Transcription and Analysis of Three Colombian Bambucos,

A Conversation Between Two Worlds

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The final copy of this thesis has been examined by the signatories and we find that both the content and the form meet acceptable presentation standards of scholarly work in the above-mentioned discipline

Abstract

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Transcription And Analysis of Three Colombian Bambucos, A Conversation Between two Worlds.

Dissertation directed by Dr. John Gunther

Bambuco is an Andean Colombian rhythm characterized by its 6/8 or 3/4 time signature. It is deeply rooted in Colombian folk traditions and often incorporates indigenous, African, and Spanish influences. While Colombian researchers have mainly focused on its history from an ethnomusicological perspective, this exploration focuses on music analysis. The study aims to explore three bambucos - "El Campesino," "Bochicaneando," and "El Chambú" - harmonically, melodically, and rhythmically, using an innovative rhythmic approach. The focus is to fully understand these bambuco melodies based on Harald Krebs's layers of motion theory. Additionally, the study is based on the author's transcriptions in order to capture the nature of bambuco. This research claims that the richness of bambuco comes from its rhythm, which is why Western harmonic and melodic analysis sometimes may be insufficient for scrutinizing bambuco. This study aims to find familiar Approaches and methods that allow western-trained musicians to start an artistic conversation with bambuco music and bambuco musicians. The study found a considerable amount of metric superimpositions and motivic development that originated from the rhythmic motives used by bambuco composers. The rhythmic complexity uncovered in this research could serve as a template for studying arrangement, improvisation, or the composition of new bambucos.

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1. Introduction

This study aims to provide a structural, melodic, harmonic, and rhythmic analysis of three Colombian bambucos: "El Campesino," "El Chambú," and "Bochicaniando." The research methodology applies analytical methods found in analyzing contemporary/post-bop jazz and, more broadly, rhythm and meter in music. This will be discussed more deeply in the analysis chapter. Additionally, to have a wide understanding of bambuco, the first step in this study is to transcribe these tunes.

This research applies some aspects of different approaches to understanding Colombian bambucos. The results lead to a set of materials to study improvisation, composing, and arranging with the nuances of bambuco music. This research does not aim to define what bambuco is or how it should be played, composed, or arranged. Nor is the goal to find a methodology to analyze bambuco because, as history has proved, applying Western analysis to (wrongly called) folk music often results in misunderstandings, stereotypes, and cultural appropriations that do not benefit the music. This study aims to find familiar approaches and methods that allow Western-trained musicians to start an artistic conversation with bambuco music and bambuco musicians.

1.1. What is Colombian music?

Colombia is known as “South America’s Door” because of its geographic position. It has a coast on both oceans and is divided by the Andes, branching into three mountain chains. This is important because the landscape has helped shape the idiosyncrasies found in Colombian culture and music.

Nowadays, cities are separated by only 53 miles, but driving from one town to the next could take more than 4 hours as crossing the mountains is still a challenge despite contemporary transportation. For instance, driving from Ibague (capital of Tolima province) to Armenia (capital of Quindio Province), both cities are located across the Panamerican highway. Even though Panamerican highway connects Alaska with Patagonia, in the segment known as "La Linea," between Ibague and Armenia, the average speed is 11 miles per hour. Therefore, some Colombian regions have been isolated for centuries, and the lack of communication among regions has produced vast diversity in folk music. Everything could change in 15 miles: the weather, the landscape, the food, and many other aspects, including and especially the music. There are more than 1000 rhythms divided into 150 musical genres.[1] As a result, to succinctly defining Colombian music is an impossible task for an ethnomusicologist. For this research, bambuco rhythms are the only aspect of Colombian music that will be considered.

1.2. What is bambuco?

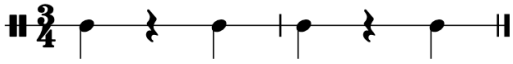
The most popular rhythm in the Colombian Andean region is bambuco. It first appeared in the literature occurred during the independence war (1810-1819) when Bolivar's army spread the music during the freedom campaign. Later, legislators gave bambuco the title of "Colombian Music" because "bambuco is a fusion of Indian melancholy, African fire, and Andalucian wit."[2] However, nowadays, not many Colombians feel represented by or acknowledge bambuco as the real "Colombian music." This lack of representation is the aftermath of elites and historians erasing

[1] Jaime Ripa, "Colombia, El País de Los Mil Ritmos" *El País*. January 26, 2018. https://elpais.com/elviajero/2018/01/25/actualidad/1516883031_099285.html.
[2] John Varney, "An Introduction to the Colombian 'Bambuco.'" *Latin American Music Review / Revista de Música Latinoamericana* 22, no. 2 (2001): 123–56. http://www.jstor.org/stable/780461.

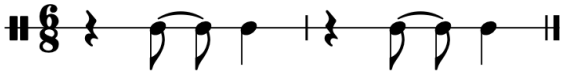
performers from bambuco's history. Even some instruments, such as African drums and indigenous flutes, were forbidden by laws in the nineteenth century.[3]

Additionally, Bambuco not only carries political controversy, but there is also an interpretative discussion among bambuco composers. In Colombia's capital city, Bogota, some well-known older musicians and composers such as Francisco Cristancho or Ruth Marulanda, among others, claim that bambuco must be written, composed, and performed in a 3/4 time signature. On the contrary, musicians outside Bogota consider that bambuco could be understood in 3/4, 6/8, or both. The difference is how they understand the bass. The bambuco traditional bass line is formed by two-quarter notes and a quarter note rest (see Fig. 1). This study will try to find some answers to this dichotomy.

Figure 1. Bambuco Bass Pattern



Some composers claim that the correct way to play and write bambuco is in 3/4. Harmonic rhythm in this pattern feels anticipated by a quarter note.



Composers who prefer to perform and compose bambuco in 6/8 do not claim it is the only way to feel bambuco. This pattern delays the harmonic rhythm one-quarter note.

Bandola, tiple, and nylon guitar are common instruments used in bambuco. The bandola and the tiple are a kind of guitar with 12 steel strings. Bandola's strings are grouped in six pairs tuned by fourths (G, D, A, E, B, F#), but tiple's are in four groups of three strings, and its tuning works as the modern guitar's tuning (D, G, B, E). As Bandola has a melodic role, it will be the

[3] Carlos Miñana Blanco, "Los Caminos del Bambuco en el Siglo XIX." *A Contratiempo* no. 9 (1997): 10 7-11.https://bibliotecanacional.gov.co/es-co/colecciones/biblioteca-digital/CDM/acontratiempo/anteriores/verpdf?url=/es-co/colecciones/biblioteca-digital/CDM/acontratiempo/anteriores/ArticulosPDF/rev9_04_caminosbambuco.pdf&articulo=148.

main object of analysis due to the author's solid melodic background and bias. The tiple plays chords, and the guitar primarily covers the bass role but, due to its nature, also collaborates in playing melody and harmony. The beauty of the counterpoint created by the interaction of the three instruments is one of the most important aspects of bambuco. However, the interaction of the three melodies will not be addressed here, but it could be a topic for analysis in a future investigation.

1.3. Why transcribe?

The political facet of bambuco has affected the music and its study. One common issue in the literature covering bambuco's history is that most of its performers (usually enslaved people, slave descendants, or indigenous Colombians) have been erased from history to whiten it. In his article "*Colonialidad y Poscolonialidad Musical en Colombia,"* Professor Oscar Hernandez explains that cultural independence extended longer than the Freedom War.[4] During this period of artistic freedom, bambuco lost most of its indigenous and African heritage. Then, during the early twentieth century, bambuco achieved a place in the Colombian aristocracy. But how is this connected with transcribing?

The spirit of the old bambuco has been passed by oral tradition in rural areas across the Colombian Andes. To fully capture bambuco's nature, the author believes it is best to absorb bambuco in the same way jazz and other oral traditions have been taught. "The term [jazz transcription] is also applied to the traditional practice of memorizing and reproducing a recorded improvisation without necessarily notating it.[5]" Transcription is the tool the researcher will use to

[4] Hernández Salgar, Oscar. "Colonialidad y Poscolonialidad Musical En Colombia." Latin American Music Review / Revista de Música Latinoamericana vol. 28, no. 2 (2007): 242–70. http://www.jstor.org/stable/4499340.
[5] Tucker, Mark, and Barry Kernfeld. "Transcription (ii)." *Grove Music Online.* 2003; Accessed 14 Mar. 2023. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000454700.

connect bambuco's oral tradition with his Western background. Additionally, as often found in jazz, bambuco's published lead sheets do not accurately represent the music. Therefore, it is necessary to understand the music through one's own transcription and performance and beyond the notation to do an accurate analysis. In other words, the author wants to become immersed in bambuco culture as much as possible and try to learn bambuco as performers have learned it for centuries. Because the author is located in the United States as opposed to in Colombia, the better way to emulate it is by learning the music from recordings before notating or analyzing it.

Even though bambuco is not a commercial genre, many published lead sheets exist. However, those publications mainly focus on the melody and the chords. This is an issue because bambuco's musical challenge resides in its rhythm, not how it is notated but especially how it is played. Consequently, it is almost impossible for the novice bambuco player to accurately extract the minimum information needed to play bambuco by only reading a published lead sheet. By learning the selected bambuco compositions first by ear, this research will be more accurate and precise in the results. Moreover, transcribing will allow the author to internalize the music faster and more deeply. Additionally, transcribing will enable the author to reduce his Western bias, because, despite his Colombian origins, he has been raised and educated in Western academic music his entire life. In fact, this is his first attempt to understand the bambuco. This study aims to describe bambuco more deeply by understanding how rhythm, melody, and harmony interact.

1.4. Literature Review

Despite bambuco's political recognition, it never was accepted in the conservatories and music academies. Dr. Carolina Santamaría points out that although some great Colombian composers studying abroad recognized bambuco as national music, the chair of the National

Conservatory neglected to include it in the curriculum from the early twentieth-century[6]. This researcher found musicians expelled from the National Conservatory for playing Colombian folk music during this century! For this reason, research in Colombian folk music and bambuco, in particular, has been developed by musicologists, anthropologists, and historians but not performing musicians. However, there have been three studies published in the last two decades regarding the bambuco or Colombian folk music.

Método de Improvisación en el Pasillo de la Región Andina Colombiana is an outstanding book published by Colombia's Culture Ministry. It is relevant to this research mainly because of its emphasis on rhythm, which is deeper and more relevant than how rhythm is usually treated, at least in Western academia. The samples in this publication are taken from a remarkable number of songs, amplifying the veracity of the results. This research also covers the history of improvisation in several contexts different from jazz and Colombian folk music. Additionally, it shows the use of scales, modes, and other relevant aspects of improvisation in general, as found in Western music and non-western traditions and styles.

This paper differs from the Culture Ministry's analysis in both breadth and depth. Here, the goals are first to decode only three tunes and second to create material to use in improvisation practice. As a result, creating an improvisation model or method for bambuco is not the primary goal. Focusing on only three works is a decision based on the desire to analyze the compositions in their entirety. The Culture Ministry's book takes its examples from excerpts. On the contrary, this project aims to explore the relationships found among melody, harmony, rhythm, and lyrics

[6] Santamaría Delgado, Carolina. "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 vol. 28, no. 1 (2007): 1–23. http://www.jstor.org/stable/4499322.

(if it applies). Moreover, this project will find solutions that could not necessarily work for all bambucos, but only these three in particular.

Henry Roa and Manuel Rojas wrote the second research paper related to this study, which is called "The Musical Experience of the Improvisors of the Andean Area and the Colombian Caribbean." Roa and Rojas center on the improvised aspects of the music they studied. Their work is based on interviewing performers about their experiences improvising on Colombian folk music, but they did not analyze the actual music. Roa and Rojas defined improvisation as creative decisions taken by the performer during the performance. Roa and Rojas' work is relevant because they addressed the improvisatory features of bambuco. They spent most of their work only discussing improvisation as variations on the accompaniment, the embellishment of melodies, and other improvised aspects crucial to bambuco. Even though all these aspects are part of the jazz definition of improvisation, they do not include the role of the soloist. Moreover, they focus on the performers but not on the music. On the contrary, this paper analyses the music first and then suggests some guidelines to apply when improvising, arranging, and analyzing bambucos.

In 2021 Santiago Vazquez presented an improvisation method for Andean Bandola by adapting George Russel's *Lydian Chromatic Concept of Tonal Organization*. Vazquez's work aims to apply Russel's concept to Andean bandola-specific technical issues, such as how to play scales and chords. However, Vazquez's project compiled and synthesized other research with an approach to improvisation in Andean music, such as bambuco. Therefore, my study observes a tendency to use jazz improvisation books to improvise over Colombian music in general without considering Colombian folk culture. In other words, Vazquez believes that learning jazz improvisation could automatically transform improvising skills on Colombian folk music. This could be true for some performers, but this author believes that a deeper understanding of the music

will lead to a better approach while improvising. Vazquez's research departs from the statement that improvisation, in general, could be applied to every genre. Still, the nuances of each style and particular song are imperative to accurate performance. In other words, how to play is as relevant as what to play. Practicing scales and chords is not the only strategy to improvise successfully over any tune in any genre. Knowing what the composer was trying to say is as important as knowing the chord changes.

1.5. Why and How is this useful?

Colombian researchers have done beautiful and profound work in finding the origins of bambuco. Several historians and musicologists have described Bambuco's history and lineage. However, none of the investigations found by this study have described the music beyond a comping rhythm. In other words, bambuco has been described as a pattern of hand movements on the guitar or tiple. Yet, bambuco is more complex than simply one rhythmic pattern. This study aims to describe bambuco more deeply by understanding how rhythm, melody, and harmony interact.

As stated, Colombian folk music is now emerging in academia because bambuco's performers and the music were formerly banned from formal study.[7] Therefore, bambuco music has never been analyzed because music researchers focused on music that pleased the Colombian elites. Additionally, in Colombia, western music professors have taught and described this music as too basic and too simple in comparison with academic music because its melodies and harmonies are simple. However, this researcher thinks investigating the rhythm will open a new door to understanding bambuco's challenges and beauty. This research will apply different

[7] Santamaría Delgado, Carolina. "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 vol. 28, no. 1 (2007): 8. http://www.jstor.org/stable/4499322.

approaches yet to be used to examine bambuco. Moreover, this research will open a new field of analysis and encourage young musicians to analyze their music and be proud of it. This is relevant because there are still academics in Colombia that neglects the importance of Colombian folk music because, according to them, it is very simple in comparison with "academic" music. They argue that the melodies are poorly elaborate and the progressions are too predictable. Even though this is not the tendency anymore, some European instrument instructors are neglecting Colombian folk nowadays. In fact, in February 2023, the Colombian Culture Ministry lost its chair because she was supporting a program that eliminated folk music in government educational programs.

Figure 2. Beethoven with a Tiple

This cartoon was published in the most important Colombian newspaper in 1930. It ridicules the idea of art on bambuco or any other indigenous art. The text says that is as implausible to find traces of art in a bambuco as is to find athletics in an indigenous sport called Tejo. Beethoven has a beer on his side, and he is singing a popular bambuco of the time called "Tiplecito de mi Vida." On his back, there are a group of Roman athletes, but the drawer says they are playing Tejo. This cartoon is evidence of how indigenous and their art was mistreated, including bambuco.

This project's differential point is that it will center on each of the three compositions as a whole. Each of the listed studies emphasizes the improvisation aspect. This project will improve the understanding of bambuco one step at a time. Even though bambuco is only one genre, it has

many nuances and ways to be played according to the region where it is performed. This research aims to analyze the music, and then readers will decide what to do with the information. It is not a compilation of bambuco licks nor a method to improvise on bambucos. This is a new approach to understanding Colombian folk music, avoiding as much bias as possible.

Another aspect that informs this analysis is the lack of recordings during the last 30 years. For some compositions, finding original or trustworthy recordings was almost impossible. Musicians who play bambuco did not have access to the recording industry, and performers from their private collections provided many of the homemade recordings used in this project (Becuadro Trio, Fredy Fonseca, Andres Cristancho, and Clasicas Colombianas). During the 1990s and 2000s, musicians in rural areas had almost zero access to recording; sadly, this period of the bambuco only lived on in homemade recordings. This research wants to encourage researchers, musicians, and listeners to increase recording production and preserve the music for later analysis.

