





Segunda y última parte

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La cumbia

La primera parte de este artículo apareció en A CONTRATIEMPO 3. En esa primera parte se analizaban las estructuras rítmicas básicas del sistema cumbia. En esta segunda y última parte se abordan los comportamientos de cada instrumento.

Ahora bien, a continuación voy a presentar una ordenación de módulos variantes (estructuras básicas) referida a cada instrumento, a su densidad y tímbrica¹⁵.

CODIGOS	
BOMBO	ALEGRE
palo 	golpe básico 
parche 	fondiado (grave) 
simultáneo 	cantado (agudo) 
acciacaturas 	quemado 

BOMBO Densidad tipo X con motivo inicial similar en el palo y su motivo final variado en parche y palo.

15 A continuación se va a dar la fuente (músico) de donde fueron tomados algunos módulos. Otros que no se especifican son de sustrato tradicional que recogí en grabaciones y presentaciones.

2 3 5 y 2 y 13 de parches corresponden a Catalino Parra.

2 3 y 3 6 y 13 de parches corresponden a Darío Castro.

1 4 13 16 17 18 19 y 7 y 8 de parches corresponden a Juan Hernández Polo.

CUADRO No. 9

BOMBO

(base)

Musical score for BOMBO (base) consisting of 20 measures. The notation is on a single staff with a treble clef. The notes are as follows:

- 1: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- 2: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- 3: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- 4: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- 5: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- 6: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- 7: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- 8: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- 9: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- 10: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- 11: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- 12: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- 13: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- 14: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- 15: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- 16: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- 17: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- 18: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- 19: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- 20: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

—3— —3— —3— —3—

CUADRO No. 10

ALEGRE
tipo X¹⁶

The musical score consists of two systems of staves. The first system contains staves 1 through 8, and the second system contains staves 9 through 16. Each staff is numbered at its beginning. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. There are also dynamic markings like accents (^) and slurs. The piece concludes with a double bar line at the end of staff 16.

16 Esta vertiente corresponde a agrupaciones de extracción más urbana (Cumbia Soleña).

CUADRO No. 11

ALEGRE
tipo Y¹⁷

The musical score consists of ten staves. The first staff begins with a double bar line and contains four groups of triplets. The second staff continues with more triplets and includes a double bar line. The third staff features a mix of triplets and quarter notes. The fourth staff continues with triplets and quarter notes. The fifth staff shows a sequence of quarter notes followed by a double bar line and then another sequence of quarter notes. The sixth staff starts with a quarter rest, followed by triplets and quarter notes. The seventh staff continues with triplets and quarter notes. The eighth staff features a sequence of quarter notes followed by a double bar line and then another sequence of quarter notes. The ninth staff continues with quarter notes and a double bar line. The tenth staff begins with a double bar line, followed by a sequence of quarter notes, and ends with a double bar line.

17 Corresponde a vertientes sub-urbanas y campesinas como son la palenquera y sanjacinera. De todos modos estos módulos están más referidos a los toques de BATATA.

CUADRO No. 12

tipo z (articulación horizontal de X y Y).

The image displays two musical staves illustrating the 'tipo z' articulation exercise. The notation is written on a five-line staff with a treble clef. The exercise consists of two lines of music, each starting with a measure number (1 and 3) and ending with a double bar line.

The first line (labeled '1') contains six measures of music. Each measure begins with a quarter rest, followed by a triplet of eighth notes. The notes in each triplet are G4, A4, and B4. The first measure is marked with a '3' above the notes. The second measure is marked with a '2' above the notes. The remaining four measures are each marked with a '3' above the notes.

The second line (labeled '3') contains six measures of music. Each measure begins with a quarter rest, followed by a triplet of eighth notes. The notes in each triplet are G4, A4, and B4. The first measure is marked with a '3' above the notes. The second measure is marked with a '4' above the notes. The third measure is marked with a '5' above the notes. The remaining three measures are each marked with a '3' above the notes.

CUADRO No. 13

LLAMADOR

Entradas

Three staves of musical notation for 'Entradas' in 'LLAMADOR'.
 Staff 1: A sequence of notes with accents, starting with a '1' above the first measure.
 Staff 2: A sequence of notes with accents, starting with a '2' above the first measure. The text 'golpe base (pulso)' is written to the right of the staff.
 Staff 3: A sequence of notes with accents, starting with a '3' above the first measure.

