Integrating contemporary world music into our teaching: discussion on the pedagogical value and performance practice of seven commissioned pieces by four Colombian composers

Ana Maria Orduz

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INTEGRATING CONTEMPORARY WORLD MUSIC INTO OUR TEACHING:
DISCUSSION ON THE PEDAGOGICAL VALUE AND PERFORMANCE PRACTICE
OF SEVEN COMMISSIONED PIECES BY FOUR COLOMBIAN COMPOSERS

by

Ana Maria Orduz

An essay submitted in partial fulfillment
of the requirements for the
Doctor of Musical Arts degree
in the Graduate College of
The University of Iowa

May 2011

Essay Supervisor: Associate Professor Alan Huckleberry
CERTIFICATE OF APPROVAL

D.M.A. ESSAY

This is to certify that the D.M.A. essay of

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To Carmelita, Carlos, Nora, Esteban, Tom, and Diego
ACKNOWLEDGMENTS

I wish to thank my parents and brother for their unending support and my grandmother Carmelita for being a source of constant inspiration. I also would like to thank my essay advisor, Alan Huckleberry, for his teaching and guidance. Finally I also wish to thank Tom Griggs and Diego Arango for their infinite patience, love, and support during all of these years.
ABSTRACT

In this essay I discuss a collection of seven piano pieces that I commissioned by four emerging young Colombian composers. Part one explains the importance of involving contemporary and world music in piano education and includes a brief history of music in Colombia. Part two discusses in detail each of the piano pieces and their contemporary and folkloric references. It also illustrates their technical challenges and provides suggestions on how to practice each piece. The two pieces by Simon Castaño include taped electronic sound as part of their composition; the two sound files have been submitted with this essay.

I have always believed in the responsibility that teachers have in the creation and teaching of new music and discuss in this essay the significance of educators working with composers. I also explore the importance of teaching and learning world and contemporary music from the beginning of a piano education. These commissions are the first step towards the creation of a piano pedagogy anthology of Colombian contemporary music for the late intermediate and early advanced levels for which there is very little Colombian repertoire.

Colombia’s rich rhythms, dances and musical traditions are not reflected in the formal music education in the country. Heightened security and the resulting economic growth have brought significant changes over the last ten years to the country providing a moment of possibility for advancing an agenda in musical education as well. If piano teachers embrace this moment, through engaging composers and teaching their music to the new generation of future educators, musicians, and composers, the classical music tradition in Colombia will grow at the same time that a new high quality repertoire will be introduced for students around the world to use to expand their musical knowledge and technique.
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INTRODUCTION

This essay, “Integrating Contemporary World Music Into Our Teaching: Discussion on the Pedagogical Value and Performance Practice of Seven Commissioned Pieces by Four Colombian Composers,” is divided into two larger parts. The first explains the importance of involving contemporary and world music in piano education and includes a brief history of music in Colombia. The second discusses a collection of seven pieces for late intermediate and early advanced piano students that I commissioned from four emerging young Colombian composers. This discussion includes a detailed presentation of their contemporary and ethnomusicological references, as well as their technical challenges and suggestions on how to practice them.

Commissioning work from young, international composers encourages the development of contemporary repertoire and draws on ethnomusicology to help shape the future direction of piano pedagogy. The collaboration between performers, teachers, and composers generates new contemporary world music that enriches piano pedagogy and music education as a whole, worldwide.

Young musicians frequently find themselves limited to playing pieces composed centuries before their lifetime. When these young musicians become professional performers and teachers, their lack of knowledge and experience playing contemporary repertoire and music apart from the European classical tradition transfers to the next generation, perpetuating a pedagogical cycle. Acquiring an understanding of and appreciation for new musical languages requires exposure to them; the understanding and love for both contemporary and world music “languages” should start from the earliest years of musical study.

The abundant musical styles and rhythms in Colombia’s popular music mix influences from Africa, Spain, Eastern Europe, native tribes, and the Caribbean, but this same combination has not produced a major classical music tradition. The strong
presence of pre-1950 European classical traditions has long limited the possibilities for the emergence of a specifically Colombian classical musical language. There are few classical piano pieces that build upon the nation’s rich diversity of national folkloric music and most of those that exist were composed decades ago.

Many decades of well-documented violence in Colombia during the twentieth century prevented full-scale technological development and other advantages of globalization from arriving to the country. However, a growth in national security in the first decade of the twenty-first century has brought a new era of economic advancement. These changes have helped integrate Colombia into the international community and a market for Colombian art and culture has reopened. This makes for an opportune moment to re-examine and redirect the system of musical education in the country, as well as enriching international musical education, by creating new national academic music that not only uses contemporary musical languages, but also elements from Colombian folkloric music.

This essay has eight chapters. The first chapter illustrates the importance of teaching and learning contemporary music at a young age and the importance of composing pedagogical pieces that allow younger pianists to understand and enjoy contemporary music from the beginning of their piano education.

The second chapter illustrates the importance of learning and teaching world music. It gives an overview of the term and its history and discusses the social advantages of including world music in piano education.

In the third chapter I provide a brief overview of the musical history of Colombia after the arrival of the Spaniards in 1492. It includes a discussion of the main musical figures and institutions and their impact in the country’s music education.

In chapter four I share my experience commissioning the works. I include the commissioning letter that I submitted to the composers and explain the process of working with them.
In chapter five, six, seven, and eight I discuss the contemporary and folkloric references that Juan David Osorio, Simon Castaño, Juan Diego Valencia, and Victor Agudelo use in the creation of their pieces. I give background information about each reference and illustrate how the composers use them in their compositions. I also discuss the technical challenges that each piece presents and suggestions on how to practice them.

This essay aims to encourage piano teachers from Colombia and elsewhere in the world to learn about and teach contemporary world music and, when possible, to commission works from living international composers to develop new musical repertoire. This repertoire, in turn, will nurture the musical experience of both teacher and student.
PART I: THE IMPORTANCE OF INTEGRATING CONTEMPORARY WORLD MUSIC INTO OUR TEACHING
CHAPTER ONE: CONTEMPORARY MUSIC IN PIANO EDUCATION

The Importance of Learning Contemporary Music as a Part of Musical Education

To discuss the importance of including contemporary music in piano education it is imperative to first define what contemporary music is. Defining contemporary music is a difficult and complicated task, however, even on a general level. The term has been used loosely to describe the music composed during the twentieth century and up to the present. During this period, however, vastly varied compositional styles emerged, from dodecaphony, experimental music, and neo-classicism to minimalism and aleatoric music. Additionally, composers as richly diverse as Arnold Schoenberg¹, Sergey Prokofiev², and Karlheinz Stockhausen³ can be considered composers of contemporary music, but employed fundamentally distinct approaches to composition.

This rich diversity of styles and composers makes arriving at a singular definition of “contemporary music” a complex problem that can be seen in the continued struggle of musicologists to provide a definition. In order to solve the issue of defining a non-unified compositional period, they frequently resort to assigning this period dates or a broad, generic term: twentieth century music, post World War II music or “modern music.” Unlike any other era of greater compositional unification, this era is perhaps defined by the differences of the genres it attempts to order and the experimentations of the composers included within it. For the discussions in this paper, I propose the following

¹ Arnold Schoenberg. b Vienna, Austria, 1874; d Los Angeles, USA, 1951.
² Sergey Prokofiev. b Yekaterinoslav, Ukraine, 1891; d Moscow, Russia, 1953.
³ Karlheinz Stockhausen. b Cologne, Germany, 1928; d Kurten, Germany, 2007.
definition: contemporary music includes all genres created during the twentieth and twenty-first centuries, including atonality\(^4\), extended techniques and popular influences. These popular influences can come from jazz, folklore or mass consumer genres.

Returning to the importance of teaching contemporary music at a young age, Zoltán Kodály\(^5\) said:

"We must encourage intuition and spontaneity. Often, a single musical experience in childhood is enough to awaken a lifelong appreciation. But the provision of such experience must not be left to chance – it is a matter for the school. We have to get rid of the pedagogic superstition that some sort of diluted substitute for arts is good enough as the material for teaching. No one is more instinctively susceptible to pure art than the child, for as young people recognize in their hearts, in every great artist there is a survival of the child. Indeed the superstition should be reversed: only the best art is good enough for children, anything else will do them harm.\(^6\)"

Contrary to a common conception, children/students early in their training are frequently open-minded about learning contemporary music. Many have yet to formulate strong ideas about different eras, styles, or composers. If the student understands the musical language that apply to contemporary music and how the aesthetics are different from those of the common practice period\(^7\), he or she will likely embrace the music of this era as part of their education and will have a more comprehensive musical experience from an early point in their training. By exposing their students to the entire repertoire of classical music, the piano teacher completely opens the full experience of what the study of classical music has to offer.

\(^4\) Music without a tonal center.


\(^7\) The common practice period lasts from 1650 to 1900.
The Importance of Teaching Contemporary Music

For many students their first formal contact with music is through piano lessons. This is the challenge and pleasure of being a piano teacher and also the source of the responsibility to teach students not only how to play the piano, but also to teach him or her about music in general. The young musician should have the opportunity to be exposed to the entire tapestry of classical music, to be made aware of all of the different musical languages contained within it, and to have the opportunity to develop an early emotional connection with any or all of those languages. Teaching piano without teaching contemporary repertoire would be like teaching Spanish without teaching verb tenses: it diminishes the student’s possibility of communication through music and withholds a vital element of their classical music vocabulary.

Additionally, when teachers choose their student’s repertoire without including contemporary pieces, it tells them that this type of music is not valuable or is of lesser quality. The teacher must be aware that, much like parenting, every action and word spoken will be remembered. If they label something as difficult, complicated, or not beautiful, the student will absorb these preconceptions. This can result in a fear of approaching contemporary music later in life. On the other hand, if the teacher shows enthusiasm for and knowledge of contemporary music, the student will understand its importance, and approach the music from a positive initial position, without fear.

Piano teachers should also take an active role in the creation of new classical music through establishing musical relationships with living composers. There is unquestioned value to learning and interpreting the works of Wolfgang Amadeus Mozart, Johann Sebastian Bach, and Ludwig Van Beethoven. Additionally, working

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8 Wolfgang Amadeus Mozart. b Salzburg, Austria 1756; d Vienna, Austria, 1791.

9 Johann Sebastian Bach. b Eisenach, Germany 1685; d Leipzig Germany 1750.
with living composers allows the educator and, in turn, the student to expand and vary the
dynamics of their musical experience. The ability to question and understand the meaning
of the music through a dialogue with the composer adds an invaluable complementary
element to the learning of traditional repertoire. This experience also gives both the
teacher and student the excitement of being part of something active and current. The
teacher can become a bridge between the creator and the re-creator and an inspiration for
the making of new musical work.

I am not advocating completely replacing the old repertoire. The teacher should
offer a comprehensive education including as many styles and musical languages as time
permits, because it is these initial exposures to music through piano lessons that the
student form his or her musical ideas and develops their tastes in music.

The Importance of Writing Pedagogical Compositions

In previous centuries piano teachers taught their students with current
compositions. Students in the time of Johan Sebastian Bach, for example, learned his
preludes and fugues, inventions and suites, among many other of his works. In the
Classical era, piano students continued to play pieces by Bach and other Baroque
composers, but they also played pieces by composers of the era such as Muzio
Clementi\textsuperscript{11}, Mozart, and Beethoven. Today it is less common to find piano students
learning to play the piano through pieces written by living composers. Some method
books published in the United States, such as those by Faber and Faber\textsuperscript{12} as well as by

\begin{enumerate}
\item Ludwig Van Beethoven. b Bonn, Germany, 1770; d Vienna, Austria, 1827.
\item Muzio Clementi. b Rome, Italy, 1752; Evesham, England, 1832.
\end{enumerate}
Alfred\textsuperscript{13}, include recently composed pieces in their repertoire. These pieces, however, generally serve to fulfill pedagogical requests or needs within the chronology of the method, rather than presenting the elaboration of new musical languages.

As for the composer, there are two main advantages for writing music for the early piano student. First, when students learn a style or musical language early in their career, there is a strong possibility for an emotional connection to the composer and style; the familiarity builds a bond. Very often older musicians play pieces by composers that they explored during their formative years of piano education. Students are therefore more likely to investigate the more advanced repertoire of the same composer later in life. Like a business, name recognition plays an important role in the relationship.

The second advantage is more indirect. Composers act as ambassadors of new classical music by reaching and educating new audiences through the performance of pieces written for the early piano student. Hearing new work influences the development of the musical appreciation of an audience and serves as a way to direct them towards the future developments of classical music.

As Béla Bartók\textsuperscript{14} said:

“Already at the very beginning of my career as a composer I had the idea to write some easy works for piano students, this idea originated in my experience as a piano teacher. I had always the feeling that available material, especially for beginners, has no real musical value, with the exception of very few works – for instance, Bach’s easiest pieces and Schumann’s Album for the Youth. I thought these works to be insufficient, and, so, more than thirty years ago I myself tried to write some easy piano pieces.”\textsuperscript{15}


\textsuperscript{14} Béla Bartók. b Mare, Romania, 1881; d New York, USA, 1945.

Bartók’s statement still rings true; unfortunately much newly produced pedagogical material focuses on the technical needs of method books rather than the development of new aesthetic languages. The composers that challenge the boundaries of traditional tonal languages tend to write big pieces such as symphonies, sonatas, concertos, and operas and generally do not write for younger musicians. This is a trend that the piano educator can and should be actively working to change. This connection between composer, educator, and student enriches the education and overall musical experience of all involved in the process.
CHAPTER TWO: WORLD MUSIC IN PIANO EDUCATION

The definition of “world music” is as ambiguous as the definition of contemporary music. The term has been commonly used to describe music from non-western cultures and the ethnomusicologist Carole Pegg adds that, “It is also applied to contemporary fusion or collaborations with local ‘traditional’ or ‘roots’ music and Western pop and rock music.” Terms such as popular, traditional, ethnomusicological, and folkloric music have a similar ambiguity and have been employed to different ends by critics, scholars, and others who play or write about music. In this essay popular music refers to the music known and enjoyed by large groups of people. Traditional music refers to the music that has been popular for a long time. World, folkloric, and ethnomusic refer to the musical genres that use elements conceived of and practiced by a particular cultural group.

Interest in ethnomusicology arrived relatively recently in history. Folklore and cultural traditions were long passed down through generations aurally and frequently there is little documentation of such traditions. It was not until the late nineteenth century that the stirrings of nationalism in Europe lead people to develop a heightened awareness of national folklore and inspired a desire to document and preserve it. Pegg states that one of the first figures to link ethnomusicology and pedagogy was the English folk music collector and editor Cecil Sharp. At the end of the nineteenth century Sharp was the leader of a movement that strove to keep folk music and English traditions alive. He was nicknamed “the father of the folksong revival” in England. He believed the only way to


save England’s traditions was to teach them to the new generation. This belief led him to fight for the inclusion of folk music as part of the education system in British schools.\(^{18}\)

Two other main figures in folklore studies and its inclusion in music education are Bartók and Kodály. Both are considered, depending on the source, as the first ethnomusicologists. They worked together in Hungary and the neighboring regions in the first half of the twentieth century, creating extensive collections and catalogs of folkloric music. With recording techniques and technology still in their infancy, Bartók and Kodály went through small towns and villages recording traditional songs and instrumental music. They used the material they collected in their compositions and in their music teaching methods; Bartók and Kodály, like Sharp, were pioneers in using folklore as a pedagogical tool.\(^{19}\)

Composers occasionally used folklore before the nineteenth century for inspiration in the composition of classical works. Johannes Brahms\(^{20}\) and Franz Liszt\(^{21}\) wrote numerous quotations of gypsy (or Romani) music and even Frederic Chopin was inspired by Polish folklore in the creation of his polonaises and mazurkas. Folkloric elements grew as a reference for classical compositions during the sweep of nationalistic fervor in Europe during the second half of the nineteenth century. Composers such as Modest Mussorgsky\(^{22}\), Edward Grieg\(^{23}\), Leoš Janáček\(^{24}\), and Dmitri Kavalevsky\(^{25}\)


\(^{20}\) Johannes Brahms. b Hamburg, Germany, 1897; d Vienna, Austria, 1897.

