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THE SAFEGUARDING OF COLOMBIAN MUSICAL HERITAGE AS SEEN IN
THE NATIONAL BAND CONTEST IN PAIPA-BOYACÁ:
A PERFORMANCE STYLE GUIDE

BY

NORA PATRICIA VANEGAS RUIZ

THESIS

Submitted in partial fulfillment of the requirements
for the degree Doctor of Musical Arts in Music
with a concentration in Instrumental Conducting (Wind Band)
in the Graduate College of the
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ABSTRACT

Colombia's long history of bands of all types and strong music programs are now being recognized and praised in festivals and contests around the world. Contests like the National Band Contest in Paipa-Boyacá contribute to the development of Colombian bands, the quality of music performed, and the creation of new music, and all are under an umbrella of safeguarding and reinforcement of a tri-ethnic and multicultural identity. In 2013 the Colombian Ministry of Culture added Paipa-Boyacá's national contest to the country's Representative List of Intangible Cultural Heritage. Consequently, the organizing body of the Paipa-Boyacá contest, the CORBANDAS corporation, took their award-winning arrangements and compositions from 1973 to 2019 and created a list of recommended/required works, called the Representative Safeguard List. The music on this list serves as the foundation of this study, from which an enhanced catalog (CNB-OGAN) has been created, a catalog that will be shared with CORBANDAS.

The main purpose of the thesis is to examine how Paipa-Boyacá's national contest serves to celebrate and preserve Colombia's musical heritage. The study examines the various Colombian regions and the dance types and rhythms that are indigenous to them and are at the heart of authentic Colombian music performance. An explanation of the historical origin of these Colombian dance types, as well as stylistic suggestions for performance, are offered. Using this information, the study culminates with a performance guide of the only (known) band arrangement of the *Fantasia Sobre Motivos Colombianos*, a standard work in Colombian repertoire by composer Pedro Morales Pino.

As a Latin American conductor, I have had opportunities to perform and conduct music from different parts of the world. It has become very clear to me, that as musicians, the

understanding, acceptance, and embracing of unfamiliar musical styles is one way of recognizing and honoring differences, and this makes working as a community with one goal in mind a much easier process to accomplish.

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It is very difficult to acknowledge all the people who have contributed directly and indirectly to the completion of this project, which seems to be a doctoral thesis but actually has been a life changing experience for me and my family. To my thesis advisor, Dr. Linda Moorhouse, thank you for helping me with every word, for your generosity, patience, expertise and for making this thesis clean and well structured. To the committee members, Dr. Andrew Megill and Dr. Michael Silvers, thank you for your support, knowledge, and guidance. Thank you all especially for inspiring my life through your example as sensitive and extraordinary human beings.

To my professors, Dr. Stephen Peterson and Dr. Elizabeth Peterson, thank you for believing in me and giving me and my family the opportunity to go through the experience of living in the United States and absorbing all of its culture and amazing educational structures. This opportunity will never be forgotten, and I will take with me your knowledge and love for music as an embracing social gesture into other communities around the world.

My parents, Julio and Vianney, have been my number one fans and the most enthusiastic audience ever. My father was my first music teacher, and by listening to him play the organ and the accordion, I inherited his passion for music. My parents have followed my paths as a flute performer and conductor and have attended every possible concert. They are an example of perseverance and love and have taught me to be confident to make use of the gifts that God has given me, and to share them with all to try and make this world a little better place. To them I owe everything just being here, writing these acknowledgements.

To Dennis Zeisler, my best friend and mentor, who did not live to see this moment, thank you! You and Carol made me see that my work is worth sharing around the world and that my

music can be everyone's music. You are more than extraordinary musicians and band enthusiasts, and you have kindly and lovingly taken us in as part of your family. You will always have a special part in our heart, and we expect to see you, Carol, in Colombia.

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Finally, to the composers and arrangers who I came to know during this project, I appreciate all that you have done for the Colombian band movement. Your work and talent deserve to be acknowledged and known. To Victoriano Valencia Rincón, to the Javeriana University, and to my dearest friend and music colleague, Rafael Perez, who has strived to keep the band at Javeriana University running, thank you, all.

TABLE OF CONTENTS

LIST OF TABLES	ix
LIST OF FIGURES	x
INTRODUCTION	1
Colombian composers of wind band music.....	2
About the National Band Contest in Paipa-Boyacá	3
CORBANDAS	4
The study	5
CHAPTER 1: LITERATURE REVIEW	6
Festivals and contests that strive to maintain cultural tradition	6
Music education in Colombia	7
Performance of Latin American and Colombian music	8
Colombian dance types	9
CHAPTER 2: METHODOLOGY	11
The CNB-OGAN Catalog	11
Limitations.....	12
Selection of a composition for the study	13
CHAPTER 3: THE NATIONAL BAND CONTEST IN PAIPA-BOYACÁ	14
The CORBANDAS corporation	16
Contest categories.....	17
Tributes to composers and musical regions.....	20
Building a new band repertoire	21
Best Arrangement Award	21
CHAPTER 4: CNB-OGAN CATALOG SUMMARY	23
Featured composers and regions	23
Best arrangement, performance, and new music composition	24
Composers and arrangers	25
Awarded bands	26
Dance types of Colombian music	28
Level suggested by the composer	29
Length	29
Recordings	30
Tempos	30

CHAPTER 5: COLOMBIAN DANCE TYPES BY REGION	32
The Dance Types of the Andean Region	33
The <i>Bambuco</i>	33
The <i>Canción</i>	38
The <i>Contradanza</i>	39
The <i>Danza</i>	41
The <i>Pasillo</i>	42
The <i>Rumba Criolla</i>	43
The <i>Sanjuanero</i>	44
The <i>Torbellino</i>	46
The <i>Vals</i>	47
The Dance Types of the Caribbean Region.....	48
The <i>Cumbia</i>	50
The <i>Fandango</i>	52
The <i>Merecumbé</i>	55
The <i>Paseo Vallenato</i>	57
The <i>Porro</i>	59
The <i>Tambora</i>	63
The Dance Types of the Pacific Region	64
The <i>Abozao</i>	66
The <i>Currulao</i>	67
The <i>Raspa</i>	69
The <i>Salsa</i>	71
The Dance Types of the Orinoquía Region.....	74
The <i>Joropo</i>	75
The <i>Pasaje Llanero</i>	77
The <i>Quirpa</i>	77
The <i>Zumba que Zumba</i>	77
The Dance Types of the Amazon Region.....	78
The Dance Types of the Insular Region	79
The <i>Reggae</i>	79
The <i>Soca</i>	80
The <i>Son Caribeño</i>	80
Other International Dance Types.....	81
The <i>Bolero</i>	81
The <i>Cumbia Panameña</i>	82
The <i>Huayno</i>	84

The <i>Merengue</i>	85
The <i>Pasodoble</i>	85
Other Resources.....	85
CHAPTER 6: <i>FANTASÍA SOBRE MOTIVOS COLOMBIANOS</i> , PEDRO MORALES PINO	87
Significance	89
Historical information	89
Instrumentation.....	90
Basic form and structure.....	91
Rehearsal and performance suggestions.....	93
CONCLUSION	99
BIBLIOGRAPHY	101
APPENDIX A: Glossary of Colombian Organizations.....	106
APPENDIX B: CNB-OGAN Catalog, Contest History, 1973 to 2001.....	107
Contest History, 2002 to 2012.....	108
Contest History, 2012 to 2016.....	109
Contest History, 2016 to 2019.....	110
APPENDIX C: CNB-OGAN Catalog, Dance Types, <i>Abozao</i> to <i>Cumbia</i>	111
Dance Types, <i>Cumbia</i> to <i>Paseo Vallenato</i>	112
Dance Types, <i>Paseo Vallenato</i> to <i>Salsa</i>	113
Dance Types, <i>Salsa</i> to <i>Zumba que Zumba</i>	114
APPENDIX D: CNB-OGAN Catalog, Composer Information, Arias to Garrido	115
Composer Information, Gómez to Ramírez	116
Composer Information, Ramos to Zuluaga	117
APPENDIX E: Composer Survey	118
APPENDIX F: <i>Fantasia Sobre Motivos Colombianos</i> , Score	119
APPENDIX G: Official CORBANDAS Document Samples	150
APPENDIX H: ABC American Band College Grading Chart	155
APPENDIX I: Victoriano Valencia Rincón Music Grading Chart for Latin America	156

LIST OF TABLES

Table 1. Paipa-Boyacá's National Band Contest Timeline	17
Table 2. Award Winning Bands by State	27
Table 3. Awarded Dance Types	29
Table 4. Syllables for Stylistic Accentuation	37
Table 5. Form and Structure of <i>Fantasia Sobre Motivos Colombianos</i>	91

LIST OF FIGURES

Figure 1. Regions of Colombia	32
Figure 2. Rhythmic pattern of a <i>bambuco</i>	37
Figure 3. Rhythmic pattern of a <i>canción</i>	39
Figure 4. Rhythmic pattern of a <i>contradanza</i>	40
Figure 5. Rhythmic pattern of a <i>danza</i>	41
Figure 6. Rhythmic pattern of a <i>pasillo</i>	42
Figure 7. Rhythmic pattern of a <i>rumba criolla</i>	44
Figure 8. Rhythmic pattern of a <i>sanjuanero</i>	45
Figure 9. Rhythmic pattern of a <i>torbellino</i>	47
Figure 10. Rhythmic pattern of a <i>vals</i>	48
Figure 11. Rhythmic pattern of a <i>cumbia</i>	52
Figure 12. Rhythmic pattern of a <i> fandango</i>	55
Figure 13. Rhythmic pattern of a <i>merecumbé</i>	57
Figure 14. Rhythmic pattern of a <i>paseo vallenato</i>	59
Figure 15. Rhythmic pattern of a <i>porro palitiao</i>	61
Figure 16. Rhythmic pattern of a <i>porro tapao</i>	62
Figure 17. Rhythmic pattern of a <i>tambora</i>	64
Figure 18. Rhythmic pattern of an <i>abozao</i>	67
Figure 19. Rhythmic pattern of a <i>currulao</i>	69
Figure 20. Rhythmic pattern of a <i>raspa</i>	71
Figure 21. Rhythmic pattern of a <i>salsa</i>	73-74
Figure 22. Rhythmic pattern of a <i> joropo</i>	76
Figure 23. Rhythmic pattern of a <i>cumbia Panameña</i>	83
Figure 24. Rhythmic pattern of a <i>huayno</i>	84
Figure 25. <i>Fantasia Sobre Motivos Colombianos</i> (manuscript)	96
Figure 26. <i>Fantasia Sobre Motivos Colombianos</i> , excerpt with articulations, mm. 105-108.....	96

INTRODUCTION

In my study of wind literature as a doctoral student at the University of Illinois at Urbana-Champaign, and throughout my entire career as an instrumental performer and band conductor, I have focused on learning the core repertoire for symphonic (concert) band from composers from primarily Europe and the United States. As a global citizen, I know communities around the world are experiencing a strong interaction of races, genders, and ethnic cultures, and as someone who has conducted concert ensembles from different countries, I know participation in concert band can nurture a sense of ownership and belonging regardless of cultural origin. I also know programming music from diverse cultures is an excellent way to embrace differences and unite students through ownership and representation.

As a native Colombian conductor, I have a close relationship with Latin American and Colombian music and believe the repertoire derived from it draws the attention of musicians and audiences in unique festive and entertaining ways. I also know that composers from Latin American and Colombia are hard to find, especially those who are writing repertoire for the standard concert band. When I incorporated Colombian music into my concert programs as a doctoral teaching assistant with the University of Illinois concert bands, I encountered a great deal of acceptance from the performers, some of them of Latin American ancestry. While the Illinois student musicians enjoyed performing the music, I found they had difficulties with the musical idiom and rhythmic flow of the Colombian pieces, even the Latin American students. These difficulties challenged me to think about the reasons why, and thus inspired me to think about how I could help inform non-Colombian musicians as to the style subtleties of Colombian music. And perhaps more importantly, how could I assist them in the study and preparation of Colombian wind band music in order to achieve a more authentic performance.

Dr. Matthew George, professor and director of bands at St. Thomas University in Minnesota, is a close friend and someone to whom this study is of interest:

“When performing music from other regions, I look for enough background information to approach the music. If it needs a little digging, I am fine, but I would like to have information somehow. Students have a greater appreciation for art forms from other countries. Having to understand the culture involves aspects of everyday life. Dances and folksongs are an example, and you have to understand them. Awareness and acceptance are a result of this work.”¹

Thomas Verrier, associate professor and director of wind ensembles at Vanderbilt University in Nashville, also had this to add about ensembles in Colombia, “With Latin American music it is not about being on time, it is about being together.”²

After thinking of how to best introduce Colombian music to American conductors and their students, I drew from my knowledge of the *Listado de Obras Plan Especial de Salvaguardia*, a “safeguard list” of compositions and arrangements derived from the National Band Contest in Paipa-Boyacá,³ Colombia. This contest is the largest and oldest of five national band contests in Colombia, and through its four-plus decades has sought to preserve and perpetuate the national traditions and treasures of Colombia with the music performed each year.

Colombian composers of wind band music

In Colombia, the absence of music publishers, frail copyright laws, and a lack of leadership from SAYCO⁴ and ACINPRO⁵ have forced composers and arrangers to become mostly self-publishers. This has impeded the normal marketing and advertisement of their music.

¹ Author interview with Matthew George, June 16, 2020.

² Author interview with Thomas Verrier, June 1, 2020.

³ Paipa is a town and municipality in the Tundama Province, a part of the Colombian state of Boyacá, one of thirty-two states in Colombia. These states are called “departments” in Colombia.

⁴ *Sociedad de autores y compositores de Colombia* (Colombian Association of Authors and Composers)

⁵ *Asociación Colombiana de intérpretes y productores* (Colombian Association of Performers and Producers)

Until the internet, contests like the one in Paipa-Boyacá had been one of the only ways for composers to be recognized nationally in the Colombian music scene. One of the country's leading composers, Victoriano Valencia Rincón remarks, "Band commissions in Colombia happen only through activities like contests. We are really behind in the copyright laws. Institutions like CORBANDAS, should react and collaborate."⁶

Internationally, the efforts of music publishers such as Piles Music in Spain and Ludwig Masters Publications in the United States have allowed only a select few Colombian composers to have an international identity. Unfortunately, many other Colombian composers are not so fortunate, and their music remains undiscovered. For these composers, the ability to write music for the country's state and national band contests, or to be a featured composer in a contest, is vitally important for their visibility and reputation.

About the National Band Contest in Paipa-Boyacá

117 miles from the capital of Bogotá, the town and state of Paipa-Boyacá has hosted its National Band Contest for the last 45 years. For this small town of 27,000 inhabitants, and for Colombian culture, this national contest represents a strong acceptance of wind music in a symphonic setting and it represents a means to preserve the roots of Amerindian, African and Spanish cultures. Colombian history deals constantly with tri-ethnic and multicultural qualities that are clearly traceable through the musical repertoire played by bands in this contest.

Founded in 1973, the National Band Contest in Paipa-Boyacá has encouraged the celebration of traditional music in a variety of band ensemble formats. 1500 musicians gather every year for the contest, and it is now the largest contest of its kind in Latin America. It is

⁶ Author interview with Victoriano Valencia Rincón. June 6, 2020.

sponsored and coordinated by the Ministry of Culture⁷ through the *Programa Nacional de Concertación Cultural* (Cultural Collaborative Program), the CORBANDAS corporation (a Colombian non-profit organization), and the town of Paipa.

CORBANDAS

The *Corporación Concurso Nacional de Bandas de Música* (CORBANDAS) is a corporation of music enthusiasts that was founded in 1979. Its main objective is to organize, direct, and oversee the Colombian state of Boyacá's local, regional, and national band contests.⁸ In 2004, Colombia's Ministry of Culture acknowledged Paipa-Boyacá's National Band Contest as a program of national interest, and in 2013 included their national contest in the *Lista Representativa de Patrimonio Cultural Inmaterial* (Representative List of Intangible Cultural Heritage). It is the only band contest in Colombia on this list which follows policies and guidelines created by the United Nations Educational, Scientific and Cultural Organization (UNESCO). According to UNESCO, cultural heritage is much more than a collection of monuments or objects. It includes traditions and cultural expressions passed from generation to generation. Such is the case of "oral traditions, performing arts, social practices, rituals, festive events, etc.,"⁹ which includes music.

One of the negotiations generated by inclusion to the Representative List of Intangible Cultural Heritage was a *Plan Especial de Salvaguardia*, a Special Safeguard Plan that recognizes

⁷ The Ministry of Culture is the governing body of Colombia's cultural sector and aims to formulate, coordinate, implement and monitor the State's policy on cultural, sporting, recreational and leisure matters. It is an organization that acts in good faith, with ethical integrity and observes current standards for the benefit of the community, clients, and its own officials. The Ministry of Culture will advocate for a creative Colombia, responsible of its memory, where all citizens are able to interact and cooperate with opportunities for creation, enjoyment of cultural, sports, recreational and leisure expressions in conditions of equity and respect for diversity.

⁸ Camilo Córdoba, *Concurso Nacional de Bandas: una retreta para el mundo* (Tunja: Salamandra grupo creativo S.A.S., 2014), 7, trans. Patricia Vanegas.

⁹ "Intangible heritage", UNESCO, accessed September 20, 2019, <https://ich.unesco.org/en/what-is-intangible-heritage-00003>.

the citizens' responsibility in the conservation of traditional musical practices of the Colombian culture.¹⁰ As part of this plan, special emphasis on Colombian musical heritage is placed on the music written for and performed in the national contest.

The study

This study will first discuss the history of Paipa-Boyacá's National Band Contest and how the contest supports and perpetuates Colombia's musical heritage through its yearly "tribute" to composers, dance types, major events, and/or rhythms indigenous to Colombia. The study includes the most complete catalog of historical information displaying the Paipa-Boyacá contest's winning composers, arrangers, performing bands, yearly tribute theme, etc. This catalog will be shared with CORBANDAS for their use. The study also examines the various Colombian regions through the dance types and rhythms that are at the heart of authentic Colombian music, music that is performed instinctively by native Colombians. A discussion of relevant rehearsal techniques for a genuine interpretation of Colombian work completes the study using a concert band composition, *Fantasia Sobre Motivos Colombianos*, by Pedro Morales Pino.

¹⁰ Juan Sebastián Rojas, "El patrimonio cultural inmaterial en Colombia como política de Estado: el caso del Concurso Nacional De Bandas," *Encuentros 15*, no. 3 (2017): 213, accessed September 5, 2019, <https://doi-org.proxy2.library.illinois.edu/10.15665/re.v15i3.10888>, trans. Patricia Vanegas.

CHAPTER 1: LITERATURE REVIEW

Although there is 45-year history behind the National Band Contest in Paipa-Boyacá, existing scholarly literature and historical records are scarce. In 2014, CORBANDAS, through Editor Camilo Córdoba, published a book to celebrate the 40th anniversary of the contest. This book is the only major publication to focus on the contest, its trajectory, and accomplishments.¹¹ The book gives a background of the foundation of the contest and its transformation through time. Additionally, it includes a list of award-winning bands from 1975 to 2013, and the featured composers and works from 1982 to 2013. In addition to this information, the Secretary of Culture of Paipa, Paulo Cesar Yate, very generously shared his notes, along with photographic, bibliographic, and interview material that he has been collecting for several years. This information forms part of a historical archive for his master's thesis in Arts Management.

In 2017, Juan Sebastian Rojas published an article on the National Band Contest and its addition to the Representative List of Intangible Cultural Heritage. This article informs the reader about the ideological differences between CORBANDAS and the Ministry of Culture, and how the contest was included into Colombia's Special Safeguard Program. This article analyzes the perspectives of CORBANDAS and their artistic and social experiences. It also examined the political interests of the Ministry of Culture in accordance with the UNESCO policies of the 2003 Paris convention.

Festivals and contests that strive to maintain cultural tradition

Scholarship on related topics include studies of other contests and festivals both in Colombia and in Latin America that were born from traditional practices and have transformed

¹¹ Camilo Córdoba, *Concurso Nacional de Bandas: una retreta para el mundo* (Tunja: Salamandra grupo creativo S.A.S., 2014), 11, *trans.* Patricia Vanegas.

through time. Such is the case of José Jorge de Carvalho's study of *Metamorphosis of Afro-Brazilian Performance Traditions: From Cultural Heritage to the Entertainment Industry*. In his essay, Carvalho explains the differences between Afro Brazilian traditions and the musical industry and governmental policies. He confirms the existence of "policies of the Brazilian state that actually support the culture industry and incentivize the commercial exploitation of these traditional artistic forms."¹² Although Carvalho does not agree with taking Afro Brazilian heritage and transforming it into a commercial industry, he does propose several guidelines researchers must follow to credit cultures behind commercial products.

Francine Birbragher's dissertation on the *Carnaval of Barranquilla* focuses on an ancestral Colombian carnival with strong roots in multi-ethnic traditions that has been transformed into a commercial and tourist event. The author emphasizes the organizational aspect of the carnival that, in a very direct sense, has allowed the continuation of the tradition, but at the same time has transformed it into a multimillion Colombian pesos event. The Carnival was given status as National Cultural Heritage in 2001 and was named in 2003 a "Masterpiece of the Oral and Intangible Heritage of Humanity" by the United Nations Educational, Scientific and Cultural Organization (UNESCO).¹³

Music education in Colombia

To understand the success of the National Band Contest and its influence on Colombian cultural identity, it is essential to recognize two variables: music as a non-compulsory part of the curriculum in primary and secondary education, and the government's investment in programs of

¹² José Jorge de Carvalho, "Metamorphosis of Afro-Brazilian Performance Traditions: from Cultural Heritage to the Entertainment Industry," in *A Latin American Music Reader*, ed. Javier F. León and Helena Simonett (Urbana-Champaign: University of Illinois Press, 2016), 407. Stable URL: <https://www.jstor.org/stable/10.5406/j.ctt18j8x33.24>.

¹³ Francine, Birbragher, "From popular expression to public spectacle: history and visual testimonies of the *Carnaval de Barranquilla* in the XX and XXI centuries," (PhD diss., University of Miami, 2012), 3.

music education as strategies for sociocultural and educational progress and development.

With the support of the National Association for Music Education (NAfME), Raymond Torres-Santos edited a book, *Music Education in the Caribbean and Latin America: A Comprehensive Guide*. The purpose of this compilation is to expose different approaches to music education, like the *El Sistema* education in Venezuela, which is described as a “special training program focused on narrowing the gap between music and social justice.”¹⁴ Santos collects the expertise of several scholars from the region who research the educational styles of their country. Chapter fifteen, which is on Colombia, is written by Constanza Rincón, who has a PhD in Music Education from the University Complutense in Madrid, Spain. In this chapter, Rincón focuses on the multiculturalism of the population and the geographical issues that have sectionalized and fragmented the culture into regions. Rincón identifies the lack of governmental policies that require music to be in the school curriculum, and explains governmental policies seen in the *Plan Nacional de Música para la Convivencia* (National Music Plan for Coexistence), established by the Ministry of Culture in 2003, that urge towns to establish *Casa de la Cultura* (“houses of culture”) that offer music programs such as choir, orchestra, traditional music, and band.

Performance of Latin American and Colombian music

Glenn Garrido’s thesis on teaching Latin American repertoire to Symphonic Bands, focuses on three compositions from the symphonic repertoire from composers from Argentina, Colombia, and Venezuela. One of the works, *Music for Winds and Percussion* by Colombian composer Blas Emilio Atehortúa, is part of his analysis. Although the idiom of this piece is elaborate and seemingly distant to traditional genres, it is useful information which can be used

¹⁴ Constanza Rincón, “Colombia” in *Music Education in the Caribbean and Latin America; a comprehensive guide*, ed. Raymond Torres-Santos (Maryland: Rowman & Littlefield, 2017), ix.

to explain the roots of traditional rhythms and how they can be transformed through compositional techniques. Garrido gives specific suggestions to help band directors study, analyze, teach, and rehearse these pieces.

Searching deeper into the field of teaching Colombian music, two books of relevance surfaced: one by Nadiana Betancur and another by Leonor Convers and Sebastian Ochoa. In her *Studying Music of Latin America: A World Music Curriculum Approach for Presenting Four Representative Styles of Latin American Cultures*, Betancur focuses on how students in a world music class can learn music from other cultures. Her examples on *cumbia*, *salsa*, and *tango* are very useful. In her initial chapters, Betancur introduces the dance types and then reviews their historical and ethnical roots and external influences. In later chapters, she proposes educational models for teaching these dance types using listening and performing examples.

The book of Leonor Convers and Juan Sebastian Ochoa, *Gaiteros y Tamboleros*, gives more practical performance-oriented tools that can serve as a guide to introducing Colombian musical dance types, in this case the *cumbia* and the *porro*. The authors concentrate on the ancestral traditions of learning this music from generation to generation through interviews with musicians from the region. After making recordings of their interpretation, they perform a motivic and formal analysis of the music and explain it in detail. The visual and audio representations of the music for *gaitas* (indigenous flutes from Colombia used in the Caribbean region) are very useful for understanding this musical genre and being able to perform it either with the traditional instruments or in a modern instrumental setting.

Colombian dance types

In a country with considerable topographic and racial diversity, there are many dance types that represent the richness of the Colombian culture. The award-winning compositions and

arrangements from Paipa-Boyacá's National Band Contest feature 32 dance types from five of the six geographical regions of Colombia. In 2003, the Ministry of Culture proposed to reinforce music school and music practices in all Colombian towns through the National Music Plan for Coexistence (PNMC). This plan was intended to stimulate musical creation and investigation through an editorial project focused on pedagogical and musical materials.¹⁵ The project produced seven instructional booklets on Colombian dance types, their history, influence, and the percussion instruments and basic rhythmic formats that govern the interpretation of dance types.

¹⁵ Sandra M. Vilorio Garcés, Kathryn Newball Cardozo, and Marlon Acosta. *Initiation Manual for the Traditional Popular Music of the Archipelago of San Andres, Providence, and Santa Catalina Islands* (Bogotá, Ministerio de Cultura, 2014)

CHAPTER 2: METHODOLOGY

In order to supplement the missing information on the history of Paipa-Boyacá's National Band Contest, I traveled to Paipa, Boyacá, Colombia in the summer of 2019 to interview Dr. Diomedes Yate, president of the CORBANDAS board. After learning about my proposed research, he approved my visit to the National Band Contest archives. While the contest documents reside in boxes which are numbered chronologically, nothing has been catalogued. I managed to locate a considerable amount of information and was given permission to take photos of some official documents, including the contest score results of adjudicator panels. I found scores from some of the compositions performed in the contest, and with the permission of CORBANDAS, was able to photograph them as well. I also found scholarship related to the 40th anniversary of CORBANDAS and its history along with several historical compact discs from award-winning bands. I was also able to collect several editions of contest programs and a couple of magazines printed by CORBANDAS. These magazines include photographic material, information about Paipa's and other towns' cultural programs, and articles about the contest and its national impact.

To assist in my acquisition of historical data, I reached out to Colombian composers and arrangers who had written for the national contest and asked them to complete a short survey about their music. Additional data was gathered through composer websites and newspapers.

The CNB-OGAN Catalog

The music list that the CORBANDAS corporation created from the award-winning arrangements and compositions is incomplete at best. One of the goals was to find as much missing information as possible to create a more accurate history of the contest. As a product of

this investigation, a new catalog, *Concurso Nacional de Bandas Obras Ganadoras* or CNB-OGAN catalog, has been created. It includes:

- 1) Composer/arranger full name
- 2) Composer/arranger date of birth/death, and contact information if known
- 3) Year the composition/arrangements received the award
- 4) Band performing the winning composition/arrangement
- 5) Performance category of the winning band¹⁶
- 6) Dance type of the composition/arrangement
- 7) Specific rhythm (if any) used in the composition/arrangement
- 8) Grade level of music suggested by the composer (if known), approximate length, and tempo suggestion
- 9) Recording link if available

Limitations

In collecting information for this study, there have been several limitations to the assembly of data. First, the lack of consistency in the collection and storage of material in the national archives in Paipa-Boyacá has resulted in incomplete records, especially the early years of the contest. In many years, the information in the official documents signed by the adjudicator panel does not include the name of the winning compositions. Additionally, there were instances where contest officials awarded the performing bands specific prizes for their winning performances, but the winning composer used a pseudonym. No available records exist of the real names of the composers. In other instances, the name of the arranger of the winning work was omitted from the contest information. Outside of the archive material, an attempt was made to contact the conductors of the award-winning bands to see if they could provide any missing

¹⁶ Taken from the Safeguard Plan List.

information. While not relevant to this study, there are hardly any biographical records of deceased Colombian composers.

Selection of a composition for the study

After analyzing a few compositions and arrangements in the CNB-OGAN catalog, and with the experience of having conducted them with bands both in Colombia and the United States, I decided that the principles to select one work for the performance analysis should be these:

- 1) The work must identify Colombian rhythmical diversity
- 2) It must show the use of classical forms, a common thread for the works in the catalog
- 3) The work must be relevant and performed often
- 4) The composer's overall works are distinctive of the Colombian culture
- 5) There is access to a legible score

With the above parameters in mind, *Fantasia Sobre Motivos Colombianos* by Colombian composer Pedro Morales Pino was chosen. I had the opportunity to conduct this work in Colombia with the Javeriana Symphonic Band, in Nashville with the Symphonic Band of Vanderbilt University (where I was a special guest lecturer on this music), and with the University of Illinois Campus Band. The opportunity of working with these groups allowed me to provide rehearsal suggestions that should be valuable for an authentic performance of the music. An overall analysis of the form, orchestration, and instrumental characteristics is provided in this study. Consequently, dance types are identified, and suggested rehearsal considerations are provided to assist with any possible rhythm and/or stylistic difficulties. Finally, the original manuscript is compared with the revised version with discussion of any possible discrepancies or omissions from the manuscript that could be useful for future performance.

CHAPTER 3: THE NATIONAL BAND CONTEST IN PAIPA-BOYACÁ

Paipa-Boyacá's National Band Contest (*Concurso Nacional de Bandas*), is the oldest and largest band contest in the country.¹⁷ Located in the Andean region of Colombia, Paipa is a small tourist town founded in colonial times, which has been the home of the contest from its conception in 1973. The contest's foundation emerged from a local handcrafts festival in the state of Boyacá, which also included a wool spinning contest and performing bands.¹⁸ Initially, the festival was to be hosted in Tunja, the state's capital, however, Paipa has historically been a tourist attraction and possesses a better hotel infrastructure. Bands participating in the first few years of the festival came from the neighboring towns of Duitama, Paipa, Chinavita, and Moniquirá.

Within two years, the handcrafts festival transformed into a national band contest by 1975. In 1979 the country's contest governing board, CORBANDAS, was founded by Roberto Herrera Camargo as a non-profit corporation to promote culture and manage the contest. During the early years of the contest, the performance site was a portable stage in Paipa-Boyacá's Jaime Rook Park, with a bazar and raffle held to help raise the necessary funds to run it. Initially only traditional *Fiestera* bands (outdoor festive bands) were invited, especially those from the Andean region. Because of their festive character, repertoire, and limited instrumentation, these easily movable bands attracted the attention of an audience which consisted mainly of farmers, craftsmen, and tourists. The contest repertoire was mostly music from the Andean region, specifically *bambucos* and *pasillos*. Throughout the next two decades, the contest grew with

¹⁷ Sandra M. Vilorio Garcés, Kathryn Newball Cardozo, and Marlon Acosta. *Initiation Manual for the Traditional Popular Music of the Archipelago of San Andres, Providence, and Santa Catalina Islands*. (Bogotá, Ministerio de Cultura, 2014), 13.

¹⁸ *Ibid.*, 13.

other states promoting the creation and development of municipal bands. CORBANDAS even extended invitations to bands from the Atlantic coast which led to a broader representation of participating bands.¹⁹

With the involvement of more bands, the contest needed to diversify its categories. In 1987, the contest included two main categories: *Mayores* (Beginner Adult Band) and *Juvenil* (Youth Band) to differentiate between adults (mostly amateur musicians) and youth, who emerged from educational programs from municipalities in various regions.

By the 1990s, the growth of the Colombian band movement was becoming apparent with the inclusion of children from early music programs. There were also more participating bands and CORBANDAS had to find funding among private and public sectors in order to support the growing contest. In 1990, the construction of the main outdoor stage, *Valentín García*, began. In 1994, a third category, *Especial* (Pre-Professional Concert Band), emerged as a response to the growth of music programs with the participation of universities and other formal institutions. This soon led to an increased performance level in all the categories, and in 2000, the addition of a “Professional” category was added. An “Outdoor Festive” category (*Fiestera*) showcases the festive and cultural traditions of Colombia’s music.

To promote the communication of bands with the public (physically and emotionally) — which is an important element of the contest — there are mandatory activities for all bands outside of the concert performance stage, including a parade and *retreta* (festive evening performances). The contest recently launched a *simpatía* prize in each category in 2013; this prize is granted to the band that manages to create the closest “emotional feeling” with the audience.

¹⁹ Sandra M. Viloría Garcés, Kathryn Newball Cardozo, and Marlon Acosta. *Initiation Manual for the Traditional Popular Music of the Archipelago of San Andres, Providence, and Santa Catalina Islands* (Bogotá, Ministerio de Cultura, 2014), 16.

Today, the contest features up to 34 bands of approximately 45 musicians every year for a total of 1500 musicians representing every part of Colombia. Band fans meet in the small town of Paipa to share what the board of CORBANDAS considers to be their “three pillars of creation”—the search for peace, the integration of the community, and the construction of a musical identity.²⁰ Because of the success of the national contest and the growth of the band movement in Colombia, CORBANDAS organizes its state’s (Boyacá’s) contests to ensure quality participation in the Paipa national contest. All of this has contributed to Paipa’s and Boyacá’s cultural and financial life.

The CORBANDAS corporation

The founders of Paipa-Boyacá’s National Band Contest were Marina Vargas, Graciela Higuera de Guatibonza, Roberto Herrera, Celso Pacheco, Alejandro Vásquez, Janeth de Solano, Emiro Sanabria, Heriberto López, Gustavo Bermúdez, Lola de Molano, José Hernández, Cesar Sandoval, and Dr. Rómulo Chaparro, as mayor of Paipa.

CORBANDAS is comprised of fifty board members who are elected for two-year terms. The main objectives of this board are to 1) organize and conduct its state and national contests as a cultural activity, 2) promote Colombian band culture, stimulate the nation’s and especially Paipa-Boyacá’s efforts to be the home of the national contest, 3) stimulate Colombian composers and artists by granting annual recognitions (tributes) to composers who have contributed to the consolidation and growth of native musical culture, and 4) establish plans and programs to obtain the objectives of the corporation.²¹

²⁰ CORBANDAS, accessed September 20, 2019, <http://www.corbandas.com>.

²¹ Camilo Córdoba, *Concurso Nacional de Bandas: una retreta para el mundo* (Tunja: Salamandra grupo creativo S.A.S., 2014), 8, *trans.* Patricia Vanegas.

Table 1. Paipa-Boyacá’s National Band Contest Timeline.

1973	Inception of a local handcrafts festival with participation of performing bands from the region
1975	First National Band Contest
1979	Foundation of CORBANDAS
1982	First Tributed (Featured) Composer: Luis Martín Mancipe Briceño
1987	Establishment of two categories: <i>Mayores</i> (Adult) and <i>Juvenil</i> (Youth)
1992	Foundation of Paipa’s Youth Symphonic Band
1993	Foundation of the Ministry of Culture’s National Band Program
1994	Inclusion of <i>Categoría Especial</i> (Semi-Professional Concert Band)
1995	First time to tribute (celebrate/recognize) a dance type: <i>Pasillo</i>
2000	Establishment of the category <i>Universitaria/Profesional</i> (Professional Symphonic Band)
2002	Creation of the National Plan of Music for Coexistence from the Ministry of Culture
2004	Contest is declared as Property of Cultural Interest by the Ministry of Culture
2005	First time to tribute a geographical region: Orinoquía region
2006	First international band invited from New Mexico, U.S.A.
2007	Inauguration of the Pablo Lozano Auditorium
2009	First year of the New Music Composition Contest
2010	Tribute to the first Cry of Independence
2012	Approval of the Special Safeguard Plan
2013	Inclusion of the Contest into the Representative List of Intangible Cultural Heritage. Addition of the <i>Infantil</i> (Elementary/Middle School Band) and <i>Básica</i> categories (Beginner Adult Band)
2014	40 th Anniversary of the National Band Contest
2016	International participation of bands from Panamá and Venezuela
2019	New award for the highest score from all categories (National Band Music Festival Award)

Contest categories

Since 2000, the contest has been divided into six categories: *Infantil* (Elementary/Middle school band), *Juvenil* (Youth Band), *Básica/Mayores* (Beginner Band), *Especial* (Semi-Professional Concert Band), *Universitaria/Profesional* (Professional Symphonic Band) and *Fiestera* (Outdoor Festive Ensemble).²² These categories range from school bands and traditional wind ensembles to college and professional bands from both public and private institutions.²³ The variety of categories and grade levels creates a wide range of possibilities for

²² Youth, Junior High, Basic Band format with no oboes or bassoons, Symphonic Band, College/Professional and Popular format.

²³ “Reglamento General XLV Concurso Nacional de Bandas Musicales en Paipa 2019,” CORBANDAS, accessed September 20, 2019, <http://www.corbandas.com>.

composers and arrangers to write music and is also reflected in the different performance venues used.

Elementary/Middle School Band: Musicians may not be older than 14 years and 364 days by the day of the contest; from 30 to 45 participants; grade level is approximately 2-3. (Note: all grade levels are measured through the American Band College Music Grading Chart.)²⁴

Youth Band: Musicians may not be older than 17 years and 364 days by the day of the contest; from 30 to 50 participants; grade level is approximately 3-4.

Beginner Adult Band: No age restriction; from 25 to 35 participants; grade level is approximately 2-3.

Semi-Professional Concert Band: No age restriction; minimum of 40 participants; grade level is approximately 4-5.

Professional Symphonic Band: No age restriction; minimum of 40 participants; grade level is approximately 5-6.

Outdoor Festive Ensemble: No age restriction; from 15 to 25 participants including the conductor who can also play in the group; grade level does not apply to any American band music grading standards due to the nature of the music.

The contest takes place every year at the end of the month of September and lasts for four days from Thursday to Sunday. In 2019 a total of 30 bands in six categories were invited after city and state regional semifinals were held. Bands from the farther regions arrive in Paipa on

²⁴ See Appendix H.

Wednesday evening. There are 58 prizes awarded at the end of the contest for a total of \$112,000,000 Colombian pesos, which is approximately \$30,000 U.S. dollars. Prizes include the selection of the best three bands in each category, best performer in some of the categories, best conductor in some of the categories, best arrangement, best new composition, and awards for the bands that have communicated the best with the audience. There are two official performances from each band, one on the outdoor stage (public performance), and the other in the auditorium (gala performance). As an exception, outdoor Festive Bands have three performances, all of them in open air venues. Additionally, all bands must perform in the parade on Saturday morning and on the evening *verbenas*.²⁵

The adjudication panel is split into two groups. Five specialists (two professional conductors, two professional performers, and one professional composer or arranger) adjudicate the gala performance of all categories. The second group of five adjudicators (one professional conductor, three professional performers, and one professional composer or arranger) oversees the popular presentation of all bands and all the presentations of the Outdoor Festive Ensemble.²⁶ The adjudication grading is a total of 100 points, with a maximum of 50 points that deal with technical performance aspects and communication between the conductor and the musicians, and 50 points related to the pedagogical management of the band evidenced in the conductor's choice of repertoire in relation to the level and format of the band.

The contest assumes the lodging and food of a predetermined maximum number of participants in the band. If the ensemble is larger than the maximum amount, then the band must cover these costs. This happens quite often as the maximum number of participants covered by the contest is between 24 and 40 people. Bands do not pay a registration fee.

²⁵ Evening musical informal gatherings where traditional dance music is played by the bands to entertain the public.

²⁶ "Reglamento General XLV Concurso Nacional de Bandas Musicales en Paipa 2019," CORBANDAS, accessed September 20, 2019, <http://www.corbandas.com>, 19.

Finally, it is important to mention that the first prize winners in any category cannot participate the following year in order to allow for more bands to be a part of the contest.