Finally, one of the goals of this project is to enhance the author's creativity. But what is creativity, and how will this project boost it? Neuroscience describes creativity as the capability to understand two points that seem far apart and put them together[8] [9]. Yet, the person who sees those two points apart is the observer, not the performer. Tightening those two points is the next logical step for the performer because the human brain only moves one small step at a time. Then, creativity comes from the outside. Creativity is a listener's point of view based on their assumptions and background. Therefore, the author intends to amplify their understanding of bambuco, improvisation, and music. Moreover, this study wants to bring together different worlds (western

[8]Margaret A. Boden, *Creativity and Art : Three Roads to Surprise* (Oxford: Oxford University Press, Incorporated 2010), 6 and 31.
[9] "Key to creativity is change, Dr Beau Lotto says." Gale in Context: World History, May 13, 2019, accessed March 24, 2023 https://link-gale-com.colorado.idm.oclc.org/apps/doc/A585303479/WHIC?u=coloboulder&sid=bookmark-WHIC&xid=c2bfb817.

music tradition and Colombian music) and make them interact. So, the next generation of students of bambuco will understand its value and also the value of the difference. Hopefully, new generations will never discard the difference again but embrace it. By doing this, this study aims to create a generation of creative thinkers.

2. Analysis

The main goal of this analysis is to understand bambuco's rhythmic complexity. To achieve this, the research is founded on definitions given by Lerdahl & Jackendoff (L&J) in their work– *A Generative Theory of Tonal Music* (1983). They define three types of accents that this study will search for phenomenal, structural, and metrical.

Phenomenal accents are stress created by "any event at the musical surface that gives emphasis or stress to a moment in the musical flow. Included in this category are attack points of pitch events, local stresses such as sforzandi, sudden changes in dynamics or timbre, long notes~ leaps to relatively high or low notes, harmonic changes, and so forth[10]." Fred Lerdahl and Ray Jackendoff believe cadence is the goal of tonal motion; consequently, there are accents created by harmonic points of gravity, which are termed structural accents. Metrical accents are the accents that belong to the meter. This study will scrutinize for identifying patterns at all levels, from the smallest (subdivision) to the biggest (Form).

According to Harald Krebs, metric dissonances have two categories: grouping dissonance and displacement dissonance. A grouping dissonance happens when a layer of sound aligns with the first beat of a given meter, but it is also out of phase with the other beats.[11] One example of this is the bambuco bass pattern (Figure 1). Let's say the given meter is 6/8, despite the first quarter note rest, then the pattern aligns with beat one because the rhythm is moving on quarter notes. Then, this is a grouping dissonance because the given beat one is aligned with the beat one of the bass layer. However, if the melody stresses another beat differently than the downbeat by using a

[10] Fred Lerdahl and Ray S. Jackendoff, *A Generative Theory of Tonal Music* (The MIT Press, 1996),17
[11] Harald Krebs, "Metrical Consonance and Dissonance: Definitions and Taxonomy," In *Fantasy Pieces* (New York: Oxford University Press, 1999), 22–62.

structural accent, then the first beat of the melody layer is not aligned with the first beat of the meter, and it is a displacement dissonance, also called metric displacement.

This study will use words such as motive, motif, and rhythmic cell to talk about rhythmic patterns. Pitch patterns will be analyzed, but the vocabulary will be clear when this study talks about pitch motives.

Analysis of form is the first step in this project because understanding big cycles could unveil details to look for in a later study. Bambuco has several options in terms of analysis of form, but all of them reduce to either three sections ABC for instrumental bambucos and two sections AB for bambucos with lyrics also called bambuco canción. This first approach will try to identify harmonic, melodic, and rhythmic material composers use to segment the form. These findings will allow readers to understand how to articulate their improvisations, arrangements, or bambuco compositions. This study will break the form into minor expressions to understand how to construct bambuco songs.

Colombian academics have described bambuco harmony as simple, and yes, it could be. However, that does not mean it is boring, or nothing is happening. In bambuco, the bar line is sometimes unclear, and the chord/scale relationship is crucial to determine why. This study will track anticipations and retardations to assess their use in this music. Later, the melodic shapes found will be used to create improvisation exercises and/or compositions.

The melodic scrutiny is deeply attached to the harmonic and rhythmic ones. The melody will also be examined for its contour, the kind of intervals used, registers, etc. It would sometimes be reduced to minimum expressions, as in Shenkerian analysis. Additionally, this work will follow the rhythmic places where the melody starts and ends to determine its role in the composite rhythm.

There are two final considerations of the analysis. Lyrics will be scrutinized if they could provide a different insight into the composite rhythm or the composer's understanding of the rhythm. As mentioned before, this study only will cover the main melody and the chord changes. Future investigations could then further examine the relationships between harmony, rhythm, and other instruments rather than the melodic one.

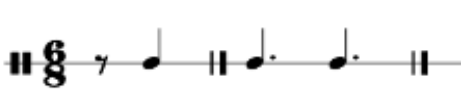
3. Results

3.1."El Campesino"

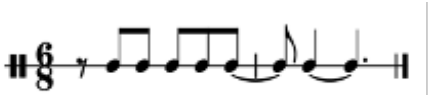
"El Campesino" is a tune composed by Carlos Rozo Manrique (1927-2007), also known as “El Chunco.” He was a composer and multi-string instrumental performer and was recognized as an exceptional guitar player. “El Chunco” was a prolific composer with more than 240 compositions, among which can be found “Alma bogotana,” “Atardecer bogotano,” and "El Campesino." His motto was to promote, cultivate and teach Colombian Andean music to new generations. Even though "El Campesino" is very popular among musicians, it is difficult to find a version recorded by the composer or a version from the twentieth century close to its creation date. Then the researcher notes "El Campesino" on 6/8 for this study.

Like many bambucos, "El Campesino" has three sections ABC. However, the C section is twice the length of the A and B sections. In other words, The A and B sections have 16 bars each, but the C part has 32 bars. As presented in the transcription (Appendix), the A section starts from 1 to 16, the B section from 17 to 32, and C from 32 to 64. The A section is divided into four smaller portions, four measures each (1-4, 5-8, 9-12, and 13-16). The repetition of a melodic material causes fragmentation creating a call-and-response idea (see Fig. 3).

Figure 3. Call (A1) and Response (A2) motives "El Campesino"



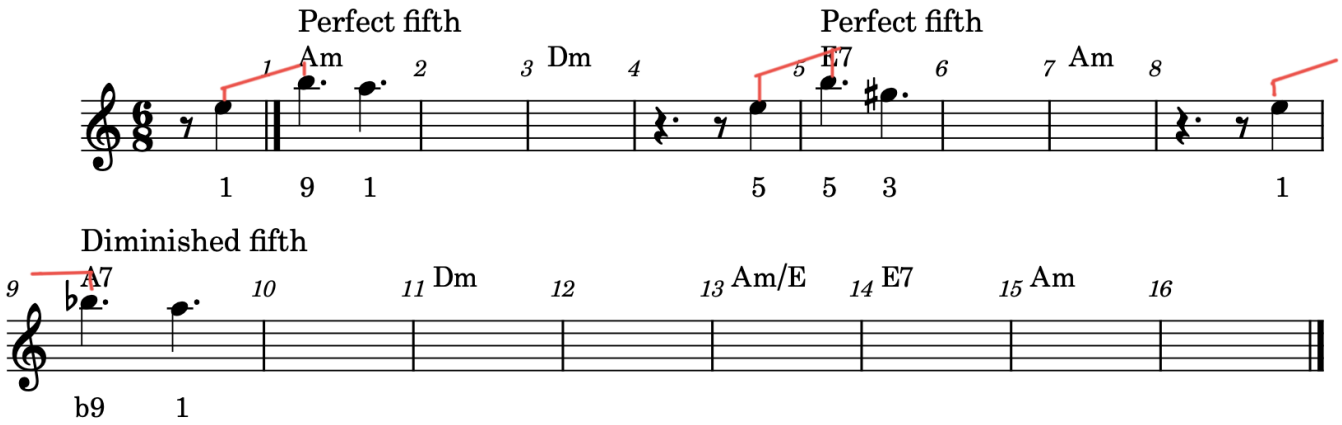
This call motive (A1) appear three times, but the pitches vary to match the chord changes. Its attacks emphase the beat one every four measures. Fred Lerdahl and Ray Jackendoff describe this rhythmic movement as structural accents.



Response (A2), in contrast, does not coincide with the downbeat. Krebs describes this as a metric dissonance because A2’s accents and attacks suggest a 3/4 meter. This will be discussed later in Figure 9.

The calling motive (A1) starts with a chord tone, and it jumps a fifth (perfect or diminished) going up; then, it moves down to the following available note of the triad. Traditional bambuco melodies usually do not stress non-chord tones, so it is interesting to find the 9th of the chord on a strong beat. However, this research considers that when the notes on the strong beat (second note of the pattern) are not structural, those notes create the effect of a suspension. Those notes clearly would be cataloged as tensions in jazz, but that would be unexpected here. One reason for the composer to use the suspension could be to hide the parallel movement between bass and melody, which modern bambuco composers try to avoid unsuccessfully. A1 happens on bars 1, 5, and 9. A1 starts on the fifth, eighth note of the bar creating a syncopated starting point, then landing on beats 1 and 2, aligning the motive with the 6/8 meter. In other words, this first cell does not fit the complex and syncopated idea of Bambuco (see Fig. 4).

Figure 4. A2 Description "El Campesino"

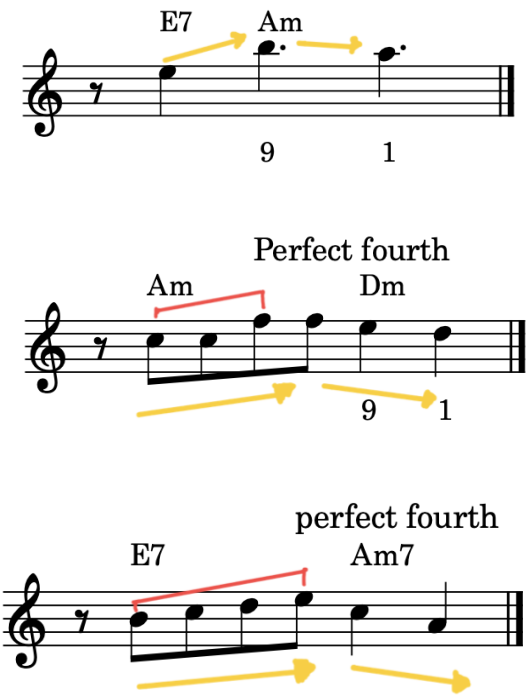


Red lines show the fifth jump. Then, the third note hits a chord tone, the root on its first and third moment and the third on the second one.

The response material (A2) appears on bars 2-3, 6-7, 10-11, and 12-15, and it shares some characteristics with A1. Both start with an interval going up and then resolving into the notes of

the triad. A2, on its first time, also does the suspension previously seen on A1. The first interval in A2 sometimes is hidden by scalar movement, but the lower and the higher notes still are a perfect fourth relationship as in the original version of A2 (see Fig. 5).

Figure 5. A2 Description "El Campesino"



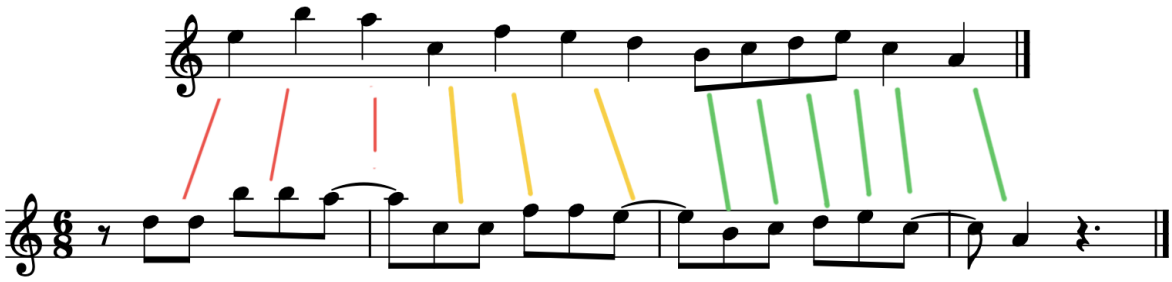
A2 shares three characteristics with A1. Both start with an ascending jump, finishing on chord tones and having the same length.

Here, the red line shows the first jump, and the yellow lines depicts the melodic shape. This excerpt comes from measure 2; pitch E also works as a suspension, as happens on A1.

This excerpt comes from bars 6 and 14. Another use of this variation is an exact transposition to the key of D minor (A7 Dm). On this variation, the first jump is embellished with the scale, and suspension notes are not used.

Bars 6-7, 10-11, and 14-15 can be understood as a development or a variation of A2. However, there are reasons to believe the composer could have three cells instead of two. Bars 6-7, 10-11, and 14-15 share the same chord/scale relationship and appear more often than the "original" A2. Additionally, the last melodic idea does not correlate with A1 or A2. In fact, the last line is a compilation of all the melodic materials presented before bars 12-15. Accordingly, we could call bars 6-7 and 10-11 together as A3 (see Fig. 6).

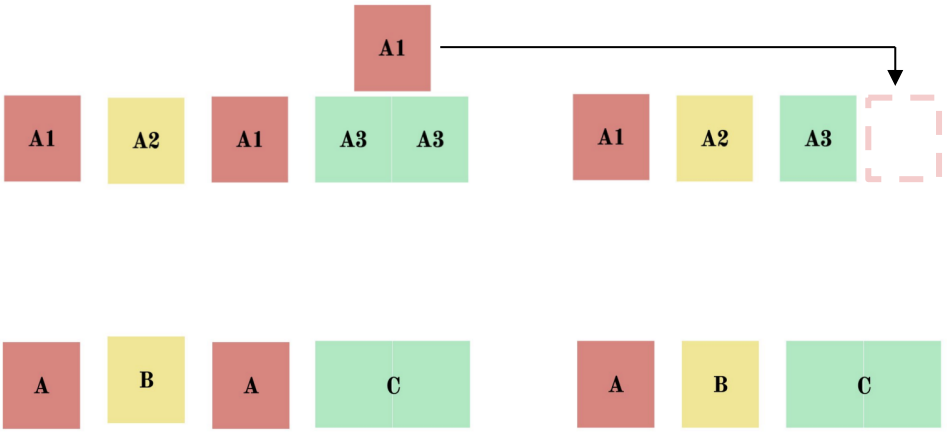
Figure 6. Melodic Cadence A section "El Campesino"



On the upper staff are presented with the pitches from A1, A2, and “A3” in the exact order they appear. On the lower staff are written measures 12 to 15. They are almost an exact match, and the only two places that do not match have a logical explanation. The first note of the tune is E, but the first note of bar 12 changes to D, because E does not fit the harmony on bar 12, which is Dm. As mentioned before, it is not common to find 9ths working as structural notes. 9ths are expected to be used as passing notes and ornaments in traditional bambuco.

It is impossible to know if the composer was thinking in motives and development or if he just wrote the melodies that came into his head. But if the three rhythms cell theory is true, then the A section form is A1B1A1C1A1C1 A1B1C1. Sometimes bambuco form is ABAC ABC. Then it is possible that the composer mimics the overall form inside the A section because some performers play ABAC ABC form when they play "El Campesino." However, A1B1A1C1A1C1 A1B1C1 (A’s form) seems to differ from ABAC ABC (played form). Yet "El Campesino"s’ C part is twice the length of the A and B sections, but A3 has the same length as A1 and A2. Therefore, CAC could be the composer's way to double the A3 length and match the C double length (see Fig. 7).

Figure 7. "El Campesino" A's Form Compared to the Overall Form



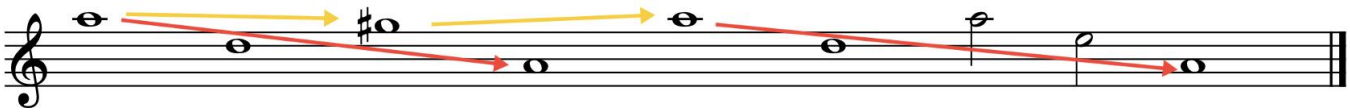
This is the order of rhythmic cells in the A section. A1A2A1A3A1A3 A1'A2'A3

This is the form most performers use to play "El Campesino." The A and B sections are 16 bars long. C is twice, 32 bars.

The point of this figure is to show how the A section and the overall form are related. There are only two differences. There is an A1 motive that happens between the A3. However, that A1 box fits on the extra space after A3 is played for the last time. In conclusion, both forms are symmetrical, and the additional A1 box is how the composer turned his craft into art.

It is relatively easy to understand why some theorists back in Colombia characterize this music as too simple. The parallel movement between bass and melody happens every two bars, and this kind of movement could be cataloged as very predictable (see Fig. 8).

