ancestro* by Germán Darío Pérez.

Material in 3/4 of the accompaniment (in boxes).



Figure 38. Measures 13 to 20, *Ancestro* by Germán Darío Pérez.

Transcription of inner rhythms in bambuco accompaniment.

Analysis of *Bambuquísimo*

Bambuquísimo was written in 1992. This work is characterized by complex harmonic progressions in which the influence of jazz is seen in Cardona's musical language. Rhythmic syncopations appear in the melody and accompaniment, and an alternation of 3/4 and 6/8 emphasizes the *sesquialtera*. Cardona uses a five-part rondo form, AA-BB-A-CC-A, to construct this work.

Harmonic Analysis

A Section: **Bm:** C9| Bm7|E9 | G9 |Bm| Bm7| Em7| A9 | C#m7(b5) | C7 Trit. Sub|i7 |IV9|VI9| i | i7 | iv7 |
D: | ii7 | V9 |viidim7(b5) |
B: | iidim7(b5)| Trit.Sub.|

I-----II-----
 F#7|Bm6|Bm7|C#7|G7|F#7 |C7 :||C#7 - Em6| F#7 | Bm |
 V7 | i6 | i7 |V4/V|Ger6|V7|Trit. Sub.:|| V7/V-iv(6) | V7 | i |
 3

Bm ||
 i ||

B Section: In D Em7|Em7|F#m7/A|F#m7/A|Em7/A|Em7/A|A6-G6|F#m7-Eb9/F
 ii7 | ii7 | iii6 | iii6 | ii7 | ii7 |V(6)-IV(6) |iii7-Trit. Sub.
 5 5 A pedal

I-----
 Em7 | A7 | F#m7-F#semi-dim7(b5) | D#dim7-B7 | Bm7-E7 |
 ii7 | V7 | iii7
E: | ii7 - iisemi-dim7(b5) | viidim7-V7 | v7
A: | ii7 - V7 |

-----II-----
 Bm7 - E7 | Em7 | Bb7/F :|| E9 | A7 | D ||
 ii7 - V7 | v7
D: | ii7 | Ger 6 :|[V9]| V7 | I ||

C Section: G| Bm7-Em7|C#m7(sus4)| F#7 | Cm7(sus4) | F7 | Bm7 (sus4) | E7 |
 I |i7 - iv7 | ii7 (sus4) | V7 | ii7 (sus4) | V7 | ii7 (sus4) | V7 |
 In B In Bb In A
 I-----

Bbm7(sus4) Eb7 Am7(sus4) D7 Bm7-Eb7	Am7-Ab7
ii7 (sus4) V7 ii7 (sus4) V7 iii7-V7/Trit.sust	ii7-Trit.sust
In Ab	In G
II	
Gmaj7-Em7 Am7-Ab7	: A7(13)-A7 D9-D7(b9) G
Imaj7- Vi7 ii7-Trit.sust	: V7(13)-V7/V V9-V7(b9) I

Figure 39. Formal and Harmonic Analysis of *Bambuquisimo*

Stylistic Study of Bambuquisimo

The stylistic study of bambuco reveals a better musical understanding of *Bambuquisimo*. This study is focused on the melodic characteristics and rhythmic elements in the accompaniment. In order to study the melodic characteristics of bambuco in Cardona's work, I focus on musical aspects such as phrase construction and endings.

As in the previously analyzed bambuco excerpts, Cardona uses melodic material whose minimum value is the eighth note in 6/8. Phrases are built in four-bar ideas. However, in the first two phrases of the A section, Cardona makes clever use of his melodic material, devising three-bar semi-phrases that end with a missed-beat syncopation, followed by an arpeggio that develops a feeling of responsorial phrasing. In the second two phrases of the same section, the composer continues the four-bar phrases; however, he adds another characteristic of bambuco, a melodic idea with two-bar motives between measures 2 and 3 of each thematic idea.

Figure 40. Section A from *Bambuquisimo* by León Cardona.

The material of the B section is built on motivic sequences. Cardona uses missed-beat syncopations as melodic departing points.



Figure 41. Section B from *Bambuquísimo* by León Cardona.

