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THREE CONTEMPORARY WORKS FOR FLUTE BY COLOMBIAN COMPOSERS

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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Abstract

As a Colombian flutist, I, along with many colleagues, have observed that silver flute studies in Colombia are predominantly shaped by a foreign perspective, with a strong emphasis on European repertoire. This influence comes from the deep-rooted impact of European traditions on conservatory education, heavily informing the curriculum in terms of techniques, schools of thought, and repertoire. Ironically, as more Colombian musicians have had the opportunity to study abroad, a renewed interest in exploring and embracing our national identity has emerged. This shift is evident in the growing inclusion of Colombian music within the curriculum, such as chamber ensembles and select pieces written by local composers.

With this trend, there has been a rise of interest among Colombian composers writing for wind instruments, including the flute, in a variety of formats and styles that draw on Colombian folk music. Despite this growing body of work, flute teaching in Colombia remains largely focused on international repertoire, leaving little room for the exploration of these valuable contributions from local composers. In an academic setting that increasingly values innovation and cultural integration, it is essential for Colombian flutists to turn their attention to these compositions. Doing so not only broadens the scope of flute literature but also strengthens the connection to our national musical heritage. Thus, this document seeks to highlight three contemporary flute

compositions from the past fifteen years written by Colombian composers that incorporate elements of Colombian folk music: Rubén Darío Gómez Prada's *Ecuentros* from *Tríptico para flauta y banda* (2012), Carolina Noguera's *Chirimías Metálicas* (2009), and Juan Guillermo Villarreal Solar's *Curengue* (2020).

These three works, presented in different formats, offer variety for performance settings and provide flute teachers and performers with new, culturally relevant material. By doing so, this research aims to serve flute educators and performers by introducing underexplored repertoire. I will also provide an overview of compositions for flute by Colombian composers from the latter half of the twentieth century, focusing on works that incorporate elements of Colombian folk music. In addition, I will contextualize the selected composers' backgrounds and offer a brief analysis of each piece, focusing on Colombian musical elements and flute technicalities. Furthermore, I will argue for the inclusion of these works into the current flute curriculum in Colombian music institutions.

To support further exploration of this repertoire, I will also include an appendix cataloging additional flute compositions by Colombian composers from the twenty-first century. This catalogue will go beyond solely Colombian musical elements, providing readers with a more extensive selection of flute repertoire reflecting a diverse creative output of Colombian composers and encouraging greater integration of these works into both educational and professional settings.

Keywords: Colombian Flute Repertoire, Colombian Contemporary Composers, Colombian Folk Music, Twentieth-First Century.

Chapter 1: Introduction

Over the past two decades, interest in flute music among Colombian composers has grown steadily, resulting in a significant body of new repertoire. Yet much of this literature remains unknown or inaccessible not only to many Colombian flutists, but the international flute community as well. While both renowned and emerging composers have contributed works for the instrument, performers often face challenges in accessing these pieces. In many cases, scores are unpublished, housed in private collections, or kept by the composers' families, making them difficult to obtain without significant effort. This reality has limited the accessibility, visibility, and integration of Colombian flute repertoire in both academic and professional contexts.

As a Colombian flutist, I have personally encountered these challenges, both as a student and performer. Despite the existence of remarkable works that reflect our country's rich musical heritage, they are rarely included in the core curricula of higher education music programs. When Colombian music is featured in academic scenarios, it is often relegated to elective courses or performed primarily in large ensemble settings—such as bands, orchestras, or chamber groups—rather than being incorporated into individual performance studies. I believe this marginalization is not only from issues of access or publication, but also from the historical design of institutional curricula, which have traditionally prioritized the Western European canon over national compositions.

Fortunately, recent initiatives are beginning to bridge this gap. Flute festivals, digital databases, catalogs of Colombian flute literature, and a growing interest in the revival and promotion of national compositions are starting to make a difference. At the same time, composers themselves are creating personal websites and digital platforms to share their music directly with performers and educators. These efforts have begun to raise awareness of our local

repertoire and encourage a broader understanding of Colombia's contributions to the global flute community. However, much work remains to be done.

This document seeks to contribute to these ongoing efforts by presenting three contemporary flute works composed between 2009 and 2020, each reflecting the integration of Colombian folk rhythms into modern compositional practice. The selected pieces—*Tríptico para flauta y banda* by Rubén Darío Gómez Prada, *Chirimías Metálicas* by Carolina Noguera, and *Curengue* by Juan Guillermo Villarreal, span different formats and stylistic approaches yet share a common aesthetic. Each piece draws on rhythmic elements from the Caribbean and Andean regions of Colombia, reimagining them through a contemporary lens. These works do not simply quote or replicate folkloric material; rather, they transform and reinterpret traditional sounds, blending them with personal expression and modern techniques. In doing so, they reflect a dialogue between tradition and innovation: sophisticated pieces that demand technical skill and artistic sensitivity. As such, they offer valuable repertoire for inclusion not only in Colombian flute studies curricula but also in international programs as well.

Before turning to an in-depth examination of these works, I will provide a brief overview of the flute's presence in Colombia throughout the twentieth century, the emergence of a national flute repertoire, and the role of Colombian music in higher education. These elements are essential to understanding the foundations upon which contemporary Colombian flute music has developed.

The Rise of the Silver Flute in Twentieth Century Colombian Musical Scene

Twentieth-century Colombian music developed along three paths: one influenced by European academic traditions, another rooted in local rhythms through small ensembles, and a third that combine both influences. At the end of the nineteenth century, Colombia experienced a growing influence of classical music traditions, particularly in Bogotá. A growing salon scene fostered the rise of chamber music and laid the foundation for the city's concert culture. The repertoire primarily consisted of pieces for one or two instruments, with a preference for solo piano, piano and voice, or guitar. This period of musical development set the stage for the advancements of the twentieth century and was driven by two key institutions: La Sociedad Filarmónica and La Academia Nacional de Música.[1]

From 1846 to 1857, La Sociedad Filarmónica (The Philharmonic Society), a project initiated by painter and musician Jorge Wilson Price, played a crucial role in promoting concert culture and nurturing Bogotá's first generations of formally trained musicians. Considered the first stable orchestra in the city, it lasted only eleven years but fostered the rise of renowned performers and composers. The society's development unfolded among intense political tensions between liberal and conservative parties, leading to the Catholic Church exerting control over educational programs. As a result, progress in music education stagnated until 1882, when La Academia Nacional de Música (The National Music Academy) was founded—once again under the leadership of Mr. Price. Dedicated to providing a comprehensive training program, La Academia laid the foundation for formal music education in Colombia.[2]

[1] Egberto Bermúdez and Ellie Anne Duque, "El Estudio de la Música," in *Historia De La Música En Santafé y Bogotá 1538-1938* (Bogotá: Fundación De Musica/Musica Americana, 2000), 127.
[2] Diana C. Piraquive Monroy, "La Formación del Gusto Musical en la Enseñanza de la Música y el Canto en la Ciudad de Bogotá (1903-1936)" (master thesis, Pontificia Universidad Javeriana, 2016), 8-9.

According to La Academia's 1882 records, the institution's first flute professor was the Italian flutist Jenaro D'Aleman. However, little is known about him beyond the mention of his name in those archival documents.[3] Following the turmoil of the Thousand Days' War, legal reforms were implemented at La Academia in 1905, and records from this period list Antonio Murcia, a former student of D'Aleman, as flute and piccolo professor. [4] Murcia was a member of the Conti Orchestra, and the first flute teacher when La Academia transitioned into the Conservatorio Nacional de Música (National Music Conservatory) in 1910.[5]

The impact of La Academia was profound, as it not only trained a new generation of musicians but also served as the foundation for the National Music Conservatory in 1910 and the Orquesta Sinfónica Nacional (National Symphonic Orchestra) in 1936.[6] Additionally, it served as inspiration for the decentralization of music education in the country. Following its creation, Colombia saw the rise of various institutions dedicated to musical training, such as El Conservatorio del Tolima (1906), El Instituto de Bellas Artes de Medellín (1910), El Centro Artístico de Barranquilla (c. 1920), El Conservatorio Musical del Atlántico (c. 1930), El Conservatorio de Cali (1932), and Universidad de Nariño's music program (1938). This decentralization enabled musicians from various regions to formalize their training as performers and composers by completing academic requirements and earning diplomas—at least, confirmed in the case of the National Conservatory—thus fostering the early development of flute programs in Colombia.[7] Alongside this educational expansion, the formation of ensembles further elevated the flute's presence in national musical life. In the early twentieth century, groups such as the

[3] Bermúdez and Duque, 139.
[4] The Thousand Days' War (1899–1902) was a Colombian civil war sparked by opposition to the Regeneration policies led by Rafael Núñez and the National Party.
[5] Martha L. Barriga, "Historia de la Academia Nacional de Música en Bogotá de 1899 a 1919: La Guerra de los Mil días y el Primer Conservatorio Nacional de Música," *El Artista*, *No. 11,* 2014, 279.
[6] Bermúdez and Duque, 146.
[7] Barriga, 289.

Orquesta Sinfónica del Conservatorio Nacional (1910), Banda Sinfónica del Conservatorio Nacional (1913), Orquesta Filarmónica de Cali (1930), and Orquesta Sinfónica Nacional (1936) created performance opportunities for flutists in the country.

Alongside these institutional and ensemble developments, a growing number of formally trained composers began to explore new roles for the flute in their works. At the turn of the twentieth century, Colombian composers increasingly began to incorporate the flute into chamber music, often within mixed ensembles rooted in the salon music tradition. Guillermo Quevedo Zornoza (1886–1964), for example, frequently wrote pieces for mixed ensembles that included the flute, which typically played a supporting role. Although I was unable to locate specific scores or recordings of his flute-inclusive works, active listening to his available music suggests a traditionalist aesthetic, often shaped by Andean rhythmic influences.

Antonio María Valencia (1902–1952) continued this trend but focused on woodwind instruments by composing wind quartets and quintets. Valencia, who studied in France under Vincent d'Indy at the Schola Cantorum, was part of a generation of composers committed to elevating Colombian concert music through a blend of European training and nationalistic tendencies. His engagement with chamber music reflected a broader tendency—present both in Colombia and in Europe—to expand the wind repertoire as more trained performers began to emerge from formal music institutions.[8]

Within this context, *Balada para flauta y piano*, Op. 105 (1901), by Santos Cifuentes Rodríguez (1870–1932), stands out as a significant milestone. A bassist and former composition student at La Academia, Cifuentes composed what is likely the first Colombian work to give the flute a distinctly soloistic role. This *Balada* explored the instrument's expressive potential and

[8] Fabio Londoño, "La música académica para flauta traversa en la Segunda mitad del siglo XX en Colombia: su diversidad estética en siete obras representativas," (master's thesis, Universidad Nacional de Cuyo, 2012), 127-128.

marked a critical step toward the development of a national flute repertoire.[9] As with Quevedo Zornoza, the scarcity of scores and recordings of Cifuentes's music presents challenges in fully assessing his stylistic approach. However, based on the available works, his compositions appear to lack active engagement with Colombian folk rhythms.[10]

Valencia, in many ways, serves as a bridge between these two approaches. While he embraced chamber music throughout his career, he also attempted to push the flute into a more prominent role. In 1917, he began composing *Primer Concierto*, C.G-V 20—what would have been the first Colombian flute concerto. Although the work remained unfinished and its manuscript was eventually lost, the effort itself reflects a growing interest in exploring the flute as a solo instrument within the Colombian concert tradition.[11]

After this initial wave of flute compositions, there was a lengthy period without new piece for the instrument. It was not until 1947 that a significant contribution reemerged with *Melancolía*, a piece for solo flute composed by Jesús Bermúdez Silva (1884–1969). Although little is known about this work, it holds particular importance as it is considered the first solo flute composition written by a Colombian composer.[12] The manuscript is preserved in the archives of the Faculty of Arts at the Universidad Pedagógica Nacional de Colombia; however, limited library staffing and restricted access to special collections have made it difficult to study or describe the piece in detail.[13]

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[9] Ibid, 3-4.
[10] Given the scarcity of published scores and analytical literature, these stylistic observations rely mainly on aural analysis of the few available recordings. Although not comprehensive, they provide valuable initial insights into each composer's musical language and potential artistic aims.
[11] Londoño, 156.
[12] Ibid, 2.
[13] After direct communication via email with the librarian at the Universidad Pedagógica Nacional de Colombia, Sede Nogal—home to the Fine Arts Library—I was informed that, due to understaffing, access to special collections is temporarily unavailable.

The end of the first half of the twentieth century brought important contributions to the Colombian flute repertoire, with works that increasingly featured the flute within larger ensembles. Up to this point, European musical standards predominated, largely shaping formal music education. The adoption of foreign curricula led to a cultural loss: traditional Colombian melodies and rhythms—commonly heard outside academic settings—were noticeably absent from formal music programs.[14] This absence effectively resulted in a "null curriculum," where significant aspects of the country's musical heritage were omitted from formal education.

Despite this, a nationalistic trend emerged among composers who began integrating folkloric elements and traditional rhythms into symphonic, solo, and chamber music. This new generation sought to bridge the gap between imported European styles and local musical expressions. For instance, Pedro Morales Pino's *Fantasía sobre motivos colombianos* (1924) and José Rozo Contreras' *Tierra Colombiana* (1930) are orchestral works that incorporate rhythmic elements from Colombia's Andean region and prominently feature the flute, showcasing its expressive potential in nationalist orchestral writing.[15] Another notable contribution of the nationalistic writing is Adolfo Mejía's *Pequeña Suite* (1938), a three-movement work inspired by *bambuco, torbellino*, and *cumbia.*[16] Mejía's refined orchestration, reminiscent of French Impressionism, highlights the flute's lower register to emulate the warm tones of traditional

[14] Barriga, 299.
[15] Londoño, 6-9
[16] *Bambuco* is a traditional musical genre from Colombia's Andes region, featuring a binary rhythm and sentimental melody, typically performed with guitar, tiple, and requinto. *Cumbia*, from Colombia's Caribbean coast, blends Indigenous, African, and Spanish influences and is traditionally instrumental with regional variations, using drums, gaitas, maracas, and other percussion; sung cumbia later added vocals (More details in Chapter 2, p.31-32. For *torbellino* see footnote 18.)

wooden flutes and the *gaita hembra*.[17] This stylistic choice reinforced the flute's role as a bridge between folk traditions and academic music.[18]

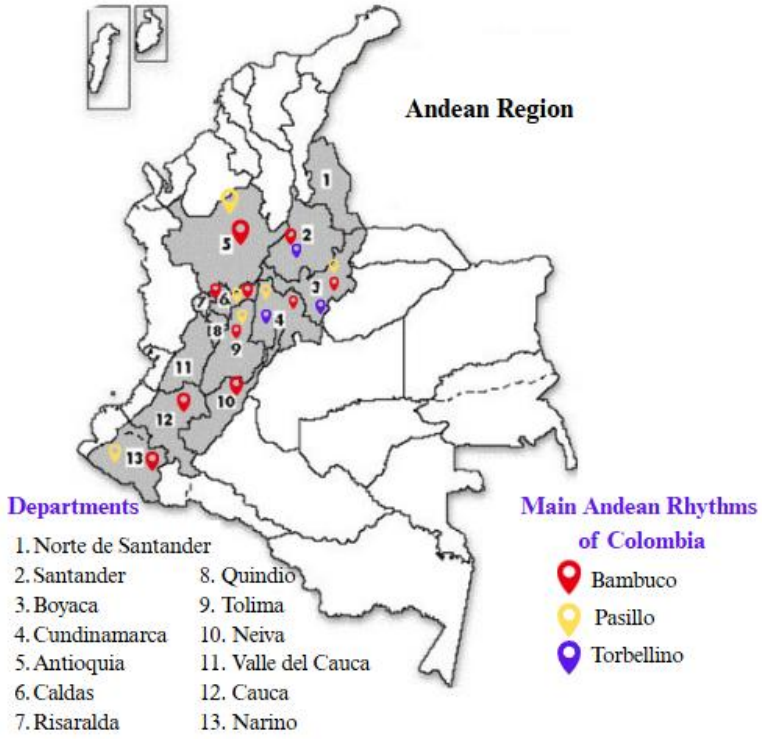


Figure 1.1. Map of Colombia: Andean region and traditional rhythms.