Figure 8. Melody Reduction A section "El Campesino"

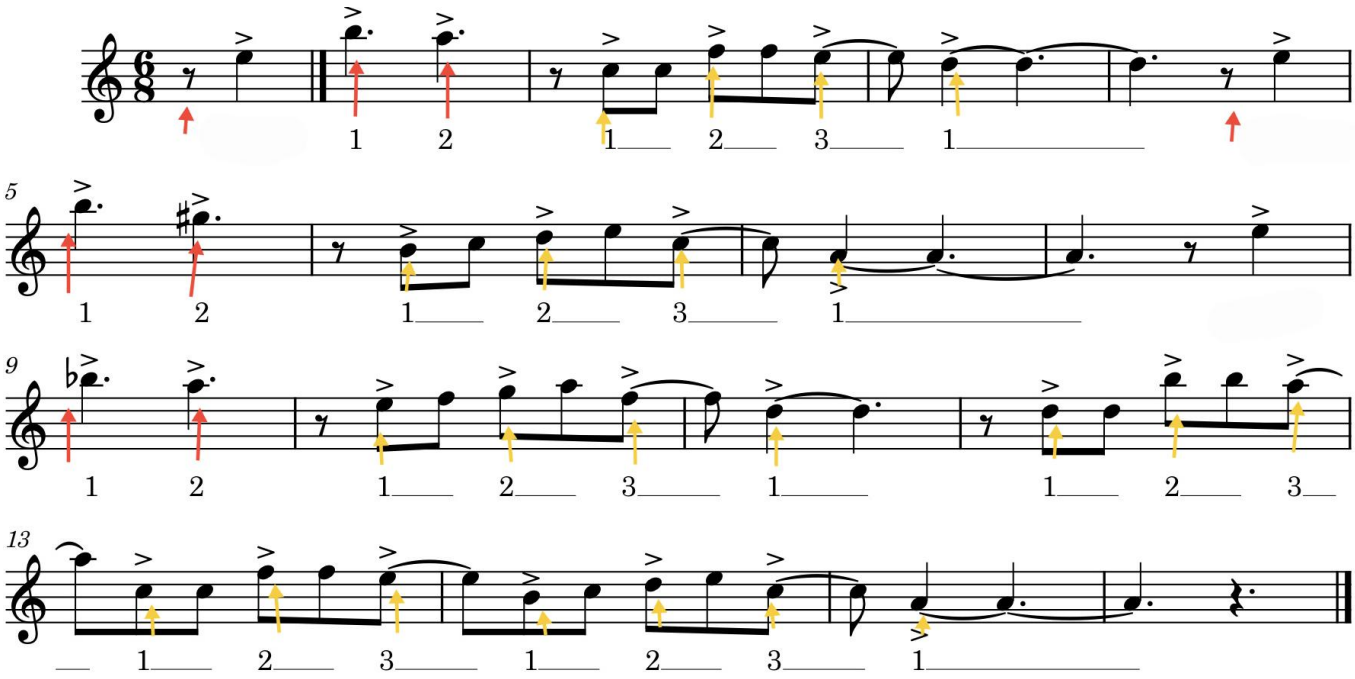


Each whole note represents two bars. Again we cannot know the composer's thoughts, but this researcher understands the A section as a journey from the first A to its lower octave. On measure 5, there is a G# that apparently does not release to the correct A. However, following the yellow lines could unveil the proper tension release.

However, in the author's opinion, the way the rhythm is played obscures the parallel movement and gives flow to the composition. This conclusion is based on the rhythmic analysis of the A section. The A1 clearly states a 6/8 meter. On the contrary, A2 and A3 depict a 3/4 meter but are displaced by a one-eighth note, as seen in Fig. 9 below. Bambuco is not the only Colombian

rhythm that has metric ambiguity. Usually, pasillos, another Colombian rhythm, have one meter outlining 3/4 meter, followed by one in 6/8. The interesting fact here is the 3/4 rhythm being out of phase with the meter. Krebs calls this a metric dissonance. In this case, the composer uses phenomenal accents to stress both meters (see Fig. 9).

Figure 9. Metric Consonances and Dissonances on "El Campesino"'s A Section

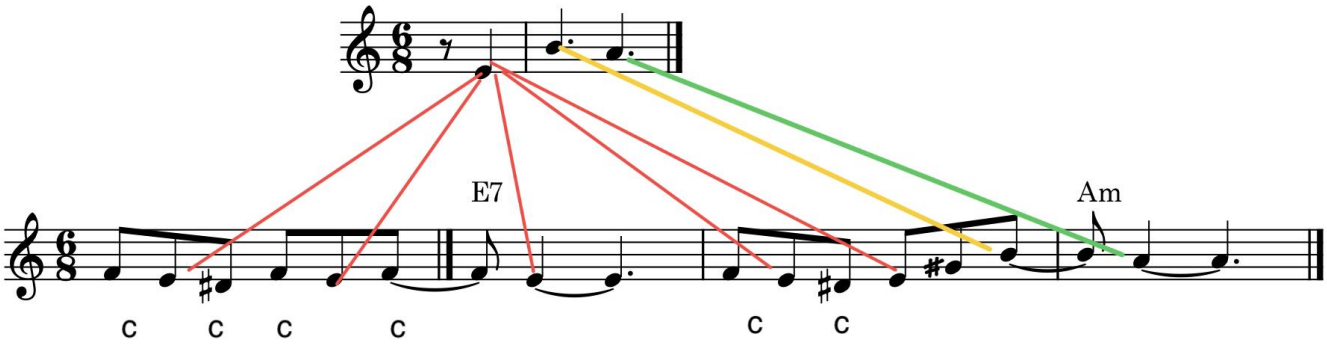


Red lines show the 6/8 meter downbeats, and yellow presents the 3/4 metric dissonance.

The B section contains two melodic devices (B1 and B2, figures 9 and 11). The first one is a variation on A1. It starts with a chromatic enclosure of the pitch E on bar 9 (pick up to B section), then arpeggiates an ascending E major triad. The last note of the arpeggio (B) works as a suspension and releases precisely as happens on A1. B1 occurs again but is transposed a perfect fourth above bars 4 to 7 from the B section. Fig. 10 shows how B1 is an augmentation of A1. The composer sometimes uses the pitches from A1 to create B, as shown in Fig. 10. A2 is formed by three pitches organized short, long, and long. Yet, B1 could be understood as long, short, and short.

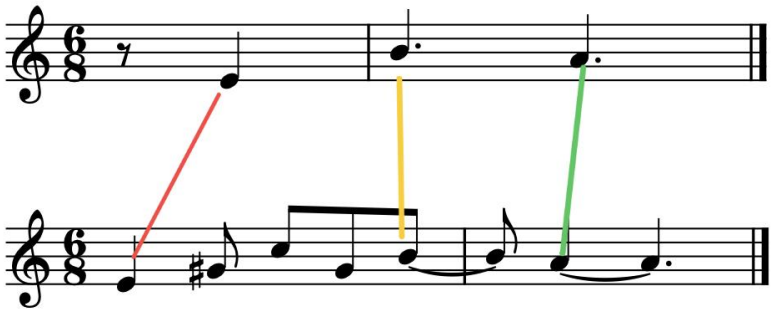
The composer changes the lengths but keeps the pitches, plus the chromatic embellishment and a G# which is a passing note, as shown in Fig. 10. Another augmentation of A1 appears on bars 15 and 15 from the B section, as shown in Fig. 11.

Figure 10. Augmentation on A1 to create B1 in "El Campesino"



A1 is presented on the first staff. On the lower one, the pick-up and B's measures 1-3. The letter c around the pitch E represents the chromatic embellishment. The red lines connect all the E pitches in A1 and B2. The yellow line connects the suspension (pitch B), and the green line, the A, at the end of both motives.

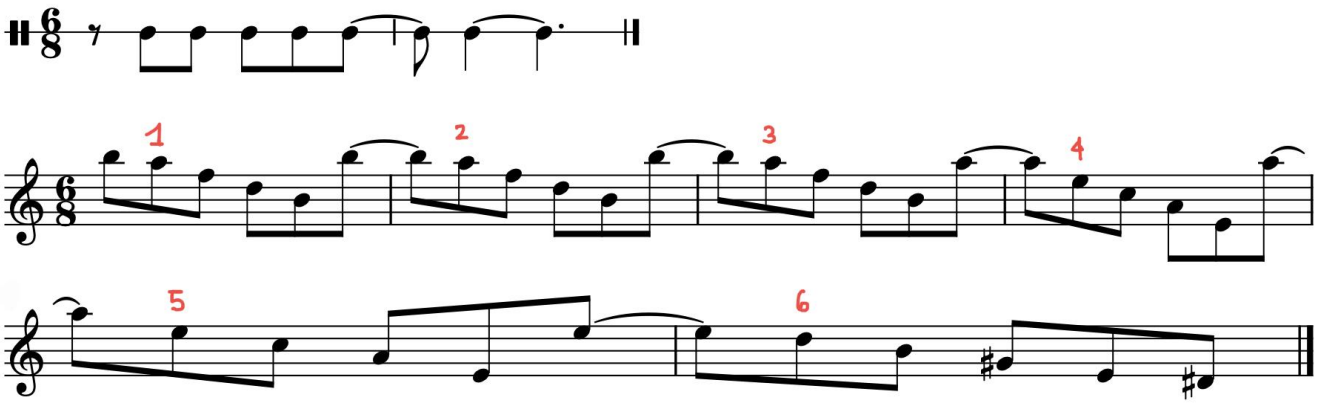
Figure 11. Augmentation on A1 to create B1' in "El Campesino"



This figure presents bars 30 and 31. Colors are used in the same way as in Figure 10.

B2 mimics A2's first bar rhythm and repeats it six times (bars 17-21) (see Fig. 12).

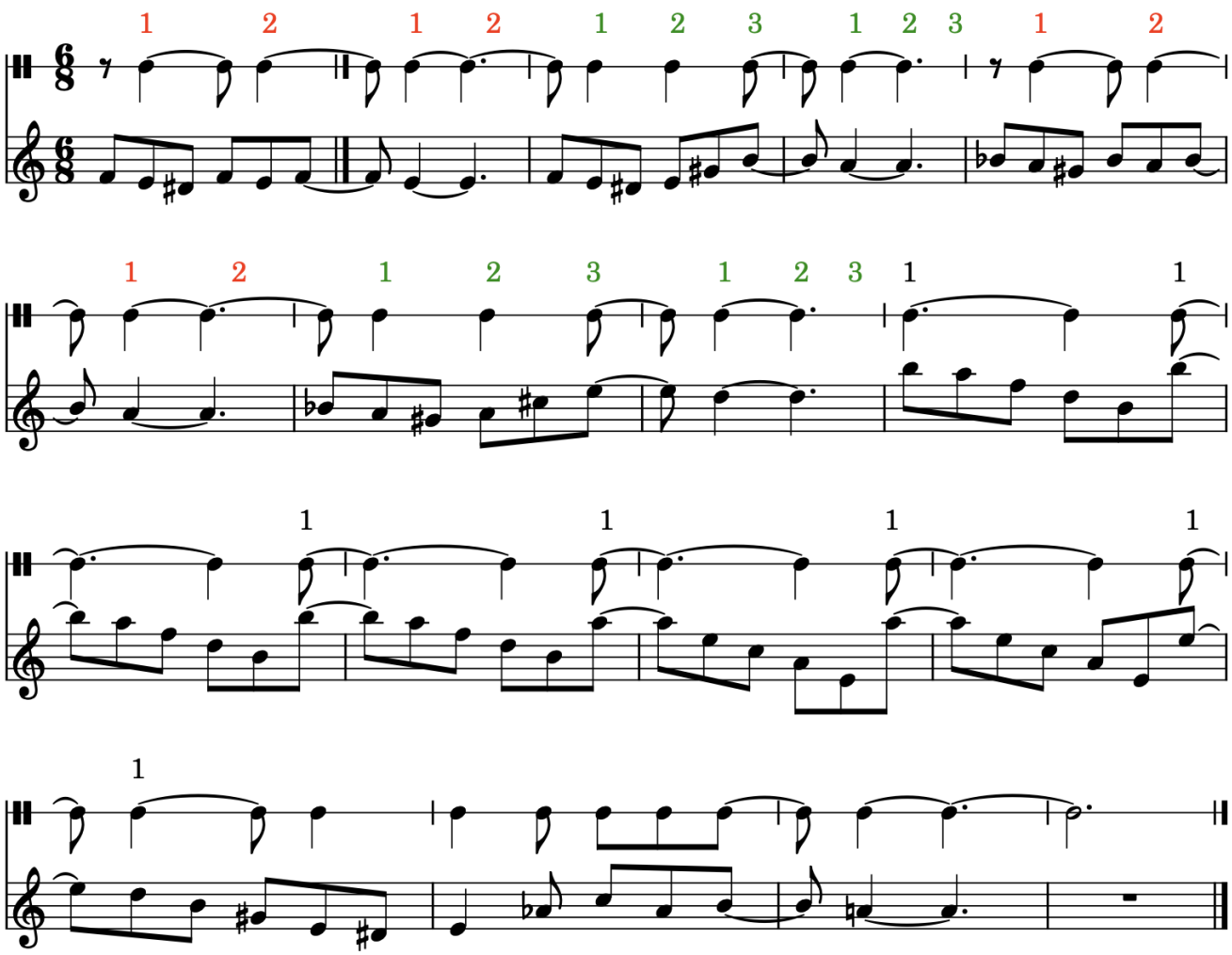
Figure 12. B2 Motive Related to A2



The rhythm on the superior part of Figure 11 is A2. On the lower part are presented bars 24 to 29.

For this researcher, the most beautiful aspect of the B section is to observe how the composer has augmented A1 to transform it into B1, but B1 outlines two different meters 6/8 and then 3/4, both displaced by one-eighth note. The repeated pitch E bears phenomenal accents that produce the metric displacement. Despite B2 being in phase with the 6/8 meter, the repeated notes generate a new metric layer, as in A2 and A3. But this time, only the performer can determine if it is grouped in 3/4 or in 6/8 meter. All the versions found by this researcher drive us to conclude that the grouping is 3/4. No matter how the performer subdivides B2, the downbeat is now anticipated one eight-note because of the registral accents and agogic (durational) accents, as shown in Fig. 13.

Figure 13. Metric Displacement on B section "El Campesino"

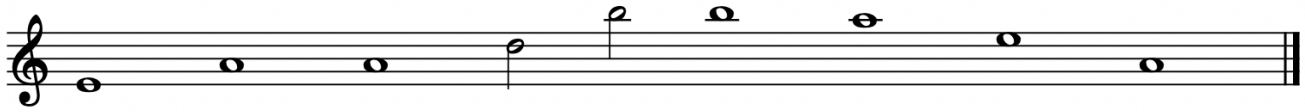


The rhythm on the top of the treble staff is the rhythm of the B1 accents created by repeated notes. The red numbers are located in the places where the 6/8 downbeats emphase with the phenomenal accents creating a displacement dissonance. The green numbers do the same for the 3/4 meter. The black numbers mark beat one of each bar because from bar eight there is not enough evidence to determine if the new meter is 6/8 or 3/4. The first half of the B section is delayed, and the second half is anticipated one eight-note.

The melodic reduction in Fig. 14 shows again (as in Fig. 8) that the composer uses parallel movement every 2 bars, but there are two exceptions this time. He targets the third of the G7, the dominant of the relative major chord, and then over C, the composer adds the 6th. It starts on E,

then goes up a 12th to reach pitch B in the middle of the section. Then, it descends to finally land on pitch A.

Figure 14. Melody reduction B section "El Campesino"

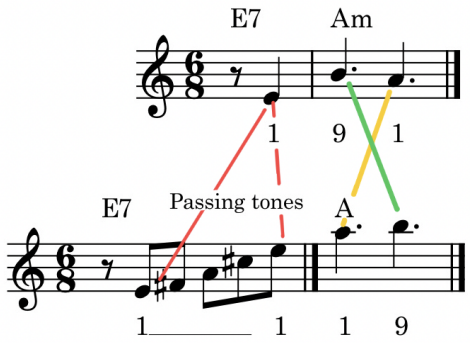


Each whole note represents two bars.

The composer's C sections are famous for having more elaborate designs, and this C section is no exception. As was mentioned before, This C section is two times the length of A or B sections. In the C section, the harmonic rhythm moves slower than in the previous sections, and the inner C section form is AB. But, the smaller cells are less evident than in the previous sections.