In the melodic material of the C section, Cardona combines the four-bar phrases and missed-beat syncopations. The minimum value used for the melodic construction is the eighth note. The sixteenth notes in measure 57 of the excerpt are an embellishment which work as an anacrusis to this section.



Figure 42. Section C from *Bambuquísimo* by León Cardona.

In order to construct the accompaniment, I listened to several recordings featuring performers of Colombian music, including the *Cuatro Palos* ensemble, the soloist Jaime Uribe, the *Trío Palos y Cuerdas*, and the *Rio Cali* ensemble. In each recording performers use different instrumental formats. For instance, *Cuatro Palos* comprises two bandolas, a tiple, and a guitar; Jaime Uribe plays clarinet, accompanied by guitar; *Palos y Cuerdas* is a trio Típico Colombiano, comprising bandola, tiple, and guitar; and the *Rio Cali* ensemble comprises piano, guitar, flute, clarinet, and tiple.

The results of my analysis reveal that every one of these artists respects the use of *sesquíaltera* in the construction of the accompaniment. The accompaniment alternates between 3/4 and 6/8 patterns, the most important characteristic of which describes the harmonic instruments playing 6/8 rhythmical patterns with some 3/4 motivic alternations, while the bass line always stays in 3/4, performing mainly two quarters for beats 2 and 3 of the measure.

Another source used for devising an accompaniment was the arrangement of *Bambuquísimo* by José Revelo Burbano. Excerpts of this arrangement are found in his treatise, *Leòn Cardona García: Su Aprove a la Música de la Zona Andina Colombiana*. In this paper, Revelo talks about styles of Colombian music, such as bambuco and pasillo. He also includes a brief biography of Cardona's life, and a complete musical analysis of three works by Cardona: *Melodia Triste*, *Bambuquísimo*, and *Sincopando Pa' Un Solista*. To explain bambuco accompaniment, Burbano creates a version of *Bambuquísimo* for flute and guitar. In the excerpts of his treatise, one might clearly see an outline of how the accompaniment of bambuco is created.



Figure 43. Excerpt of *Bambuquísimo*, bambuco by Leon Cardona.⁷⁸

⁷⁸ Ibid., 28.



Figure 44. Excerpt of *Bambuquísimo*, bambuco by Leon Cardona.⁷⁹



Figure 45. Excerpt of *Bambuquísimo*, bambuco by Leon Cardona.⁸⁰

In the previous excerpts (Ex. 40, 41, 42), it is possible to see in a clear manner how the accompaniment of bambuco is present in the musical material in the guitar line. For example, the excerpts show a contrasting 3/4 against a 6/8 meter in the guitar accompaniment. While the upper strings of the guitar play patterns in 6/8, the bass of the guitar often plays patterns in 3/4.

In the following excerpts (Ex. 43, 44, 45), I show a connection between the elements of bambuco accompaniment shown by José Revelo Burbano in the previous examples (40, 41, 42) with my transcription of the work. These elements are the musical characteristics present in the *sesquialtera*, the juxtaposition of 6/8 motives in the harmonic instruments contrasted with the 3/4 patterns present in the bass line (lower voice of the guitar). In these examples, the right hand represents the 6/8 motives present

⁷⁹ Ibid., 28.

⁸⁰ Ibid.

in the upper strings, while the left hand mostly represents the 3/4 motives present in the bass line of the guitar.

This musical score excerpt shows measures 5 through 10. The top staff is for Flute (Fl.) and the bottom two staves are for Piano (Pno.). The key signature has two sharps (F# and C#) and the time signature is 3/4. The flute part features a melodic line with accents and slurs. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. Dynamic markings include *mf* (mezzo-forte) in measures 5, 6, and 9. A first ending bracket is present in measure 10. The copyright notice "©Jesus Castro" is centered below the piano part.

Figure 46. Excerpt of *Bambuquísimo*, bambuco by Leon Cardona, transcription by Jesus Castro.

This musical score excerpt shows measures 19 through 24. The top staff is for Flute (Fl.) and the bottom two staves are for Piano (Pno.). The key signature has two sharps (F# and C#) and the time signature is 3/4. The flute part continues with a melodic line, featuring dynamics of *f* (forte) and *mf* (mezzo-forte). The piano accompaniment includes chords and a bass line with dynamics of *f* and *mf*. A repeat sign is visible in measure 20.