Tributes to composers and musical regions

The growth of the contest is due in part, to the successful integration of cultures, as well as the support of the National Band Program.²⁷ In 1982 the artistic committee of CORBANDAS decided to recognize one Colombian composer per year, someone who has contributed to the safeguarding and development of Colombian culture. In the first two years, featured composers were from the Andean region. In 1994 CORBANDAS decided to honor the Caribbean tradition through the music of several composers. A year later, and for the first time in contest history, the homage was to a specific genre instead of an individual composer. In this year, the chosen genre was the *pasillo*, which was played in all the categories. Furthermore, in 2005 the homage was expanded from one genre to the idiom of a geographical region, the music of the Colombian Plains.²⁸ Historical events related to the Independence of Colombia and Simon Bolivar's liberation campaign have been featured in 2010 and 2019. In 2011 the homage was focused on another music festival that has contributed in great extent to the conservation of the dance type *porro* and the outdoor festive ensemble. In 2016 the Carnival of Barranquilla, also in the Representative List of Colombian Intangible Cultural Heritage was promoted. For the first time in 2015, the featured composer was Victoriano Valencia Rincón, a recognized composer and arranger who specializes in band and who is an exemplary model of the new wave of young Colombian composers.

²⁷ Created in 1993 and ratified in 1998 with the creation of the Ministry of Culture. The program reinforces the development of bands, considered as one of the cultural traditions of social impact and a pedagogical program for new generations.

²⁸ Camilo Córdoba, *Concurso Nacional de Bandas: una retreta para el mundo* (Tunja: Salamandra grupo creativo S.A.S., 2014), 11, *trans.* Patricia Vanegas.

Building a new band repertoire

Over time, the quality and variety of instruments has expanded as well as the craft of orchestrating for band and the use of a more elaborate and extended harmonic language. The study of music at the college level has become more accessible for composers, performers and conductors, and their participation in workshops and studies abroad has enhanced their musical skills. This level of quality was reflected in the contest of 2009, when CORBANDAS launched an original composition contest to encourage the production of new music.²⁹

For the composition contest, bands are required to submit a score of the new composition, both physically and in PDF format, with a composer pseudonym, a signed authorization for performance by the composer, and a separate sealed envelope with the name and information of the composer under the pseudonym. While CORBANDAS asks composers to voluntarily deposit this score for future reference in their library, they are not clear about performance restrictions or ownership of the work.

The award for the composition contest is given to the work with the highest score (*Escudo Corbandas a la mejor obra inédita*).³⁰ According to the contest guidelines, the rights of the lyrics and music of these award-winning works are yielded to CORBANDAS as a contribution to the Special Safeguard Plan for academic and cultural purposes. Participating composers must be Colombian citizens or must be living in the country for more than three years. They may have only one work in the contest and cannot be members of the jury.

Best Arrangement Award

Since 1982, arrangers for band have provided a vital element to the contest in the safeguarding of traditional music. Most of the featured (or tributed) composers' music was in

²⁹ Contest records from 1979 to 2018. CORBANDAS archives, Paipa, Boyacá.

³⁰ CORBANDAS award to the best new work.

other formats different than concert band, such as voice, guitar ensemble, piano, orchestra, or dance orchestra. While the band arrangements of these composers' works are sought by CORBANDAS for the purpose of the National Band Contest in Paipa-Boyacá, some of these arrangements are also played by bands outside of the contest for other events in the country if the conductor knows about them. Because there is a basic lack of knowledge of the winning arrangements in the Paipa-Boyacá contest, this leads to the disappearance of quality arrangements from new gifted artists as conductors play only those arrangements they know exist.

Arrangers must give written authorization to the performing band to play their music. As with new compositions, they must authorize CORBANDAS to file their scores in their library as a contribution to the Special Safeguard Plan.

An external influence from international band contests such as those in Kerkrade, the Netherlands, and Valencia, Spain is seen, along with the participation of adjudicators from these contests, in Paipa-Boyacá's contest. This influence is evidenced in the 2019 new award, *Galardón Encuentro Nacional de Bandas de Música* (National Band Music Festival Award). This new award is given to the band with the highest overall score from all categories.

Paipa-Boyacá's contest is a remarkable example of a country's cultural collaboration to celebrate and pay tribute to the tri-ethnic culture and its identity through emphasis on traditional Colombian music. While countless musicians take immense pride in the contest, there is currently a younger generation of composers, conductors, and musicians who are interested in strengthening the administrative, educational, and structural elements of this national contest in order to meet international technical and musical standards.

CHAPTER 4: CNB-OGAN CATALOG SUMMARY

The CNB-OGAN (*Concurso Nacional de Bandas, Obras Ganadoras*) catalog begins with arrangements from the first festival held in 1973 until 2019. There are a total of 136 compositions and arrangements in 32 dances types of both Colombian and Latin American tradition and five western tradition genres. As previously mentioned, there are missing items from the original CORBANDAS catalog from the first few decades of the contest. While an effort was made to find as much of the missing information in the official documents in the CORBANDAS archives, some missing items have been obtained through a survey sent to composers and arrangers. In addition, a few conductors and colleagues in Colombia were contacted as well.

Featured composers and regions

For the National Band Contest in Paipa-Boyacá, it is vital to represent and invite all regions of the country into their celebration of cultural patrimony. All regions of the country, except for the Amazon, have been award winners in various categories throughout the years. In his first visit to the contest, Thomas Verrier, associate professor at Vanderbilt University, had this to say of his experience:

The contest is amazing! A microcosm of the entire country, it is truly a National celebration of Colombia through its music. An event that embraces all music and all cultures. It highlights the role that the band has in Colombia. Band music is part of the fabric of the culture, from where the musicians come from . . . in the parade you see them playing their music with their typical costumes. One of my proudest moments of being a conductor of band.³¹

³¹ Author interview with Thomas Verrier. June 1, 2020.

From 1982 until 1994, composers who were responsible for the national music movement were featured. This included Luis Martín Mancipe, Efraín Medina Mora, Jorge Villamil, Jorge Mendoza Rincón, Luis Manuel Parra Caro, Raúl Sánchez Niño, Manuel Becerra Murillo, Carlos Martínez Vargas, José Jacinto Monroy, Jorge Velosa Ruíz, Cesar Alfonso Puerto (Caribbean Coast) and Lucho Bermúdez (Caribbean Coast). Except for Puerto and Bermúdez, all other composers come from the Andean region. The contest has also featured dance types, regional folklore, important festivals in the country, and major Colombian historical events.

Best arrangement, performance, and new music composition

Bands are awarded prizes for the best performance of a required work, best arrangement, and best new music composition in every category in the contest. In most cases, though, the composers and arrangers who write the award-winning music are not properly acknowledged.

There is a historical discrepancy in the difference between “best arrangement” and “best performance.” In years where the same arrangement was played by many bands, only an award for best performance was given. In total, there have been 74 prizes of best performances and/or arrangements, 35 prizes awarded for arrangements, and 27 prizes awarded for new compositions. New compositions comprise 20% of the total works awarded.

In the history of the contest there are very few works that have been awarded more than once. This is the case for *Albores*, *Boquita Salá*, *Cuatro Preguntas*, *El Merecumbé*, *El Testamento*, *La Guacherna*, *La Guaneña*, *La Luna de Barranquilla*, *La Piragua*, *Muchacha de Risa Loca*, and *Navidad Negra*. The fact that these works appear more than once are due to three factors: 1) either the composer was a featured composer that year, or 2) his music was honored within a region, or 3) the work was awarded more than one prize in the same contest, but in different categories.

It is important to note that now many more high-quality works are being played at the contest than in earlier years. The list in the CNB-OGAN catalog is a sample of the Colombian music played at the contest.

Composers and arrangers

A total of 97 composers/arrangers, all male, are included in the CNB-OGAN catalog. From this group, 43 of them are currently inactive, whether deceased or retired, and it is difficult to track information on the availability of their music. Although music from several composers is still being played by bands all over the country, like the music of Lucho Bermúdez, Rafael Escalona, or the music of Pedro Morales Pino, bands share material with each other and this is how the music is passed on from generation to generation. Additionally, eight composers from the list are not connected with the band movement; their works are arranged by other composers. This means that a total of 46 active composers/arrangers are in the catalog. From this group, 29 were contacted about their music (18 composers and 11 arrangers). They were asked to complete a survey on their music; 22 responded (16 composers and six arrangers).

From the active group of 46 composers/arrangers, the average age is 43 years (as of 2020). The youngest composer is 28 and the oldest is 62 meaning there are several generations involved. Most, if not all the composers are also active arrangers. From the group of 46 active composers, 33 have made it to the list as winning arrangers.

Of interest, 13 of the composers/arrangers, or 28%, are also conductors. The composer/arranger with the most awarded works is Victoriano Valencia Rincón, with six awarded compositions and ten awarded arrangements. Ruben Darío Gómez is next with one awarded composition and six awarded arrangements. Alfredo Mejia Vallejo, Jesús Oriello

Santiago Jácome, Juan Carlos Valencia, and Oscar Fernando Trujillo are also notable, having been awarded a total of five times each.

Awarded bands

Bands from all over the country are represented in all the categories. In the first decade of the contest, there was only one category. In 1987 it diversified into two categories, and in 1993, due to the growth of youth programs, a third category was added. The category with the largest number of participating bands each year is the Youth Band. The strongest bands in the Youth category come from Antioquia, Boyacá, Caldas, Cundinamarca, and Nariño. Youth Band category ensembles represent 34 award winners from Antioquia, Bogotá, Boyacá, Caldas, Cundinamarca, Nariño, Risaralda, and San Andres. When the Youth Bands expanded to include more instrumentation and some adult players, a new “Semi-Professional” category was introduced.

For the Beginner category, which was renamed later as Beginner Adult Band, there have been 33 bands awarded prizes from Antioquia, Bogotá, Boyacá, Caldas, Casanare, Cundinamarca, Nariño, Quindío, San Andrés, Santander, Tolima, and Valle. In the Elementary/Middle School Band category, 11 bands have received awards. This category was held for two years in 1993 and 1994 and then it went dormant. It was reintroduced in 2013 to the present.

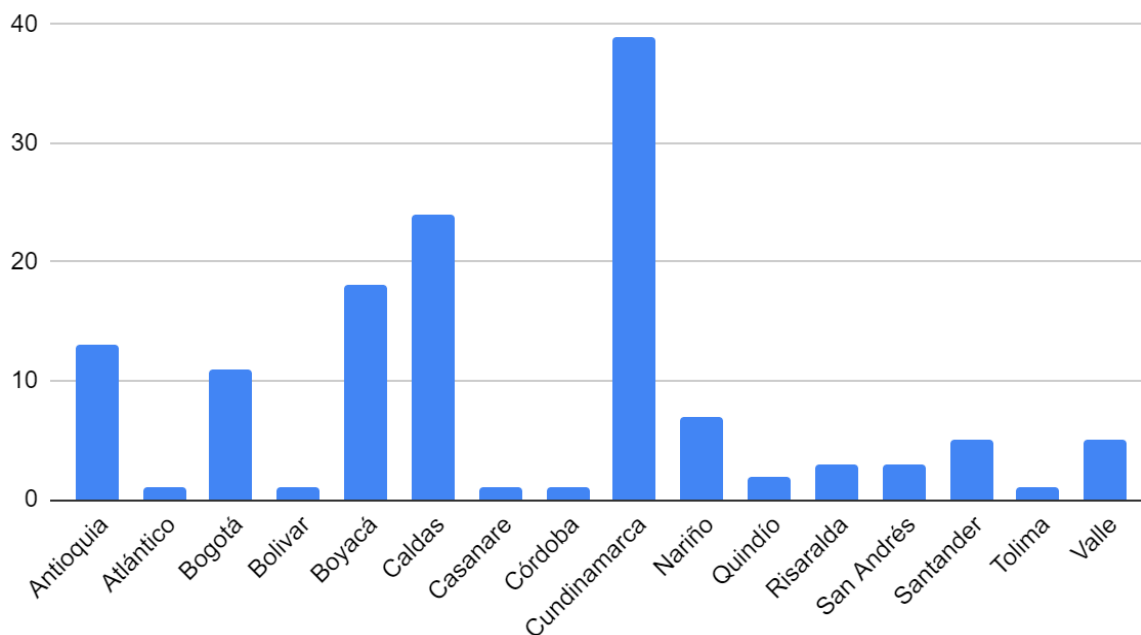
A total of 30 semi-professional bands have won in this category coming from Antioquia, Atlántico, Bogotá, Boyacá, Caldas, Cundinamarca, and Santander. The Outdoor Festive Ensemble is the representative traditional ensemble which is an important part of the culture in regions like the Caribbean and the Pacific Coast. Although bands in this category have always participated in the contest, they usually did not compete for best arrangement or best new

composition. A total of nine Outdoor Festive Prizes have been awarded to bands from Bolivar, Boyacá, Córdoba, Cundinamarca, Nariño, and Valle.

Finally, for the Professional Symphonic Band category, there is generally a combination of professional ensembles and collegiate ensembles competing in this category. Awards have been given to 11 bands from Bogotá, Caldas, Cundinamarca, and Valle, which are regions with the largest concentration of students in music programs.

The following table shows the percentage of winning bands per state in all the categories.

Table 2. Award Winning Bands by State.



As seen above, the table shows there are strong band programs in Cundinamarca with a greater percentage of award-winning bands. Following in second place is the state of Caldas with a strong Youth and Elementary/Middle School Band movement. Boyacá follows third, the home of the National Band Contest in Paipa. Unfortunately, of the 32 states in Colombia, only 50% are represented in this list meaning that other participating bands must work on strengthening their

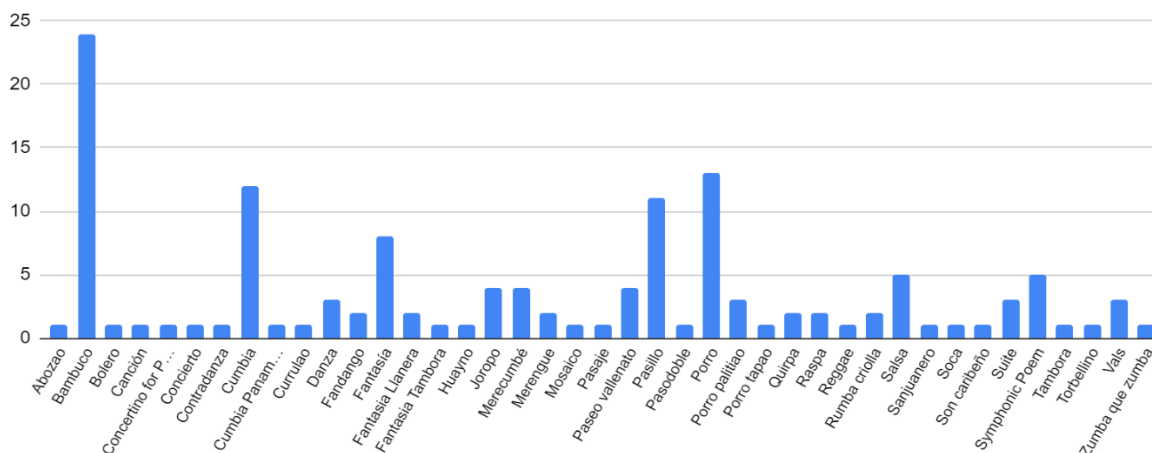
band programs. This chart also implies the lack of funding or support for the music programs in poorer states, especially from the Amazon, Orinoquía and Pacific regions.

Dance types of Colombian music

As part of the award-winning compositions and arrangements in the National Band Contest in Paipa-Boyacá, there are 28 Colombian dance types and eight international dance types or forms present in the music awarded. Although there are rhythms like the *salsa*, the *vals*, and others that are not originally from Colombia, they have been absorbed and inserted in the Colombian culture to such an extent that they have become national rhythms as well. Western traditional forms such as the concerto, suite, symphonic poem, and fantasia have become forms that interact very well with traditional music. There are at least 11 compositions from the CNB-OGAN catalog in the fantasia form, including the *Fantasia Sobre Motivos Colombianos* from Pedro Morales Pino, further described in Chapter 6.

Dance types will be described in the following chapter. The catalog shows a very strong predominance of the *bambuco* represented in the Paipa-Boyacá National Contest. This dance type is from the Andean region and is played in many other parts of the country. The *porro* falls in second place, a dance type from the Caribbean region that engrains perfectly into the wind setting, a joyous and festive groove that has spread into other regions of the country and in all types of bands.

Table 3. Awarded Dance Types.



Additional popular music genres from Latin America and beyond are included in the catalog. This is due to the influence of Latin American music in Colombian culture, as well as the structure and idealism of the contest. Such is the case of *reggae*, *merengue*, *bolero* and *pasodoble*.

Level suggested by the composer

The grade levels of the winning music of Paipa-Boyacá’s contest are listed in the CNB-OGAN catalog. However, the grade levels listed are the suggested grades of the composers. At this time, there is no standardization of grading, although one composer, Victoriano Valencia Rincón, was commissioned by the Ministry of Culture to create an elaborate grading chart for Colombia Bands. This document is listed in Appendix I and is a reference for Colombian composers.

Length

Compositions from the CNB-OGAN catalog are usually one movement works, with some exceptions. The average length of the music is five and a half minutes with the shortest work around 2:08 minutes in length, and the longest work at 28 minutes. There are 18 compositions

linked with classical European forms and these pieces are usually longer with an average duration of 8:30 minutes.

Traditional Colombian music has one or two melodies depending on the dance type. Due to the regulations of the contest and the simplicity of the original tunes, the total length of the compositions has not changed much over the years. For many bands, this is very convenient when choosing to work on this music. The style of the music must be very well ingrained in the players from the beginning of the piece. This is very similar to jazz playing, where tempo and groove are the heart and soul of the music, and must be very well rooted in the rhythm section in order for the ensemble to add melody and harmony in the correct style.

Recordings

Most of the recordings collected for the CNB-OGAN catalog are not of professional quality with bands playing outdoors with limited recording resources. They do, however, show the festive and social character of the music that is being played. Band fans post most of the music in YouTube, which allows availability to the public. 90 of the 136 works in this study have some type of recording for reference.

Tempos

Using the available recordings along with knowledge of the dance types used, suggested tempo indications were included in the CNB-OGAN catalog. It is important to note these are only suggestions, for averaging one or two compositions in a determined dance type does not really indicate the right tempo for a work to be played. For the fantasia, symphonic poem, and suite forms, no tempos were given as multiple tempo changes made it impossible to suggest anything. It is always a good recommendation to listen to the original music related to a dance type of interest, and in different formats if possible. As will be seen in the following chapter,

dance types in band have roots in other instrumental or even vocal formats and these formats are what guide the style and natural articulation when performing this type of music. As José Sibaja, trumpet professor in the Blair School of Music at Vanderbilt University, explains, “to understand the style, you have to listen to vocal music if the style is vocal, you have to listen to rhythm sections if the music is rhythmic, you have to listen to original instruments, if the music is not originally for wind instruments.”³²

³² Online workshop with José Sibaja, Blair School of Music, Friday June 5, 2020.

CHAPTER 5: COLOMBIAN DANCE TYPES BY REGION

There are many dance types present in Colombian music and the dance types listed in this study are the ones included in the CNB-OGAN catalog. While some international dance types (reggae, *soca*, *bolero*, *merengue*, *pasodoble*) are referenced in this study, they are not the main focus of this investigation (traditional Colombian music). The rhythmic examples given in this chapter are the basic grooves needed to define the specific dance type. For some, there are variations for the grooves according to the stylistic features of the dance. The map below shows the six main regions of the country. Please note the Insular Region includes four islands from both the Pacific Ocean and Caribbean Sea. For this study, only the two most northern islands in the Caribbean Sea are described as they are the most populated ones with a cultural heritage.

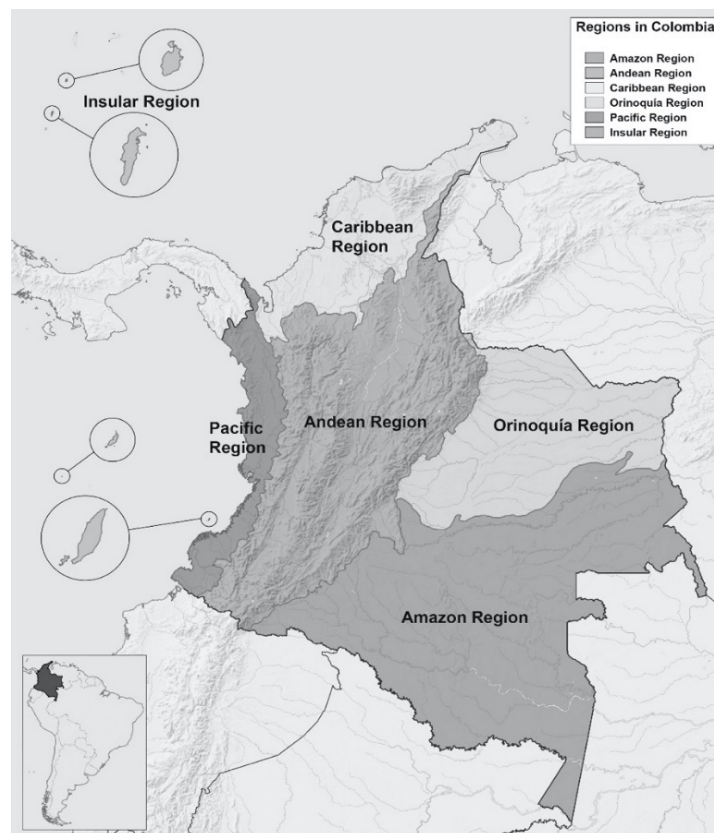


Figure 1. Regions of Colombia.³³

³³ “Mapa de Colombia (regiones naturales),” Wikimedia commons, the free media repository, accessed July 8, 2020, [https://commons.wikimedia.org/w/index.php?title=File:Mapa_de_Colombia_\(regiones_naturales\).svg&oldid=418880059](https://commons.wikimedia.org/w/index.php?title=File:Mapa_de_Colombia_(regiones_naturales).svg&oldid=418880059)

The Dance Types of the Andean Region

The Andean region is so vast and diverse that musicologists divide its area into four subregions: West Andes, East Andes, Mid Andes, and South Andes. The West Andes region comprises the states of Antioquia, Caldas, Quindío, Risaralda, and Valle del Cauca. There is a predominance of Spanish Indian mix which is defined as the *mestizo*³⁴ ethnic group. In colonial times many Spanish families settled in the regions of Caldas, Risaralda, Quindío, and the northern part of Valle del Cauca,³⁵ known as the Coffee Zone. The Spanish brought their own musical traditions and ensemble formats to these lands, including bands, orchestras, choirs, guitar groups and combinations of voice with guitar.

There is a great concentration of population in the capitals of these Andean states, for example in Medellín and Cali. One of the reasons for this concentration is the socio-political conflict between guerilla, paramilitaries, and the government that has forced many farmers and Amerindians to leave their land and migrate into the safety and prosperity of larger cities. “Music is the expression of the relationship of man with its surroundings and the interaction with other men.”³⁶ This statement recognizes that history, geography, and race, in combination with everyday activities, influences the music and its practice.

The *Bambuco*

The *bambuco* is a dance of *mestizo* origin from the Andean region. It is either in 6/8, or in more traditional versions, in 3/4 meter. Its character is descriptive, sometimes melancholic, and proudly national. This dance type has strongly influenced Colombian Culture to the extent that

³⁴ In Latin America, a person of mixed race, especially one having Spanish and indigenous descent.

³⁵ Luis Fernando Franco Duque, *Música Andina Occidental: entre Pasillos y Bambucos*. Bogotá: Ministerio de Cultura, 2005, 9.

³⁶ Luis Fernando Franco Duque, *Música Andina Occidental: entre Pasillos y Bambucos*. Bogotá: Ministerio de Cultura, 2005, 10.

there is a National *Bambuco* Pageant and Folkloric Festival held every year in the city of Neiva, capital of the state of Huila in the Southern Andean region, where participants showcase their abilities to dance this rhythm. *Bambuco* is present in the Peruvian, Ecuadorian, and Mexican culture. There are several sub-types of *bambuco* such as the *bambuco canción* (melodic character), *bambuco fiestero* (faster in tempo), and *bambuco sureño* (slower in tempo).

As with many dance types, the accentuation of the beats is constant, although there are variations on the basic rhythmic pattern. These “grooves” can be adjusted to the levels of interpretation and rhythmic abilities of the ensemble. In the case of a *bambuco* in 6/8, there is a constant interaction between the binary fluidity of triplets and the accentuation of a 3/4 pattern in quarter-notes, with the absence of the first beat.

Traditionally accompanied by guitars, the harmony is simply I-IV-V⁷-I. Modern composers and arrangers add additional harmonies to the progression. As with most of the songs using this dance type, the form is a da capo form A-B-A’ where repetitions of each of the two binary sections is common. This form comes directly from the influence of the minuet, trio form.

Melody is mostly legato and in scalar motion, and it tries to simulate the finger articulation used in guitar playing. It is important to mention that in the performance practice of traditional *bambucos* and much traditional music, composers did not bother writing articulations in the music. Nevertheless, we know that articulations are essential for the flow of the music. As such, many composers and arrangers leave all eighth-notes untied in articulation for the performer to decide. In the past years of the contest, there is more awareness of the importance of being very specific with articulations, and thanks to music notational software, there is more use of tied notes in the music.

The lyrics of this dance type relate to love, nature, and national pride with a nostalgic, yet uplifting character. Music is generally in the major mode. Anything in the minor mode is

normally in the minor natural scale. The main traditional instruments used in the Andean region are groups of guitars called *Estudiantinas*. They include the traditional Spanish guitar, the Colombian *tiple*,³⁷ and *bandola*.³⁸ With percussion, there are many traditional instruments derived from the indigenous culture: the *puerca*,³⁹ the *chucho*,⁴⁰ the *esterilla*,⁴¹ the *guache*,⁴² *cucharas*,⁴³ the maracas, and the *tambora*.⁴⁴ Initially, a pair of flutes accompanied by guitars would play salon music. Later, bands would play this music in town festivals and events.

In the Southern part of the Andean region there is a vast tradition of playing wooden flute instruments such as the *quena*⁴⁵ and the *zampoña*,⁴⁶ along with a small guitar made with an armadillo shell called a *charango*.

The most interesting factor of this dance type is the interaction and syncopation generated by 1) the accentuation of weak beats, 2) the simultaneous use of binary and ternary meters, and 3) a compound rhythm resulting from several instruments to add up to a constant rhythmical groove in the 6/8 pattern.

Articulations should be played short. Since it was initially guitar music, there must be special attention to mimic the strong and weak strokes on the guitar, as well as a difference in timbre between a down stroke and an up stroke. In the case of the bass line, usually carried by a

³⁷ Small stringed instrument derived from the guitar family of Latin American music with Spanish roots. The Colombian *tiple* has 12 strings in four orders. Taken from worldmusiccentral.org.

³⁸ Small stringed instrument with a wider body. The Andean *bandola* has 12 strings in six orders. In an *Estudiantina*, this instrument usually carries the melody with a characteristic trilling sound.

³⁹ Also called *marrana* or *zambumbia*, it is like the Spanish and Portuguese *zambomba*. A membrane instrument in a dried pumpkin shell with a stick in the middle that when pulled produces a sound somewhat like a pig cry.

⁴⁰ A shaker made of wood with dry seeds inside and closed from both sides.

⁴¹ Small dry cane wood segments tied together that are rubbed against each other. This is practically an autochthonous Colombian instrument.

⁴² Same concept as the *chucho*, only that it is made of metal which makes it sound louder and brighter.

⁴³ Wooden spoons.

⁴⁴ Small traditional bass drum that is placed sideways and struck from both sides as well as the rim to create a variety of timbres.

⁴⁵ End blown vertical flute originating in the Andean region of South America. Crafted from bone, bamboo, or various woods. Taken from worldmusiccentral.org.

⁴⁶ Andean pan flute.

bass drum, guitar, or low wind instrument, it is musically important to avoid the impulse of playing on the first beat (rest), as well as to feel the music in a 3/4 time signature, while all the rest of the instruments are clearly playing in 6/8. Bass instruments tend to be late. These instruments must take in account that the notes need to be played shorter than how they look on the page, as the lower voiced instruments have a longer reaction to articulation.

Imagine the running eighth-notes as uneven in length and have winds use an articulation like “Dah-di-dit Dah-di-dit” for the instruments that play consecutive eighth-notes, but are not the melody. In this example there is a ringing first and fourth eighth-note, a more articulated second and fifth eighth-note, and short third and sixth eighth-note. The length and timbre of the notes are not the same.

As with most traditional music, the fluidity, control, rhythmic stability, and energy of the percussion is one of the most important keys for success. Percussionists need to be rhythmic leaders while keeping a proper balance with the winds. The maraca player must keep a steady tempo, while bringing out accented notes according to what is indicated in the score. In most cases, maracas come with different intonations. If possible, make sure the lower tone plays the strong beats, commonly the first and fourth eighth-notes (in 6/8).

The following glossary of articulations will aid the performer with experiencing a way to verbalize different types of articulation and accentuation according to different tongued syllables.

Table 4. Syllables for Stylistic Accentuation.

Syllable	Sound	Syllable	Sound	Syllable	Sound	Syllable	Sound
Da	Long unlifted sound	Dah	Longer lifted sound	Dat	Short sound with closed “t”	Daht	Long sound with closed “t”
Doe	Neutral unlifted length	Doh (dough)	Longer lifted sound, great for large bore instruments	Dot	Shorter sound with closed “t”	Daht (dough+t)	Long sound with closed “t”
Di (dee)	Short unlifted sound	Dih	Light sound with lifted ending	Dit	Shorter sound with closed “t”	Diht	Long sound with closed “t”
Du	Dark unlifted sound	Duh	Longer unlifted sound	Dut	Short sound with closed “t”	Duht	Long sound with closed “t”

Minimum tempo: dotted quarter-note=82 / Maximum tempo: dotted quarter-note=150
 Average tempo: dotted quarter-note=108




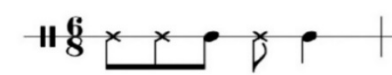

Dah di dit Dah di dit 	Accompanying instruments: maracas and/or winds.
Dot Dot 	Bass instruments: dark, low sound. Bass drum and basses.
Du doe Da di dit 	Accompanying instruments.
R R L R B  Dit dit doe dit Doh	<i>Tambora</i> drum pattern B=both hands L=left hand R=right hand x=rim
Da dih Da dih 	Rattle instruments: <i>esterilla</i> and/or <i>chucho</i> .

Figure 2. Rhythmic pattern of a *bambuco*.

Suggested listening

El Chambú, composed by Luis E. Nieto, arranged by Victoriano Valencia Rincón

<https://www.youtube.com/watch?v=YTaeUF9Mlvg>

Banda Sinfónica Red de Escuelas de Formación de Pasto, Herman Fernando Carvajal M., conductor

The *Canción*

The *canción* (song) is an international genre. This Andean song is of romantic character and is in triple meter and closely related to the *bolero*. The accompaniment of guitars is common, as well as the use of the piano. The *canción* is not meant to be danced due to its slow tempo; rather, it is meant to be heard to admire the romanticism of a song's lyrics.

Composed in 3/4 meter, the *canción* has a strong relationship with the slow waltz with a strong bass on every first beat and strong beats two and three in the harmony. Because of its triple meter, songs can also be turned into slow *pasillos*, which are also known as *pasillo canción*. The form is strophic with an instrumental introduction and interlude. While the harmony includes added seventh chords, there are no intentional dissonances between melody and bass. Secondary dominants can also enhance the harmonic progression which goes around the circle of fifths.

Themes are romantic, melodies are in stepwise motion, and slurs are very common and must coincide with the text. No special instruments are common other than the guitar, *tiple* and piano. There is practically no use of percussion in this dance type.

It is recommended to work on long phrasing of the melody since this music is meant to be vocal. The accompaniment must not drag the chosen tempo and must support the cadential sections. Rubato phrasing is also common, especially when reaching the dominant to extend the tension before the resolution to tonic.

Tempo: quarter-note=84

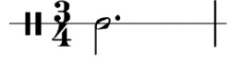

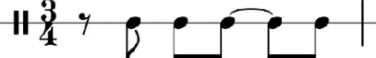
<p>Doh</p> 	<p>Bass line</p>
<p>Dah Dah</p> 	<p>Accompanying instruments</p>
<p>Du du dah di</p> 	<p>Melody with several forms of syncopation</p>

Figure 3. Rhythmic pattern of a *canción*.

The *Contradanza*

The *contradanza* is the Latin American version of the European *contradanse*, popular in the 18th century. It was a fancy salon dance in binary measure from the Colony danced by the Creole and Spanish aristocracy. The dance showcased elegant movements and exposure of the best European dresses and jewelry.

There are very few compositions in this dance type. *La Vencedora* (the Conqueror) and *La Libertadora* (the Liberator) are songs from the Independence of Colombia. This dance would later lose fame in the aristocracy and move to rural populations where it was transformed to a more folkloristic dance. This is the case of the *contradanza Chocoana*, in the Pacific region, danced by African populations. This dance was transformed into a 6/8 dance in between the binary introduction and ending sections. The dance style moved from a European dance model to become a traditional Colombian dance celebrated in outdoor activities. This form is no longer used in traditional nor commercial music. This rhythm is in a binary 2/4 tempo and only played

in instrumental versions. For the *Contradanza Chocoana*, a middle section in 6/8 is added and is reminiscent to the *bambuco*.

For the traditional *contradanza*, there is an A-B form with repetitions. For the *contradanza Chocoana*, A-B-A' with the central section in 6/8. The melodies of the *Contradanza* delineate I-V-I harmonies through the triads. Music is articulated with the classic articulation of two slurred notes, and two tongued notes. In the case of the *contradanza Chocoana*, the 6/8 section is very articulated and must be played shorter than the first section.

There are no special instruments needed for the *contradanza*. It is usually performed by western tradition instruments and in the *contradanza Chocoana*, there is use of the *chirimía*, a group of instruments that includes flutes in pairs, guitars, and use of traditional percussion like the *tambora*. A calm tempo is desired considering that the dance is in a walking tempo.

Tempo: quarter-note=86

<p>di di di du di di di di du du</p>	Melody (strings / winds or <i>bandola</i>)
<p>Di di di di di di Dih</p>	Guitar/ <i>triple</i>
<p>Doht Doht Doht</p>	Bass and drum
<p>di di di dih</p>	Harmonic accompaniment (guitars, winds)

Figure 4. Rhythmic pattern of a *contradanza*.

Suggested listening

La Vencedora, Traditional Colombian, arranged by Oscar Fernando Trujillo Gómez
<https://www.youtube.com/watch?v=AtkYa9CB3vs>

Banda Sinfónica Instituto Universitario de Caldas, Jorge Enrique Hernández Garcia “Peluzá,” conductor

The *Danza*

The *danza* is a slow binary dance of a romantic character. There is a constant combination of duple and triple subdivision, but not played simultaneously like the *bambuco*. Meant for salon music, the dance was initially played by piano or guitar groups. This dance is like the *contradanza* in the sophistication of its interpretative style and has a very simple rhythmic accompaniment. It is meant to be instrumental only due to the slow tempo, and it is meant to be heard and not danced. Normally in a minor mode, there is much repetition of notes and many passing tones. The music is basically diatonic. The form is in A-B-A'.

Generally, no percussion is used for the accompaniment. The *danza* is usually played in a rubato style. Due to its simplicity, there is a great sense of calmness. In some cases, the tempo may increase or decrease with the ebb and flow of the music.

Minimum tempo: quarter-note=54 / Maximum tempo: quarter-note=72
Average tempo: quarter-note=64

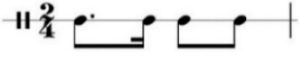
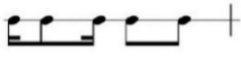
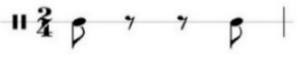
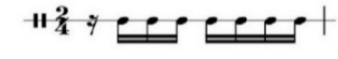
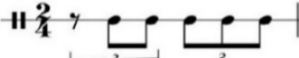

<p>Dah di da da</p>  <p>Da dah di da da</p> 	<p>Guitar accompaniment</p> <p>Tambourine</p>
<p>Doe doe</p> 	<p>Bass line</p>
<p>dahdahdah dahdahdah</p> 	<p>Melody</p>
<p>doh doh doh doh doh</p> 	<p>Melodic variation: winds</p>
<p>Dot doh dot</p> 	<p>Harmonic accompaniment for slower tempo</p>

Figure 5. Rhythmic pattern of a *danza*.

The *Pasillo*

This dance type originated from the Austrian waltz. There are many types of *pasillo*, the festive *pasillo*, the salon *pasillo* and the vocal *pasillo*. This dance is in triple meter (3/4) with duple subdivision. There is also a tradition of playing this music in guitar groups (*Estudiantinas*) or with Western instruments like the violin or the flute, especially for the salon *pasillo*.

Accentuation on the third and sixth eighth-notes are related to the strumming-striking technique of the *tiple* which stops the sound on these notes. Like with the *bambuco*, it is written like a minuet/trio form where the trio is presented with longer and more sustained melodies. The slower *pasillo* melodies are constantly flowing in eighth-notes. For faster tempos melodies, play with virtuosity in both articulation and technique. The trio section of the *pasillo* generally has a softer and more lyric character and on occasions features a solo instrument. In this case, the snare drum is replaced by a woodblock. The *tiple* rhythm with running eighth-notes can be practiced as “da-da-Dit-da-da-Dit,” which accents the first and fourth eighth-notes.

Minimum tempo: quarter-note=133 / Maximum tempo: quarter-note=208
Average tempo: quarter-note=166

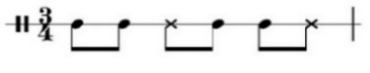
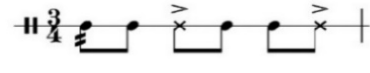



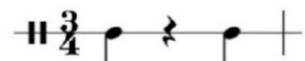
<p>da da Dit da da Dit</p>  <p>dah da Dit da da Dit</p> 	<p>Percussion=snare drum</p> <p>Instruments=<i>tiple</i></p> <p>X=play on the rim</p> <p> =roll, one hand only</p>
<p>Da dih da dih</p> 	<p>Percussion=<i>esterilla/cucharas/chucho</i></p> <p>Harmonic accompaniment in winds</p>
<p>Doh</p>  <p>Doht Doht</p> 	<p>Bass in faster tempo</p> <p>Bass/bass drum (slower tempo)</p>

Figure 6. Rhythmic pattern of a *pasillo*.

Suggested listening

Desde Lejos, composed by Bonifacio Bautista,
<https://www.youtube.com/watch?v=AtkYa9CB3vs>
Banda Sinfónica Juvenil de Chía, Edwin Cifuentes, conductor

The *Rumba Criolla*

The *rumba criolla* was created in the 1930s by composer Milciades Garavito, who promoted this dance with his dance orchestra. It is in 6/8 and is called *rumba criolla* to differentiate its origin from the Cuban *rumba*. Some of the rhythmical structures are similar to the *bambuco*. There is less syncopation and practically no use of the binary, ternary combination of the 3/4 measure within a 6/8 subdivision. The dance is a romantic courtship of a couple. There are a few *rumba criollas* that exist in a 2/4 meter and duple subdivision.

The ternary subdivision is evident, especially in the melody. There is a harmonic accompaniment with a variation of constant eighth-notes. The main difference from the *bambuco* is felt in the bass line, which follows the 6/8 pattern. The harmonic and formal structure is A-B-A'. When the first section is in minor, the B section will contrast in major. Melody is based mainly on running eighth-notes. There is less syncopation and slurred lines.

Like with the *bambuco*, this dance type includes guitar groups like the *trio* (*tiple*, *bandola* and guitar) or the *Estudiantina*. For this format, *cucharas* can be used as they produce a soft sound. For a louder sound, you can use a *raspa*.⁴⁷ Percussion instruments used for the *rumba criolla* are the same as the *bambuco* when played by a wind ensemble.