This nationalistic trend brought another significant contribution to the flute literature with Alejandro Tobar (1907–1975), who composed *Agua Sagrada "Vichatá"* in 1947, and it was dedicated to multi-instrumentalist Gabriel Uribe. This work is a fantasia for flute and orchestra

[17] The *gaita hembra* is a traditional Colombian aerophone from the Caribbean region, known for its expressive tone and primary melodic role in gaita ensembles. Though it has five finger holes, one is usually sealed with wax, and only four are used in performance.
[18] Fernando M. Parra, "Contextualización de la Pequeña Suite de Adolfo Mejía," (master's thesis, Universidad Nacional de Colombia, Bogotá, 2015), 68-70.

inspired by the *torbellino*, a traditional Andean rhythm.[19] The piece blends folkloric elements that incorporate elaborate scale sequences, rhythmic variations, and continuous phrasing, demanding high technical proficiency. Tobar's writing blends elements of French Impressionism with avant-garde influences, positioning the flute as a quasi-soloist within an orchestral framework.[20]

As nationalistic influences began to interact with academic music, institutional developments in formal music education played an indirect but significant role in the circulation of traditional repertoires. Though not necessarily educated in traditional genres, musicians trained in these academic settings acquired technical and interpretive skills that enabled them to engage with, reinterpret, and promote regional musical styles beyond their original contexts. The establishment of formal music institutions was a pivotal moment for musicians across all instruments. While European frameworks shaped academic training within these institutions, they also left a lasting impact on musicians interested in Colombian folk traditions. Despite the decentralization of music programs, many students from various regions continued to travel to Bogotá to refine their skills, playing a crucial role in the formalization and promotion of Andean rhythms.[21] This consolidation of written scores for traditionally oral melodies contributed to the rise of *liras* or *estudiantinas,* popular ensembles of the early twentieth century that performed original works based on traditional Andean rhythms. Some musicians who trained abroad and later joined these ensembles helped introduce international styles like foxtrot and tango into the

[19] The *torbellino* is a traditional Colombian genre, often associated with folk dances, songs, and *coplas*. It is commonly performed at weddings, religious festivities, and gatherings, and is especially representative of the cultural traditions of Cundinamarca, Santander, and Boyacá in the Andean region.
[20] Jana Ibáñez Yacomelo, "Música del siglo XX en Colombia desde la perspectiva de Gabriel Uribe como intérprete," (master's thesis, Universidad Nacional de Colombia, Bogotá, 2022), 53-55.
[21] Due to Bogotá's geographical location within the Andean region, the most favored rhythms at the time were those prevalent in the central area of the region. However, students from other parts of the Andean region (north and south) began introducing and sharing rhythms from the departments of Antioquia, Tolima, and Nariño.

*lira'*s repertoire. Ensembles including Lira Antioqueña and La Estudiantina Tucci expanded their timbral palette by incorporating flute and violin, helping to preserve and promote Colombian music, and producing some of the earliest recordings featuring Colombian flutists. [22]

The flute's presence within traditional Andean rhythms continued to grow after mid-century. Adaptations of piano compositions based on *pasillo* and *bambuco* revealed the instrument's agility and expressive power in carrying melodic lines.[23] The flute's virtuosity made it particularly well-suited for *pasillo*, as demonstrated in flute duets of works by Fulgencio García (1880–1945), Pedro Morales Pino (1863-1926), and Carlos Escamilla (1879–1913). A notable example of this repertoire is found today in recordings by *El Nocturnal Colombiano*, an ensemble directed by Oriol Rangel (1916–1977) in the 1960s.[24] Featuring piano, tiple, guitar, two flutes, and contrabass, the group performed both folk arrangements and original compositions by Rangel, many of which highlighted flute duets leading the main melodies.[25]

By the mid-twentieth century, the flute had secured a place in both Colombia's academic and folk musical traditions. The formalization of music education, the emergence of diverse ensembles, and the growing output of composers all contributed to its evolving role in the national soundscape. As its presence expanded in professional orchestras, chamber groups, and traditional ensembles, the instrument came to be recognized for its expressive and technical versatility. In classical contexts, the flute's inclusion in national orchestras helped broaden its

[22] Héctor Rendón, "De liras a cuerdas. Una historia social de la música a través de las estudiantinas. Medellín, 1940-1980," (master's thesis, Universidad Nacional de Colombia, Medellín, 2009), 1-21.
[23] The *pasillo* is a traditional Colombian musical genre in triple meter (3/4), known for its elegant, flowing style. Typically associated with social events and family gatherings, it is performed with instruments such as piano, violin, and other strings.
[24] Londoño, 7
[25] The *tiple* is a traditional stringed musical instrument from Colombia, primarily used in Andean folk music. It is a chordophone with twelve metal strings, grouped into four courses or sets of three strings, and is characterized by its high-pitched sound.

visibility, catching the attention of composers who sought to highlight the instrument in more soloistic roles. At the same time, the formation of Colombia's first professional wind quintets gave the flute a more equal voice within chamber music settings, moving beyond the purely supportive function it had often held earlier in the century.[26] Meanwhile, traditional brought the flute to the forefront of Andean genres such as *pasillo* and *bambuco*, often through virtuosic arrangements and compositions. As formally trained flutists gained prominence in the national music scene, interest in the instrument surged, thus inspiring new works and solidifying the flute as a key contributor to Colombia's musical identity and as a bridge between its classical and folk traditions.

[26] "Quinteto de Vientos de Bogotá," program notes for chamber music series at Luis Ángel Arango Concert Hall, Óscar Álvarez (flute), Theo Hautkappe (oboe), Efrain Zambrano (Horn), Siegfried Milkin (bassoon), and Jairo Peña (Clarinet), Tuesday, July 22, 1969. Accessed February 14, 2025, https://babel.banrepcultural.org/digital/collection/p17054coll30/id/3021/rec/1

Growth of Flute Compositions in the Late Twentieth Century in Colombia

Despite a notable increase in compositional activity, the publication and circulation of classical music scores in Colombia remained limited throughout the twentieth century. This restriction stemmed from broader structural challenges: composers often lacked access to dedicated publishing houses, distributors, and promotional infrastructure. Many were also unfamiliar with the processes of publication, distribution, and industry promotion. Combined with limited financial support and a modest demand within the broader market, these conditions left numerous works unpublished or surviving only as handwritten manuscripts—often stored in private collections or lost over time. In this context, public platforms such as concert series, festivals, competitions, and even newspapers served as the primary means for composers to gain visibility and share their music. The increasing musical activity in Colombia during the late twentieth century played a key role in expanding the presence of Colombian music both locally and internationally. As the country's musical landscape evolved, it fostered greater artistic expression and led to the emergence of concert series and chamber music festivals, particularly in major metropolitan areas. These events, often supported by private patrons, created vital opportunities for the promotion of new composers across the nation.[27]

One key factor in stimulating this increased musical activity was the creation of platforms that encouraged composers to share their works and gain visibility. Reflecting on the early twentieth century, Jaime Cortés, in his book *La Música Nacional y Popular Colombiana en la Colección Mundo al Día*, highlights the importance of the newspaper Mundo al Día as a vital outlet for local composers. Between 1924 and 1938, this publication provided composers with a valuable platform to present their works, which predominantly featured traditional Colombian

[27] Londoño, 4.

rhythms, alongside some Latin American and North American styles. Given the nature of these rhythms, much of the music was likely intended for the local traditional ensembles like the *liras*.[28]

A second key avenue for increasing composers' visibility was composition prizes and competitions, which offered crucial support and recognition. The Premio Nacional de Música en Composición "Ezequiel Bernal" (National Music Composition Prize "Ezequiel Bernal"), established in 1938, is a prestigious award granted annually by the Colombian Ministry of Culture to recognize outstanding musical works. Originally held every three years, the prize later became an annual competition, significantly boosting the visibility of Colombian composers.[29] The award remains active today, continuing to honor exceptional contributions to Colombian music, including works such as Rubén Darío Gómez's *Tríptico para flauta y banda* (2012), which is examined later in Chapter 2.

A third important source of visibility came through private sponsorship, which played a vital role in promoting Colombian music and emerging talent. From 1947 to 1951, the Medellín-based textile company Fabricato sponsored the Concurso Nacional de Música de Colombia (Colombia's National Music Competition), providing additional platforms and resources to support emerging talent. [30] Similarly, the founding of the Instituto Colombiano de Cultura (Colcultura) in 1967 led to the creation of the Premios Nacionales de Música (National Prizes of

[28] Jaime Cortéz, "El Repertorio," *La música nacional y popular colombiana en la colección Mundo al Día* (Bogotá: Universidad Nacional de Colombia: Unilibros, 2004) 113-147.
[29] "Bernal, Ezequiel," *DiCCOL: Diccionario Enciclopédico de Colombia*, accessed February 20, 2025, https://www.diccionariodecolombia.expert/diccionario-enciclopedico/bernal-ezequiel/
[30] Fernando Gil, "Ecos, Con-textos y Des-conciertos la composición y la práctica musical en torno al Concurso Música de Colombia 1948 – 1951 Patrocinado por Fabricato," (Research project, Universidad EAFIT, Medellín, 2003), 69-75.

Music), which continue to recognize the country's most distinguished compositions through today's Ministry of Culture.[31]

These growing networks of support and exposure culminated in landmark developments for Colombia's musical life, including the inauguration of the Sala de Conciertos de la Biblioteca Luis Ángel Arango (Luis Ángel Arango Library Concert Hall) in Bogotá in 1966. This venue quickly became a central hub for chamber music, hosting approximately seventy performances annually and serving as a platform for both national and international artists. Through its two-concert series—the Professional Series and the Young Performers Series— they provided opportunities for emerging Colombian musicians. The hall also hosted educational concerts, masterclasses, and commissioned works by Colombian composers.[32]

This increasing institutional support and infrastructure created solid ground for the emergence of specialized repertoires, including the growth of Colombian flute compositions. Following 1950, the expansion of musical activity in Colombia's major cities, Bogotá, Medellín, and Cali, created fertile ground for the development of a new generation of composers (see Fig. 1.2). Music programs, ensembles, festivals, and competitions played a vital role in fostering this creative environment. As these institutions gained stability and influence, the Colombian flute repertoire also experienced notable growth. Yet, this development has not been without challenges. The flute, as both an instrument and an area of scholarly inquiry, remains underrepresented in academic research. Limited access to documentation and the lack of published works have pushed much of this repertoire to the edge of musical research and study.

[31] Paula A. Marín, "Instituto Colombiano de Cultura-Colcultura (1968-1997)," 1-3. Accessed, February 15, 2025. http://cervantesvirtual.com/obra/instituto-colombiano-de-cultura-colcultura-1968-1997-semblanza-924169/
[32] "Hitos musicales de la sala de conciertos Luis Ángel Arango en la década de 1960," Banrepcultural, February 25, 2016. https://www.banrepcultural.org/noticias/hitos-musicales-de-la-sala-de-conciertos-de-la-biblioteca-luis-angel-arango-en-la-decada

Like many compositions for other instruments by Colombian composers, a significant portion of flute music remains unpublished and difficult to access.

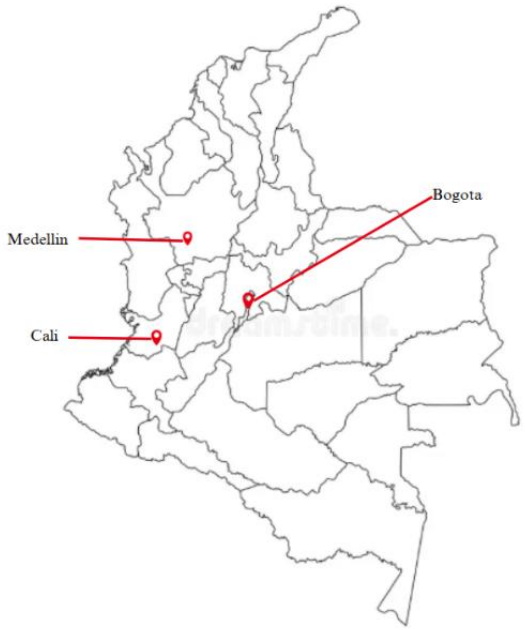


Figure 1.2. Map of Colombia: major metropolitan centers.

The lack of publication and formal dissemination presents a considerable obstacle for Colombian flute repertoire. Many works remain unpublished or confined to private collections, limiting their visibility and contributing to their marginal presence in academic curricula and professional performance circuits. In response to this issue, in 2012 flutist Fabio Londoño began an extensive research project to compile a comprehensive catalogue of flute repertoire by Colombian composers, spanning from the late nineteenth century to the early twenty-first century. Although much of the music he documents falls into the aforementioned categories—unpublished or privately held—his catalogue fills a crucial gap by making these compositions accessible to musicians and scholars. Resulting from over two decades of intermittent research, conversations with composers, and collaborations with performers, the catalogue offers detailed

insights into the evolution of Colombian flute music. It documents a wide and varied body of compositions that reflect Colombia's evolving musical landscape, while also highlighting the growth in flute compositions during the latter half of the twentieth century and helping promote their visibility among scholars and performers.[33]

Many of the composers featured in Londoño's catalogue contributed significant works during the latter half of the twentieth century, yet much of this music remains scattered in archives and rarely reaches wider audiences. Notable figures such as Blas Emilio Atehortúa, Francisco Zumaqué, Guillermo Rendón, and Amparo Ángel have each enriched the flute repertoire, blending traditional rhythms with contemporary techniques. For instance, Atehortúa's *Duo Concertante* (1988) and Ángel's *El Encantador de Pájaros* (2002) have become some of the most recognized and frequently performed pieces among Colombian flutists.

My own experience reflects the broader challenge of accessing this repertoire: of the 183 works in Londoño's catalogue, only a handful had been introduced to me during my academic studies.[34] This limited exposure points to a deeper issue—Colombian flute compositions, despite their artistic value, have yet to be fully integrated into higher music education or professional performance circuits. However, recent initiatives such as national music festivals along with various regional flute festivals, are actively working to change this. While obstacles related to access and dissemination persist, these programs represent a hopeful path forward revitalizing the Colombian flute repertoire and ensuring its continued development in the twenty-first century.

In parallel with these efforts, a growing number of twenty-first-century Colombian composers continue to enrich the flute repertoire with new and diverse works. While many of

[33] Londoño, *Tesis de Maestría*, appendix I, i.
[34] Ibid, 1-11.

these pieces remain unpublished or underperformed, they reflect a vibrant and evolving musical landscape. Recent contributions by Rubén Darío Gómez, Carolina Noguera, and Juan Guillermo Villarreal— along with a new catalogue I compiled to continue Fabio Londoño's pedagogical work—show the continued growth and relevance of this repertoire. Their works, which serve as the central focus of Chapters 2, 3, and 4, exemplify the range and richness of contemporary Colombian flute music.

Colombian Music and Repertoire in Higher Education Curricula

Traditionally, music education programs in Colombian higher education have been grounded primarily in the study of Western European music, often marginalizing Colombian traditional rhythms in the process. [35] This phenomenon developed during the transition from the nineteenth to the twentieth century—a crucial period for Colombia's artistic development and the professionalization of music. During this time, new music institutions emerged in the country's major cities, designed to train performers and educators while creating opportunities for professional careers.[36] However, the success of these institutions came at a cost: the marginalization of local musical traditions. The adoption of European models as the foundation for music education positioned Western music as the ideal, while Colombian traditional music was sidelined. This European influence shaped expectations for musicians trained in Colombia. Those who had studied in European conservatories returned with a vision of musical excellence rooted in the mastery of Western traditions. In many cases, they excluded Colombian traditional rhythms from the classroom, dismissing them as inappropriate or even "immoral." As a result, the educational landscape was defined by a narrow, imported aesthetic, which left little room for local musical expressions.[37]

Musicologist Eliecer Arenas, from the Universidad Pedagógica Nacional, offers a compelling reflection on why Western European music became so attractive and dominant in Colombia throughout the twentieth century. On one hand, he argues, the Western canon presents a rich field of study in areas such as musicology, theory, textual hermeneutics, historiography,

[35] Edward O. Muñoz, "La Música Tradicional Colombiana en los Planes Formativos del área Instrumental y de Conjuntos de la Licienciatura en Educación Musical de la Universidad Pedagógica Nacional," (graduation thesis, Universidad Pedagógica Nacional, Bogotá, 2015), 23-24.
[36] For "major cities," please refer to figure 1.2, p. 17.
[37] Piraquive Monroy, 34.

and musical analysis. On the other hand, traditional music has often been dismissed within academic circles as lacking in "real" knowledge. It is frequently reduced to "ethno-music," racialized and exoticized, characterized by beliefs, opinions, magic, and intuitive understandings rather than objective scholarship. As Arenas states, this perception contributed to the marginal status of Colombian traditional music in academic contexts for much of the twentieth century.[38]

It is understandable that the first generation of Colombian musicians trained abroad were deeply impressed by the European conservatory system. They sought to apply their newly acquired knowledge at home, believing that this approach represented the highest standard of musical professionalism. The European model undeniably contributed to the expansion of music education in Colombia, offering structure and rigor that helped institutionalize music studies. However, this influence became so pervasive that, even today, Colombian music remains somewhat isolated within many curricula. In most cases, it is relegated to elective courses or limited to performances in larger ensembles.