Figure 47. Excerpt of *Bambuquísimo*, bambuco by Leon Cardona, transcription by Jesus Castro.

63

Fl.

Pno.

68

Fl.

Pno.

ff

f

f

Figure 48. Excerpt of *Bambuquísimo*, bambuco by Leon Cardona, transcription by Jesus Castro

CHAPTER VI CONCLUSIONS

In this dissertation, I discuss factors that helped to establish and promote music from *La Zona Andina Colombiana* as a national expression of the country's identity. These factors were the dialectic process regarding the foundation of the ideal musical policies that guided music education in Colombia, held during the first decades of the twentieth century, and the musical policies legislated during the *Liberal Republic*, 1930-1946.

The dialectic process regarding the policies that should guide the musical education in Colombia was between 1920 and 1936. This dialectic process was between Nationalists, who believed in the use of folk music to create and develop a national identity, and Traditionalists, who believed that Colombian musical education should follow the European standards based on the conservatory tradition. Some of the most important Nationalists were Emilio Murillo and Antonio Maria Valencia while the most important Traditionalists included Guillermo Uribe Holguín and Daniel Zamudio.

The *Liberal Republic* was a period between 1930 and 1946 in where the national government legally promoted music from *La Zona Andina Colombiana* as the true representation of the national identity. In order to fulfill this goal, The National Directorate of Fine Arts developed new musical *policies and programs* promoting Colombian music from *La Zona Andina*. Then, music was classified under three different practices such as *Música Erudita*, *Música Popular*, and *Música de Moda or Comercial*.

The study of Colombian styles of popular music from *La Zona Andina Colombiana*, especially the styles of danza, pasillo, and bambuco, included a historical overview, a description of its main characteristics, and analysis of the various patterns in

accompaniment styles. This study provided the basis for the transcriptions of the selected material for flute and piano.

I believe that this study contributes to the preservation and promotion of Colombian music for scholars and audiences alike. This research of the musical elements of Colombian music might also contribute to the development and encouragement of future research related to Colombian music and culture. The compatible audio files of these transcriptions with Smart Music, when published, will be usefully studied as a practical tool for performing and understanding the music of Colombia.

APPENDIX A – *Adiós a Bogotá*

1^a Banda Gemza Adiós a Bogotá Luis A. Calvo

The musical score is written on nine staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a mix of eighth and sixteenth notes, often grouped in triplets. There are several dynamic markings, including *mf* and *f*. The score includes various musical notations such as slurs, accents, and repeat signs. The piece concludes with a final cadence on the ninth staff.

FONDO:
Alex. Tobar



SERIE RESERVA DE
DOCUMENTOS MUSICA
COLOMBIA

COMPOSER:
Blanca de Tobar

ADIOS A BOGOTA

Danza.

L.A. Calvo

The image displays a handwritten musical score for piano, consisting of five systems of two staves each. The music is written in G major (one sharp) and 3/4 time. The first system includes first and second endings, indicated by the numbers '1' and '2' above the measures. The notation includes various note values, rests, and dynamic markings such as 'p' (piano). The score is presented on aged, yellowed paper.

The image displays a handwritten musical score for piano, organized into five systems. Each system consists of two staves, a treble staff on top and a bass staff on the bottom. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The final system features first and second endings, indicated by the numbers '1' and '2' above the notes. The paper is aged and yellowed.

Adiós A Bogotá

Flute

Danza

Luis A. Calvo
Arr. Jesus Castro

5
mp

8
mf *f*

12
mf *mp*³ *mf*

17
*f*³ *pp*

23
*mf*³ *p*³

27
mf *f* *mf*³

*Ornamented scales should be played just in repetitions

©Jesus Castro

Adiós A Bogotá

32 *f* 3

35 3

39 *pp* *mf*

43 *poco rit.* *a tempo* *mf*

49

54 1. 2.