The *rumba criolla* is less elaborate than the *bambuco*. It is music seen more from farmers than from aristocracy. Shorter articulation and harder accentuation can simulate the jumping style of the dance. The use of the *esterilla* can be replaced for the *chucho* (metal shaker), for the

⁴⁷ Smaller rattle instrument from the family of the *güiro*. Made of a small piece of wood, cut from one side and with dents on the other side. Played with a hard metal brush for sound. Common for the *raspa*, *rumba criolla* and *paseo vallenato* dance types.

sound is louder, especially in a band setting.

Minimum tempo: dotted quarter-note=120 / Maximum tempo: dotted quarter-note=122
Average tempo: dotted quarter-note=121



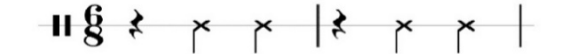


 <p>Da doe du di Da doe Da doe du di Da doe</p>	<p>Percussion=woodblock/ <i>guacharaca</i></p> <p>Harmonic accompaniment</p>
 <p>Doh di doh di doh di doh di</p>	<p><i>Esterilla</i></p>
<p>Dot Dot Dot Dot</p> 	<p>Bass</p>
 <p>Doe dut duh doe dut duh</p>	<p>Upper part is <i>tambora</i> drum on the rim</p> <p>Lower part is <i>tambora</i> drum on the skin</p>
 <p>Dit dih dit dih dit dih dit dih</p>	<p>Cymbal</p> <p>X=closed cymbal/stopped sound</p>

Figure 7. Rhythmic pattern of a *rumba criolla*.

Suggested listening

La Cucharita, composed by Jorge Velosa

<https://www.youtube.com/watch?v=YLRfzEpyaqE>

Banda Filarmónica Juvenil de vientos, Francisco Crisanchó, conductor

The Sanjuanero

The Colombian *sanjuanero* in 6/8 is not to be confused with the Ecuadorian *Sanjuanito* in 2/4. This dance is like the Festive *bambuco*, a fast tempo dance. It is named after the Christian festivities of San Juan (Saint John).

The *tambora* carries the same three against two patterns present in the *bambuco*. So does the bass drum playing on the second and third beats of a parallel 3/4 measure. The main difference in the *bambuco* is the bass line plays beats 1 and 3 in 3/4 measures, thus accentuating a strong first beat. While the melody is less syncopated than seen in the *bambuco*, there must be a clear articulation in all instruments, especially as there is a lot of rhythmic unison between lines. The basic form is A-B-A'.

This music is very festive and is meant to be a dance where the female flirts and the man follows. Pay attention to the balance between the percussion and the woodwinds. Keep the rhythmic feel in a triple meter, especially in the winds.

One of the most prominent patterns in the dance is the *tambora* line. This line should be highlighted. Having wind players verbalize “Dit-dit-dot dit-Doh” repeatedly can help in the rehearsal process. The Doh syllable carries a bit of an accent and a longer sustained and uplifted sound, characteristic of playing on the skin. The other notes are generally played on the rim.

Tempo: dotted quarter-note=146

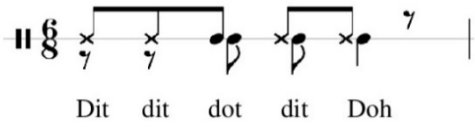



 <p>Dit dit dot dit Doh</p>	<p><i>Tambora</i> drum X=rim</p>
<p>Dit dih dit dih</p> 	<p>Cymbal/<i>esterilla</i> X=closed</p>
<p>Dit dit dot dit Doh</p> 	<p>Snare drum</p>
<p>Dot Dot</p> 	<p><i>Tambora</i> drum skin Bass instruments</p>

Figure 8. Rhythmic pattern of a *sanjuanero*.

Suggested listening

Sanjuanito, composed by Victoriano Valencia Rincón
<https://www.youtube.com/watch?v=raeJuto0coM>
Banda Infantil y Juvenil de Betulia, Antioquia, conductor unknown

The *Torbellino*

The *torbellino* is a slow peasant dance in triple meter that expresses simplicity. This type of music can be solo instrumental, vocal, or both. When voices are involved, there can be songs rhymes and couplets that speak of the traditions and perils of everyday life. While the nucleus of this dance type is the town of Velez in the state of Santander, the dance has expanded to the regions of Boyacá and Cundinamarca.

This dance is in triple meter. There is abundant syncopation in both the melody and in the accompaniment creating the feeling that the music is in 6/8. Special attention should be paid to the bass pattern that will be in the triple meter. The melody is mainly in major mode, in ternary form, and a traditional I-IV-V-I harmony. The strophic melody is composed in conjunct lines. The leaps derived in the melody are due to harmonic sequencing in the simple harmonic structure. Normally, any leaps in the music use some type of articulation.

In addition to instruments used in a *bambuco*, the *torbellino* adds a *carraca*, (bull's jaw) that when stroked, produces a jingling sound. Also, the use of a *requinto* (a smaller melodic guitar) replaces the *bandola* in the normal guitar trio.

The selection of tempo is very important as the *torbellino* is kind of a shy dance, there is not much jumping involved—rather a walking, *vals*-like tempo. The ternary accentuation of strong, weak, weak beats must be constantly present during the entire dance.

Tempo: quarter-note=120

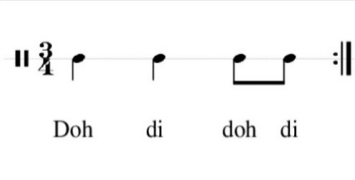
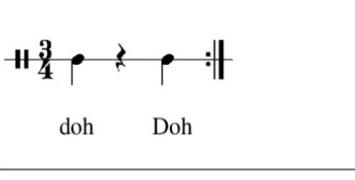
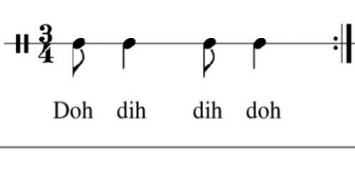
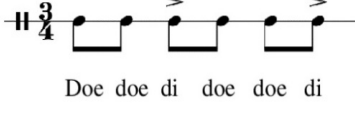
 <p>Doh di doh di</p>	Guitar
 <p>doh Doh</p>	Bass/ <i>puerca</i>
 <p>Doh dih dih doh</p>	Harmonic accompaniment
 <p>Doe doe di doe doe di</p>	Cymbal/snare drum wood block

Figure 9. Rhythmic pattern of a *torbellino*.

Suggested listening

El Guayatuno, composed by Efrain Medina Mora

<https://www.youtube.com/watch?v=mv0nNZvqLeE>

Banda Sinfónica Fuerza Aérea Colombiana, Nestor Alejandro Pinzón Triana, conductor

The Vals

Coming directly from the influence of the European waltz, the *vals* is a 19th century salon dance of the aristocracy. It was usually danced with other rhythms such as the *pasillo*, the *danza*, *contradanza*, and the march. Mainly instrumental, these dance types use instruments such as piano, guitar trios (*triple*, *bandola* and guitar), and sometimes the addition of instruments like flute or violin. The *vals* is written in 3/4 in a tempo fast enough to be conducted *alla breve*. All rhythmic cells are much like the ones from the *pasillo*. The biggest difference in this rhythmic structure is the accentuation of the first beat only by the bass. (In the *pasillo*, the bass would play

beats 1 and 3.) The melody is generally an elegant and predictable melody with an antecedent and consequent structure.

Minimum tempo: quarter-note=138 / Maximum tempo: quarter-note=168
 Average tempo: quarter note=156



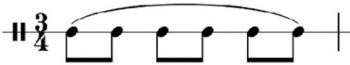

Doh 	Bass line Cymbal Counter melody
Dat Dat 	Harmony
	Melody
Di di dih 	Percussion=triangle

Figure 10. Rhythmic pattern of a *vals*.

Suggested listening

Vals No. 3, composed by Emilio Murillo, arranged by Germán Antonio Moreno Sánchez
<https://www.youtube.com/watch?v=RnEUqiEb6Kw>
Banda Sinfónica Juvenil de Paipa, Cristian Camilo Malagón, conductor

The Dance Types of the Caribbean Region

For several reasons, the traditional music of the Caribbean (states of Córdoba, Sucre, Bolívar, Atlántico, and Magdalena) was able to survive the conquest and colonization eras. The objectives of the Spanish in the conquest were to appropriate the land and impose their culture. They encountered two major indigenous cultures, the *Tayrona* near the *Sierra Nevada de Santa Marta*, and the *Muisca* near to the Andes region. Many of the *Tayrona* Indians resisted the Spanish at first, and later tried to escape slavery by seeking shelter in higher and unexplored

lands like the *Sierra Nevada*.⁴⁸ This fact is what contributed to the survival of the *gaita* music tradition.⁴⁹ The *gaita* is a traditional flute of indigenous origin, with a sound similar to the Spanish *gaita*, and is made of wood. The mouthpiece is made of bee's wax with a duck's feather as a straw from which sound is produced. The male *gaita* has two holes and plays the bass line. A musician can play the *gaita* with one hand while simultaneously playing the *maracón*⁵⁰ with the other. The female *gaita* has five holes and carries the leading voice. This is one of the five main music ensemble formats we can find in the Caribbean coast, especially in the regions of Bolívar, Sucre, and Córdoba. These groups play the dances *gaita*, *porro*, *son corrido* and *puya*.

The *tambora* group, found in some parts of Magdalena and Cesar, is mainly made up of drums, voices, and clapping. The *millo* music tradition involves the States of Bolívar, Sucre, and Córdoba and is a mixed ensemble of voices and instruments. This group is called *millo* because of the type of cane used in making the small traverse flutes. It is said that this group is responsible for the birth of the *cumbia*, one of the most played dance types in Colombia, a dance that has spread through Central and even North America. It was the lack of a working force found by the Spanish that generated the necessity of bringing African slaves to the region. A result of this arrival is the *son de negro* (Negro's tune), a group with voices, drums, maracas, and clapping.

Wind band ensembles are present in Córdoba, Sucre, and Bolívar. These small ensembles are of European origin due to the introduction of Western instruments, which were brought by the Spanish troops. The grouping is made up of two or three trumpets, two or three clarinets, two

⁴⁸ Isolated mountain range near the Caribbean coast. It rises abruptly reaching an altitude of 18700 feet.

⁴⁹ Leonor Convers and Juan Sebastián Ochoa. *Gaiteros y tamboreros: material para abordar el estudio de la música de gaitas de San Jacinto, Bolívar (Colombia)* (Bogotá: Editorial Pontificia Universidad Javeriana, 2007), 25.

⁵⁰ Maraca of a larger size that produces a loud and crisp sound. It is made from a dried round pumpkin. It can be played in pairs or with just one in the case of the *gaita* ensemble.

or three baritones, two or three trombones, tuba, bass drum, cymbal, and snare drum. They usually play *porros* and *fandangos* in outdoor festivities and celebrations.

The *Cumbia*

The *cumbia* is one of the most representative dance types in Colombian culture. This rhythm surged in colonial times in the coastal city of Cartagena, which at one time was the largest trading port for slaves in South America. The *cumbia* is a binary dance written in cut-time. The rhythmical structure is grounded in the percussion. It was born from slave celebrations in the catholic festivities of the Candelaria Virgin on February 2nd each year. It is a combination of three races, where the dance and percussion are of African origin, flute melodies are from the Amerindians, and the clothing and lyrics are from the Spanish. In the dance the male seduces the female while she holds a candle on her hand to push him away. This dance spread to countries like Panama, Ecuador, Peru, Bolivia, Chile, Salvador, Argentina, and Mexico with variations between each other.

The *tambora* pattern is one of the most characteristic features of the *cumbia* although it can be varied through the piece. The percussion rim playing is equally or perhaps more important than the playing on the skin. It is important to place the *tambora* sideways to be able to play on both sides which have skin. In absence of this instrument, it can be substituted with a low tom, or even better, a small marching band bass drum. Sticks used are regular wooden sticks or snare drumsticks.

Instruments that play on beats two and four, in addition to the *maracón*, cymbal or *guache*, help sustain the groove of the tempo which must be constant and should not be underestimated. These musicians should not play too short, otherwise the tempo will start to accelerate and affect the general character and alignment of the groove.

Like most traditional music, there is use of the major and natural minor scales with no major modulations or dissonances. Formal structure is usually A-B-A-Improvisation Area-Coda. There is not always improvisation, it depends on the level of the performers and the type of arrangement. Melodies are modal due to the simplicity of the traditional flutes that played them. There is use of many arpeggios and use of thirds. Due to the fact that *gaitas* are handmade instruments, tuning is not the same on all the instruments, which sometimes generates out of tune notes that are characteristic of the sound of the *gaita*, especially in the second octave.

Original instrumentation would include *tambora*, *maracón* or *guache*, *tambor alegre*⁵¹ and *tambor llamador*.⁵² In the playing of the *tambor alegre*, the most complex technical rhythm is played in the *cumbia*. It takes time and patience for the percussionist to excel in this type of playing as there are several variations to the basic pattern. For a broader sound, this instrument is often replaced by one or two congas.

The main technical problem when playing this music in a symphonic band format lies in the percussion. Although some native instruments can be replaced by more modern ones, the technique of hand percussion has normally been passed down from generation to generation and many composers and arrangers avoid being too technical in their score writing. The *tambora alegre*/conga player must be carefully selected to guarantee a correct groove.

This dance type is not particularly difficult to play, for there is not much syncopation nor elaboration of counterpoint melodies. Intonation may be challenging due to the simplistic nature of the music.

⁵¹ Or “happy drum,” it is a medium size drum that fills in the groove of the *cumbia*.

⁵² It is a small “calling drum” that plays on the off beats during the entire piece.

musicians with light from candles they carry in their right hand, just as with the *cumbia*. The choreography of *porro*, *puya* and *fandango* is the same.

These dances have similarities with Spanish dances from the region of Galicia. The dances were initially allowed in festivities during the Spanish colonization as a way to draw Amerindians and slaves closer to Christianity.

It is important to mention there are *fandangos* in other musical traditions throughout Latin America. However, those in Mexico, Brazil, and Argentina, have rhythms, choreography, and music that are very different. There is a common element in the 6/8 pattern, although this is not seen in the Spanish *fandango*.

The *fandango* is a fast dance in 6/8 meter. There are constant hemiolas present in the bass drum whose main pattern is to play quarter notes, hence simulating a 3/4 measure. The presence and technical performance of the snare drum playing is one of the most important features of this dance type. While there are written and video tutorials, the snare drum player must take time to figure out the musical intentions asked from the composer. One stick must lay on the drum while the other stick strikes it. This effect is part of a rhythm that also includes a very fast roll as indicated in figures characteristic in *fandango* and *porro* playing. Once the drummer masters the technique, attention must be focused on keeping tempo steady. It is important to note that the roll is made with one hand only.

The structure of the *fandango* is very simple. There is a main theme played by the ensemble, an open improvisation section that can be of flexible duration, and a recap (A-Improvisation-A'). Traditionally, only the tuba plays tonic and dominant notes. Harmony is very simple, and the improvisatory harmonic cycle is open to practically any and all creative ideas. During this time percussion remain steady and lower their dynamic. Melodies circle around the

triads of dominant and tonic. There is a lot of repetition of notes and slurs in the music, as well as syncopated grooves.

As explained earlier, the instruments of the *Banda de Vientos* or *Papayera* (Brass Ensemble) includes instruments of European origin. Trumpets, trombones, baritones, tuba, and percussion (bass drum, snare drum and cymbal) are appropriate for outdoor performances and display the influence of European culture. In some cases, modern *Papayeras* include clarinets and even saxophones.

The cymbal part can stylistically be played both with medium size crash cymbals and a suspended cymbal. Originally, the instrumentation is with crash cymbals, nevertheless the technique of playing stopped beats is hard to manage, especially for younger players, so both choices are possible.

There are two major challenges when playing *fandangos*. The music centers on the improvisational skills of the musicians. It is now normal to see written solos as improvisational moments are expected from baritone, trumpet, and other brass players. The ensemble also needs good and reliable percussion players, especially on the snare drum.

Minimum tempo: dotted quarter-note=154 / Maximum tempo: dotted quarter-note=158
 Average tempo: dotted quarter-note=156






 <p>Dit doh Dit doh Dit doh Dit doh</p>	<p>X=stopped/closed cymbal Percussion=<i>guache</i></p>
 <p>dat Dah dat dah dat</p>	<p>Harmonic accompaniment</p>
 <p>Dit Dit Doh Dit Dit</p>	<p>Percussion=bass drum X=place hand on the drum while striking the skin</p>
 <p>Doh Doh Doh Doh</p>	<p>Bass line</p>
 <p>Dot dit Doh dit dit dot dit Doh Doh</p>	<p>Percussion=congas Upper line=higher conga (left hand) Lower line=lower conga (right hand)</p>

Figure 12. Rhythmic pattern of a *fandango*.

Suggested listening

A ritmo de fandango, composed by Andrey Ramos

<https://www.youtube.com/watch?v=P51nqYzF6cI>

Banda Sinfónica Juvenil de Tocancipá, Diego Fernando López, conductor

The *Merecumbé*

In opposition to all rhythms described so far, this rhythm is a 20th century fusion of the Colombian *merengue* and the *cumbia* introduced in the 1950s by Francisco “Pacho” Galán. The rhythmic pattern of the *merecumbé* is attributed to Pompilio Rodriguez, timbales player of Pacho Galán’s big band. Dance orchestras became very popular in Colombia and brought traditional rhythms in a more popular setting to the Colombian population. Orchestras like the orchestra of Lucho Bermudez, or the one from Pacho Galán, started touring around the country and Central

and South America interpreting music of the Caribbean coast especially *cumbias*, *porros*, *merrecumbés*, and *gaitas*.

The rhythm is quite complex for each of the instruments. It is important for percussion players to fine the groove with one pattern and then try out variations of the pattern that will be needed in the sectional changes of the work. Lyrics are very important in the construction of the melody, as well as implied syncopation to generate accentuation of the “words” in the melodies.

Instruments used are clarinets, saxophones, trumpets, trombones, electric bass, piano, percussion, and a vocalist. In the percussion, these are important instruments: *timbales latinos*, *congas*, *cencerro* (cowbell), woodblock, *guache* and *guacharaca*.

There is a wide range of tempos chosen to play the *merrecumbé*, so choose a tempo that suits the group without it being too slow. Remember this is festive music. Careful attention must be paid to the balance between brass and woodwinds, and winds and percussion. Tempo is very important. If articulations are too long the tempo will drag. In festive band performances, you will often see musicians move from one side of the ensemble to the other in a pendular swinging manner to help maintain the tempo.

Minimum tempo: quarter-note=72 / Maximum tempo: quarter-note=140
 Average tempo: quarter-note=108

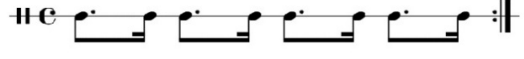
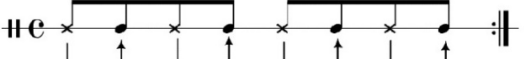
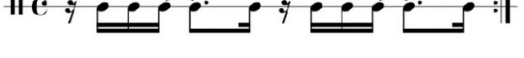

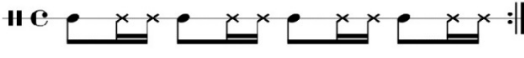
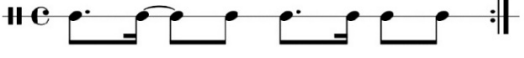

<p>D U D U D U D U</p>  <p>Doh dih Doh dih Doh dih Doh dih</p>	<p>Percussion=<i>guacharaca</i> D= down U= up</p>
 <p>dot di dot di dot di dot di</p>	<p>Percussion=<i>maracón/cymbal</i> X=closed</p>
 <p>Dit dit doh dit dit doh dit</p>	<p>Harmonic instruments</p>
<p>LC R L R L R L R</p>  <p>Doh di dit doe doh doh dit di</p>	<p>Percussion=<i>timbales latinos</i> L.C.=left hand cowbell (this stroke only) R=right hand X=rim L=left hand</p>
<p>B R R B R R B R R B R R</p>  <p>Doh di di Doh di di Doh di di doh di di</p>	<p>Percussion=<i>cencerro/wood block</i> B=body R=rim</p>
 <p>Doh Doh di Doh dih doh doh</p>	<p>Bass line</p>
<p>H H H H H L H H H L</p>  <p>di di di di di doh di di di doh</p>	<p>Percussion=<i>congas</i> H=high conga L=low conga</p>

Figure 13. Rhythmic pattern of a *merecumbé*.

Suggested listening

Ay cosita Linda, composed by Francisco “Pacho Galán,” arranged by Eyner Oswaldo Díaz

<https://www.youtube.com/watch?v=3YP6-37aOm8>

Banda Tres de Mayo de Boyacá, conductor unknown

The Paseo Vallenato

The *Paseo vallenato* is just one of a variety of rhythms generated from the Vallenato culture. This region includes the states of Guajira, Cesar, Magdalena, and Córdoba. In the words of the journalist and *vallenato* expert Ernesto McCausland, “the *vallenato* was made to tell

stories and to be reflexive...”⁵³ This is one example to show the importance of vocal music for the establishment of a determined culture. One of the most important instruments for this music is the diatonic accordion brought by German smugglers and accompanied by the *guacharaca* and the *caja*.⁵⁴ Four rhythms derived from this rhythmic groove are the *paseo vallenato*, *son*, *merengue vallenato* and the *puya*.

At the end of the 19th century the *vallenato* was a medium to spread news and anecdotes from the people of the region, both rich and poor, much like troubadour music. Its vocal style is narrative and even inspired writers like Gabriel García Márquez.⁵⁵ This rhythm has been strongly promoted commercially from the 1940s up to present times. This dance type has expanded to other countries like Ecuador, Panama, and Venezuela. In 2015 the traditional *vallenato* was declared a national intangible cultural patrimony by UNESCO, which meant the construction of a Special Safeguard Plan.

The *paseo vallenato* is in binary meter; it does not have a determined tempo and can be played in slow to fast tempos. For the accordion player, there is constant use of thirds in the melody. The accordion is a harmonically reduced instrument due to its diatonic nature, generating simple tonic-dominant relationships in the music. As explained before, the traditional group includes an accordion that now takes the place of former wind instruments, *caja* and *guacharaca*. In modern arrangements, guitars have been included in this type of ensemble.

There are many different variations in the percussion for the *paseo vallenato*. Be patient with the percussion, as they will have to inform themselves and start working ahead of time.

⁵³ Adrián Villamizar Zapata et al. *Plan Especial de Salvaguardia para la música vallenata tradicional del caribe colombiano* (Bogotá: Ministerio de Cultura, 2013), 7.

⁵⁴ Small conical drum of African origin. Adjusted in the lap, it has a skin on one side of the drum only that can be tightened by tension rings.

⁵⁵ Adrián Villamizar Zapata et al. *Plan Especial de Salvaguardia para la música vallenata tradicional del caribe colombiano* (Bogotá: Ministerio de Cultura, 2013), 10.

Note that there is no way to replace the *caja* with any other instrument for its sound is very distinctive.

Minimum tempo: half-note=88 / Maximum tempo: half-note=96
Average tempo: half-note=92


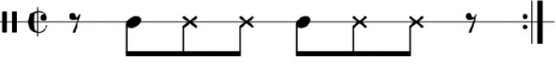
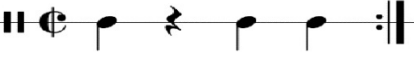

<p style="text-align: center;">D U U D U U</p>  <p style="text-align: center;">Doh di di Doh di di</p>	<p>Percussion=<i>guacharaca</i></p> <p>D= down U= up</p>
<p style="text-align: center;">L R R L R R</p>  <p style="text-align: center;">duh dit dit Duh di dit</p>	<p>Percussion=<i>traditional caja</i></p> <p>X=<i>quemao</i> (half on the rim, half on the skin)</p>
 <p style="text-align: center;">Doh Doh Doh</p>	<p>Bass line</p>
<p style="text-align: center;">R L R R L R R L</p>  <p style="text-align: center;">Doe doe dit dit doe dit dit doe</p>	<p><i>Caja</i> variation</p> <p>L=left hand R=right hand</p>

Figure 14. Rhythmic pattern of a *paseo vallenato*.

Suggested listening

El Testamento, composed by Rafael Escalona, arranged by Jesús Oriello Santiago Jácome

https://www.youtube.com/watch?v=mOm9Qp_Gqbg

Banda Sinfónica de Chía, Jesús Oriello Santiago Jácome, conductor

The *Porro*

The *porro* is one of the most popular dances in the Caribbean region, perhaps making it a good second after the *cumbia*. Present in the states of Córdoba, Bolívar, and Sucre, it is a festive and joyous binary dance in cut-time that was used for the traditional *Gaita* ensembles. Other festive bands using this dance type are usually called *Bandas Pelayeras*, a name originating in the town of San Pelayo in Córdoba, where the National *Porro* Festival is held every year. The

inclusion of wind instruments, a change from the former *Gaita* ensemble, was due to the influence of military bands and modern percussion instruments (cymbal, snare drum). The percussion instruments generated a louder sound than the *tambora*, *alegre*, *llamador* and *maraca* could produce.

The *porro* was made popular by dance orchestras from Lucho Bermúdez, Pacho Galán and other major Latin American orchestras. Traditional bands like the “19th of March Laguneta Band” have continued with the tradition of festive outdoor ensembles for decades to the present. There are basically two types of *porro*: *palitiao* and *tapao*. The former type is the most popular one, where the bass drum is stricken with a stick on its rim.

Patterns are different in the *porro* played by the *Gaita* ensemble in comparison to the Band ensemble. For this project, the Band ensemble *porro* will be described only. Rhythmic complexity depends on the skills of the percussionists. It is important to understand that there can and should be variations between the different sections of the *porro* and special attention should be placed on the transitions between sections. Percussion players must be curious to find resources to improve their playing skills ahead of any rehearsals. Leave some freedom to the percussion players. Not every accent and roll are written in the music, so instincts and listening to a lot of similar music are advisable for percussionists.

The *porro palitiao* is structured in four parts: *danza*, *porro*, *bozá*, *danza* (a type of Intro-A B-Improvisation Section-Coda). In the *porro* section, the leading instruments are trumpets and percussion, in the *bozá* it changes to softer clarinets in a groovy (*tumbao*) pattern. The percussion stops and this is the spot where the *paliteo* on the drum can be easily heard. Then we reach an open improvisation section that leads into the coda. Some *porros* do not have the *Danza* section at the beginning. Others do not repeat it at the end. This is more an arranger’s choice.

To interpret the *Porro palitiao*, there are two important things to take in account. Some interpretations accelerate the tempo of the *Danza* into a steady tempo of the *Porro*. The other important element is that during the *bozá* section, the drummer plays the *palitiao* either on the rim of the drum, on a jam block, or other players have a small wooden block attached on the top of the drum and play on it with a wooden stick. Any of these performance options are acceptable.

Minimum tempo: dotted quarter-note=82 / Maximum tempo: dotted quarter-note=150
Average tempo: dotted quarter-note=108


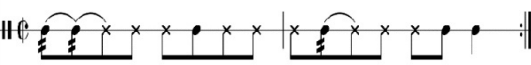
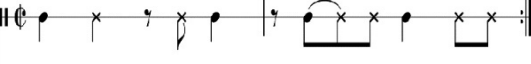
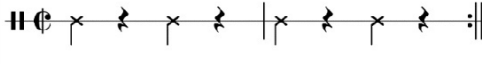

<p><i>Porro palitiao (danza section)</i></p>  <p>Dah di da da</p>	<p><i>Danza</i> section. All percussion instruments play the same rhythm in slow tempo</p>
<p><i>Porro palitiao</i></p>  <p>Doe doe dit doe dit doe dit doe dit</p>	<p>Percussion=cymbal Harmonic instruments X=stopped sound</p>
<p>R L R R R L R R R L R R R L R</p>  <p>Da dit dit dit da dit dit dit Da dit dit dit doh doh</p>	<p>Percussion=snare drum X=rिम</p>
 <p>Du dut dut du du dut dut Du dut dut</p>	<p>Percussion=bass drum X=stopped sound with the other hand</p>
<p><i>Porro palitiao (Bozá)</i></p>  <p>dot Dih dot Dih dot Dih dot Dih</p>	<p>Percussion= cymbal/maraca X=closed</p>
 <p>Dot Dot Dot Dot</p> <p>Da dit dit da dit Da dit Da dit</p>	<p>Bass drum X=rिम (<i>paliteo</i>)</p>
 <p>R L R R L R R L R R L R</p>	<p>Percussion=snare drum</p>

Figure 15. Rhythmic pattern of a *porro palitiao*.

Suggested listening

Maria Barilla, co-composed by Alejandro Ramirez and Julio "Primo" Paternina, arranger unknown

https://www.youtube.com/watch?v=Ou2AXtL_xZA

Banda Miguelito, conductor unknown

In the *porro tapao*, a pulse is not always present and must be internally felt by all players. Tempo does not necessarily have to be the same all the time, as there can be a gradual acceleration of the pulse due to excitement while playing. The *Porro tapao* is named after the way the bass drum is dampened by the hand on the opposite side of the skin. It is also important to mention that the *Porro* does not have a *bozá* section.

For the band setting, the basic format is bass drum (smaller and thinner than a regular bass drum), snare drum (metal box and small size for brighter sound) and cymbals (small size).

Other instruments from the *Gaita* ensemble can be added according to the number of available musicians and their performance level. Such is the case of the *llamador* and the maraca.

Tempo: half-note=90

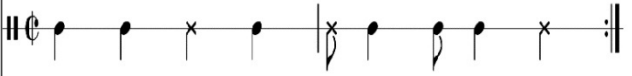
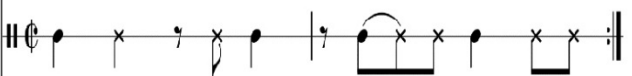

<p><i>Porro tapao</i></p>  <p>Doe doe dit doe dit doe doe doe dit</p>	<p>Percussion=cymbal Harmonic accompaniment</p>
 <p>Duh dut dut Duh du dut dut Duh dut dut</p>	<p>Percussion=bass drum X=stopped sound</p>
<p>R L L R L R</p>  <p>Dah di dit dih Dit</p>	<p>Percussion=snare drum X=rim</p>

Figure 16. Rhythmic pattern of a *porro tapao*.

Suggested listening

El Barrilete, composed by Julio “Primo” Paternina, arranger unknown

<https://www.youtube.com/watch?v=UGhD-XafRgA>

Banda 19 de Marzo de Laguneta-Córdoba, Miguel Emiro Naranjo, conductor

The *Tambora*

The *tambora* a very common name in Colombian traditional culture. As we have seen before, it is the name for the traditional percussion group of African origin, it is the name of the small traditional drum used in all the Caribbean region, and it is one of the dance types of this region. Differences between Caribbean dance types are very subtle. In most of the cases it is with small changes in percussion that define the rhythm. For the *tambora*, there is a distinct *tambora* pattern of four measures that delineates the pattern.

This dance is binary, much like the tempo and groove of the *porro*. There is no strong instrumental evolution in this dance type in that the dance is usually sung by a leading voice and answered by a choir that also pulses the beat with hand clapping. The form of this rhythm is strophic. The leading voice determines the different sections of the song according to the desired length of the piece. There is one defined chorus that a leading voice begins and then is answered by the chorus. This is repeated until the song ends.

Melody is in a unison manner. There are no harmonic changes other than diatonic major and natural minor modes. Rhythm is prosodic and directly related to the text. Traditional instruments used are voices, *tambora*, *alegre*, maracas, and *guache*. The most significant line of the *tambora* dance type is the *tambora* pattern. Music is very festive and steady in tempo.

Tempo: half-note=92

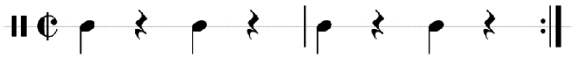
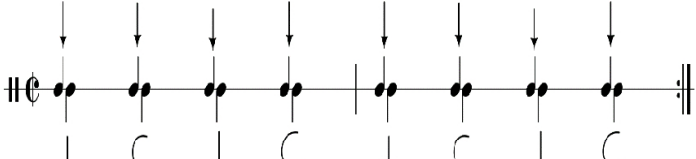
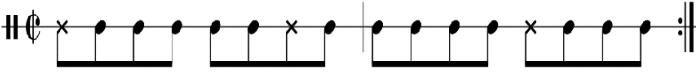

<p>Dot Dot Dot Dot</p> 	<p>Percussion=hand clapping/wooden boards</p>
<p>L.H.</p>  <p>dot Dih dot Dih dot Dih dot Dih</p> <p>R.H.</p>	<p>Percussion= maracas/ cymbal/<i>guache</i></p> <p>L.H.=left hand</p> <p>R.H.=right hand</p> <p>⊂ =circular movement of the wrist to the left</p>
<p>R L R L R L R L R L R L R L R L</p>  <p>Du di di di di di Du di di di di di Du di di di</p>	<p>Percussion=<i>alegre</i></p> <p>X=play on the rim</p>
<p>R R LR R LR LR R RL R LR LL</p>  <p>doh dit doe doh dit doe doh doe doh dit doe doh dit doe doh doe doe</p>	<p>Percussion=<i>tambora</i> drum pattern</p> <p>L=left</p> <p>X=play on the rim</p> <p>R=right</p>

Figure 17. Rhythmic pattern of a *tambora*.

Suggested listening

Tambora para Alejo, composed by Victoriano Valencia Rincón
<https://www.youtube.com/watch?v=U9HSr6YLcSs>
Banda Sinfónica de Samacá, Edison Julián Roperro Borda, conductor

The Dance Types of the Pacific Region

The musical culture of the Pacific region is a key aspect of social life for its inhabitants. The Northern Pacific region is set between the Atlantic Ocean and one of the main rivers in the region, the Atrato. The Southern Pacific region hosts one of the largest seaports in Latin America in the city of Buenaventura. The state of Chocó has the highest population of Afro-

Colombian people, and the other states that belong to this region like Valle del Cauca, Cauca, and Nariño, have a much smaller concentration. This region is one of the rainiest regions of the world with rainforests and jungles.

Historically, the *Yoruba* and *Bantu* Africans from Sudan, Congo, and the coast of Guinea entered the country in the 17th century through the port of Cartagena, where they were brought to replace the weak workforce of Amerindians who were dying from diseases brought by the Spanish. Strong and resilient to the poor working conditions in Spanish plantations and mines, this enslaved group was encouraged to bring their drums to religious services, where the church used music to slowly turn their beliefs into Catholicism.

During the slavery era, many people escaped through the tropical jungle and began forming groups of *cimarrones* away from the domination of the Spanish. Their geographical isolation is the reason why their African traditions were able to be maintained. Indigenous communities, like the *Embera*, were able to survive Spanish domination to continue their traditional and ancestral practices. The Pacific region is perhaps the poorest region of the country. Isolated and abandoned for decades (perhaps centuries), the survival of their ancestral practices and traditions is perhaps justifiable.

There are many different musical groups, both vocal and instrumental along the region. Only the dance types of award-winning works in the CNB-OGAN Catalog are described in this study. Much like in the Caribbean region, there is a blurry line between sacred and secular celebrations. Many Catholic festivities, like the festivity of San Francis of Assisi (patron of the people from Quibdó, capital of Chocó), are used for young and old to gather to around a celebration, where older experienced musicians communicate traditions through oral transmission to younger players.⁵⁶

⁵⁶ Leonidas Valencia Valencia, *Músicas tradicionales del Pacífico Norte colombiano. Al son que me toquen bailo: cartilla de iniciación musical* (Bogotá: Ministerio de Cultura, 2009), 10.

This region also has a strong influence from Cuban musical styles such as the *danzón*, bolero, *rumba*, and *salsa*. This is due to the influence of music of the Pacific region through the Darien Gulf (in the Caribbean).

In the Northern Pacific there are *chirimía*⁵⁷ groups as well as *tamborito*, sextets and *marímbula* ensembles. The *chirimía* interprets the *Abozao*, as well as the *Alabao*, the *danza* and *contradanza Chocoanas*, the *pasillo Chocoano*, and many other dance types already described or described later in this chapter.

The *Abozao*

The *abozao* is mainly an instrumental dance; it is originated in the region of the Atrato river and was especially played in the city of Chocó. It is a festive dance written in 6/8 that features choreography depicting a game of two people flirting. The choreography is not predetermined like in the Andean region, it is a spontaneous circular dance of seduction.

In this dance type there is a strong lack of playing on the strong beats of the 6/8 measure. This creates a technical complexity and is a major challenge for performers. As with other dance types studied, there are an assortment of variations for each of the basic patterns. Once the basic pattern has been established, percussion players are encouraged to try other variations and will fill in wind sonorities with rolls, especially in the snare drum. The *chirimía* group in this dance is composed of one clarinet, snare drum, *tambora*, and cymbals. The clarinet replaces the former *carrizo* flute.⁵⁸ In modern editions of this dance type, the baritone and *guasá* are added.

The character of the dance is very festive. It is the story of how a man seduces a woman during a dance. This character must be maintained by choosing an appropriate tempo, reducing

⁵⁷ Traditional flute and percussion ensemble.

⁵⁸ The *carrizo* is a thin tree from which the flute is made.

syncopation, and if needed, selecting easier patterns in the percussion if problems exist.

Tempo: dotted quarter-note=88



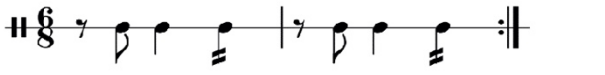

 <p>Dit doh Dit doh Dit doh Dit doh</p>	<p>X=stopped Percussion=cymbal basic pattern</p>
 <p>Dit Doh dit Doh dit Doh dit Doh</p>	<p>X=stopped sound Percussion=cymbal variation, like the right hand of the tambora</p>
 <p>di di Doh di di Dih</p>	<p>Percussion=snare drum</p>
<p>R.H.</p>  <p>L.H.</p> <p>dit di dit di dit di dit dot Doh dot Doh</p>	<p>Percussion=<i>tambora</i> drum right hand X=right hand on the rim X=left hand stopped sound leaving the stick on the drum when beating</p>

Figure 18. Rhythmic pattern of an *abozao*.

Suggested listening

Pachamama, composed by Oscar Fernando Trujillo

<https://www.youtube.com/watch?v=sIVq16K392I>

Banda Sinfónica Especial de Supía, Fauner Salazar, conductor

The *Currulao*

The *currulao* is the most popular dance in the Pacific region. Originally named “slave dance,” it is also known also as a *bambuco viejo* (old *bambuco*). The main instrument of this music is the *marimba de chonta*, a handmade diatonic marimba of African origin. This dance is present in both secular and sacred ceremonies. There is a constant presence of instruments playing in a 3/4 meter, while the marimba and the chorus are accentuating in 6/8. The complexity

of the rhythm lies in that no instrument is reinforcing a down beat, which suggests there must be an excellent internal sense of time from all performers.

“The performance of the *marimba de chonta* in the *currulao* is composed by two principal parts: the *bordón* and the *requinto*. The *bordón* is an ostinato pattern played in the marimba’s lower register as a backbone for the whole song. It has several variations that are played in different moments of the song. The *requinto* is played in the middle and higher register of the instrument. It is perhaps the most interesting aspect of the *currulao* dance type.”⁵⁹

The *currulao* is traditionally played by *marimba de chonta* groups composed of one *marimba de chonta*, two *cununos*,⁶⁰ two drums, the *guasá* and a group of female singers or *cantaoras*. On some occasions you will see two players playing on one marimba. The lower player will play a *bourdon* while the upper player will improvise on the harmony.

⁵⁹ Carlos A. Arcila, “African Legacies in Pacific Colombian Music: A Synthesis,” *Cultural and Pedagogical Inquiry*, (University of Alberta, 2016):72-86 ISSN 1916-3460.

⁶⁰ Conical drum of the Pacific region used in the marimba ensemble. There are two varieties. The “male” *cununo* is of a bigger size and lower in sound. The “female” *cununo* is smaller with a higher pitched sound.