\(^{21}\) Franz Liszt. b Raiding, Hungary 1811; d Bayreuth, Germany, 1886.

\(^{22}\) Modest Mussorgsky. b Karevo, Russia, 1839; d St Petersburg, Russia, 1881.

\(^{23}\) Edward Grieg. b Bergen, Norway, 1843; d Bergen, Norway, 1907.

\(^{24}\) Leoš Janáček. b Hukvaldy, Czech Republic, 1854; d Moravská Ostrava, Czech Republic, 1928.
placed folkloric elements in their compositions during this era. From Europe, the trend
towards including folkloric motifs in support of nationalist interests in classical music
compositions arrived in other parts of the world, including Colombia, during the ensuing
decades.

The Importance of Teaching and Learning World Music

Pedagogues such as Bartók, Kodály, and Sharp believed in the power of using
national folklore in music education. They found having students learn from music they
already listened to and knew to be a tremendously effective pedagogical tool. Using
familiar tunes and musical characteristics to understand theoretical concepts allows the
student to concentrate on the lesson to be taught through the music and saves the time and
energy required to become familiar with the music. It is also highly likely to be music
that will hold the student’s interest. As Kodály said, “Each nation has a rich variety of
folk songs suitable for teaching purposes; if selected in a graded order, they furnish the
best material to introduce musical elements so that the student will be conscious of
them.” 26

Using folkloric music as a pedagogical tool proved so successful that by the
second half of the twentieth century doing so was widely accepted. Many piano method
books published in the United States, such as those by Thompson27 and Schaum28,
started including arrangements of traditional folk songs from the United States for
different levels of student. Newer piano methods such as Piano Adventures by Faber and

25 Dimitri Kavalevsky. b St Petersburg, Russia, 1904; d Moscow, Russia, 1987.
Faber and Alfred’s *Basic Piano Library* not only include folk music from the United States, but also jazz, pop tunes, and folk music from other countries as well. In addition to its pedagogical strengths, publishers have included music that draws on a range of folkloric sources to connect with the various ethnic backgrounds of students in the multicultural United States, as well as to expose students to each other’s cultures.

Although it is important that students learn pieces from their own countries of origin or cultural group as a way of knowing their heritage and embracing their identity, they should also learn folkloric music from other places. Learning and teaching world music goes beyond acquiring musical knowledge and a musical experience. It can teach the ability to understand and connect with other cultures and help develop a non-judgmental vision of their practices. Learning world music from the beginning of musical training allows students to have a variety of experiences that will enrich their musical careers by giving them an expanded knowledge of music, but also of the world and life as well.

One of the main responsibilities of a piano teacher is to give his or her students a broad knowledge base and the tools to approach pieces that interest them. Many world music pieces include rhythmical, melodic, and harmonic characteristics not commonly found in European repertoire. Learning these technical tools will broaden the skill set of the student, which they can then use when performing other repertoire. For example, when students learn pieces by Alberto Ginastera29, they acquire a working knowledge of complex rhythms and polyrhythms that they can then use to explore other pieces in European repertoire that might be intimidating or not feel accessible otherwise.

Ideally, music students should know the musical characteristics and gestures that belong to the development lines of classical music, as well as the musical characteristics of folkloric music from around the world. They should understand the syncopated

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rhythms from Africa and South America as well as they know the two-note slur and the
typical resolution of an augmented sixth chord. Knowing and understanding general
characteristics of folklore from different places in the world will make the student a better
musician. Kodály writes this eloquently: “The introduction of a music program that
perpetuates tradition and provides a solid musical foundation into the curriculum of
general education would greatly enrich the human race.”

The Importance of Composing World Music

Including folklore in the curriculum of music education is not only useful for the
motivation, inspiration, and interpretation abilities of the piano student, but for young
composers as well. Given the rich source material folkloric music has provided
historically for classical music composers, the young composer should be exposed to as
wide a variety of folkloric musical expressions as possible. A fundamental problem with
not giving the young student/composer the opportunity to learn folkloric music, as with
not teaching them contemporary music, is that by failing to train them to understand
musical languages other than traditional classical music, the teacher robs their student of
a potential way of “speaking.” The composer loses forms of expression and possible
vocabulary that could have been integral to their compositional developments and given
them a stronger musical voice. In addition to their inspirational value and melodic and
rhythmic offerings, using folklore also gives composers the opportunity to be
ambassadors for their culture, to use music to spread knowledge of and interest in their
country to the rest of the world. As Kabalewsky said, “And still I can but repeat: there is
too little music imbued with good thoughts, kind feelings and the great truth of life,

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which could contribute to mutual relations and mutual enrichment of the children of
different countries.”

CHAPTER THREE: MUSIC IN COLOMBIA

Overview of the History of Music in Colombia

There are very few records of the music of the indigenous population of Colombia before the arrival of the Spaniards in 1492. The numerous tribes that occupied the land that would become Colombia did not leave significant evidence of their culture in writing. The colonizers arriving from the Old World, especially Spanish chroniclers and Catholic missionaries, wrote most of the information that is now available about the musical traditions of the indigenous population. These chronicles report that most of the rituals practiced by the indigenous groups had music and were commonly accompanied by dance. The tribes most commonly used flutes, conches, drums, and the human voice in their rituals.

One of the main goals of the Spaniards after discovering the New World was to convert the native population to Christianity. There were several religious orders that embraced this mission, mainly the Augustinians, Dominicans, Franciscans, and Jesuits. Through the process of evangelization, the traditions of the Amerindians were exchanged for European traditions or were modified dramatically. In many cases the process was bloody and brutal for the indigenous groups that fought against the Spaniards. While some were exterminated, others were assimilated and learned to live in the same communities with the new inhabitants. The conquerors called these new settlements encomiendas and they were ethnically and culturally diverse population centers.

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33 “An encomienda was an organization in which a Spaniard received a restricted set of property rights over Indian labor from the crown whereby the Spaniard (an encomendero) could extract tribute (payment of a portion of output) from the Indians in the form of goods, metals, money, or direct labor services. In exchange, encomenderos provided the Indians protection and instruction in the Catholic faith, promised to defend the area, and paid taxes to the crown. Property rights over Indian labor were restricted in three ways. First, Indians were not owned by encomenderos; they could not be bought, sold, or rented to
Indigenous groups, Spaniards, and African slaves lived together. The Spaniards came from many different backgrounds and social classes, including Catholic missionaries, aristocrats, royal figures, businessmen, and Moors.

The general immigrant population brought musical instruments for their entertainment and leisure time. Before the nineteenth century, non-religious music crossed the ocean orally because of the high levels of musical illiteracy in the nascent colonial population. The only notated music to arrive in the new continent was religious. For this reason, the few existing documents from the earliest era of Colombian musical history can be found in old colonial-era churches and consist of hymnals, masses, and other religious musical forms. When Colombian and émigré Spanish composers created original music, they wrote in a style that bore strong resemblance to the European style—Giovanni Pierluigi da Palestrina, Johann Sebastian Bach, and others.

Missionaries brought musical instruments and scores with them from the beginnings of colonization. They used the music, among other purposes, to connect with and subsequently proselytize the natives who showed a strong interest in the foreign songs and instruments. In church the natives learned to sing traditional European religious songs, read music, and play instruments like flute, violin, and organ. During the process of evangelization the indigenous groups adopted Catholic traditions and musical styles. The cultural exchange flowed both ways, however, as over time the Church also

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34 The Spanish royalty sent missionaries with books of chants, hymns and music for the celebration of the with the purpose of converting the native population and educating the children of the Spaniards born in the new world.

35 The first music book written in Colombia was by Don Juan Perez de Materano, Dean of Cartagena, in 1559. His chants and organ writings were compared to those of Josquin Des Prés. Perdomo Escobar, Historia de la Música en Colombia, 31-32.
adopted some of the native musical traditions. They began to use New World instruments, such as the pan flute and a range of drum types, in church. Priests as well as deacons, brothers, and cardinals composed chants for their services that used both European and native instrumentation to provide church-related musical forms for the expatriate communities as well as for the new converts.

Even though the Church taught exclusively religious music, knowledge of other genres began to spread across different social and ethnic groups. Immigrants performed their musical traditions for entertainment during their free time and at social events. The secular dances and rhythms that came from Europe were adopted and transformed by becoming part of the everyday lives of the colonists. The high class brought theater companies and non-religious music groups from Spain for their entertainment. They sponsored musical activities by local musicians and invested in the musical education of their servants. Soon these theatrical and musical events became accessible to a wider-range of social classes and the number of popular musicians grew along with the access. The music styles that arrived in the new world intermixed with indigenous musical tendencies to create new dances and rhythms such as the *torbellino, bunde, zaraza, zanco de cabro, bambuco*, and *pasillo*.36

Around the time of Colombian independence in 1810 there were already several Italian opera companies that toured for several months in South America and many of them performed in Bogotá. Some of the foreign musicians that arrived with the opera companies stayed in Bogotá for years working as private teachers. During their lessons they taught a basic theoretical knowledge of music and also brought instruments and scores of secular music with them. Music lessons came to be in such high demand that in the second half of the nineteenth century that the number of teachers proved insufficient. This helped facilitate the creation of new musical institutions:

Music sponsoring organizations that focused the efforts of a growing nucleus of composers, performers, and consumers in the capital included the Sociedad Lirica (1848)…The Union Musical (1858)…the Sociedad Filarmonica de Santa Cecilia (1868)… [and] the most important of these, the Sociedad Filarmonica de Bogota (1847-57), the basis on which all subsequent musical organizations in Colombia have been built.37

After the establishment of these organizations, formal music education was accessible to a much wider demographic of people. There were musicians of many social classes who taught others from their own class so that classical education began to be mixed with popular and folkloric musical expressions. Musicians, writers, and poets used to go to piqueteaderos (spaces that served as bars and coffee houses) and talk about art, politics, and enjoy days of special festivities together. They brought instruments with them and played, improvising and putting together their own lyrics to the new mixed rhythms. The music historian William J. Gradante notes, “The nucleus of the society of folk and popular musicians was comprised of young men, frequently with conservatory training, who earned a living teaching, singing or playing religious music in church ensembles.”38

The interest in music kept growing, and as a consequence more orchestras, music schools and chamber groups were founded. The National Academy of Music, founded in 1882, was renamed the National Conservatory in 1909 and became the strongest music institution of the country. After studying Beethoven, Mozart, Rossini, and other European composers at the conservatory, Colombian musicians turned their attention towards their own popular styles and began to transcribe them. This practice inspired many of them to compose as well in these “new” styles. European influences in the areas of theory,

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compositional techniques, and instrumentation greatly impacted the composers as they tried to create new works based on popular national rhythms and styles.

Most folkloric and popular music written before the mid-nineteenth century remains anonymously composed because it was passed from generation to generation through oral transmission. As Colombian historian and musicologist Javier Ocampo López writes, “In folk music there is not such a thing as a formal distinction between who composes, who performs and who listens, which there is in classical concert music.”

This blurring of roles came from popular folk music being a part of the daily lives of peasants as well as urban middle- and low-class workers. This music was so integrated in people’s everyday existence that authorship did not arise as an issue. As Ocampo López notes, “The peasant-musicians interpret in their own way, compose by ear and execute by tradition. Several of them have learned from their parents and grandparents and the grandparents from their preceding generations.”

The folk music of Colombia grew organically into a rich source of inspiration for the composers of the early twentieth century.

The first two Colombian composers who had a rigorous classical training who also showed a significant interest in national popular music were José María Ponce de León and Guillermo Uribe-Holguín. Both spent much of their formal musical

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39 “No existe en la música folclórica una distinción formal entre quién la compone, quién la ejecuta, y quién la escucha, como si lo existe en la música cultivada.” Javier Ocampo López, *El Folclor y su Manifestación en las Supervivencias Musicales en Colombia* (Boyacá, Colombia: Universidad Pedagógica y Tecnológica de Colombia, 1970), 57.

40 “El músico campesino interpreta a su propio gusto; compone al oído, y ejecuta por tradición. Muchos de ellos los ha aprendido de sus padres y abuelos y estos de las anteriores generaciones.” Ocampo López, *El Folclor y su Manifestación en las Supervivencias Musicales en Colombia*, 58.

41 José María Ponce de León. b Bogotá, Colombia, 1845; d Bogotá, Colombia, 1882. He was one of the main composers of his generation.

42 Guillermo Uribe Holguín. b Bogotá, Colombia, 1880; d Bogotá, Colombia, 1971.
education in Paris—the former with Charles-Francois Gounod\textsuperscript{43} and the latter with Nadia Boulanger.\textsuperscript{44} Ponce de León is considered the pioneer of symphonic nationalism as the composer of \textit{Simphonia sobre temas colombianos} and the first Colombian operas.\textsuperscript{45} Uribe-Holguín went further in the study and use of folk materials. He has been called “the most influential Colombian Composer of his generation. He favored orchestral, chamber and piano composition and employed an enriched harmonic language, the result of his late romantic training, personal contact with Manuel de Falla\textsuperscript{46} and Joaquín Turina\textsuperscript{47}, and his admiration for Debussy.\textsuperscript{48} “\textsuperscript{49} He was the director of the National Academy and kept the directorship when it became the National Conservatory.

His interest in Colombian folk rhythms lead him to compose many pieces for piano in the form of \textit{dances, bambucos, pasillos} and others. More importantly, it led him to study, understand, and teach Colombian popular music. He made a great effort to transcribe popular songs into standard notation. His most important pupils, who were

\begin{footnotesize}
\begin{enumerate}
\item Nadia Boulanger. b Paris, France, 1818; d Saint-Cloud, France, 1893.
\item Charles-Francois Gounod. b Paris, France 1887; d Paris, France, 1979.
\item Manuel de Falla. b Cádiz, Spain, 1876; d Córdoba, Argentina, 1947.
\item Joaquín Turina. b Seville, Spain, 1882; d Madrid, Spain 1949.
\item Claude-Achille Debussy. b Saint-Germain, France, 1862; d Paris, France 1918.
\end{enumerate}
\end{footnotesize}
emerging supporters of Colombian nationalism, included Daniel Zamudio,50 Antonio Maria Valencia51 and Pedro Morales Pino52.