Adiós A Bogotá

Danza

Luis A. Calvo
Arr. Jesus Castro

Score

The score is written for Flute and Piano in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of staves. The first system (measures 1-4) shows the Flute and Piano parts. The Flute part has a triplet of eighth notes in measure 4. The Piano part has a triplet of eighth notes in measure 1. The second system (measures 5-7) shows the Flute and Piano parts. The Flute part has a triplet of eighth notes in measure 6. The Piano part has a triplet of eighth notes in measure 5. The third system (measures 8-10) shows the Flute and Piano parts. The Flute part has a triplet of eighth notes in measure 9. The Piano part has a triplet of eighth notes in measure 8. Dynamics include *p*, *mp*, *mf*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

*Ornamented scales should be played just in repetitions

©Jesus Castro

Adiós A Bogotá

The musical score is divided into three systems, each with a Flute (Fl.) and Piano (Pno.) part. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

System 1 (Measures 14-17):
Fl. starts at measure 14 with a *mp* dynamic and a triplet of eighth notes. The dynamic shifts to *mf* for a triplet of eighth notes in measure 16. The Pno. accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

System 2 (Measures 18-22):
Fl. begins at measure 18 with a *f* dynamic and a triplet of eighth notes. The dynamic changes to *pp* in measure 22. The Pno. continues with its accompaniment, including a triplet of eighth notes in the right hand in measure 18.

System 3 (Measures 23-25):
Fl. starts at measure 23 with a *mf* dynamic and a triplet of eighth notes. The dynamic changes to *p* in measure 25. The Pno. begins at measure 23 with a *mf* dynamic and continues with its accompaniment, including a triplet of eighth notes in the right hand in measure 23.

Adiós A Bogotá

The image displays a musical score for Flute (Fl.) and Piano (Pno.) for the piece "Adiós A Bogotá". The score is organized into three systems, each containing a Flute staff and a Piano grand staff (treble and bass clefs).

System 1 (Measures 26-30):
- **Flute:** Starts at measure 26 with a dynamic of *mf*. It features a melodic line with a triplet of eighth notes in measure 29 and a crescendo leading to a dynamic of *f* by measure 30.
- **Piano:** Accompaniment in the right hand includes chords and eighth-note patterns. The left hand plays a steady eighth-note bass line. Dynamics range from *p* to *mf*.

System 2 (Measures 31-33):
- **Flute:** Continues the melodic line with a triplet of eighth notes in measure 31. Dynamics are *mf* and *f*.
- **Piano:** Accompaniment continues with chords and eighth-note patterns. Dynamics are *mf* and *f*.

System 3 (Measures 34-36):
- **Flute:** Features a triplet of eighth notes in measure 34. Dynamics are *f* and *mf*.
- **Piano:** Accompaniment continues with chords and eighth-note patterns. Dynamics are *f* and *mf*.

Adiós A Bogotá

The musical score is divided into three systems, each with a Flute (Fl.) and Piano (Pno.) part. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

- System 1 (Measures 37-40):** The Flute part begins with a triplet of eighth notes (measures 37-38) and a quarter note (measure 39). Dynamics include *pp* and *mf*. A repeat sign is present at the end of measure 39. The Piano part provides accompaniment with chords and moving lines in both hands.
- System 2 (Measures 41-45):** The Flute part features a continuous sixteenth-note pattern. Dynamics include *mf*. The tempo marking *poco rit. a tempo* is placed above the staff. The Piano part continues with accompaniment.
- System 3 (Measures 46-50):** The Flute part continues with the sixteenth-note pattern. Dynamics include *mf*. The Piano part continues with accompaniment.

*To be played an octave higher in repetition until the end of the section

Adiós A Bogotá

51

Fl.

Pno.

This musical system covers measures 51 to 53. The Flute part (Fl.) begins with a melodic line in measure 51, followed by a rest in measure 52, and then a more active line in measure 53. The Piano part (Pno.) provides accompaniment with chords and moving lines in both hands. A fermata is placed over the piano accompaniment in measure 53.

54

Fl.

Pno.

This musical system covers measures 54 to 56. The Flute part (Fl.) features a first ending (1.) in measure 54 and a second ending (2.) in measure 55, leading to a final chord in measure 56. The Piano part (Pno.) provides accompaniment with chords and moving lines in both hands, ending with a final chord in measure 56.