Tempo: quarter-note=120

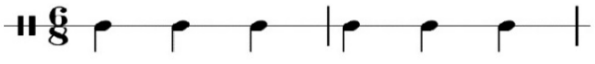
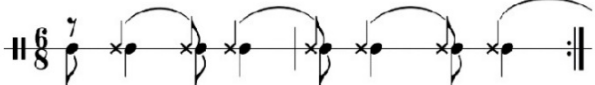
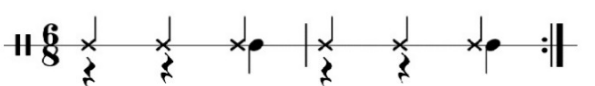

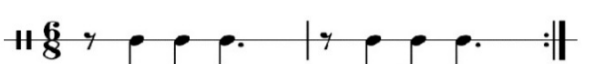
 <p style="text-align: center;">Du Du Du Du Du Du</p>	Percussion=hand clapping
<p>L.H.</p>  <p style="text-align: center;">du duh du duh du duh du duh</p>	Percussion=drum 1/ <i>alegre</i> Left hand on the rim Right hand
<p>L.H.</p>  <p style="text-align: center;">R.H. Dot Dot Duh Dot Dot Duh</p>	Percussion=drum 2/ <i>cununo</i> L.H.=left hand on the rim R.H.=right hand on the skin
 <p style="text-align: center;">Du di di Du di di Du di di Du di di</p>	Percussion= <i>marimba de chonta</i>
 <p style="text-align: center;">di di dih di di dih</p>	Chorus or harmony

Figure 19. Rhythmic pattern of a *currulao*.

Suggested listening

Santería, composed by Rubián Zuluaga

<https://www.youtube.com/watch?v=2ue08Dsx7tU>

Banda Sinfónica Institución Educativa de Neira, Holver Mauricio Cardona, conductor

The *Raspa*

It is uncertain when and where the Colombian *raspa* was originated. Being a popular tropical dance, it was originated in the urban area and was derived from the *cumbia*. This dance type, which is very different from the Ecuadorian *raspa*, is played in Colombia and Venezuela as part of the rhythm underpinning of dance orchestras. Characteristic of this dance type is the use

of the *timbales* and the *güira*.⁶¹ The *raspa* is a binary dance in cut-time tempo. Accentuation of the beats is common. Basic patterns in the *timbales* can and should be set with variations according to the sections of the song. There is not much syncopation present, especially in the basic percussion pattern. Instruments like the *güira*, conga, and *timbales* tend to duplicate the same patterns which constitute the groove.

The song is divided into five sections: Intro - Verse - Interlude - Chorus - Coda. It is common for dance orchestras to have winds, piano, electric bass, and singer accompanied with a “*timbales set*” (*timbales*, cowbells, jam block and cymbal), congas, and *güiro* or *guacharaca*. Also, there are *vallenato* groups that would interpret the same dance type using an accordion in place of the wind instruments and adding the traditional *caja vallenata* into the percussion.

In tropical dance music, melodies can be played with several different rhythms. In the case of the *raspa*, this music can also be played as *salsa*, depending on the taste of the orchestra and creativity of the composer/arranger. In some of the cases, band arrangers transform one melody into different rhythms throughout the work to give variety to the song and show the flexibility of the group.

Different sections of the song must be identified by the percussion group to make changes in timbre and rhythmic variations in the style of the music. As with much of the dance music genre, the tempo must be stable.

⁶¹ Same instrument as the *guacharaca*, only that in dance orchestras this instrument is called the *güira*.

Minimum tempo: half-note=100 / Maximum tempo: half-note=137
 Average tempo: half-note=119



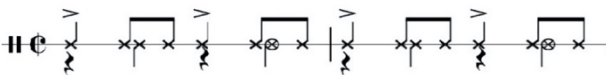
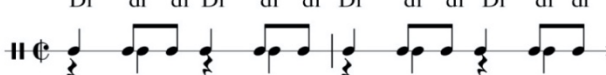


<p>L.H. Di Dot Di Duh Di Dot Di Duh</p> 	<p>Conga L.H.=high conga (conga <i>macho</i>) X=stopped ⊗=right hand low conga (conga <i>hembra</i>)</p>
<p>R.H. Di Dot Di Di Di Di Di Duh Di Dot Di Di Di Dot Di Duh</p> 	<p>Conga variation</p>
<p>R.H. Dit doe di Dit duh dit Dit doe di Dit duh dit</p> 	<p><i>Timbales</i> X= <i>cascareo</i> (on the side of the <i>timbal</i>) ⊗=low <i>timbal</i>, open stroke (<i>fondeo</i>)</p>
<p>L.H. R.H. Di di di Di di di Di di di Di di di</p>  <p>L.H. doe doe doe doe</p>	<p>R.H= cymbal L.H.= jam block/<i>timbal</i> on skin</p>
<p>Doh di di Doh di di Doh di di Doh di di</p> 	<p>Percussion=<i>güiro</i></p>
<p>Doh Doh Doh Doh Doh</p> 	<p>Bass line</p>

Figure 20. Rhythmic pattern of a *raspa*

Suggested listening

Baracunátana, composed by Lisandro Meza, arranged by Jesús Orielson Santiago Jácome
<https://www.youtube.com/watch?v=Ah16U8RVa38&pbjreload=10>
 Banda Sinfónica de Chía, Jesús Orielson Santiago Jácome, conductor

The Salsa

The *salsa* a style produced from the fusion of Afro Cuban rhythms, Puerto Rican music, and the jazz influence from New York City. It is played all over the world, but mainly in Puerto Rico, Venezuela, Colombia, New York, and Cuba. The term *salsa* (sauce) is related to the groovy style of playing, like giving “flavor” to the music. Traditionally, *salsa* can be played by a Dance Orchestra or a *Charanga*. The Dance Orchestra uses *timbales*, congas, bongos, bass, and piano. Winds include trumpets and trombones with auxiliary percussion using claves, *güiro* and

maracas, usually played by singers. The *Charanga* uses congas, *timbales*, bass, piano, flute, claves, *güiro* and a string section. Bongos are not used in *Charanga* ensembles.

The influence of this music on the population and cultural scene in Cali, capital of the state of Valle del Cauca and the country's third largest city in the country, has permeated in such regard to name this city the "world salsa capital."⁶² The people of Cali would buy *salsa* recordings which would arrive through the port of Buenaventura. With the racially mixed population in Cali, and the Afro-Cuban origins of *salsa*, this music was very well received by the middle and lower classes. Later, it became a rhythm of predilection of rich and poor alike. Cali hosts a World Salsa Festival every year, Bogotá celebrates a Salsa outdoor festival, and Barranquilla has a dance orchestra festival within their Carnival. There are different styles for playing five basic types of *salsa*: "old school" *salsa*, romantic *salsa*, erotic *salsa*, soulful *salsa*, and dance club *salsa*. Regardless of the type, the basic patterns for each percussion instrument are the same.

The *salsa* is structured on a *clave* pattern. The most common pattern, the *clave de son 3-2*, is composed of two opposed cells. The antecedent uses three *clave* clicks, while the consequent uses two (see Figure 20). If the pattern is to start with the group of two and then continue with the group of three, it is called a *2-3 clave de son*. The *clave de rumba* has a slight variation as seen in the figure and is the basis for the rhythm of *guaguancó*. The first pattern can be used in the more lyric parts of a work, and the *clave 2-3 de son* can be used in a "mambo" section. *Salsa* is normally notated in 4/4 meter, but some composers may notate it in 2/4. It is up to the conductor to follow a pattern in four or conduct in cut-time. Most compositions follow the *son montuno* form, with verses, followed by a chorus or *pregón (montuno)* which is repeated a

⁶² Lise A. Waxer, *The City of Musical Memory: Salsa, Record Grooves, and Popular culture in Cali, Colombia* (Middletown, Connecticut: Wesleyan University Press, 2002), xi.

couple of times before reaching a final coda that ends the piece. The *montuno* is a refrain that can be sung by the chorus or played by instruments with vocal improvisation of the main voice. This often leads to an increase in tempo in the *montuno* to build excitement.

It is important to determine whether the music is in a 3-2 or a 2-3 *clave de son*. Most of the time composers for band will notate percussion instruments carefully. Nevertheless, the *clave* can be sensed in the melody. Whatever *clave* rhythm is chosen, it is important the conga, *timbales*, and cowbell play the same *clave* pattern.

Minimum tempo: dotted quarter-note=82 / Maximum tempo: dotted quarter-note=150
Average tempo: dotted quarter-note=108

	Clave de <i>son</i> 3 X 2
	Clave de <i>rumba</i> 3 X 2 Clave de <i>rumba</i> 2 X 3
	<i>Timbales latinos</i> X=cascareo clave 2 X 3 X=cascareo clave 3 X 2
	R.H.=right hand cowbell clave 2 X 3 L.H.=left hand timbales clave 2 X 3 X= stopped J =fondeo (open)
	R.H.=right hand cowbell 3 X 2

Figure 21. Rhythmic pattern of a *salsa*.

<p>L.H. Dit Doh Dit Doh</p>	<p>L.H.=left hand timbales X=stopped ♩=fondeo (open)</p>
<p>L.H.</p> <p>R.H. Dot dudu Dot dudu dot dot dudu Dot dudu</p>	<p>Congas L.H.= left hand (high conga) R.H= right hand (high conga) ⊗=low conga</p>
<p>L R L R L R L R L R L R L R</p>	<p>Percussion= bongos X=on the rim ⊗=on the rim on lower bongo</p>
<p>Dot dit Dot dit dit Dot dit dit Dot dit dit</p>	<p>Cowbell clave 2 X 3 ⊗=low sound near the neck X=high sound near the rim</p>
<p>Dot ditdit Dot ditdit Dot dit dit Dot dit dit</p>	<p>Cowbell clave 3 X 2</p>

Figure 21. Continued.

Suggested listening

Mi Muchachita, composed by Alexis Lozano, arranged by Rubén Darío Gómez

<https://www.youtube.com/watch?v=y9u3JX-T1NQ>

Banda Sinfónica Juvenil Red de Escuelas de Música de Medellín, Hugo A. Riaño, conductor

The Dance Types of the Orinoquía Region

The region near the Orinoco river is shared between Colombia and Venezuela. This region is also called the Colombian Plains and includes the states of Arauca, Casanare, Vichada, and Meta. The main economic activity of the llanero population is raising cattle. Llanero are known for *tonada*, or “work songs,” which might include singing to their cattle or during other ranch duties. The music of this region is called *Música llanera* (music from the Plains). The most common genres in this region are the *golpe* and the *pasaje*, both known as *zoropo*. The *Conjunto*

Llanero (*Llanero* Ensemble) uses a singer, diatonic harp, *bandola llanera* (four strings), *cuatro llanero*,⁶³ and maracas. Modern ensembles include an electric bass. While this ensemble can be instrumental only, the singer is vital to the cultural and historical context of this music for they are also poet, improviser, storyteller, and troubadour. This music is characteristic of festivities, both sacred and secular, and is common in all social contexts.

The *Joropo*

The *joropo* is the traditional dance of rural areas in the plains. It is a virtuosic foot stamping dance that originated from the Spanish *fandango*. The rhythmic pattern of the *joropo* is the root for many of the rhythms (*golpes*) of the Orinoquía region. Venezuela has several types of *joropo*; Colombia shares the *joropo llanero* with the region. In the *joropo* dance, the couple dances with each other while the male shows off for the female.

There are two different ways of emphasizing a rhythmic pulse in the *joropo*: *por derecho* and *por corrido*. As shown in the Figure 21, the pattern of *por derecho* emphasizes the first and fourth eighth-notes of a 6/8 measure, while the *por corrido* displays the emphasis on the third and sixth eighth-notes of the 3/4. To identify whether a melody should be played *por derecho* or *por corrido* one needs to listen to the place where the harmony changes.

In this style, the harp performs the main melody, while the *cuatro* and the *bandola* accompany with the harmony. The only percussion instrument used is the maraca. Over the years, the maraca has evolved into an instrument which requires extraordinary skill to maneuver through the various needs in timbres, technique, and rhythmic complexity.

Another way to identify whether a *Joropo* is *por derecho* or *por corrido* is to listen to the bass line as indicated in the figure below. Patterns are different within both types. The harmonic

⁶³ Small four-stringed guitar of Venezuelan origin.

structure of the *zoropo* is a simple I-IV-V7-V7-I either in major or minor mode. While the form varies slightly with each interpretation, it is traditionally a verse style with Intro - Verse (poem or voice improvisation) - Tutti, then back to the verse for a second time leading to an instrumental solo section and Coda. In original forms, the melody is performed with voice and harp.

Minimum tempo: half-note=72 / Maximum tempo: half-note=78
Average tempo: half-note=76

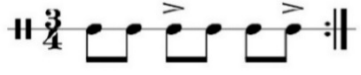
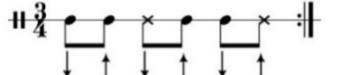


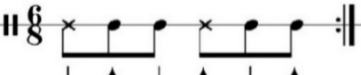

<p>R R L R R L</p>  <p>di dit Da di dit Da</p>	<p>Por corrido 3/4</p> <p>Percussion=maracas</p>
 <p>du di Dit du di Dit</p>	<p>Percussion=cuatro</p> <p>X=stopped</p>
 <p>Doh Doh</p>	<p>Bass line</p>
<p>L R R L R R</p>  <p>Da di dit Da di dit</p>	<p>Por derecho 6/8</p> <p>Percussion=maracas</p>
 <p>Dit du di Dit du di</p>	<p>Instrument=cuatro</p> <p>Harmonic accompaniment in winds</p> <p>X=stopped</p>
 <p>Dot Dot</p>	<p>Bass line</p>

Figure 22. Rhythmic pattern of a *zoropo*.

Suggested listening

Amanecer Llanero, composed by Alfredo Mejía Vallejo
<https://www.youtube.com/watch?v=cOPg1OUaz5Y>
Banda Sinfónica de La Estrella, conductor unknown

The *Pasaje Llanero*

The *pasaje llanero* is a slower dance. Lyrics are romantic and descriptive, while the movement of the dancers is softer with less foot stamping. The structure of the rhythmic patterns is the same as the *zoropo*, including being in 3/4, but slower in tempo. This dance type is usually played *por corrido*, as seen in the Figure 22.

Suggested listening

Pasajes Casanareños, composed by Carlos “el Cuco” Rojas, arranged by Victoriano Valencia Rincón
https://www.youtube.com/watch?v=T2_ozi5WSV4
Banda Seminario Redentorista, Jorge Mario Raigoza Franco, conductor

The *Quirpa*

The legend of Jose Antonio Oquendo, nicknamed Quirpa, is found in a story about this llanero trader who also happened to be a singer, poet, and excellent harp player. One night he and a guitar-playing friend were performing together until a fight broke out with a third person, who had cut Quirpa’s harp strings. Quirpa was killed in the fight and this rhythm is in honor of him. Of note is the type of harp Quirpa played, a diatonic harp with no pedals.

The *quirpa* is another type of *zoropo* (Figure 22) with a distinct harmonic progression that puts emphasis on the parallel minor and its dominant (I-V7-I-ii-vi-III7- vi). It is written in 3/4 with the same patterns of the *zoropo por corrido*.

Suggested listening

Atardecer en el Llano, composed by Juan Carlos Valencia Ramos
<https://www.youtube.com/watch?v=mv0nNZvqLeE>
Orquesta de Vientos de Caldas, Juan Sebastián Velasco Serna, conductor

The *Zumba que Zumba*

The *zumba que zumba* is another variation of the *zoropo* (Figure 22). This dance is played in minor mode only and while the tempo may vary, it is generally faster than the *zoropo*. While

the harmonic structure resembles a *joropo*, the *zumba que zumba* includes a secondary dominant as part of the harmony (I-V7-iv-V/V-V-V7-I).

Suggested listening

Dora María, Carlos “el Cuco” Rojas, arranged by Nestor Julio Herrera

<https://www.youtube.com/watch?v=mv0nNZvqLeE>

Banda Sinfónica Juvenil de Ciudad Bolívar-Antioquia, Jesús David Varo Serna, conductor

The Dance Types of the Amazon Region

The Amazon region, the largest source of oxygen on the planet,⁶⁴ is shared between Colombia, Brazil, and Perú and is dominated by the jungle. The states that make up this region are Amazonas, Caquetá, Guainía, Guaviare, Putumayo, and Vaupés. This region covers 40% of the area of the country, but is the least populated. Most of the people from this region live in the cities of Florencia, Leticia, and Puerto Inírida. Outside of these three cities, the land is very isolated and mostly indigenous people inhabit the area. There are still indigenous nomad populations and about 26 surviving ethnicities. Access to this region is mainly by boat or air; there are few roads. The topography and lack of communication and resources in this region have kept this area fairly isolated. The principal influences in music from this region come primarily from Amazon Indians and other Caribbean cultures. While bands from this region participate in Paipa-Boyacá’s national contest, there is not a strong band tradition like what is seen in the rest of the country. There are no records of award-winning pieces showcasing dance types from the Amazon region.

Instruments like the flute are common in this region; the *yuruparí* (sacred flute) being one of them. For the Indians of the Amazon, music as well as dance are vital for magical and

⁶⁴ Javier Ocampo López, *Música y Folclor de Colombia* (Bogotá: Plaza y Janés, 2004), 18.

religious practices. There is also a predominance of recited music. The melodic range of melodies is very limited and musical elements are repetitive. Imitation of animals in the region is common, as well as the storytelling of myths and a close bond with nature.

The Dance Types of The Insular Region

The Insular region of Colombia includes the Caribbean islands of San Andres, Providencia, and Santa Catalina. The culture of Central America and the English-speaking Caribbean, as well as the Spanish and the Colombian culture, permeate through their music and traditions. “The colonizers grew tobacco, sugar cane, cotton, beans, figs, oranges, yucca, plantains, pineapples, and bananas. They also raised pigs and poultry that they used for their own subsistence.”⁶⁵ Creole is the mother language, and English is the language of the protestant church and the schools. This region was also influenced by practices and traditions from African origin.

Despite the richness of the culture, very little scholarship and research has been conducted on the traditional music of the region. Musical influences including the *son caribeño*, the *calypso* from Trinidad and Tobago, and the Jamaican *reggae* are present in their society.

The Reggae

The *reggae* rhythm developed in Jamaica during the last years of the 1960s with the influence of the *mento*, the *calypso*, and American jazz. This rhythm comes from the *ska* and the “rocksteady.” It is written in 4/4 with strong beats on two and four. The guitar riff is called

⁶⁵ H. Robinson, *The Spirit of Persistence; Las goletas en la Isla de San Andrés, Providencia y Santa Catalina* (San Andrés Islas: Universidad Nacional de Colombia), 2004.

“skank” and is very distinctive of this rhythm as seen in the figure below. Lyrics are of social nature and speak of love, religion, and political issues. In 2018, UNESCO declared the *reggae* as Patrimony of Intangible Cultural Heritage.

Suggested listening

Accolade Boue’sson, Traditional from Haiti, arranged by Victoriano Valencia Rincón
<https://www.youtube.com/watch?v=dbJswunUJ8I>
Banda de Manzanares, Alfonso Velásquez García, conductor

The Soca

The *soca* rhythm originated in Trinidad and Tobago in the 1970s as a mixture between *calypso* and soul music. Its lyrics deal with social issues as well as humor. This dance type has turned out to be very popular commercially, not only in the Caribbean, but in other countries like Japan and the United States, as well.

Suggested listening

Solina, composed by Ulid Livingston, arranged by Victoriano Valencia Rincón
<https://www.youtube.com/watch?v=qvaK11MV-PU>
Banda Sinfónica de la Unión, conductor unknown

The Son Caribeño

Although it is not a proper dance type, the *son caribeño* referenced in this study is a fusion between the *porro* and the insular *calypso* groove. Presented as a binary dance in cut-time measure, the distinctive snare drum pattern of the *porro* is not present in the *son caribeño*. Instead there is a simpler rhythmic pattern that emphasizes the binary character of the piece.

Suggested listening

Pegaso, composed by Robert Taylor, arranged by Victoriano Valencia Rincón
<https://www.youtube.com/watch?v=eKPBYy-d5O0>
Banda Sinfónica Departamental de Nariño, Julián Darío Rodríguez, guest conductor

Other International Dance Types

The *Bolero*

The term *bolero* has been used in different musical styles in Spanish speaking countries. Even though they are named the same, there is no musical relationship between the Spanish *bolero* and the Latin American *bolero*. The Spanish *bolero* is in 3/4 and is derived from the *seguidillas* (Spanish dance in triple time), which contributed to the development of Spanish classical ballet tradition. The Latin American *bolero* is either in 4/4 or 2/4 and is a slow dance of romantic origin that includes singing.

The Cuban *bolero* originated in the late 19th century in the city of Santiago. As with *salsa*, this dance type traveled to other Hispanic countries. In the 1920s the Mexican *bolero*, slower in tempo and less rhythmically syncopated, changed the original 2/4-time signature into 4/4. Meanwhile in Cuba, the *bolero-son* was introduced by the Trio Matamoros (singing guitar trio) in their LP vinyl recordings.⁶⁶ In the early 1930s, the Cuban *bolero* arrived in Colombia and by the mid-1930s, the Mexican *bolero* was introduced into the country, gaining popularity in South America in the 20th century.

There are several types of *boleros* according to their character. The *bolero-son* will include the *clave de son*, the *bolero-mambo* will have big-band interludes between the song's verses, the *bolero-cha* is influenced by the *cha-cha-cha*, and the new *bachata* is a fusion between the *bolero-son* and the *merengue*, originated in the Dominican Republic.

Although the *bolero* is not a common dance type seen in Colombian concert band music, in 2007 Jaime R. Echavarría—an iconic figure in the development of Colombian national music—

⁶⁶ Carolina Santamaría Delgado, "Bambuco, Tango and Bolero: Music, Identity, and class struggles in Medellín, Colombia, 1930-1953" (PhD diss., University of Pittsburgh, 2006).

was featured in Paipa-Boyacá's national contest as a featured (tributed) composer of *bolero* and *canción*.

Suggested listening

Me estás hacienda falta, composed by Jaime R. Echavarría, arranged by Germán Antonio Moreno Sánchez
<https://www.youtube.com/watch?v=JkpYCNTD1KM>
Banda Sinfónica Juvenil de Paipa, Cristian Camilo Malagón, conductor

The *Cumbia Panameña*

The *cumbia Panameña* is vivid and gay in its dance character. The tempo is faster than the Colombian *cumbia*. Dancers move fast in a circle, changing their movements with the music. The *cumbia* would be played in Catholic festivities like Carnival and Saint John's Festivity.⁶⁷

In the *cumbia*, the most important instrument is the *tambor*, which is like the *tambor alegre* from the *Gaita* ensemble and is played with the hands. The bass drum (*caja*) of smaller size, plays a different rhythm than the Colombian *cumbia*. The 3+3+2 accented pattern gives a rumba groove that aligns with the faster tempo. There are no instruments playing on off beats, like in the Colombian *cumbia*. Instead, the *güiro* fills in the rhythm. If no *güiro* is used, this rhythm can be taken over by the maracas.

The form has an elegant and courtly introduction, then an A-B-A form and closing short rhythmic statement. The bass line is constantly playing on the first, third and fourth quarter-notes in cut-time measure. Harmonies generally change every two measures.

When the refrain is played, the percussion remains stable in a rhythmic pattern. When changing to a different section of the music, percussion patterns can change slightly to give the music variety. The melody is simple and repetitive with an ascending movement that does not seem to end.

⁶⁷ Damaris Apolayo Flores, "La Cumbia pajonaleña o Cumbia del norte de Coclé como identidad cultural de la región, 1950-2009" (master's thesis, Universidad de Panamá, 2010) URI <http://up-rid.up.ac.pa/id/eprint/540>, 66.

In earlier times, instruments such as violin and guitar, plus *tambor*, *caja*, triangle and maraca, would accompany the *cumbia* from Panama. In modern times, the accordion replaces the string instruments for a more popular and modern sound.

Appropriate choice of tempo is crucial in this rhythm. The absence of instruments playing on the off beats and the bass drum rumba pattern suggest a faster tempo, in comparison to the Colombian *cumbia*. The choice of percussion instruments is important. Special attention must be given to the festive and gay character and the bright sound generated by the *güiro*.

Tempo: half-note=90

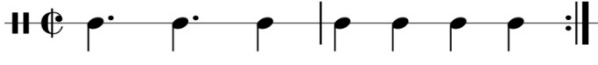

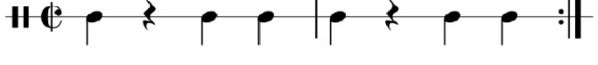
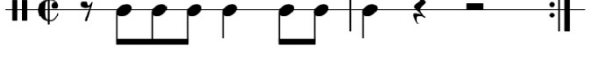
 <p>Doh Doh di Doh doh doh doh</p>	Percussion=bass drum
 <p>Du du dit du du dit Du du dit du du dit</p>	Percussion= <i>güiro</i> /two maracas
 <p>Doh doh doh Doh doh doh</p>	Bass line
 <p>du du dih du du dih Du</p>	Closing riff

Figure 23. Rhythmic pattern of a *cumbia Panameña*.

Suggested listening

El Guayatuno, composed by Efrain Medina Mora

<https://www.youtube.com/watch?v=mv0nNZvqLeE>

Banda Sinfónica Fuerza Aérea Colombiana, Nestor Alejandro Pinzón Triana, conductor

The *Huayno*

The *huayno* dance type originated from the Peruvian Andes region and is common in Bolivia, Argentina, Chile, and in the Southern Colombian region of the states of Cauca and Nariño. The traditional music comes from the *Quechua* Indians back in the times of the colony and represents a combination of indigenous and urban music. It is an invitation to dance, from a man to a woman. Stamping of the feet is a very vigorous element of this nostalgic, but festive dance. Written in binary cut-time meter, it is characteristic for the first beat to be stressed, then followed by two beats, most likely in the bass drum. The melody shows a pentatonic design, like the traditional *queñas* and *zampoñas*. The use of traditional instrumentation includes *quena*, *zampoña*, *charango*, and *tambora*. A heavy accentuation on the rhythmic recurring cell is important and is generally played by several instruments. The melody is also separated, considering that the dancers jump a lot in this dance.

Tempo: half-note=92


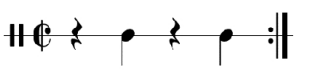
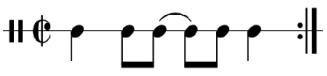
 <p>Du du du du du du</p>	Percussion=bass drum
 <p>Doh Doh</p>	Percussion=cymbal
 <p>Dih di dih di di</p>	Harmonic accompaniment

Figure 24. Rhythmic pattern of a *huayno*.

Suggested listening

Bolivia en mi corazón, composed by José Eduardo “Pepe” Murillo, arranged by Fredy Garzón

<https://www.youtube.com/watch?v=CyNzkMpFGIk>
Banda Sinfónica de Subachoque, conductor unknown

The Merengue

The *merengue* is a dance originated in the Dominican Republic. It is in 2/4 with a fast and virtuosic tempo, both for the performers and for the dancers. The *merengue* is performed in all Caribbean countries and is considered a Latin American folk dance.

Suggested listening

La Guacherna, composed by Estercita Forero, arranged by Victoriano Valencia Rincón
<https://www.youtube.com/watch?v=WW29qlz5cgo>
Banda Sinfónica Instituto Educativo de Neira, Holver Mauricio Cardona, conductor

The Pasodoble

The *pasodoble* is a fast Spanish march-like dance type and is considered to be the most representative rhythm of the Spanish culture. It is the equivalent of the American march in its sense of cultural identity and cultural expression. There are many different types of *pasodobles* according to the character of the music and nature of the composition. Some types are the *march pasodoble*, *pasodoble taurino*, and *pasodoble de Moros y Cristianos* (of Moors and Christians). Composed in binary rhythm, the work follows the structure of a minuet and trio, with an introduction.

Suggested listening

Los gemelos, composed by Guillermo González Arenas
https://www.youtube.com/watch?v=gWHa_vduc9g
Banda Seminario Redentorista, Jorge Mario Raigoza, conductor

Other Resources

For further study on Colombian dance types by region, the Ministry of Culture published a series of educational booklets which feature traditional songs and grooves for use in the classroom (vocal or instrumental). These are referenced in the Bibliography under these authors: Efrain Franco Arbeláez (East Andean), Luis Fernando Franco Duque (West Andean), Juan Pablo Rodríguez (South Andean); Carlos Rojas Hernández (Orinoquía), Leonidas Valencia

(Pacific North), Victoriano Valencia Rincón (Caribbean), and Sandra M. Viloría Garcés,
Kathryn Newball Cardozo, and Marlon Acosta Pomare (Insular).

CHAPTER 6: *FANTASÍA SOBRE MOTIVOS COLOMBIANOS*, PEDRO MORALES PINO

Pedro Morales Pino was a Colombian composer, conductor, and music teacher who came from a humble family. It is believed by most that he was born in 1863 in Ibagué and raised in Cartago. At a very early age, he needed to work to help support his mother with the family expenses. This activity linked him with street musicians and troubadours. At age 11, his mother gave him a *tiple* (type of guitar) and the family moved to Ibagué, where he began to develop a skill for portrait sketching. Thanks to Professor Adolfo Sicard Pérez, a wealthy sponsor, Morales Pino traveled to Bogotá to study portrait sketching and painting in the city's Art School.

At this time most all songs were transmitted orally, as there was no practice of notating Colombian music onto a musical staff paper. Morales Pino, as well as many other young musicians of the time, would whistle the songs heard in concert halls in main cities like Bogotá. This was often the way music travelled to live in the memory of the people.⁶⁸

In 1881 Morales Pino participated in a national painting exhibition in Bogotá as he had become an excellent portrait artist. However, his passion for music was stronger, and in 1882 he entered the National Academy of Music to study with Julio Quevedo. Always in love with Colombian music, he formed a guitar duo in 1884. Inspired by the Spanish guitar ensembles, Morales Pino decided to start an *Estudiantina*,⁶⁹ a small chamber ensemble called “Colombian Lira,” which performed arrangements of classical music and Colombian *pasillos*, *danzas*, *valeses*, and *bambucos*, and helped make these dance types popular around South and Central America. The group performed in halls, salons of dance music, and coffee houses. The group's name,

⁶⁸ Octavio, Marulanda, *Pedro Morales Pino: la gloria recobrada* (Ginebra: Fundación Promúsica Nacional de Ginebra, 1994), 29.

⁶⁹ Guitar ensemble of guitar, tiple and bandola.

Colombian Lira, was in honor of the luthier Manuel Montoya's guitar workshop of the same name.⁷⁰ In 1896 Morales Pino organized a second Colombian Lira ensemble, where he included violins and cellos and expanded the group to 16 musicians.

In 1899 Morales Pino decided to participate in the first International Music Convention in Paris and began a long tour through Colombia, Central America, and the United States. The group faced many perils, and after a long stay in Guatemala where he found the love of his life, the ensemble finally arrived in New York in 1901 to perform at the Pan American Convention in Buffalo. Two years later, Morales Pino married Paquita Llerena and in 1912, he returned to Colombia. After the death of his wife in 1916, Morales Pino and his children traveled to Guatemala to seek comfort and support with his deceased wife's family. In 1918 his house in Guatemala was destroyed by fire and he was forced to return to Colombia. He planned a second tour in 1922 with his ensemble to South American countries, returning to Bogotá after this tour. In 1925, he won a composition prize for his *Fantasia Sobre Motivos Colombianos*. Morales Pino died a year later in 1926 in a very unstable and poor economic condition.

Morales Pino was the first composer to notate the *bambuco* in a 3/4-time signature and he also popularized other Colombian dance types like the *pasillo*, the *danza*, the *canción*, and other European dance types as well. As a proficient bandola player, he contributed to the evolution of the instrument by suggesting the addition of five more strings for a total of 16 strings. His compositional output includes more than 100 works for piano, *Estudiantina* (group of guitars in multiples of three), orchestra, and band.

⁷⁰ Ellie Anne Duque, *Obras para piano de Pedro Morales Pino*, Program Notes. Bogotá. Banco de la República. 2004, 2.

Significance

The *Fantasia Sobre Motivos Colombianos* is significant in many ways. Morales Pino's nationalist style linked western traditional writing with Colombian traditional music. He is one of the most important composers of the Andean region for his contributions to the development of the *Estudiantina* and many of his melodies are still being played in the country and abroad. His ensemble, Colombian Lira, was the first Colombian musical group to tour the world and their performers became ambassadors of Andean Culture. 95 years after the composition of this work, the *Fantasia's* stylistic characteristics are still used as a reference for young composers and arrangers.

Juan Carlos Marulanda (editor of this arrangement of *Fantasia*) emphasized the importance of reviewing the most emblematic works of Colombian composers in order to establish a standard band repertoire.⁷¹ He states that the instrumentation of the National Symphonic Band of Colombia (no longer active) is not used any more, and that this is one of the reasons the *Fantasia* must be revised and re-orchestrated to be performed. Despite the efforts of some conductors to play this historical repertoire, according to Marulanda, bands lack important musical references by setting aside the performances of Colombian band "classics."

Historical information

The *Fantasia Sobre Motivos Colombianos* was originally written as a one movement work for orchestra. In the orchestral score, the title appears as *Fantasia Sobre Temas Colombianos*, while in the band arrangement it appears as *Fantasia Sobre Motivos Colombianos*. Of note, there are a total of three orchestral works composed by Morales Pino, including *Patria* and the intermezzo *Brisas de los Andes*.

⁷¹ Author interview with Juan Carlos Marulanda, June 1, 2020.

Fantasia Sobre Motivos Colombianos was awarded second prize at a national contest in 1925 and according to the musicologist Ellie Anne Duque, “The *Fantasia* is very well constructed with instrumental passages and clear and simple themes, with which he uses to construct a canonic fugue in the rhythm of a *Bambuco*.”⁷²

The work was originally conceived for orchestra, and the band arrangement by Dionisio González (1887-1945) is the only version available at this time. The González arrangement was a mandatory performance piece at the Paipa-Boyacá National Band Contest in 2013. Additionally, it was an audition piece for the National Youth Band organized by the Ministry of Culture in the same year. While the first performance date and performing ensemble are not known, Dionisio González, the official arranger of the Band of the National Police (founded in 1912), is thought to be the conductor of the first performance.⁷³

Instrumentation

Two major influential figures, Manuel Conti and José Rozo Contreras, arrived in Colombia at the end of the 19th century. In 1897 Manuel Conti was charged to organize a military system of bands, while José Rozo Contreras implemented a model for civic bands in the Italian style, as he had studied with Alessandro Vesella.⁷⁴ Bands were already in Colombia as far back as the 17th century.

The orchestral version of Morales Pino’s composition is in D minor and the band arrangement in C minor. The manuscript for the band arrangement by Dionisio González is in

⁷² Ellie Anne Duque, *Obras para piano de Pedro Morales Pino*, Program Notes (Bogotá. Banco de la República, 2004), 9.

⁷³ Octavio, Marulanda, *Pedro Morales Pino: la gloria recobrada* (Ginebra: Fundación Promúsica Nacional de Ginebra, 1994), 30.

⁷⁴ Raúl Rondón Amaya, et al, “Levantamiento digital del manuscrito de la adaptación para banda de la *Fantasia sobre motivos Colombianos* de Pedro Morales Pino y contextualización de la obra” Proyecto de Investigación área de Arte y Culturas Tradicionales Populares de la Facultad de Artes ASAB (Universidad Distrital de Bogotá, 2016) Accessed April 25, 2020. <http://repository.udistrital.edu.co/bitstream/11349/5442/1/RondonAmayaRaul2016.pdf>, 9.

the Center of Documentation of the National Library. The following is the original instrumentation: 2 flutes, 2 oboes, E-flat clarinet, B-flat solo clarinet, 3 B-flat clarinets, 2 alto clarinets, 2 E-flat alto saxophones, B-flat tenor saxophone, Eb-flat baritone saxophone, 2 bassoons, sarrusophone, 3 cornets, 3 trumpets, 4 E-flat horns, 3 trombones, 2 bugles, 2 alto horns, 2 baritone horns, B-flat bass horn, B-flat saxhorn, E-flat double bass horn, F double bass horn, Double Bass, and percussion.⁷⁵

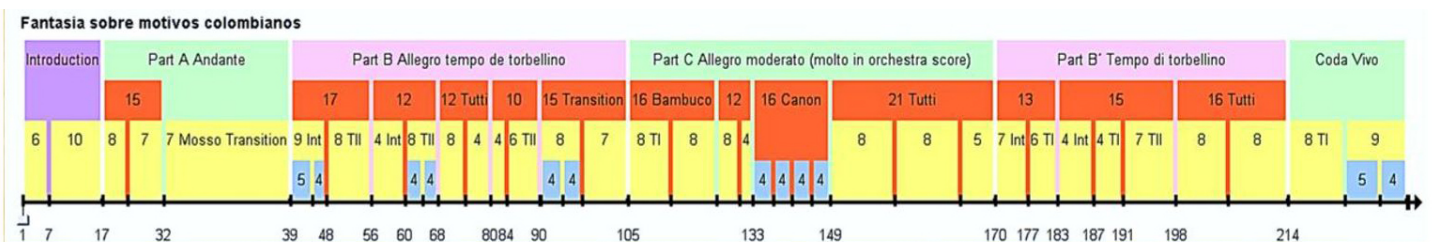
This instrumentation shows the use of the saxhorn family, developed by Adolf Sax between 1842 and 1845, and introduced to Colombia at the beginning of the 20th century. The robust instrumentation was in the tradition of French Bands of the 19th century as can be seen in the instrumentation of Florent Schmitt's famous *Dionysiaques* composed in 1913.⁷⁶

Basic form and structure

The structure of *Fantasia* is in a free fantasia form, which was a requirement for the national contest. The improvisational and free character of the fantasia form is present in the Introduction and first part of the work, which delineates an overall form of:

Introduction – A – B (torbellino) – C (bambuco fiestero) – B' (torbellino) – CODA

Table 5. Form and Structure of *Fantasia Sobre Motivos Colombianos*.



⁷⁵ Juan Carlos Marulanda, Ficha técnica *Fantasia sobre motivos Colombianos* by Pedro Morales Pino (Biblioteca Nacional de Colombia, 2007).

⁷⁶ Florent Schmitt, *Dionysiaques*, Op. 62, Wind Repertory Project, accessed May 30, 2020, www.windrep.org/Dionysiaques.

The work begins with an introduction (*Andante*) where the oboe has a solo in an improvisatory style, outlining the C minor key. After a homophonic transitional melody in measure 9, the harmony of C minor is ratified by secondary dominants and an authentic cadence in measure 16 concludes with the introduction. Part A begins in measure 17 with Theme I, which is *legato* and *cantabile* and depicts a slow 3/4 dance in three-part texture. The accompaniment of the theme is later developed by other voices falling into a 9/8 transition in measure 30 that activates the rhythm leading the music to a half cadence in G major. Part B (Theme II) presents the *torbellino* (*Allegro Tempo di Torbellino*) in measure 39 and displays an innovative fluctuation of 3/4 and 6/8 measures, which is a unique characteristic of this work considering that the *torbellino* is traditionally in 3/4. The melody of the *torbellino* is reminiscent of the opening oboe statement in measure 2, although with a change of mode from minor to major. This section ends with a half cadence in G Major in measure 104 after a 15-measure transition.

Part C (Theme I) begins in measure 105 with the same theme from measure 17, but now in a *bambuco* style. The *bambuco* theme (*Allegro Moderato*) is established in a homophonic three-part texture (melody, harmonic accompaniment, and bass). Later in measure 133, it develops into a simple canonic imitation of four measures. The theme is presented a total of four times with different groups of instruments until it reaches *Tutti* instrumentation in measure 149. Elements of the *Estudiantina* playing *bambuco* (arpeggios and the combination of stroked and stopped guitar sounds) are successfully translated into the wind parts of the arrangement.

After a half cadence in G major, the part B' begins in measure 170 with the recapitulation of the *torbellino* (Theme II). The Coda in measure 214 leads to the end of the piece with a “*Vivo*” indication, an authentic cadence in C minor, and the use of Theme I.

The harmonic structure is conventional western traditional harmony. While there are no modulations in the work, the presence of different rhythms, meters, and tempos make the work

flow in a natural way. The use of sequences in the transitional sections is used to drive the harmony forward, and there is common use of secondary dominants to achieve tension throughout the piece.

Rehearsal and performance suggestions

Based on my knowledge of Colombian music, and due to my experience conducting this piece with both Colombian and American bands, the purpose of this section is to suggest performance guidelines that are not indicated in the score. This is not to assume there is only one way of performing the work, rather to share my interpretative appreciations.