The inclusion of Colombian traditional music in higher education curricula is, in fact, a relatively recent development. As Edward Muñoz notes in his graduation thesis, the pedagogical use of traditional music has become a significant phenomenon not only in Colombia but throughout Latin America and beyond. In Colombia, traditional music has gradually moved beyond its folkloric status to become an integral part of formal music education. This growing academic interest has led to curricular reforms and projects aimed at bridging the gap between traditional and academic musical practices.[39]

[38] Eliecer Arenas Monsalve, "Fronteras Y Puentes Entre Sistemas De Pensamiento. Hacia una Epistemología de las Músicas Populares y sus Implicaciones para la Formación Académica," *(Pensamiento), (Palabra). Y obra*, No. 15 (February 2016), 102.
[39]Muñoz, 23-24.

A clear example of this dynamic can be seen in the history of the Conservatorio del Tolima (Tolima Conservatory), where Colombian music was not formally included in the curriculum until 1994, nearly nine decades after its founding.[40] Since then, several public universities, including the Universidad de Antioquia, Universidad Nacional de Colombia (UNAL), and the Universidad Pedagógica y Tecnológica de Colombia (UPTC), have made notable efforts to incorporate Colombian and Latin American repertoire into both academic coursework and performance requirements. Similarly, the Academia Superior de Artes de Bogotá (ASAB) has integrated Colombian music into its programs and offers entire degree tracks focused on traditional music, with specializations in history, composition, and performance. [41] These changes include revised approaches to music history and theory, ensemble work, and graduation recital guidelines that now encourage or require the inclusion of local works.

Most recently, private universities have adopted folk music not only to develop undergraduate programs, but graduate programs as well. La Universidad del Bosque in Bogotá became the first institution into the country in offering a master's degree in Colombian and Latin American traditional music.[42] Within this evolving academic environment, the flute program at UNAL, under the leadership of Professor Felipe García, has made a particularly significant contribution. García's advocacy has brought attention to works written by Colombian composers

[40] Boris A. Salinas Arias, "Introduction of colombian´s musical styles in higher education at the Tolima Conservatory," Revista Electrónica Leéme No. 41 (May 2020), 2-3

[41] Bernardo Cardona, Simón Castaño, Fernando Mora, and Juan Sebastián Ochoa, "Hacia una innovación curricular en las carreras de música de la Universidad de Antioquia: una apuesta por la inclusion," In *Encuentro sobre músicas populares y tradicionales en la educación universitaria,* ed. Francisco Castillo García (Bogotá: U. D. Francisco José de Caldas, 2018), 21-35.

[42] Violeta Solano, "La inclusión de las músicas tradicionales en la academia bogotana. El ejemplo de la Universidad el Bosque," In *Encuentro sobre músicas populares y tradicionales en la educación universitaria.,* ed. Francisco Castillo García (Bogotá: U. D. Francisco José de Caldas, 2018), 113-115.

during the twentieth century, which have been listed by title in the UNALS's official recital requirements document.[43]

Despite these positive developments, many music students still face challenges related to curricular structures that may limit their exploration of Colombian music. The historical reliance on European models has created a legacy in which Colombia's musical identity can sometimes feel fragmented or constrained by rigid academic frameworks.[44] However, there is a growing recognition of the importance of reclaiming and celebrating Colombia's musical heritage. The efforts of a new generation of musicians and educators have begun to restore the value of local traditions in academic spaces. By integrating Colombian music into the curriculum, students can now develop their musicianship without losing connection to their cultural roots or dismissing local composers and rhythms simply because they fall outside the traditional European aesthetic paradigm.

Thus, the following chapters focus on the three previously mentioned selected flute works that reflect this expanding interest in Colombian repertoire within academic and professional music settings: *Tríptico para flauta y banda* by Rubén Darío Gómez (Chapter 2), *Chirimías Metálicas* by Carolina Noguera (Chapter 3), and *Curengue* by Juan Guillermo Villarreal (Chapter 4). Each piece offers a case study of how traditional and contemporary Colombian music is being reimagined. Through detailed analysis, this dissertation seeks to explore their musical richness, contextual significance, and pedagogical potential—demonstrating how they contribute to a more inclusive and representative flute repertoire in Colombia today.

[43] "Reglamentación interna trabajos de grado: área curricular de composición e interpretación musical." Universidad Nacional de Colombia, sede Bogotá, 2022.
[44] Muñoz, 26.

Chapter 2: Composer Biography and Artistic Background: Rubén Darío Gómez Prada



Figure 2.1. Composer Rubén Darío Gómez Prada. Photo from *Rubén Darío Gómez: Conductor and Composer* (website). Accessed April 21, 2025.

"Rubén Darío Gómez is one of the most important emerging voices in Latin America. His music is fresh and sincere, excellently constructed, rooted in tradition but with a modern and universal touch."[45]
—Miguel Etchegoncelay, President of the World Association for Symphonic Bands and Ensembles (WASBE)

Born in Zapatoca, Colombia, in the Department of Santander, Rubén Dario Gómez grew up in a household rooted in Colombian folkloric traditions of the Andes. His father, an amateur musician, led a traditional ensemble of plucked string instruments, laying the foundation for Gómez Prada's early musical training and connection to his cultural heritage.

[45] Miguel Etchegoncelay, quoted on Rubén Darío Gómez Prada's official website, *Rubén Darío Gómez Prada – Composer*, accessed April 30, 2025, https://www.rubendariogomez.net/en.



Figure 2.2. Map of Colombia showing the location of the Department of Santander.

He began formal music studies at the Departmental Conservatory of Santander at age six, continuing through his adolescence with a strong focus on Colombian traditional music. As he progressed in his music education, he was inclined towards the clarinet, an instrument that would open the door to the world of symphonic bands and sparked his interest in band composition.

Gómez Prada earned his bachelor's degree in music education from the Universidad Industrial de Santander (UIS) in 2000. During his time there, he founded and conducted the Student Wind Band. Two mentors shaped his artistic development: composer Blas Emilio Atehortúa, with whom he studied composition and conducting, and Germán Gutiérrez, director of bands at Texas Christian University (TCU), who also studied under Atehortúa. These relationships shaped his dual path as a composer and conductor.

Between 1997 and 2015, Gómez Prada actively contributed to Colombian music education and cultural development. He joined the National Band Program of the Colombian Ministry of Culture as a mentor in theory, musicianship, and conducting. He also served as a

clinician and adjudicator throughout the country, while directing ensembles and supporting the growth of wind bands at the community level.[46]

His work has been recognized nationally, receiving awards and commissions from institutions such as the Colombian Ministry of Culture. He was awarded the Bicentennial Artistic Creation Grant from the Government of Santander in 2010. In 2011, he was commissioned to compose the piece *Zapatoca* for the national music celebration "Celebra la Música," and in 2012, he received the National Composition Award from the Culture Ministry for *Tríptico para Flauta y Banda*.

In 2015, Gómez Prada moved to the United States to pursue graduate studies in band conducting at Middle Tennessee State University. In 2017, he began a DMA in Band Conducting at the University of Nebraska–Lincoln, where he also continued his composition studies. Currently, he serves as Director of Bands at Southern Illinois University Edwardsville (SIUE).

Gómez Prada's recent compositional work explores the fusion of Colombian folkloric rhythms—such as *bambuco, pasillo*, and *fandango,* among others—with broader Latin American styles including Venezuelan rhythms, tango, salsa, and Latin jazz. His harmonic language reflects a synthesis of twentieth-century traditions, drawing on jazz, bossa nova, polytonality, serialism, modality, atonality, and synthetic scales. His artistic vision centers on celebrating Colombian musical identity while expanding its expressive range within the contemporary soloistic, chamber and concert band repertoire.

Gómez Prada pursues a dual path as both conductor and composer, drawing inspiration from Colombian musical traditions to create culturally resonant works with a fresh perspective. His constant engagement with folk and popular idioms, combined with a contemporary harmonic

[46] Paola García Galvis, "Análisis Musical del Repertorio del Recital de Grado: Flauta Traversa," (Graduation document, Universidad Autónoma de Bucaramanga, 2012), 45.

language, reflects a commitment to preserving cultural identity while embracing innovation. *Tríptico para flauta y banda* exemplifies this aesthetic approach. Conceived as a tribute to Colombia's growing flute community, the work showcases Gómez Prada's distinctive fusion of folkloric rhythm, virtuosic passagework, and post-tonal harmonies. The following analysis focuses on the first movement, *Encuentros*, where these elements combine, offering insight into the composer's concepts and the broader potential of Colombian concert music in the wind band repertoire. For the purposes of this study, *Encuentros* serves as a practical and focused case of study, particularly as its motivic material and irregular subdivisions reappear throughout the other movements, positioning it as a representative foundation for the entire work.

Tríptico para flauta y banda- "Ecuentros:" Context and Analysis

This three-movement piece for flute and wind band was written by Gómez Prada in 2012 to participate in the Cultural Ministry's National Music Composition Prize, which he won.[47] This musical work, which was inspired by the remarkable growth in both the skill level and the number of flute players in Colombia, follows the classic concerto format, featuring the solo flute with wind and percussion accompaniment, structured in three movements with a fast–slow–fast tempo progression. The piece poses technical demands on the soloist, largely due to its complex rhythms, intense melodic activity, use of diverse traditional folk rhythms, and expressive passages. [48]

Across its three movements—*Encuentros* (Encounters), *Contradicciones* (Contradictions), and *Perspectiva* (Perspective)—the work incorporates several rhythms from Colombian folk traditions, including *fandango, cumbia, guabina, pasillo, danza,* and *currulao,* while simultaneously integrating rhythmic and harmonic language from twentieth-century classical music. Each movement is prefaced with a dedication to a different Colombian flutist; musicians that represent a personal and professional bond to the composer through the years.[49]

While the concerto unfolds across three movements, the scope of this document will focus solely on the first, *Encuentros*, allowing for a more in-depth analysis. This first movement is dedicated to Maestro Santiago Sierra, flute teacher at the Universidad Autónoma de Bucaramanga (UNAB), in the Department of Santander. The dedicatory translates: "To maestro Santiago Sierra for his tireless pedagogical work with the flute."[50] According to the composer in our interview, Maestro Sierra was not only a colleague and friend, but also the flute professor

[47] See The Premio Nacional de Música en Composición in Chapter 1, p. 15.
[48] Rubén Darío Gómez Prada, interview with the composer, conducted on April 15, 2025.
[49] Ibid.
[50] Rubén Darío Gómez Prada, *Tríptico para flauta y banda de vientos*, score (n.p., n.d.), 1.

who successfully built a strong curriculum that significantly advanced flute education in the region, producing high-level flutists in the Department of Santander.[51]

The following analysis draws on structural, harmonic, and rhythmic elements to examine how Gómez Prada integrates traditional Colombian rhythms within a contemporary concert framework. Attention is given to the interaction between folkloric rhythmic patterns, particularly the energetic *fandango* and the serene *cumbia*, with modern compositional resources such as synthetic scales, polymeter, and modal shifts. This approach aims to highlight how traditional materials are recontextualized, shaping both the movement's formal design and expressive character.

The title of this movement, *Encuentros* (Encounters), refers to the "encounter" between the silver flute—an instrument traditionally associated with classical and academic music—and various Colombian folkloric rhythms, such as *fandango* and *cumbia,* that are not commonly associated with this instrument.

On one hand, the composer draws on *fandango*, a rhythm rooted in Colombia's western Caribbean region, which is a derivation of *bullerengue,* a rhythm that I will discuss in further detail in Chapter 4. Originating in the secret nighttime gatherings of enslaved people and once condemned by the Catholic Church, *fandango* blends Spanish and African influences. Over time, it became central to the cultural identity of coastal Departments such as Córdoba, Sucre, and Bolívar, particularly during festivities like the *corralejas*.[52] Known for its energetic character and flexible instrumentation, *fandango* may be performed by a *conjunto de pito*, *conjunto de gaita*, accordion ensembles, brass bands, or even only drums. Although it has European origins, it has

[51] Rubén Darío Gómez Prada, interview with the composer, conducted on April 15, 2025.
[52] In Colombia, a *corraleja* is a traditional bullfighting event popular in the Caribbean region, held in makeshift arenas. Unlike formal bullfights, it allows members of the public—not professional matadors—to interact directly with the bull.

been deeply reinterpreted by Black communities in Colombia through African-derived performance styles—especially in the use of disjunct rhythms.[53] To familiarize the reader with this rhythmic foundation, Figure 2.4 below illustrates a basic *fandango* pattern, highlighting its characteristic cross-rhythms.

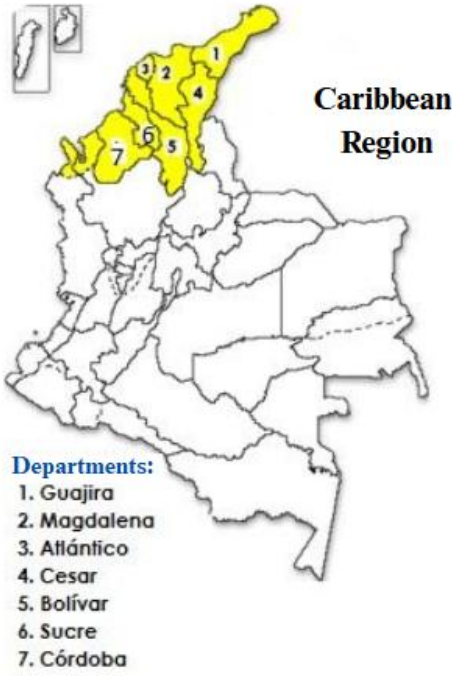
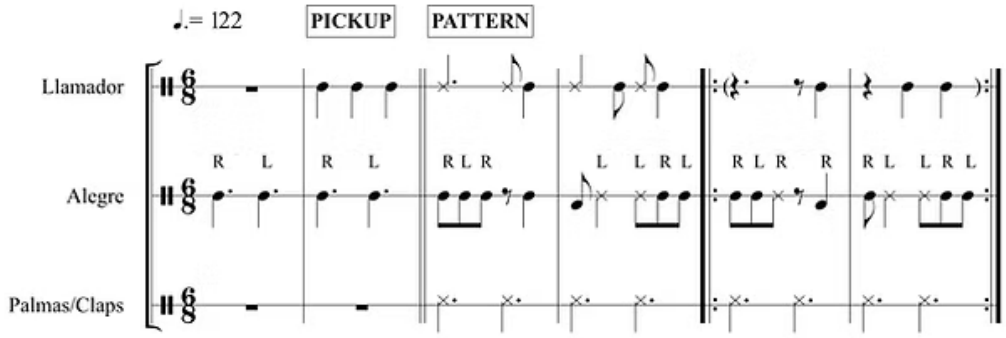


Figure 2.3. Map of Colombia's Caribbean Region with its departments**.**

[53] William J. Gradante, "Colombia," in *The Garland Encyclopedia of World Music*, ed. Dale A. Olsen and Daniel E. Sheehy, vol. 2 (New York and London: Routledge, 1998), 426–427.

Figure 2.4. Manuel García-Orozco, *Fandango de Lengua-Anacrusa y Patrón Básico* (Fandango de Lengua-pick-up and basic pattern)*,* Chaco World music, 2019.



On the other hand, *cumbia* is another Afro-descendant genre from Colombia's Caribbean coast, with roots tracing back to the West African *cumbe* dance. Dating as far back as the 1700s, traditional *cumbia* was performed by dancers who carried candles while moving in a circle around the musicians. The typical *cumbia* ensemble includes three drums (*tambor hembra* or *alegre*, *tambor macho* or *llamador*, and *bombo*), shakers (*guachos*), and a melodic wind instrument (*pito* or *gaita*), often accompanied by vocals. The genre is defined by its complex polyrhythms, moderately fast tempo, and repetitive melodies. Each drum plays a distinct role: the *llamador* keeps the beat, the *bombo* delivers a steady ostinato, and the *tambor* provides rhythmic improvisation.[54] Figure 2.6 presents a basic *cumbia* rhythm pattern, illustrating the interplay between these drums and the characteristic polyrhythmic feel.

[54] Gradante, 426.

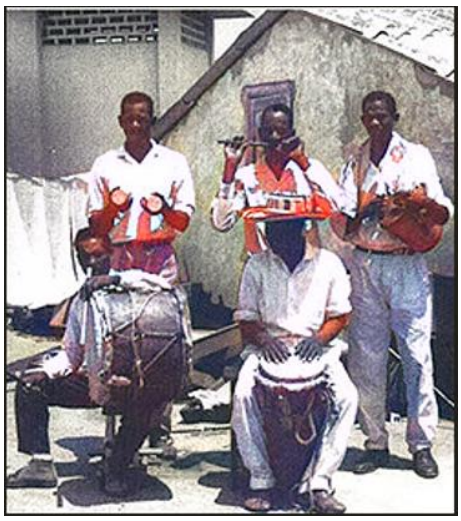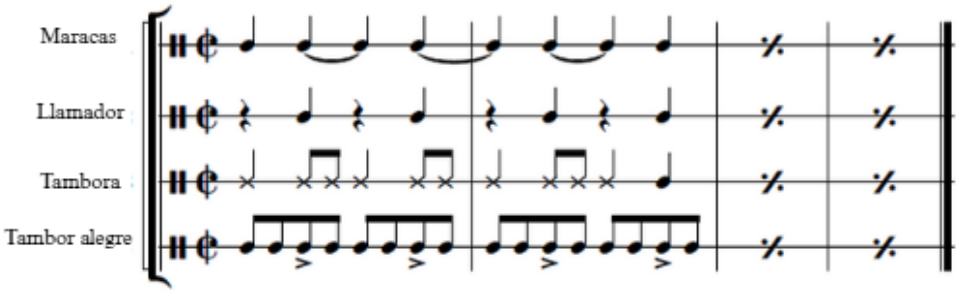


Figure 2.5. George List, cumbia ensemble. The Garland Encyclopedia of World Music, vol. 2, p. 427. From top left: guachos, pito, llamador, bombo, alegre.