Morales Pino studied at the National Academy and after graduating, he “focused entirely on popular music. He collected what had been incipient rhythms. He studied, classified, structured, and notated them. With this, he elevated them to the category of national music.”53 In 1899 he founded the *Lira Colombiana* or *Estudiantina*, an ensemble comprised mostly of traditional folk instruments, like the *tiple*54 and *bandola*,55 which performed both classical and popular music. Aside from a tour through the United States56 and Central America, the chamber group primarily toured around Colombia and sparked a great interest in Colombian music. All types of people, the high-class as well as the working- and low-class, were eager for national “tunes.” Many people

50 Daniel Zamudio. b Bogotá, Colombia, 1885; d Bogotá, Colombia, 1952. He was a composer, organist and one of the most popular folklorists of his time. He taught at the Bogotá Conservatory, the Music Academy of Ibagué, and the Music School of Cartagena, and conducted the National Police Band.

51 Antonio Maria Valencia. b Cali, Colombia, 1902; d Cali, Colombia, 1952. He founded the Conservatory and School of Fine Arts (Conservatorio y Escuela de Bellas Artes) in Cali in 1933. He studied in the Bogotá Conservatory and in Paris with Vincent d’Indy.

52 Pedro Morales Pino. b Cartago, Colombia, 1863; d Bogotá, Colombia, 1926.


54 “The *tiple*, considered the Colombian guitar, is an adaptation of the Spanish guitar. From the six strings of the Spanish guitar, the 5th and 6th were taken away, probably because the low sounds typical of *cantejondo* and Spanish music did not match the usual characteristics of the Colombian dances.” Guillermo Abadía Morales, *Instrumentos Musicales del Folklore Colombiano* (Bogotá: Banco Popular, 1991), 95.

55 “The *bandola* was created through the combination of the Spanish *bandurria* and the Italian mandolina. It is used to play melodies, therefore it is always combined with other string instruments. There are four types of *bandola andina*. Each type has a different number of strings 12,14,15,16.” Abadía Morales, *Instrumentos Musicales del Folklore Colombiano*, 95.

56 The *Buffalo Evening News* had an article about the visit of the *Estudiantina* entitled, “Colombians Made a Hit.” Perdomo Escobar, *Historia de la Música en Colombia*, 292.
started having an interest in becoming musicians and founded new *Estudiantinas* and *Liras*.

Pino’s class at the National Conservatory produced many well-known composers including: Emilio Murillo, Fulgencio García, Alejandro Wills, and Luis A. Calvo. Each of these composers had great interest in writing Colombian popular music and in presenting the nation’s folkloric traditions to the rest of the world.

The composer most eager to use folk material, however, was Emilio Murillo; he founded a chamber group that promoted popular music, *Estudiantina Murillo*, with which he toured Colombia. His main goal was to expose as many people as he could to Colombian folkloric music. Even though Murillo was generally considered to be a popular musician/composer, he also wrote several concert pieces like his famous *Bambuco for Piano*. Though some of his works use “classical” instruments like piano, violin, and orchestras, the rhythms, melodies, and colors are deeply rooted in the popular tradition.

Murillo brought popular music to the stage. His chamber group, *Estudiantina*, broke with the folk music tradition of friends getting together to play at a bar or in a backyard. The *Estudiantina Murillo* played concerts as a classical ensemble, but also performed original Colombian music and switched between folk and classical instruments. The following is a copy of the first part of one of their programs:

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57 Emilio Murillo. b Bogotá, Colombia, 1880; d Bogotá, Colombia, 1942.

58 Fulgencio García. b Purificación, Colombia 1880; d Bogotá, Colombia 1945. He chose a more popular style of composition, even though he had classical conservatory training. Instead of writing saloon or concert music he wrote *bambucos* and *pasillos* and other songs and dances for traditional ensembles. For his pieces he used typical instruments, including the *guitarra tiple* and *bandola*, instead of “European” instruments such as the piano, violin, cello, etc. He was a virtuoso of the *bandola* and is known as one of Colombia’s foremost composers of folk and popular music.

59 Alejandro Wills. b Bogotá, Colombia, 1887; d Girardot, Colombia, 1942. He was the founder of one of the most popular duets of Colombian popular music along with Alberto Escobar.

60 Luis A. Calvo. b Gámbita, Colombia, 1882; d Agua de Dios, Colombia, 1945.
1. Fantasia sobre temas indígenas colombianos tomados de la música de la antigua nación Chibcha, a 250 leguas del mar. (Ejecución al piano y explicación por D. Emilio Murillo) [Fantasy on Colombian indigenous themes taken from the old Chibcha nation, 250 leagues from the ocean. Played on the piano and explained by D. Emilio Murillo]

2. Canción típica, “Quereme chinita como yo te quiero”, con instrumentos indo-españoles tiple y bandola (cantada y ejecutada por los señores, Murillo, Wills, Escobar y Cristancho) [traditional song “Love Me Little Girl as I Love You”, with indigenous-Spanish instruments tiple and bandola (sung and played by Mr Murillo, Mr Wills, Mr Escobar and Mr Cristancho]

3. Pasillo. Aire Colonial. Piano con instrumentos de cuerda (Ejecutada por los señores, Murillo, Wills, Escobar y Cristancho) [Pasillo Colonial Air for piano and string instruments. Played by Mr. Murillo, Mr. Wills, Mr. Escobar and Mr. Cristancho]

4. Joropo de las llanuras. Canción (Ejecutada por los señores Wills, Escobar y Cristancho) [Joropo from the plains. Song played by Mr. Wills, Mr. Escobar and Mr. Cristancho] 61.

The most obvious difference between the traditional playing of popular music and the approach of these younger composers is the formal presentation of the music and the printed program. While composers are still not acknowledged, the program lists the instrumentation and the performers receive notice. It also contains descriptions of the character of each of the pieces as well as added facts and information for the audience about the music and the performance. In the first piece, for example, there is a description of where in Colombia the song came from: “It is a fantasy with Indian themes taken from the Chibchas.” 62 Then, in parentheses, it says Murillo will give an explanation of the piece before playing it. Finally, this performance differed from the traditional playing of popular music by using a combination of both popular and classical instruments.

61 Hernan Restrepo Duque, Lo que Cuentan las Canciones (Colombia: Tercer Mundo, 1971), 61.

62 Colombian tribe from the center of the country.
According to Ocampo López, Colombia has over forty traditional dances and rhythms, among them are the: bambuco, guavina, torbellino, pasillo, caña, bunde, currumba, cumbia, porro, mapalé, paseo, currulao, and bullerengue. Of the innumerable rhythms in the popular music of the time, the new nationalist composers used primarily the bambuco and pasillo rhythms in their piano writing. One of the main reasons for this was that these specific dances were the favorite of the high class, the main group that attended these kinds of concerts.

Nationalism in Colombian music or the “Golden Age” of Colombian music lasted until the late 1950’s when serialism, aleatory techniques, and electronic music arrived in the country. Folk music and classical music returned to their separate paths and classical music was once more geared strictly towards a selected group of higher-class people. The growth of nationalist Colombian music was the outcome of the confluence of cultural trends such as European musical influences, both religious and secular, access to a more serious and structured music education, and the search for a national identity that encouraged musicians to learn and explore national folk and popular traditions. Other factors include the visits of European musicians and opera companies to Colombia and the purchase and importation of massive quantities of musical instruments to satisfy the needs of teachers and musical institutions. The musicians and composers that came from these institutions studied thoroughly the musical background of their own nation and the result of these studies was the creation of a new compositional style.
PART II: THE DISCUSSION OF THE WORKS
CHAPTER FOUR: THE COMMISSION OF THE WORKS

I have always believed in the responsibility performers and teachers have in the creation of new music and it is out of this sense of responsibility that I chose to commission new pedagogical material and research the importance of new contemporary music in piano education. The first step in the commission process was to identify and approach several young, emerging Colombian composers and ask them to commit to the project. I gave those interested and able to participate the following written commission along with musical examples to help guide them as explained in the letter (see Figure 1):

“I want to commission you to create two contrasting pieces for the late intermediate or early advanced level. Each piece should portray in some way a Colombian ethnomusicological (folkloric) reference as well as your own sense of contemporary aesthetics. The idea is to encourage the creation of new pieces that reflect the compositional styles of living composers and that use ethnomusicological elements from Colombia. The commissioned pieces should serve as quality pedagogical material for the education of Colombian and international piano students. Contemporary does not mean atonal; the purpose of the project is to give you an opportunity to use your own compositional language, which will provide new analytical and technical skills to the student. The folkloric references can be melodic, rhythmic, or both. I encourage using one (or more) of the many dances of Colombia. My purpose is to serve as an inspirational engine for the creation of new repertoire more than to dictate the specific final characteristics of the pieces. The commissions are the first step to the creation of a piano pedagogical anthology of Colombian contemporary music for a level that has very little Colombian repertoire.
Figure 1 Musical examples provided to composers along with the commission letter.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Magrath’s Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johann Sebastian Bach</td>
<td>Two Part Inventions No. 3</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>No. 5</td>
<td>8</td>
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<tr>
<td></td>
<td>No. 7</td>
<td>8</td>
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<tr>
<td></td>
<td>No. 11</td>
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<td></td>
<td>No. 15</td>
<td>9</td>
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<tr>
<td></td>
<td>Sinfonias No. 1</td>
<td>10</td>
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<tr>
<td></td>
<td>No. 2</td>
<td>10</td>
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<td></td>
<td>No. 13</td>
<td>10</td>
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<tr>
<td></td>
<td>No. 15</td>
<td>9</td>
</tr>
<tr>
<td>Domenico Scarlatti</td>
<td>Sonatas K. 1</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>K. 63</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>K. 511</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>K. 525</td>
<td>10</td>
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<tr>
<td>Ludwig Van Beethoven</td>
<td>Bagatelles Op. 33</td>
<td>8-10</td>
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<tr>
<td></td>
<td>Sonatas Op. 2 No. 1</td>
<td>10</td>
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<tr>
<td></td>
<td>Op. 10 No. 1</td>
<td>10</td>
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<tr>
<td>Franz Joseph Haydn</td>
<td>Sonatas Hob XVI: 6</td>
<td>8</td>
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<tr>
<td></td>
<td>Sonatas Hob XVI: 13</td>
<td>8</td>
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<tr>
<td></td>
<td>Sonatas Hob XVI: 34</td>
<td>9</td>
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<tr>
<td>Wolfgang Amadeus Mozart</td>
<td>Sonatas K. 280</td>
<td>10</td>
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<tr>
<td></td>
<td>K. 282</td>
<td>9</td>
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<tr>
<td></td>
<td>Fantasy K. 397</td>
<td>10</td>
</tr>
<tr>
<td>Frederic Chopin</td>
<td>Preludes Op. 28 No. 9</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>No. 13</td>
<td>10</td>
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<tr>
<td></td>
<td>No. 15</td>
<td>9</td>
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<td></td>
<td>Mazurkas Op. 6 No. 1</td>
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<td></td>
<td>Op. 7 No. 1</td>
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<tr>
<td></td>
<td>Op. 7 No. 2</td>
<td>8</td>
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<tr>
<td></td>
<td>Nocturnes Op. 9 No. 2</td>
<td>9</td>
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<tr>
<td></td>
<td>Op. 15 No. 3</td>
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<tr>
<td></td>
<td>Op. 37 No. 1</td>
<td>9</td>
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<tr>
<td>Franz Liszt</td>
<td>Years of Pilgrimage:</td>
<td></td>
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<tr>
<td></td>
<td>Switzerland No. 2</td>
<td>10</td>
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<tr>
<td></td>
<td>Italy No. 2</td>
<td>10</td>
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<tr>
<td></td>
<td>Consolations No. 2</td>
<td>9</td>
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<tr>
<td></td>
<td>No. 3</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>No. 4</td>
<td>9</td>
</tr>
<tr>
<td>Bela Bartók</td>
<td>Rumanian Folk Dances</td>
<td>8-10</td>
</tr>
<tr>
<td></td>
<td>Mikrokosmos Vol. 5</td>
<td>7-9</td>
</tr>
<tr>
<td></td>
<td>Vol. 6</td>
<td>10</td>
</tr>
<tr>
<td>Claude Debussy</td>
<td>Arabesques No. 1</td>
<td>8</td>
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<tr>
<td></td>
<td>No. 2</td>
<td>9</td>
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<tr>
<td></td>
<td>Revery</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Suite Bergamasque</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Nocturne</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Children’s Corner</td>
<td>8-9</td>
</tr>
<tr>
<td></td>
<td>Preludes Book No. II No. 5</td>
<td>10</td>
</tr>
</tbody>
</table>
With this letter I have included a list of pieces that helps illustrate the needs and limitations of the late intermediate and early advanced levels. I made the list based on Jane Magrath’s book “The Pianist’s Guide to Standard Teaching and Performance Literature.” I selected pieces that are commonly used in piano education in Colombia and the United States from the Baroque, Classical, and Romantic periods as well as from the twentieth century. In her book Magrath catalogues thousands of piano pieces from the aforementioned music periods. Each piece or movement has a description of its main pedagogical features and a number that indicates its difficulty from 1 to 10, with 10 being the most difficult. For this particular project I chose to include only levels 8 to 10. You may choose the level of your piece within these boundaries.”

The idea of creating an anthology of piano music written by Colombian composers with pedagogical purposes came to me during my first years in the United States, almost ten years ago. Arriving in a new country created an urge to share the music of my homeland, as well as sparking a drive to learn more about where I came from as a way of defining my identity in the United States. During those first years I often played music by Cuban, Argentinian, and Colombian composers and the strong audience response to this music was striking. This experience created a strong interest in playing a proactive part in the diffusion of Colombian music. I decided that when there was an opportunity, I wanted to commission new works by Colombian composers that would add to the classical music repertoire produced by the country, while at the same time involving the rich popular musical history of the country…but I did not yet know when or how I would have that chance.

The D.M.A. essay gave me the opportunity to realize these desires. I contacted several composers in the summer of 2009 and explained the project to them and received a warm response from each that I contacted, although some ultimately were unable to

63 Jane Magrath is well-known as an author, clinician, and pianist.
participate due to prior commitments. In September 2009 I officially commissioned the pieces from the composers able to participate. I met individually with each and during these meetings delivered to them the letter and examples included above. I emphasized the importance of employing their own sense of aesthetics, since one of my main goals with the project is to expose students to the many different compositional languages of today’s composers and to provide the students with the skills to understand them. Finally, I described the importance of including ethnomusicological references in each piece to strengthen their value as pedagogical tools and to expand the classical music repertoire available from Colombia for the musical education of students worldwide.

The composers were expected to finish their pieces by May of 2010 and that September I again met individually with each composer to discuss their pieces in detail. I was pleased with the repertoire, although most of pieces place slightly higher on the Magrath scale than had been originally anticipated. I understood that the list of examples I had given them included a number of challenging pieces, especially those cataloged in level 10. I believe Magrath includes a wide variety of levels within level 10, however, and while the composers in general followed my guidelines they also created work as a collective that stands with those examples I gave them at the outer edge of the Magrath scale. The contemporary references were a pleasant surprise. I did not expect the dodecaphonic and the Latin Jazz references and it was wonderful to get them. During the second meeting I asked the composers about their creative process and why they had chosen their particular contemporary and ethnomusicological references. The composers explained the particular features used and choices made in developing their pieces.

Commissioning the work was a positive experience overall. I learned how to analyze existent repertoire and strategize how to strengthen it, to commission and work with composers, and to assess and present their creations as pedagogical tools. I believe that the composers also enjoyed the process. In discussions at the end of the process each of them mentioned, without exception, that being part of this project had been a positive
experience and that they had been forced to think about pedagogy during the creative process to an extent that they had not before.

