

COLOMBIA

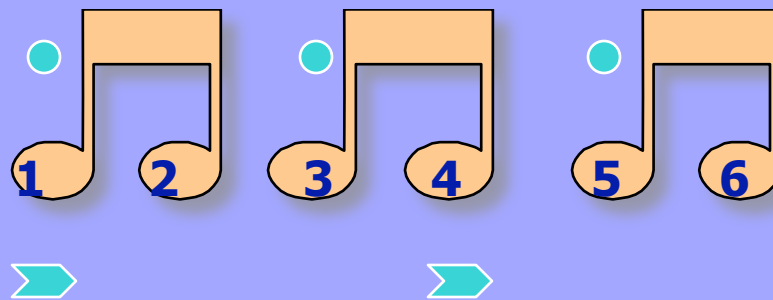


THREE CULTURES

- **UNLIKE THE CARIBBEAN AND THE VIRTUAL DECIMATION OF ITS NATIVE POPULATIONS, SOUTH AMERICA RETAINED A SIGNIFICANT INDIGENOUS POPULATION (AS DID CENTRAL AMERICA AND MEXICO)**
- **IN ADDITION TO CREOLE CULTURE, MESTIZO CULTURE FLOURISHES IN SOUTH AMERICA**
- **AFRICAN RELIGIOUS INFLUENCE LIMITED DUE TO THE DOMINANCE OF THE CATHOLIC CHURCH; MOST AFRICAN MUSICAL INFLUENCES ON THE COASTAL REGIONS**

“SESQUIÁLTERA” ~

- THIS MUSICAL TERM REFERS TO MANY SPANISH-DERIVED AND SOUTH AMERICAN RHYTHMS
- MANY RHYTHMS IN SOUTH AMERICA ARE COUNTED IN 6/8 TIME, AND SESQUIÁLTERA REFERS TO THE ALTERNATE ACCENTS WITHIN EACH PHRASE OF 6 BEATS: 1 & 4 AND 1, 3 & 5, AS SHOWN BELOW:



COLOMBIA

- **CARTAGENA WAS PRINCIPAL PORT OF ENTRY OF SLAVES INTO SOUTH AMERICA**
- **COLOMBIAN MUSIC DIVIDED INTO 5 “GEO-CULTURAL” REGIONS:**
 1. **AMAZON (OVER 100 TRIBES STILL EXIST) – INDIG.**
 2. **PLAINS (SHARED WITH VENEZUELA) - MESTIZO**
 3. **PACIFIC COAST – AFRICAN, CREOLE**
 4. **ATLANTIC COAST – AFRICAN-INDIAN “ZAMBOS”**
 5. **ANDES - MESTIZO**

INDIGENOUS TRADITIONS

- **ALONG THE AMAZON REGION, NUMEROUS INDIGENOUS TRIBES HAVE PRESERVED THEIR CULTURAL TRADITIONS WITH VIRTUAL PURITY**
- **INSTRUMENTS INCLUDE DRUMS, PERCUSSION AND FLUTES, WITH FAIRLY SIMPLE FORMS**
- **MUSIC IN THESE TRIBES RETAINED ITS FUNCTIONALITY IN SOCIETY, WITH LITTLE OR NO OUTSIDE INFLUENCE AFFECTING IT. MUSIC TIED TO MAGIC, RITUAL AND HEALING**

“HEALING SONG” ~ CHOCÓ INDIANS

LLANOS (PLAINS)

- **COLOMBIA'S PLAINS REGION SHARES A BORDER WITH VENEZUELA**
- **THIS REGION IS HOME TO SEVERAL MESTIZO STYLES, INCLUDING THE BAMBUCO AND THE JOROPO (VENEZUELA'S NATIONAL DANCE)**
- **THE ARPA (HARP) IS A PRINCIPAL INSTRUMENT**



BAMBUCO & JOROPO



JOROPO (VENEZUELA)