Figure 2.6. Julio Castillo, *Patrón rítmico de la Cumbia* (Cumbia' rhythmic pattern), Sinú Sax Quartet: un laboratorio musical, Universidad de Córdoba, Montería, Colombia.



The *fandango* and *cumbia* form the rhythmic foundation of the first movement, which features two contrasting themes that are freely re-exposed through varied textures and orchestration. *Encuentros* emphasizes the interplay between these two rhythms, giving clear priority to the *fandango,* while *cumbia* appears only briefly, serving as a contrasting element.

The integration of non-traditional musical languages further emphasizes the clash of traditions. Elements such as synthetic scales, abrupt modulations, polytonality, polymodality, and unconventional time signatures contribute to this unique fusion of elements.[55]

At first glance, the structure of *Encuentros* appears ambiguous. While its sections and themes are easily identifiable by ear, mapping these elements onto a classical formal framework is less straightforward, particularly due to the use of post-tonal harmonies. However, according to the composer in our interview, this movement can be understood as a modified sonata form (see Table 2.1). While the harmonic language does not follow classical conventions, the thematic distribution does. The movement opens with an exposition presenting Sections A and B, followed by a developmental section divided into four segments. A recapitulation of Sections A and B follows, with variations in length and order. The form extends the structure with a codetta, which leads back to A, and concludes with a coda.[56] Each theme explores distinct musical elements, including synthetic scales, modality, tonality, and chromaticism, all driven by the constant rhythmic energy of the *fandango* percussion base.[57]

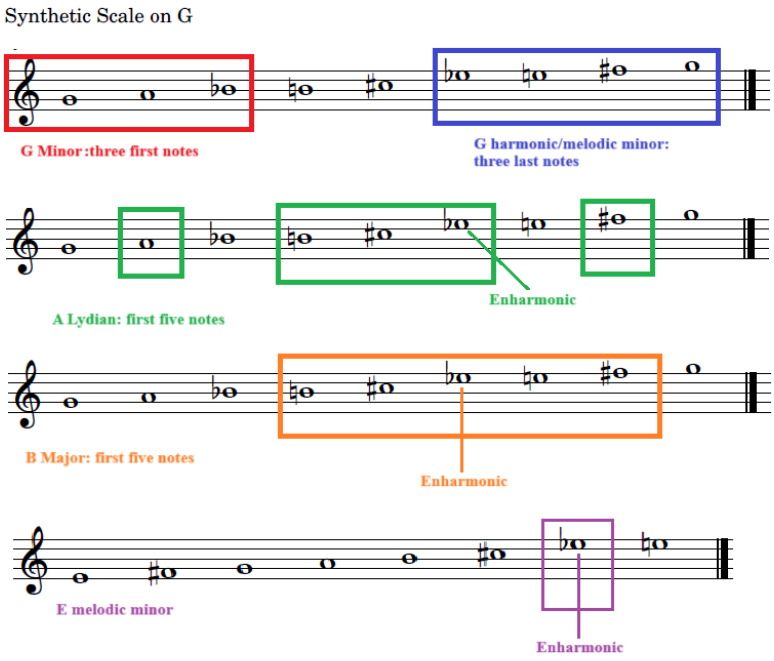
[55] Rubén Darío Gómez Prada, *Tríptico para flauta y banda de vientos* (Bogotá: Premio Nacional de Composición, Ministerio de Cultura, 2012), 2.
[56] Rubén Darío Gómez Prada, interview with the composer, conducted on April 15, 2025.
[57] A breakdown of these thematic sections is also mapped in Table 2.1.

Table 2.1 Rubén D. Gómez, “ Tríptico Para Flauta y Banda: Encuentros,” structure chart.

A			B					Development				A’		B’				Codetta	A”			Coda
a	b	a’	c	c’	d	e	d’	Bridge	Episode 1	Episode 2	Bridge	b’	a’	c”	d	e	d’		Transition	a”	b”	From a
mm. 1-26	mm. 27-43	mm. 43-55	mm. 56-63	mm. 64-79	mm. 80-96	mm. 96-111	mm. 112-127	mm. 128-139	mm. 140-152	mm. 153-165	mm. 165-172	mm. 173-189	mm. 189-201	mm. 202-210	mm. 210-226	mm. 226-240	mm. 241-258	mm. 258-271	mm. 271-278	mm. 279-299	mm. 300-316	mm. 316-328
Use of synthetic scale Tonal center: G			Progression with the modulations used in Section B: Gm7(11)- DbMaj9- Am(add9)- Eb(add6)- Bm(add11)- FMaj7(#11)- C#m(add11)- Eb(add6,9)					Use of synthetic scale Tonal center: G		Intro. of Cumbia (Written in 12/8)	Timpani: G minor. Returns to Fandango in 6/8 Percussion only.	Synthetic scale- Tonal center: G		Progression with the modulations used in Section B: Gm7(11)- DbMaj9- Am(add9)- Eb(add6)- Bm(add11)- FMaj7(#11)- C#m(add11)- Eb(add6,9)					Tonal center: G Synthetic scale	Use of synthetic scale Tonal center: G Body percussion.			

Section A (mm.1-55) opens with the solo flute presenting Theme a, accompanied solely by percussion grounded in the rhythmic structure of a *fandango*. The melody is built on a synthetic scale centered on G, which serves as a recurring harmonic and melodic foundation throughout the first movement. This scale provides a range of expressive possibilities, such as modal ambiguity, the capacity for brief tonal or modal gestures, and the creation of contrasting harmonic atmospheres that fluctuate between tension and dissonance (see Fig. 2.7).[58]

Figure 2.7. Synthetic scale on G and its possibilities



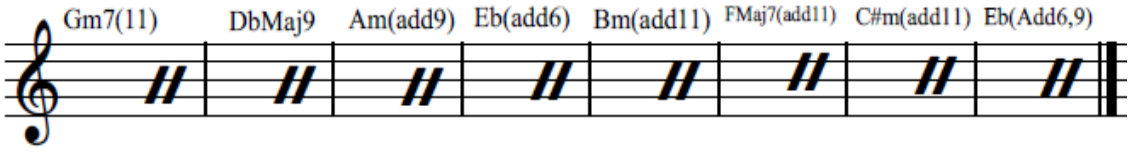
Theme a (mm. 1-26) starts with an eight-bar solo passage and is followed by a semi-tutti response, forming a brief call-and-response interaction between the flute and the ensemble. The flute then transitions into a syncopated section, marked by a shift in time signature that

[58] Gómez Prada, *Tríptico*, Ministerio de Cultura, 1-2.

introduces rhythmic tension. This tension develops from displaced accents in the flute line, juxtaposed with tied rhythms in the snare drum. The section builds toward a textural crescendo, culminating in the entrance of the brass, which reinforces the shifting accent patterns. Although the composer maintains a consistent 6/8 meter throughout the piece, the rhythmic layering creates a hemiola effect, giving the illusion of a shift to 3/4 time without any actual change in the time signature. Theme b (mm. 27-43) continues with the flute sustaining the melodic role, while the texture thickens and the timbral quality of the instrument varies through the addition of trills and flutter tonguing. The accompanying instruments gradually increase, leading to a tutti passage that reintroduces Theme a, now in a fuller and more rhythmically grounded setting.

In contrast, Section B (mm. 56-127) introduces a more expressive and lyrical character. This shift is articulated through longer melodic lines, slurred phrasing, and sustained harmonic tones. According to the composer, the harmonic framework for this section is based on chords whose roots are a diminished fifth apart, beginning with G minor and alternating between minor and major qualities (Fig. 2.8).[59]

Figure 2.8. Harmonic progression used in Section B

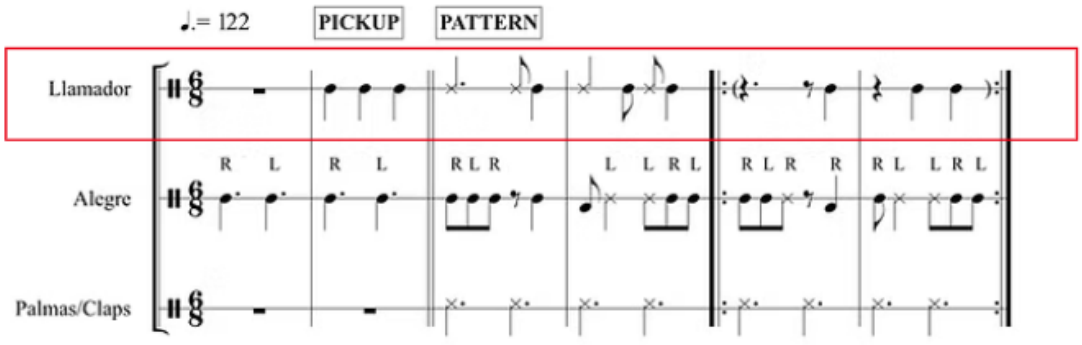


The oboe and bassoon introduce Theme c (mm. 56-63) in G minor and reappears eight bars later in an extended version by the solo flute. Rhythmic displacement returns in mm. 72–74,

[59] Gómez Prada, *Tríptico*, Ministerio de Cultura, 5.

where tied rhythms in the flute obscure the pulse of the 6/8 meter through subtle syncopation. This rhythmic ambiguity carries over into the Theme d (mm. 80-96), which functions as a transitional idea, reintroducing the rhythmic drive of Section A while maintaining the illusion of metric shifting. This is a feature of the *fandango's* constat three-against-two pattern. As seen in Fig. 2.9, the traditional percussion foundation of the *fandango* creates a sense of shifting meters without actual changes in time signature, a rhythmic effect primarily driven by the *llamador.* The solo flute and percussion lead to the rhythmic interplay, supported by harmonically sustained blocks from the ensemble. From Theme d, the music flows into Theme e (mm. 96-111), which returns to the tonal center of G minor. This theme maintains the lyrical atmosphere of Section B but gradually introduces chromaticism over a sparse accompaniment. The passage then circles back to a modified version of Theme d (d′), which sets the stage for a transition into the next formal section.

Figure 2.9. Manuel García-Orozco, *Fandango de Lengua-Anacrusa y Patrón Básico* (Fandango de Lengua-pick-up and basic pattern), Chaco World music, 2019.
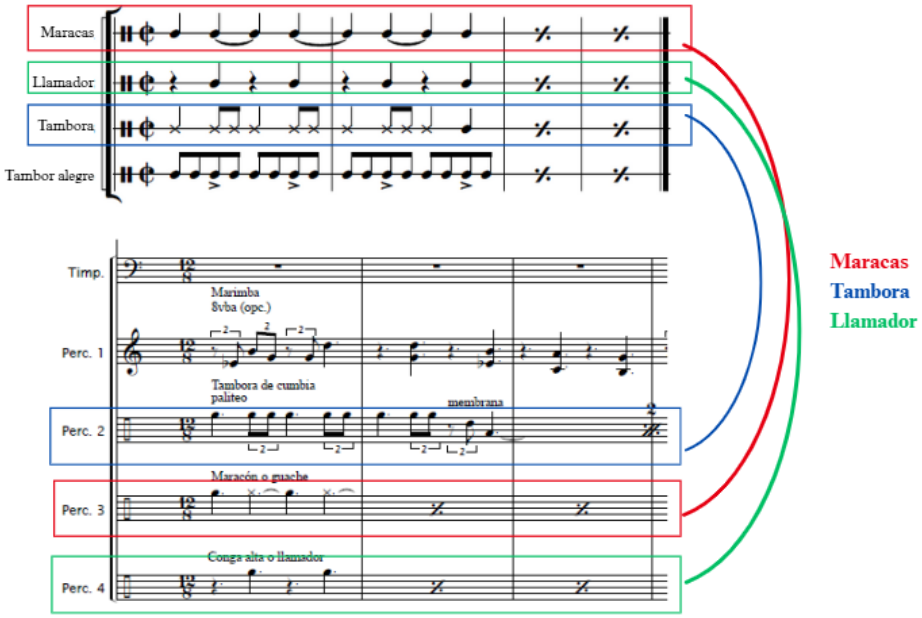


The development section is divided into four parts: two brief bridges and two episodic segments.[60] The first bridge (mm. 128-139) recalls the synthetic G scale from Section A and develops melodic elements introduced in Section B within a tutti texture. Episode I (mm. 140-152) offers a developmental treatment of Theme a, featuring a responsorial exchange between the solo flute and the ensemble, which eventually leads into the next episode.

Episode II (mm. 153-15) introduces the *cumbia* rhythm for the first time, providing a lyrical contrast, particularly in the flute line, which moves away from the rhythmically driven character of the *fandango*. To highlight this contrast, the *cumbia* rhythm—traditionally written in 4/4 or 2/2—is notated in 12/8 (Ex. 2.1). This particular choice anticipates the rhythmic juxtaposition between both rhythms, which occurs later in m. 202 (Section B'), where the *cumbia* returns to support lyrical lines in the oboe and trumpet, while the flute maintains the *fandango* rhythm. The use of 12/8 allowed both rhythms to coexist without compromising their individual identities, thus creating an "encounter" between two rhythms that are typically presented individually rather than as a whole.[61] Following the full presentation of Episode II, a second bridge (mm. 165-172) functions as a brief percussion interlude, reestablishing the original 6/8 meter and smoothly shifting the rhythmic focus back to the *fandango.*
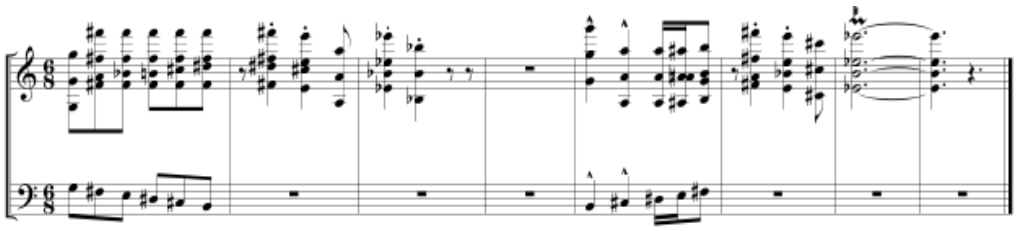
Next page: **Example 2.1.** Traditional Cumbia patterns in 2/2 Vs. Gómez Prada's Cumbia notation, Episode II, mm. 153-155.

[60] Refer to Table 2.1 for the placement of these sections within the movement's full structure.
[61] Rubén Darío Gómez Prada, interview with the composer, conducted on April 15, 2025.
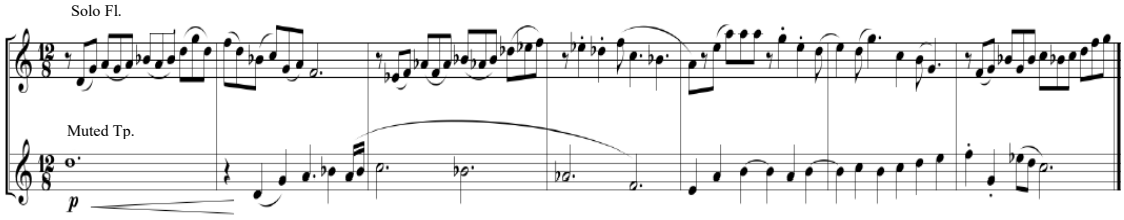


The re-exposition begins at m. 173, presenting the main themes in a reordered and varied form. Section A′ (mm. 173-198) opens with Theme b′ instead of Theme a, now featuring other woodwinds joining the solo flute (Ex. 2.2). Section B′ (mm. 202-258) juxtaposes *cumbia* and *fandango* by using 12/8. Theme c reappears, this time voiced by muted trumpets and oboe, while the flute moves through the harmonic space with lines that highlight the chords melodically keeping the ongoing energy from the *fandango* (Ex. 2.3).

Next page: **Example 2.2.** Rubén D. Gómez Prada, "Tríptico para flauta y banda," movement 1, mm. 173-180.



Example 2.3. Rubén D. Gómez Prada, "Tríptico para flauta y banda," movement 1, mm. 202-208.