APPENDIX B – Bandolita

Flute and guitar arrangement of *Bandolita*, by Reinaldo Monroy Camargo

Posillo *BANDOLITA* Luis Uribe Bueno
Versión para Guitarra y Flauta
de Reinaldo Monroy Camargo

fr.

cix

5

2

2

2

tenuto

poco a poco accel.

The image displays a handwritten musical score for guitar and voice, organized into four systems. Each system consists of a vocal line (treble clef) and a guitar line (treble clef).
- The first system features a vocal line with a melodic line and a guitar line with a bass line. A large slur covers the first two measures of the vocal line.
- The second system continues the vocal melody with some chromaticism and includes a guitar accompaniment with chords and a bass line.
- The third system shows a vocal line with a long, sweeping slur and a guitar line with a steady bass line.
- The fourth system includes a vocal line with a slur and the handwritten word "eromatic" written above it. The guitar line continues with a bass line and some chordal accompaniment.

The image displays a handwritten musical score for piano, organized into four systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings like *mf* and *f* are present throughout the piece. The score is written in a fluid, hand-drawn style, with some ink bleed-through visible from the reverse side of the paper. The first system features a long melodic line in the treble clef with a slur over it, and a bass clef accompaniment with chords and moving lines. The second system continues the melodic development in the treble clef, with the bass clef providing harmonic support. The third system shows a more active bass clef line with frequent chords and eighth notes, while the treble clef has a more melodic, flowing line. The fourth system concludes with a final melodic phrase in the treble clef and a bass clef accompaniment that includes some chromatic movement.

This image shows a page of handwritten musical notation for piano. The score is organized into four systems, each consisting of two staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system features a complex melodic line in the upper staff with many slurs and a steady accompaniment in the lower staff. The second system continues this melodic development with some dynamic markings like *pp* and *mf*. The third system shows a change in the lower staff's accompaniment, with some notes marked with a *b* (basso). The fourth system concludes with a double bar line and a *rit.* (ritardando) marking, followed by a final melodic flourish in the upper staff.

23

Tempo Gracioso

Tenuito

3

2a

Tenuito

2a

Transcription of *Bandolita*

Bandolita

Pasillo

Flute

Luis Uribe Bueno

Arr. Jesus Castro

Vivace

8va₁

3 3 3 3 3 3

4 *f* 8va

8 8va

13 5 *p*

17 *mf* *f* *ff*

21 8va *ff* *f* *mf*

©Jesus Castro

Bandolita

26 *tr* *tr* *tr* *tr*

31 *f*

35 *p*

39 *f*

44 *gva* *f*

50 *(gva)* *f* *mf*

55 3

59 3 *f*

Detailed description: This musical score is for a piece titled "Bandolita". It consists of eight staves of music, numbered 26 through 60. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic values, accidentals, and dynamic markings. Trills are indicated by "tr" above notes in measures 26, 27, 28, and 29. A fermata is placed over a note in measure 39. Dynamics range from piano (*p*) to fortissimo (*f*). A *gva* (glissando) marking is used in measures 44 and 50. A triplet of eighth notes is marked with a "3" in measure 55. The score concludes with another triplet of eighth notes in measure 59.

Bandolita

63 *mp* *f*

68 *ff* *mf*

73 *f*

79 *f*

84 *mp*

89

94

99 *To Fine* *D.S. al Fine* *Fine* *f* *f*

Detailed description: This is a musical score for a piece titled "Bandolita". It consists of eight staves of music in a single system, all written in treble clef with a key signature of one flat (B-flat). The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. Dynamic markings include *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). There are several crescendo and decrescendo hairpins. The score includes first and second endings, marked with "1." and "2." above the notes. The piece concludes with a double bar line and the instruction "To Fine". The final two measures are marked "D.S. al Fine" and "Fine", with a forte (*f*) dynamic. The page number "78" is centered at the bottom.

Bandolita

Score

Pasillo

Luis Uribe Bueno

Arr. Jesus Castro

Vivace

The score is written for Flute and Piano in 3/4 time. The key signature has one flat (Bb). The tempo is marked 'Vivace'. The first system (measures 1-4) features a Flute part with a melodic line of eighth notes, including triplets, and a Piano accompaniment with a bass line of eighth notes and chords. The second system (measures 5-8) continues the Flute melody and Piano accompaniment, with a key signature change to two sharps (F# and C#) in measure 8. Dynamics include *f* and *mf*. Performance markings include accents and slurs.