CONVENCIONES GUACHO O MARACA

movimiento arriba con giro de muñeca



movimiento abajo



CUADRO No. 14

GUACHO, MARACA Y GUACHARACA¹⁸

GUACHO
MARACA

Three staves of musical notation for 'GUACHO MARACA'.
 Staff 1: A sequence of notes with accents, starting with a '1' above the first measure. A double bar line is followed by a '2' above the second measure.
 Staff 2: A sequence of notes with accents, starting with a '3' above the first measure.
 Staff 3: A sequence of eighth notes with accents, starting with a '3' above the first measure. There are two '3' above the second and third measures.

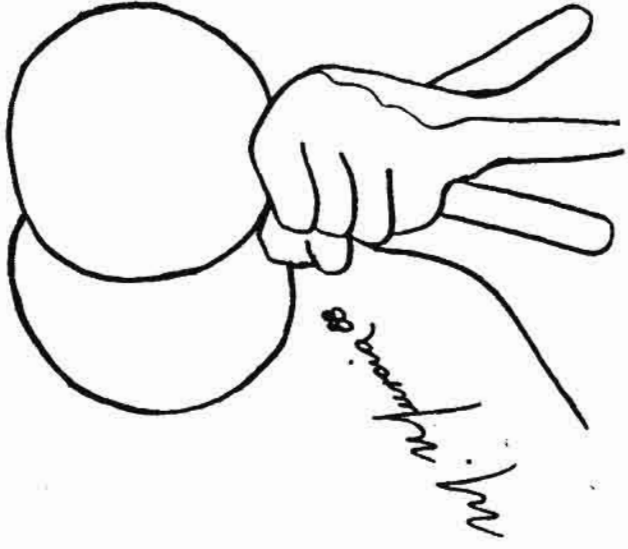
GUACHARACA

Two staves of musical notation for 'GUACHARACA'.
 Staff 1: A sequence of notes with accents, starting with a '1' above the first measure. A double bar line is followed by a '2' above the second measure.
 Staff 2: A sequence of notes with accents, starting with a '3' above the first measure.

18 El toque del guacho corresponde a Pedro Beltrán.

Podemos decir que cada instrumento tiene un tipo de ejecución "uniforme" (ritmo base, ritmo asentado) que en algunos casos se puede percibir cuando se comienza a armar la cumbia —entrada sucesiva de instrumentos—, cuando se acompaña canto o cuando otros están variando y ornamentando. Y otro tipo de ejecución, en el que las variantes exigen recursos de ornamentación tímbrica y rítmica (acciacaturas, repiques, revuelos, quemados, cross de 3 y 4 corcheas, acentuaciones de 3 tiempos en cuatro y variabilidad de densidad), y cuya resultante produce mayor actividad y tensión en contraste con una estructura básica. Aparecen en respuestas al canto, al instrumento melódico, así como también en los interludios ya sea entre voz o entre voz e instrumento.

Ubicadas las estructuras base con sus transformaciones ritmo-tímbricas, es pertinente anotar la coexistencia de las densidades X Y —cada una como sistema— a nivel horizontal y a nivel vertical.



CUADRO No. 15

A continuación, presento apartes de una transcripción sobre la cumbia "Dos de febrero" de Francisco Cobilla con el ánimo de verificar los puntos anteriormente mencionados¹⁹

CUADRO No. 16

The musical score is arranged in several systems. The first system includes parts for Guacho, Llamador, Alegre, and Bombo. The Guacho part has a note in the first measure followed by rests, with the instruction "sigue igual toda la pieza" (follows the same for the whole piece) in the fourth measure. The Llamador part has a rhythmic pattern of eighth notes. The Alegre part has rests. The Bombo part has a rhythmic pattern of eighth notes. The second system includes parts for G., A., and B. The G. part has rests. The A. part has rests. The B. part has a rhythmic pattern of eighth notes. The third system includes parts for Alegre and Bombo. The Alegre part has rests. The Bombo part has a rhythmic pattern of eighth notes. The fourth system includes parts for Alegre and Bombo. The Alegre part has rests. The Bombo part has a rhythmic pattern of eighth notes with triplets. The fifth system includes parts for Alegre and Bombo. The Alegre part has rests. The Bombo part has a rhythmic pattern of eighth notes with triplets.

19 Esta cumbia es sacada de un sencillo grabado en Ingesón, Bogotá, cuyos intérpretes son:

Bombo, Darío Castro; Alegre, Paulino Salgado "BATATA"; Llamador, Gilberto Martínez; Guacho, Pedro Beltrán; y Canto. TOTO La Momposina.

(más adelante, después de voz)

Guacho

Llamador

Alegre

Bombo

La oposición entre X e Y y su coexistencia en un mismo espacio sonoro, constituye un elemento estructural básico de esta música.