Following a brief contrasting bridge in mm. 258–270, Section A″ (mm. 271-316) returns for a final statement. This version incorporates corporal percussion and reinforces the harmonic foundation, adding further rhythmic and textural variation. The movement concludes with a coda (mm. 316-328) derived from Theme a, providing a cohesive and energetic close to the first movement.[62]

Having completed the analysis of the first movement of *Tríptico para flauta y banda*, it becomes clearer that the piece not only reflects Gómez Prada's distinctive fusion of Colombian musical traditions with post-tonal harmonic language but also demands a performance marked by both interpretive sensitivity and technical precision. To interpret this movement effectively, the flutist must be well-acquainted with the characteristic rhythms of *fandango* and *cumbia*, enabling

[62] Table 2.1 helps trace the movement's structure from exposition to final coda.

a better understanding of the composer's intentions. Technically, agility and a clear conception of rhythm are essential to navigate the complex rhythmic layers and to bring out the work's distinctive character. Therefore, the next section presents a practical perspective, drawing on my own experience with the piece to explore interpretive strategies and performance considerations that can help realize the composer's artistic vision.

Performance Guide

This work represents a valuable contribution to the flute repertoire, featuring Colombian rhythms within a symphonic context. In line with the traditional concerto structure, the first movement serves as a display of technical skill, characterized by a fast and energetic drive. One of the reasons the composer favors the *fandango* over the *cumbia* in this movement is precisely to highlight rhythmic complexity and fast-paced passages, both strong features of the *fandango.*[63]

According to the composer, the greatest challenge was "to know the flute as well as a flutist" to write a part that is idiomatic and aligned with the instrument's capabilities. To address this, he consulted standard works from the flute repertoire, using them as references to better understand the technical possibilities and to avoid common writing pitfalls. Throughout the compositional process, he received continuous guidance from flutist Paola García, who premiered the piece. Her role was crucial in ensuring that every element of this piece remained idiomatic, cohesive, and performable.[64] This collaborative approach is clearly reflected in the flute part: while certain passages demand technical focus due to their speed or rhythmic complexity, the writing remains entirely within the instrument's capabilities.

After analyzing the first movement, it becomes clear that the main challenge in *Encuentros* lies in the rhythm—particularly in the use of cross-rhythms that shape rhythmically driven melodic lines spanning a wide range of the flute's register. To address these challenges effectively, the following performance guidelines are organized around key rhythmic aspects: articulation, syncopation, and irregular subdivisions such as quadruplets. These categories serve as practical lenses through which flutists can navigate the complex rhythmic texture of the piece.
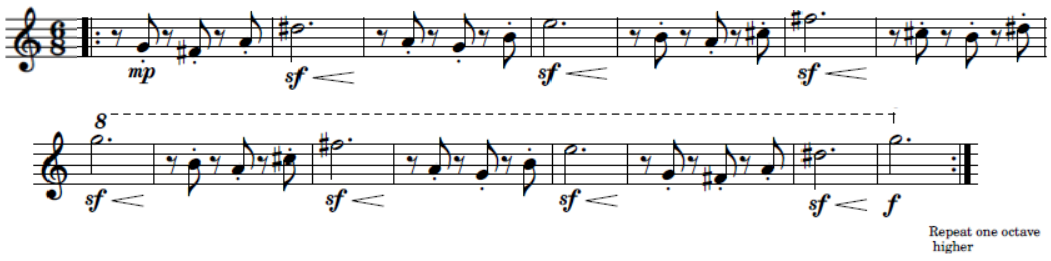
[63] Rubén Darío Gómez Prada, interview with the composer, conducted on April 15, 2025.
[64] Ibid.

Articulation
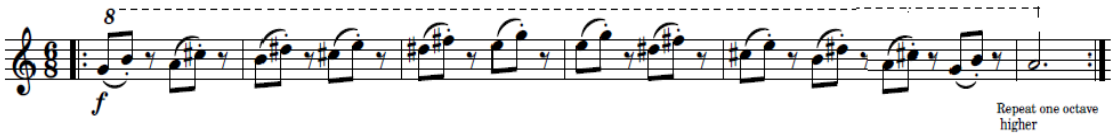
Although I find this movement quite approachable, its true challenge lies in the precision of articulation and constant syncopation. The composer has done an excellent job indicating the intended articulations, providing clear guidance on how to interpret the rhythmic feel of the *fandango*. Staccatos suggest very short notes, marcatos signal a change in intention and execution, and accents emphasize fullness of tone and weight. These articulations are crucial to achieving an authentic interpretation of the style.

Staccatos must be performed as short as possible. Due to the energetic character and fast tempo of the movement, keeping the staccatos short not only helps maintain proper tempo but also preserves the lively spirit of the *fandango*. Given that this rhythm is rooted in strong percussive elements, the goal in Sections A, A', and A" is to mimic the short strikes heard in the percussion parts. To help the flutist internalize this style, I suggest playing the quarter notes with staccato markings in Themes a and b as if they were eighth notes. This approach will help the performer maintain the lightness and precision in the line. To further support this articulation, I have created two exercises based on the synthetic scale and rhythmic patterns that use staccato articulations featured in Sections A, A', and A". These exercises are designed to help the flutist become more familiar with the rhythmic feel and articulation demanded by the movement.

Exercise 2.1 Shorter articulation. Exercise based on the synthetic scale and the rhythmic pattern presented in mm. 3-4
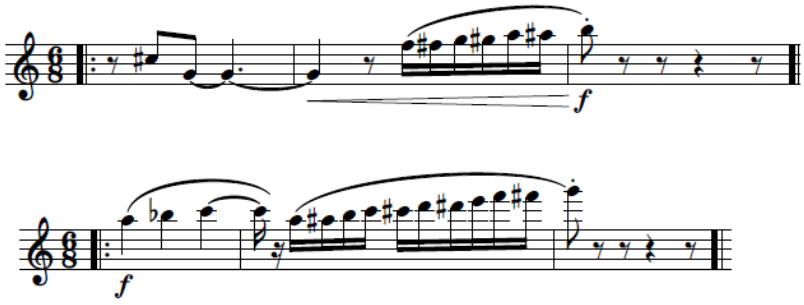


Exercise 2.2 Shorter articulation. Exercise based on the synthetic scale and the rhythmic pattern presented in mm. 10-11.



Continuing with the idea of shortening rhythmic values when needed, this approach can also be beneficial when handling tied notes that preceded chromatic scales. For example, in Section A, m. 9, the flute sustains a G♯4 tied from the previous measure. In order to start the following chromatic scale cleanly, it becomes almost necessary to slightly shorten the duration of the tied note. This same concept applies to the same passages in Section B (mm. 94–95), Section B' (mm. 225–226), and Section A" (mm. 286–287). In each case, I recommend slightly shortening the tie to preserve the momentum and clarity needed for the chromatic scale that follows. This idea is addressed in my version of those measures in Exercise 2.3, which helps clarify these transitions.

Exercise 2.3. Performance version adapted by the author. "Tríptico para flauta y banda," movement 1, m. 9 and mm. 94–95.
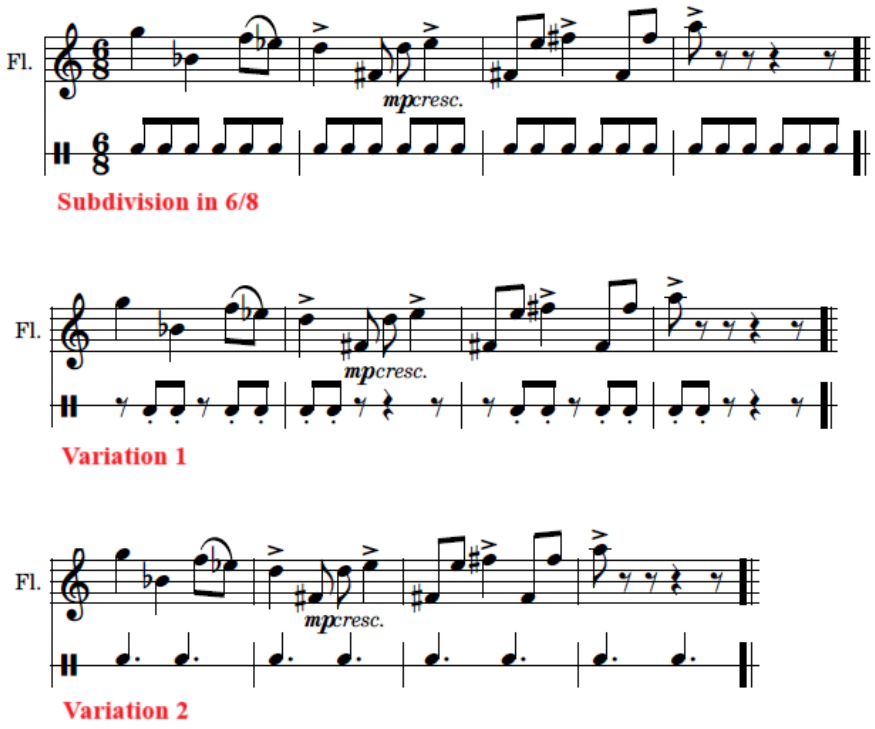


Syncopation

As mentioned previously, syncopation presents another major challenge in this movement. There is a constant shifting of accent patterns, creating layered metric gestures that give the illusion of meter changes between 3/4 and 6/8—even though the time signature itself remains unchanged. While it becomes relatively straightforward when the composer deliberately indicates a metric change to 3/4, as seen in mm. 14–15 and again in mm. 292–293, the situation is more complex in Theme d of Section B. In Theme d, the composer creates a different kind of rhythmic juxtaposition: most of the ensemble keeps a 6/8 feel, while the flute, tuba, and double bass carry a 3/4 pulse. While the earlier suggestion of shortening quarter notes helps with clarity in other sections, the opposite is necessary here: quarter notes must be emphasized and sustained.

When I first approached Theme d, I noticed a tendency to play the downbeats too short, which caused me to rush and lose rhythmic stability. The solution was to consciously play the quarter notes longer and fuller, which naturally helped to establish the correct beat value. I recommend that flutists practice this section while using the 6/8 subdivision in a metronome (since the harmonic accompaniment remains in 6/8) and focus on sustaining the accented quarter notes. Vibrato can further enhance the weight and projection of these notes, as they carry the melodic line. For subdivision practice, start by subdividing into six eighth notes per measure, then adjust to accommodate the accompaniment variations, as outlined in Exercise 2.4.

***Next page**:* **Exercise 2.4.** Opening of Theme d with different rhythmic subdivisions in 6/8.

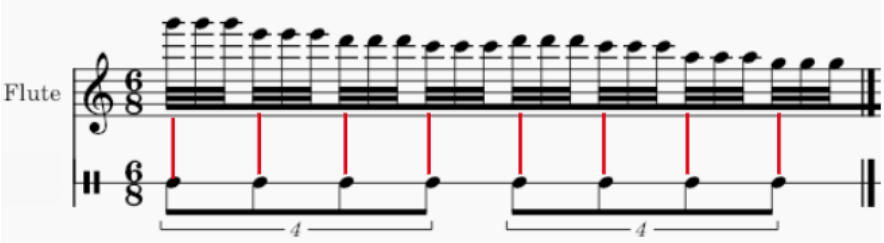


Irregular Subdivisions: Quadruplets

Another common challenge in the first movement is executing the few quadruplets that appear throughout the piece—in Section B (mm. 119–121), the Development (mm. 152 and 164), and Section B′ (mm. 249–251). These passages briefly present an increased rhythmic complexity for the movement. Although the meter is written in 6/8 or 12/8, the rhythmic accompaniment often gives the impression of 3/4 time. A frequent source of confusion when playing quadruplets comes from an unclear understanding of their underlying subdivision. A quadruplet groups four notes in the space typically occupied by three of the same note value, creating a rhythmically uneven feel. In these specific examples, the quadruplets fall within the span of a dotted quarter note. Therefore, each beat within the quadruplet should be subdivided into three thirty-second notes (see Fig. 2.10), which can be difficult to execute accurately due to the small subdivisions. To address this, I recommend that flutists practice these passages slowly,

conceptualizing the subdivision in larger units—specifically, sixteenth notes. While the actual rhythmic grouping is based on thirty-second notes, practicing with a sixteenth-note subdivision provides a more manageable framework for developing accuracy and control. Using a metronome to set a sixteenth-note pulse helps internalize the rhythmic values more clearly. This method not only improves rhythmic precision but also allows the performer to gradually increase the tempo while maintaining accuracy, ultimately aligning with the composer's intended effect.
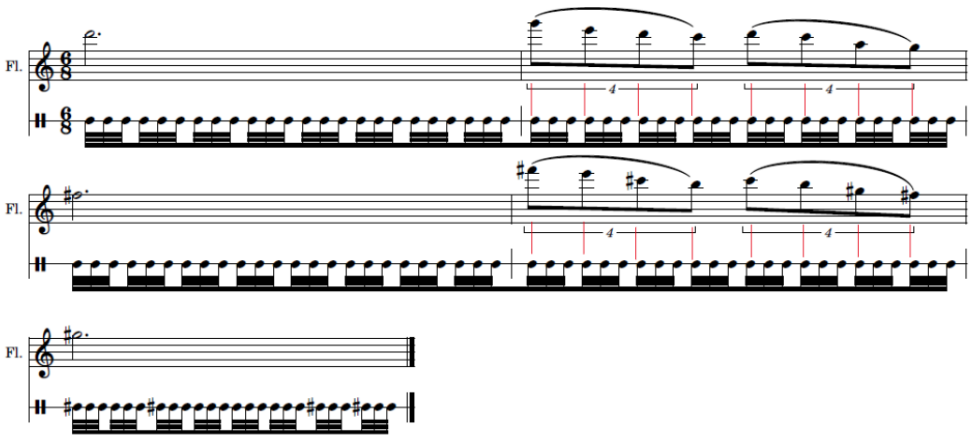
Figure 2.10. Quadruplet subdivision in 6/8



Another option for flutists who feel more comfortable starting directly with thirty-second note subdivisions involves an exercise based on the gradual rhythmic transformation of quadruplets. This idea was inspired by a pedagogical exercise written by Walfrid Kujala in his book *Orchestral Techniques for Flute and Piccolo*, which addresses how to approach the flute excerpt from the Variation movement in *The Firebird Suite*. Kujala's method encourages flutists to actively play the underlying subdivisions of a melodic passage to improve rhythmic accuracy, particularly during rests. Similarly, the following exercise (Ex. 2.5) applies this concept by helping the performer internalize the length and feel of quadruplets through progressive subdivision. Figure 2.11 illustrates the original flute line alongside its thirty-second note subdivisions. In Exercise 2.5, the performer begins by playing the full subdivision and gradually

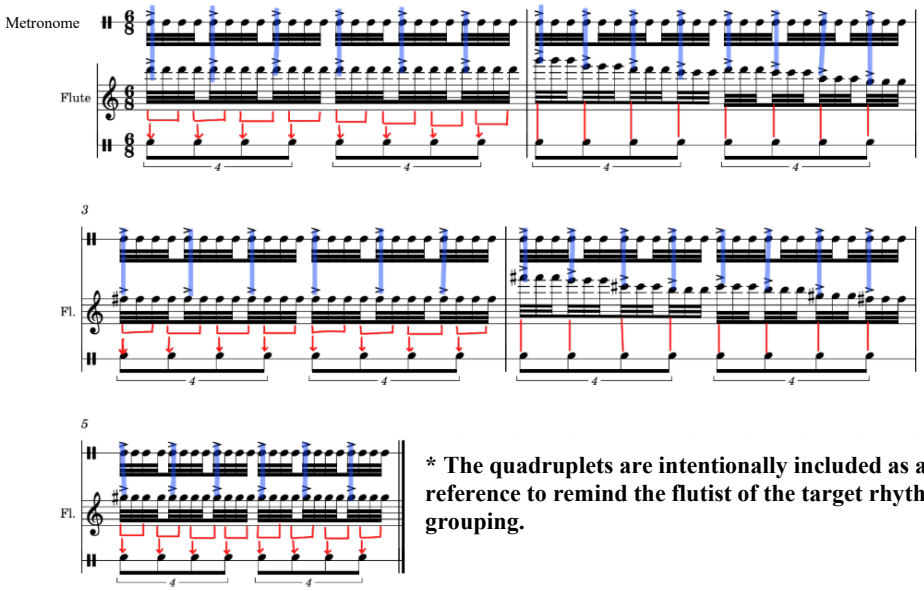
transitions into the target rhythm. The use of a metronome is strongly recommended to reinforce steady tempo and precision.