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Bandolita

8^{va}

12

5

16

p *mf* *f*

p *mf* *f*

20

8^{va}

ff *ff* *f*

ff *f*

ff *f*

Bandolita

25

Fl.

mf

Pno.

mf

30

Fl.

Pno.

34

Fl.

f *p*

Pno.

f *mf* *p*

f *mf* *p*

Bandolita

38

Fl.

Pno.

42

Fl.

Pno.

f

8^{va}-----

47

Fl.

Pno.

f

Bandolita

52

Fl.

mf

Pno.

mf

mf

56

Fl.

3

3

Pno.

60

Fl.

f

mp

Pno.

Bandolita

65

Fl.

f *ff*

Pno.

69

Fl.

mf

Pno.

mf

73

Fl.

f

Pno.

f

Bandolita

77 2. *f*

82 *mp* *p* M.D. *p*

87

Fl.

Pno.

Bandolita

89

Fl.

Pno.

Musical score for measures 89-92. The Flute (Fl.) part consists of eighth-note runs with various accidentals (flats and naturals). The Piano (Pno.) part features a steady accompaniment with chords in the right hand and eighth-note patterns in the left hand.

93

Fl.

Pno.

M.D

Musical score for measures 93-96. The Flute (Fl.) part continues with eighth-note runs, including a repeat sign. The Piano (Pno.) part includes a marking 'M.D' and a repeat sign. The piano part concludes with a series of chords in the right hand.

To Fine

97

Fl.

Pno.

Musical score for measures 97-100. The Flute (Fl.) part features eighth-note runs with a key signature change (one flat). The Piano (Pno.) part continues with accompaniment, including chords in the right hand and eighth-note patterns in the left hand. The piece concludes with the text 'To Fine'.

Bandolita

D.S. al Fine **Fine**

101

Fl.

Pno.

101

f *f*

f *f*

f *f*

APPENDIX C –Bambuquísimo

Bambuquísimo by Leon Cardona

BAMBUQUISIMO.

SAMBUCCO
LEON CARDONA.

Handwritten musical score for Bambuquísimo by Leon Cardona. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of 12 systems of music, each with a melody line and a chord line. The chord line includes various chords such as C9, Bm7, E9, G9, Bm, Bm7, Ew7, A9, C#m7(b9), C7, F#7/C#, Bm6, Bm7, C#7/Q#, G7, F#7, C7, C#7 Em6 F#7, Bm, Ew7/A, F#m7/A, Ew7/A, A6, G6, F#m7 Eb9/f, Ew7, A7, F#m7 F#m7(b9), D#m6, B7, Bm7, E7, Bm7, E7, Ew7, Bb7/f, E9, A7, D, C9, Bm7, E9, G9, Bm, Bm7, Ew7, A9, C#m7(b9), C7, F#7/C#, Bm6, Bm7, C#7 Em6 F#7, Bm, D7, G, Bm7 Ew7 C#m7(6) F#7, Cw7(6) F7, Bm7(6), E7, Bb7(6), Eb7, Am7(6), D7, Bm7 Eb7, Am7 Ab7, Gw7 Ew7, Am7 Ab7, A7(15), A7, D9, D7(b9), G, C9, and Coda 1 Bm. The score ends with a 'FINE' marking.

Transcription of *Bambuquísimo*

Bambuquísimo

Flute

Bambuco

León Cardona

Jesus Castro

5

10

15

20

25

mf

f

f *mf*

1.

2.

©Jesus Castro

Bambuquísimo

30 *f*

Musical staff 30-34: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains six measures of music. The first measure has a fermata over the first two notes. The music consists of eighth and sixteenth notes with various accidentals. A first ending bracket spans the last two measures, labeled '1.'.

35 *mf*

Musical staff 35-39: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains five measures of music. The first measure has a fermata. The music continues with eighth and sixteenth notes. A second ending bracket spans the last two measures, labeled '2.'.