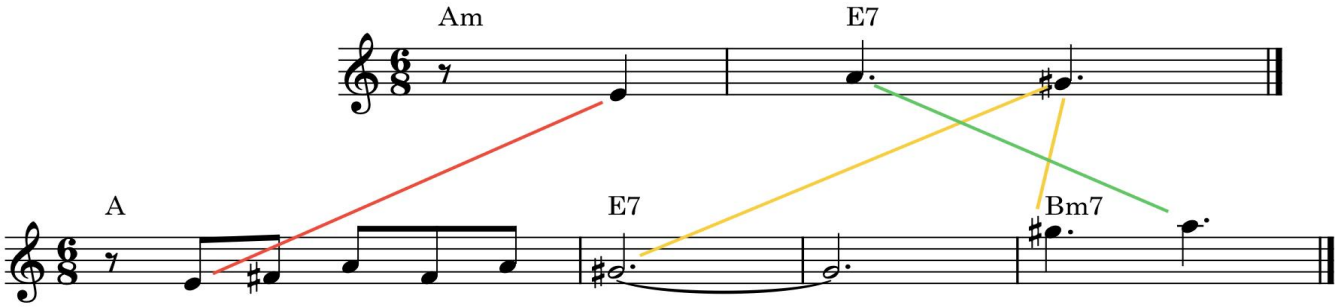
In this section, the composer uses three rhythmic/melodic cells that are closely related to A1, A2, and the sum of A1+A2. The C1 motive shares the important notes of A1 (E, A, and B), but this time in a different order. Now, pitch B is no longer a suspension; it functions as a tension (9th), as shown in Fig. 15. The second time C1 appears, something completely unexpected happens. The motive crosses over the eight-bar phrasing; the same happens in its fourth repetition. In the C section, the composer continues to develop the motive. In other words, he uses more variations rather than transpositions, adding another reason for the C section to be considered more elaborate than previous sections, as shown in Fig. 15.

Figure 15. Relation Between A1 and C1



The top staff is A1, and the lower one is C1. Colors are used in the same manner as in Figures 6, 10, and 11. C1 also contains A pentatonic scale. The pitch E appears two times as an eighth note, so without the passing tones A1 and C1 share the rhythm.

Figure 16. C2 Second Event

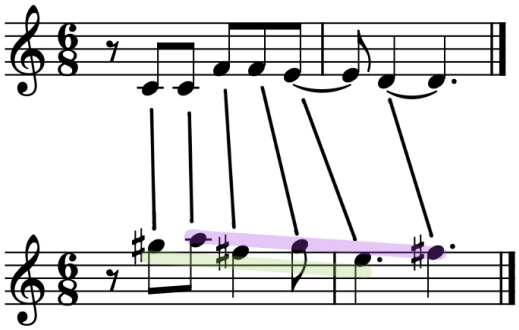


The upper line is a supposition of how the composer would adapt A1 to the progression Am E7, as happens in bars 38 and 39 (lower line) following the A section logic of suspensions. The first note belongs to the Am harmony, the second one is a suspension, and the last one is the release on the chord tone. Now, the second motive comes from bars 38 to 41. Colors have been used exactly as in the previous Figure.

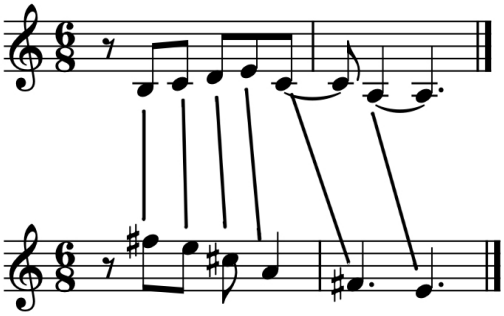
The motif C2 is also a variation of A2. A2 has six rhythmic events; the same happens to C2. A2 has four different pitches; one ascending interval (perfect fourth) and then a descending scale passage. Variations of A2 include the perfect fourth ascending interval hidden by the scalar movement and then the descending arpeggio. The same happens on C2, as shown in Fig. 17. The first time C2 appears, it moves with scalar movement, but on the variations, it uses arpeggios.

Then, A2 and C2 have the same number of attacks, but more importantly, A2 and C2, on their first appearance, share the scalar movement and the descending arpeggio on its variations (see Fig. 17).

Figure 17. A2 and C2 Relationship



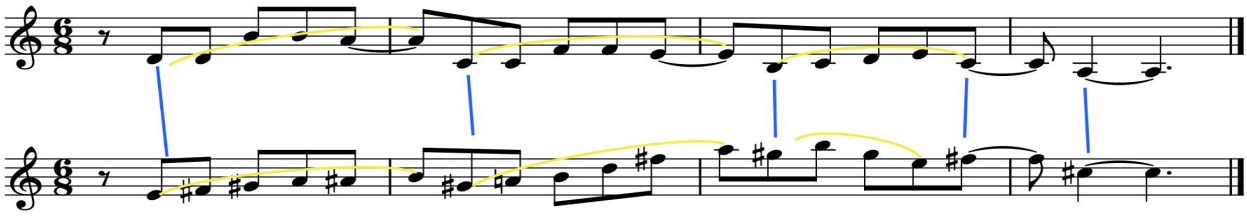
The top line is A1 on its first appearance. Black lines connect each A2 attack to its related C2 attack.
The scalar movement present on A2: F, E, and D is imitated on C2. A, G#, and F# are highlighted in purple. And G#, F#, E are highlighted in green.



Black lines connect each A2 (second appearance) attack to its related C2 attack.
The entire C2 is an F# minor arpeggio going down.

Finally, The rhythm in the C section is less syncopated, and the only metric superimposition happens on bars 44-47, keeping almost the same rhythm composer used in section A, measures 13-15 (see Fig. 18).

Figure 18. Measures 12-15 on A and C Sections.



This figure presents bars 12 to 15 in A and C sections. The blue lines illustrate the beginning of the metric dissonance (Figures 12 and 13). Each A2 coincides with a change in direction on the lower staff. Fred Lerdahl and Ray Jackendoff define this as new event accents, and these accents create the anticipation effect observed in the A section.

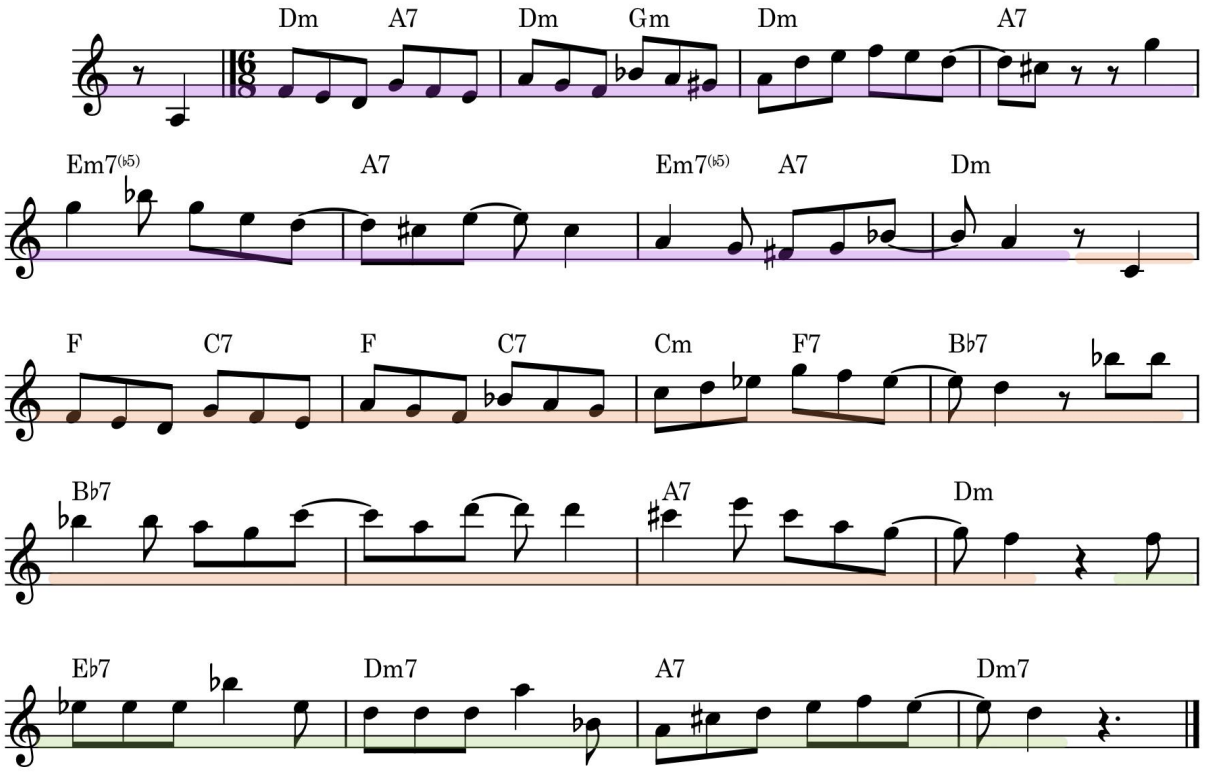
3.2. "Bochicaniando"

"Bochicaniando" is a bambuco composed by Luis Uribe Bueno (1916-2000). He was a composer, arranger, and conductor who wrote a vast repertoire that embraced symphonic, choir, and ensemble music. [12]

"Bochicaniando"'s form is in the typical bambuco form AABBACC. The version transcribed is in Db minor and major, but examples are given here in D minor and major for ease and clarity. Also, a lead sheet by the composer was found in the keys of B minor and major. [13] In terms of form, this tune is more elaborate than the other two analyzed here. This tune ends on a different key than the one presented in A, B, and first C sections. Additionally, the composer used different lengths for each section, adding a two-bar link to connect A with B. The form is composed of two A sections, with each A section 20 measures in length, then a 2 bar connector,

[12] "Luis Uribe Bueno," Universidad Eafit, accessed April 9, 2023, https://repository.eafit.edu.co/handle/10784/22102
[13] "Luis Uribe Bueno," Universidad Eafit, accessed April 9, 2023, https://repository.eafit.edu.co/handle/10784/22102

Figure 19. "Bochicaniando" A Section Form



Here, the purple color highlights the A1, pink the A2, and green the A3.

with a repeated B section 16 measures in length. The A section (20 bars) repeats, ending with a repeated C section. The first C section has 34 bars, and the second C has 35 bars.

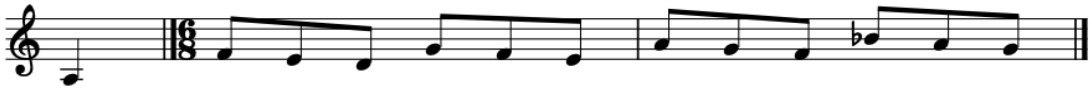
The A section could be further subdivided into two eight-bar phrases plus a four-bar closing phrase. Thus, the A section form is A1A2A3 (see Fig. 19).

The melodic material used to construct the A section changes every two bars in terms of shapes. However, the resulting shapes are different than the ideas that the rhythmic motives that were analyzed to determine the A section internal form. These smaller motives suggest a new meter every four measures. In other words, the first eight measures could be understood as the

sum of four motifs. Then a 6/8 meter is clearly stated by motifs 1, 2, and 4, but the third motif suggests a 3/4 meter.

The first motive is a scale pattern as shown in Fig. 19:

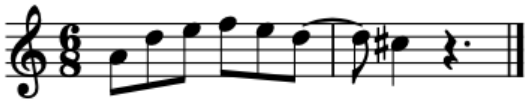
Figure 20. Motive 1 on "Bochicaniando" A section.



The first motive is based on the Aeolian scale: 3, 2, 1; 4, 3, 2; 5, 4, 3; 6, 5, 4.

The second motif uses the D minor scale plus a syncopated and delayed resolution that seems to appear everywhere and will be called the bambuco delay. This pattern appears throughout the three analyzed tunes. It happens on "El Campesino" in measures 2-3, 6-7, 10-11, 12-13, 13-14, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, 25-26, 26-27, 27-28, 28-29, 30-31, and 46-47 and was labeled as A1 and its variations. It appears in "El Chambú" bars 1, 2-3, 3-4, 5-6, 8-9, 10-11, 12-12, 14-15, 17-18, 21-22, 29-30, 30-31, 33-34, and 34-35. This rhythmic pattern is used to create ambiguity and to anticipate or delay harmony. As expected in art, this pattern has small variations, but the essence is the last eight-note of the first bar tight to the first one of the following bar and then melodic movement going down. Sometimes the last eight-note of the first bar works as an anticipation and other instances as a delay (see Fig. 21).

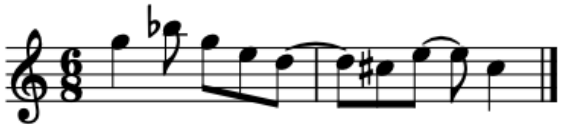
Figure 21. Motive 2 on "Bochicaniando" A section.



Here, the composer uses this motive to delay the A7 harmony.

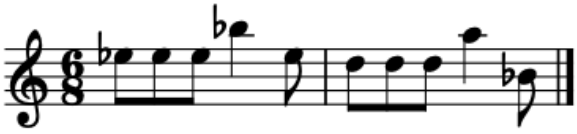
The third motive appears in bars 5-6, 7-8, 13-14, and 15-16. The composer uses this rhythmic pattern that includes a little variation of the bambuco delay and implies a 3/4 meter reinforced by the other instruments (see Fig. 22).

Figure 22. Motive 3 on "Bochicaniando" A section.



The fourth motive in the A section coincides with the downbeats of the notated harmony. Then, the first and fourth motives imply 6/8 meter. On the contrary, the second and third motives outline 3/4 meter (see Fig. 23).

Figure 23. Motive 4 on "Bochicaniando" A section.

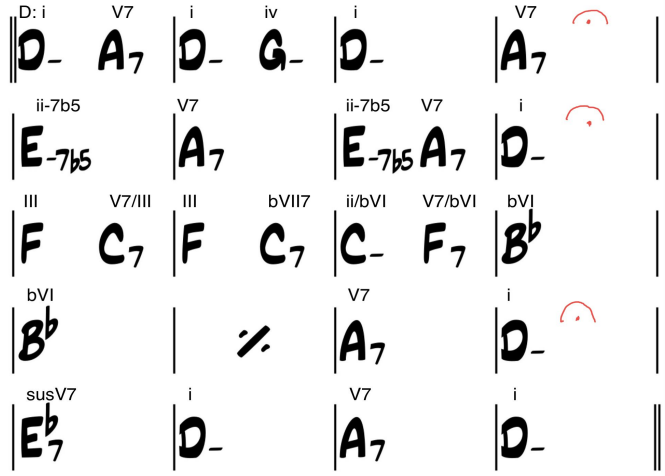


Despite the similarities in the rhythmic motives of "El Campesino" and "Bochicaniando", harmonically, the cadences of each phrase happen in different places. This tune is more complex

harmonically, but its complexity is not only related to more chords. "Bochicaniando" also has a different harmonic rhythm. Due to the simplicity of bambuco's harmony, all cadences are expected to happen on bar three of each four-bar group or seventh of each eight-bar group. However, this section manifests some unexpected harmonic devices.

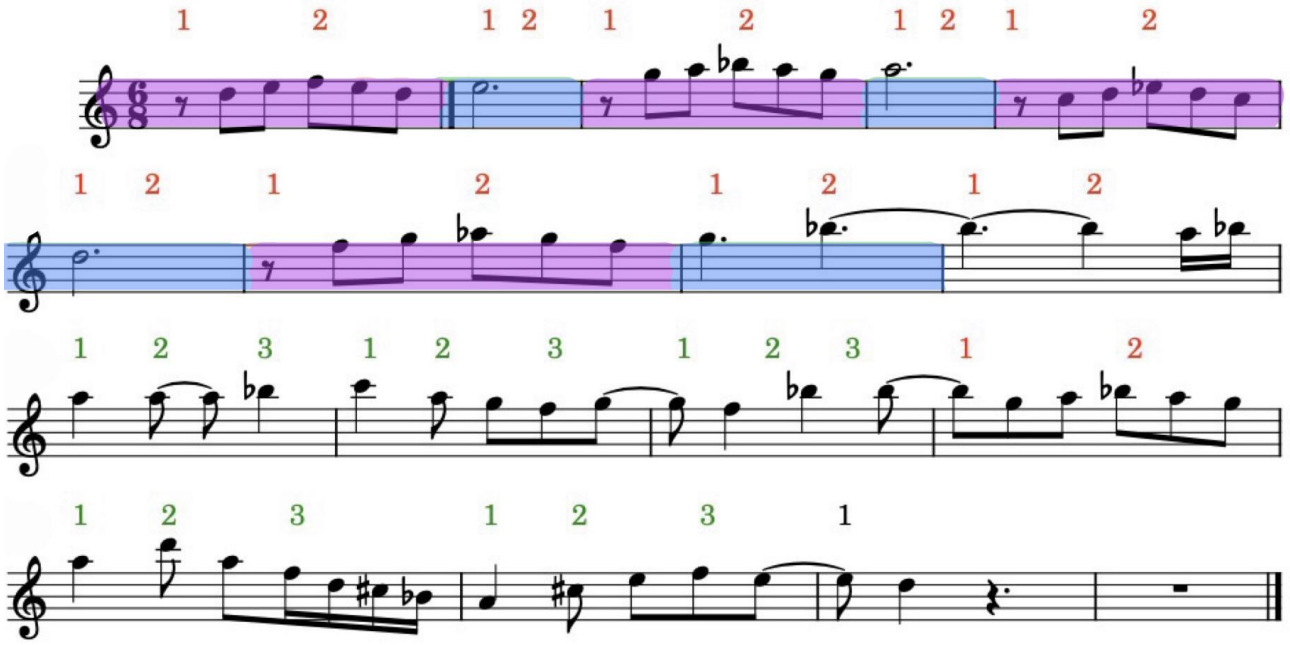
Measures 1 to 4 and 5 to 8 are harmonic phrases. The first one is a semi-cadence in D minor, and the second is an authentic, imperfect cadence in D minor as well. Both of them happen on the last bar of each group of four, which is unexpected. Additionally, the following twelve bars only present one cadence, and it does not happen at the end of the section as expected. Then, the A section has a feeling of circularity because there is no conclusion. The lack of cadence at the end of the A section could be a reason to add the transition he added before the B section. Another unpredicted harmonic event is the emphasis on bVI. Traditionally, bambuco's A sections sometimes emphasize the iv, but here, the composer moves first to the relative major F, and then he moves to its IV, which is also bVI on D minor. Therefore, the composer embellishes the journey to the expected iv (see Fig. 24).