Measure 9, measure 32, and measure 90 are all transitional passages that relate to the melody in measure 9. They share the same tendency of dynamic growth and intensity. The transition in measure 32 keeps the same beat as the melodic transition of measure 9, but moves from a duple subdivision to a triple subdivision. There must be a sense of movement and tension in the 9/8 measure, and due to the free character of the piece, the *crescendo* in the score can be supported by a *poco a poco accelerando* that is not included. As stated by Pastrana Silva,⁷⁷ in the orchestral score, there is an indication of *mosso* in this section.⁷⁸ The second transition in measure 90 is reminiscent of the first transition of measure 32. For this reason, it is suggested to conduct this 3/4 section *alla breve*.

Some indications in the original version have not been copied in this band arrangement edition. It is important to mention that according to Rondón Amaya⁷⁹ (using the manuscript in

⁷⁷ Laura Natalia Pastrana Silva, “La construcción de la nación en tres obras sinfónicas colombianas” (thesis, Universidad de los Andes, 2011), 33.

⁷⁸ Laura Natalia Pastrana Silva, “La construcción de la nación en tres obras sinfónicas colombianas” (thesis, Universidad de los Andes, 2011), 34.

⁷⁹ Raúl Rondón Amaya, et al, “Levantamiento digital del manuscrito de la adaptación para banda de la *Fantasia Sobre Motivos Colombianos* de Pedro Morales Pino y contextualización de la obra” (proyecto de Investigación área de Arte y Culturas Tradicionales Populares de la Facultad de Artes ASAB Universidad Distrital de Bogotá, 2016) accessed April 25, 2020. <http://repository.udistrital.edu.co/bitstream/11349/5442/1/RondonAmayaRaul2016.pdf>, 38.

the Documentation Center Gabriel Esquinas), in measure 39 there is an indication of *pizzicato* in the clarinet part.⁸⁰ This agrees with the orchestral version and the performance of the strings in *pizzicato*. Although it is not physically possible to “pluck” a note (string) with the clarinet, an assimilation of this short, but reverberating, sonority should be sought. The *pizzicato* indication appears again in measure 47 in the baritone line. Amaya states that due to the lack of consistency of the word *pizzicato* in other places in the music where it could have been included, Amaya and his two colleagues working on the project decided to omit the *pizzicato* in their transcription. In the edition made by Juan Carlos Marulanda, there is no indication of *pizzicato*, but it is unknown if his manuscript had this indication. Nevertheless, it is very important for non-Colombian musicians to understand the difference in articulation between a string *pizzicato* and a wind *staccato* as the general tendency is for musicians to play these notes too short and dry, and to rush the tempo, which isn't the intention of the composer. A simple exercise for achieving this articulation is to ask wind players to play with a “du” (dew) or “dih” articulation, a long and lifted sound, like the one a string player would make. Effects like the *pizzicato* in the strings are very similar to the plucked sound and resonance of guitars common in the Colombian music of the Andean region.

After studying excerpts of the original score from the Documentation Center, Gabriel Esquinas compared it with the edition of in the National Music Archive⁸¹ in the National Library and found a discrepancy related to the tempo of the *bambuco* in measure 104. The Rondón Amaya edition and the analysis by Laura Natalia Pastrana Silva of the orchestral manuscript both reveal a tempo marking of “*Allegro molto*,” while the Marulanda edition indicates “*Allegro moderato*.” It is uncertain which of the two versions may be the correct one, especially due to

⁸⁰ Ibid., 39.

⁸¹ *Banco nacional de música* (National Music Archive).

the lack of access to the manuscript Marulanda based his edition. Nevertheless, the decision to lean towards a faster *bambuco* tempo is preferred as it is what is indicated in the original orchestral version. The clean and transparent orchestration allows for a faster tempo as no major musical events are present other than the rhythmic groove and polyrhythm of a 6/8 melody with a bass line in 3/4.

Another important feature found in the original manuscript (Figure 25) that is not present in the Marulanda, nor the Amaya editions, is how the eighth-notes are grouped together, such as in measure 105. The beaming of the clarinet eighth-note melody is connected (all six notes), while the eighth-note grouping in the baritone saxophone and baritone are in groups of three (eighth-notes). Although this may be a discrepancy, as a conductor I believe the articulation of the melody will sound different when notated as originally written (all notes beamed together). The composer wishes to have a constant movement of running eighth-notes. Consequently, the first eighth-note of each measure will be accented slightly. I also suggest slurring the first two eighth-notes in measure 106 (as seen in Figure 26) to give a better sense of phrasing. The accompanying line will slur the 5th and 6th eighth-notes in every measure to give the sense of articulated guitar playing. See Figure 26.

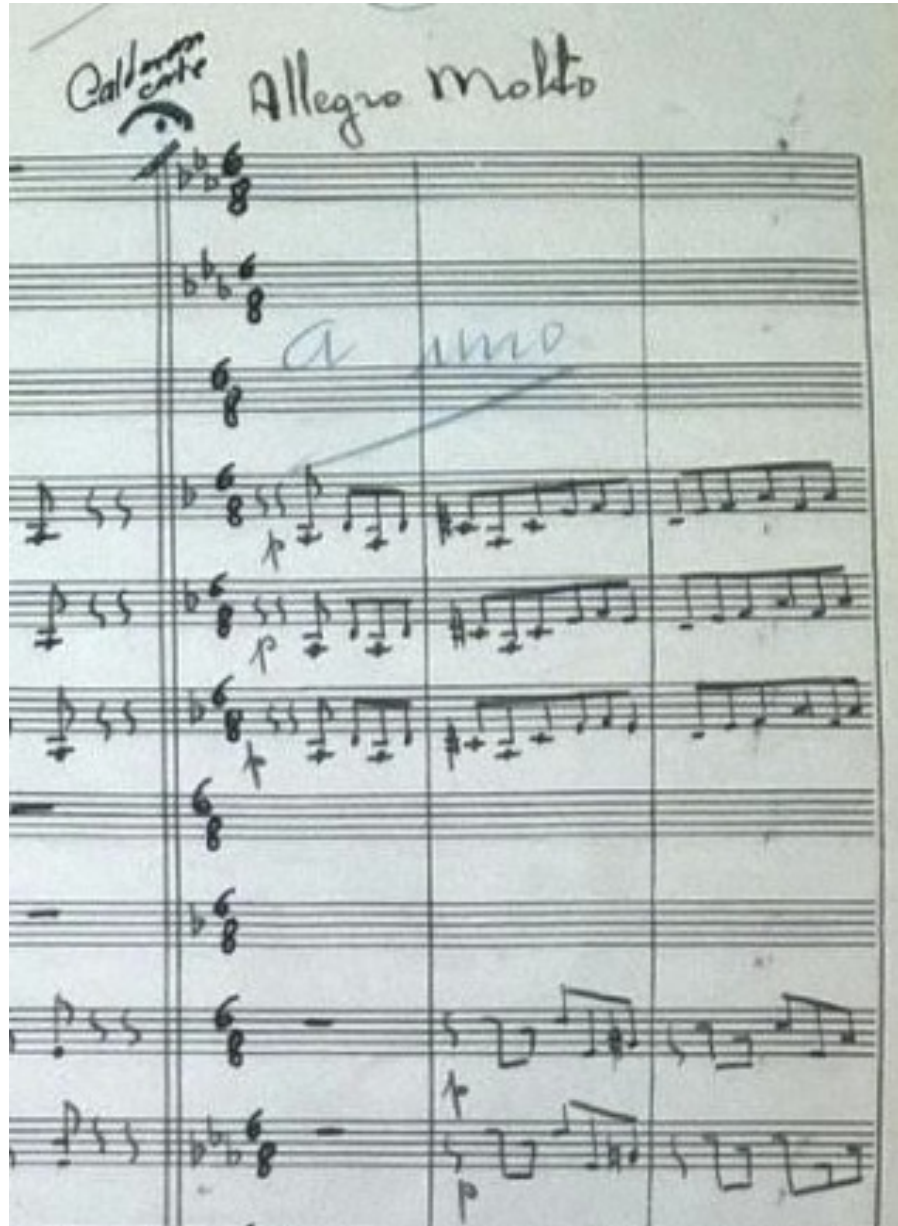


Figure 25. *Fantasía Sobre Motivos Colombianos* (manuscript).

Taken from Rondón-Amaya, “Levantamiento digital del manuscrito de la adaptación para banda de la *Fantasía sobre motivos Colombianos* de Pedro Morales Pino y contextualización de la obra” (proyecto de Investigación área de Arte y Culturas Tradicionales Populares de la Facultad de Artes ASAB. Universidad Distrital de Bogotá, 2016).



Figure 26. *Fantasía Sobre Motivos Colombianos*, excerpt with articulations, mm. 105-108.

With the chord in the first measure, it is important that the quality of the sound in the harmony is sustained. Because Morales Pino was a *bandola* player, it is important to bring this information into the sound study of this work. *Triples* and *bandolas* (Morales Pino's favorite instruments and important to the *bambuco*) would sustain the opening sound with trills, and although the winds are not asked to do this, it is helpful to have this sound in mind. The same effect happens in the sustained notes of the *torbellino* melody, where the bandolas would sustain the notes with a trill. In the low sections of the work, the Introduction and Part A, it is important that the lengths of the notes are given full value. In the orchestral version, the piece opens with string *tremolos*.

It is important to note several melodic relationships in the piece, beginning with the thematic relationship between Part A and Part C. All themes in the work begin with an upbeat (anacrusis) and the light character of the melodies need to continue in an uplifted manner. Although the work does not have many dynamic changes, it is recommended to add dynamic markings and *crescendi* and *decrescendi*, along with articulations. This work is meant to sound lively in all its different sections and due to the fantasia character, it is possible to do so. Personally, I usually mark *crescendo-decrescendo* (one measure of each) on the accompanying lines in the *torbellino* in measure 39 to enhance the sense of movement implied by the music. The melodic line in measure 47 must have a *crescendo*, perhaps *vibrato* on the sustained note, as well as in measures 59, 83, and 190.

In the final chord of measure 27, the intensity can be sustained with an active trill (roll) in the snare drum, timpani, and percussion. The last note after the *fermata* is like a subtle epilogue. Although there is no dynamic marking, it is meant to be played at a soft dynamic, soft articulation, and with a lifted vowel sound. Think of the syllable "du" (dew) or "doh" (dough), like a last long sigh of the music.

Suggested listening

Fantasia Sobre Motivos Colombianos, composed by Pedro Morales Pino, arranged by Dionisio González

<https://www.youtube.com/watch?v=4jmgqUQqaqQ>

Vanderbilt Wind Symphony, Thomas Verrier, conductor

<https://www.youtube.com/watch?v=MPcavztJQ2Q>

Banda Sinfónica de Cundinamarca, Miguel Casas, conductor

<https://www.youtube.com/watch?v=NKuKjDm96OI>

Orquesta Sinfónica EAFIT, Jesús David Caro, guest conductor

https://www.youtube.com/watch?v=8k3rFsrQikY&list=RD8k3rFsrQikY&start_radio=1

Arranged by Germán Posada

Estudiantina Sinápsis UTP, Diego Fernando Sánchez, conductor

CONCLUSION

The distinctive history behind 45-years of music making at the National Band Contest in Paipa-Boyacá is an extraordinary investigation into how a country can work to not only maintain and celebrate its cultural history, but to educate future generations as well. The safeguarding of the tri-ethnic culture has been at the center of the contest and it is reflected with its many tributes to the musical heritage and nuances that make up Colombian culture. That this national band contest is the only one in Colombia named by the Ministry of Culture for inclusion to the Representative List of Intangible Cultural Heritage is important and is worth sharing with others. And while this contest is socially, culturally, and historically very important, it is the hard work of the sometimes-invisible composers and arrangers of Colombian music who really deserve study and appreciation.

The CORBANDAS board of directors have made enormous efforts to keep the contest running, and while they aspire for continued excellence, there is now a growing sentiment from those who have been a part of the contest all these years to reevaluate guidelines and procedures. These musicians, composers, educators, and conductors would like to see a more educational focus to the contest, rather than a competitive event. CORBANDAS also needs assistance in documenting the contest's legacy through a more complete database, in addition to creating a better composer archive and active library. Due to its national stature, the contest also needs a standardization of music grading for all its contest categories.

Choosing repertoire from other cultures is as challenging as learning to speak another language and as rewarding as making yourself understandable. The responsibility of an authentic music performance lies with the seasoned performer or conductor who must learn and absorb the nuances of another culture. The search for an authentic music performance is a never-ending

path both for those familiar to the style and those beginning to learn about it. With most traditional world music, dance, text, costume, and geography affect the music directly. Every effort to understand the culture helps to internalize and appreciate the music. As this study has demonstrated, there are many subtleties in Colombian rhythms to give a musician pause for reflection. The review of the dance types in this study suggest stylistic considerations that cannot be written into the music's printed page, but they are so very vital for an authentic performance.

In the puzzling society of the 21st century, there are people who are afraid of the color of their skin, their gender, or the language they speak. This project has shown how one entity, Paipa-Boyacá's National Band Contest, continues to bring a diverse country together to celebrate its blended heritage through music. The inclusivity of Paipa-Boyacá's National Band Contest makes all people feel welcome. Indirectly, the contest audiences are experiencing music performances through active listening, and at the same time they enjoy all aspects of the festivity with no distinction of social stature, race, age, or identity. Music is there to be experienced and enjoyed, and although it is a challenging and very competitive contest, the overall experience encourages people to return every year.

The safeguarding of Colombian cultural identity as seen through the many years of this contest's successful existence is unique and special, and deserves to be shared with the world's band community. It is hoped this study will be of interest to musicians, scholars, and music educators, as there is no doubt Paipa-Boyacá's National Band Contest is treasured by many in Colombia. That the contest will continue to bring together and celebrate a country's uniqueness through the appreciation and celebration of its musical culture is a wonderful model for the world.

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APPENDIX A: Glossary of Colombian Organizations

CORBANDAS. Founded in 1979, the *Corporación Concurso Nacional de Bandas de Música* is a Colombian non-profit organization. Its main objective is to organize, direct and conduct the State and National Band Contests in the Colombian state of Boyacá as eminently cultural competitions.⁸²

List of Intangible Cultural Heritage. List established by the Ministry of Culture in accordance with UNESCO standards in 2003. Elements of the list include traditions and activities that aim to protect cultural heritage of oral and intangible treasures in Colombia (carnivals, traditions, geography, archeology, sanctuaries, cultural activities, etc.).

List of works from the Special Safeguard Plan. List of compositions and arrangements compiled through the 45 years of Paipa-Boyaca's National Band Contest that preserve Colombia's cultural heritage.

Ministry of Culture. Governing institution of Colombia's culture. It formulates, coordinates, implements and monitors the country's policies on culture, sports, recreation, and leisure in conditions of equity and respect for diversity.⁸³

National Band Program. Created by the Colombian Institute of Culture in 1993 and ratified in 1998 with the creation of the Ministry of Culture. The program reinforces the development of bands, considered as one of the cultural traditions of social impact and a pedagogical program for new generations. The program seeks to give guidance to 31 of the 32 states in Colombia, especially the states with less funding and in need of musical instruments, instruction, and other resources.

National Music Plan for Coexistence. Established by the Ministry of Culture in 2003, the plan urges towns to establish *la Casa de la Cultura* ("houses of culture") that offer music programs such as choir, orchestra, traditional music, and band.

Special Safeguard Plan. It is a plan implemented by CORBANDAS in agreement with the Ministry of Culture. This plan recognizes the citizens' responsibility in the conservation of traditional musical practices of the Colombian culture. The representative list of works is one of the plans of action of CORBANDAS.

UNESCO. *United Nations Educational, Scientific and Cultural Organization.* According to this organization, cultural heritage is much more than a collection of monuments or objects. It includes traditions and cultural expressions passed from generation to generation.

⁸² Camilo Córdoba, *Concurso Nacional de Bandas: una retreta para el mundo* (Tunja: Salamandra grupo creativo S.A.S., 2014), 7, *trans.* Patricia Vanegas.

⁸³ "Quienes somos," Ministerio de Cultura, accessed April 20, 2020
<https://www.mincultura.gov.co/ministerio/quienes-somos/Paginas/default.aspx>.

APPENDIX B: CNB-OGAN Catalog, Contest History, 1973 to 2001

Year	Featured composer, region, dance type	Arr.	New comp.	Best perf.	Work	Composer	Date of birth/death 1921-1-1996	Arranger	Date of birth/death	Category	Performing Group	State	Dance Type/Form
1973	none				La Gallera Sotana	Vargas Sanchez, Hector	1921-1-1996			one only			Bambuco
1974	none												
1975	none				Leonor	Mancepe, Luis Martín	1908-1992	n.a					Danza
1976	none				Patico	Mancepe, Luis Martín	1908-1992	n.a					Pasillo
1977	none				Pajpa Lira Colombiana	Barón Ortega, Julio	1928-2010	n.a.					Bambuco
1978	none												
1979	none												
1980	none												
1981	none												
1982	Luis Martín Mancepe Briceno Lira de Oro Award			X	Sonando en Paipa	Mancepe, Luis Martín	1908-1992	González Arenas, Guillermo	1923-2016		Nemoción	Cundinamarca	Pasillo
1983	none			X	No me lo digas	Puerto, Cesar Alfonso	1910-2000	n.a.			Armenia	Quindío	Joropo
1984	Cesar Alfonso Puerto Award			X	El Guaytano	Medina Mora, Efraín	1924-2008				Colegio Académico de Buga	Valle	Torbellino
1985	Efraín Medina Mora Award			X	Esperanza	Villamil, Jorge	1929-2010				Puerres, Norlito	Norlito	Bambuco
1986	Jorge Villamil Award			X	La Chaitanga	Mendoza, Jorge					Predicasta	Santander	Rumba criolla
1987	Jorge Mendoza Rincón Award			X	Romance Llameo	Becerra, José Manuel		n.a.			Anolaima	Cundinamarca	Joropo
1988	Luis Manuel Parra Caro Award			X	El pañolón	Sánchez Niño, Raúl	1926				Montaña	Boyacá	Bambuco
1989	Raúl Sánchez Niño			X	Pasajes Nortenos	Becerra, José Manuel		n.a.			INEM de Kennedy, Bogotá	Boyacá	Bambuco
1990	Manuel Becerra Murillo			X	Luz, Martín Mancepe	Martínez Vargas, Carlos	1940				Bucaramanga	Santander	Pasillo
1991	Carlos Martínez Vargas			X	Yo soy Boyacense	Monroy Franco, José Jacinto	1945	Puerto, Cesar Alfonso			Montaña, Boyacá	Boyacá	Bambuco
1992	Jose Jacinto Monroy Franco			X	La Cucharta	Velosa, Jorge	1949	Duarte Figueroa, Miguel	1936?-1996		Infantil de Gomez Plata	Antioquia	Rumba criolla
1993	Jorge Velosa Ruiz			X	San Fernando	Bermúdez, Luchó	1912-1994	Morán, Pedro Heriberto	1915-2006		San Andrés	San Andrés	Porro
1994	Luchó Bermúdez			X							Infantil de Gomez Plata	Antioquia	Porro
1994	Luchó Bermúdez			X							Estudiantil Receptorista	Antioquia	Pasillo
1995	Pasillo			X	Albores	González Arenas, Guillermo	1923-2016	n.a.			Elementary/ middle school band	Caldas	Pasillo
1995	Pasillo			X	El Cafetero	Hines troza, Maruja	1914-2002	González Arenas, Guillermo	1923-2016		Aguadas	Caldas	Pasillo
1996	Bonifacio Bautista			X	Blanquita	Bautista, Bonifacio	1908-1999				Soacha	Cundinamarca	Pasillo
1996	Bonifacio Bautista			X	Desde Lejos	Bautista, Bonifacio	1908-1999				Jardín Bolívar	Antioquia	Pasillo
1996	Bonifacio Bautista			X	El cucarón	Uribe Bueno, Luis	1917-2000				Municipal de Aguadas	Caldas	Pasillo
1996	Bonifacio Bautista			X	Mollicento café	Blanco, Hugo	1940-2015	Newball, Marcos	1943-2019		Juvenil de San Andrés	San Andrés	Salsa
1997	José Barros			X	La Guacacha	Tradicional from Nariño		Paredes, Alexander			Juvenil de Saramiego	Nariño	Bambuco
1997	José Barros			X	La Pirageta	Barros, José	1915-2007	Zamaqué, Francisco	1945-2003		Banda Sinfónica Javeriana	Bogotá	Cumbia
1997	José Barros			X	Navidad Negra	Barros, José	1915-2007				Banda Sinfónica Juvenil de Villéa, Cundinamarca	Cundinamarca	Cumbia
1998	Pedro Heriberto Morán			X	Adiós a Bogotá	Calvo, Luis A.	1882-1945	Morán, Pedro Heriberto	1915-2006		Juvenil Departamental de Cundinamarca	Cundinamarca	Danza
1998	Pedro Heriberto Morán			X	Mosaico Luchó Bermúdez	Bermúdez, Luchó	1912-1994	Morán, Pedro Heriberto	1915-2006		Juvenil de Quinchía	Risaralda	Mosaico
1998	Pedro Heriberto Morán			X	Pa' que me miró	Cristiancho Camargo, Francisco	1905-1977	Morán, Pedro Heriberto	1915-2006		Fanfarría Policía Metropolitana	Bogotá	Bambuco
1999	Guillermo González Arenas			X	Albores	González Arenas, Guillermo	1923-2016	n.a.			Juvenil Departamental de Cundinamarca	Cundinamarca	Pasillo
1999	Guillermo González Arenas			X	Juan Onofre	González Arenas, Guillermo	1923-2016	n.a.			Yopal	Casanare	Porro
1999	Guillermo González Arenas			X	Los Gemelos	González Arenas, Guillermo	1923-2016	n.a.			Receptorista	Caldas	Pasodoble
2000	Miguel Enríque Naranjo			X	Laguneta en San Pelayo	Naranjo, Miguel Enríque	1944				Banda Sinfónica La Ceja del Tumbo, Antioquia	Antioquia	Porro
2000	Miguel Enríque Naranjo			X	Río Sintú	Forero, Estercita	1944	Mejía Vallejo, Alfredo	1971		Municipal del Redío	Antioquia	Porro
2001	Estercita Forero			X	La Guacherna	Forero, Estercita	1919-2011	Moreno Sánchez, Germán Antonio	1973		Escuela Superior de Música de Tunja	Boyacá	Merengue
2001	Estercita Forero			X	La luna de Barranquilla	Forero, Estercita	1919-2011	Toro, Luis Alejandro			Juvenil de la Paz, Colegio el Rosario de Barrancabermeja	Santander	Cumbia

APPENDIX B (continued): Contest History, 2002 to 2012

Year	Featured composer, region, dance type	Arr.	New comp.	Best perf.	Work	Composer	Date of birth/death	Arranger	Date of birth/death	Category	Performing Group	State	Dance Type/Form
2002	Rafael Escalona	X			El testamento	Escalona, Rafael	1926-2009	Santiago Jacome, Jesus Orjuela	1943-2019	Youth Band	Noctama	Cundinamarca	Paseo vallenato
2002	Rafael Escalona	X			El testamento	Escalona, Rafael	1926-2009	Novball, Marcos	1943-2019	Beginner Adult Band	San Andrés	San Andrés	Paseo vallenato
2002	Rafael Escalona	X			La casa en el aire	Escalona, Rafael	1926-2009	Valencia Rincón, Victoriano	1970	Semi-professional concert band	Municipal de Soacha	Cundinamarca	Paseo vallenato
2003	José Macías	X			La rumba	Macías, José	1912-2003	Gómez, Ruben Darío	1973	Youth Band	Tocancipá	Cundinamarca	Bambuco
2003	José Macías	X			Muchacha de crisa loca	Macías, José	1912-2003	Vega, José Daniel	1970	Beginner Adult Band	Batallón de la VI Brigada de Ibagué, Toluima	Tolima	Bambuco
2003	José Macías	X			Muchacha de crisa loca	Macías, José	1912-2003	Valencia Rincón, Victoriano	1970	Youth Band	Noctama	Cundinamarca	Bambuco
2004	Nino Calcedo y Alexis Lozano	X			Mi muchachita	Calcedo, Nino	1953	Gómez, Ruben Darío	1973	Semi-professional concert band	Escuela de Formación Musical de Tocancipá	Cundinamarca	Salsa
2004	Nino Calcedo y Alexis Lozano	X			Oiga, mire, vea	Calcedo, Nino	1953	Lozano Marillo, Alexis	1958	Youth Band	Juvenil de Tiunja	Boyacá	Salsa
2004	Nino Calcedo y Alexis Lozano	X			Un vestido bonito	Calcedo, Nino	1953	Sanchez Velarde, William/García, Helber	1973	Beginner Adult Band	Escuela de Música de Roldanillo, Valle	Valle	Salsa
2005	Colombian Plains Folklore			X	Dora María	Rojas, Carlos "el Cuco"	1954-2020	Herrera Ludino, Nestor Julio	1968	Beginner Adult Band	Sinfónica de Mosquera	Cundinamarca	Zumba que zumba
2005	Colombian Plains Folklore			X	Pasajes Casamareños	Rojas, Carlos "el Cuco"	1954-2020	Valencia Rincón, Victoriano	1970	Youth Band	Seminario Redentorista de Manizales, Caldas	Caldas	Paseo
2005	Colombian Plains Folklore			X	Quirpa Cuco Rojas	Rojas, Carlos "el Cuco"	1954-2020	Valencia Rincón, Victoriano	1970	Semi-professional concert band	Municipal de Villa María, Caldas	Caldas	Quirpa
2006	Southern Colombian music			X	El Chambó	Macías, José	1912-2003	Valencia Rincón, Victoriano	1970	Beginner Adult Band	Chía	Cundinamarca	Bambuco
2006	Southern Colombian music			X	El sotaño	Diago, Francisco	1867-1945	Gómez, Ruben Darío	1973	Youth Band	Neira	Caldas	Bambuco
2006	Southern Colombian music			X	La Guaneña	Traditional from Narifio		Valencia Rincón, Victoriano	1970	Semi-professional concert band	Tocancipá	Cundinamarca	Bambuco
2007	Jaime R. Echavarría			X	Cuando voy por la calle	Echavarría, Jaime R.	1948-2010	Gómez, Ruben Darío	1973	Youth Band	El Carmelo Villa de Leyva	Boyacá	Vals
2007	Jaime R. Echavarría			X	Me estás haciendo falta	Echavarría, Jaime R.	1948-2010	Moreno Sánchez, Germán Antonio	1973	Semi-professional concert band	Paipa	Boyacá	Botero
2007	Jaime R. Echavarría			X	Serenata de amor	Echavarría, Jaime R.	1948-2010	Ramos, Andrey	1980	Beginner Adult Band	Soacha	Cundinamarca	Canción
2008	Colombian Insular Folklore			X	Accolade Bone SSON (Reggae)	Traditional from Haiti		Valencia Rincón, Victoriano	1970	Youth Band	Neira	Caldas	Reggae
2008	Colombian Insular Folklore			X	Pegaso	Taylor, Robert	1972	Valencia Rincón, Victoriano	1970	Beginner Adult Band	Sibaté	Cundinamarca	Son caribeño
2008	Colombian Insular Folklore			X	Solña	Livingston, Uld	1942-2016	Valencia Rincón, Victoriano	1970	Semi-professional concert band	Villamaria	Caldas	Soca
2009	State of Caldes		X		Alejandro	Santiago Jacome, Jesús Orjuela	1912-2003	n.a.	n.a.	Beginner Adult Band	Soacha	Cundinamarca	Pastilo
2009	State of Caldes	X			Las Moras	Macías, José		Sanguino, Milton Nohel	n.a.	Semi-professional concert band	Mochila Cantora Bucaramanga	Santander	Bambuco
2009	State of Caldes	X			Por los caminos de Caldas	Ospina, Fabio	1924	Gómez, Ruben Darío	1973	Youth Band	Neira	Caldas	Bambuco
2010	Bicentenary of the Declaration of Independence			X	Cuatro preguntas	Pino, Pedro Morales	1863-1926	Mejía Vallejo, Alfredo	1971	Beginner Adult Band	Manuel J. Posada de Caldas-Antioquia	Caldas	Bambuco
2010	Bicentenary of the Declaration of Independence	X			La vencedora	Traditional from Colombia		Frujillo Gómez, Oscar Fernando	1981	Youth Band	Antioquia	Caldas	Contradanza
2010	Bicentenary of the Declaration of Independence	X			Vals No.3	Murillo, Emilio	1880-1942	Moreno Sánchez, Germán Antonio	1973	Semi-professional concert band	Banda Sinfónica Juvenil de Caldas	Caldas	Vals
2011	National Porro Festival		X		Bambuco fundangüño	Trujillo Gómez, Oscar Fernando	1981	n.a.	n.a.	Youth Band	Paipa	Caldas	Bambuco
2011	National Porro Festival		X	X	El Barrilete	Paterina, Julio		Santiago Jacome, Jesus Orjuela	n.a.	Beginner Adult Band	Institución Educativa Rosales-Caldas	Caldas	Bambuco
2011	National Porro Festival		X	X	El Sapo Viejo	Traditional Pelayera		Fonseca Aranda, Yecid	1988	Professional band	Escuela de Artes de Chía	Cundinamarca	Porro tipo
2011	National Porro Festival		X	X	La Secca	Traditional Pelayera		Barreto, Cristian	1989	Symphonic band	Sinfónica de Cundinamarca	Cundinamarca	Porro
2011	National Porro Festival		X		Los tambores de Esteban	Gómez, Rubén Darío	1973	n.a.	n.a.	Semi-professional concert band	Sinfónica Juvenil de Paipa	Boyacá	Porro palliño
2011	National Porro Festival		X		María Barilla	Ramirez, Alejandro		n.a.	n.a.	Semi-professional concert band	Mochila Cantora Bucaramanga	Santander	Concert for Percussion and Band
2011	National Porro Festival		X	X	Plagado de ti	Santiago Jacome, Jesús Orjuela		Orjuela, Julio Cesar		Youth Band	Casa de la Cultura de Marsella-Risaralda	Risaralda	Porro palliño
2011	National Porro Festival		X	X	Porro viejo Pelayero	Traditional Pelayera		n.a.	n.a.	Beginner Adult Band	Escuela de Artes de Chía	Cundinamarca	Bambuco
2012	Francisco "Pacho" Galán	X			Amanecer Lameco	Mejía Vallejo, Alfredo Galán, Pacho	1971	Lozano, Harlison	n.a.	Outdoor festive ensemble	San Pedro-Valle	Valle	Porro
2012	Francisco "Pacho" Galán	X			Ay cosita linda mamá	Galán, Pacho	1906-1988	Díaz, Elyner Osvaldo	n.a.	Youth Band	La Estrella	Antioquia	Loropo
2012	Francisco "Pacho" Galán	X			Bopifia salá	Galán, Pacho	1906-1988	Pazos, Jonny	n.a.	Semi-professional concert band	Sabanaeta	Antioquia	Porro

APPENDIX B (continued): Contest History, 2012 to 2016

Year	Featured composer, region, dance type	Arr.	New comp.	Best perf.	Work	Composer	Date of birth/death	Arranger	Date of birth/death	Category	Performing Group	State	Dance Type/Form
2012	Francisco "Pacho" Galán	X			El Mercumbé	Galán, Pacho	1906-1988	López, Diego Fernando	1986	Professional symphonic band	Sinfónica de Tocancipá	Cundinamarca	Mercumbé
2012	Francisco "Pacho" Galán		X		Fanfarría y pajartillo	Ordoñez Peña, Wolfgang David	1986	n.a.	n.a.	Professional symphonic band	Banda Sinfónica Javeriana	Bogotá	Fantasia Llamera
2012	Francisco "Pacho" Galán	X			La batifarra	Galán, Pacho	1906-1988	Gómez, Rubén Darío	1973	Youth Band	Colegio Mayor del Rosario Neira-Caldas	Caldas	Porro
2012	Francisco "Pacho" Galán	X			Mario Jimeno	Galán, Pacho	1906-1988	Barreto, Cristian	1989	Beginner Adult Band	Sinfónica de Sibacé	Cundinamarca	Porro
2012	Francisco "Pacho" Galán		X		Mokaná	Velasco Serna, Juan Sebastián	1992	n.a.	n.a.	Semi-professional concert band	Fundación Huellas, Mahumbe-Atlántico	Atlántico	Symphonic Poem
2012	Francisco "Pacho" Galán		X		Santería	Zalunga, Rubián	1985	n.a.	n.a.	Beginner Adult Band	Escuela de Formación Neira-Caldas	Caldas	Curullao
2013	Birth of Pedro Morales Pino and Jose A. Morales	X			A ritmo de fandango	Ramos, Andy	1980	n.a.	n.a.	Youth Band	Sinfónica de Tocancipá	Cundinamarca	Fandango
2013	Birth of Pedro Morales Pino and Jose A. Morales	X			Cuatro preguntas	Morales Pino, Pedro	1863-1926	Pinzón, Freddy Mauricio	1981	Youth Band	Sinfónica de Tunja	Boyacá	Bambuco
2013	Birth of Pedro Morales Pino and Jose A. Morales	X			El Fusagasugueño	Morales Pino, Pedro	1863-1926	Valencia Ramos, Juan Carlos	1978	Semi-professional concert band	Banda Sinfónica de Villamaría-Caldas	Caldas	Bambuco
2013	Birth of Pedro Morales Pino and Jose A. Morales		X		Fantasia sobre motivos colombianos	Morales Pino, Pedro	1863-1926	González, Dionisio	1887-1945	Professional symphonic band	Banda Sinfónica del Ejército Nacional	Bogotá	Fantasia
2013	Birth of Pedro Morales Pino and Jose A. Morales		X		Manuela	Cabachi, Fernay O. Lucero	n.a.	n.a.	n.a.	Elementary/middle school band	Sinfónica "Mariscal Sucre", Ipiales	Nariño	
2013	Birth of Pedro Morales Pino and Jose A. Morales		X		Mapalao	Vallejo, Cristian Daniel	n.a.	n.a.	n.a.	Beginner band	Semillas de Paz, Inuzé	Nariño	Fantasia
2013	Birth of Pedro Morales Pino and Jose A. Morales	X			María Antonia	Morales, José A.	1913-1978	Linares Rozo, Camilo		Beginner band	Municipal de Guasca	Cundinamarca	Bambuco
2013	Birth of Pedro Morales Pino and Jose A. Morales	X			Pueblito viejo	Morales, José A.	1913-1978	Méjia Vallejo, Alfredo	1971	Elementary/middle school band	Banda Sinfónica Infantil de Paipa-Boyacá	Boyacá	Vals
2013	Birth of Pedro Morales Pino and Jose A. Morales	X			Tercera suite	Trujillo Gómez, Oscar Fernando	1981	n.a.	n.a.	Semi-professional concert band	Banda Sinfónica Especial de Villamaría-Caldas	Caldas	Suite
2014	Lizandro Meza		X		Ayapel	Cáceres Land, José		Díaz Largo, Ricardo		Youth Band	Banda Sinfónica Juvenil de Pereira	Risaraldá	Porro
2014	Lizandro Meza		X		Baracunátama	Meza, Lisandro	1939	Santiago Jacome, Jesus Orielson		Professional symphonic band	Escuela de Formación Artística de Chía-Cundinamarca	Cundinamarca	Raspa
2014	Lizandro Meza		X		Disvariaciones	Moreno, Juan Daniel		n.a.	n.a.	Beginner band	Escuela de Música "Ramón Meliflor Ramírez" de Montiquirá-Boyacá	Boyacá	
2014	Lizandro Meza		X		El caporal y el espanto	Cano, Cesar Augusto	1979	n.a.	n.a.	Semi-professional concert band	Banda Sinfónica Obrera Salesiana del niño Jesús Municipal de Gutierrez	Bogotá	Fantasia Llamera
2014	Lizandro Meza		X		El guayabo de la yé Cabé"	Herrán, Luis Felipe "el Meza, Lisandro	1919-2002	Moya, Alexander		Outdoor festive ensemble	Banda Sinfónica Especial de Bello-Antioquia	Cundinamarca	Paseo vallenato
2014	Lizandro Meza		X		La gorra no se me cae	Meza, Lisandro	1939	Pazos, Jonny		Semi-professional concert band	Banda Sinfónica Especial de Sinfónica de Facatativá	Antioquia	Cumbia
2014	Lizandro Meza		X		Las Tapas	Meza, Lisandro	1939	Peña, Fernando		Beginner band	Banda Sinfónica Infantil de Fomeque-Cundinamarca	Cundinamarca	Raspa
2014	Lizandro Meza		X		Suite Colombiana	Velasco Serna, Juan	1992	Rodriguez Tapasco, Cristian Camilo		Elementary/middle school band	Banda Sinfónica Infantil de Fomeque-Cundinamarca	Cundinamarca	Porro
2015	Victoriano Valencia Rincón y Luis Felipe González		X		200. Tercera Suite para Banda	Valencia Rincón, Victoriano	1970	n.a.	n.a.	Youth Band	Banda Sinfónica Juvenil de Orquesta de Vientos de la Universidad de Caldas	Antioquia	Suite
2015	Victoriano Valencia Rincón y Luis Felipe González		X		Caribeando	Valencia Rincón, Victoriano	1970	n.a.	n.a.	Professional symphonic band	Banda Sinfónica Juvenil de Paipa-Boyacá	Caldas	Suite
2015	Victoriano Valencia Rincón y Luis Felipe González		X		El mono	Valencia Rincón, Victoriano	1970	n.a.	n.a.	Youth Band	Banda Sinfónica Juvenil de Paipa-Boyacá	Boyacá	Porro
2015	Victoriano Valencia Rincón y Luis Felipe González		X		Malala	Valencia Rincón, Victoriano	1970	n.a.	n.a.	Semi-professional concert band	Banda Sinfónica de Villamaría-Caldas	Caldas	Fandango
2015	Victoriano Valencia Rincón y Luis Felipe González		X		Mapalacando	Pinzón, Freddy Mauricio	1981	n.a.	n.a.	Outdoor festive ensemble	Armonías Bolívar, Cartagena	Bolívar	Porro pulfido
2015	Victoriano Valencia Rincón y Luis Felipe González		X		Pachalú	Cano, Cesar Augusto	1979	n.a.	n.a.	Semi-professional concert band	Banda Sinfónica de Tunja-Boyacá	Boyacá	Fantasia
2015	Victoriano Valencia Rincón y Luis Felipe González		X		Sanjuanito	Valencia Rincón, Victoriano	1970	n.a.	n.a.	Youth Band	Colegio Salesiano "Juan del Rizo"	Bogotá	Fantasia Tambora
2015	Victoriano Valencia Rincón y Luis Felipe González		X		Tambora para Alejo	Valencia Rincón, Victoriano	1970	n.a.	n.a.	Elementary/middle school band	Infantil de Nobsa	Boyacá	Sanjuanero
2015	Victoriano Valencia Rincón y Luis Felipe González		X		Transitando caminos	Ramos, Jhon Freddy	1973	n.a.	n.a.	Beginner band	Samacá	Boyacá	Tambora
2016	Carnaval of Barranquilla	X			Boquita salá	Galán, Pacho	1906-1988	n.a.	n.a.	Beginner band	El Refro	Antioquia	Fantasia
2016	Carnaval of Barranquilla	X			El Mercumbé	Galán, Pacho	1906-1988	n.a.	n.a.	Beginner band	San Pedro de los Milagros	Antioquia	Porro
2016	Carnaval of Barranquilla	X			La Guacherna	Forero, Estercia	1919-2011	Valencia Rincón, Victoriano	1970	Elementary/middle school band	Banda Sinfónica Infantil de Nobsa	Boyacá	Mercumbé
2016	Carnaval of Barranquilla	X			La luna de Barranquilla	Forero, Estercia	1919-2011	Victoriano		Youth Band	Institución Educativa Neira-Caldas	Caldas	Mercengue
2016	Carnaval of Barranquilla	X								Professional symphonic band	Banda Sinfónica Universidad del Valle	Valle	Cumbia