40

Musical staff 40-44: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains five measures of music. The first measure has a fermata. The music features eighth and sixteenth notes with accents (>) over several notes.

45

Musical staff 45-49: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains five measures of music. The first measure has a fermata. The music features eighth and sixteenth notes with accents (>) over several notes.

50

Musical staff 50-54: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains five measures of music. The first measure has a fermata. The music features eighth and sixteenth notes with accents (>) over several notes. A hairpin crescendo symbol is located below the staff.

55 *f*

Musical staff 55-58: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains four measures of music. The first measure has a fermata. The music features eighth and sixteenth notes with accents (>) over several notes. A hairpin crescendo symbol is located below the staff.

59

Musical staff 59-63: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains five measures of music. The first measure has a fermata. The music features eighth and sixteenth notes with accents (>) over several notes.

Bambuquísimo

64

69 *ff*

74 1.

79 2.

84

87

91 *ff*

Detailed description: This is a musical score for a piece titled "Bambuquísimo". The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of seven staves of music. The first staff (measures 64-68) features a melodic line with various intervals and dynamics. The second staff (measures 69-73) begins with a dynamic marking of *ff* (fortissimo) and includes a first ending bracket labeled "1." over measures 71-73. The third staff (measures 74-78) starts with a second ending bracket labeled "2." over measures 74-78. The fourth staff (measures 79-83) continues the melodic development. The fifth staff (measures 84-86) shows a series of chords and single notes. The sixth staff (measures 87-90) features a melodic line with accents. The seventh staff (measures 91-94) concludes the section with a dynamic marking of *ff* and a final cadence.

Bambuquísimo

Bambuco

León Cardona

Jesus Castro

Score

The musical score is arranged in three systems. The first system shows the beginning of the piece, with a Flute part in treble clef and a Piano part in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 6/8. The second system starts at measure 5, with the Flute part continuing and the Piano part including a *mf* dynamic marking. The third system starts at measure 10, with the Flute part featuring a first ending bracket and the Piano part continuing with a *mf* dynamic marking.

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Bambuquísimo

Fl. 15 *f*

Pno. 15 *f*

Fl. 19 *f* *mf*

Pno. 19 *f* *mf*

Fl. 24

Pno. 24

Bambuquísimo

Fl. 29 *f*

Pno. 29 *f*

Fl. 34 1. *mf* 2.

Pno. 34 *mf*

Fl. 39

Pno. 39

Detailed description: This musical score is for the piece 'Bambuquísimo'. It features two staves: Flute (Fl.) and Piano (Pno.). The score is divided into three systems. The first system (measures 29-33) is marked *f* (forte). The second system (measures 34-38) is marked *mf* (mezzo-forte) and includes a first ending (1.) and a second ending (2.). The third system (measures 39-41) is also marked *mf*. The piano part consists of chords and single notes, while the flute part has melodic lines with various articulations like accents and slurs.

Bambuquísimo

44

Fl.

Pno.

Detailed description: This system covers measures 44 to 48. The Flute part (Fl.) is in a treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, including accents and slurs. The Piano part (Pno.) is in a grand staff (treble and bass clefs) with the same key signature. It consists of block chords and single notes, with many notes marked with accents.

49

Fl.

Pno.

Detailed description: This system covers measures 49 to 53. The Flute part continues with a melodic line, showing a change in dynamics to a softer tone. The Piano part features a more complex texture with block chords in the right hand and a moving bass line in the left hand. There are dynamic markings of *f* and *mf*.

54

Fl.

Pno.

Detailed description: This system covers measures 54 to 58. The Flute part has a dynamic marking of *f* and includes a rapid sixteenth-note passage. The Piano part also has a dynamic marking of *f* and features a complex chordal texture in the right hand and a moving bass line. There are dynamic markings of *f* and *mf*.

Bambuquísimo

58

Fl.

Pno.

63

Fl.

Pno.

68

Fl.

ff

f

Pno.

Bambuquísimo

73

Fl.

Pno.

78

Fl.

Pno.

83

Fl.

Pno.

Bambuquísimo

88

Fl.

Pno.

ff

f

f

93

Fl.

Pno.

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