The following figure gives basic information on each of the seven commissioned pieces. It describes their contemporary and folkloric references, lists their technical difficulties, and gives the duration and a comparative level of difficulty rating for each (see Figure 2).

Figure 2 Table of commissioned pieces.

<table>
<thead>
<tr>
<th>Commissioned Piece Title</th>
<th>Contemporary References</th>
<th>Folkloric References</th>
<th>Technical Difficulties</th>
<th>Duration</th>
<th>Difficulty Ranking*</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Pasillo</em></td>
<td>12-tone technique</td>
<td>pasillo rhythm</td>
<td>disjunct melody articulation</td>
<td>1’14”</td>
<td>3</td>
</tr>
<tr>
<td><em>Bambuco</em></td>
<td>12-tone technique</td>
<td>bambuco rhythm</td>
<td>disjunct melody articulation</td>
<td>1’</td>
<td>2</td>
</tr>
<tr>
<td><em>Colibri</em></td>
<td>electro-acoustic</td>
<td>jeropo</td>
<td>interaction with tape left hand endurance releasing tension parallel 3rds, 4ths, 5ths in the right hand</td>
<td>4’21”</td>
<td>5</td>
</tr>
<tr>
<td><em>Balsamo</em></td>
<td>electro-acoustic</td>
<td>Andean drumming</td>
<td>rhythmic emphasis on upbeats polyrhythms</td>
<td>7’08”</td>
<td>4</td>
</tr>
<tr>
<td><em>Distracción I</em></td>
<td>Latin Jazz</td>
<td>pasillo rhythm</td>
<td>reading accidentals pedaling</td>
<td>6’30”</td>
<td>6</td>
</tr>
<tr>
<td><em>Distracción II</em></td>
<td>Latin Jazz</td>
<td>comparsa Cubana</td>
<td>lack of dynamics leaps</td>
<td>4’01”</td>
<td>1</td>
</tr>
<tr>
<td><em>La Drocha</em></td>
<td>coloring with added tones chords by fourths planing keyboard topography polytonality lack of time signatures modes, pentatonic and octatonic scales</td>
<td>pasillo bambuco mapalé puya</td>
<td>syncopation arm impulses juxtaposition of binary and ternary meters</td>
<td>6’38”</td>
<td>7</td>
</tr>
</tbody>
</table>

* *“Difficulty ranking” orders the pieces from 1 to 7 with 1 being the easiest piece for a student to learn*
CHAPTER FIVE: JUAN DAVID OSORIO

Dos Miniaturas Dodecafombianas

Contemporary References

The title *Dos Miniaturas Dodecafombianas* is self-descriptive. *Dodecafombianas* is a made-up word that combines the word for twelve-tone technique (dodecafónico-dodecaphony) and the word “Colombian;” in English it would be something like “Two twelve-tombian miniatures.” The composer chose to use the twelve-tone technique or twelve-note\(^\text{64}\) serialism\(^\text{65}\) as his contemporary reference.

In *Pasillo* the technique is used semi-freely, nevertheless it is possible to track the rows\(^\text{66}\) throughout the piece. The miniature is in ABA form. The A sections (mm. 1-9 and 22-30) use an incomplete row with only eleven pitches, while the B section (mm. 10-20), for the most part, use twelve pitches. The rows in the A sections do not appear simultaneously and the music is constructed one row at a time. In the B section the rows appear simultaneously, usually one in each hand. There are often repetitions of the same pitch before an entire row is finished, either with the same pitch name or its enharmonic.

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\(^{64}\) “In 12-note serialism (...) the series is an ordering of 12 notes of the equal-tempered chromatic scale (i.e. the 12 pitch classes) so that each appears once. Such series can exist at 12 transpositional levels, all of which Shoenberg considered to be forms of the same series, and he also included the inversion, the retrograde inversion at each transpositional level in the complex, so that the series may be used in any of 48 forms.” Paul Griffiths, "Serialism," in *Grove Music Online. Oxford Music Online*, accessed October 25, 2010, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/25459.

\(^{65}\) Serialism was a compositional technique introduced by Shoenberg in the 1920’s. It consisted of a series of musical elements organized in a fixed manner that would permutate as an entity with different operations applied to it. The musical elements could be rhythmic values, rhythmic patterns, dynamics, articulations, pitches or groups of pitches among others. The use of individual pitches from the equal-temper scale was more common at the beginning. Later, composers like Oliver Messiaen, Milton Babbitt and Pierre Boulez included many other musical elements in their series.

\(^{66}\) Row refers to a non-repetitive ordering of a set, usually of the 12 pitch-classes of the chromatic scale.
Osorio uses other compositional techniques besides dodecaphonic technique. He uses frequent changing meter signatures\(^{67}\) in the B section (mm. 11-23), moving freely between measures written in 3/2, 2/4, and 1/4.

The *Bambuco*, like the *Pasillo*, is in ternary form. The A sections (mm. 1-9 and 21-29) have a variation in the last two measures (mm. 8-9 and 28-29). Osorio once more uses a free 12-tone compositional technique. In this miniature, using repeating pitches before finishing a row is even more common than in the *Pasillo*. The rows appear simultaneously, typically one per hand. In the opening, for example, the right hand plays a row that goes from the A in the opening up-beat to the G of the third measure, while the left hand plays a row that starts in the A of the first measure and lasts until the B of the fourth measure. Osorio also uses frequent changing meter in the B section, switching from 4/8 to 3/8 to 6/8 to 7/8 before returning to 6/8.

The “contemporary” reference chosen by the composer is a technique that is about 90 years old. He chose it as an attempt to seal the division that the technique created in the musical audiences of Colombia beginning in the 1940’s. Since then, as discussed in chapter three, the enjoyment and sponsorship of classical music has mainly been the province of a small group of academics and educated people. Osorio strategically combines two of the most popular dances of the country with one of the most aurally challenging compositional techniques for general audiences in an attempt to bridge the gap that has separated audiences of popular and classical music during the last 60 to 70 years in Colombia.

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\(^{67}\) The time signature assigns a particular weight to each pulse of the measure. When there is an alternation between different time signatures the result is irregular cycles of the downbeat. The technique of mixed or changing meter has been used since medieval times, but in the twentieth century the alternations are a lot more frequent.
**Pasillo**

**Folkloric References**

The *pasillo*\(^{68}\), also called the *valse del país* (the waltz of the country), *valse redondo bogotano* (the round waltz of Bogotá), *valse apresurado* (the hastened waltz), and the *estrós* (Strauss), is an adaptation of the Austrian waltz.\(^{69}\) It arrived in the new continent at the beginning of the nineteenth-century.\(^{70}\) This fast waltz variation became popular among the bourgeois who adopted the dance to emulate European aristocracy and to separate themselves from the popular masses that danced *bamboos* and *torbellinos*.\(^{71,72}\) This separation did not last long, however, as the *pasillo* quickly became very popular among all social classes. Popular musicians performing the *pasillo* added elements from other styles and dances including the *bambuco*. Some of the influences of

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\(^{68}\) *Pasillo* means small step.

\(^{69}\) Gradante, “Colombia,” 391-392.

\(^{70}\) The European waltz first arrived in Venezuela during the first part of the nineteenth century where it quickly took the steps towards becoming the *pasillo*. The still-evolving dance migrated to Colombia during the mid-nineteenth century and to Ecuador during the second half of the nineteenth century. The *pasillo* is now the national dance and music of Ecuador. There are also *pasillos* in Costa Rica, Peru (named *valse criollo*) and Argentina (named *vals encadenado*). The Colombian *pasillo* is faster and more festive than the waltz. Betancur, “Bambo, Pasillo, Cumbia, Vallenato, Mapale, Joropo, and Currulao: An Essay and Anthology for Children for Solo Piano,” 34.

\(^{71}\) “The *torbellino* is an Andean dance. Its melodies and rhythmic patterns are strongly influenced by the music of the indigenous peoples of the region. It is believed that the rhythms came from the jogging style that the natives used for their long walks across the Andean mountains.” Guillermo Abadia Morales, *Compendio General de Folklore Colombiano*, 3rd ed. (Bogotá: Editorial Andes, 1977), 160-161.

the *bambuco* include the addition of lyrics, the decrease of tempo, and the presence of a rhythmical structure that combines ternary and binary meters in the accompaniment.\(^{73}\)

There are two types of *pasillos*, slow and instrumental. The slow *pasillos*, also called “romantic,” are very similar to the *pasillos* from Ecuador. They are nostalgic and melancholic. The instrumental *pasillos* are faster and more virtuosic. Initially they were performed by the piano, but when the dance became popular in lower social classes, it started being performed by *bandola*, guitars, and *tiple*, which are more economically accessible instruments. It is also known as the “performance *pasillo*” (*pasillo de ejecución*) because of the virtuosity it requires. Sequences of broken chords and arpeggios are very common in the string instruments in this version of the *pasillo*. With the change of performers and instruments there was also a change in the transmission of the *pasillo* from written scores to oral transmission.

Both *pasillos* are written in 3/4 and in ABA form. The rhythmic pattern of the accompaniment is one of its main characteristics. The accompaniment of the slow *pasillo* starts with two eighth notes (see Figure 3) while the accompaniment of the instrumental *pasillo* starts with a quarter note (see Figure 4).

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Figure 4 Rhythmic pattern of the accompaniment of the instrumental *pasillo*.

The miniature by Osorio is in ABA form. The left hand follows the traditional rhythmic pattern of the slow *pasillo*\(^{74}\), although with flexibility and some variations. Starting in the third measure the pattern becomes clear. Osorio modifies the rhythmic values and instead of including rests he elongates the notes preceding them, keeping the attacks matching the traditional pattern (see Figure 5).

Figure 5 *Pasillo* measures 3-5.

*Pasillos* are commonly written in minor keys and modulate to the relative or parallel major in the B section. In this miniature Osorio does not follow this tradition because of his employment of the dodecaphonic compositional technique, but he does borrow the rhythmic structure of the traditional *pasillo*.

\(^{74}\) The most common accompaniment is from the so-called slow *pasillo*. It is used even in faster *pasillos*. 

Technical Challenges and Practice Suggestions

Even though it is not absolutely necessary to find all the rows and their operations\(^{75}\) in the *Pasillo* to be able to play it, doing so provides an excellent opportunity to have a discussion with the student about the dodecaphonic compositional technique. The teacher can talk briefly about the history of serialism and mention some of the movement’s most important composers. The teacher can also engage the student with a discussion of some of the philosophical ideas behind serialism, such as breaking away from all historical musical rules, potentially getting the attention of the “rebellious” teenage student. The teacher should try to find and play some of the rows with the student during the lesson and ask the student to find several more on their own as homework as if it were a puzzle, treasure hunt, or game. The student can also try to create his or her own rows and write a short example.

The student should research the *pasillo* dance at home. The rhythm can be challenging for those students that have not performed any Latin American repertoire. The best strategy to internalize the rhythmic pattern is to listen to several *pasillos* on YouTube and other Internet sites that allow easy access to many recordings of professional and amateur musicians. The most effective practice would be to have the student listen not only to *pasillos* for piano, but also *pasillos* for traditional ensembles.

The two main technical challenges of the miniature are the unfamiliar and disjunct melodies and the continuously changing articulations. In order to internalize the melodic lines the student should play “hands separate” several times. The purpose is to understand and enjoy the lines as well as to be able to pre-hear them. The student should take one passage at a time, for example the first four measures. While playing this passage with

\(^{75}\) In the 12-tone technique the series or row can be modified by operations such as transposition, inversion and retrograde.
the right hand the student should sing the line either with the name of the notes or with onomatopoeic sounds, such as la-la, ta-ta, etc. For those students that use fixed “do” it is easy to solfège the melodic line while being aware of the distances between notes. Those students not trained in theory or singing can use the aforementioned onomatopoeic sounds or simply sing the name of the notes (e.g. m.1 A-A-C-C-B).

Singing while playing will train the ears and the hands to feel and recognize distances and to coordinate the sounds with the movements of the muscles. The student should play and sing this passage as many times as he or she needs with the right hand in order to feel comfortable and musical. Then the student should do the same with the left hand and, once comfortable, try playing them hands together, always making sure to listen to both melodic lines. Since this piece is short, I recommend doing the same for each passage. The A section can be divided into two passages (mm.1 to 4 and 5 to 9) and the B section can as well (mm.10 to the down beat of 15 and 15 to 21). Playing hands separate will help the student not only feel familiar with the foreign melodic lines, but it will also help their definition of the musical ideas.

Muscular coordination is necessary to play the wide variety of articulations in this piece. The articulations are instructions regarding how the pianist needs to depress and release the keys. The particular approach or attack determines the sound that is produced. The quick changes between legato, non-legato, staccato, and tenuto, in addition to the different rhythmic figures of the hands that the *Pasillo* includes, can be a great challenge for the late intermediate or early advanced student. In order to be able to quickly change articulations the student needs to be able to master the articulations separately. The student should take some of the passages as suggested for the previous exercise and do the following steps:

1. *Play all notes non-legato hands alone*
2. *Play all notes non-legato hands together*
3. Play all notes staccato hands alone
4. Play all notes staccato hands together
5. Play all notes legato hands alone
6. Play all notes legato hands together
7. Play everything, as written, hands alone
8. Play everything, as written, hands together

This exercise does not have to be done for each passage of the miniature unless the student has great difficulties playing the correct articulations. Playing hands alone will help the student to control their fingers and relax between motions. Playing the short passages with different articulations will also develop the student’s ear. The repetition involved in the exercise will allow the student to become familiar with the contour of the lines and their intervals. The student will hear clearly the difference between staccato, legato and non-legato so that when he or she is ready to add the written articulation it will be more meaningful. Following these steps will also solidify the muscular memory and the control and particular feeling of each articulation. These skills will serve other pieces from the student’s repertoire.

**Bambuco**

Folkloric References

The *bambuco* is considered the national dance of Colombia. Researchers are not sure of the origin of the word. The most accepted theory holds that the word comes from the *bambu* (bamboo) used to build the instruments of the music that accompanies the
dance. The origin of the dance itself is also under discussion by scholars. It is believed to be a mix between African, Spanish, and Creole rhythms, with an influence of native Indigenous melodies as well.

The first documents that mention the existence of the *bambuco* are letters written by military figures before Colombian independence in 1810. Military bands played *bambucos* to arouse a sense of patriotism in soldiers. The dance initially was very popular among the lower classes, but after independence it became one of the favorite dances of aristocrats, along with the *pasillo* and European dances such as the waltz, polka, and mazurka.

In the mid-nineteenth century, when academically trained musicians turned their attention to national folklore as discussed in chapter three, the *bambuco* became one of the most popular dances on the classical concert stage. According to Carlos Betancur the earliest publication of a concert *bambuco* was Breitkopf and Hartel’s 1859 edition of *El Bambuco-Aires Nacionales Neograndadinos Variados para el Piano, op. 4* (The *Bambuco*-Variations on National Neo-Grenadine Airs for the Piano) composed by Manuel Maria Párraga. The *bambucos* were performed in Colombia, the United States, Mexico, and Venezuela. In 1929 the dance represented the country in the world exposition in Seville, Spain. By the second half of the twentieth century the *bambuco* lost its wide popularity as a reference source for new classical music compositions as the academy turned its attention to new compositional techniques developed in Europe.