APPENDIX B (continued): Contest History, 2016 to 2019

Year	Featured composer, region, dance type	Arr.	New comp.	Best perf.	Work	Composer	Date of birth/death	Arranger	Date of birth/death	Category	Performing Group	State	Dance Type/Form
2016	Carnaval of Barranquilla	X			La Piragua	Barros, José	1915-2007	Zamaqué, Francisco	1945-2003	Semi-professional concert band	Municipal de Chia	Cundinamarca	Cumbia
2016	Carnaval of Barranquilla	X			Los amores de Petrona	Garrido, Rafo				Outdoor festive ensemble	Escuela de Formación Musical "Berta Beatriz Bravo" Córdoba-Nariño	Nariño	Merembé
2016	Carnaval of Barranquilla		X		Pachamama	Trajillo Gómez, Oscar Fernando	1981	n.a.	n.a.	Semi-professional concert band	Banda Sinfónica Especial de Surá-Caldas	Caldas	Abesao
2016	Carnaval of Barranquilla		X		Phicelada del pacífico	Ramos, Andrey	1980	n.a.	n.a.	Youth Band	Banda Sinfónica Juvenil de Ponedeg-Cundinamarca	Cundinamarca	Fantasia
2016	Carnaval of Barranquilla		X		Plasmando pensamientos	Ramírez Gómez, Juan José	1964	n.a.	n.a.	Beginner band	Banda Sinfónica Juvenil de Armenia-Quindío	Quindío	Bambuco
2017	Colombian Salsa		X		Atrádecen en el llano	Valencia Ramos, Juan Carlos	1978	n.a.	n.a.	Semi-professional concert band	Banda Sinfónica Institución Educativa San Francisco de Paula Chirichinsk-Caldas	Caldas	Quirpa
2017	Colombian Salsa			X	El cubarro			Pérez, Alfredo		Outdoor festive ensemble	Fiestera de Nobsa	Boyacá	Joropo
2017	Colombian Salsa			X	El Retiro	Mojía Vallejo, Alfredo	1971	n.a.	n.a.	Beginner band	Sinfónica de Río Negro	Antioquia	Bambuco
2017	Colombian Salsa		X		Hay que pelar el diente	Cano, Cesar Augusto	1979	n.a.	n.a.	Elementary/ middle school band	Banda Sinfónica Infantil de Cauantita-Cundinamarca	Cundinamarca	Salsa
2017	Colombian Salsa		X		Pionono	Ramos, Andrey	1980	n.a.	n.a.	Youth Band	Colegio San Jorge de Inglaterra-Bogotá	Bogotá	Fantasia
2018	Colombian Cumbia		X	X	Colombia tierra querida	Bermúdez, Luchó	1912-1994	Ramírez Gaviria, José Alexander		Youth Band	Banda Sinfónica Juvenil de Aguadas	Caldas	Cumbia
2018	Colombian Cumbia		X	X	Cumbia candélosa	Arias, Edmundo	1925-1993	Rojas, Edwin Fernando	1979	Beginner band	Banda Sinfónica Salejana Leon XIII Bogotá-Colombia	Bogotá	Cumbia
2018	Colombian Cumbia		X	X	Cumbia del Caribe	Arias, Edmundo	1925-1993	Ramírez Gómez, Juan José	1964	Elementary/ middle school band	Infantil de Cauantita	Cundinamarca	Cumbia
2018	Colombian Cumbia			X	La Piragua	Barros, José	1915-2007	Zamaqué, Francisco	1945-2003	Professional symphonic band	Banda Sinfónica Universidad del Valle	Valle	Cumbia
2018	Colombian Cumbia			X	Navidad Negra	Barros, José	1915-2007	Valencia Ramos, Juan Carlos	1978	Semi-professional concert band	Banda Sinfónica Especial de Tocancipá	Cundinamarca	Cumbia
2018	Colombian Cumbia			X	Navidad Negra	Barros, José	1915-2007			Outdoor festive ensemble	Fiestera de Planctaria	Córdoba	Cumbia
2019	"200 years of the Freedom Campaign"			X	Al paso del libertador	Cardona Hernández, Silvio Daniel		n.a.	n.a.	Elementary/ middle school band	Banda Sinfónica de Villamaria	Caldas	Symphonic Poem
2019	"200 years of the Freedom Campaign"			X	Bolivia en mi corazón	Murillo, José Eduardo	1947	Garzón, Francisco		Beginner band	Banda Sinfónica de Subachoque	Cundinamarca	Huayno
2019	"200 years of the Freedom Campaign"		X		Concierto en la llanura	Trajillo Gómez, Oscar Fernando	1981	n.a.	n.a.	Elementary/ middle school band	Banda Sinfónica de Villamaria	Caldas	Concierto
2019	"200 years of the Freedom Campaign"			X	El Condor pasa	Lopez, Daniel Alomía	1871-1942	Valencia Ramos, Juan Carlos	1978	Professional symphonic band	Banda Sinfónica Javeriana	Bogotá	Danza
2019	"200 years of the Freedom Campaign"	X			Invernal	Sofadi, Nicasio	1902-1968	Rojas, Edwin Fernando	1979	Semi-professional concert band	Banda Sinfónica de Cajicá	Cundinamarca	Pastilo
2019	"200 years of the Freedom Campaign"		X		La Guaneña	Traditional from Nariño				Youth Band	Banda Sinfónica de Nimaima	Cundinamarca	Bambuco
2019	"200 years of the Freedom Campaign"		X		Libertad Llamera			n.a.	n.a.	Outdoor festive ensemble	Notas de Esperanza	Nariño	
2019	"200 years of the Freedom Campaign"		X		LIBERTAD: Poema sinfónico para Banda	Villareal Solar, Juan Guillermo	1985	n.a.	n.a.	Professional symphonic band	Banda Sinfónica Javeriana	Bogotá	Symphonic Poem
2019	"200 years of the Freedom Campaign"		X		Libertad-Fantasia para Banda Sinfónica	Gardillo Galán, Guillermo	1983	n.a.	n.a.	Beginner band	Banda Sinfónica de Subachoque	Cundinamarca	Fantasia
2019	"200 years of the Freedom Campaign"		X	X	Los sentimientos del alma	Ayala, Osvaldo	1952			Outdoor festive ensemble	Notas de Esperanza	Nariño	Cumbia Panameña
2019	"200 years of the Freedom Campaign"		X		Patriotas	Valencia Ramos, Juan Carlos	1978	n.a.	n.a.	Semi-professional concert band	Banda Sinfónica de Cajicá	Cundinamarca	Symphonic Poem
2019	"200 years of the Freedom Campaign"			X	Policarpa	Rozo Gómez, Andrés Fernando		n.a.	n.a.	Youth Band	Banda Sinfónica de Nimaima	Cundinamarca	Symphonic Poem

APPENDIX C: CNB-OGAN Catalog, Dance Types *Abozao* to *Cumbia*

Year	Work	Dance Type/Form	Composer	Date of birth/death	Arranger	Date of birth/death	Category	Grade level 1-6	Length	YouTube/Spotify Link	TEMPO
2016	Pachamama	Abozao	Trujillo Gómez, Oscar Fernando	1981	n.a.	n.a.	Semi-professional one only	5	8:00:00	https://www.youtube.com/watch?v=IVq16k39Z1I	DQ=88
1973	La Gallera Sutana	Bambuco	Vargas Sanchez, Hector José	1921-1996						Recording not available	n.a.
1978	Paipa Lira Colombiana	Bambuco	Barón Ortega, Julio	1928-2010	n.a.	n.a.				Recording not available	n.a.
1986	Es pumas	Bambuco	Villamil, Jorge	1929-2010						Recording not available	n.a.
1989	El pañolón	Bambuco	Sánchez Niño, Raul	1926					4:26:00	Recording not available	n.a.
1990	Paisajes Noroños	Bambuco	Becerra, Jose Manuel							Recording not available	n.a.
1992	Yo soy Boyacense	Bambuco	Mouray Franco, José Jacinto	1945						Recording not available	n.a.
1997	La Güineá	Bambuco	Traditional from Nariño						4:59:00	https://www.youtube.com/watch?v=CzJnhs_G74	DQ=120
1998	Pa' qué me miró	Bambuco	Cristancho Camargo, Francisco	1905-1977	Morán, Pedro Heriberto	1915-2006	Beginner Adult Band		3:06:00	https://www.youtube.com/watch?v=5B5mUu_r5Q	DQ=109
2003	La ruana	Bambuco	Macías, José	1912-2003	Gómez, Ruben Darío	1973	Youth Band	4	4:17:00	https://www.youtube.com/watch?v=Zm0Hh6e5l8g	DQ=103
2003	Muchacha de risa loca	Bambuco	Macías, José	1912-2003	Vega, José Daniel		Beginner Adult Band			Recording not available	n.a.
2003	Muchacha de risa loca	Bambuco	Macías, José	1912-2003	Valencia Rincón, Victoriano	1970	Youth Band		5:16:00	https://www.youtube.com/watch?v=M2wCMk6ZFp9	DQ=96
2006	El Chambú	Bambuco	Macías, José	1912-2003	Valencia Rincón, Victoriano	1970	Beginner Adult Band		3:44:00	https://www.youtube.com/watch?v=YtE1FP9Ml3g	DQ=90
2006	El sotaño	Bambuco	Diago, Francisco	1867-1945	Gómez, Ruben Darío	1973	Youth Band	4	5:10:00	https://www.youtube.com/watch?v=CZ-gt-C6Lul	DQ=104
2006	La Güineá	Bambuco	Traditional from Nariño		Valencia Rincón, Victoriano	1970	Semi-professional concert band		4:13:00	https://www.youtube.com/watch?v=5H8Ez66IVAY	DQ=126
2009	Las Moras	Bambuco	Macías, José	1912-2003	Sanguino, Milton Nobel		Semi-professional concert band		5:09:00	https://www.youtube.com/watch?v=0D_AqGtTB6g	DQ=100
2009	Por los caminos de Caldas	Bambuco	Ospina, Faltó	1924	Gómez, Ruben Darío	1973	Youth Band	4	4:50:00	https://www.youtube.com/watch?v=CX3f6e62Cg	DQ=96
2010	Cuatro preguntas	Bambuco	Pino, Pedro Morales	1863-1926	Mejía Vallejo, Alfredo	1971	Beginner Adult Band	4	3:43:00	https://www.youtube.com/watch?v=t6h8K0Z52UA	DQ=92
2011	Bambuco fandanguino	Bambuco	Trujillo Gómez, Oscar Fernando	1981	n.a.	n.a.	Youth Band	5	4:26:00	https://www.youtube.com/watch?v=Hmpf0HlPape	DQ=150
2011	Plagado de ti	Bambuco	Santiago Jacone, Jesús Oribe		n.a.	n.a.	Beginner Adult Band	3.5	3:43:00	https://www.youtube.com/watch?v=qCf5Uj66ZY	DQ=82
2013	Cuatro preguntas	Bambuco	Morales Pino, Pedro	1863-1926	Pinzón, Fredy Mauricio	1981	Youth Band			Recording not available	n.a.
2013	El Fusagueneño	Bambuco	Morales Pino, Pedro	1863-1926	Valencia Ramos, Juan Carlos	1978	Semi-professional concert band		3:40:00	https://www.youtube.com/watch?v=SSV99K0KkA0	DQ=119
2013	Maria Antonia	Bambuco	Morales, José A.	1913-1978	Linares Razo, Camilo		Beginner band		5:18:00	https://www.youtube.com/watch?v=mxMk3s6Szs	DQ=96
2016	Plasmando pensamientos	Bambuco	Ramirez Gómez, Juan José	1964	n.a.	n.a.	Beginner band	4	7:49:00	https://www.youtube.com/watch?v=6u1nJnCcCY	n.a.
2017	El Retiro	Bambuco	Mejía Vallejo, Alfredo	1971	n.a.	n.a.	Beginner band		2:08:00	https://www.youtube.com/watch?v=AbAqRdWnAc	DQ=124
2019	La Güineá	Bambuco	Traditional from Nariño				Youth Band			Recording not available	n.a.
2007	Me estás haciendo falta	Bolero	Echevarría, Jaime R.	1948-2010	Morero Sánchez, Germán Antonio	1973	Semi-professional concert band		6:38:00	https://www.youtube.com/watch?v=UqDcNtD1KkM	Q=103
2007	Serenata de amor	Canción	Echevarría, Jaime R.	1948-2010	Ramos, Andrey	1980	Beginner Adult Band	3		Recording not available	Q=84
2011	Los tambores de Isichen	Concertino for Percussion and Band	Gómez, Ruben Darío	1973	n.a.	n.a.	Semi-professional concert band	5	8:00:00	Recording not available	n.a.
2019	Concierto en la llanura	Concierto	Trujillo Gómez, Oscar Fernando	1981	n.a.	n.a.	Elementary/middle school band	4	5:00:00	Recording not available	n.a.
2010	La vencedora	Contradanza	Traditional from Colombia		Trujillo Gómez, Oscar Fernando	1981	Youth Band	4	6:50:00	https://www.youtube.com/watch?v=ARXj09CB3s	Q=85
1997	La Piragua	Cumbia	Barros, José	1915-2007	Zumaqué, Francisco	1945-2003	Semi-professional concert band			Recording not available	n.a.
1997	Navidad Negra	Cumbia	Barros, José	1915-2007			Beginner Adult Band			Recording not available	n.a.
2001	La luna de Barranquilla	Cumbia	Forero, Esterita	1919-2011	Torco, Luis Alejandro		Beginner Adult Band			Recording not available	n.a.
2014	El siete	Cumbia	Meza, Lisandro	1939	Pazos, Jonny		Semi-professional concert band		5:25:00	https://www.youtube.com/watch?v=HDCG65v0XU	H=88
2016	La luna de Barranquilla	Cumbia	Forero, Esterita	1919-2011			Professional symphonic band		5:15:00	https://www.youtube.com/watch?v=0ZnGqETZl	H=101
2016	La Piragua	Cumbia	Barros, José	1915-2007	Zumaqué, Francisco	1945-2003	Semi-professional concert band		5:45:00	https://www.youtube.com/watch?v=X-9DrR6F6E8kE=175s	H=82

APPENDIX C (continued): CNB-OGAN Catalog, Dance Types, *Cumbia to Paseo Vallenato*

Year	Work	Dance Type/Form	Composer	Date of birth/death	Arranger	Date of birth/death	Category	Grade Level 1-6	Length	YouTube/Spotify Link	TEMPO
2018	Colombia tierra querida	Cumbia	Bermúdez, Luchito	1912-1994	Ramírez Gaviña, José Alexander	1912-1994	Youth Band		Recording not available		n.a.
2018	Cumbia conklosa	Cumbia	Arias, Edmundo	1925-1993	Rojas, Edwin Fernando	1925-1993	Beginner band	4	4:30:00	https://www.youtube.com/watch?v=ZURGRODEKX	H=88
2018	Cumbia del Caribe	Cumbia	Arias, Edmundo	1925-1993	Ramírez Gaviña, Juan José	1925-1993	Elementary/middle school band		3:25:00	https://www.youtube.com/watch?v=9H2OCX3J0	H=100
2018	La Piragua	Cumbia	Barros, José	1915-2007	Zumaqué, Francisco	1915-2007	Professional symphonic band		5:03:00	https://www.youtube.com/watch?v=OmKrdHvDPtU	H=84
2018	Navidad Negra	Cumbia	Barros, José	1915-2007	Valencia Ramos, Juan Carlos	1915-2007	Semi-professional concert band		4:06:00	https://www.youtube.com/watch?v=zG33Nn5rRk4	H=92
2018	Navidad Negra	Cumbia	Barros, José	1915-2007		1915-2007	Outdoor festive ensemble		Recording not available		n.a.
2019	Los sentimientos del alma	Cumbia Panameña	Ayala, Osvaldo	1952		1952	Outdoor festive ensemble		3:04:00	https://www.youtube.com/watch?v=OUZL1Lc1X8	H=89
2012	Santería	Curruño	Zulunga, Rubián	1985	n.a.	n.a.	Beginner Adult Band	5	6:00:00	https://www.youtube.com/watch?v=2me08D857LU	DO=130
1975	Leonor	Danza	Mancipe, Luis Martín	1908-1992	n.a.	1908-1992			Recording not available		n.a.
1998	Adios a Bogotá	Danza	Calvo, Luis A.	1882-1945	Morán, Pedro Heriberto	1882-1945	Semi-professional concert band		Recording not available		Q=53
2019	El Cóndor pasa	Danza	López, Daniel Alonnia	1871-1942	Valencia Ramos, Juan Carlos	1871-1942	Professional symphonic band		Recording not available		Q=72
2013	A ritmo de fandango	Fandango	Ramos, Andrey	1980	n.a.	n.a.	Youth Band		5:23:00	https://www.youtube.com/watch?v=1P51mVzU6ed	DO=157
2015	El mono	Fandango	Valencia Rincón, Victoriano	1970	n.a.	n.a.	Semi-professional concert band	5	6:06:00	https://www.youtube.com/watch?v=73BCImZ1CYx	DO=154
2013	Fantasia sobre motivos colombianos	Fantasia	Morales Pino, Pedro	1863-1936	González, Dionisio	1863-1936	Professional symphonic band		5:38:00	https://www.youtube.com/watch?v=MPvavzUOZO	n.a.
2013	Magalao	Fantasia	Vallejos, Cristian Daniel	1981	n.a.	n.a.	Beginner band		7:27:00	https://www.youtube.com/watch?v=9FE86MDR0Q	n.a.
2015	Mopalando	Fantasia	Pinzón, Fredy Mauricio	1981	n.a.	n.a.	Semi-professional concert band	4	5:42:00	https://www.youtube.com/watch?v=0LYVnu021s	n.a.
2015	Trasfiriendo caminos	Fantasia	Ramos, Jhon Fredy	1973	n.a.	n.a.	Beginner band	4	6:07:00	https://www.youtube.com/watch?v=Edw010P5SEk	n.a.
2016	Princelada del pacífico	Fantasia	Ramos, Andrey	1980	n.a.	n.a.	Youth Band		8:09:00	https://www.youtube.com/watch?v=6d4Mk2w0Q	n.a.
2017	Prinono	Fantasia	Ramos, Andrey	1980	n.a.	n.a.	Youth Band		6:24:00	https://www.youtube.com/watch?v=2M3k1GZ4N0	n.a.
2019	Liberal Fantasia para Banda Sinfónica	Fantasia	Gardillo Galán, Guillermo	1983	n.a.	n.a.	Beginner band	4	10:13:00	https://www.youtube.com/watch?v=60DFE31DHFQ	n.a.
2012	Fantarría y pajarillo	Fantasia Llanera	Ordoñez Peña, Wolfgang David	1986	n.a.	n.a.	Professional symphonic band	6	7:42:00	https://www.youtube.com/watch?v=xYzYRRBqCv4	n.a.
2014	El caporal y el espanto	Fantasia Llanera	Cano, Cesar Augusto	1979	n.a.	n.a.	Semi-professional concert band	5	6:00:00	https://youtu.be/510Jk0F3s	n.a.
2015	Pachalú	Fantasia Tambora	Cano, Cesar Augusto	1979	n.a.	n.a.	Youth Band	4	4:00:00	https://www.youtube.com/watch?v=8FVYnd0m0c&feature=youtu.be	n.a.
2019	Bolívia en mi corazón	Huayno	Murillo, José Eduardo	1947	González, Francisco	1947	Beginner band		6:06:00	https://www.youtube.com/watch?v=CvNzKjMhF1k	H=93
1984	No me lo digas	Joropo	Puerto, Cesar Alfonso	1910-2000	n.a.	n.a.			Recording not available		n.a.
1988	Romance Llanero	Joropo	Becerra, Jose Manuel	n.a.	n.a.	n.a.	Youth Band		Recording not available		n.a.
2012	Amanceberr llanero	Joropo	Mejía Vallejo, Alfredo	1971	n.a.	n.a.	Youth Band	3	5:30:00	https://www.youtube.com/watch?v=cOP4LOU465Y	DI=73
2017	El cuborro	Joropo			Pérez, Alfredo		Outdoor festive ensemble		4:40:00	https://www.youtube.com/watch?v=IthL5-8KTA&feature=youtu.be	DI=77
2012	Ay cosita linda mamá	Merrecumbé	Galán, Pachito	1906-1988	Díaz, Eynor Osvaldo	1906-1988	Outdoor festive ensemble		3:39:00	https://www.youtube.com/watch?v=3Yp6-37Om8	Q=112
2012	El Merrecumbé	Merrecumbé	Galán, Pachito	1906-1988	López, Diego Fernando	1906-1988	Professional symphonic band	4	3:30:00	https://www.youtube.com/watch?v=ZnZvXW0ADw	Q=72
2016	El Merrecumbé	Merrecumbé	Galán, Pachito	1906-1988		1906-1988	Elementary/middle school band		Recording not available		n.a.
2016	Los amores de Petrona	Merrecumbé	Garrido, Rufó				Outdoor festive ensemble		3:38:00	https://www.youtube.com/watch?v=7as1G4r45BE	DI=130
2001	La Gachaerna	Merengue	Forero, Estercita	1919-2011	Morano Sánchez, Germán Antonio	1919-2011	Professional symphonic band	4	Recording not available		n.a.
2016	La Gachaerna	Merengue	Forero, Estercita	1919-2011	Valencia Rincón, Victoriano	1919-2011	Youth Band		5:40:00	https://www.youtube.com/watch?v=3WY29dZ5sq	Q=139
1998	Mosaiico Luchito Bermúdez	Mosaiico	Bermúdez, Luchito	1912-1994	Morán, Pedro Heriberto	1912-1994	Youth Band		4:24:00	https://www.youtube.com/watch?v=wwwX_v025xv	n.a.
2005	Pasajes Casanareños	Pasaje	Rojas, Carlos "el Cuco"	1954-2020	Valencia Rincón, Victoriano	1954-2020	Youth Band		4:26:00	https://www.youtube.com/watch?v=12_vz85W5V4	DI=58
2002	El testamento	Paseo vallenato	Escalona, Rafael	1926-2009	Santiago Jacome, Jesus Oribe	1926-2009	Youth Band		4:13:00	https://www.youtube.com/watch?v=m0m9Dn_Gd6g	H=96
2002	El testamento	Paseo vallenato	Escalona, Rafael	1926-2009	Newhall, Marcos	1943-2019	Beginner Adult Band		Recording not available		n.a.

APPENDIX C (continued): CNB-OGAN Catalog, Dance Types *Paseo Vallenato* to *Salsa*

Year	Work	Dance Type/Form	Composer	Date of birth/death	Arranger	Date of birth/death	Category	Grade Level 1-6	Length	YouTube/Spotify Link	TEMPO
2002	La casa en el aire	Paseo vallenato	Escalona, Rafael	1926-2009	Valencia Rincón, Victoriano	1970	Semi-professional concert band		4:21:00	https://www.youtube.com/watch?v=3AXypl3MIR8	H-88
2014	El guayabo de la yé	Paseo vallenato	Herrán, Luis Felipe "el Cobo"	1919-2002	Moya, Alexander		Outdoor festive ensemble			Recording not available	n.a.
1976	Prático	Pasillo	Mancipe, Luis Martín	1908-1992	n.a.				4:19:00	Recording not available	n.a.
1982	Soñando en Paipa	Pasillo	Mancipe, Luis Martín	1908-1992	González Arenas, Guillermo	1923-2016				https://www.youtube.com/watch?v=ElJL470hJ4&t=44s	Q-133
1991	Luis Martín Mancipe	Pasillo	Martínez Vargas, Carlos	1940	n.a.		Beginner Adult Band		6:30:00	Recording not available	n.a.
1995	Alborees	Pasillo	González Arenas, Guillermo	1923-2016	n.a.		Semi-professional concert band		3:37:00	https://www.youtube.com/watch?v=8FcBl0R65Jw	Q-150
1995	El Cafetero	Pasillo	Hinestroza, Maruja	1914-2002	González Arenas, Guillermo	1923-2016	Beginner Adult Band		3:34:00	https://www.youtube.com/watch?v=070XNbnkUOK	Q-192
1996	Blanquita	Pasillo	Bautista, Bonifacio	1908-1999			Beginner Adult Band		3:34:00	Recording not available	n.a.
1996	Desde Lejos	Pasillo	Bautista, Bonifacio	1908-1999			Semi-professional concert band		6:30:00	Recording not available	n.a.
1996	El encarrón	Pasillo	Uribe Bueno, Luis	1917-2000			Semi-professional concert band		6:30:00	https://www.youtube.com/watch?v=IWI4G0MkPsw	Q-150
1999	Alborees	Pasillo	González Arenas, Guillermo	1923-2016	n.a.		Beginner Adult Band	3.5		Recording not available	n.a.
2009	Alejandro	Pasillo	Santiago Jácome, Jesús Oribe	n.a.	n.a.		Beginner Adult Band		5:39:00	https://www.youtube.com/watch?v=27N06ZVZCQ	Q-160
2019	Invernal	Pasillo	Safadi, Nicasio	1902-1968	Rojas, Eobin Fernando	1979	Semi-professional concert band		5:04:00	https://www.youtube.com/watch?v=egWVHh_vh02g	Q-100
1999	Los Gemelos	Pasodoble	González Arenas, Guillermo	1923-2016	n.a.		Youth Band		2:25:00	https://www.youtube.com/watch?v=US_YPNC0s	H-92
1994	San Fernando	Porro	Bermúdez, Lucio	1912-1994	Morán, Pedro Heriberto	1915-2006	Beginner Adult Band		2:58:00	https://www.youtube.com/watch?v=UKkL7IR_E	DI-96
1999	Juan Oñedra	Porro	González Arenas, Guillermo	1923-2016	n.a.		Beginner Adult Band		4:22:00	https://www.youtube.com/watch?v=ja_CyDnMSFA	n.a.
2000	Lagunita en San Pelayo	Porro	Naranjo, Miguel Emiro	1944			Youth Band		9:22:00	https://www.youtube.com/watch?v=O0HUXMAtw	H-89
2000	Río Sinú	Porro	Naranjo, Miguel Emiro	1944	Mejía Vallajo, Alfredo	1971	Semi-professional concert band		7:00:00	https://www.youtube.com/watch?v=8Scfwv53PAK	n.a.
2011	El Sapo Viejo	Porro	Tradicional Pelayera	1970	Fonseca Aranda, Yesid	1988	Professional symphonic band	4		Recording not available	n.a.
2011	Porro viejo Pelayero	Porro	Tradicional Pelayera		Lozano, Harlison		Outdoor festive ensemble		3:52:00	https://www.youtube.com/watch?v=MC0NarPMGRU	n.a.
2012	Boquita salá	Porro	Galán, Pacho	1906-1988	Pazos, Jonny		Semi-professional concert band		6:00:00	https://www.youtube.com/watch?v=V7FcUJ5BtR	H-92
2012	La budiarra	Porro	Galán, Pacho	1906-1988	Gómez, Ruben Darío	1973	Youth Band	5	4:23:00	https://www.youtube.com/watch?v=8Gh4Y4ngRU	H-80
2012	Mario Jimeno	Porro	Galán, Pacho	1906-1988	Barreto, Cristian	1989	Beginner Adult Band	4.5	5:05:00	https://www.youtube.com/watch?v=kPRo2FueM_8	n.a.
2014	Avapel	Porro	Caceres Land, José		Díaz Largo, Ricardo		Youth Band		5:39:00	https://www.youtube.com/watch?v=12COX8p0Jel	H-94
2014	Las Tapas	Porro	Meza, Lisandro	1939	Rodríguez Tapasco, Cristian Camilo		Elementary/ middle school band		3:37:00	https://www.youtube.com/watch?v=142OFT9w0	H-102
2015	Cartibando	Porro	Valencia Rincón, Victoriano	1970	n.a.		Youth Band	4	5:05:00	Recording not available	H-87
2016	Boquita salá	Porro	Galán, Pacho	1906-1988			Beginner band			Recording not available	n.a.
2011	La Seca	Porro pallatino	Tradicional Pelayera		Barreto, Cristian	1989	Semi-professional concert band	4.5	4:45:00	https://www.youtube.com/watch?v=NmTBVAPWmlY	H-105
2011	Maria Barilla	Porro pallatino	Ramírez, Alejandro		Orjuela, Julio Cesar		Youth Band		4:36:00	https://www.youtube.com/watch?v=0n2ANL_SZA	H-76
2015	Mabala	Porro pallatino	Valencia Rincón, Victoriano	1970	n.a.		Outdoor festive ensemble		5:24:00	https://www.youtube.com/watch?v=Yc6wMSJm0GY	H-71
2011	El Barflete	Porro tapao	Paternina, Julio		Santiago Jácome, Jesús Oribe		Beginner Adult Band	3.5	3:08:00	https://www.youtube.com/watch?v=LGHd-X0R6zA	H-90
2005	Quirpa Cuco Rojas	Quirpa	Rojas, Carlos "el Cuco"	1954-2020	Valencia Rincón, Victoriano	1970	Semi-professional concert band		4:55:00	https://www.youtube.com/watch?v=BJDpg_-4U	DI-74
2017	Abadeceer en el llano	Quirpa	Valencia Ramos, Juan Carlos	1978	n.a.		Semi-professional concert band	5	4:50:00	https://www.youtube.com/watch?v=BF7qFCNpl	DI-84
2014	Baracumbana	Raspa	Meza, Lisandro	1939	Santiago Jácome, Jesús Oribe		Professional symphonic band	4	4:10:00	https://www.youtube.com/watch?v=Ah1G18KYv38&list=RD=110	H-100
2014	La gorra no se me cae	Raspa	Meza, Lisandro	1939	Peña, Fernando		Professional band		3:12:00	https://www.youtube.com/watch?v=CFTTMIUjO2s	H-137
2008	Accolade Bouc'SSON (Reggae)	Reggae	Tradicional from Haiti		Valencia Rincón, Victoriano	1970	Youth Band		5:15:00	https://www.youtube.com/watch?v=0b6wunJf8I	H-94
1987	La Chotunga	Rumba criolla	Mendoza, Jorge				Beginner Adult Band		3:08:00	https://www.youtube.com/watch?v=fjmlDm60LE	DO-12
1993	La Cucharita	Rumba criolla	Velosa, Jorge	1949	Duarte Figueroa, Miguel	1936?	Elementary/ middle school band		4:02:00	https://www.youtube.com/watch?v=6YkYUzJkR0	DO-12
1996	Mofitend café	Salsa	Blanco, Hugo	1940-2015	Newball, Marcos	1943-2019	Youth Band			Recording not available	n.a.

APPENDIX C (continued): CNB-OGAN Catalog, Dance type *Salsa to Zumba que Zumba*

Year	Work	Dance Type/Form	Composer	Date of birth/death	Arranger	Date of birth/death	Category	Grade level 1-6	Length	YouTube/Spotify Link	TEMPO
2004	Mi muchachita	Salsa	Catcedo, Nino	1953	Gómez, Ruben Darío	1973	Semi-professional concert band	5	4:18:00	https://www.youtube.com/watch?v=9h3JX-TJNO	H=105
2004	Oiga, mire, vea	Salsa	Catcedo, Nino	1953	Lozano Murrillo, Alexis	1958	Youth Band		7:23:00	https://www.youtube.com/watch?v=1vU76sUM	H=100
2004	Un vestido bonito	Salsa	Catcedo, Nino	1953	Sanchez Valadez, William/Garcia, Helber	n.a.	Beginner Adult Band			Recording not available	n.a.
2017	Hay que pelar el lente	Salsa	Cano, Cesar Augusto	1979	n.a.	n.a.	Elementary/middle school band	3	4:19:00	https://www.youtube.com/watch?v=FA0V7S9Lkx	H=88
2015	Sanjuanito	Sanjuanero	Valencia Rincón, Victoriano	1970	n.a.	n.a.	Elementary/middle school band	3	3:32:00	https://www.youtube.com/watch?v=awJatobc0M	DQ=14 6
2008	Soltas	Soca	Livingston, Ulid	1942-2016	Valencia Rincón, Victoriano	1970	Semi-professional concert band		4:26:00	https://www.youtube.com/watch?v=qskK11MY-PL	H=96
2008	Pegaso	Son caribeño	Taylor, Robert	1972	Valencia Rincón, Victoriano	1970	Beginner Adult Band		4:17:00	https://www.youtube.com/watch?v=skPBYY-6G0U	H=94
2013	Tercera suite	Suite	Trujillo Gómez, Oscar Fernando	1981	n.a.	n.a.	Semi-professional concert band	5	10:29:00	https://www.youtube.com/watch?v=RR4pm00L4U	n.a.
2014	Suite Colombiana	Suite	Velasco Serna, Juan Sebastián	1992	n.a.	n.a.	Youth Band	4	11:00:00	https://www.youtube.com/watch?v=218GROE6Y	n.a.
2015	200. Tercera Suite para Banda	Suite	Valencia Rincón, Victoriano	1970	n.a.	n.a.	Professional symphonic band	4	28:00:00	https://www.youtube.com/watch?v=UJfD88A1c1c https://www.youtube.com/watch?v=YZR444ME https://www.youtube.com/watch?v=58CAE9b6c https://www.youtube.com/watch?v=RJm03nyEjQ https://www.youtube.com/watch?v=K1vdthAOMQ	n.a.
2012	Mokaná	Symphonic Poem	Velasco Serna, Juan Sebastián	1992	n.a.	n.a.	Semi-professional concert band	4	7:20:00	https://youtu.be/1Xsqd0190E	n.a.
2019	Al paso del libertador	Symphonic Poem	Cardona Hernández, Silvio Daniel	n.a.	n.a.	n.a.	Elementary/middle school band	3	6:10:00	https://www.youtube.com/watch?v=1-7nAhe_Ck	n.a.
2019	LIBERTAD: Poema sinfónico para Banda	Symphonic Poem	Villareal Solar, Juan Guillermo	1985	n.a.	n.a.	Professional symphonic band	6	11:30:00	https://www.youtube.com/watch?v=1-7nAhe_Ck	n.a.
2019	Patriotas	Symphonic Poem	Valencia Ramos, Juan Carlos	1978	n.a.	n.a.	Semi-professional concert band	5	7:20:00	https://www.youtube.com/watch?v=1-M0k52m804	n.a.
2019	Poltcarpa	Symphonic Poem	Rozo Gómez, Andrés Fernando		n.a.	n.a.	Youth Band		5:54:00	https://www.youtube.com/watch?v=EDDteF_vY	n.a.
2015	Tambora para Alejo	Tambora	Valencia Rincón, Victoriano	1970	n.a.	n.a.	Beginner band		4:17:00	https://www.youtube.com/watch?v=49HS-r6YLSs	H=92
1985	El Guaytano	Tortellino	Medina Mora, Efraín	1924-2008					2:08:00	https://www.youtube.com/watch?v=mn0nVzof4E	Q=120
2007	Cuando soy por la calle	Vals	Echavarría, Jaime R.	1948-2010	Gómez, Ruben Darío	1973	Youth Band	4		Recording not available	Q=138
2010	Vals No.3	Vals	Murrillo, Emilio	1880-1942	Moreno Sanchez, Germán Antonio	1973	Semi-professional concert band		6:38:00	https://www.youtube.com/watch?v=RnBtgrD66kx	Q=168
2013	Pueblito viejo	Vals	Morales, José A.	1913-1978	Mejía Vallejo, Alfredo	1971	Elementary/middle school band			Recording not available	Q=160
2005	Dora María	Zumba que zumba	Rojas, Carlos "el Cuco"	1954-2020	Herrera Ladino, Nestor Julio	1968	Beginner Adult Band	5	4:00:00	https://www.youtube.com/watch?v=6RcNNe1e0XU	DH=56
2013	Manuela		Cabachi, Ferney O. Lacro	n.a.	n.a.	n.a.	Elementary/middle school band			Recording not available	n.a.
2014	Dis variaciones		Moreno, Juan Daniel	n.a.	n.a.	n.a.	Beginner band			Recording not available	n.a.
2019	Libertad Linera			n.a.	n.a.	n.a.	Outdoor festive ensemble			Recording not available	n.a.