Figure 24. Cadences on "Bochicaniando" A section



The B section is simpler in terms of rhythm and melody. The first eight bars are based on the same simple pattern that reinforces the 6/8 meter, followed by a clear eight-bar pattern in 3/4 (see Fig. 25).

Figure 25. 6/8 and 3/4 meters happening on the B section "Bochicaniando"

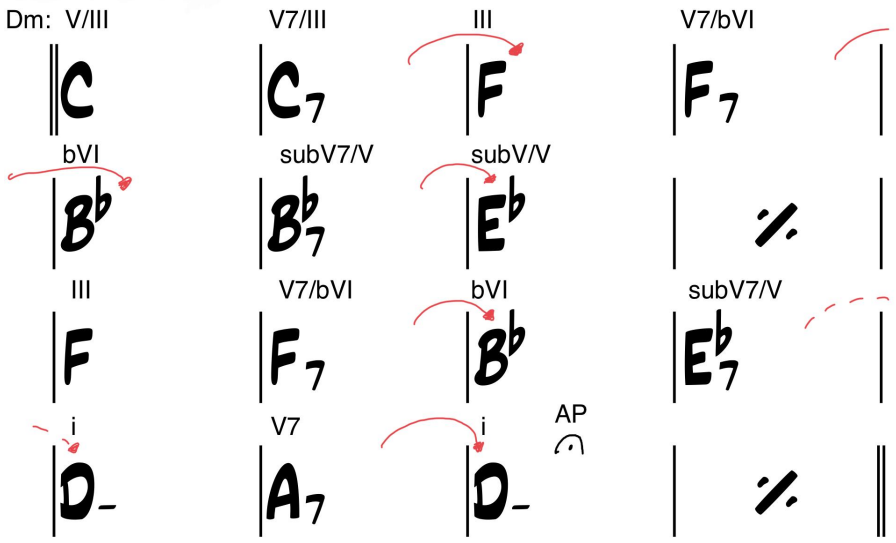


Red numbers indicate beats on 6/8 meter and green ones the 3/4 meter. The bars highlighted in purple are the beginning of the motive, and the blue ones are the ending. This will be relevant to the later understanding of Figure 27.

This section seems less elaborate, but this researcher believes the composer's idea was to hide a highly unusual harmonic movement. Bambuco's B sections usually start on the dominant harmony and in the same key as the A section. However, in this case, the composer begins on the dominant of the major relative. Then, he moves its melodic motif ascending by fourths, melodically and harmonically. He does it four times, visiting four tonal centers: C, F, Bb, and Eb. This researcher believes he was trying to do what was expected: to visit the dominant area. That is why he starts on C, which has dominant functions in D minor, and finishes on Eb, which acts as

a tritone substitute for A, the dominant in D minor. So he composed a traditional bambuco progression but in a more elaborate fashion. The following four bars move from the subdominant region of Bb to dominant Eb7, and finally, he lands on D minor during the last B's four bars. Therefore, the form of the B section is not only given by the melodic and rhythmic material but also by the use of harmony, and in contrast to the previously analyzed sections, this one is thru composed (see Fig. 26).

Figure 26. Harmonic analysis on the B section "Bochicaniando"



Continued red lines indicate the movement from dominant to tonic. Dotted red lines show the movement from the substitute of the dominant to the tonic. Despite a large number of dominants, the B section only has one cadence.

The C section is 34 measures long. The composer articulates the C section in two halves by adding an extra two bars connector. The resulting two halves can be divided into two eighth-

bar fragments. The first half is an elaboration on D major. It is remarkable how the composer recycles the melodic motif from the B section in both shape and rhythm. But this time, the harmonic rhythm of the shape is inverted, as shown in Figure 27. There are three cadences in the C section. But in contrast to sections A and B, cadences are not symmetrically located. The second half of C only has one cadence. This is the most elaborated bambuco (harmonically speaking) of the three this study analyzed, and this C section features some surprising harmonic movements. The C section modulates to the bVI major key center, which is entirely unanticipated in bambucos (see Fig. 28).

Figure 27. Comparison Between B and C Rhythmic Motives

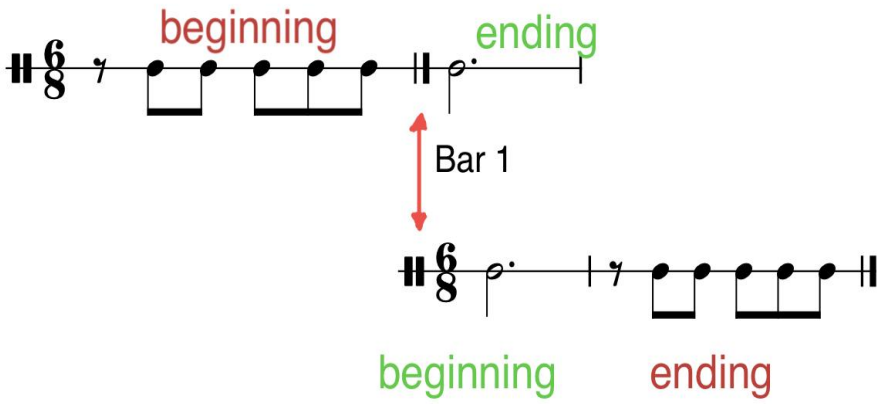
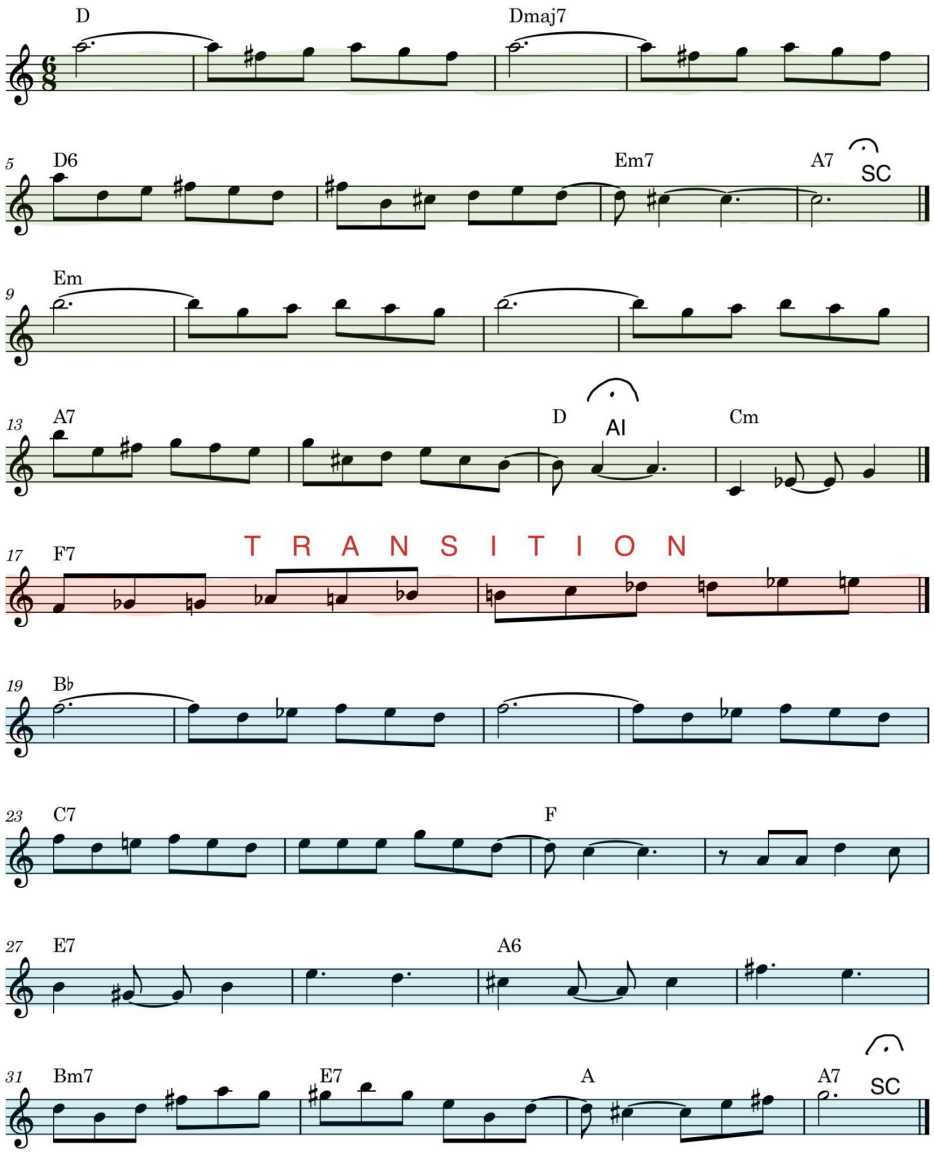


Figure 28. C Section Form

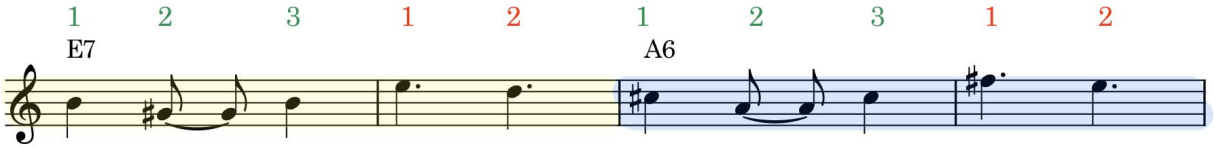


The first 16 measures of the C section are highlighted in green, the transition is in red, and the last 16 bars in blue.

However, the material he uses to modulate does not have bonds with the previous material. The extra two measures he uses in the transition apparently are completely unrelated to the piece.

The rhythmic motifs found in the C section are an inversion of the rhythms used in B where the shape is transposed by perfect fourths. In the C section, the composer adapts the shape to the arpeggio. He moves it by diatonic thirds going down. On the last eight bars, the composer concludes with four bars summarizing the tune, one bar in 3/4 and one bar in 6/9 meter (see Fig. 29).

Figure 29. Bars 27-30 C Section "Bochicaniando"



The green numbers indicate the 3/4 layer and the red ones the 6/8 layer. The blue highlighted bars are a diatonic transposition of the yellow ones.

3.3 "El Chambú"

"El Chambú" is a composition by Luis Enrique Nieto (1899-1968). This tune is the only composition in this study that has lyrics and will be analyzed. This kind of bambuco is also known as bambuco canción. Bambucos canción usually have an AB form.

The lyric is the most surprising element in this tune because the accents on it do not match the metric accents. For example, on the first bar, the meter naturally stresses the first and, fourth, eighth notes, and those two beats are expected to match the lyrics' emphasis. However, the text accents are over the third and sixth eighth notes. This fact, plus the last note of the line lasting longer than its predecessors, creates a composite rhythm that gives bambuco its syncopated style.

Figure 30. Chambú Lyrics and Researcher Translation

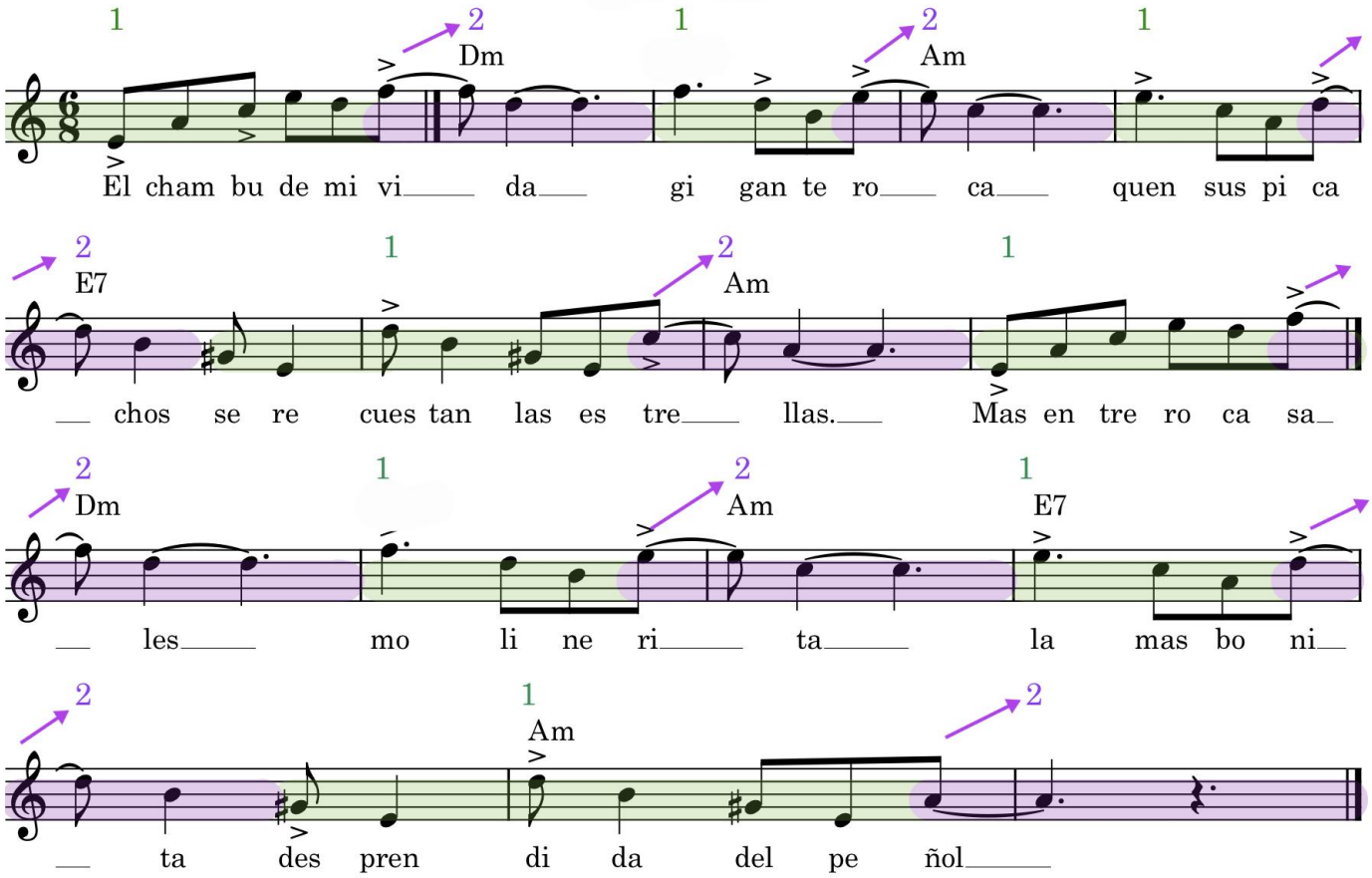
El chambú de mi tierra, gigante roca,
The Chambú of my land, gigant rock,
que en sus picachos se recuestan las estrellas,
where the stars lay down on its peaks,

mas de entre rocas sales, molinerita,
but among the rocks comes out, little miller girl,
la más bonita desprendida del peñón.
the most beautiful one, detached from the boulder.