Figure 2.11. Quadruplets from mm. 117-121 and their subdivision in 6/8



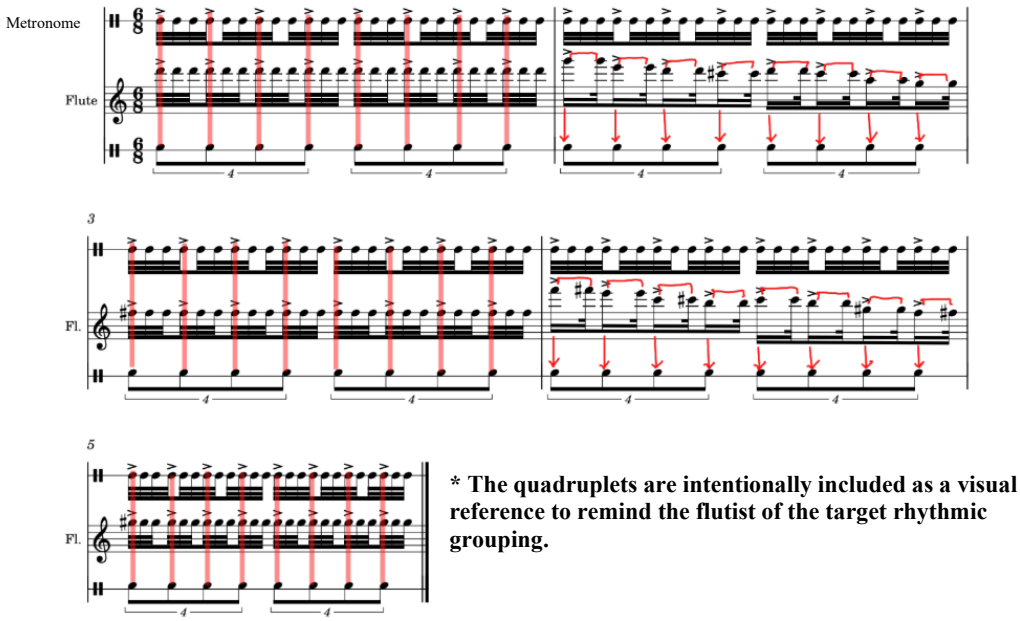
Exercise 2.5. Quadruplets in progressive subdivisions, "Tríptico para flauta y banda," movement 1, mm. 117-121.

First variation: In this exercise, the flutist begins by playing steady thirty-second note subdivisions to internalize the underlying pulse from the start of the excerpt. Each rhythmic line emphasizes a distinct grouping pattern, helping the performer develop a clearer understanding of how the rhythm is structured and perceived.



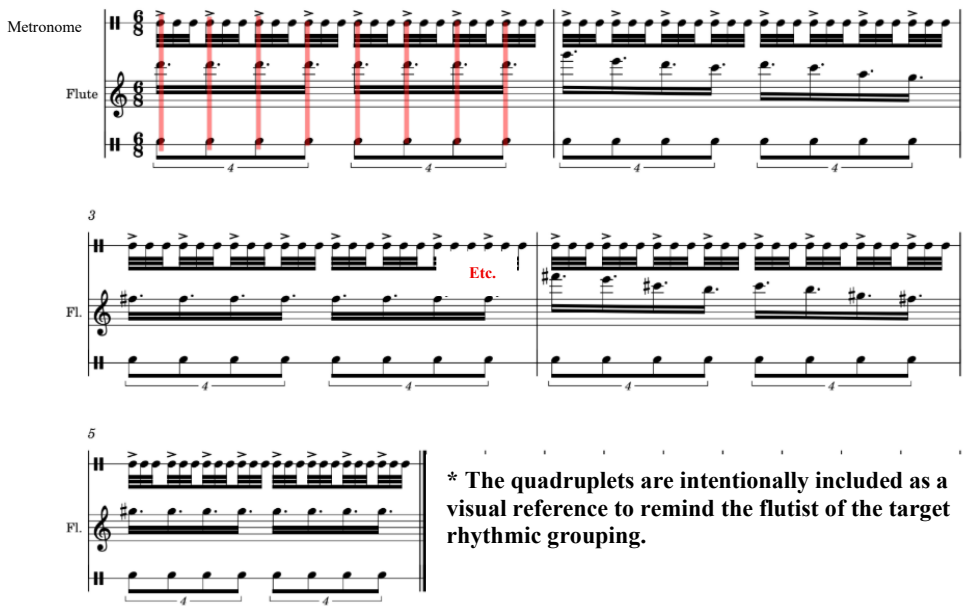
*** The quadruplets are intentionally included as a visual reference to remind the flutist of the target rhythmic grouping.**

Second variation: In this exercise, the flutist begins by playing steady thirty-second note subdivisions, accenting every third note. This helps develop a natural feel for the rhythmic variation that follows in the next measure. Each subsequent line of the exercise emphasizes a distinct grouping within the subdivision, reinforcing a clearer understanding of how rhythm is organized and perceived.
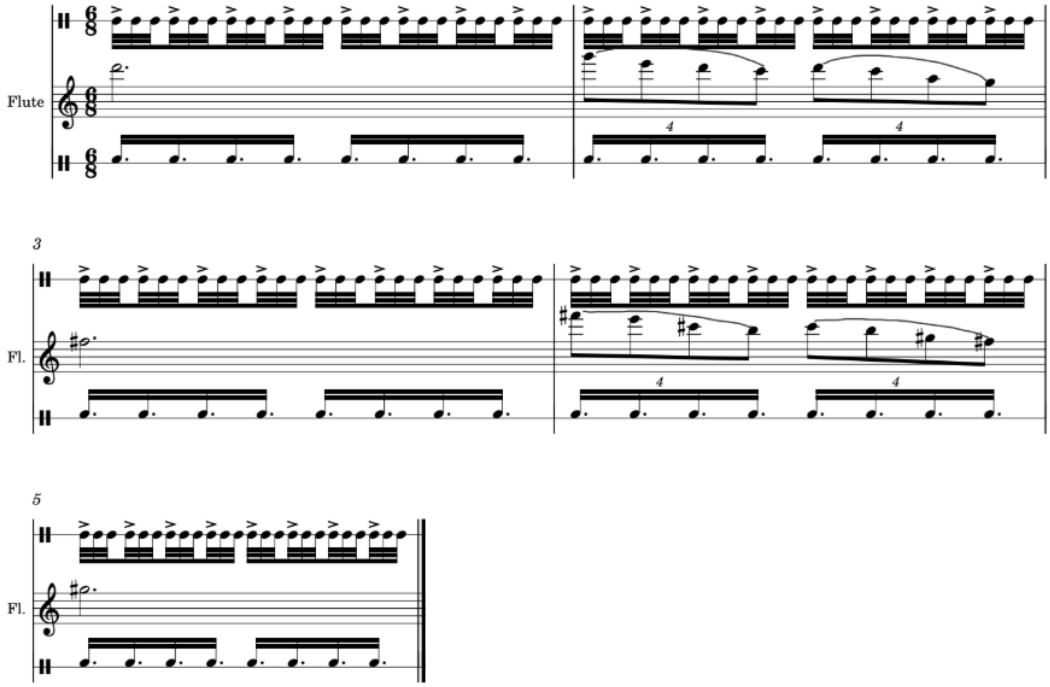


*** The quadruplets are intentionally included as a visual reference to remind the flutist of the target rhythmic grouping.**

Third variation: In this exercise, the flutist is required to play the entire excerpt using the irregular subdivision. The rhythm is written using dotted sixteenth notes to represent the feel of the quadruplet, offering an alternative way to notate and perceive the rhythmic grouping. This visual approach can help the flutist better grasp the irregular subdivision used by the composer in the excerpt. Only the first measure includes alignment guides between the rhythmic lines, as it is assumed that the performer has already internalized the grouping concept by this point.



*** The quadruplets are intentionally included as a visual reference to remind the flutist of the target rhythmic grouping.**

As written: In this portion, the flutist is expected to play the excerpt as written. The lines showing the subdivisions in thirty-second notes and dotted sixteenth notes are intentionally retained to help the performer consistently visualize the correct rhythmic relationship between the excerpt and the underlying subdivisions.



Altogether, these performance details highlight the composer's thoughtful and collaborative approach to writing for the flute. The music is rhythmically engaging and idiomatically crafted thanks to the collaboration of flutist Paola García. This piece offers a unique contribution to the flute repertoire by presenting an original setting for solo flute within a symphonic ensemble, based on Colombian rhythms. While the traditional patterns remain recognizable, the composer reimagines them through a modern lens, especially in terms of harmony, form, and meter. The writing allows the flutist to explore a wide range of expressive and technical possibilities, including extended register, melodic fluency, and rhythmic complexity. Although this guide focuses on the first movement, these features are consistent throughout the entire piece. Additionally, the piece is well suited for advanced students as well

as intermediate flutists transitioning into more demanding repertoire. Its rhythmic variety and rich harmonic language make it a versatile and valuable addition to the flute curriculum.

Chapter 3. Composer Biography and Artistic Background: Carolina Noguera



Figure 3.1. Composer Carolina Noguera Palau. Photo from *Carolina Noguera, photos*. Accessed May 07, 2025.

"The popular music references we have built into our musical memory are very strong, and Carolina Noguera's compositional proposal unsettles those imaginaries for the audience."[65] — Melissa Vargas, *Máquinas, ruidos y recuerdos. La música de Carolina Noguera*, La Red Cultural del Banco de la República.

Carolina Noguera (Fig. 3.1), a Colombian composer from Cali in the Department of Valle del Cauca—a region located between Colombia's Pacific and Andean areas—began her musical studies at a very young age at the Conservatorio de Música Antonio María Valencia in Cali. She later moved to Bogotá, where she earned a double Bachelor of Arts in Musical Studies in piano and composition from the Pontificia Universidad Javeriana, studying under Radostina Petkova (piano) and Guillermo Gaviria (composition).[66]

[65] Melissa Vargas, "Máquinas, ruidos y recuerdos. La música de Carolina Noguera," *La Red Cultural del Banco de la República*, accessed April 5, 2022, https://www.banrepcultural.org/noticias/maquinas-ruidos-y-recuerdos-la-musica-de-carolina-noguera.
[66] Carolina Noguera, interview with the composer, conducted on May 21, 2025.



Figure 3.2. Map of Colombia showing the location of the Department of Valle del Cauca.

Noguera's compositional style defies labels; her work is known for its versatility and openness to a wide range of sources and influences. She draws from various schools of thought, techniques, and genres ranging from speculative and aleatoric music to African jazz, minimalism, spectralism, post-minimalism, and Afro-Colombian traditions from the Cauca, Pacific, and Caribbean coasts among others. [67] Her varied influences reflect a central interest in how sound travels between places and cultures offering new ways to think about identity and meaning.

According to Noguera, she "is interested in re-signifying pre-existing musical material from traditional Colombian rhythms, which she studies and re-elaborates with a special interest in both texture and timbre."[68] This versatility and conceptual richness have been reflected in the wide circulation of her work through performances and publications. Renowned ensembles and

[67] Ibid.
[68] Carolina Noguera, "about," accessed May 01, 2025, https://www.carolinanoguera.com/about.

soloists, including Quatuor Diotima, Curious Chamber Players, Eva Zöllner, Mauricio Arias-Esguerra, and Taller Sonoro have performed her compositions throughout Europe and the Americas, presenting them in venues such as Bogotá's Teatro Mayor, the Frontiers Series at the Royal Birmingham Conservatoire, and Teatro Central in Sevilla. Her chamber music has been published by institutions such as Leeds Lieder, Pontificia Universidad Javeriana, and Banco de la República de Colombia. Additionally, Noguera received several honors, including the Biennial Award at the II Art and Creativity Summit (2016), the Bogotá Composition Award (2006), and a research prize from the Bogotá Philharmonic Orchestra (2018) for her paper *Formas de recuerdo sin territorio*.

In addition to her work as a composer, Noguera serves as Head of Composition at the Pontificia Universidad Javeriana. She holds both a master's and a PhD in composition from the Royal Birmingham Conservatoire, where her doctoral research focused on carnivalesque expressions in Colombian music—an exploration that included the composition of *Chirimías Metálicas* for solo flute in 2009.[69]

Her broad trajectory rooted in classical training, scholarly research, and a constant engagement with different styles, including Colombian musical traditions, finds a defined expression in *Chirimías Metálicas*. Composed during her doctoral studies, the piece stands as a case study of her artistic voice, where traditional elements are not merely quoted but transformed. Understanding this work requires an exploration of the musical and cultural background it references, particularly the *chirimía ensemble* of the Cauca region, which serves as both inspiration and point of departure for the composition.

[69] Ibid.

Chirimías Metálicas: Context and Analysis.

Noguera composed *Chirimías Metálicas* in 2009 during her doctoral studies at Birmingham City University, writing the piece for American flutist Shanna (Gutiérrez) Pranaitis. According to the composer, the piece is her "reaction to the ensemble *chirimía* from the Cauca department of Colombia." Historically, the term *chirimía* referred to oboe-related instruments, but today in Colombia, it represents two types of musical ensembles: one rooted in Afro-Colombian traditions from the Chocó Department, and another representing indigenous traditions from the Southwestern Andean Region, specifically in Cauca. Noguera's composition engages directly with the latter tradition.[70]

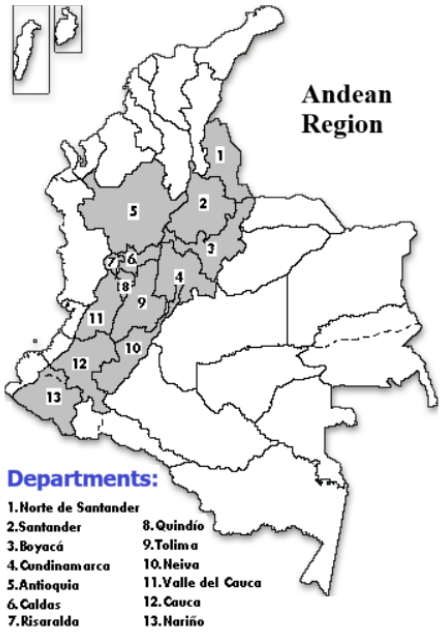


Figure 3.3. Map of Colombia's Andean Region with its departments.

[70] Carolina Noguera Palau, "Carnivalesque expressions in Musical Composition: A Colombian Perspective. Analytical Commentary Vol. 1," (Doctoral thesis, Birmingham Conservatoire, 2011), 53.

Building on this cultural reference, *Chirimías Metálicas* is also a profoundly personal work for Noguera. She has explained that, in composing the piece, she wanted to create music that reflected who she is. Her identity, she says, is shaped by memory and experience. Many of the sounds that exist in her musical imagination come from memories of hearing the *chirimía caucana*, a soundscape she often encountered during childhood visits to the region.[71]

To understand the musical and cultural references in *Chirimías Metálicas*, it is essential to consider the ensemble that inspired it. In Colombia, the *conjunto de chirimía caucano* is a folkloric ensemble comprised of multiple transverse cane flutes and percussion instruments, including wood drums, snare drums, and *mates* (similar to maracas). This ensemble is traditionally featured in community dances and military marches are often led by a *puil* (conductor), who historically motivated warriors during battle.[72] At the time of composing the piece, Noguera found that she associated the sound of the silver flute more closely with the cane flute of the *chirimía* than with any other genre or tradition. As a result, incorporating musical gestures drawn from the *chirimía* into the silver flute felt almost natural.[73]

Next Page: **Figure 3.4.** Rubén Darío Zúñiga, *"Ruta de la Chirimía Caucana, un camino hacia el reconocimiento cultural,"* Radio Nacional de Colombia, October 18, 2021.
From left: guaracha, mates, wood snare drum, wood drum, transverse cane flutes.

[71] Carolina Noguera, interview with the composer, conducted on May 21, 2025.
[72] Paola Martínez, "Acerca del Fenómeno de Transculturación en la Música de Chirimía en Popayán, Colombia," *A Contratiempo No. 15,* (July 2010). ISSN: 2145-1958 (digital), accessed March 24, 2025.
[73] Carolina Noguera, interview with the composer, conducted on May 21, 2025.



This connection to tradition is also evident in the work's melodic material. The primary theme of *Chirimías Metálicas* is derived from one such march performed by the *chirimía caucano* ensemble. As noted by Paola Cubillos in her dissertation, the original march was recorded in 2000 for the CD *De correrías y alumbranzas: Flautas campesinas del Cauca andino*, the result of ethnographic research by Carlos Miñana conducted between 1980 and 1993. The melody is highly repetitive and accentuated, qualities that Noguera preserves in her transcription. In addition to this source material, the piece also incorporates a quotation from *La Guaneña*, a well-known tune within the *chirimía* repertoire.[74]

To examine *Chirímias Metálicas,* this analysis draws on both formal and culturally informed approaches. The theoretical analysis includes motivic development, form, and the use of extended techniques while the work's engagement with the *chirimía caucana* tradition is considered. Emphasis is placed on how Noguera reframes folkloric materials within a contemporary solo flute context, effectively bridging traditional rhythms and modern performance practice.