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76 Abadía Morales, *Compendio General de Folklore Colombiano*, 162.

77 Abadía Morales, *ABC del Folklore Colombiano*, 36.


80 Manuel Maria Párraga. b Venezuela, c1826; d Colombia, 1895. He was one of the most popular pianists of his time.
The most common rhythmic pattern of the accompaniment of the *bambuco* is written in 6/8 and starts with an eighth note rest followed by five eighth notes (see Figure 6). When the *bambuco* is written in 3/4 the accompaniment usually starts with two eighth notes followed by a rest and then another three eighth notes (see Figure 7).

Figure 6 Rhythmic pattern of the *bambuco* accompaniment in 6/8.

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Figure 7 Rhythmic pattern of the *bambuco* accompaniment in 3/4.

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The meter of the *bambuco* is difficult to classify since despite the compound duple time signature 6/8 is more commonly found accompaniment figures, while the melody is traditionally grouped in simple triple meter, 3/4. The juxtaposition of duple and triple meters is very common in the *bambuco* dance regardless of the written time signature.

Osorio, as in the *Pasillo*, follows the traditional rhythmic patterns of the dance very loosely. In the miniature he plays with the meter tension: instead of leaving the duple groupings to the left hand, he switches the groupings between hands. The left hand, however, alternates between both groupings, duple and triple. In the third measure the left hand plays three quarter notes as if it was written in 3/4, clashing with the 6/8 in which the piece is written and which the right hand follows in this measure (see Figure 8).
Sometimes, the right hand melody follows the pattern of the accompaniment in 6/8, but instead of having a rest at the beginning the melody has a tie that comes from the previous measure (see Figure 8). Such variations of the rhythm are common throughout the miniature.

Figure 8 Bambuco measures 2-4.

The traditional bambuco has three sections as can be found in Osorio’s miniature, although some have only two. The dance is usually tonal and uses simple harmonic progressions (I-IV-V7-I). It generally modulates to the relative or parallel major in one of the sections and it is not uncommon to have tonicizations within the parts. Like in the Pasillo, the traditional treatment of melody and harmony are dramatically affected by the use of the dodecaphonic compositional technique.

Technical Challenges and Practice Suggestions

The same general approach to teaching Pasillo applies to Bambuco. The teacher should spend part of the first few lessons discussing the compositional technique used. The teacher should promote the exploration of its fascinating characteristics, such as the mathematical and geometrical games it contains, as well as its inner logic. The aural
exploration of the dance is necessary as well. The student should listen to several *bambucos* before starting to learn the piece. As recommended for the *Pasillo*, the recordings should be for piano as well as for traditional ensemble. The unfamiliar and disjunct melodies and the continuously changing articulations are again the greatest challenges of this miniature. The same suggestions given for the practice of *Pasillo* apply to *Bambuco*.

The complex articulation of the *Bambuco* allows me to extend the discussion about practicing articulations. As mentioned before, the ability to play a particular articulation relies greatly on the release of the previous one. An articulation is determined by the way in which the key is attacked and if the previous movement is not fully released, then the following movement will be negatively influenced. Exaggerating the movements at a slower tempo allows the big muscles to participate and the fingertips to feel the action of the key. The teacher should spend some time in the piano lesson helping the student feel the action of the piano. At this level the student should learn about controlling the speed of attacks and developing a sense of when to release the keys. Even if it takes him or her longer to completely ingrain this knowledge into their playing, it will prove to be a valuable starting point for this kind of awareness.

The first two measures of the left hand are a good example for feeling the action of the keys in service of the articulation. In the first two slurs the student can play the left hand slowly and feel how the first key comes up as the second key goes down. Then, he or she can release any tension in the hand and start the second slur. During the second slur the student should again feel the keys going down and coming right back up as the fingers let go of the tension. Mastering the feeling of the action is a skill that takes a long time and the teacher should spend time during the lessons of the intermediate and early advanced levels to start the development of this skill.

Hand crossing exercises will also help the student to strengthen their ability to switch articulations. It is a fun exercise that helps develop the hand independence
necessary to improve the playing of articulations. The student should not try to play the entire *Bambuco* with hands crossed, but he or she should try single passages such as measures 6-8. First the student should play the line of the right hand with the left hand a couple of times, until feeling comfortable. Then the student should play the line of the left hand with the right hand until feeling comfortable, and then hands together, but with the hands crossed. It is a strong pedagogical technique to play games like this that are fun, challenging, and that summarize a technical or musical concept. Finding different approaches to learning is a key element for good practicing.

*Dos Miniaturas Dodecafonbianas* fulfills the expectations of this project perfectly. Both of the pieces combine important elements from twentieth century classical composition with Colombian folkloric elements. The dodecaphonic dances are interesting and fun and represent a door to what is most likely a previously unknown repertoire. It is conceivable that after mastering these pieces, the student could continue on to other 12-tone pieces, such as those by Schoenberg or to pieces that employ folkloric material, such as those by Bartók. For the Colombian student they can be a starting point to the study of both their personal and musical identities as well as their national repertoire.
CHAPTER SIX: SIMON CASTAÑO

Contemporary References

Electro-acoustic music inspired both of Simon Castaño’s pieces, Colibrí and Balsamo, which are written for piano and tape. The creation of electro-acoustic music started in the middle of the twentieth century after the invention of the phonograph. Two main schools experimented with the new technology: French composers led by Pierre Schaeffer produced musique concrète in Paris while Germans and others gathered in the Cologne studio of the Westdeutscher Rundfunk to produce elektronische music. During the second half of the twentieth century the new technology inspired composers from all over the world. As mentioned in chapter three, electro-acoustic became very popular among the classical musicians in Colombia after the 1960’s.

81 “Music that puts electro-acoustics, defined in Chambers Dictionary as ‘the technology of converting acoustic energy into electrical energy and vice versa’, to creative, artistic use. It is now the preferred term for music which involves the combination of instrumental or vocal sounds with the electronic (often computer-assisted) manipulation of those sounds, or with sounds pre-recorded on tape.” Arnold Whittall, "electroacoustic music," in The Oxford Companion to Music, ed. Alison Latham. Oxford Music Online, accessed November 1, 2010, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/opr/t114/e2223.


83 Elektronische Musik was founded in 1953 by Werner Meyer-Eppler, Robrt Beyer, and Herbert Eimert and focused on producing electronic music from basic material such as sine tones. Karlheinz Stockhausen later became a famous director of the Cologne studio director, which also hosted a number of international composers. After 1955 the studio became the Center of the Avant Garde. Simon Emmerson and Denis Smalley, “Electro-acoustic music,” in Grove Music Online. Oxford Music Online, accessed January 12, 2011, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/08695.
The possibility to record, reproduce recorded sounds, as well as manipulate and create new electronic sounds changed the course of music. The first electronic experimental pieces were for solo tape, but very soon after the composers combined acoustic instruments with electronic sounds, creating what we now know as electro-acoustic music. In the 1950’s and 60’s live performances that included acoustic instruments, electronic instruments, pre-recorded tapes, and live interactions between performers and technology became popular with classical musicians and in the classical music world.

Castaño uses computer-manipulated sounds inspired by folkloric instruments in his tapes. In the tape of Colibrí there are electronic maracas, drums, and an electric bass that keep the rhythmic patterns of the joropo. The tape also has electronically manipulated birdcalls that imitate the call of the colibrí, bamboo flutes, and, towards the end, a solo tape section with electronically manipulated sounds of harp and cuatro that imitate the traditional solos of the dance. Castaño inserts the main theme of Balsamo in the solo tape of Colibrí to connect both pieces.

In Balsamo the electronic sounds are loosely inspired by drumming patterns from the Andean region of Colombia. The tape also has electronic sounds that imitate bamboo flutes manipulated in a more experimental way than in Colibrí. The piece has three long solo tape sections. The first section opens the piece and lasts for fourteen measures. The first solo introduces the rhythmic motive of Balsamo (a dotted eighth note

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84 Maracas are gourd rattles that contain seeds. They are also known as capachos.

85 The joropo will be discussed in the section on folkloric references.

86 Colibrí means hummingbird in Spanish

87 Cuatro (four) is a variant of the guitar; its shape is very similar to the guitar, but smaller. It has four strings usually tuned to e, b, g and d (from high to low). It descends from the Spanish guitar.

88 The Andean region of Colombia, located in the geographic middle of the country, consists of three parallel mountain ranges and is the agricultural, political and economic center of the country.
followed by a sixteenth-note) played by an electric drum and a synthesizer ornamented with the electronic sounds of water drops. The second solo tape starts in measure 33 and lasts sixteen measures. It has an ostinato of the main rhythmic motive ornamented again with electronically manipulated water-like sounds, but this time with those comparable to the sounds produced by the playing of a rainstick\(^89\). The third solo starts in measure 80 and lasts for nine measures. This solo contains the most experimental manipulation of electronic sound in the piece. The sections of the tape that accompany the piano build upon the elements introduced in the solo tapes.

*Balsamo* is also inspired by minimalism\(^90\). Paul Griffiths defines the style by saying, “Its essential qualities are two: an extreme reduction and simplicity of means, and repetition.”\(^91\) Even though the tape and piano parts of *Balsamo* do not rely on repetition as a musical strategy to the extent that many minimalist pieces do, it still contains some of the central characteristics of minimalism. The rhythmic motive of the drum that starts the tape repeats several times throughout the piece in both the tape and in the piano. Other melodic and rhythmic motives also appear several times. The repetition of the same rhythmic gesture in the left hand throughout measures 90 to 112 illustrates this point.

Castaño stated that the music of Phillip Glass\(^92\) inspired the creation of *Balsamo*. One of the prominent characteristics of minimalism as used by Glass is the presence of long

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89 A “rainstick” is a long, hollow tube filled with pebbles or beans that makes a sound similar to rain when it is upended and the pebbles or beans fall to the other end of the tube.

90 Minimalism, is usually traced to LaMonte Young’s experiments in the early 1960’s in creating music from extremely simple means, though it began to codify as a style in the United States in the late 1960’s and 1970’s. Initially, developed as a reaction to the overly intellectual and complex artworks of mid-century, the minimalist philosophy was to simplify, to let sounds be art by themselves without explanations. Minimalistic music usually invokes constant sounds, limited pitch material, and simple, repetitive rhythms. The main composers of the genre are Terry Riley, Steve Reich, Philip Glass, John Adams, Louis Andriessen, Karel Goeyvaerts, Michael Nyman, Gavin Bryars, Steve Martland, Henryk Górecki, Arvo Pärt, and John Tavene.


92 Phillip Glass. b. United States, 1937
passages where the purpose of the musical events is to create a “mood” or an atmosphere of sound. Balsamo has passages that repeat musical gestures or motives numerous times for the same purpose. Measures 108 to 126 and again from measure 126 to the end of the piece highlight this. The first passage has a frequent repetition of sextuplets in the right hand, joined by similar sextuplets in the left hand in measures 114 to 126, creating a sense of action, advance, and motion. The tranquilo, from measure 126 to the end of the piece, repeats the motive of measure 126 over and over, with variations only in measures 127, 141, 143, and 145-7. Both passages create an atmosphere of sound whose depth and texture rests on the effect produced by the repetition of the rhythmic motives, not in single gestures or rhythmic cells alone.

\textit{Colibrí}

Folkloric References

\textit{Colibrí} is inspired by the folkloric rhythm called \textit{joropo}. The word \textit{joropo} meant “party” for the first Spaniards that arrived in the Americas and today continues to be the most popular rhythm from the Colombian plains. Traditionally there are two types of \textit{joropo}, the \textit{golpe} (strike) and the \textit{pasaje} (passage). The \textit{golpes} are fast and in major keys while the \textit{pasajes} are slow and most frequently played in minor keys. Love stories and tales of life in the countryside dominate the lyrics of both styles. Both also have a juxtaposition of triple and duple meters, using alternations of 3/4 and 6/8, and commonly use polyrhythmic patterns and hemiolas.

\footnote{Mark Swed affirms “[Glass’] music is nearly always music of mood and evocation.” Mark Swed, "Philip Glass's Operas,” \textit{The Musical Times} Vol. 129, No. 1749 (1988), 579.}

\footnote{The plains are in the east of the country and extend to Venezuela. They occupy 25% of Colombia’s territory, but only 2% of the population lives there.}
The instrumentation of the *joropo* varies regionally. The *joropo llanero* (more common in Venezuela than in Colombia) is played with the nylon stringed harp called the *bandola llanera*[^95] as well as the *cuatro* and the maracas. The *joropo central* is played with a metal stringed harp, maracas, and voice. The *joropo oriental* was the most traditional arrangement in Colombia before 1950 and is performed with *cuatro*, *requinto*,[^96] *carraca*,[^97] and *bandola oriental*. Recently the harp and the maracas have replaced the *requinto* and the *carraca* of the *joropo oriental*. Most commercial recordings of *joropos* include acoustic or electric bass and the ensemble that performs them is commonly known as *conjunto llanero*. The ensemble of the *joropo llanero* with the electric bass inspired *Colibrí*.

The *joropo* as a dance changed continually until the first half of the twentieth century, its evolving choreography following the small changes in the traditional ensembles and the subtle shifts in its rhythms and form. The dance standardized after recording companies and radio broadcasts made it available to many listeners in the second half of the century.[^98] The main influences of the dance come from Spain. The singing style was influenced by the *cantejondo*[^99] and the main instruments arrived with the Spaniards. The rhythmic accents come from the *zapateo*[^100] of the *flamenco*. In

[^95]: The *bandola llanera* used in Colombia is different than the Andean *bandola*. It has four strings tuned to b, e, b, and f. It is a descendant of the Spanish guitar.

[^96]: The *requinto* is similar to the *tiple*, but slightly smaller. Its tuning system is the same as the *tiple*, but it can be tuned up a second.

[^97]: The *carraca* is a wooden-notched scraper.


[^99]: *Cantejondo* is a singing style of deep feeling from Andalucía. It was influenced by the Romani and is often used in flamenco.

[^100]: *Zapateo* is the heel click or foot stomp used in the flamenco dance. Many of the folkloric dances of Colombia use it as part of their choreography.
Colibrí, the electric bass, indicated in the third line of the score, keeps the zapateo. The musicologist Delia Zapata Olivella writes, “The Spanish influence is obvious in all these dances [from the plains] in the frequent use of accented heel clicks and stamps. The movements of the feet often follow extremely complicated musical rhythms.” There are three types of metric accentuation, por corrio, por derecho, and por chipola. The Zapateo voice determines the triple meter. The first pattern of accentuation accents the first and third beat (see Figure 9). Most of the traditional pasajes and many golpes use this pattern.

Figure 9 Metric accentuation por corrio.

The second pattern known as por derecho accents the second and third beats of the measure (see Figure 10). Many musicians call it “cross pattern” (atravesao). It is used in some of the traditional pasajes and golpes and is sometimes used in sections of joropos written por corrio or in chipola to create contrast or variation.

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101 Flamenco is a genre of music and dance from Andalucía. It dates from the eighteenth century and comes from the Romani.

Figure 10 Metric accentuation *por derecho*.

The metric accentuation pattern *por chipola* lasts for two measures (See Figure 11). The first measure is triple and the second is duple. This pattern is occasionally used in *joropos* written *por corrio* and *por derecho* to create contrast.