APPENDIX D: CNB-OGAN Catalog, Composer Information, Arias to Garrido

Work	Composer	Date of birth/death	Arranger	Date of birth/death	Phone	Email	Dance Type/Form
Cumbia candelosa	Arias, Edmundo	1925-1993	Rojas, Edwin Fernando	1979	0057 312 5406453	efrojas05@gmail.com	Cumbia
Cumbia del Caribe	Arias, Edmundo	1925-1993	Ramírez Gómez, Juan José	1964			Cumbia
Los sentimientos del	Ayala, Oswaldo	1952	n.a.	n.a.			Cumbia Panameña
Paipa Lira Colombiana	Barón Ortega, Julio	1928-2010					Bambuco
La Piragua	Barros, José	1915-2007	Zamaqué, Francis co	1945-2003			Cumbia
Navidad Negra	Barros, José	1915-2007					Cumbia
La Piragua	Barros, José	1915-2007	Zamaqué, Francis co	1945-2003			Cumbia
La Piragua	Barros, José	1915-2007	Zamaqué, Francis co	1945-2003			Cumbia
Navidad Negra	Barros, José	1915-2007	Valencia Ramos, Juan Carlos	1978	0057 3113102980	juamvale2@hotmail.com	Cumbia
Navidad Negra	Bautista, Bonifacio	1908-1999					Cumbia
Bianquita	Bautista, Bonifacio	1908-1999					Pasillo
Desde Lejos	Bautista, Bonifacio	1908-1999					Pasillo
Romance Llanero	Beceira, Jose Manuel		n.a.	n.a.			Joropo
Paisajes Norteños	Beceira, Jose Manuel		n.a.	n.a.			Bambuco
San Fernando	Bermúdez, Luchó	1912-1994	Morán, Pedro Heriberto	1915-2006			Porro
Mosatco Luchó	Bermúdez, Luchó	1912-1994	Morán, Pedro Heriberto	1915-2006			Mosatco
Colombia tierra querida	Bermúdez, Luchó	1912-1994	Ramírez Gaviria, José Alexander	1943-2019	0057 312 7772177	jramirezg@gobernaciondecaldas.gov.co	Cumbia
Moliendo café	Blaico, Hugo	1940-2015	Newhall, Marcos				Salsa
Azapel	Cáceres Land, José		Díaz Largo, Ricardo		0057 3116174048		Porro
MI muchachita	Caicedo, Nino	1953	Gómez Ruben Darío	1973	(+1) 615 916 9711	rubendarriogomezprada@gmail.com	Salsa
Oiga, mire, vea	Caicedo, Nino	1953	Lozano Murillo, Alexis	1958			Salsa
Un vestido bonito	Caicedo, Nino	1953	Sanchez Yelarde, William/Garcia,				Salsa
Manuela	Calvachi, Ferny O. Lucero		Morán, Pedro Heriberto	n.a.			Danza
Adios a Bogotá	Calvo, Luis A.	1882-1945		1915-2006			Fantasia Llanera
El caporal y el espanto	Cano, Cesar Augusto	1979	n.a.	n.a.	0057 3215898839	cesarcanoarteaga@gmail.com	Fantasia Tambora
Pachalú	Cano, Cesar Augusto	1979	n.a.	n.a.	0057 3215898839	cesarcanoarteaga@gmail.com	Salsa
Hay que pelar el diente	Cano, Cesar Augusto	1979	n.a.	n.a.	0057 3215898839	cesarcanoarteaga@gmail.com	Salsa
Al paso del libertador	Cardona Hernández, Silvio		n.a.	n.a.	0057 310 4640746	musica0411@gmail.com	Symphonic Poem
Pa' qué me miró	Cristancho Camargo,	1905-1977	Morán, Pedro Heriberto	1915-2006			Bambuco
El sotaño	Diago, Francisco	1867-1945	Gómez Ruben Darío	1973	(+1) 615 916 9711	rubendarriogomezprada@gmail.com	Bambuco
Cuando voy por la calle	Echavarría, Jaime R.	1948-2010	Gómez Ruben Darío	1973	(+1) 615 916 9711	rubendarriogomezprada@gmail.com	Vals
Me estás haciendo falta	Echavarría, Jaime R.	1948-2010	Moreno Sánchez, Germán Antonio	1973	0057 3183002435	trambonmans@gmail.com	Bolero
Serenata de amor	Echavarría, Jaime R.	1948-2010	Ramos, Andrey	1980	0057 3013476160	andreycomposer@gmail.com	Canción
El testamento	Escalona, Rafael	1926-2009	Santiago Jacome, Jesus Oribeo		0057 3156495438	jesusoribeo@hotmail.com	Paseo vallenato
El testamento	Escalona, Rafael	1926-2009	Newhall, Marcos	1943-2019			Paseo vallenato
La casa en el aire	Escalona, Rafael	1926-2009	Valencia Rincón, Victoriano	1970	(+57) 301 6850487	victorianovalencia@hotmail.com	Paseo vallenato
La Guacherna	Forero, Esterceia	1919-2011	Moreno Sánchez, Germán Antonio	1973	0057 3183002435	trambonmans@gmail.com	Merengue
La luna de Barranquilla	Forero, Esterceia	1919-2011	Toro, Luis Alejandro				Cumbia
La Guacherna	Forero, Esterceia	1919-2011	Valencia Rincón, Victoriano	1970	(+57) 301 6850487	victorianovalencia@hotmail.com	Merengue
La luna de Barranquilla	Forero, Esterceia	1919-2011	Díaz, Eynor Oswaldo				Cumbia
Ay cosita linda mamá	Galán, Pacho	1906-1988					Merengue
Boquita salá	Galán, Pacho	1906-1988	Pazos, Jonny		0057 3007795037	junnypazos@hotmail.com	Porro
El Merencumbé	Galán, Pacho	1906-1988	López, Diego Fernando	1986	0057 316 2503004	clarinetysid@gmail.com	Merengue
La bufarrá	Galán, Pacho	1906-1988	Gómez Ruben Darío	1973	(+1) 615 916 9711	rubendarriogomezprada@gmail.com	Porro
Mario Jiménez	Galán, Pacho	1906-1988	Barreto, Cristian	1989	0057 3113026932	cristiantrp68@gmail.com	Porro
Boquita salá	Galán, Pacho	1906-1988					Porro
El Merencumbé	Galán, Pacho	1906-1988					Merengue
Los amores de Petrona	Garrido, Rufo						Merengue

APPENDIX D (continued): CNB-OGAN Catalog, Composer Information, Gómez to Ramírez

Work	Composer	Date of birth/death	Arranger	Date of birth/death	Phone	Email	Dance Type/Form
Los tambores de Albores	Gómez, Rubén Darío	1973	n.a.	n.a.	(+1) 615 916 9711	rubenदारiogomezprada@gmail.com	Concertino for Pasillo
Albores	González Arenas, Guillermo	1923-2016	n.a.	n.a.	0057 320 7517236	maleja.gocanppo@gmail.com	Pasillo
Juan Onofre	González Arenas, Guillermo	1923-2016	n.a.	n.a.	0057 321 7517236	maleja.gocanppo@gmail.com	Porro
Los Gemelos	González Arenas, Guillermo	1923-2016	n.a.	n.a.	0057 322 7517236	maleja.gocanppo@gmail.com	Pasodoble
Libertad-Fantasia para Banda Sinfónica	Gordillo Galán, Guillermo	1983	n.a.	n.a.	0057 323 7517236	guille.rnogoridillogalan@gmail.com	Fantasia
El guayabo de la yé	Herrán, Luis Felipe "el Cabo"	1919-2002	Moya, Alexander	1923-2016	0057 320 7517236	maleja.gocanppo@gmail.com	Paseo vallenato
El Café ro	Hinestroza, Marija	1914-2002	González Arenas, Guillermo	1970	(+57) 301 6850487	victorianovalencia@hotmail.com	Soca
El Condor pasa	Livingston, Ulid	1942-2016	Valencia Rincón, Victoriano	1978	(+57) 311 3102980	juvval2@hotmail.com	Danza
La ruana	López, Daniel Alomía	1871-1942	Valencia Ramos, Juan Carlos	1973	(+1) 615 916 9711	rubenदारiogomezprada@gmail.com	Bambuco
Muchacha de risa loca	Macías, José	1912-2003	Gómez, Rubén Darío	1970	(+57) 301 6850487	victorianovalencia@hotmail.com	Bambuco
Muchacha de risa loca	Macías, José	1912-2003	Vega, José Daniel	1970	(+57) 301 6850487	victorianovalencia@hotmail.com	Bambuco
El Chambú	Macías, José	1912-2003	Valencia Rincón, Victoriano	1970	(+57) 301 6850487	victorianovalencia@hotmail.com	Bambuco
Las Moras	Macías, José	1912-2003	Sanguino, Milton Notel	n.a.	0057 3185804219	masapingu@hotmail.com	Bambuco
Leonor	Mancipe, Luis Martín	1908-1992	n.a.	n.a.			Danza
Patito	Mancipe, Luis Martín	1908-1992	n.a.	n.a.	0057 320 7517236	maleja.gocanppo@gmail.com	Pasillo
Sonando en Paipa	Mancipe, Luis Martín	1908-1992	González Arenas, Guillermo	1923-2016	0057 320 7517236	maleja.gocanppo@gmail.com	Pasillo
Luis Martín Mancipe	Martínez Vargas, Carlos	1940	n.a.	n.a.			Porro
El Guavatamo	Medina Mora, Efraín	1924-2008	n.a.	n.a.	(+57) 317 6203141	arreglalfredob@gmail.com	Tobollino
Amanecer llanero	Mejía Vallejo, Alfredo	1971	n.a.	n.a.	(+57) 317 6203141	arreglalfredob@gmail.com	Joropo
El Redro	Mejía Vallejo, Alfredo	1971	n.a.	n.a.			Bambuco
La Chatunga	Mendoza, Jorge						Rumba criolla
Baracutiana	Meza, Lisandro	1939	Santiago Jacome, Jesus Ortelso	1971	0057 3156495438	jesusortelso@hotmail.com	Raspa
El siete	Meza, Lisandro	1939	Pasos, Jonny	1971	0057 3007795037	jonny.pasos@hotmail.com	Cumbia
La gorra no se me cae	Meza, Lisandro	1939	Peña, Fernando	1971			Raspa
Las Tapas	Meza, Lisandro	1939	Rodríguez Tapasco, Cristian Camilo	1971	0057 3132582231	cricar2@yahoo.com	Porro
Yo soy Boyacense	Monroy Franco, José Jacinto	1945	Puerto, Cesar Alfonso	n.a.			Bambuco
Cuatro preguntas	Morales Pino, Pedro	1863-1926	Pinzón, Freddy Mauricio	1981	0057 3132684315	freemap912@hotmail.com	Bambuco
El Fusagasueño	Morales Pino, Pedro	1863-1926	Valencia Ramos, Juan Carlos	1978	0057 3113102980	juvval2@hotmail.com	Bambuco
Fantasia sobre motivos colombianos	Morales Pino, Pedro	1863-1926	González, Dionisio	1887-1945			Fantasia
María Antonia	Morales, José A.	1913-1978	Linares Roza, Camilo		0057 3114770260	camilolinars20@hotmail.com	Bambuco
Pueblo viejo	Morales, José A.	1913-1978	Mejía Vallejo, Alfredo	1971	(+57) 317 6203141	arreglalfredob@gmail.com	Vals
Disvariaciones	Moreno, Juan Daniel	n.a.	n.a.	n.a.			Vals
Vals No.3	Murillo, Emilio	1880-1942	Moreno Sánchez, Germán Antonio	1973	0057 3183002435	trombonmuns@gmail.com	Huayno
Bolivia en mi corazón	Murillo, José Eduardo	1947	Garzón, Francisco				
Lagueta en San Pelayo	Naranjo, Miguel Emiro	1944					Porro
Río Simú	Naranjo, Miguel Emiro	1944	Mejía Vallejo, Alfredo	1971	(+57) 317 6203141	rubenदारiogomezprada@gmail.com	Porro
Fanfarría y pajajillo	Ordoñez Peña, Wolfgang	1986	n.a.	n.a.	0057 3123027380	wolf@nosartimus.com	Fantasia Llana
Por los caminos de	Ospina, Fabio	1924	Gómez, Rubén Darío	1973	(+1) 615 916 9711	rubenदारiogomezprada@gmail.com	Bambuco
El Barrilete	Pate ruina, Julio		Santiago Jacome, Jesus Ortelso		0057 3156495438	jesusortelso@hotmail.com	Porro tapao
Cuatro preguntas	Pino, Pedro Morales	1863-1926	Mejía Vallejo, Alfredo	1971	0057 3176203141	arreglalfredob@gmail.com	Bambuco
Mapaleando	Pinzón, Freddy Mauricio	1981	n.a.	n.a.	(+57) 313 2684315	freemap912@hotmail.com	Fantasia
No me lo digas	Puerto, Cesar Alfonso	1910-2000	n.a.	n.a.			Joropo
Plasmando	Ramírez Gómez, Juan José	1964	n.a.	n.a.	0057 3146471631	juanjos.edirector@gmail.com	Bambuco
María Barilla	Ramírez, Alejandro		Orjuela, Julio Cesar		0057 3103734123	julioscarpeita@hotmail.com	Porro paltiano

APPENDIX D (continued): CNB-OGAN Catalog, Composer Information, Ramos to Zuluaga

Work	Composer	Date of birth/death	Arranger	Date of birth/death	Phone	Email	Dance Type/Form
A ritmo de fandango	Ramos, Andrey	1980	n.a.	n.a.	0057 3013476160	andreycompose@gmail.com	Fandango
Pincelada del pacífico	Ramos, Andrey	1980	n.a.	n.a.	0057 3013476160	andreycompose@gmail.com	Fantasia
Pionero	Ramos, Andrey	1980	n.a.	n.a.	0057 3013476160	andreycompose@gmail.com	Fantasia
Transitando caminos	Ramos, Jhon Freddy	1973	n.a.	n.a.	(+57) 311 6210580	ramosjhonfreddy@gmail.com	Fantasia
Dora María	Rojas, Carlos "el Cuco"	1954-2020	Herrera Ladino, Nestor Julio	1968	0057 3157953461	ncstorherre@gmail.com	Zumba que zumba
Pasajes Casanareños	Rojas, Carlos "el Cuco"	1954-2020	Valencia Rincón, Victoriano	1970	(+57) 301 6850487	victorianovalencia@hotmail.com	Pasaje
Quirpa Cuco Rojas	Rojas, Carlos "el Cuco"	1954-2020	Valencia Rincón, Victoriano	1970	(+57) 301 6850487	victorianovalencia@hotmail.com	Quirpa
Polifarpa	Roza Gómez, Andrés Fernando		n.a.	n.a.			Symphonic Poem
Invernal	Safadi, Nicasio	1902-1968	Rojas, Edwin Fernando	1979	0057 312 5406453	efrojas05@gmail.com	Pasillo
El patifón	Sánchez Niño, Raúl	1926					Bambuco
Alejandro	Santiago Jácome, Jesús		n.a.	n.a.	0057 3156495438	jesusorieko@hotmail.com	Pasillo
Plagado de ti	Santiago Jácome, Jesús		n.a.	n.a.	0057 3156495438	jesusorieko@hotmail.com	Bambuco
Orelso	Orelso		Valencia Rincón, Victoriano	1970	(+57) 301 6850487	victorianovalencia@hotmail.com	Son caribeño
Pegaso	Taylor, Robert	1972	Trujillo Gómez, Oscar Fernando	1981			Contradanza
La vencedora	Tradicional from Colombia		Valencia Rincón, Victoriano	1970	(+57) 301 6850487	victorianovalencia@hotmail.com	Reggae
Accolade Boue /SSON (Reggae)	Tradicional from Haiti		Valencia Rincón, Victoriano	1970	(+57) 301 6850487	victorianovalencia@hotmail.com	Bambuco
La Guaneña	Tradicional from Nariño		Paredes, Alexander				Bambuco
La Guaneña	Tradicional from Nariño		Valencia Rincón, Victoriano	1970	(+57) 301 6850487	victorianovalencia@hotmail.com	Bambuco
La Guaneña	Tradicional from Nariño						Bambuco
El Sapo Viejo	Tradicional Pelayera		Fonseca, Aranda, Yesid	1988			Porro
La Seca	Tradicional Pelayera		Barreto, Cristian	1989	0057 3113026932	clarneyesid@gmail.com	Porro palitiao
Porro viejo Pelayero	Tradicional Pelayera		Lozano, Harlison			cristiantrp.68@gmail.com	Porro
Bambuco fandanguiño	Trujillo Gómez, Oscar Fernando	1981	n.a.	n.a.	0057 3148901213	coscotrompeta@hotmail.com	Bambuco
Tercera suite	Trujillo Gómez, Oscar	1981	n.a.	n.a.	0057 3148901213	coscotrompeta@hotmail.com	Suite
Pachamama	Trujillo Gómez, Oscar	1981	n.a.	n.a.	0057 3148901213	coscotrompeta@hotmail.com	Abozao
Concierto en la llanura	Trujillo Gómez, Oscar	1981	n.a.	n.a.	0057 3148901213	coscotrompeta@hotmail.com	Concierto
El cucarrón	Uribe Bueno, Luis	1917-2000	n.a.	n.a.	0057 3113102980	juanvale2@hotmail.com	Pasillo
Atardecer en el llano	Valencia Ramos, Juan Carlos	1978	n.a.	n.a.	(+57) 311 3102980	juanvale2@hotmail.com	Quirpa
Patriotas	Valencia Ramos, Juan Carlos	1978	n.a.	n.a.	(+57) 311 3102981	juanvale2@hotmail.com	Symphonic Poem
200. Tercera Suite para Banda	Valencia Rincón, Victoriano	1970	n.a.	n.a.	(+57) 301 6850487	victorianovalencia@hotmail.com	Suite
Caribeando	Valencia Rincón, Victoriano	1970	n.a.	n.a.	(+57) 301 6850487	victorianovalencia@hotmail.com	Porro
El mono	Valencia Rincón, Victoriano	1970	n.a.	n.a.	(+57) 301 6850487	victorianovalencia@hotmail.com	Fandango
Malala	Valencia Rincón, Victoriano	1970	n.a.	n.a.	(+57) 301 6850487	victorianovalencia@hotmail.com	Porro palitiao
Sanjuanito	Valencia Rincón, Victoriano	1970	n.a.	n.a.	(+57) 301 6850487	victorianovalencia@hotmail.com	Sanjuanero
Tambora para Alejo	Valencia Rincón, Victoriano	1970	n.a.	n.a.	(+57) 301 6850487	victorianovalencia@hotmail.com	Tambora
Mapalao	Vallejo, Cristian Daniel		n.a.	n.a.	0057 3183757801	cristianconductor14@gmail.com	Fantasia
La Gallera Sutama	Vargas Sanchez, Hector José	1921-1996					Bambuco
Mokaná	Velasco Serna, Juan Sebastián	1992	n.a.	n.a.	0057 316 3101840	jusevse@gmail.com	Symphonic Poem
Suite Colombiana	Velasco Serna, Juan Sebastián	1992	n.a.	n.a.	0057 316 3101840	jusevse@gmail.com	Suite
La Cucharita	Velosa, Jorge	1949	Duarte Figueroa, Miguel	1936?-			Rumba criolla
Espumas	Villamil, Jorge	1929-2010					Bambuco
LIBERTAD: Poema sinfónico para Banda	Villareal Solar, Juan Guillermo	1985	n.a.	n.a.	(+57) 310 6029262	jguavisol@gmail.com	Symphonic Poem
Santería	Zuluaga, Rubián	1985	n.a.	n.a.	0057 3113241172	rzuluag3@gmail.com	Curulao
El cubarro			Pérez, Alfredo		(+57) 311 2728571	alfredoperezzyzypista@gmail.com	Joropo
Libertad Llanera			n.a.	n.a.			

APPENDIX E: Composer Survey

Please fill in the information concerning award winning works.

NOTE: in case of being awarded more than once, please fill in the survey once again answering Name and Last Name and then skipping to Section 2 onward.

Thank you!

Section 1

1. First Name(s)
2. Last Name
3. Date of Birth
4. E-mail
5. Current occupation or place of work
6. Copy and paste your most recent bio in the field below
7. Include your bio in English (optional)

Section 2 Award-winning/homage work

8. Name of the composition/arrangement
9. Year of composition
10. Type of work
11. Name of the ensemble premiering the work in Paipa-Boyacá
12. Band category
13. Length of work
14. Available recording. Please copy a YouTube/other link below. The recording does not have to be from the same band that premiered the work.
15. Suggested grade level of composition – 1 being the simplest and 6 the most complex
16. Inspired dance type/other
17. Instrumentation
18. Percussion. Please specify necessary percussion instruments.

Section 3 Additional information

19. Program notes. Include a description or commentary of the composition/arrangement that can be used for a concert program.
20. Program note of the work in English (optional)
21. Price of work
22. Location to purchase composition – website, e-mail, publisher
23. Include other compositions/arrangements that you would like to share
24. Do you authorize to include this information in the Database?

APPENDIX F: *Fantasia Sobre Motivos Colombianos*, Score

FANTASÍA SOBRE MOTIVOS COLOMBIANOS

Pedro Morales Pino (1863-1926)

Transcripción para banda sinfónica: Dionisio González

Andante

Flautas 1-2
Oboes 1-2
Fagotes 1-2
Clarinete en E.
Clarinetes en B♭ 1
Clarinete en B♭ 2-3
Clarinete bajo
Saxofones altos en E 1-2
Saxofón tenor en B♭
Saxofón barítono
Trompeta en B♭ 1
Trompetas en B♭ 2-3
Cornos en F 1-2
Cornos en F 3-4
Trombones 1-2
Trombón 3
Bugle 1-2
Fiscornos barítonos 1-2
Tuba
Contrabajo
Timbales
Platillos
Redoblante
Bombo

Transcripción y edición de partituras: Juan Carlos Marulanda López · Mauricio Rojas Rojas
Centro de Documentación Musical · Biblioteca Nacional de Colombia · Ministerio de Cultura, 2008

9 **A**

Fl. 1-2 *p* (cresc.)

Ob. 1-2 *p* (cresc.)

Fg. 1-2 *p* (cresc.)

Cl. E. *p* (cresc.)

Cl. B. 1 *p* (cresc.)

Cl. B. 2-3 *p* (cresc.)

Cl. b. *p* (cresc.)

Sax. alt. E. 1-2 *p*

Sax. ten. B. *p*

Sax. bar. *p*

Tpt. B. 1 *p* (cresc.)

Tpt. B. 2-3 *p* (cresc.)

Cor. F. 1-2 *p* (cresc.)

Cor. F. 3-4 *p* (cresc.)

Trb. 1-2 *p* (cresc.)

Trb. 3 *p* (cresc.)

Bug. 1-2 *p* (cresc.)

Flisc. bar. 1-2 *p* (cresc.)

Tba. *p* (cresc.)

Cb. *p* (cresc.)

Timb.

Plat.

Red.

B.

16

Fl. 1-2

Ob. 1-2

Fg. 1-2

Cl. E-

Cl. B-1

Cl. B-2-3

Cl. b.

Sax. all. E- 1-2

Sax. ten. B-

Sax. bar.

Tpt. B-1

Tpt. B-2-3

Cor F 1-2

Cor F 3-4

Trb. 1-2

Trb. 3

Bug. 1-2

Flisc. bar. 1-2

Tba.

Cb.

Timb.

Plat.

Red.

B.

Fl. 1-2
Ob. 1-2
Fg. 1-2
Cl. E.
Cl. B-1
Cl. Bb-2-3
Cl. b.
Sax. alt. E-1-2
Sax. ten. B.
Sax. bar.
Tpt. B-1
Tpt. B-2-3
Cor. F 1-2
Cor. F 3-4
Trb. 1-2
Trb. 3
Bug. 1-2
Flisc. bar. 1-2
Tba.
Cb.
Timb.
Plat.
Red.
B.

28 **B**

Fl. 1-2 *p* *cresc.*

Ob. 1-2 *p* *cresc.*

Fg. 1-2 *p* *cresc.*

Cl. E. *p* *cresc.*

Cl. B-1 *p* *cresc.*

Cl. B-2-3 *p* *cresc.*

Cl. b. *p* *cresc.*

Sax. alt. E-1-2 *p* *cresc.*

Sax. ten. B. *p* *cresc.*

Sax. bar. *p* *cresc.*

Tpt. B-1 *p* *cresc.* *div.*

Tpt. B-2-3 *p* *cresc.*

Cor. F 1-2 *p* *cresc.*

Cor. F 3-4 *p* *cresc.*

Trb. 1-2 *p* *cresc.*

Trb. 3 *p*

Bug. 1-2 *pp* *p* *cresc.* *a 2*

Flisc. bar. 1-2 *p* *cresc.* *1. / 1.* *1. / 2.*

Tba. *p* *cresc.*

Cb. *p* *cresc.*

Timb.

Plat.

Red.

B.

34

Fl. 1-2
 Ob. 1-2
 Fg. 1-2
 Cl. E.
 Cl. B. 1
 Cl. B. 2-3
 Cl. b.
 Sax. alt. E-1-2
 Sax. ten. B.
 Sax. bar.
 Tpt. B. 1
 Tpt. B. 2-3
 Cor. F. 1-2
 Cor. F. 3-4
 Trb. 1-2
 Trb. 3
 Bug. 1-2
 Flisc. bar. 1-2
 Tba.
 Cb.
 Timb.
 Plat.
 Red.
 B.

39 Allegro Tempo di Torbellino

Fl. 1-2

Ob. 1-2

Fg. 1-2

Cl. E.

Cl. B-1

Cl. B-2-3

Cl. b.

Sax. alt. E-1-2

Sax. ten. B.

Sax. bar.

Tpt. B-1

Tpt. B-2-3

Cor. F 1-2

Cor. F 3-4

Trb. 1-2

Trb. 3

Bug. 1-2

Flic. bar. 1-2

Tba.

Cb.

Timb.

Plat.

Red.

B.

47 **C**

Fl. 1-2

Ob. 1-2 *solo*
mf

Fg. 1-2

Cl. E.

Cl. B-1

Cl. B-2-3

Cl. b. *p*

Sax. alt. E-1-2

Sax. ten. B.

Sax. bar.

Tpt. B-1 *(in falta de corno)*
sord.
mf

Tpt. B-2-3

Cor. F 1-2

Cor. F 3-4

Trb. 1-2

Trb. 3

Bug. 1-2

Flisc. bar. 1-2 *pp*

Tba. *p*

Cb. *pizz.*
p

Timb.

Plat.

Red.

B.

56

Fl. 1-2

Ob. 1-2

Fg. 1-2

Cl. E.

Cl. B-1

Cl. B-2-3

Cl. b.

Sax. alt. E-1-2

Sax. ten. B.

Sax. bar.

Tpt. B-1

Tpt. B-2-3

Cor F 1-2

Cor F 3-4

Trb. 1-2

Trb. 3

Bug. 1-2

Flisc. bar. 1-2

Tba.

Cb.

Timb.

Plat.

Red.

B.

solo

p

70

Fl. 1-2

Ob. 1-2

Fg. 1-2

Cl. E.

Cl. B-1

Cl. B-2-3

Cl. b.

Sax. alt. E-1-2

Sax. ten. B.

Sax. bar.

Tpt. B-1

Tpt. B-2-3

Cor. F 1-2

Cor. F 3-4

Trb. 1-2

Trb. 3

Bug. 1-2

Flisc. bar. 1-2

Tba.

Cb.

Timb.

Plat.

Red.

B.

div.

Fl. 1-2 *mf*

Ob. 1-2 *mf*

Fg. 1-2 *mf*

Cl. E. *mf* *p* *molto stacc.* *pp*

Cl. B-1 *mf* *p* *molto stacc.*

Cl. B-2-3 *mf* *pp*

Cl. b. *mf*

Sax. alt. E. 1-2 *mf* *p* *molto stacc.*

Sax. ten. B. *mf* *p* *molto stacc.*

Sax. bar. *mf* *p*

Tpt. B-1

Tpt. B-2-3

Cor. F 1-2 *mf*

Cor. F 3-4 *mf*

Trb. 1-2

Trb. 3

Bug. 1-2 *mf*

Flisc. bar. 1-2 *pp* *molto stacc.*

Tba.

Cb. *mf*

Trmb. *p*

Plat. *p*

Red. *p*

B.

Fl. 1-2

Ob. 1-2 *solo*
mf

Fg. 1-2

Cl. E.

Cl. B-1

Cl. B-2-3

Cl. b.

Sax. alt. E-1-2

Sax. ten. B.

Sax. bar.

Tpt. B-1 *(a falta de oboe)*
sord
mp

Tpt. B-2-3

Cor F 1-2

Cor F 3-4

Trb. 1-2

Trb. 3

Bug. 1-2

Fag. bar. 1-2 *a 2*

Tba. *p*

Cb. *pizz.*
p

Timb.

Piat.

Red.

B.

Allegro moderato

100

Fl. 1-2

Ob. 1-2

Fg. 1-2

Cl. E.

Cl. B. 1

Cl. B. 2-3

Cl. b.

Sax. alt. E. 1-2

Sax. ten. B.

Sax. bar.

Tpt. B. 1

Tpt. B. 2-3

Cor. F. 1-2

Cor. F. 3-4

Trb. 1-2

Trb. 3

Bug. 1-2

Fag. 1-2

Tba.

Cb.

Timb.

Plat.

Red.

B.

div. Cl 3

div. Cl 2

obligato solo

(a falta de bugle)

Fl. 1-2

Ob. 1-2

Fg. 1-2

Cl. E.

Cl. B-1

Cl. Bb 2-3

Cl. b.

Sax. alt. E- 1-2

Sax. ten. B.

Sax. bar.

Tpt. B- 1

Tpt. B- 2-3

Cor. F 1-2

Cor. F 3-4

Trb. 1-2

Trb. 3

Bug. 1-2

Fisc. bar. 1-2

Tba.

Cb.

Timb.

Plat.

Red.

B.

116 | F |

Fl. 1-2 *p*

Ob. 1-2

Fg. 1-2 *p*

Cl. E.

Cl. B-1

Cl. B-2-3

Cl. b.

Sax. alt. E-1-2

Sax. ten. B.

Sax. bar.

Tpt. B-1 *p*

Tpt. B-2-3 *p*

Cor. F 1-2 *mf*

Cor. F 3-4

Trb. 1-2 *f* obligato

Trb. 3

Bug. 1-2 1.

Flic. bar. 1-2 *pp* a 2

Tba.

Cb.

Timb.

Plat.

Red.

B.

124

Fl. 1-2

Ob. 1-2

Fg. 1-2

Cl. E \flat

Cl. B \flat 1

Cl. B \flat 2-3

Cl. b.

Sax. alt. E \flat 1-2

Sax. ten. B \flat

Sax. bar.

Tpt. B \flat 1

Tpt. B \flat 2-3

Cor. F 1-2

Cor. F 3-4

Trb. 1-2

Trb. 3

Bug. 1-2

Fisc. bar. 1-2

Tba.

Cb.

Timb.

Plat.

Red.

B.

div. Cl. 2
Cl. 3

arco pizz.

2 / 1.

p *f* *sf* *ff*

Fl. 1-2
Ob. 1-2
Fg. 1-2
Cl. E.
Cl. B-1
Cl. B-2-3
Cl. b.
Sax. alt. E- 1-2
Sax. ten. B.
Sax. bar.
Tpt. B- 1
Tpt. B- 2-3
Cor. F 1-2
Cor. F 3-4
Trb. 1-2
Trb. 3
Bug. 1-2
Flic. bar. 1-2
Tba.
Cb.
Timb.
Plat.
Red.
B.

147

Fl. 1-2

Ob. 1-2

Fg. 1-2

Cl. E-

Cl. B-1

Cl. B-2-3

Cl. b.

Sax. alt. E-1-2

Sax. ten. B.

Sax. bar.

Tpt. B-1

Tpt. B-2-3

Cor. F 1-2

Cor. F 3-4

Trb. 1-2

Trb. 3

Bug. 1-2

Flisc. bar. 1-2

Tba.

Cb.

Timb.

Plat.

Red.

B.

H

155

Fl. 1-2

Ob. 1-2

Fg. 1-2

Cl. E-

Cl. B-1

Cl. B-2-3

Cl. b.

Sax. alt. E- 1-2

Sax. ten. B.

Sax. bar.

Tpt. B-1

Tpt. B-2-3

Cor. F 1-2

Cor. F 3-4

Trb. 1-2

Trb. 3

Bug. 1-2

Flisc. bar. 1-2

Tba.

Cb.

Timb.

Piat.

Red.

B.

p

f

pizz.

arco

1.

2. / 1. obligado

163

Fl. 1-2

Ob. 1-2

Fg. 1-2

Cl. E \flat

Cl. B \flat 1

Cl. B \flat 2-3

Cl. b.

Sax. alt. E \flat 1-2

Sax. ten. B \flat

Sax. bar.

Tpt. B \flat 1

Tpt. B \flat 2-3

Cor. F 1-2

Cor. F 3-4

Trb. 1-2

Trb. 3

Bug. 1-2

Flisc. bar. 1-2

Tba.

Cb.

Timb.

Plat.

Red.

B.

f

f sec.

arco

div.

div. Cl. 2 - Cl. 3

2.

a 2

div. Cl. 3

1.

1./2.

170 **Tempo de Torbellino**

The musical score is for a piece titled "Tempo de Torbellino" at measure 170. It is written in 3/4 time and features a variety of instruments. The score includes parts for Flutes (Fl. 1-2), Oboes (Ob. 1-2), Bassoon (Fg. 1-2), Clarinet in E-flat (Cl. E♭), Clarinet in B-flat 1 (Cl. B♭-1), Clarinet in B-flat 2-3 (Cl. B♭-2-3), Clarinet in B-flat (Cl. B♭), Saxophone Alto E-flat 1-2 (Sax. alt. E♭-1-2), Saxophone Tenor B-flat (Sax. ten. B♭), Saxophone Baritone (Sax. bar.), Trumpet in B-flat 1 (Tpt. B♭-1), Trumpet in B-flat 2-3 (Tpt. B♭-2-3), Cor Anglais F 1-2 (Cor. F 1-2), Cor Anglais F 3-4 (Cor. F 3-4), Trombone 1-2 (Trb. 1-2), Trombone 3 (Trb. 3), Bugle 1-2 (Bug. 1-2), Fagot (Fisc. bar. 1-2), Tuba (Tba.), and Cymbal (Cb.). Percussion parts include Timpani (Timb.), Snare Drum (Plat.), and Bass Drum (Red.).

Key performance markings include dynamics such as *f* (forte), *dim. poco a poco* (diminuendo poco a poco), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). There are also "solo" markings for the Oboe and Fagot parts. The score includes various musical notations such as rests, notes, and slurs.

178 J

Fl. 1-2

Ob. 1-2

Fg. 1-2

Cl. E \sharp

Cl. B-1

Cl. B-2-3

Cl. b. *p*

Sax. alt. E-1-2

Sax. ten. B.

Sax. bar.

Tpt. B-1

Tpt. B-2-3

Cor. F 1-2

Cor. F 3-4

Trb. 1-2

Trb. 3

Bug. 1-2

Flisc. bar. 1-2

Tba. *p*

Cb. *(pizz.)* *p*

Timb. *p*

Plat.

Red.

B.

186

Fl. 1-2

Ob. 1-2

Fg. 1-2

Cl. E \flat

Cl. B \flat 1

Cl. B \flat 2-3

Cl. B \flat

Sax. alt. E \flat 1-2

Sax. ten. B \flat

Sax. bar.

Tpt. B \flat 1

Tpt. B \flat 2-3

Cor. F 1-2

Cor. F 3-4

Trb. 1-2

Trb. 3

Bug. 1-2

Flisc. bar. 1-2

Tba.

Cb.

Timb.

Plat.

Red.

B.

solo

f

p

200

Fl. 1-2

Ob. 1-2

Fg. 1-2

Cl. E.

Cl. B. 1

Cl. B. 2-3

Cl. b.

Sax. alt. E. 1-2

Sax. ten. B.

Sax. bar.

Tpt. B. 1

Tpt. B. 2-3

Cor. F. 1-2

Cor. F. 3-4

Trb. 1-2

Trb. 3

Bug. 1-2

Flisc. bar. 1-2

Tba.

Cb.

Timb.

Plat.

Red.

B.

dim.

2./1.

Fl. 1-2

Ob. 1-2

Fg. 1-2

Cl. E♭

Cl. B♭ 1

Cl. B♭ 2-3

Cl. B♭

Sax. alt. E-1-2

Sax. ten. B♭

Sax. bar.

Tpt. B♭ 1

Tpt. B♭ 2-3

Cor. F 1-2

Cor. F 3-4

Trb. 1-2

Trb. 3

Bug. 1-2

Flisc. bar. 1-2

Tba.

Cb.

Timb.

Plat.

Red.

B.

Vivo

Fl. 1-2

Ob. 1-2

Fg. 1-2

Cl. E♭

Cl. B♭ 1

Cl. B♭ 2-3

Cl. b.

Sex. alt. E♭ 1-2

Sax. ten. B♭

Sax. bar.

Tpt. B♭ 1

Tpt. B♭ 2-3

Cor. F 1-2

Cor. F 3-4

Trb. 1-2

Trb. 3

Bug. 1-2

Fisc. bar. 1-2

Tba.

Cb.

Timb.

Plat.

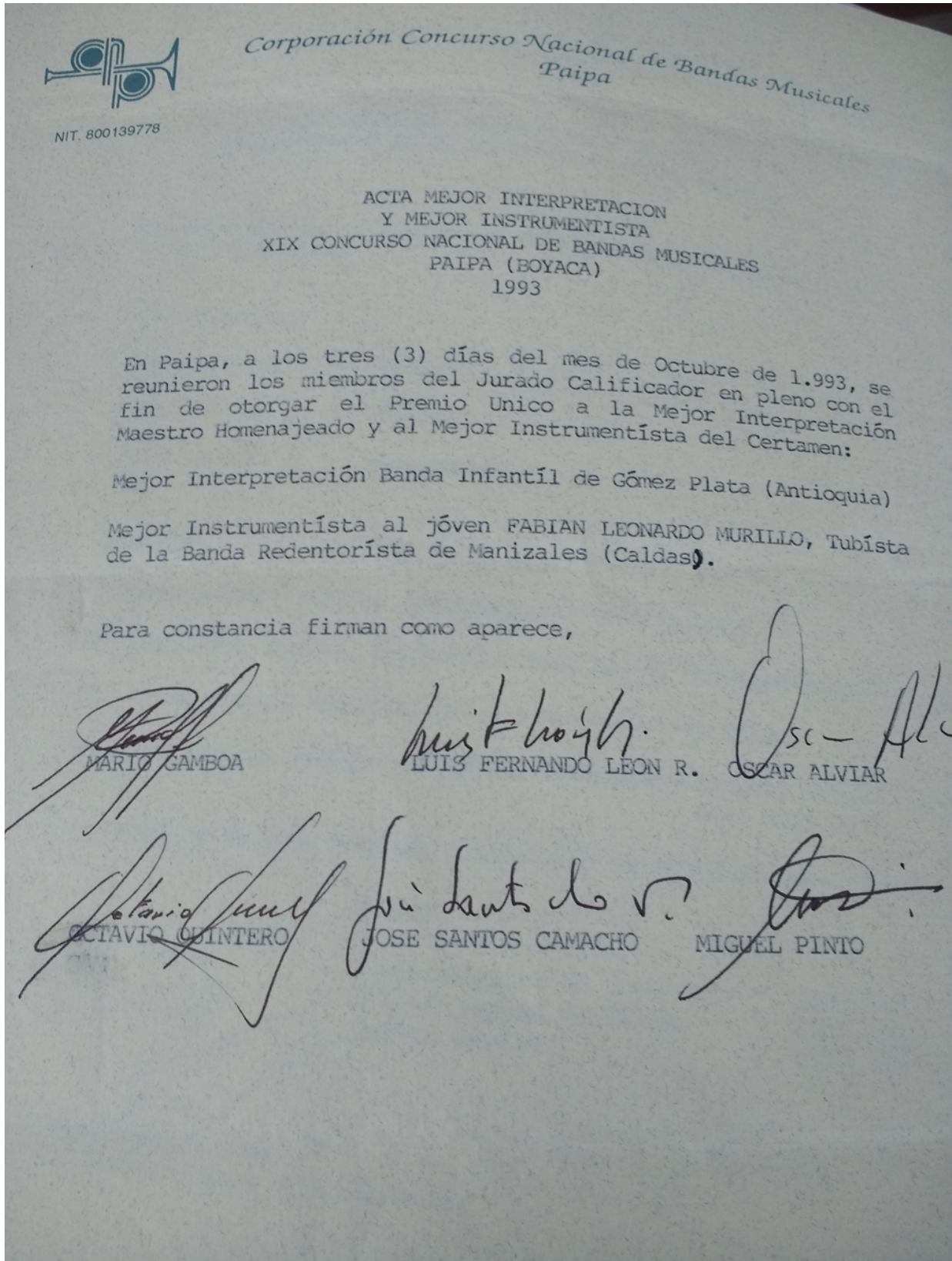
Red.

B.

222

Fl. 1-2
Ob. 1-2
Fg. 1-2
Cl. E.
Cl. B. 1
Cl. B. 2-3
Cl. b.
Sax. alt. E. 1-2
Sax. ten. B.
Sax. bar.
Tpt. B. 1
Tpt. B. 2-3
Cor. F. 1-2
Cor. F. 3-4
Trb. 1-2
Trb. 3
Bug. 1-2
Flisc. bar. 1-2
Tba.
Cb.
Timb.
Plat.
Red.
B.

APPENDIX G: Official CORBANDAS Document Samples





NIT. 800.139.778

CORPORACION CONCURSO NACIONAL DE BANDAS MUSICALES
"CORBANDAS"



ACTA DE FALLO DEL JURADO CALIFICADOR
XXX CONCURSO NACIONAL DE BANDAS MUSICALES
PAIPA 2004

CATEGORIA ESPECIAL

Mejor Arreglo – Pieza Maestro Homenajeado

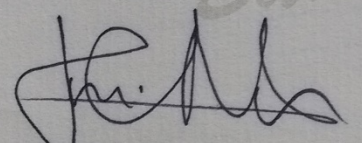
En Paipa, a los veintiséis (26) días del mes de Septiembre del año dos mil cuatro (2004), se reunieron los señores del Jurado Calificador, integrados por los maestros JUAN CARLOS MARULANDA, JORGE ZORRO Y CARLOS FERNANDO LOPEZ quienes tomaron la siguiente decisión:

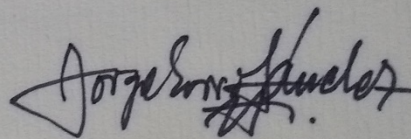
Declarar a la Banda:

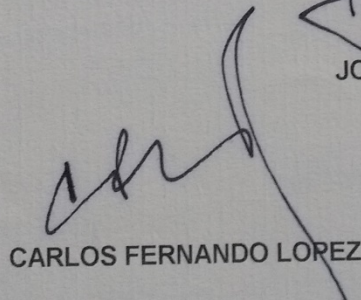
Escuela de Formación Musical de
Tocancipá. con 98.33 puntos Ganadora
primer premio por mejor arreglo.

Observación: Obra. Mi Muchachita Arreglista Rubén
Dario Gomez

En constancia se firma la presente como aparece,


JUAN CARLOS MARULANDA


JORGE ZORRO


CARLOS FERNANDO LOPEZ



NIT. 800.139.778

CORPORACIÓN CONCURSO NACIONAL DE BANDAS MUSICALES
"CORBANDAS"

XXXII CONCURSO NACIONAL DE BANDAS MUSICALES
Paipa, 1 de Octubre de 2006

Acta de Fallo del Jurado Calificador

CATEGORIA MAYORES
MEJOR ARREGLO – HOMENAJE MUSICA SUR COLOMBIANA

*En Paipa a 1 del mes de Octubre de 2006, se reunieron los señores del Jurado Calificador, integrados por los maestros **EUCARIS GUERRA, FERNANDO PARRA Y CESAR VILLAMIL**, quienes tomaron la siguiente decisión:*

Declarar a la Banda:

Sinfónica de Chia - Caucañonmoca, que integró el arreglo de m. Victoriano Valencia.