THE PACIFIC COAST

- **COLOMBIA'S PACIFIC COAST IS PRIMARILY AFRICAN AND CREOLE**
- **THE AFRICAN DRUMMING TRADITIONS REMAIN SECULAR, BUT ARE ASSOCIATED WITH CATHOLIC CELEBRATIONS AND PROCESSIONS**
- **THE MARIMBA IS A PRINCIPAL INSTRUMENT, WHICH IS DERIVED FROM THE AFRICAN BALAPHONE (OR BALAFON)**
- **STYLES INCLUDE THE CURRULAO AND THE PATACORÉ**

THE COLOMBIAN MARIMBA



AFRICAN BALAFONES



MARIMBA

“YA ME VA COGÉ” (PATACORÉ
RHYTHM) BY CLAUDIA GÓMEZ

THE ATLANTIC COAST

- **LARGELY POPULATED BY ZAMBOS (AFRICAN-INDIANS), THE ATLANTIC COAST IS HOME TO ONE OF LATIN AMERICA'S MOST POPULAR FORMS: THE CUMBIA**
- **MOST AFRO-COLOMBIAN FORMS INCLUDE DRUMMING AND CALL-AND-RESPONSE SINGING**

CUMBIA



CUMBIA

- CUMBIA ORIGINATED AS A COURTSHIP DANCE WHICH CELEBRATED THE UNION OF AFRICAN AND INDIGENOUS PEOPLE
- THE ORIGINAL INSTRUMENTATION INCLUDED TWO TYPES:
 1. CONJUNTO DE CUMBIA (DRUMS, PERC., VOCALS)
 2. CONJUNTO DE GAITA (GAITAS, PLUS THE ABOVE)
- THE GAITA IS A CACTUS WOOD FLUTE OF INDIGENOUS ORIGIN; THERE ARE ALWAYS TWO GAITAS IN AN ENSEMBLE

CUMBIA DE GAITA



CUMBIA

“AY CURURA” (CUMBIA
DE GAITA)



TOTÓ LA MOMPOSINA



GAITAS



CUMBIA
INSTRUMENTS

MODERN CUMBIA

- **WHILE TRADITIONAL CUMBIA MAY BE CONSIDERED MORE FOLKLORIC, MODERN CUMBIA EXPANDED BEYOND THE TRADITIONAL INSTRUMENTATION TO INCORPORATE LARGE BAND FORMATS, OFTEN IMITATING THE CUBAN CONJUNTO OR SALSA FORMATS**
- **MODERN CUMBIA IS CHARACTERIZED BY A SIMPLIFIED RHYTHM, WHICH EMPHASIZES THE SYNCOPATED DRUM AND MARACA PART; THE ELECTRIC BASS WILL OFTEN PLAY A SIMPLE ON-THE-BEAT PATTERN**

“LA POLLERA COLORÁ” BY LOS IMMORTALES

VALLENATO

- DEVELOPED DURING THE MID 20TH CENTURY, VALLENATO IS AN ACCORDION-BASED MUSIC GENRE FROM THE REGION OF VALLE DE UPAR
- VALLENATO CONSISTS OF FOUR STYLES:
 1. SON
 2. PASEO
 3. PUYA
 4. MERENGUE
- LOOKED DOWN-UPON AT FIRST, VALLENATO RE-EMERGED WITHIN THE LAST TEN YEARS AS ONE OF THE MOST POPULAR COLOMBIAN REGIONAL FORMS, DUE MAINLY TO POPULAR ARTIST CARLOS VIVES

VALLENATO



**CARLOS
VIVES**
“LA GOTA FRIA”



ACCORDION, GUACHARACA AND CAJA



“CANTO A MI TIERRA” BY **BINOMIO DE ORO**

LOOKING AHEAD

- **BRAZIL: MANY REGIONS, MANY TRADITIONS**



CARMEN MIRANDA