Soy el minero mejor Ambiyaco y Guelmambí,
I am the best miner from Ambiyaco and Guelmambí,
molinerita querida todo el oro es para tí,
dear little miller girl, all the gold is for you,
tierra, tierra del sol, Chambú, tierra paisaje azul, Chambú,
land, land of the sun, Chambú, land with a blue landscape, Chambú,
tierra bella y morena donde vive el Nariñese.
beautiful and brown land where the Nariñense lives.

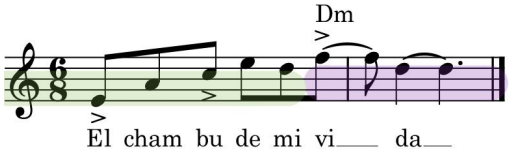
The lyric in the A section has three sentences, and it starts one measure before the harmonic rhythm. In other words, the chord progression starts on bar 1, but the melodic pattern begins on the pick-up bar and ends in bar 1. Then, the second sentence starts on measure two and finishes on bar three. However, the last sentence lasts four bars, and it starts one dotted quarter note before the expected starting place. Another beautiful aspect of the accents created by the lyric is that all the chords are anticipated, as happens in jazz.

Figure 31. “El Chambú” Lyric and its Accents A section

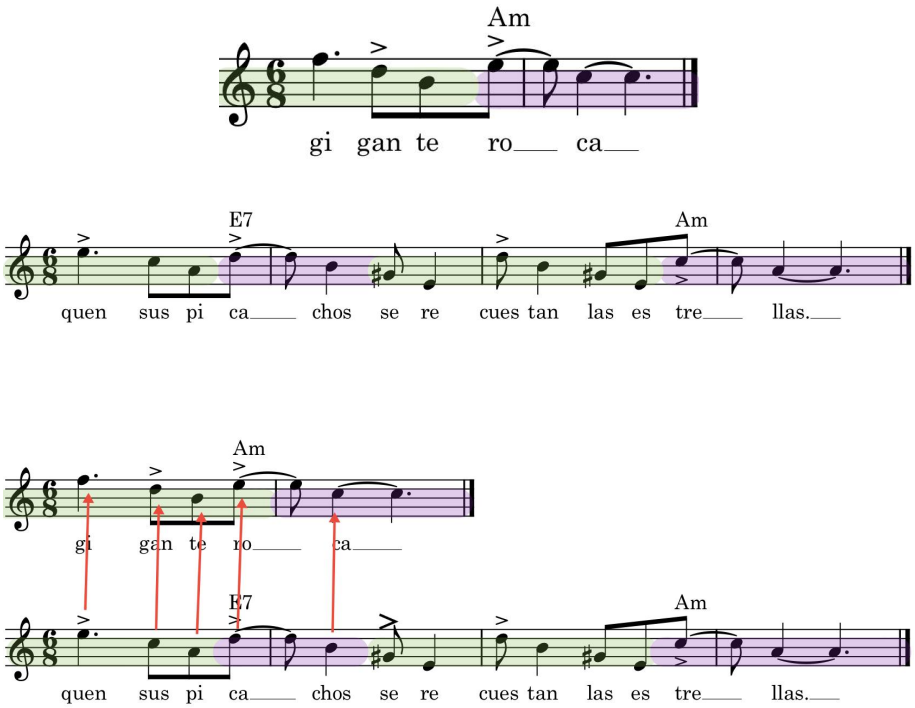


Green numbers represent where the phrase is expected to start, and purple numbers show where the harmony is expected to move. The green highlight represents where the phrase actually starts, and the purple highlight shows where the harmony actually moves. The accents present here are the melody’s accents.

Figure 32. “El Chambú” Phrases A Section



First motive starts with the downbeat, but one measure before the progression starts. Additionally, when the chord progression starts, attacks do not coincide with the downbeat.



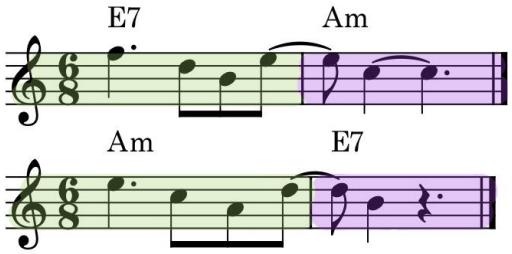
Here bars 2 and 3, have the same treatment as the previous two measures.

The third phrase lasts 4 measures, but odd and pair measures receive the same treatment.

The third motive starts with a repetition of the second phrase. Fig. 32 will feature more common features between the second and third phrases.

The third motive starts with a diatonic transposition of the second one.

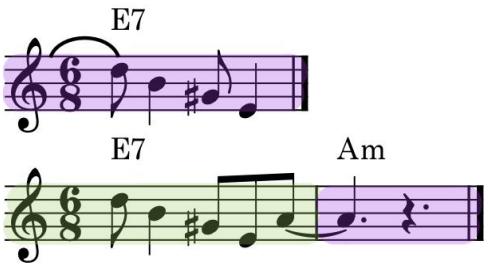
Figure 33. Comparison between second and third phrases “El Chambú”



The first staff presents measures 2 and 3, and the second one 4 and 5. The first two bars of the third phrase also share the harmonic rhythm.

It has been stated that the first two measures of the third motive are a diatonic transposition. Now, the second half of it is a repetition of the second bar, plus the anticipation that happens on odd bars.

Figure 34. “El Chambú” Third Phrase A section

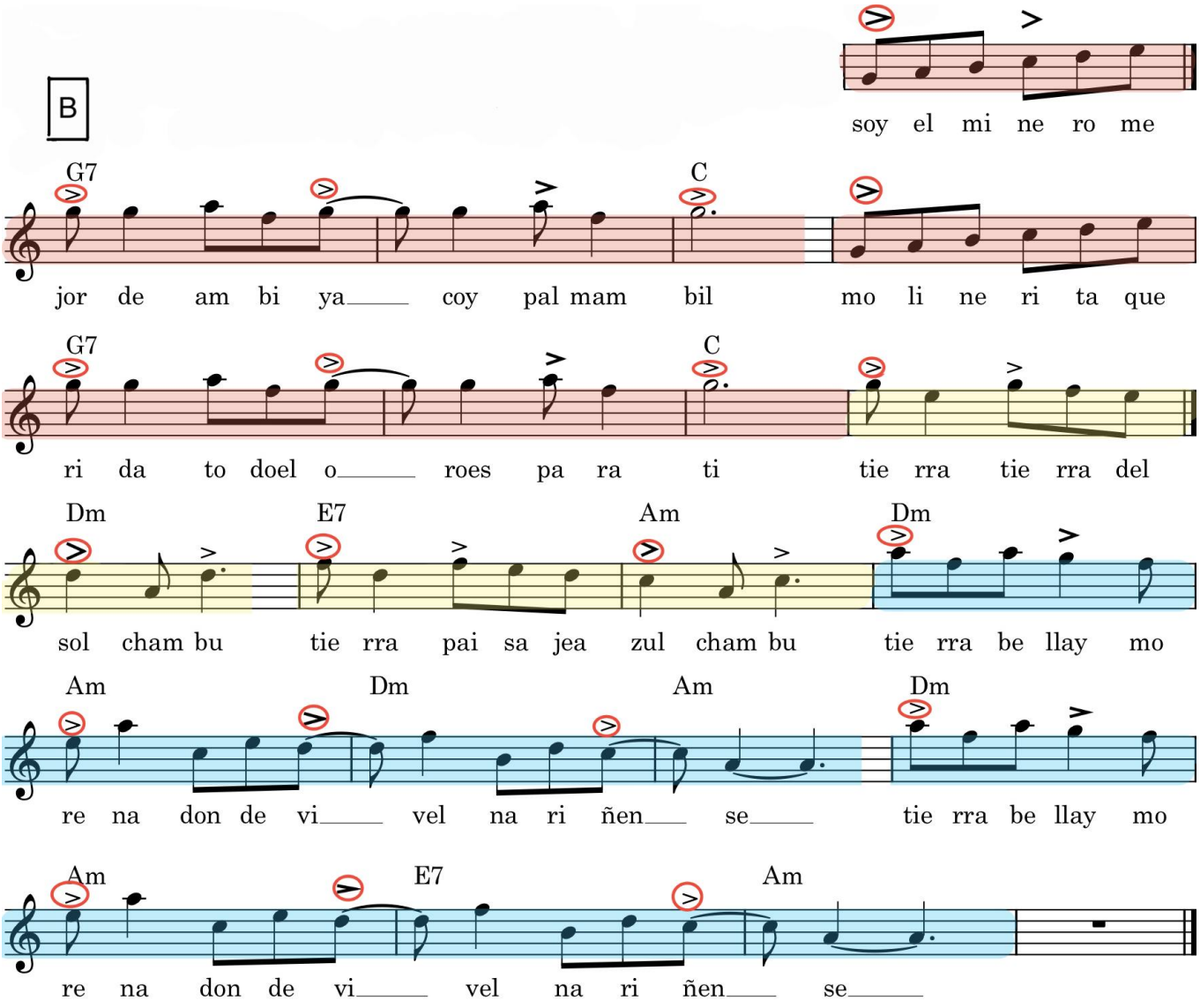


Here, measure 5 and 7 in purple, and 6 in green, as presented in Figure 29. Bar 6 is the repetition of bar 5. Despite bar 5 having the same notes as bar 6, they are in the opposite place of the harmonic rhythm.

The B section is 20 measures long and is comprised of three rhythmic and melodic ideas (B1, B2, B3). Each motive is repeated twice. The first and last motifs are four measures in length and are repeated. In contrast, the second motive is shorter and works as a transition between the first and third motives. It is only two measures long, but it is not repeated as the first and third motives. Instead, on its second appearance, it happens one diatonic step below its first emergence diatonically transposed. Then, the B-section form is AABCC (B1B1B2B2B3B3).

The B section starts with the same rhythm as the A, six-eighth notes. However, the B section has a harmonic motion towards the downbeat of odd measures. In other words, the position of the first seventh attack changes the feeling between the A and B section. In the A section, the phenomenal and durational accents anticipate the harmony and change the section's groove. The A section has more rhythm ambiguity than the B section. In the B section, the structural accents point toward measures one and three of each four-bar grouping.

Figure 35. Lyric and accents B section “El Chambú”



Here, highlighted in red are both repetitions of the B1, on yellow B2, and B3 on blue. The accents of the lyric are marked with black. And, surrounded in red are the first accent of each bar to indicate when it happens on the downbeat or anticipates it.

4. Exercises and Uses

As a jazz improviser, the author feels the necessity to adopt this new language to his own vocabulary. To achieve this, he has planned a series of exercises to help him incorporate bambucos ideas into his jazz vocabulary. This researcher does not want to create a method of improvisation on bambuco. On the contrary, this set of exercises will improve his jazz improvisation skills.

Then, as a jazz player, the most common place to start improvising is the blues form. In collaboration with bambuco performers, this study creates a backing track of the F blues form in bambuco rhythm.

Another standard progression in jazz improvisation is II V I. Studying this progression through the twelve tones is crucial to surviving as a jazz performer. Many standards are constructed over this progression. Therefore, learning new melodic, harmonic, and rhythmic ideas over this progression will ease the understanding of jazz repertoire. However, folk instruments as tiple have issues with some tonalities. Then, there is a baking track of II V I in all major and minor keys, but some are considerably out of tune. This issue could be addressed in subsequent studies.

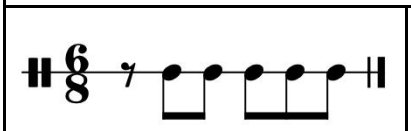
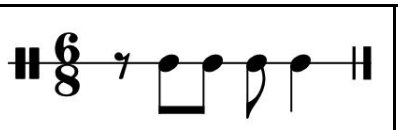
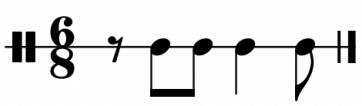
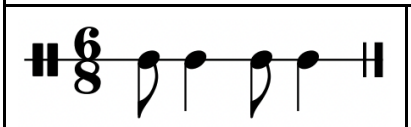
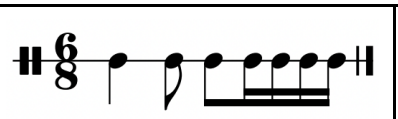
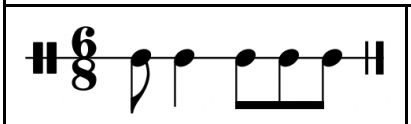
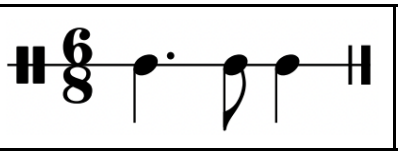
- https://drive.google.com/file/d/1yAkFOH9dflAr3W0bAP1tGshGTvWXYN4g/view?usp=sharing
- https://drive.google.com/file/d/19YMbo-Kip6BM3Xh7d7733c-hINwaP5Kr/view?usp=sharing
- https://drive.google.com/file/d/19pGoH-K30Q6wFuJg5UiJY_cLlydQY818/view?usp=sharing

4.1. Rhythm Repository

The most crucial aspect of bambuco is rhythm. Then this is a repository of rhythm that will be played over the backing track. The following exercises last one 6/8 measure. This study uses 6/8 meter because it was the meter of the analyzed tunes.

4.1.1. One Bar Rhythms.

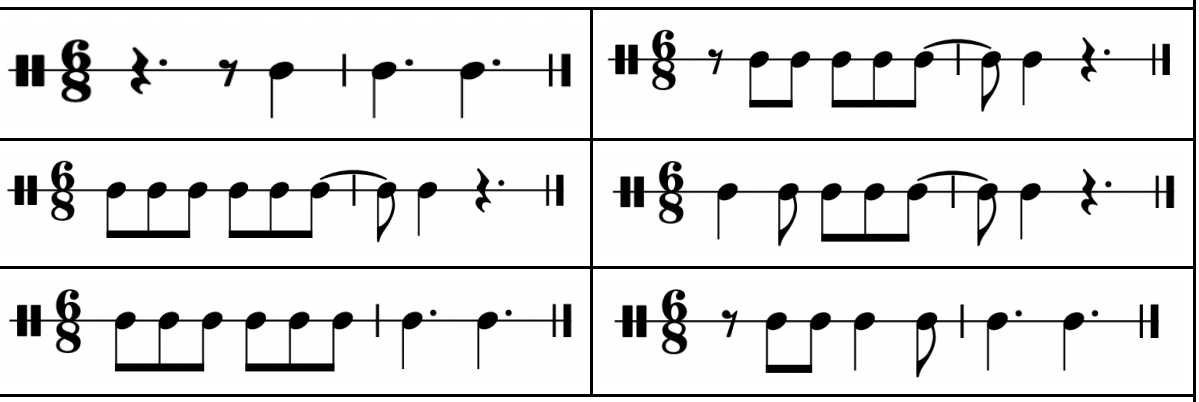
The following exercises are each one 6/8 measure. This study uses 6/8 meter because it was the meter of the analyzed tunes. Motives 1, 2, and 3 are extracted from "El Campesino." Motives 4, 5, and 6 come from "Bochicaniando." Motives 7, 8, and 9 come from "El Chambú."

One bar motives from "El Campesino" (1-3)		
		
One bar motives from "Bochicaniando" (4-6)		
		
One bar motives from "El Chambú" (7-9)		
		

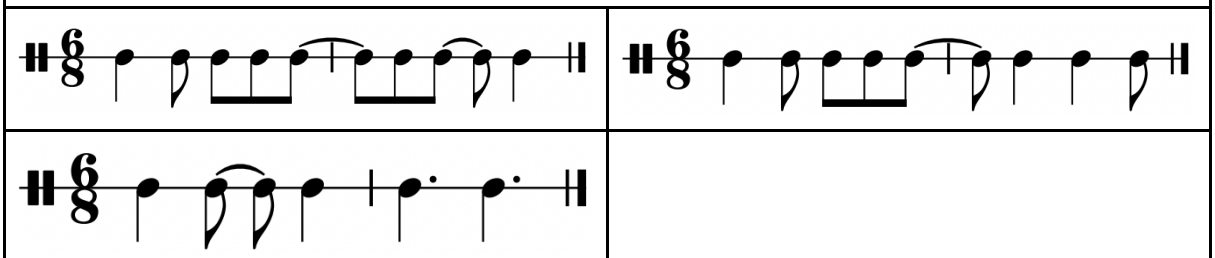
4.1.2. Two Bar Rhythms

Motives 1 to 6 are extracted from "El Campesino." Motives 7 to 9 come from "Bochicaniando." Motives 10 and 11 come from "El Chambú." This study leaves out some beautiful two-bar motives because they are repetitive. The third motive on the left column is meant to play stressing the 3/4 metric accents.