Observación: La Obra "El Chembú"

En constancia se firma la presente Acta como aparece,

Eucaris Guerra
EUCARIS GUERRA
C.C. No. 78.699.545 M/rio

Cesar Villamil
CESAR VILLAMIL
C.C. No. 11442568

Fernando Parra
FERNANDO PARRA
No. 79289.962 BC



NIT. 800.139.778

CORPORACIÓN CONCURSO NACIONAL DE BANDAS MUSICALES

"CORBANDAS"

Personería Jurídica No. 0014579

**XXXIV CONCURSO NACIONAL DE BANDAS MUSICALES
Paipa octubre 3, 4 y 5 de 2008**

Acta de Fallo del Jurado Calificador

**CATEGORÍA ESPECIAL
MEJOR ARREGLO – Homenaje al folklore Isleño colombiano
"Solina (Mento)"**

En Paipa a los 5 días del mes de octubre de 2008, se reunieron los señores del Jurado Calificador, integrados por los maestros **ROSA BRICEÑO, TEO APARICIO y KAROL BERMÚDEZ**, quienes tomaron la siguiente decisión:

Declarar al arreglista:

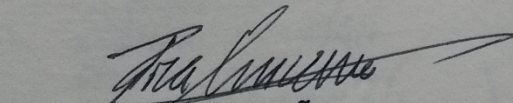
Maestro Victoriano Valencia

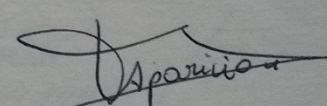
De la Banda:

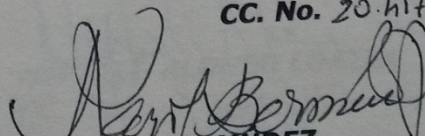
Sinfónica de Villa María

Observaciones:

Para constancia se firma la presente Acta como aparece;


ROSA BRICEÑO
CC. No. 20095555


TEO APARICIO
CC. No. 20.417.440 H


KAROL BERMÚDEZ
CC. No. 17.100.554

Ministerio de Educación Nacional y Cultural de la Nación



CORBANDAS
 Corporación Concurso Nacional de Bandas Musicales
 NIT. 800139778-1. Personería Jurídica 0014579

XXXVI CONCURSO NACIONAL DE BANDAS MUSICALES
Paipa septiembre 30, octubre 1, 2 y 3 de 2010
Acta de Fallo del Jurado Calificador

CATEGORÍA ESPECIAL
MEJOR ARREGLO – Homenaje al "Bicentenario del Grito de
Independencia"
"Vasl N° 3"

En Paipa a los 3 días del mes de octubre de 2010, se reunieron los señores del Jurado Calificador, integrados por los maestros **PATRICIA VANEGAS RUIZ, JOSE RAFAEL PASCUAL VILAPLANA y GERMAN ALBERTO CESPEDES DIAZ**, quienes tomaron la siguiente decisión:

Declarar al arreglista:

GERMÁN MORENO

De la Banda:

BANDA SINFÓNICA JUVENIL DE PAIPA

Observaciones:

Para constancia se firma la presente Acta como aparece;

Patricias
PATRICIA VANEGAS RUIZ
CC. No. 52'254.654 Btá

Jose
JOSE RAFAEL PASCUAL VILAPLANA
CC. No. 21657168





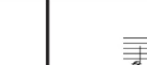




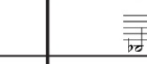


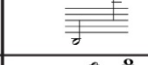
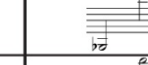
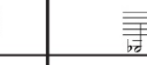




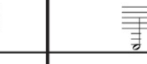




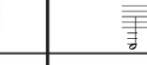

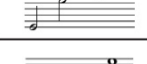


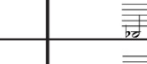

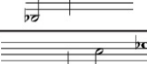

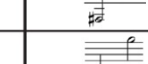
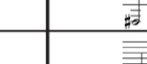


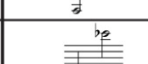
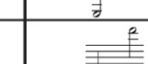
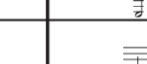



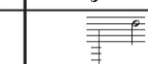
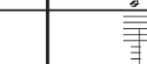






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Patrimonio Cultural e Inmaterial de la Nación.

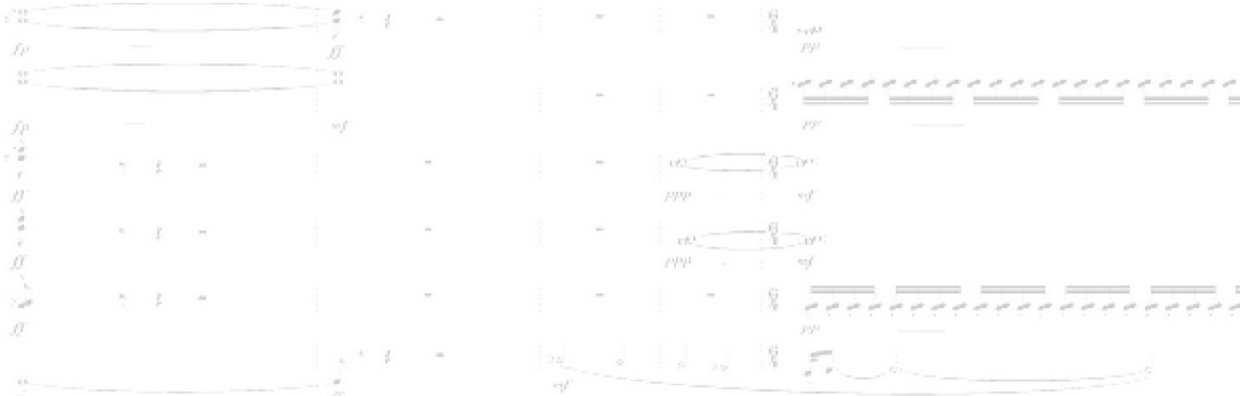


APPENDIX H: ABC American Band College Grading Chart

American Band College Music Grading Chart					
Grade	1	2	3	4	5
Meter	Simple: 2/4, 3/4, 4/4, e, ϕ	2/4, 3/4, 4/4, e, ϕ , 6/8 (easy compound)	2/4, 3/4, 4/4, e, ϕ , 6/8, 9/8	Add: 3/8, 6/8, 9/8, asymmetrical (5/8, 7/8), changing meter	Any meter or combination of meter.
Key Signature	One to three flats (Key of C-end of year)	None to four flats	None to five flats	One sharp to six flats	Any key
Tempo	Andante-Moderato (72-120)	Andante-Allegro (72-132) ritard, accel.	Largo-Allegro (56-144) ritard, accel., rall.	Largo-Presto (44-168) ritard, accel., rall.	Largo-Prestissimo (44-208) ritard, accel., rall.
Note/Rest Value		As in Grade 1 plus simple 16th note patterns and triplets	All values in duple excluding complex syncopation plus easy compound rhythms.	All values in duple All values in compound	Complex duple and compound rhythms
Rhythm	Simple; mostly unison rhythm (dotted rhythm end of year)	Add simple syncopation & well-prepared dotted rhythms. More use of non-unison rhythms.	Basic duple and triple syncopation, dotted rhythms.	All rhythms except complex compound or complex 16th note syncopation.	All rhythms
Dynamics	<i>p</i> to <i>f</i>	<i>p</i> , <i>mp</i> , <i>mf</i> , <i>f</i> short cresc., decresc.	<i>pp</i> to <i>ff</i> cresc., decresc., sfz, fp	<i>ppp</i> to <i>fff</i> broad cresc., decresc.	<i>ppp</i> to <i>fff</i> ; cross dynamics, broad cresc., decresc.
Articulation	Attack, release, slurs, staccato, accent	Attack, release, slurs, staccato, accent, legato	Attack, release, slurs, staccato, accent, legato, tenuto.	Two or more articulations simultaneous in the ensemble.	All forms of articulation.
Ornaments	None	Simple trills and single grace notes.	Trills with entry or exit grace notes, double or triple grace note figures.	Trills, turns, mordents	Trills, turns, mordents
Scoring	Limited color combinations (clar-pt, sax-pt) Very limited part division within sections	Independent contrapuntal lines, limited exposed parts, 1 (possibly 2) horn parts.	Solos (fl, cl, sax, tpt, bar) Exposed woodwind or brass. 2-part horns.	Full range of instrumentation, exposed parts for any instrument.	Full range of instrumentation, exposed parts for any instrument, multiple solo/contrapuntal lines.
Length	1 to 3 minutes	2 to 5 minutes	3 to 7 minutes	6 minutes +	Any length
Things to Avoid	Exposed solos, divisi tbn or horn parts, clarinet crossing the break, frequent meter changes, key changes, changing syncopated rhythms.	Frequent key changes, frequent meter changes, wide range for 3rd parts.	Extreme low and high registers, technical playing for 3rd players. Difficult oboe or bassoon solos.	Extremes of range	Limited only by player ability.
Percussion Usage	Pitched: bells. Non-pitched: triangle, tambourine, cymbals, woodblock, snare, bass drum. Limited use of special effects.	Add: Pitched: chimes, xylophone. Non-pitched: timpani. Special effects on cymbals.	All common non-pitched Latin and traditional percussion. Limit range of special effects.	All instruments. Wide range of special effects.	All instruments. Wide range of special effects with diverse requirements for each member of section.
Flute <small>Whole notes indicate end-of-year, advanced range.</small>					
Oboe					
Bassoon <small>Whole notes indicate end-of-year, advanced range.</small>					
Clarinet <small>Whole notes indicate end-of-year, advanced range.</small>					
Alto/Bass Clarinet <small>Whole notes indicate end-of-year, advanced range.</small>					
Saxophones <small>Whole notes indicate end-of-year, advanced range.</small>					
Trumpet <small>Whole notes indicate end-of-year, advanced range.</small>					
Horn <small>Whole notes indicate end-of-year, advanced range.</small>					
Trombone/Baritone					
Tuba					

Revised 3/1/00

APPENDIX I: Victoriano Valencia Rincón, Music Grading Chart for Latin America



GRADOS DE DESARROLLO BANDÍSTICO El contexto latinoamericano

VICTORIANO VALENCIA RINCÓN
Colombia – 2018

Esta propuesta ha sido desarrollada a partir de:

- (1) Trabajo pedagógico en el movimiento de bandas colombiano 1998-2018 que incluye talleres y seminarios de formación en armonía y arreglos para directores y músicos de banda en distintas ciudades de Colombia y convocados por diversas instituciones del sector cultural y educativo.
- (2) Beca de creación Ministerio de Cultura 2003. Resultado: Cinco piezas de música colombiana para banda infantil y juvenil.
- (3) Proyectos y asesorías editoriales de SCOREMUSICAL Ltda. para: Banco Virtual de partituras Ministerio de Cultura de Colombia – Proyecto Editorial Vive la Banda Gobernación de Antioquia.
- (4) Proyecto educativo no formal en convenio ASODIBANDAS – Ministerio de Cultura de Colombia 2012-2014
- (5) Análisis de repertorio en especial de contexto norteamericano.

Ha sido utilizada como referencia para:

- (1) Convocatorias del Banco Virtual de partituras del Ministerio de Cultura de Colombia asesoradas por SCOREMUSICAL Ltda. y la Fundación Nacional Batuta (2007 a 2010).
- (2) Revisión del modelo curricular del programa Red de Escuelas de Música de Medellín (2010-2011).
- (3) 1º Concurso de Composición Red de Escuelas de Música de Medellín (2011).
- (4) Convocatorias del Proyecto Editorial de la Gobernación de Antioquia (2011).
- (5) Concurso de Composición del Instituto de Cultura del Meta (2011-2013).
- (6) Convocatorias del Programa de Estímulos del Ministerio de Cultura de Colombia (2012-2014).
- (7) Vivir la banda. Colección de 30 obras para banda de la Asociación Colombiana de Compositores y Arreglistas para Bandas y Ensamblés (2018)

<http://www.victorianovalencia.com/>

PARÁMETROS PARA LA CLASIFICACIÓN

Los grados de desarrollo hacen referencia a un conjunto de consideraciones en distintos parámetros que permiten identificar la coherencia y ordenamiento de los repertorios dentro de un proceso de formación en práctica colectiva de vientos y percusión, favoreciendo el desarrollo técnico e interpretativo de la agrupación. Estas consideraciones técnicas, o parámetros, se clasifican en los siguientes niveles estructurales y variables:

NIVEL TÍMBRICO

- Formato: conformación instrumental de la banda.
- Registro: sonidos disponibles o empleados en un rango determinado.

NIVEL RITMO-MÉTRICO

- Características métricas: relaciones en la estructura métrica al nivel del pulso y sus divisiones y en la estructura enfática de compases y otras agrupaciones.
- Figuración: disposiciones de sonidos y silencios en la estructura métrica.
- Tempo y agógica: velocidad, flujo de los eventos sonoros en el tiempo.

NIVEL MELÓDICO

- Interválica: relaciones y distancias entre los sonidos en el movimiento melódico.
- Relación escala-acorde: relaciones entre los sonidos de la melodía con la estructura armónica de base o acórdica subyacente.
- Extensión: rango de la melodía dado por los extremos de su contorno.

NIVEL ARMÓNICO

- Sistema: lógica ordenadora de las alturas (tonal, modal, atonal...).
- Acórdica: organizaciones de sonidos a nivel vertical (acordes por terceras, otras disposiciones...).
- Funcionalidad: principios armónicos de organización de los elementos en la forma.

NIVEL TEXTURAL Y ORQUESTAL

- Roles: funciones instrumentales en la textura musical.
- Densidad lineal o rítmica: número de ideas, ritmos o capas musicales distintas en la textura.
- Densidad armónica: número de voces o sonidos distintos en un momento determinado.
- Densidad tímbrica: disposiciones y combinaciones orquestales en la textura.
- Profundidad: diversidad de planos dinámicos en la textura.

NIVEL TÉCNICO-EXPRESIVO

- Dinámicas: grados de intensidad en la producción y propagación del sonido.
- Articulaciones: formas de producción del sonido en los instrumentos, ataques.
- Efectos de emisión y mecanismos: los efectos de emisión hacen referencia a maneras alternativas en la producción de sonido (frullato, multifónicos...) y los de mecanismos a desarrollos técnicos de ejecución instrumental (trinos, trémolos...).

NIVEL FORMAL

- Estructura: disposición de las ideas musicales por segmentos (secciones, frases, semifrases).
- Duración: extensión temporal de la obra musical.

GRADOS DE DESARROLLO BANDÍSTICO

V. Valencia · Pág. 3

NIVEL	ASPECTOS	ALCANCES 0,5
TÍMBRICO	Formato	Flauta, Oboe (opcional), Fagot (opcional), Clarinete en Bb, Clarinete Bajo (opcional), Saxofón alto, Saxofón tenor, Saxofón Barítono (opcional). Trompeta, Corno (opcional), Trombón, Eufonio, Tuba. Timbales (2), Teclado (Glock. o Xil.), Platillos, Redoblante, Bombo, pequeña percusión, percusión colombiana y latina.
	Registros	Ver partitura anexo
RITMO-MÉTRICO	Carac. métricas	Compás de 2, 3 y 4 pulsos. División binaria.
	Figuración	Unidad de pulso: se recomienda pulso de negra (eventual negra con punto), unidad de compás (blanca, blanca con punto y redonda), división (corcheas). Ídem silencios. Evitar en vientos notas repetidas con valores menores.
	Tempo	Tempos moderados (60 a 120 b.p.m.) depende de figuración. Tempos estables.
MELÓDICO	Interválica	Grados conjuntos (interválica preponderante). Saltos de terceras. Otros saltos posibles entre frases o segmentos distintos.
	Relación escala-acorde	Contexto diatónico.
	Extensión	Hasta quinta.
ARMÓNICO	Sistema	Bb mayor y otros contextos diatónicos posibles con esos cinco sonidos.
	Acórdica	Subyacencia triádica.
	Funcionalidad	Tonalidad, posible modalidad.
TEXTURA Y ORQUESTACIÓN	Roles	En vientos, melodía o acompañamiento al unísono. Percusión acompaña.
	Densidad armónica y tímbrica	Unísono concertado y por familias. No solos.
TÉCNICO EXPRESIVO	Dinámicas	mf
	Articulaciones	Picado simple - ligado. Percusión: ataque simple. Timbales: Dos notas (no cambio). Redoblante: normal, redoble (rebote), on rim (aro o vaso). Bombo: abierto (normal), apagado. Platos: choque (normal), cerrado, fricción.
	Efectos emisión y mecanismos	No
FORMAL	Estructura	A - AB
	Duración	Hasta 30 segundos
	Las músicas regionales en los procesos de prebanda e iniciación instrumental	Algunos criterios orientadores para el proceso de desarrollo bandístico: 1. Práctica preparatoria intensa vocal-instrumental, con percusiones menores, tradicionales colombianas y de banda; mucho cuerpo, movimiento y danza. En esta práctica los estudiantes empiezan a apropiarse, entre otros rasgos, bases de acompañamiento ritmo-percusivo de distintos sistemas de música tradicional. 2. Iniciación instrumental. En el primer período de fundamentación técnica (grado 0 a 0,5) lo prioritario es la producción del sonido, formar embocaduras y avanzar en la relación cuerpo instrumento. El repertorio debe aportar en este sentido y como mediador para la apropiación de sistemas musicales. Los estudiantes deberán seguir cantando y practicando percusiones en repertorios con mayor riqueza y contenido musical, en donde el formato de banda se va incorporando con roles sencillos y complementarios. Pueden irse incorporando roles de acompañamiento armónico y ritmo-armónico (al unísono) a piezas ya abordadas en los ensambles vocales-instrumentales de prebanda. Parte de la banda puede cantar mientras otra acompaña. El director puede cantar o tocar mientras toda la banda acompaña. La percusión, que ya se ha venido fundamentando, puede tener desempeños más avanzados técnicamente. Diseños melódicos sencillos pueden acompañarse con bases percusivas de música tradicional, enriqueciéndolos y motivando a los estudiantes. 3. Géneros sugeridos. Aunque debe tenerse en cuenta el criterio de contexto sociocultural cercano o de influencia, resultan propicios para este nivel géneros/ritmos binarios con: ritmo melódico con bajo nivel de síncopa, tempos moderados, discurso melódico no improvisatorio, texturas melodía-acompañamiento. Ejemplos: vals, danza, pasillo lento, porro de salón (con restricciones métricas), paseo, calypso, pasaje llanero...

NIVEL	ASPECTOS	ALCANCES GRADO 1
TÍMBRICO	Formato	Flauta, Oboe (opcional), Fagot (opcional), Clarinete en Bb, Clarinete Bajo (opcional), Saxofón alto, Saxofón tenor, Saxofón Barítono (opcional). Trompeta, Corno (opcional), Trombón, Eufonio, Tuba. Timbales (2), Teclado (Glock. o Xil.), Platillos, Redoblante, Bombo, pequeña percusión, percusión colombiana y latina. Hacia el final divisi en Flautas, Clarinetes, Saxofón Alto, Trompetas, Cornos, Trombones, Eufonios. Sin diferenciación de roles.
	Registros	Ver partitura anexo
RITMO-MÉTRICO	Características métricas	Compás de 2, 3 y 4 pulsos. División binaria. No cambio de compás. No divisiones irregulares. Posible división ternaria en zonas de influencia de géneros ternarios (6/8).
	Figuración	Además de lo anterior: Evitar en vientos notas repetidas con valores menores. Contratiempo de negras y de corcheas (en tempo moderado). Síncopa interna (dentro del compás) antecedida de ataque a tiempo. Síncopa central también con ataque desde el primer pulso. Ver anexo. La figuración en percusiones puede ser, comparativamente, más compleja (observar grado 2 para vientos)
	Tempo	Tempos moderados (60 a 120 b.p.m.) depende de figuración. Tempos estables.
MELÓDICO	Interválica	Grados conjuntos (interválica preponderante). Saltos de terceras y cuartas. Saltos de quinta. Otros saltos posibles entre frases distintas.
	Relación escala-acorde	Contexto diatónico. Diseños basados en notas del acorde y notas de aproximación diatónica. En menor proporción tensiones: T6, T9, T11 (Xm)
	Extensión	Dado por registro. Se recomienda no exceder 8ª dentro de la frase.
ARMÓNICO	Sistema	Tonalidades mayores (Bb, F, Eb). Modos relativos. Cromatismos limitados.
	Acórdica	Triadas y séptima de dominante.
	Funcionalidad	Tonalidad: I - IV - V(7). También IIIm (subdominante) y VIIm (tónica). Hacia el final V7 secundarios de IV y de V. Modalidad: Modos diatónicos. Armonía estática. Relaciones binarias de acordes.
TEXTURA Y ORQUESTACIÓN	Roles	Melodía y acompañamiento. Tipos de acompañamiento: percusivo - ritmo armónico - armónico. Inicialmente dos roles: Melodía y back percusivo, o back armónico y back percusivo (el profesor toca la melodía). Luego tres: melodía, background (incluido bajo) y percusión. Background, bajo y percusión en función de bases.
	Densidad armónica	Líneas al unísono y eventuales divisi.
	Densidad tímbrica	Concertado. Roles por familias. Roles por grupos instrumentales. No solos.
TÉCNICO EXPRESIVO	Dinámicas	p - mf - f. Crescendo - decrescendo
	Articulaciones	Picado simple - ligado. Acento. Percusión: ataque simple. Timbales: Dos notas (no cambio). Redoblante: normal, redoble (rebote), on rim (aro o vaso). Bombo: abierto (normal), apagado. Platos: choque (normal), cerrado, fricción.
	Efectos emisión y mecanismos	No
FORMAL	Estructura	Formas binarias, ternarias y circulares de pequeña extensión. Forma canción. Formas de géneros colombianos. Introducciones y codas. Tema y variaciones
	Duración	1:30 minuto (máx. 2:00). Depende de roles orquestales

REGISTROS GRADO 1

Musical score for woodwind and brass instruments. The instruments listed are: Flauta/Oboe, Fagot, Clarinete en B \flat /Clarinete bajo, Saxofón alto/Saxofón barítono, Saxofón tenor, Trompeta en B \flat /Barítono T. C., Corno en F, Trombón Barítono B. C., and Tuba. The score shows a melodic line for each instrument, primarily consisting of quarter and eighth notes with various accidentals.

PERCUSIÓN GRADO 1

Musical score for percussion instruments. The instruments listed are: Timbales, Placas (Glock. o Xil.), Platillos, Redoblante, and Bombo. The score includes specific performance instructions: 'Dos alturas' for Timbales, 'Símil Flauta 8vb.' for Placas, 'Normal' and 'Apagado' for Platillos, 'Normal', 'Redoble', and 'Aro o vaso' for Redoblante, and 'Normal' and 'Apagado' for Bombo. The notation uses various rhythmic symbols and accidentals to indicate the desired sounds.

FIGURACIÓN RÍTMICA GRADO 1

o y -	
o y -	
 (alcance grado 0,5)	

COMPASES GRADO 1

$\frac{4}{4}$	$\frac{3}{4}$	$\frac{2}{4}$	$\frac{2}{2}$ ágil	$\frac{4}{4}$ ágil	$\frac{6}{8}$ ágil	$\frac{3}{4}$
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TONALIDADES GRADO 1

Sonidos reales (no transpositores)	
Instrumentos en Bb	
Instrumentos en Eb	
Instrumentos en F	

Nota: Además, modos relativos.

NIVEL	ASPECTOS	ALCANCES GRADO 2
TÍMBRICO	Formato	Flauta 1 y 2, Oboe (opcional), Fagot (opcional), Clarinete en Bb 1 y 2, Clarinete Bajo (opcional), Saxofón alto 1 y 2, Saxofón tenor, Saxofón Barítono. Trompetas 1 y 2, Cornos 1 y 2, Trombones 1 y 2, Eufonios 1 y 2, Tuba. Timbales (2), Teclado (Glock. o Xil.), Platillos, Redoblante, Bombo, pequeña percusión, percusión tradicional colombiana y latina
	Registros	Ver partitura anexo. Para escritura multinivel: 2º clarinete de bado del corte, 2ºs metales un armónico menos que 1ºs
RITMO-MÉTRICO	Características métricas	Compás de 2, 3 y 4 pulsos. Matríces binaria y ternaria. No divisiones irregulares. Posible cambio de compás sobre misma unidad métrica entre secciones distintas de la obra.
	Figuración	Figuraciones que involucren cualquier relación de eventos desde la matriz métrica binaria y ternaria. Síncopas ubicadas en cualquier punto de la matriz. Síncopas internas y externas (entre compases distintos). Síncopas anteceditas de silencio (sólo en tempos lentos). Evitar síncopas consecutivas en una misma frase rítmica. Evitar notas repetidas en valores menores con tempos ágiles. Unidad de pulso: negra y negra con punto. La figuración en percusiones puede ser, comparativamente, más compleja (observar grado 3 para vientos)
	Tempo	Tempos moderados. Tempos ágiles en figuraciones basadas en el pulso o figuraciones mayores. Accelerando - ritardando.
MELÓDICO	Interválica	Grados conjuntos. Arpeggios (hasta la octava). Saltos mayores a la quinta y hasta la octava en figuración lenta (también entre frases distintas).
	Relación escala-acorde	Predominio diatónico, bajo nivel de cromatismo. Diseños basados en notas del acorde y notas de aproximación diatónica. En menor proporción aproximaciones cromáticas y tensiones diatónicas disponibles
	Extensión	Dado por registro. No exceder 10ª dentro de la frase (para líneas principales)
ARMÓNICO	Sistema	Tonalidades mayores (Bb, F, Eb + Ab, C). Escalas menores armónicas relativas. Modos relativos. Cambio de tonalidad y de modo entre secciones distintas de la obra (no bitonalidad o bimodalidad)
	Acórdica	Triadas y acordes de séptima. Eventuales omit, sus y add.
	Funcionalidad	Tonalidad: regiones principales, sustituciones y extensiones diatónicas. V7/IV, V7/V, V7/II. Acordes diatónicos de paso. Préstamos modales. Modalidad: Modos diatónicos. Armonía estática. Relaciones binarias de acordes. Acordes de paso. Cromatismo limitado.
TEXTURA Y ORQUESTACIÓN	Roles	Melodía y acompañamiento. Tipos de acompañamiento (percusivo - ritmo armónico - armónico - melódico). Hasta cuatro roles diferenciados (melodía, contramelodía, background/bajo y percusión).
	Densidad armónica	Melodías unísono y a dos voces. Background a dos voces. Corales a cuatro voces.
	Densidad tímbrica	Concertado. Roles por familias. Roles por grupos instrumentales. Roles por registros (corales). No solos.
TÉCNICO EXPRESIVO	Dinámicas	De pp a ff. Crescendo - decrescendo
	Articulaciones	Picado simple, ligado, staccato y tenuto. Percusión: ataque simple. Timbales: Destinar tiempo suficiente para el cambio de sonidos. Redoblante: normal, flam, redoble, on rim. Bombo: abierto (normal), apagado. Platos: choque (normal), cerrado, fricción.
	Efectos emisión y mecanismos	No
FORMAL	Estructura	Formas binarias, ternarias y circulares no extensas. Formas de géneros colombianos y formas populares. Introducciones, puentes/transiciones y codas.
	Duración	Hasta 3 minutos.
	Géneros colombianos	Abordaje progresivo de géneros/ritmos nacionales. Ejes caribes (paseo, cumbia, porro, calypso...). Ejes pacíficos (porro chochoano). Ejes andinos (danza, pasillo, guabina, porro paisa y cachaco...). Eje llanos (pasaje). Pueden abordarse además del orden ternario: fandango, currulao, bambuco, joropo. En todos los casos tener en cuenta las especificaciones del nivel ritmo-métrico.

REGISTROS GRADO 2

Musical score for woodwinds and brass instruments. The instruments listed are: Flauta, Oboe, Fagot, Clarinete en B: Clarinete bajo (Cl. 2), Saxofón alto, Saxofón barítono, Saxofón tenor, Trompeta en B: Barítono T. C. (Tpt. 2), Corno en F (Cor. 2), Trombón Barítono B. C. (Trb. 2), and Tuba. The score consists of ten staves, each with a series of notes and rests, indicating a specific melodic line for each instrument.

PERCUSIÓN GRADO 2

Percussion notation for three instruments: Platillos, Redoblante, and Bombo. The notation shows specific rhythmic patterns and techniques for each instrument. Above the Platillos staff, the techniques are labeled: Normal, Apagado, and Fricción / roce tipo Hi hat. Above the Redoblante staff, the techniques are labeled: Normal, Redoble, Flam, and Aro o vaso. Above the Bombo staff, the techniques are labeled: Normal and Apagado. The notation uses various note heads and stems to represent the timing and dynamics of the drumming.

COMPASES GRADO 2



TONALIDADES GRADO 2

Sonidos reales (no transpositores)	
Instrumentos en Bb	
Instrumentos en Eb	
Instrumentos en F	

Nota: Además, modos relativos y tonalidades menores armónicas relativas.

NIVEL	ASPECTOS	ALCANCES GRADO 3
TÍMBRICO	Formato	Pícolo (Flauta 3), Flauta 1 y 2, Oboe 1 y 2, Fagot, Clarinete en Bb 1, 2 y 3, Clarinete Bajo, Saxofón alto 1 y 2, Saxofón tenor, Saxofón Barítono. Trompetas 1, 2 y 3, Cornos 1, 2 y 3, Trombones 1, 2 y 3, Eufonios 1 y 2, Tuba. Timbales (2), Teclado (Glock. o Xil.), Platillos, Redoblante, Bombo, pequeña percusión, percusión tradicional colombiana y latina.
	Registros	Ver partitura anexo. Para escritura multinivel: 2as voces según registros de grado 2. Segundos metales un armónico menos que 1 ^{rs} . 3 ^{rs} dos armónicos menos
RITMO-MÉTRICO	Características métricas	Compases simples y compuestos. Posible cambios de compás entre secciones distintas (no superposición). Eventuales oposiciones métricas (superposición binaria/ternaria) entre vientos y percusión según comportamientos de músicas regionales
	Figuración	Figuraciones que involucren cualquier relación de eventos desde la matriz métrica binaria y ternaria. Síncopas y otros comportamientos rítmicos de sistemas de música colombiana. Divisiones irregulares en el plano melódico y percusivo. Segunda división binaria (no síncopas en segunda división). Unidad de pulso: negr, negra con punto, corchea y blanca.
	Tempo	Tempos lentos, moderados y ágiles. Accelerando - ritardando. Posibles cambios de tempo en secciones distintas.
MELÓDICO	Interválica	Grados conjuntos y arpegios en figuraciones ágiles. Saltos mayores en figuración lenta (también entre frases distintas). Diseños cromáticos con restricciones en velocidad y registro
	Relación escala-acorde	Predominio diatónico. Uso restringido del cromatismo. Diseños basados en notas del acorde y notas de aproximación diatónica. En menor proporción aproximaciones cromáticas y tensiones disponibles
	Extensión	Dado por registro. No exceder 12 ^ª dentro de la frase
ARMÓNICO	Sistema	Tonalidades mayores, las anteriores más Db, G. Escalas menores y modos relativos. Modulación.
	Acórdica	Triadas y acordes de séptima. V9. Omit, sus y add. Disposiciones por cuartas.
	Funcionalidad	Tonalidad: regiones principales, sustituciones y extensiones diatónicas. Dominantes secundarios. Relaciones II - V. Modalidad: Modos diatónicos. Armonía estática. Relaciones binarias de acordes. Acordes de paso. Intercambio modal.
TEXTURA Y ORQUESTACIÓN	Roles	Melodía y acompañamiento. Coexistencia de diversos tipos de background (armónico y ritmo-armónico, por ej.). Escritura polifónica
	Densidad armónica	Melodías unísono, a dos y a tres voces. Background a 3. Polifonía a 3 voces. Corales a cuatro voces.
	Densidad tímbrica	Concertado. Roles por familias. Roles por grupos instrumentales. Roles por registros (corales). Solos no extensos. Uso restringido de cámaras y mixturas tímbricas (mezclas entre familias).
TÉCNICO EXPRESIVO	Dinámicas	De pp a ff. Crescendo - decrescendo. Súbitos piano y forte.
	Articulaciones	Picado simple, ligado, staccato y tenuto. Acentos: drui y dat. Timbales: tiempo suficiente para cambios. Redoblante: normal, flam, redoble, stick on stick, on rim, rim shot. Bombo: abierto (normal), apagado, vaso o madera (tipo tambora). Platos: choque (normal), cerrado, fricción.
	Efectos emisión y mecanismos	Trino. Mordentes. Apoyaturas simples.
FORMAL	Estructura	Formas binarias, ternarias y circulares. Formas de géneros colombianos y formas populares. Introducciones, puentes/transiciones y codas. Posible estructuración por movimientos
	Duración	Hasta 5 minutos.

REGISTROS GRADO 3

The image displays a musical score for various instruments, organized into three main sections: woodwinds, brass, and percussion. Each instrument part shows a range of notes with a diagonal line indicating the progression of the range. The woodwind section includes Flauta, Oboe, Fagot, Clarinete en B-Clarinete bajo, Saxofón alto, Saxofón barítono, and Saxofón tenor. The brass section includes Trompeta en B-Barítono T. C., Corno en F, Trombón Barítono B. C., and Tuba. The percussion section includes Platillos, Redoblante, and Bombo. The percussion part is further divided into three columns of techniques: Normal, Apagado, and Fricción / roce tipo HI hat for the cymbals; Normal, Redoble, Rim shot, Stick on stick, and On rim for the snare drum; and Normal, Apagado, and Aro o vaso (con baqueta tipo tambora) for the bass drum.

NIVEL	ASPECTOS	ALCANCES GRADO 4
TÍMBRICO	Formato	Piccolo (Flauta 3), Flauta 1 y 2, Oboe 1 y 2, Fagot, Clarinete en Bb 1, 2 y 3, Clarinete Bajo, Saxofón alto 1 y 2, Saxofón tenor (2º opcional), Saxofón barítono. Trompetas 1, 2 y 3 (4ª opc.), Cornos 1, 2 y 3 (4ª opc.), Trombones 1, 2 y 3 (4ª opc.), Eufonios 1 y 2 (3ª opc.), Tuba, Contrabajo (opc.). Timbales (2), Teclado (Glock. o Xil.), Plátillos, Redoblante, Bombo, pequeña percusión, percusión tradicional colombiana y latina.
	Registros	Ver partitura anexo. Para escritura multinivel: segundas voces según registros de grado 3 y terceras voces según registros de grado 2. Segundos metales un armónico menos que primeros. Terceros metales dos armónicos menos.
MÉTRICO	Características métricas	Compases simples y compuestos. Restricción en uso de amalgamas. Posible cambios de compás al interior de las secciones (entre frases o semifrases). Bimetrías (superposición binaria/ternaria).
	Figuración	Figuraciones que involucren cualquier relación de eventos hasta la primera división del pulso binaria y ternaria. Tratamiento restringido de la segunda división binaria y ternaria (evitar uso generalizado de síncopas en esta división). Síncopas y otros comportamientos rítmicos de sistemas de música colombiana. Divisiones irregulares en el plano melódico y percusivo. Modulación rítmica (isoritmos). Uso restringido y eventual de notación proporcional. Unidad de pulso: negra, negra con punto, corchea y blanca.
	Tempo	Tempos lentos, moderados y ágiles. Acelerando - ritardando. Posibles cambios de tempo al interior de las secciones (entre frases o semifrases). No superposición de metros distintos.
MELÓDICO	Interválica	Grados conjuntos y arpegios en figuraciones ágiles. Tratamiento restringido de arpeggios rotos y saltos mayores a la quinta. Diseños cromáticos. Mayor exigencia, comparativamente, en primeras voces de cada grupo instrumental.
	Relación escala-acorde	Diseños basados en notas del acorde, notas de aproximación diatónica y cromática y tensiones diatónicas y otras disponibles.
	Extensión	Dado por registro. No exceder dos octavas dentro de la frase (en primeras voces y solos). Menor extensión en otras voces.
ARMÓNICO	Sistema	Todas las escalas heptáfonas (mayores, menores, modales...). Pentafonía. Uso restringido de escalas alteradas y sintéticas. Favorecer armaduras con bemoles.
	Acórdica	Acordes de novena, onцена y trecena. Disposiciones por cuartas y segundas (con restricción).
	Funcionalidad	Diseño y modificación de progresiones a partir de recursos diatónicos, cromáticos y de intercambio modal. Exploración de recursos no tonales. Manejo del acorde como color, modulación libre. Uso restringido de lenguajes posttonales.
TEXTURA Y ORQUESTACIÓN	Roles	Melodía y acompañamiento. Coexistencia de diversos tipos de background (armónico y ritmo-armónico, por ej.). Escritura polifónica. Superposición de texturas.
	Densidad armónica	Melodías unísono, a dos, tres y cuatro voces. Background a 3 y 4 voces. Polifonía a 4 voces. Uso restringido de mayores densidades armónicas.
	Densidad tímbrica	Concertado. Roles por familias. Roles por grupos instrumentales. Roles por registros (corales). Solos. Cámaras y mixturas tímbricas.
TÉCNICO EXPRESIVO	Dinámicas	De pp a ff. Crescendo - decrescendo. Súbitos piano y forte. Esforzandos.
	Articulaciones y efectos	Articulaciones y efectos de emisión y mecanismos de uso común en la tradición instrumental, tanto en vientos como en percusiones.
FORMAL	Estructura	Formas binarias, ternarias y circulares. Formas de géneros colombianos y formas populares. Introducciones, puentes/transiciones y codas. Manejo libre de la forma.
	Duración	Uso restringido de formas extensas.

REGISTROS GRADO 4

The image displays a musical score for a band, organized into three main sections: woodwinds, brass, and percussion. Each instrument part is represented by a staff with a clef and a key signature of one flat (B-flat). The woodwind section includes Flauta, Oboe, Fagot, Clarinete en B-Clarinete bajo, Saxofón alto/Saxofón barítono, and Saxofón tenor. The brass section includes Trompeta en B-Barítono T. C., Corno en F, Trombón Barítono B. C., and Tuba. The percussion section includes Platillos, Redoblante, and Bombo. The score shows a melodic line for each instrument, with various performance techniques indicated by symbols and text. For example, the saxophones and clarinets have markings like [Cl. b.] and [Sax. b.]. The percussion parts have markings such as Normal, Apagado, Fricción / roce tipo HI hat, Redoble, Rim shot, Stick on stick, On rim, and Aro o vaso (con baqueta tipo tambora).

NIVEL	ASPECTOS	ALCANCES GRADO 5
TÍMBRICO	Formato	Piccolo (Flauta 3), Flauta 1 y 2, Oboe 1 y 2, Fagot, Clarinete en Bb 1, 2 y 3, Clarinete Bajo, Saxofón alto 1 y 2, Saxofón tenor (2º opcional), Saxofón barítono. Trompetas 1, 2 y 3 (4ª opc.), Cornos 1, 2 y 3 (4ª opc.), Trombones 1, 2 y 3 (4ª opc.), Eufonios 1 y 2 (3ª opc.), Tuba, Contrabajos. Timbales (2), Teclado (Glock. o Xil.), Platillos, Redoblante, Bombo, pequeña percusión, percusión tradicional colombiana y latina. Arpa, piano, organo, celesta y otros, opcionales.
	Registros	De uso común en práctica profesional. Eventualmente demandas de nivel virtuoso, de acuerdo a posibilidades especiales de integrantes de la agrupación.
MÉTRICO	Características métricas	Compases simples, compuestos y amalgamas. Polirritmia.
	Figuración	Cualquier figuración en métrica de base. Notación proporcional. Indeterminación.
	Tempo	Cualquier tempo en métrica de base. Superposición de temporalidades.
MELÓDICO	Interválica	Grados conjuntos, arpeggios, saltos.
	Relación escala-acorde	Según contexto de lógica de alturas, acórdica base o lenguaje utilizado.
	Extensión	De acuerdo con posibilidades instrumentales.
ARMÓNICO	Sistema y funcionalidad	Escalas naturales, sintéticas, modos, series y otros ordenamientos de las alturas. Recursos tonales, modales y no funcionales. Atonalidad, serialismo, indeterminación.
	Acórdica	Cualquier configuración vertical de sonidos.
TEXTURA Y ORQUESTACIÓN	Roles	Melodía y acompañamiento. Escritura polifónica. Superposición de texturas.
	Densidad armónica	Sin restricción de densidades armónicas.
	Densidad tímbrica	Concertado. Roles por familias. Roles por grupos instrumentales. Roles por registros (corales). Solos. Cámaras y mixturas tímbricas. Puntillismo. Bloques sonoros.
TÉCNICO EXPRESIVO	Dinámicas	Sin restricción.
	Articulaciones y efectos	De uso común en la tradición instrumental. Además, recursos contemporáneos en técnicas extendidas (frulato, multifónicos, slap...)
FORMAL	Estructura	Libre. Movimientos únicos, conectados o independientes. Grandes estructuras.
	Duración	Libre.