Figure 11 Metric accentuation *por chipola*.

Castaño uses all three types of patterning in *Colibri*, but uses *por chipola* most prominently. The electric bass suggests the metric accentuation or *zapateo* pattern. In the opening of the tape in measures 1-2, for example, the bass uses *por chipola* and in measures 21 to 23 the *zapateo* is *por corrio*. Measures 24-37 are a combination of *por corrio* and *por chipola* as the electric bass plays the pattern *por corrio* in some measures (e.g. mm. 25, 33, 35, and 37) and in other measures the bass plays the second measure of the *por chipola* pattern. The time signature of the piece is in 3/4 or 6/8 to include both groupings (ternary and binary).
Colibrí uses a number of other elements from the joropo as well as borrowing its basic rhythm. The descending arpeggios of the left hand emulate the harmonic and rhythmic accompaniment of the cuatro and the harp. The right hand plays a melody that imitates the traditional melodies played by the harp and bandola, with short gestures and staccato sounds.

Technical Challenges and Practice Suggestions

The main difficulty for the piano student learning Castaño’s pieces is mastering the interaction between the piano and tape. Before beginning to learn the piece, the teacher should encourage the student to listen to other compositions that combine piano and tape. If not already known, this would be a good moment to discover what type of music the student listens to on their own and assign him or her homework to listen to particular songs that he or she enjoys to attempt to identify if they use electronically manipulated sounds. The purpose of this exercise is to refine the student’s ear and to boost their interest in the musical idea of combining electronic sound and other instrumentation.

The next step should be to listen to the MP3 of Colibrí, which would be provided with the compilation of pieces and which in this case is included with the file of this essay. The score includes both the piano part and a second part that shows the main musical events as they occur on the tape. Castaño labels this second part of the score “Guía visual para el montaje con la pista” (“visual guide to learn the piece with the tape”). The student should be guided to listen in several different ways while learning this piece, asking themselves questions: How does the tape interact with the piano? How does the piano interact with the tape? What is the overall effect of the combination of both media? Learning to listen in various ways not only enhances a greater understanding of
this particular piece, but it also teaches the student the value of listening and hearing music from different perspectives as a general skill.

After the piano part is learned the student should initially play short sections with a metronome. Playing with a tape does not allow for much flexibility in tempo, so becoming proficient in playing with a steady beat before introducing the tape will prove helpful to the student. After feeling comfortable with the metronome, the student should play the same short sections with the tape.

The two other major technical challenges of these pieces are the endurance needed to maintain the repetitive figure of the left hand and being able to play parallel 3rds, 4ths, and 6ths in the right hand and being able to switch between them. The constant activity of the left hand throughout the piece requires not only endurance, but also the knowledge of how to quickly release tension. For most of the piece the left hand plays descending arpeggios of three eighth notes. In some passages, as in measures 40 to 44, the left hand moves in different directions instead of descending. Nevertheless it still keeps the eighth note ostinato. In order to play the descending arpeggios the student should swing the left arm from right to left. The arm should start the swing with the elbow touching the student’s torso while the thumb plays its note (see Figure 12). Then, while the student plays the middle note of the arpeggio and the last eighth note with the fifth finger, the arm should travel to the left, transferring the weight and energy from the thumb to the fifth finger (see Figures 13 and 14). During the swing, the shoulder should be absolutely relaxed, opening and closing the angle between the upper arm and the torso.

At first the student should omit the middle note of the arpeggios and play only the top and the bottom notes, feeling the arm moving from the right to the left. The student should exaggerate the arm swing and repeat it until it becomes intuitive. This exercise should be done at the beginning of the learning process so that the student does not learn to play the piece with tension. This exercise should be done with a segment of four measures. The student can pick the segment, since the arpeggios appear throughout the
piece. After feeling comfortable with the exercise, the student can add the middle note. The purpose of swinging the arm is to release the tension of each attack and allow the fingers and the hand to let go and release the energy from the keyboard.

Figure 12 Beginning of the arm swing, elbow touching the torso.

Figure 13 The middle of the arm swing.
Practicing the release of tension is particularly important in *Colibri* because of how repetitive the accompaniment motive is. This repetition can prevent the student from controlling the rhythm and sound of the piece and can lead to cramping of the hand if he or she does not learn to release tension in their playing. Another way to practice releasing tension is to play the arpeggios in blocks, dropping the arm from the air (two inches or more high) to the keyboard, with a loose wrist that provides a rebound. Once the fingers touch the bottom of the keys and the wrist reaches its lowest comfortable point, the elbow should swing to the left and bring the fingers immediately out of the keys. At the beginning it would be most beneficial to add a rest in between each block and allow the hand to arrive at a relaxed position in the student’s lap (see Figure 15). The student should then play the blocks without the rest until it is comfortable and, finally, to play the arpeggios as written while focusing on feeling the release after playing each arpeggio or group. This exercise, as with the previous one, can be done with short segments of the piece chosen by the student and a few times during each practice session while the student learns the notes.
Figure 15 Exercise for the left hand.

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play  play  play

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lap    lap
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The passages with parallel 3rd, 4th, and 6th in the right hand, such as in measures 28-39 and 51-62, require strong finger support. The fingertips should be firm, the bridge of the hand should be strong, and the wrist should be relaxed enough to follow the fingers, adjusting the angle of the arm to support them from the back. One effective exercise is to play the passage voicing the top line and then to play it again voicing the bottom line. This exercise will help the student develop control playing each note and the intervals as well. Another useful exercise is to play the top line with the right hand and the bottom line with the left hand, which in turn will improve the evenness of both lines by helping to refine the ear. A final very successful way of practicing double note passages is to separate (or “break”) the notes of the given interval, playing the lower note first and then the highest note interval by interval, preferably with a pulse and even rhythm (see Figure 16). The student should also try breaking the notes of the interval by starting with the upper note and then playing the lower note.
Figure 16 *Colibrí* measure 32 breaking 3rds.

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In discussions with Castaño, he mentioned that he wanted a set of two contrasting pieces, one with a clear folkloric reference, *Colibrí*, and one with less obvious references. *Balsamo* contains very few folkloric references and the few that it has do not follow a particular Colombian rhythm or dance. Castaño stated to me his desire to create an atmosphere of sounds in *Balsamo* inspired by minimalism and colored with folkloric background drum work. Castaño’s use of hemiolas, ties, and an emphasis on the weak beats of the drums on the tape reference Andean drumming patterns, but the references are so loose that it is hard to define which drumming style in particular from the Andes influenced him.

**Technical Challenges and Practice Suggestions**

*Balsamo* has perhaps the most ambiguous name of the entire set of seven commissioned pieces. *Balsamo* means “hair conditioner.” The teacher can use the ambiguity of the title to encourage the creation of personal interpretations and musical discourses. The name can awaken the imagination of the student if she or he thinks about the properties and effects of the conditioner; for example, the softening properties of the
conditioner could be used to encourage a symbolic deciphering of the meaning of the music.

The student should follow the same suggestions given in Colibrí to prepare the ensemble with the tape. Balsamo may be more challenging because the score does not come accompanied by a visual guide to the tape as Colibrí does. Castaño expressed his desire to leave the score this way, arguing that one of the main purposes of the piece is to encourage the development of the listening ability of the student.

Balsamo presents several rhythmic challenges, despite its minimalist traits. It has ties, triplets, sextuples, eighth notes, and sixteenth notes grouped in different combinations. The rhythms alone should not be a problem at the early advanced level, but coordinating the hands while playing different groupings may be a challenge for those students who have not been exposed to contemporary repertoire. Tapping the rhythms with both hands on the keyboard lid is a simple but extremely effective exercise. What makes the polyrhythms challenging is the ties that obscure the arrival of strong beats. For example, in measures 20-24 ties hide the arrival of strong beats in both the right and the left hand (see Figure 17). It is important to feel the pulse with the arms, even if the ties hold the notes. The student can tap the rhythms with both hands on the board while swinging the arms on every beat and subdividing in sixteenth notes internally. The student should say out loud what is happening in both hands. For example, going from measure 20 to 21 would be: right-hold-hold-hold-left-hold-hold-hold- hold-left-hold-right-right. Tapping sections while listening to the tape is also effective.
Another way to practice passages with complex rhythms is to count out loud. The student should choose a passage like the one above and count the beats and the up beats out loud while playing. The student should play the rhythms while counting one-and-two-and-three-and-one. It is hard to accommodate the sixteenth notes since they do not match the counting beats. It is useful to first do the exercise slowly to feel the bigger beats while still being able to play and feel the smaller beats.

The student should learn these pieces without being rushed. It should be a process of discovery and enjoyment to fulfill the purpose of the set. The idea is to let the pieces open the door of a new musical language and musical experience.
CHAPTER SEVEN: JUAN DIEGO (JUANCHO) VALENCIA

Contemporary References

Valencia chose Latin jazz\textsuperscript{103} as the contemporary style, or compositional technique, for his pieces. Since the 1950’s jazz has been included in many academic music programs. Schools such as New York University, Peabody Conservatoire, and Berklee, among others, have developed undergraduate programs in jazz studies. Outside of the United States, jazz has also emerged as a subject of study inside of the academy. EAFIT University in Medellín, Colombia, for example, now offers an undergraduate program in jazz Studies. The genre has become one of the defining musical styles of the twentieth century.

\textit{Distracción I} and \textit{II} use harmonies typically found in jazz repertoire, including tonic harmonies with color tones, such as major 7\textsuperscript{ths} and 9\textsuperscript{ths}, and dominant harmonies with altered tones, such as flat or sharp 9\textsuperscript{ths}, 11\textsuperscript{ths}, and 13\textsuperscript{ths}. Valencia uses added tones to color both pieces. For example, in \textit{Distracción I} the G minor chord of measure 9 is colored with an added 7\textsuperscript{th} and 9\textsuperscript{th} and the D major of the following measure is colored with an added 9\textsuperscript{th} and 11\textsuperscript{th}. The last measure of the piece is in G minor with an added sharp 4\textsuperscript{th} and sharp 7\textsuperscript{th}. \textit{Distracción II} also has plenty of examples of added tones, such in measure 13 where the G has an added sharp 4\textsuperscript{th}, 7\textsuperscript{th}, and 9\textsuperscript{th}.

\textsuperscript{103} “A term applied to jazz in which elements of Latin American music, chiefly its dance rhythms, are particularly prominent. In striking contrast to most genres of jazz, in which triple subdivisions of the beat are prevalent, Latin jazz utilizes duple subdivisions. But unlike the rhythms of ragtime and jazz-rock, where the beat also undergoes duple subdivision, Latin jazz rhythms are constructed from multiples of a basic durational unit, grouped unequally so that the accents fall irregularly in a one- or two-bar pattern.” Barry Kernfeld, ”Latin jazz,” in \textit{Grove Music Online. Oxford Music Online}, accessed November 8, 2010, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/41299.
Besides using the harmonic language of jazz, Valencia employs other characteristics of the style, including passages that appear improvisational, disjunct melodies, and chords that descend chromatically. The opening of *Distracción I* (mm.1-7) begins with an improvisation-like passage typical of jazz openings with two contrapuntal disjointed melodies, one in each hand. The melody of the right hand is grouped in sets of three eighth notes, making the accents fall irregularly. The top notes starting each group descend chromatically. Valencia uses the passage to establish the mood of the piece and to introduce the sound world he will be working in. The B section of *Distracción I* (mm. 84-103) is a written improvisation-like section marked “*ad libitum.*” On the other hand, even though *Distracción II* does not have a similarly marked improvisation-like passage, the intervallic trills of the right hand in measures 41, 55, 56, and 59 and the unexpected triplets of measures 39 and 40 are borrowed from improvisatorial language. The disjunct melody of the left hand keeps the rhythm of the dance and serves as the main melodic line while the right hand generally serves as an accompaniment line.

Valencia strongly supports including Latin jazz as part of music undergraduate programs and has worked hard in his career as a musician to give Latin jazz the recognition within the academy he believes it deserves. When he was invited to be part of this pedagogical project, he expressed enthusiasm for writing pieces to be performed by others, because he generally records and performs his compositions himself and they are unavailable as sheet music. One of the main difficulties teaching jazz as part of classical music education to students that have previously worked with sheet music is teaching them improvisational technique. Both *Distracciones* navigate this issue by substituting written passages that resemble improvisations for asking the pianist to actually improvise within the piece.
Distracción I

Folkloric References

Distracción I is inspired by the pasillo\textsuperscript{104}. Valencia uses the 3/4 structure of the dance and also borrows, with variations, its rhythmic pattern which in Distracción I starts in the left hand of measure 9. It is preceded in measure 8 by five eighth notes in the right hand that act as a melodic gesture typical of the pasillo melodies. The main characteristic of the melodic rhythmic pattern of the pasillo is a missing down beat. There are three different rhythmic patterns in Distracción I that build from this characteristic. The most common is the one just mentioned, five eighth notes following the missing beat (see Figure 18). A second pattern uses two quarter notes following the missing down beat as in measures 26, 28, 30, 32, 46, 132, and 134 (see Figure 19). The third has a syncopated pattern following the missing down beat such as in measures 14, 34, 48, 118, and 138 (see Figure 20). To strengthen the reference to the pasillo, the left hand usually includes an ascending or descending leap between the first beat of the measure and the second and third, such as in measures 9, 17-23, and 46-57. The change of registers brings out the essence of the rhythmic pattern with the long low note in the first beat of the measure followed by an eighth note that goes to the third beat of the measure in a higher register.

\textsuperscript{104} The pasillo was described in chapter four.
As with most traditional *pasillos*, the piece is in ternary form. Both A sections, measures 1-83 and measures 104-165, open with an improvisation-like introduction highly influenced by the Latin Jazz style. The B section, measures 85-104, is an
improvisation-like passage with the character and tempo marking *ad libitum*. Although it is significantly shorter than the A sections, it can be considered a B section because of its contrasting material. Each A section has an introduction and two segments separated by fermatas, or distractions. The segments of A and A’ are almost identical. Valencia borrows the traditional rhythmic patterns of the accompaniment and the melodic lines of the *pasillo* for *Distracción I*.

**Technical Challenges and Practice Suggestions**

*Distracción I* has a higher level of difficulty than Osorio’s pieces and a slightly higher level than Castaño’s pieces. It is longer than the miniatures and *Balsamo*. *Colibrí* is slightly longer, but has several repeated patterns and repeated sections and it moves around the keyboard less. In *Distracción I*, the disjointed melodies and the leaps between registers, especially in the left hand, are more difficult to master.

*Distracción* means distraction. The fermatas at the end of each segment should be considered musical distractions. The student should hold the fermata, giving it a sense of uncertainty as to what comes next, as if they are losing their place in the piece. The audience should have the impression that the interpreter does not know or forgot the music that follows the fermata.

Around the halfway point of *Distracción I*, Valencia introduces the *ad libitum* segment, which I have labeled the B section. This too can be seen as a metaphor for a moment of musical distraction. The student can exaggerate the interruption of the *pasillo* dance by altering the metric and displacing the beats, either enlarging them or shortening them to blur the solid 3/4 time common in the dance. Such movement will create a convincing interpretation of the distraction and will enhance the certainty of being able to return to the 3/4 time in measure 104 when the dance rhythm returns.
The notation of the piece can be challenging for the student because of its many accidentals. The student needs to be diligent when learning the score and pay close attention to each note and its accidental to avoid learning wrong notes. Measures such as 23-25 and 57-74 are particularly challenging since the chromatic motion of the right hand can be confusing for the less experienced reader. The accidentals, leaps, and challenging rhythms of the left hand in the mentioned segments add even more complexity to these passages. In these particular sections I recommend playing hands alone or, should the student need to, playing each melodic line of the right hand alone. Playing melodic lines or hands alone is beneficial for learning their contour, for memorization, and for developing careful listening.