[74] Lady Paola Cubillos Flauteros, "Women's Inclusion in Colombian Western Classical Music: An Examination of Four Contemporary Flute Pieces" (Doctoral diss., Ball State University, 2024), 73.
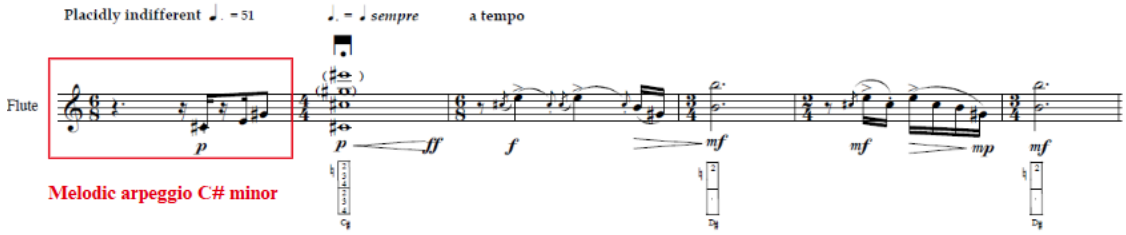
Chirimías Metálicas is a journey of sounds that keeps the listener in a state of surprise. Beyond the sonorous richness created using extended techniques on the flute, the piece blends contrasting textures: steady, rhythmically driven lines that evoke the pulse of a march; fragmented and varied motives that introduce an almost aleatory character; and sections of long sustained tones that allow musical ideas to merge and unfold gradually. These shifts in energy and texture give the piece a sense of constant movement and exploration. Structurally, the solo work follows a theme and variations form, arranged in five sections: ABCDA'. It is based on two primary motives, labeled 'a' and 'b', as shown in Table 3.1. Each section introduces these motives or explores their transformations. Section D features an extended quotation of *La Guaneña*, tying the work back to its traditional roots and reinforcing its dialog with the *chirimía caucana* repertoire.

Table 3.1. Carolina Noguera, " Chirimías Metálicas" for solo flute, structure chart.

A		B			C					D	A'
Motive 'a'	**Motive ' b'**	**Variation 1**			**Variation 2**					**Quotation**	**Re-exposition**
March theme		**Variation**	**Transformation 1**	**Transformation 2**	**Motive ' b'**	**Motive ' b'**	**Motive ' b'**	**Motive ' b'**	**Motive ' b'**	***La Guaneña***	**March theme**
Arpeggios in C# minor	Melodic development C#-Dorian	Rhythm, dynamic, and multiphonic sound (from mm. 1-2)	Pitch, rhythm, dynamic, and articulation (From mm.3-4)	Pitch, rhythm, dynamic, and articulation (From mm.3-4)	Re-exposition of march theme	" Breathy sounds" on B4 and B5.	Use of harmonic sounds.	Fragmentation of motive.	Fragmentation of motive: featuring pitch and timbral alterations.	Bambuco in 6/8, remains in C# Dorian, and features ornamentation as well as percussive effects.	Use of different extended other techniques: tongue pizz, tongue rams, key click, and breathy sound.
		-Fragmentation of material. -Timbrical exploration									
mm. 1-6	mm. 7-24	mm. 25-26	mm. 27-28	mm. 34-37	mm. 49-66	mm. 67-76	mm. 77-87	mm. 88-93	mm. 94-105		
mm. 1-24		mm. 25-48			mm. 49-105					mm. 106-154	mm. 155-192

In section A (mm. 1-16), the theme of the march is introduced, presenting two motives: motive ‘a’ (mm. 1–6) and motive ‘b’ (mm. 7–24). Motive ‘a’ consists of arpeggios in C# minor followed by multiphonic chords. Noguera states that the incorporation of multiphonics reflects the "heterogeneous, plural, and complex sound quality" of the *chirimía caucana*.[75]

Example 3.1. Carolina Noguera “Chirimías Metálicas” for solo flute, motive ‘a,’ mm. 1–6.
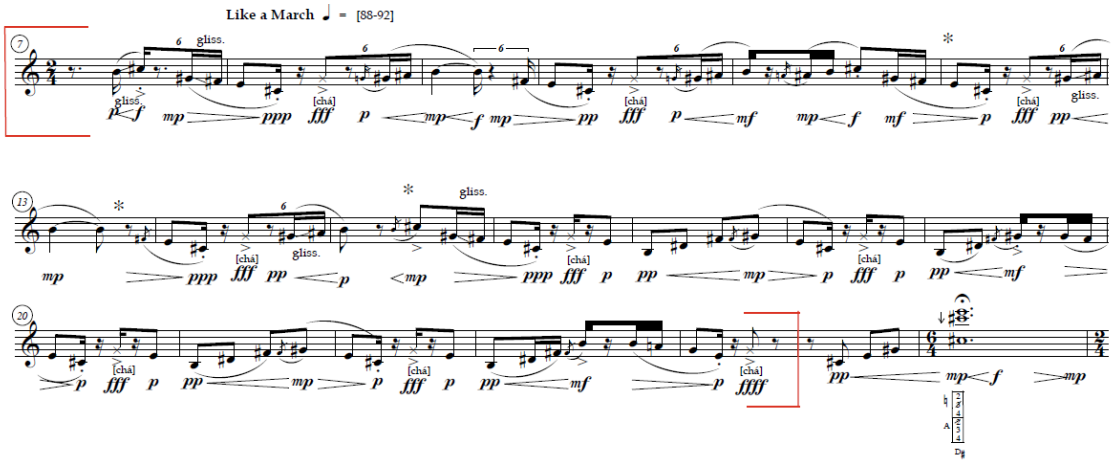


Motive ‘b’ contrasts with motive ‘a’ by developing the melodic material of the initial arpeggio, establishing a clearer sense of the march’s rhythmic character. The pitch selection creates a resemblance to the C# Dorian mode. The original march’s percussive accents are maintained, but to enhance their prominence and replicate the role of percussion, Noguera replaces them with the flute's spoken syllable effect. This technique allows the flute to articulate both sound and air resonance, reinforcing the rhythmic drive.[76] While Noguera identifies C# Dorian as the piece’s tonal center, there is a modal ambiguity. In feedback on my analysis, music theorist Vivian Luong noted that the gestures between E and C# interpreted as ^1 to ^6 evoke a pentatonic sound centered on E.[77] This interpretation was later confirmed by the composer in an

[75] Noguera, 53.
[76] Carin Levine and Christina Mitropoulos-Bott, *The Technique of Flute Playing,* 37.
[77] Vivian Luong, email message to author, May 08, 2025.

interview, where she acknowledged the presence of modal ambiguity and the influence of pentatonic elements, reflecting the common use of pentatonicism in *chirimía* music.[78]

Example 3.2. Carolina Noguera "Chirimías Metálicas" for solo flute, motive b, mm. 7–24.

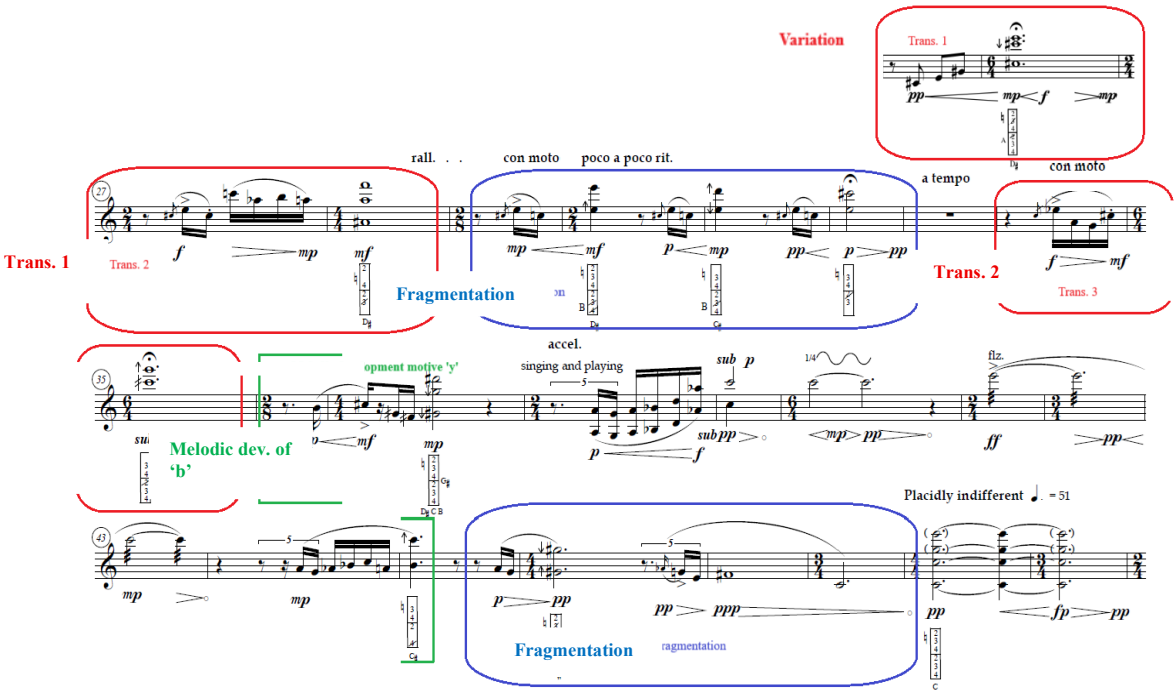


Section B (mm. 25–48) begins with a clearly defined entrance, making it easily recognizable to the listener. This section develops the initial material, introducing variations of motives 'a' and 'b'. First, there is a slight variation of 'a' that appears in mm. 25–26, altering rhythm and volume relative to mm. 1–2. A complete transformation of 'a' follows in mm. 27–28 and a second one in mm. 34–35, modifying pitch, rhythm, articulation, and dynamics relative to mm. 3–4. Subsequent measures (mm. 29–32) feature fragmented material. In mm. 36–43, motive 'b' is reintroduced and further developed using multiphonic sounds through the sing and play technique. This is followed by timbral explorations, such as microtonal oscillations in mm. 40 and flutter-tonguing in mm. 41–43. The section concludes with motive 'b' in a fragmented presentation, stripped of its multiphonic elements.[79] As the motivic material goes through these

[78] Carolina Noguera, interview with the composer, conducted on May 21, 2025.
[79] All variations and transformations entries are seen in table 3.1.

transformations, the steady rhythmic drive characteristic of the march from Section A begins to dissolve, giving way to a more unpredictable and exploratory sonic experience for the listener.

Example 3.3. Carolina Noguera "Chirimías Metálicas" for solo flute, section B, mm. 25-48.



The transition into Section C (mm. 49–105) is subtle and ambiguous, making it difficult to perceive a clear delimitation between sections. Due to the nature of the initial multiphonics in mm. 49–50, Section B appears to merge organically into Section C. This section serves as a re-exposition of motive 'b' with subtle rhythmic alterations, increased multiphonics, and expanded percussive effects that bring back the march.[80] A long pedal on B4 begins in mm. 67 and gradually dissolves into a breathy sound. The sustained B4 in this section possibly serves as a dominant (V) in relation to the E pentatonic center discussed in Section A, further reinforcing the
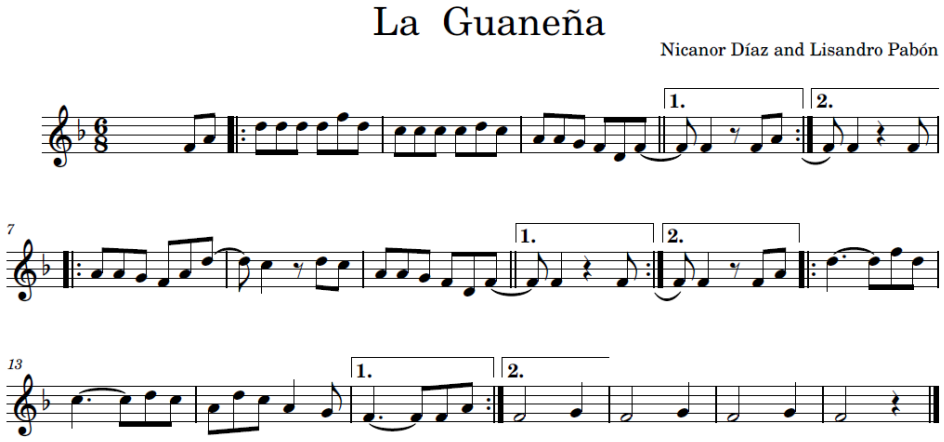
[80] Refer to Section C in Table 3.1 for a summary of these developments.

underlying modal ambiguity in the piece.[81] The B_4 pedal also shifts in timbre (being placed an octave lower), rhythm (becoming fragmented), and sonority (introducing whistle tones in mm. 75–76). Following this, motive 'b' appears in harmonic sounds with rhythmic variations, culminating once more in whistle tones on the B_3. The fragmentation of material from mm. 88–105—accompanied by tempo changes and the use of long tones featuring various extended techniques to alter timbre—creates a more conclusive feeling for the listener, signaling the end of the section. Section C clearly marks the climax of the piece, featuring the most extensive developments and transformations of the motives.

As previously mentioned, Section D (mm. 106–154) features a quotation of *La Guaneña*, as shown in Figure 3.8. This *bambuco* in 6/8 was originally composed in the late eighteenth century by flutist Nicanor Díaz and guitarist Lisandro Pabón.[82] The lyrics convey sorrow and heartbreak over a woman's betrayal, with the protagonist lamenting his lost love, Rosario Torres, known as *La Guaneña*. Beyond its personal narrative, this piece also honors the women who accompanied men to civil wars in the Department of Nariño. Over time, *La Guaneña* has become an unofficial cultural anthem, symbolizing unity and identity in the region. In *Chirimías Metálicas*, Noguera quotes the tune in C# Dorian, consistent with the rest of the work. The melody retains its original 6/8 meter but is ornamented with flutter-tonguing and the breathy-sound technique introduced in Section B. Functionally, Section D serves as a re-transition leading into the re-exposition of A.[83]

[81] Vivian Luong, email message to author, May 08, 2025.
[82] For the definition of *bambuco* refer to chapter 1, p. 9.
[83] Noguera, 54.

Example 3.4. La Guaneña by Nicanor Díaz and guitarist Lisandro Pabón.



Example 3.5. Carolina Noguera "Chirimías Metálicas" for solo flute, section D, mm. 106-154.



Section A' (mm. 155–192) restates the march melody with some modifications. Motive 'a' features new multiphonic sonorities, while motive 'b' incorporates different percussive effects, including tongue pizzicato, tongue ram, and key clicks. The piece concludes with a shift in dynamics, diminishing to *pppp*. The final note, C#4, is performed with an airy sound that gradually fades into complete silence, bringing the work to a delicate and atmospheric ending.[84]

Understanding the structure and cultural context of *Chirimías Metálicas* provides a solid foundation for approaching its performance. The extended techniques employed throughout the piece are not merely for technical display; they are crucial to understanding the composer's vision of the *chirimía caucana* ensemble through sound transformation. In doing so, these techniques offer a re-interpretation of the traditional melodies used by this ensemble on the silver flute. With the piece's structure and cultural grounding established, the following section offers practical guidance for interpreting these techniques and translating Noguera's ideas into sound.

[84] These concluding gestures are represented in the final row of Table 3.1.

Performance Guide

Chirimías Metálicas is not merely a display of extended flute techniques: it is a personal expression of memory and identity for Carolina Noguera. Rather than serving as a traditional representation of a specific genre, this piece invites performers to expand their interpretive perspectives. Noguera explores encounter points between the language of contemporary flute technique and interpretive approaches rooted in the *chirimía.* The extended techniques in the piece do not imitate traditional music; rather, they construct an integrated interpretive space in which traditional and contemporary elements actively interact. This space does not change their differences but allows them to coexist, opening the door to new ways of engaging in both tradition and innovation.[85]

The use of extended techniques makes this flute work unique. To help performers, Noguera has provided a glossary and fingering charts for the multiphonics used in the piece. As a reference for these techniques, Noguera draws upon *The Techniques of Flute Playing* by Carin Levine and Christina Mitropoulos-Bott. While this book offers clear guidance on executing each technique, this performance guide aims to provide additional suggestions for practicing and refining them.

At first glance, the extensive use of extended techniques in *Chirimías Metálicas* may seem overwhelming. However, understanding the composer's intentions behind these choices is crucial. As previously noted, Noguera's goal is to replicate the sound of the *chirimía caucana* ensemble. Although written as a solo flute work, the piece assigns multiple roles to the instrument, mirroring the ensemble's texture. These extended techniques are not just expressive choices; they also reflect the acoustic reality of traditional *chirimía* performance, which typically

[85] Carolina Noguera, interview with the composer, conducted on May 21, 2025.

occurs outdoors with loud percussion and marching flutists. To convey this strength and resonance, the flute plays multiple roles in the piece, embodying the presence of an entire ensemble and requiring more forceful, resonant attacks.[86] In this traditional setting, the flutes are crafted from *caña brava*, a type of cane, and feature a single embouchure hole with six finger holes. The resulting sound is nasal and airy, qualities which I believe Noguera captures through the tone color given by the multiphonic sounds.[87]



Figure 3.5. Traverse flute made of caña brava.