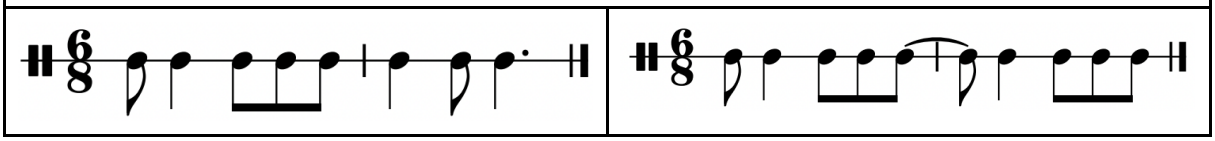
Two bar motives from “El Campesino” (1-6)



Two bar motives from “Bochicaneando” (7-9)



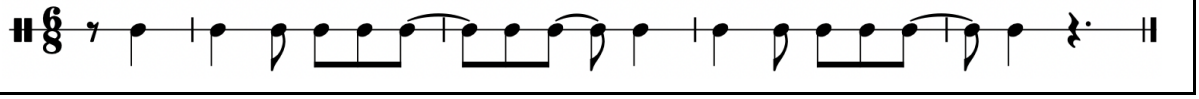
Two bar motives from “El Chambú” (10-11)

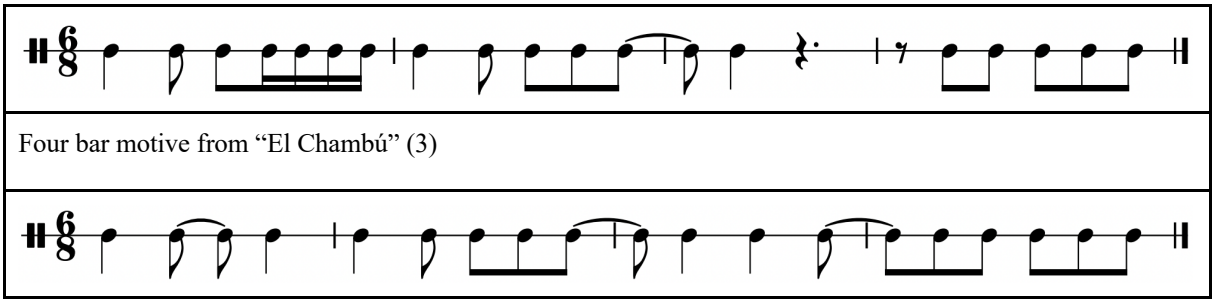


4.1.3 Four Bar Rhythms

There are no four bar motives coming from “El Campesino.” Motives 1 and 2 come from “Bochicaniando,” and the last motive comes from “El Chambú.”

Four bar motives from “Bochicaneando” (1-2)



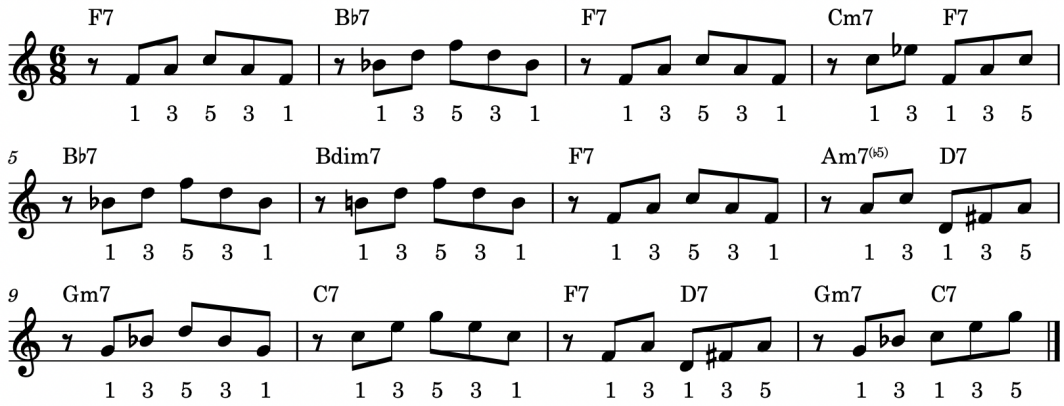


Four bar motive from “El Chambú” (3)

4.2 How to practice?

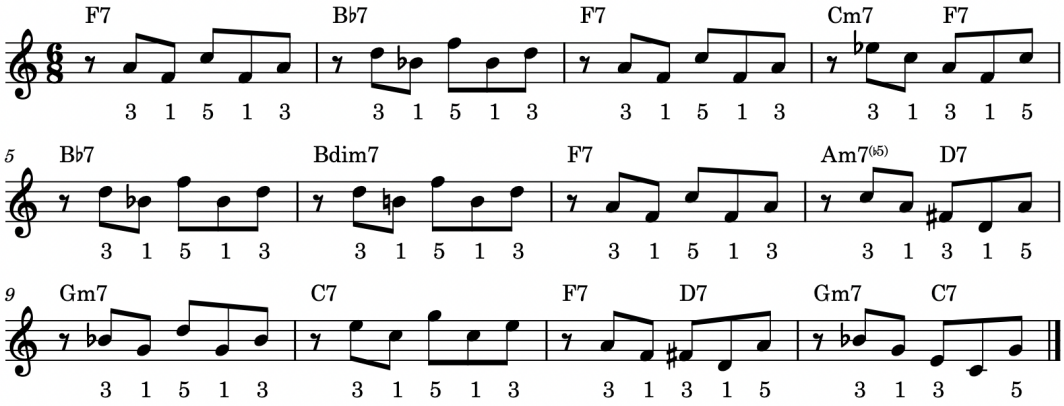
Start simple; these rhythms could teach you how to control your instrument, but you must respect them. The success of bambuco performers lies in their understanding of the beat and its subdivision. Then, start with simple rhythms and add complexity. Complexity has several meanings. The challenge could be added regarding register, tempo, volume, harmonic challenge, and many other forms. Remember that every exercise is ear training, sound, tempo, harmonic, and melodic. The goal of this exercise is not to learn the material to play it later in the exact same manner. This exercise will teach you how to hear the following note on your solo.

For instance, let’s use the first motive over the blues. Now assume this is the first time you face the blues progression. The first motive has five attacks, but playing arpeggios to the ninth is a big challenge if you are a guitar or beginner trumpet player. Then, the advice is to start with something you can control, like the triad. So, the first exercise may look like this:



One more time, the goal of this exercise is to learn how to play in time, in tune, relaxed, and especially to think of the following note. These exercises do not pretend to teach you how to play jazz or bambuco. They will teach you how to listen to your next note. In the same manner, you know the words in an improvised conversation. You should know your notes in improvised music.

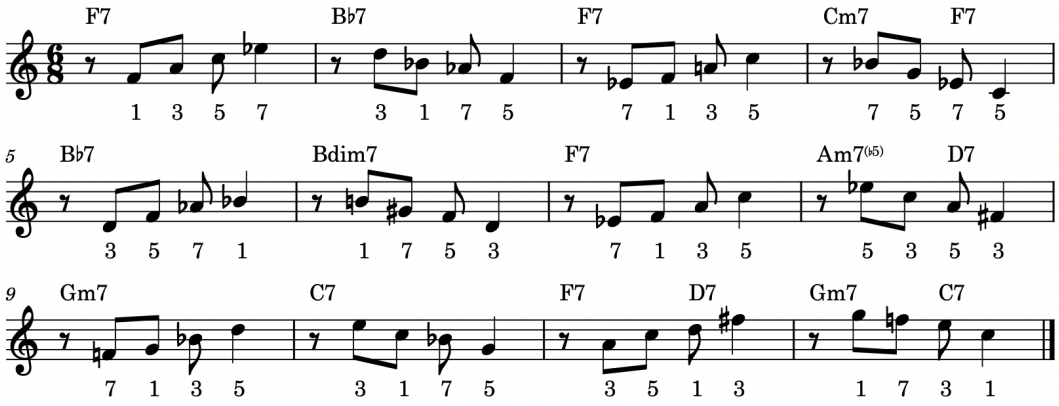
Then, you could and must add variations. For instance, the same motive but now starting on the third. The next exercise could look like this:



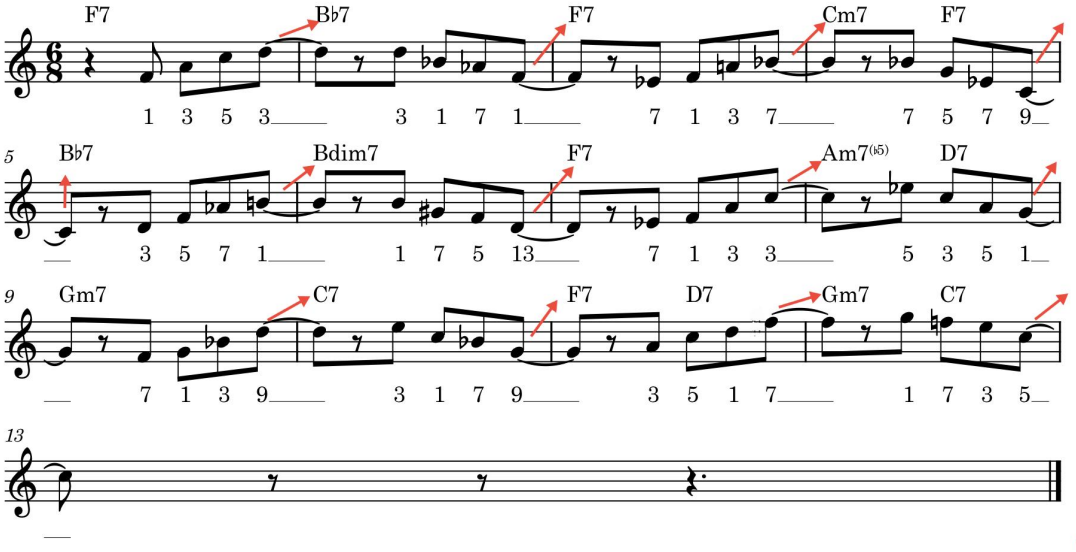
This exercise brings new challenges. The repeated note implies a 3/4 meter and fifth intervals could be challenging in some instruments. That is the beauty of varying the exercises; you will always learn something new. For exercises like this one that may imply a second meter, the

researcher advises that you must practice with the metronome in both meters, and you should be able to stress both meters effortlessly. Obviously, it will take time!

The following example is based on one-bar motive 2. Now the pitches belong to the arpeggio, but the first pitch of each chord is given by the previous one. This exercise will improve your skill in connecting chords.

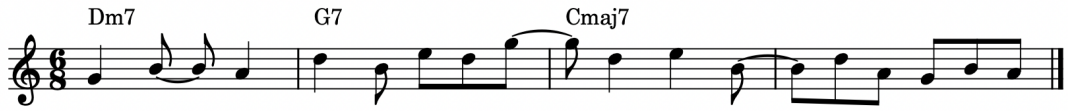


What happens if we displace the motive?



Now, the exercise has anticipations and tensions!

The last example has a four measures length motive. This scale exercise works as a technical or harmonic exercise, depending on what the performer sets their attention to.



The pitches in this example belong to the G pentatonic collection, but the order is G, B, A, D, B, E, D, G, D, E, B, D, and A. Then the order starts again. Practicing scales with different rhythmic patterns is one of the best paths to keep your mind engaged while practicing scales. There are infinite ways to use these motives. The limit is your imagination.

5. Conclusions

All three bambucos are collections of rhythmic cells logically organized in phrases and sections. Every single rhythm found in this music is related to the next one and the previous cell in a very predictable way (with only one exception that will be addressed later). This seems to be a very well-crafted work of composers. However, Luis Enrique Nieto, Chambú's composer did not know how to write music or the names of the notes. He jokes about himself, saying, "I don't know how to notate notes, but you do not notice." I have a theory they have to learn rhythmic patterns in the same way we learn chord progression. Then, composers can intuit the following rhythmic motive that has been used for centuries; in the same way, we can intuit the next chord in a progression. This will explain why bambuco composers, performers, *and* listeners are obsessed with form and structure. They synchronize with the rhythm in the same manner we do with tonality, but this is just a theory.

During my undergrad, I was taught that bambuco was not a form of art. I have this memory of a German professor telling me that our music was so low (at the bottom) in the art pyramid that we (Colombians) did not even know how to write it. According to him, western trained musicians were not able to play bambuco because it was poorly notated. So, when I started this project, my main question was: Am I the next Western-trained musician who does not know how to play Colombian music because it is not properly notated? Then, I allowed the music to talk first. Now, I believe it is the most important conclusion: If academia wants to have a conversation with folk music, folk music should talk first, and then academia may ask. I will bring some conclusions that come from my questions after listening to what bambuco had to say and some conclusions that my Western side has found.

When I first dreamed about this project, my first thought was that a simple chord/melody analysis would unveil the beauty I perceived from bambuco melodies, but I was not sure yet where it came from. Fortunately, these three bambucos suggest to me that I should find a different place to look because the Western melodic analysis has shown that bambuco melodies are simple and sometimes boring in terms of their relationship with harmony, and that is not going to change. However, the second conclusion in this study is that bambuco melodies are extremely complex but not in relation to harmony. They are complex in relation to the harmonic rhythm.

Evidence of this is a large amount of metric superimpositions and displacements (Figures 8, 12, 24, 28, and 29). "Bochicaneando" measures 27 to 30, and is based on arpeggios, very simple melodies. However, they perfectly outline 3/4 in one bar and 6/8 in the following. Another example of this is how, in "El Chambú," the A section's melody perfectly fits the meter accents. However, lyric and durational accents affect the harmonic rhythm. Or in the "El Campesino" B section, the repeated notes spell a 3/4 meter but are delayed by one-eighth note.

This conclusion was only possible after I allowed bambuco to talk because the performers hid the rhythmic difficulty. This complexity is not evident until you contrast the notation against the recordings. I dedicated many hours to understanding the subtle accents bambuco performers use to stress the rhythmic superimpositions, not only in these three tunes but in many others. Therefore, when I started my analysis, I laid aside the idea of a chord/scale analysis. I turned my efforts to understanding the rhythmic cells I found extremely challenging to play while I learned the music by ear first (transcription). I allowed the music to talk first and did not notate it until I could play it fluently. Practicing bambuco melodies showed me where to look, despite my desire to perform a chord/scale analysis as transcription is treated in jazz. Then, I tried to experience the music. So, I made a recording and recital with this music first and only after I started my analysis.

Another conclusion that I found is that bambuco composers trying to please academics in Colombia is detrimental to the music. Many bambuco composers have spent their entire lives trying to be accepted by academia and have made significant achievements. However, some contemporary bambucos sound like classical music played with folk instruments because composers are focused on something irrelevant to bambuco and dismiss the beauty that lives in its heart–the rhythm. "Bochicaneando" was composed by one of those composers eager to be accepted as an artist by Colombian cultural elites. He did an astonishing job expanding bambuco's harmony. However, the first two bars of "Bochicaniando" and its subsequent repetitions sound like a march, not like a bambuco. There is nothing wrong with marches; the problem is that he took off all the syncopation from the beginning of the piece.

Other compositions analyzed before this study focused on only three, showing me that some bambucos have lost their soul. Additionally, in his rush to add more and more harmonic complexity, the composer skipped some tonality rules. I am not a fan of rules, but if you want to please a specific audience, you must follow the rules. Moreover, he expressed that his music is not related in any way to indigenous or African music. He recognized himself as part of a Spanish lineage. I believe that "Bochicaneando" is an extraordinary composition. However, if I apply Western analysis, "Bochicaneando" barely passes my expectations. Its artistic relevance dwells on its rhythm, not on its harmonic complexity.

However, I believe this trend also affects music positively. Nowadays, some composers have written concerts for tiple and orchestra, expanding not only bambuco limits but Colombian folk music. There are many pieces that were excluded from this study. "El Arenoso" was the first piece I transcribed, but its analysis would be beyond the scope of this paper. This piece was composed by Lucas Saboya. He was expelled from the National Conservatory for playing this

music. However, nowadays, he travels around the globe playing his tiple, and his bambuco rendition has been performed by symphonic orchestras in Europe and South America.

There are two transitions in the analyzed music. The first one happens in "Bochicaneando"s C section. I asked some performers and all of them agreed that this transition was unnecessary and out of style. However, none of them had noticed the transition in "El Chambú"s B section. It is so natural that performers never realized it was there, even though it creates a modal space that reminds me of the indigenous music produced in the Colombian south. I believe it happens because in "Bochicaniando" this transition uses melodic and rhythmic material, which is not related to bambuco or the previous sections. Nevertheless, in "El Chambú," the composer uses the same rhythm he used two bars before, and then he repeats it.