It is hard to choose when to use the damper pedal with so many accidentals and added notes. Usually in a traditional *pasillo*, as in a traditional waltz, it is possible to use one pedal per measure. In *Distracción I* the decisions are more complex and depend on the number of accidentals and the stepwise motion within each measure. To prevent connecting unrelated sounds and to avoid a “muddy” pedal, I generally suggest that the student use syncopated pedal (also called legato pedal) and change it every quarter note. There are some exceptions to this “rule” however, as in measures 9, 21-22, and others with the same characteristics. In these measures I suggest leaving the pedal down for the entire measure because of the consistent harmony these sections employ. In the *ad libitum* Valencia notates the pedal. The first pedal lasts four measures, the second six, and the third one three. During my discussions with Valencia he said that he liked the “muddy” pedals. His idea was to create a mood with the juxtaposed sounds that created contrast with the rest of the piece.

Good pedaling is a skill that gives depth to interpretation. Coordinating the hands with the feet is not easy for many students. In order to play syncopated pedal the student needs to understand that when he or she needs to change the pedal the foot moves up (letting go of the pedal) right at the same time that the fingers go down and play the keys
and the foot comes right back down in order to hold the sounds that were just produced. An effective and easy exercise for those that have problems pedaling is to play a chord progression (I-IV-V-I) and follow these steps:

1. Play the chord progression in whole notes lifting the pedal when the hands press the keys, putting it back down a quarter note after, and holding it for three quarter notes until the next chord releases it. With each whole note, the pedal goes as follows: Up-Down-Hold-Hold and so on.

2. Play the chord progression again in half notes, lifting the pedal when the hands play the chords, but this time putting the pedal back down an eighth note after playing each chord. The pedal goes as follows:
   
   Play:  I - - - IV - - -
   
   Count: 1 & 2 & 1 & 2 &
   
   Pedal: U-D - - U - - - (U = Up and D = Down)

3. Play again the chords as indicated before but this time press the pedal a sixteenth note after playing the chord.

4. Last play the chord progression in quarter notes lifting the pedal in each chord and pressing it back a sixteenth note after the chord, trying to keep a legato sound throughout the chord progression.

The purpose of the exercise is to develop the coordination between hands and foot. Once the student comfortably masters this skill it can be used in all of his or her repertoire. Since making pedaling decisions requires sophisticated and sharp listening and knowledge of the style, the student should listen to works of Latin Jazz and bring a

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detailed proposal to the lesson defining when and how to use the pedal throughout the A sections. The trained ear is the easiest way to control the damper pedal.

**Distracción II**

Folkloric References

*Distracción II* is an homage to the influence of Cuban music in Colombian Latin Jazz\(^{106}\). Valencia was inspired by *La Comparsa* for piano, written by the Cuban composer Ernesto Lecuona\(^{107}\). Traditional *comparsas* are groups of Afro-Cuban musicians that play together in streets, especially in parades and during Carnival celebrations. When the *comparsas* are getting closer as they parade, the first instruments to be heard are the drums. In both Lecuona’s *La Comparsa* and Valencia’s *Distracción II*, the drumming pattern played by the left hand starts the piece as if there was a *comparsa* approaching (see Figures 21 and 22).

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\(^{106}\) With the communist movement lead by Hernesto Che Guevara many Cuban dances sped across Latin America. The followers of Guevara in Colombia listened to the *Canción Protesta* (protest songs), which was influenced by the Cuban *son*. During this time other rhythms and traditional dances of Cuba arrived in Colombia and were adopted as part of the popular culture.

\(^{107}\) Ernesto Lecuona. b Guanabacoa, Cuba, 1896; d Santa Cruz de Tenerife, Cuba, 1963.
Comparsas play many styles and rhythms, but have evolved a version of the danzón\textsuperscript{108} that also carries the name “comparsa.” Both Lecuona and Valencia draw upon this source as a reference for their works. Lecuona’s piece is in 2/4 while Valencia’s is in 6/4, but they share one of the most important characteristics of the comparsa: the tie at the end of the second beat, considering the quarter note carries the beat in Valencia and the eighth note carries the beat in Lecuona. The B section (mm. 33-60) of Distracción II, however, is in 2/4. Valencia uses two different rhythmic motives in this section, each a

measure-long. The first keeps the tie used previously in the piece with a variation at the end of the motive (see Figure 23). The second does not have the tie and is not typical of the *comparsa* rhythm (see Figure 24).

Figure 23 First rhythmic motive of the B section.

![First rhythmic motive](image1)

Figure 24 Second rhythmic motive of the B section.

![Second rhythmic motive](image2)

It is interesting to include this work in a compilation of “Colombian” pieces since the rhythm is not originally from the country. After investigating the history of other rhythms included in the compositions commissioned for this essay, however, as well as other rhythms from Colombia it is clear that all of them are a result of mixing, migration, or adoption by different groups. Cuban rhythms like the *comparsa* are commonly used
and modified in Colombian Latin Jazz, giving Valencia his motivation for using it for his
Distracción II.

Technical Challenges and Practice Suggestions

*Distracción II* is significantly easier than *Distracción I*. The left hand has a
rhythmic ostinato with few variations that repeats for most of the piece. The right hand
also has several repetitions of four measure phrases. The repetitive nature of the piece
makes it less challenging technically.

One of my first questions to Valencia after seeing his pieces was why he did not
include any dynamic marking on his *Distracción II*. At first I thought it was a mistake
and found the fact that he included them in one piece and not the other strange. Valencia
smiled at my question and said that I was too “classical.” He explained that the lack of
dynamics was a way to encourage the input of the performer, almost an exercise for
improvisation. He also said that in Latin Jazz the pieces did not always have the same
dynamics, and that they change according to the performance. Sometimes a passage can
be performed *forte* and other times the same passage could be performed *piano*.

It is therefore up to the student to decide the dynamics of *Distracción II*. This task
can sound fun and fascinating to some students and completely overwhelming to others.
The teacher should first figure out what type of student he or she is dealing with. If the
student is excited to add his or her own dynamics, the teacher should let him or her bring
their interpretation to the lesson as a point of departure. This is a good time to talk about
phrasing and motives which will give the student some tools to think about when
choosing their own dynamics. If the student feels overwhelmed with the task, the teacher
should use part of the lesson to find phrases with the student and to try giving them
different dynamics. For example, the right hand has two similar four-measure phrases in
measures 12 to 19. The teacher and student could try playing the first phrase *piano* and
the second forte or vice versa. The student could also try adding crescendos and diminuendos.

The leaps in the left hand are the second challenge of the piece. In the A sections (mm.1-32 and 61-74) the one-measure motive of the beginning repeats identically from the first measure until measure 24, with one variation in measure 11, and then again from measure 29-32. Measures 25-28 are a variation of the same melodic and rhythmic motive. Since there is so much repetition the student should focus and practice the first two measures alone (see Figure 25) and after mastering them continue learning the piece. It is essential to always play leaps with no tension. The student should keep a relaxed upper arm that moves quickly from one place in the keyboard to the other, and a loose wrist that follows the movements of the arm easily.

Figure 25 Leaps in the left hand.

One way to practice leaps is to play the first note and then touch the piano gently with the palm of the hand while traveling to the second note. The student should play the low G and move the arm towards the torso (the right) while caressing all of the keys between the two notes with the palm, then play the B flat.

Another strong way to practice leaps is with the eyes closed. The student should move the hand from the first note to the second, feeling the keys with the palm as suggested before, but without looking, feeling the distance, in this case the ascending
10th. The student should then go back down to the C sharp, still keeping the eyes closed. This exercise is very effective and will help the student to develop a sense of the distances on the keyboard. The student should do the same going from the B natural to the low C sharp. Even though I elected not to assign fingerings to any of the pieces because I think that fingerings should be chosen according to the different sizes and shapes of the hands of the performer, in this particular case I do recommend the use of the fourth finger for the C sharp and the fifth finger for the D so that the hand can be prepared to play the following D an octave higher. A final way to practice leaps is to move the arm from one note to the other, creating an arc. Some teachers believe that the attack of the second note has more energy when attacked from a high point. This way of approaching leaps is risky, however, as it can cause the student to hold inner tension and for this reason I recommend the previous practice methods suggested.

Using the name Distracción as an inspiration for interpretation is more difficult in this piece than in Distracción I since there are no fermatas or contrasting motives that can help suggest moments of “distraction.” It would be interesting to ask the student how he or she thinks that the name of the piece is reflected in the music and also to try playing the piece with dynamics as ways for finding potential areas in the piece for the student to reflect the title and Valencia’s intentions. Sudden dynamic changes may be another tool to portray moments of distraction in the piece.

The set of two Distracciones is ideal for the late intermediate and early advanced student. Despite the many dissonant sounds, the rhythms of the dances are clear. They are fun and light and can be placed at the end of a recital.
VICTOR HUGO AGUDELO

La Trocha

Contemporary References

Victor Agudelo chose to compose a longer piece that contains contrasting characters, techniques, and musical characteristics instead of composing two different pieces. *La Trocha* means a rustic road or path, frequently a shortcut, which has been transited by few people. It is unpredictable, can end at any point, and is strongly influenced by the surrounding nature. In more remote towns, sometimes a single *trocha* crosses jungles, mountains, deserts, open grass, and rivers. Agudelo reflects this in his composition by including a variety of contrasting musical elements. It has multiple sections with significant tempo and character changes. The sections quote different Colombian rhythms from different regions, as if the piece were a symbolic path or *trocha* that traverses the country.

Following an introduction in measures 1-11, *La Trocha* divides into four sections (mm. 12-44, 51-114, 115-126, and 133-234) as well as two transitional sections (mm 45-50, 127-132). Although it is hard to assign it a form as a comparative, the piece borrows many elements from the rhapsody. It has contrasting sections, dramatic character changes with meditative moods, an improvisatory spirit, and virtuosic passages.

Rather than strictly employing a singular compositional technique, Agudelo gathers and uses various techniques from a wide range of different musical styles. Most of the rhythmic motives are inspired by Colombian folklore and will be discussed in the folkloric references. Its contemporary references inspire primarily the melody and harmony of the piece. Agudelo often colors chords with added notes; *La Trocha* opens with an ostinato of chords formed by thirds and colored by an added note in the middle that forms fourths with the top and bottom notes (see Figure 26). He also commonly uses
parallel fourths or planing and quartal chords throughout the piece. One of the most significant techniques used in La Trocha is planing which occurs when seconds and thirds move parallel to the melody to color it, such as in measures 20 through 23 (see Figure 27). Like Heitor Villa-Lobos\textsuperscript{109}, Alberto Ginastera\textsuperscript{110}, and Bartók, Agudelo uses the topography of the keyboard to make musical decisions. Some of the passages with clusters built around topography include measures 40-44, 84-85, 88, 144-146, and 149-156. Agudelo also features this technique in other passages, such as measures 51-70, where the second fingers are on black keys while the pinky fingers and thumbs play the white keys (see Figure 28). In measures 45-50 and 127-132, the two transitional sections, Agudelo uses the pentatonic scale\textsuperscript{111}. In other sections he also uses modal scales,\textsuperscript{112} for example the Phrygian\textsuperscript{113} in measures 133-148, as well as the octatonic\textsuperscript{114} in measures 188-203. The octatonic scale has a crucial part in the construction of the many clusters, as in measures 183-184.

\textsuperscript{109} Heitor Villa-Lobos. b Rio de Janeiro, Brazil, 1887; d Rio de Janeiro, Brazil, 1959.
\textsuperscript{111} The Pentatonic scale is a scale of five notes, common in folk music from different parts of the world. It became popular in classical music during the twentieth century. It has several versions.
\textsuperscript{112} Modes are the different forms of organizing scales. The major and minor scales or modes were the most common between the Baroque period and late Romanticism. Before this period other modes such as Lydian, Mixolydian and Phrygian, among others, were more common. In the twentieth century there was a revival of the medieval modes. “Modes,” in The Oxford Dictionary of Music, 2\textsuperscript{nd} ed. rev., edited by Michael Kennedy. Oxford Music Online, accessed January 12, 2011, http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/opr/t237/36880.
\textsuperscript{113} The Phrygian mode is also known as the Arabic mode. It relates to the minor mode, because of the minor third above the tonic, but the second degree of the scale is only a half step from the tonic.
\textsuperscript{114} The octatonic scale is an eight note scale build from the alternation of whole steps and half steps. It is a common source for twentieth century pitch material.
Figure 26 Coloring chords with added notes.

Figure 27 Planing in the right hand.

Figure 28 Using the topography of the piano for musical decisions.

Agudelo considers chordal colors more than the functionality of harmony and stylistic rules, similar to Debussy. Other techniques from the twentieth century used
throughout the piece are polytonality\textsuperscript{115} (e.g. mm. 205-220), parallelisms, and constant time signature changes or the lack of them altogether. Such techniques are particularly common in Ginastera’s music.

Folkloric References

Most of the rhythmic patterns of \textit{La Trocha}, as mentioned before, are inspired by Colombian folkloric rhythms, but freely adapted. Two of the most popular rhythms of the country, \textit{bambuco} and \textit{pasillo}, inspire the first part of the piece. The \textit{bambuco} rhythm, discussed in chapter five and traditionally written in 6/8, influences the introduction and first section. The left hand plays the accompaniment patterns that the guitar would usually play, while the right hand makes references to the syncopated melodies commonly found in the \textit{bambuco}. In measures 5 and 7 Agudelo places an accent in the second eighth note of the bar resembling the start of the \textit{bambuco} accompaniment (see Figure 29).

Figure 29 Left hand resembles the accompaniment of the \textit{bambuco}.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{fig29.png}
\caption{Left hand resembles the accompaniment of the \textit{bambuco}.}
\end{figure}

The *pasillo*, also discussed in chapter four, inspired the second section. The first passage, between measures 51 and 70, suggests the guitar accompaniment traditionally played in the *pasillo*, even though it does not keep the traditional rhythmic pattern. In measures 93-100 both hands play a variation of the instrumental *pasillo* accompaniment pattern (see Figure 30).

Figure 30 Variation on the rhythmic accompaniment of the *pasillo*.

While the third section does not draw upon any folkloric Colombian rhythm, the fourth section is inspired by two rhythms from the Caribbean Region\(^1\)\(^{16}\), the *puya* and *mapalé*. The *puya*, also called “*Porro Tapao*”\(^1\)\(^{17}\) is played by both of the traditional ensembles of the region, the *Conjunto de Cumbia*\(^1\)\(^{18}\) and *Conjunto de Gaitas*\(^1\)\(^{19}\). The

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\(^{16}\) The Caribbean region, also known as the Atlantic region, is in the north of Colombia with a long border along the Atlantic Ocean.

\(^{17}\) Abadía Morales, *Compendio General de Folklore Colombiano*, 206.

\(^{18}\) The *Conjunto de Cumbia* has a *tambor mayor* (large drum), *llamador* (very small drum), *bombo* (another type of large drum), *guaches* (similar to a *maraca*) or *maracas* and *pito* (one of several types of wind instruments) or *caña de millo* (small wooden flute). The players usually sing as well.

\(^{19}\) The *Conjunto de Gaitas* has a *gaita hembra* (oboe-like instrument with a thin and high pitch), *gaita macho* (oboe-like instrument with a middle-low pitch), *maracas*, *tambor mayor* (large drum), and *llamador* (very small drum).
dance is in cut time and fast. The section between measures 133 to 147 references the 
puya.

The mapalé is also a fast dance. Its main characteristic is the juxtaposition of 
binary and ternary meters created by the different instruments. Measure 154 demonstrates 
the juxtaposition of duple and triple meters with the right hand keeping the cut time of the 
puya while the left hand plays triplets (see Figure 31).

Figure 31 Mapalé rhythm.

It is believed that the name of the dance comes from the music played while 
workers cleaned and prepared a fish called the mapalé during the nights on the coast to 
have it ready to sell in the markets the next day. While some would work, others would 
play music, and the music style they developed eventually came to carry the name of the 
fish\textsuperscript{120}. The dance is usually in minor keys and is believed to be the dance with the 
strongest African influence in Colombia.

\textsuperscript{120} Abadía Morales, \textit{Compendio General de Folklore Colombiano}, 204.
Technical Challenges and Practice Suggestions

Each section of *La Trocha* presents specific technical challenges because of its rhapsodic nature. It is the most challenging piece from the set of seven commissioned pieces. The variety of characters and thematic material, however, give the student the opportunity to learn several interpretational tools. The student needs to have medium-large hands and preferably some trained flexibility between fingers and in the palms to be able to stretch and reach 9ths and different types of open chords.

The main challenge in the introduction and the first section (mm.1-44) of *La Trocha* is the fast syncopation. The student needs to learn to use arm impulses and to group several sounds into a single arm motion. Measures 4 to 11 offer the opportunity to practice arm impulses in the syncopation in the right hand. The alternation between hands can be especially challenging for right-handed students that tend to displace the downbeat to the right hand. A very effective way to practice grouping several of the attacks from the alternating hands into a single arm motion is to internalize arm waves. The student should sit far enough from the keyboard so that they can fully stretch their arms out in front of them and then move the arms as if he or she were writing a big letter “O” counterclockwise with both hands at the same time on a blackboard. This motion should be repeated several times one after the other, each time imagining that the blackboard is closer, so that the elbows bend, until reaching the regular piano position (see Figure 32).
Once the student feels comfortable doing the circles in the air the next step is to group two attacks into one arm circle. I will use measure 5 to discuss the recommended steps to practice and understand arm impulses. The student should start the counterclockwise circle or the “O” from the highest point, about five inches above the keyboard, and when the hands pass by the keyboard the student should play the C of the left hand (for practicing purposes the student should play the left hand two octaves higher). As the hands move up to continue the circle, the student should play the chord of the right hand. The trick is to feel both sounds coming from a single impulse produced by both arms. The next step is to group six sounds into one arm circle or impulse. The student should start the “O” at the top again. This time when the hands reach the bottom of the “O” and pass the keyboard, the left hand should play the low C, dropping the wrist, and the right hand should follow by playing the chord in the same impulse as before. As the arms move to continue the circle, the left hand should play the G and the right hand should follow by playing the chord. As the hands leave the keyboard to continue the
circle the left hand should play the following G and the right hand should play the following chord when the wrists reach their highest comfortable point (see Figures 33, 34, 35 and 36).

Figure 33 Arm circles.

Figure 34 Arm impulse. The low point of the circle.
Figure 35 Arm impulse. The middle of the circle.

Figure 36 Arm impulse. Continuing the circle and leaving the keyboard.
The two transitional sections (mm.45-50 and 127-132) require sensitive fingertips to control the pianissimo and project a full rounded sound. The student should keep his or her arms and wrists loose and use flat fingertips.

The third section, or the fugato (mm.115-126), is probably the most difficult part of the work rhythmically. It does not have a time signature and has a fast tempo. The student should feel the quarter note pulse during the entire section, even with the polyrhythms, different articulations, and groupings between the hands. This section needs to be learned slowly and it is important to practice the individual voices alone. Once the section is learned with all the dynamics and articulations and the student can play it comfortably, it will be helpful to use the metronome to increase the tempo.

The fourth section (mm. 133-234) is the longest and most rhythmically complex. It includes many of the technical challenges presented in previous sections, such as syncopations and arm impulses. It also adds a new challenge, however: the juxtaposition of binary and ternary meter. It plays three against four or two against three within a musical context that is full of variations. For example, in measures 154-155 the right hand plays the same cluster four times in each measure while the left hand plays three descending octaves per measure (see Figure 37).

Figure 37 Juxtaposition of duple and triple meter.
The teacher should first show the student how the two meters relate to each other to ensure the student understands them intellectually. It would be useful to draw the two groups one on top of the other with subdivisions showing the student where the attacks happen. Showing the student the percentage of how often the notes occur is another way of explaining the relationship of the meters to them. For example, in the group of four the notes come at 0%, 25%, 50%, and 75% of the beat and for the group of three the notes come at 0%, 33%, and 66% of the beat. By intellectualizing and visualizing this, the student can see that the 2nd note of the triplet, the 3rd note of the quadruplet, and the 3rd note of the triplet are evenly spaced.

The student needs to be able to feel both meters at the same time. Keeping control of the four against three while changing rhythmic figures can be overwhelming to the young student. The student should first feel one meter with their arms and the other with their legs. The torso helps to divide the body in two making it easier to maintain independent movements in the legs and the arms. Separating the two meters in the upper and lower parts of the body is highly effective as it helps the big muscles of the limbs to feel the independent pulses. The student should tap the triplets on the floor with their heels, feeling the rhythm in the legs, while clapping the binary meter of the right hand line. After the student is able to do this exercise comfortably, he or she should switch, clapping three times while tapping the floor four to make sure he or she fully feels command over both meters at the same time.

Once able to do this exercise, the student can then try clapping one of the meters (either the binary or ternary) while listening to the other with their internal ear. The teacher can first clap the meter that the student needs to hear internally, so the student has a reference and can work on training their internal ear. The student can also count the meter out loud that he or she eventually needs to hear internally. The next step is to tap the keyboard lid four times with one hand while tapping three times with the other, and when able to do so, to switch hands. Finally, the student should play the written pitches.
La Trocha presents an abundance of technical challenges that will strengthen the student’s ability to play a variety of twentieth century repertoire from all over the world. Some of the pianistic gestures and languages that Agudelo uses in this piece can be found in work by Debussy, Bartók, Villa-Lobos, and Ginastera among other composers. The contrasting sections and melodic and rhythmical elements of this piece make it a rich musical journey for the early advanced student.
CONCLUSION

Commissioning work that encourages the development of a contemporary repertoire and that draws on a particular nation’s ethnomusicology enriches piano pedagogy and music education as a whole, worldwide. Students grow into stronger performers and educators with early exposure to a wide range of rhythms, moods, and styles. Teachers broaden their references and musical knowledge. This essay considers the multiple benefits of commissioning, teaching, and learning Colombian contemporary music that builds on both classical and Colombian folkloric influences as part of piano pedagogy strategies, inside as well as outside Colombia. Additionally, the study and commissioning of new world music not only allows historically marginalized nations to develop and define their international musical identity, but also allows those that belong to historically wider-known musical traditions to enrich their understanding about other styles and augment their repertoire. These seven commissioned pieces offer a concrete step towards integrating those benefits into piano pedagogy today.

The seven pieces also take a step towards addressing the small number of classical piano pieces that build upon Colombia’s rich diversity of national folkloric music and aids in the emergence of a specifically Colombian classical musical language. Despite a brief musical golden age that flourished at the end of the nineteenth and the beginning of the twentieth century when music educators and composers tried to bring together the European “classical” tradition and national popular traditions, contemporary music development within Colombia and current pedagogical approaches suggest the momentum of this sort of collaboration has long since been exhausted. This essay and these piano works aim to restart this dialogue and regain this momentum.

Current dynamics in Colombia and between Colombia and other countries facilitate this aim. Colombia has been highly affected by internal wars and political instability during the last century, but has opened into a new area of economic growth
and improved security during the last decade. This has allowed for a reassessment and redirection in many sectors of the country which suggests a prime opportunity to do the same within musical education. Additionally, the mobility of people and the accessibility of information in today’s globalized environment have left the world more connected. It has also encouraged cultures to fight for and protect their own identity as foreign cultures become more present within their own. This desire to protect and define national identity can be harnessed to give momentum to the project of developing a new dialogue about and synthesis of Colombian musical styles.

Finally, the importance of having teachers and students work actively with living composers is paramount. This commitment sends a message to students and new generations of musicians to value creative new ideas, to encourage an interest in understanding new musical tendencies, to keep musicians exited about current musical developments and, lastly, to generate new high-quality music. It is up to all of us involved in musical pedagogy to continue to construct bridges between these musical worlds for the development and enrichment of all.
APPENDIX

Composer Biographies

Victor Hugo Agudelo

Víctor Agudelo was born in Medellín, Colombia in 1979. In 1989 he began studying classical piano and music theory at the Colombo-Venezolano School of Music and in 1992 he continued his popular piano studies at the Colegio de Música de Medellín. In 1998 he entered the Universidad EAFIT to continue his music studies with a Concentration in Composition with Professors Andrés Posada, Moises Bertrán, Mario Gómez Vignes, and Sergio Mesa. At EAFIT he also took piano lessons with Lise Frank and choral conducting with Cecilia Espinosa. In 2000 and 2001 Agudelo won the EAFIT music department’s composition contest with the works *Credo* and *Sangre de Hincha* (Blood of the Fan) respectively.

In July 2003 he received his undergraduate degree from the Universidad EAFIT and a fellowship to continue graduate studies at the same school. Agudelo, however, opted instead to begin his graduate career at the University of Memphis on a full scholarship in 2004. In April 2005, Victor won the Smit Composition Award, a prize given to outstanding composition students at the University of Memphis. During the summer of 2007, Agudelo went to the Shangai Conservatory with the University of Memphis Symphony Orchestra as an assistant conductor and also played his chamber music for piano and other instruments. In December 2008, Agudelo received his Doctor of Musical Arts in Composition at the University of Memphis with Professors Kamran Ince and John Baur and a Minor in Orchestra Conducting with Pu-Qi Jiang. In March 2009, Agudelo won the ASCAP Foundation Morton Gould Young Composer Award with the piece *Continental Prism*. Agudelo has been composer and arranger for the Orquesta Filarmónica de Bogotá, Orquesta Sinfónica Universidad EAFIT, Banda Sinfónica
Universidad de Antioquia, Orquesta Sinfónica Juvenil, University of Memphis Symphony Orchestra, University of Memphis Contemporary Chamber Players, Ensamble Vocal Arcadia, Prizm Ensemble, and Montecino piano trio among other projects. His music has been played in Colombia, the United States, China, Belgium, Germany, Australia, Sweden, Chile, Hungary, Cuba, and Japan. Currently, Agudelo is a professor of theory and composition at the Universidad EAFIT and the Universidad de Antioquia in Medellín, Colombia.

Simon Castaño Ramírez

Born in Medellín, Colombia in 1982, Simon Castaño started to study music at the age of ten in the Instituto Musical Diego Echavarría where he took piano and cello lessons. In 2000 he attended EAFIT University to continue his music studies with a concentration in composition under the tutelage of Andrés Posada. In 2007 Castaño earned a masters degree in composition from Indiana University in South Bend. Castaño has been awarded the “Premio Jóvenes Talentos 2004” (Award for Young Talent), the “Music Talent Scholarship” given by the Ernestine M. Raclin School of the Arts at Indiana University, and the “Arts Award” given by the same institution for academic excellence, among others. In 2005 the EAFIT Symphonic Orchestra performed his piece Intersección as part of the “Jóvenes Talentos” award. His compositions have been commissioned and performed by the “Red de Bandas de Antioquia” (Network of Bands from Antioquia) and several professional musicians from Medellín and South Bend.

Currently Castaño is the chair of the Theory and Composition Department at the Universidad de Antioquia in Medellín. He currently is charged with developing a pioneering curricular reform in the country.
Born in Medellín in 1985, Osorio initiated his musical studies with his father at the age of thirteen. His father taught him how to play guitar and requinto, a small guitar native to Colombia. Osorio graduated from EAFIT University where he studied Composition with Andrés Posada and Orchestra Conducting with Cecilia Espinosa. Osorio has sung in festivals, competitions, and concerts around Colombia and Europe with the choirs Arcadia and Tonos Humanos. At the 25th anniversary concert for Tonos Humanos he sang as a soloist in the *Visperas de la beata virgine* by Claudio Monteverdi. His choral pieces have been performed in Colombia, México, Chile, United States, Germany, Austria, and Japan.

In 2006 his concerto for violin and orchestra was premiered in the “1er Festival de Música Clásica Colombiana” (the 1st Festival of Colombian Classical Music) in Bello, Antioquia, conducted by Andrés Orozco Estrada with Juan Carlos Higuita as the soloist. In 2007 the Bogota Philharmonic Orchestra commissioned and premiered the overture *La Chapolera* for the closing event of the national conducting workshop. The EAFIT Symphonic Orchestra and the Medellín Philharmonic later performed the piece.

The EAFIT Symphonic Orchestra recorded *La Chapolera* in the project “Nueva Música Sinfónica en Colombia” (New Colombian Music) directed and conducted by Cecilia Espinosa. The project “Biblioteca digital de partituras” (Digital Scores Library) directed by Fernando Gil also includes his music. In 2008 his mass *Missa Martii XVI* for choir, soprano, and orchestra was premiered. The piece was composed after being awarded the “Beca de creación” (Scholarship for Creation) given by the city of Medellín.

Currently Osorio teaches theory and chamber music at Fundación Universidad Bellas Artes in Medellín. He continues to work with the EAFIT Composers Workshop directed by Andrés Posada where he is writing music for *La Gitana* and to work on the interdisciplinary project *Lorca por Siempre* (“Lorca Forever”).
Juan Diego Valencia

Juan Diego (Juancho) Valencia was born in Medellín in 1980. He is a popular and academic musician. Valencia’s father was a music lover and made him start piano lessons from an early age. He has a degree in composition from EAFIT University. Today Juancho Valencia is considered one of the pioneers of the new Colombian and Latin American music. Valencia is the director, creator, and composer of *Puerto Candelaria* and *La Republica*, two controversial and successful bands that have toured across Latin America, Europe, and Asia. The music of *Puerto Candelaria* is strongly influenced by modern jazz, musical humor, and Colombian folk rhythms. *La Republica* performs highly danceable rhythms from all Latin American countries.

Juancho Valencia has performed jazz piano with artists such as Dave Valentin, Edmar Castañeda, Justo Almario, Antonio Arnedo, Maité Hontelé, Alfredito de la Fé, and Richie Ray among others. He has composed and arranged pieces for the Bogotá Philharmonic, the Colombian National Symphonic Orchestra, EAFIT Symphonic Orchestra, Medellín Philharmonic, Symphonic Orchestra from Valle, and Cali Philharmonic. Besides these commitments, Valencia has also written pieces for dance, musicals, documentaries, and movies.
Balsamo

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La Trocha

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