I conclude that bambuco is open to new structures, new harmonies, and some new rhythms, but composers and arrangers must respect the craft and add them to embellish the music, not claim that they are better than bambuco composers without music knowledge or Western training.

To summarize, bambucos are collections of rhythms organized in sections and divided into rhythmic motives that define the melody. Academia should listen first and then ask. Bambuco melodies could be simple or complex, depending on what you compare them with. Bambuco performers have played this music so effortlessly that the rhythmic complexity has been unnoticed. Colombian academics rejecting bambuco from academia has been affected both positively and negatively. Future bambuco composers must work on their craft to understand how to use their knowledge in support of the music.

6. Bibliography

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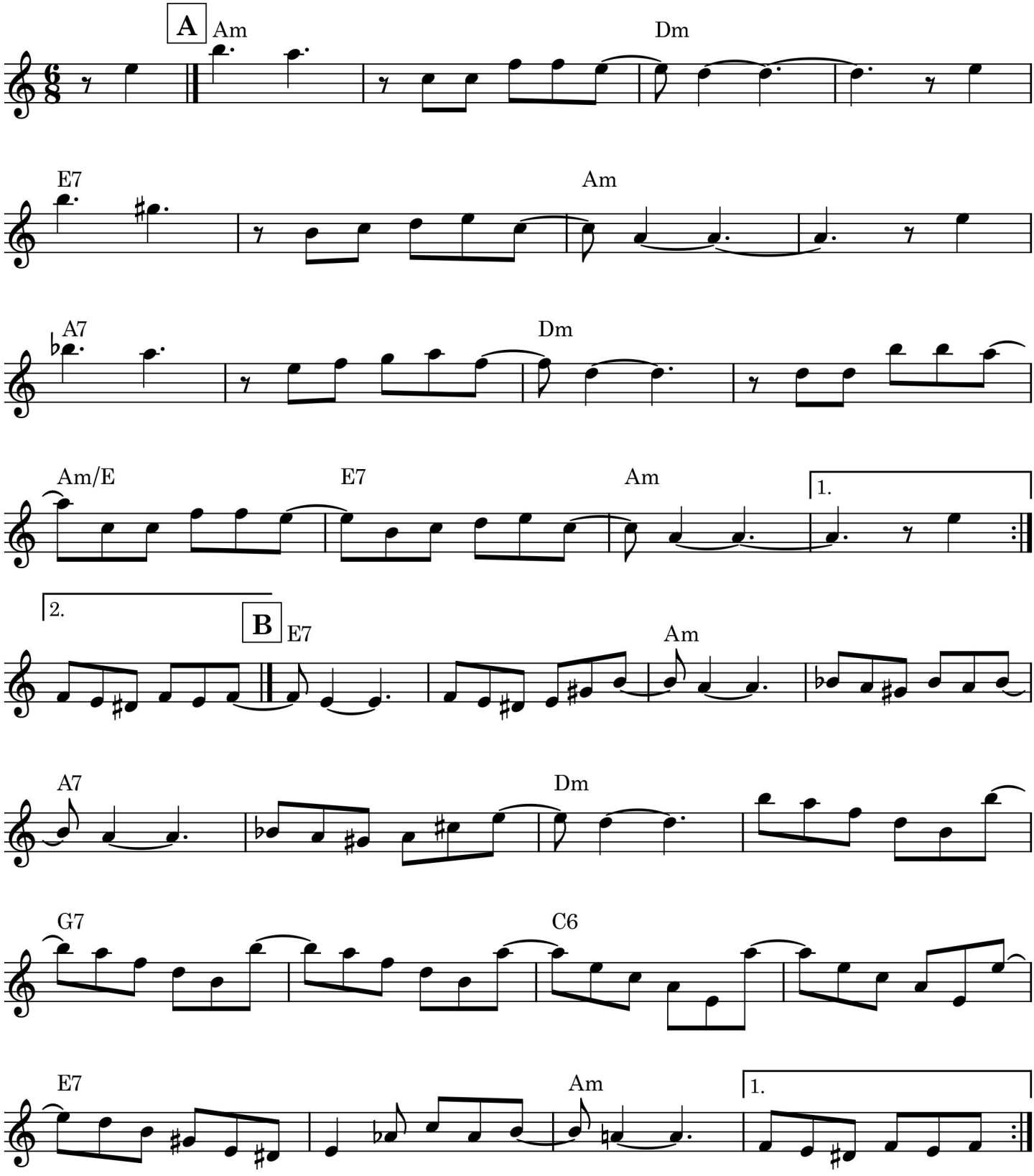
7. Appendix

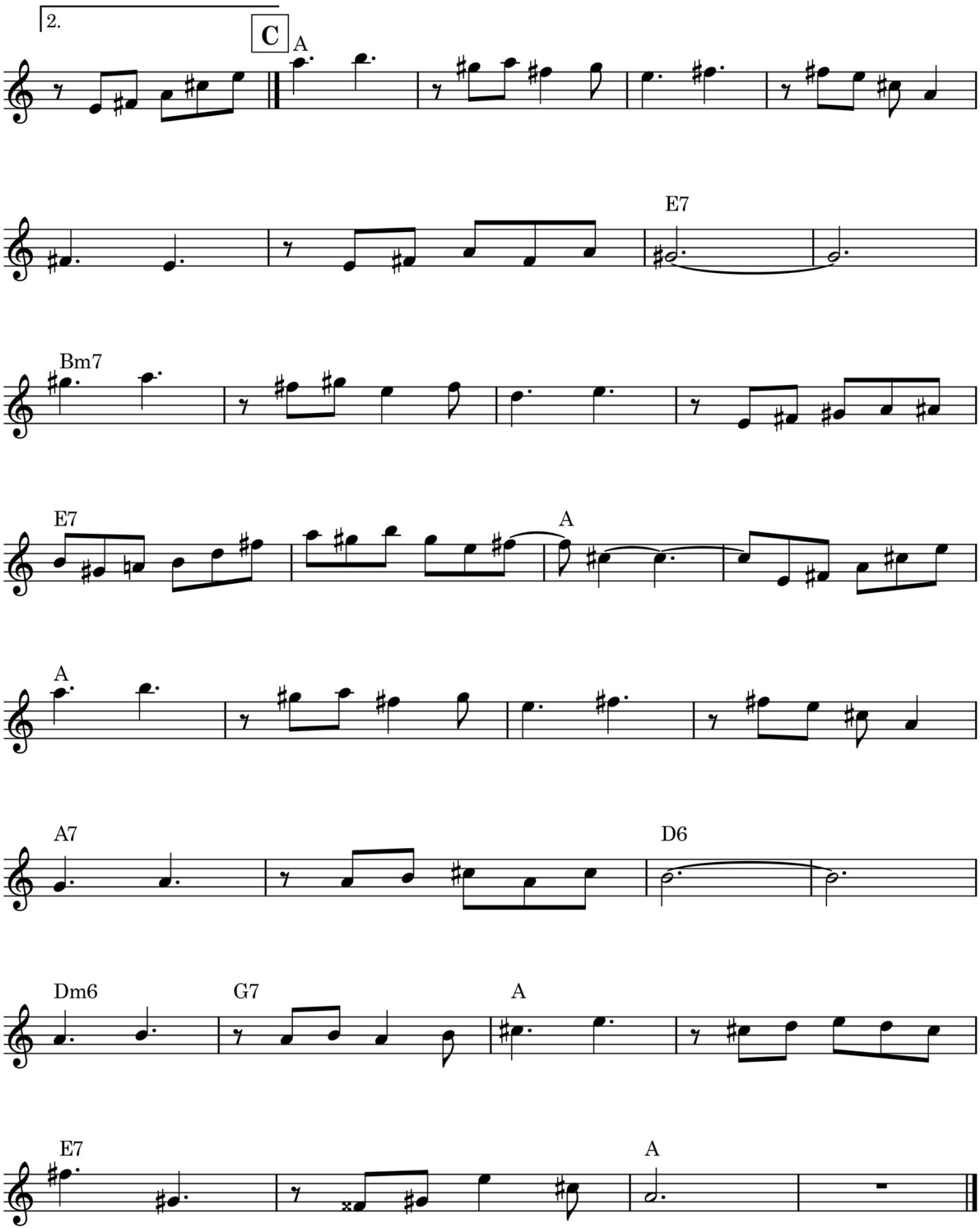
7.1. Transcriptions

7.1.1 “El Campesino

El Campesino

Carlos “El Chunco” Rozo

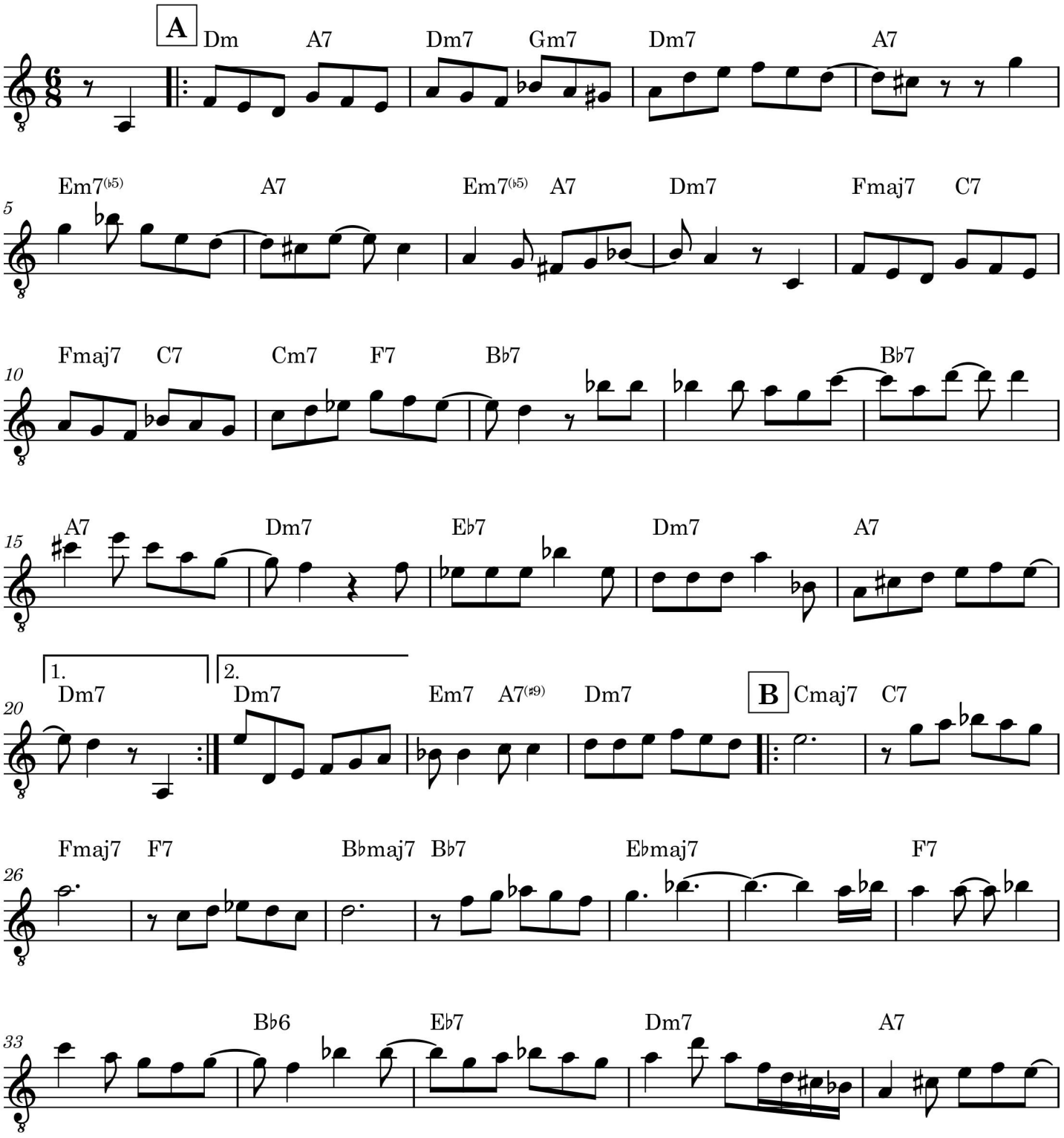


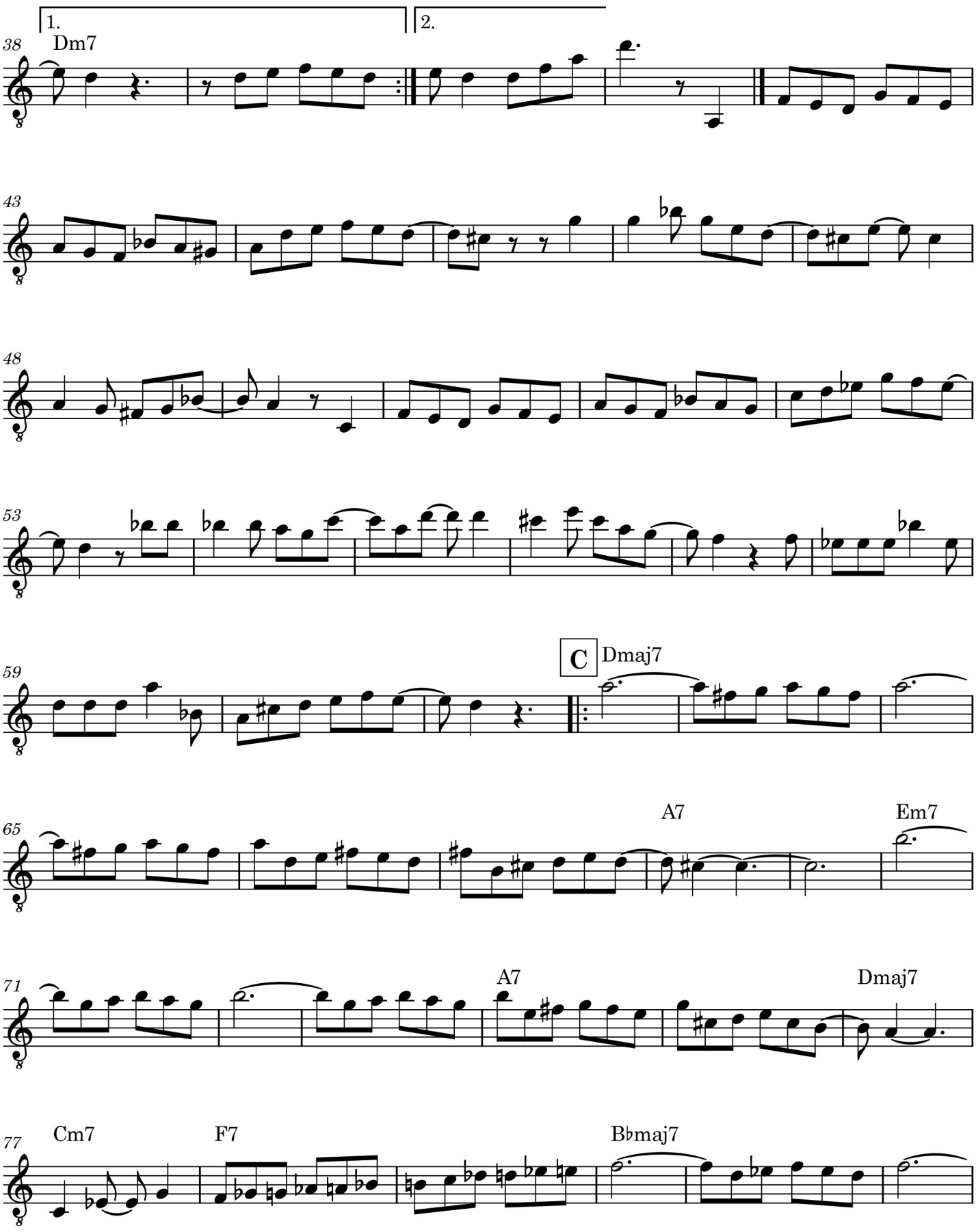

2.
C
A
E7
Bm7
E7
A
A
A7
D6
Dm6
G7
A
E7
A

7.1.2 “Bochicaneando”

Bochicaniando

Luis Uribe Bueno




1.
2.
38
Dm7
43
48
53
59
C
Dmaj7
65
A7
Em7
71
A7
Dmaj7
77
Cm7
F7
B♭maj7

7.1.3 “El Chambú”

El Chambu

Luis Enrique Nieto