To evoke the percussive nature of the ensemble, Noguera employs techniques such as key clicks, spoken syllables, tongue rams, and lip and tongue pizzicatos. Additionally, the composer explores timbral variation through multiphonics, harmonics, whistle tones, and the combination of singing and playing, all of which contribute to the intricate and ambiguous sound quality of the *chirimía caucana*.[88] Therefore, the following performance guide aims to examine how these
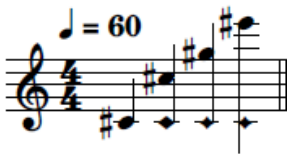
[86] Carolina Noguera, interview with the composer, conducted on May 21, 2025.
[87] Egberto Bermúdez, Colección de Instrumentos Musicales José Ignacio Perdomo Escobar (Escala, Bogotá, 1986), 77.
[88] Noguera, 54.

extended techniques and other musical elements can be approached from a practical standpoint. By addressing each of these elements in detail, the guide seeks to support performers in interpreting *Chirimías Metálicas* with clarity, intention, and a deeper understanding of the work's expressive goals.

Multiphonics

The first extended technique introduced in the piece is a multiphonic on C#4 in m. 2, consisting of four notes that can be challenging to execute. Since this multiphonic is based on natural harmonics of C# (played using the fingering for C#4), the best approach is to first isolate the notes and their dynamics. The flutist should play each note individually using the C#4 fingering, focusing on air direction, speed, and pressure. This should be done at a stable, comfortable dynamic without crescendos or diminuendos. By isolating the notes, the flutist can refine embouchure control before attempting the full chord.
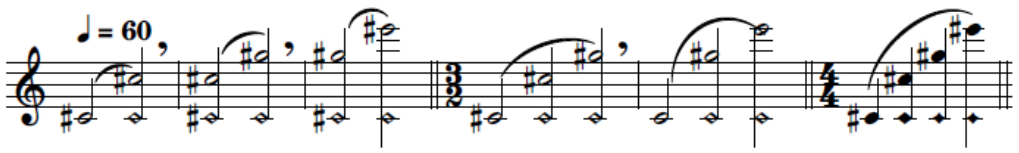
Exercise 3.1 Individual harmonics on C#4



Once each harmonic note can be consistently produced, the flutist should begin slurring between them by gradually increasing air speed. A recommended exercise is to start with two notes and incrementally add the remaining ones. Maintaining an open embouchure is particularly helpful; ensuring sufficient space between the front teeth creates a larger resonance chamber

inside the mouth, facilitating multiphonic production. When the flutist can consistently control air direction, speed, and embouchure shape to produce the correct multiphonic, dynamics can be introduced.

Exercise 3.2 Slurred harmonics-multiphonic exercise.



This approach applies not only to multiphonics based on natural harmonics, but also to other multiple sonorities that utilize alternative fingerings to facilitate note production. A key consideration is to first play the notes separately to become familiar with their individual sound, as well as the required air direction and speed. When producing multiple notes simultaneously, the embouchure aperture must remain engaged, and the space inside the mouth (i.e., separated teeth) should allow for a sufficiently wide airstream to accommodate both sounds.

Spoken Syllables

When approaching the spoken syllables in Section A, it is important to note that although the composer does not explicitly clarify it, the syllable “Chá” used by Noguera is likely derived from Spanish, as indicated by the accent mark on "á.” This suggests that both pronunciation and enunciation should reflect this linguistic influence. The performer is expected to create a percussive effect, emphasizing the initial consonant cluster “Ch.” In Spanish, this sound is
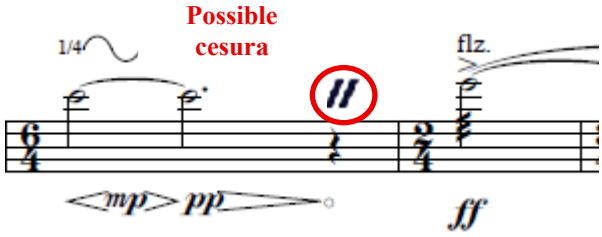
produced by the front of the tongue making firm contact with the hard palate just behind the front teeth, resulting in a sharp and incisive articulation.[89] This differs from the English "sh" sound, which is softer and less defined. Additionally, the vowel "a" in Spanish requires a widely open mouth, which, in this context, facilitates a strong release of air to enhance the percussive quality of the syllable. The accent mark on "á" further reinforces Noguera's intention to maintain the rhythmic and percussive essence of the *chirimía caucana.*

Spaces Between Effects

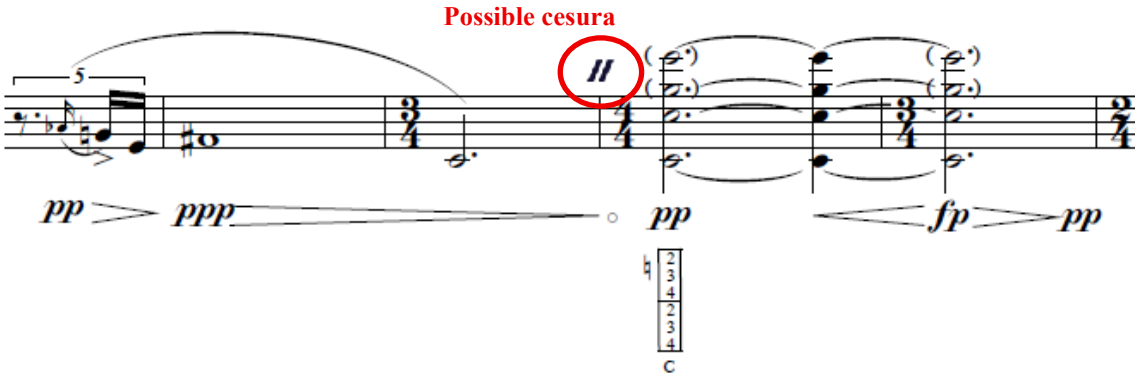
In Sections B and C, some rests or "spaces" between extended techniques may not provide enough time for the flutist to fully settle before playing. For example, in m. 40 of Section B, a quarter rest follows the end of a microtonal oscillation that fades to *pp* and disappears completely. While this rest may seem sufficient before the flutter tongue entrance in m. 41, I advise the flutist to wait until the sound has fully dissipated before attacking the next note, as if incorporating a short caesura. Since the composer already indicates *al niente*, allowing the sound to vanish naturally reinforces the intended space between effects. The same principle applies in m. 48 at the transition from Section B to C. Here, the issue extends beyond sound and space—it also involves giving the performer time to settle before executing the next multiphonic passage. Allowing these brief pauses, even if not explicitly written, can help the flutist feel more confident and make the next entrance more impactful. Since this is a solo work, the performer has some flexibility in interpretation, and this is one instance where such freedom can enhance performance.

[89] Learn Spanish with Rocio, "Cómo pronunciar la CH en Español," YouTube video, March 2023, 3:07. https://youtu.be/M8hSK_FDQd0?si=2lUec2qJ2eLNyRgh

Example 3.6. Carolina Noguera "Chirimías Metálicas" for solo flute, placement for a potential caesura, mm. 40-41.



Example 3.7. Carolina Noguera "Chirimías Metálicas" for solo flute, placement for a potential caesura, mm. 46-50.



Accents

As Noguera states, percussiveness is a defining element of the piece, largely due to the flute's multifaceted role. The emphasis on spoken syllables, along with percussive extended techniques such as key clicks, tongue rams, and lip and tongue pizzicatos, reinforces the piece's connection to the percussive character of the *chirimía caucana.* However, in Section D, there is a shift in character. While the quotation of *La Guaneña* includes accents, they are not paired with extended techniques, resulting in a less forceful character than in previous sections. Although there is a tendency to accentuate the first and fifth beats of the measure, these accents should be
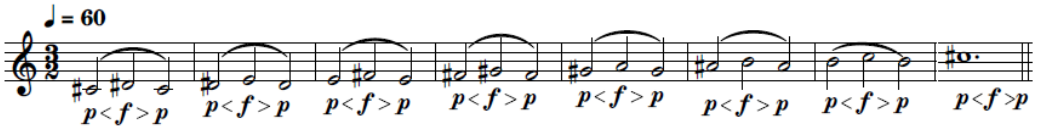
played more softly to enhance melodic phrasing rather than percussive intensity. Additionally, in Section D, quarter notes, dotted quarter notes, and tied notes should be played slightly shorter and lifted. This adjustment maintains the dance-like feel, improves phrasing fluency, and prevents rhythmic delays.

Dynamics
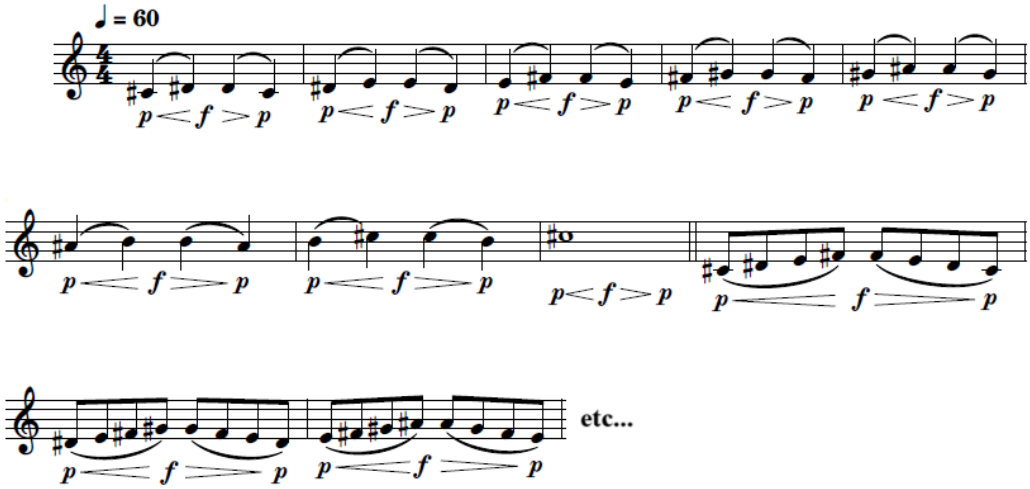
Another challenge in this piece is dynamic contrast, particularly the frequent crescendos and diminuendos within short one- or two-measure motives. These dynamic shifts reminded me of the exercises proposed by Trevor Wye in *Practice Book for the Flute, Book 1: Tone*. In his exercises for each register, although primarily focused on tone development, he consistently incorporates crescendos. These start with just two notes at a time and gradually expand. Similarly, the frequent use of dynamic changes in this piece reminded me of Peter-Lukas Graf's *Check-Up*, specifically Section 16 on sound, where he emphasizes dynamic control from loud to soft.

A useful practice method for mastering these dynamic shifts could be combining elements of both Wye's and Graf's exercises while using the C# Dorian mode. Flutists could follow the pattern presented in Exercise 3.3, playing the modal scale in half notes to practice controlled crescendos and diminuendos within short phrases. This approach helps them internalize the three key dynamic points: soft, loud, and soft. Once they master the half-note patterns, they can transition to quarter notes, as indicated in Exercise 3.4, to further refine their control over dynamic contrast. Finally, practicing the same pattern in eighth notes allows for even greater precision, helping flutists develop mastery over dynamic contrast in shorter rhythmic units.

Exercise 3.3. Crescendos and Diminuendos in half notes.



Exercise 3.4. Crescendos and Diminuendos in quarter notes and eight notes.



Chirimías Metálicas is the result of a close collaboration between composer Carolina Noguera and flutist Shanna Pranaitis, evolving through shared recordings, ideas, and feedback to ensure idiomatic writing for the flute. Rather than emerging from technical challenges, the work invites artistic exploration and expands the performer's interpretive versatility through its rich use of extended techniques. Since its creation, *Chirimías Metálicas* has enjoyed strong national

and international circulation, including performances at festivals in the U.S., use in competitions, and enthusiastic reception across Latin America and beyond.[90]

While the extended techniques in *Chirimías Metálicas* may seem challenging at first, approaching them with mindful practice and understanding their role in replicating the *chirimía caucana* ensemble will make the learning process more intuitive. Breaking down each technique, internalizing rhythmic and percussive elements, and allowing space for flexibility in interpretation will ultimately lead to a confident and expressive performance. With careful attention to detail and a thoughtful approach to the score, flutists can fully embrace the unique character of this piece. The piece presents a shifting soundscape—at times rhythmic and march-like, at others fragmented or spacious—keeping the listener in a state of surprise. Deeply personal, the work bridges contemporary flute practice with interpretive approaches drawn from a traditional repertoire fond of the composer. The extended techniques serve not merely as effects but also to reimagine and internalize sonic traditions through a contemporary lens.

[90] Carolina Noguera, interview with the composer, conducted on May 21, 2025.

Chapter 4. Composer Biography and Artistic Background: Juan Guillermo Villarreal Solar



Figure 4.1 Composer Juan Guillermo Villarreal Solar. Photo retrieved from Facebook, Accessed April 12, 2025.

Juan Guillermo Villarreal Solar (Fig. 4.1) redefines the role of the Colombian Caribbean in contemporary composition by transforming regional rhythms into a sophisticated, concert-stage language. This bold artistic vision is deeply rooted in his personal and musical upbringing in the region. He was born in Montería, the capital of the department of Córdoba in Colombia, located in the country's Caribbean region. Villarreal began his musical journey at the age of six, studying classical piano at the Escuela de Bellas Artes in Montería. At fifteen, he enrolled at the Universidad de Córdoba to pursue a degree in music education. Although he completed five semesters, he ultimately chose not to finish the program, opting instead to seek broader opportunities in the nation's capital.



Figure 4.2. Map of Colombia showing the location of the Department of Córdoba.

Villarreal continued his musical training in Bogotá at the Academia Superior de Artes de Bogotá (ASAB), where he earned a bachelor's degree in classical piano performance. During his time at ASAB, he also began exploring composition under the mentorship of renowned Colombian composer Jaime Torres Donneys. Although the institution did not formally allow a double degree in performance and composition, Villarreal attended composition classes informally and received private instruction from Torres Donneys, who played a vital role in shaping his development as a composer.

His commitment to composition culminated in a bold gesture during his senior recital, where he chose to perform his own works, which defied the institution's performance guidelines and provoked considerable controversy. As a result, the institution required him to present an additional recital featuring standard repertoire to fulfill graduation requirements. He repurposed his original recital as his undergraduate thesis, making him the first performance student at ASAB to present original compositions as the central focus of a thesis project. This work marked

the emergence of his distinctive compositional style, centered on the adaptation and academic exploration of Caribbean rhythms written for the piano. This methodological approach had not been previously offered at the institution before 2008.

Villarreal went on to earn a master's degree in music research at Universidad Central in Bogotá. This specialization allowed him to integrate scholarly research with creative practice, particularly emphasizing the rhythmic and formal elements of Colombian Caribbean music. These elements, to this day, remain central to his compositional identity. His music reflects the confluence of his regional roots, his background as a popular pianist, and his immersion in Latin and jazz music. Over the years, he has performed with internationally acclaimed artists such as Chick Corea, Jimmy Bosch, Alfredo "Chocolate" Armenteros, and Alfredo de la Fé—experiences that have deeply shaped his compositional influences.

Twentieth-century composers such as Aaron Copland, Vincent Persichetti, Leonard Bernstein, and Igor Stravinsky have shaped Villarreal's compositional language. He actively seeks to incorporate elements from post-tonal harmony. Villarreal embraces atonality, various scale collections, and different modes, among other elements, while blending them with traditional Colombian rhythms. He has further enriched his artistic development by participating in masterclasses and seminars with distinguished composers such as Jan Van der Roost, Gregory Fritze, and Ferrer Ferran. Currently, Villarreal serves as a professor of composition at ASAB and remains an active figure in the contemporary music scene, with works regularly commissioned by wind bands and solo performers nationwide.[91]

Villarreal's voice as a composer is defined by his ability to infuse traditional Caribbean rhythms with a fresh, contemporary touch. His work consistently balances innovation and

[91] Juan Guillermo Villarreal Solar, interview with the composer, conducted on April 12, 2025.

cultural tradition. It reflects both his artistic journey and his commitment to combining elements of twentieth-century Western classical music, jazz, and Latin influences with Colombian folklore. *Curengue* exemplifies this approach—a duet for bass trombone and flute shaped by the blend of Colombian Caribbean rhythms. The following context and analysis explore how these elements converge in the piece, offering better insight into Villarreal's compositional language.

Curengue: Context and Analysis

Curengue is a duet for bass trombone and flute, composed by Villarreal in 2020. The piece was commissioned by and dedicated to trombonist César Alba, and it premiered in January 2021 during Alba's senior recital at the ASAB, where I performed the flute part. Prior to the premiere, in December 2020, I spoke with Villarreal by phone, during which he shared the conceptual background and vision for the piece. He also explained his intentions behind the use of extended techniques in the flute part—insights that are discussed later in the performance guide included in this chapter.

The duet was originally conceived to highlight the bass trombone, placing it in a more prominent role than the flute. However, due to specific requests from the commissioner, the work's focus gradually shifted. Rather than serving as a trombone showcase, the piece was reimagined as a moment of "physical rest" within the recital program, intended to give Alba a chance to recover before the final piece. As a result, Villarreal began to explore more of the flute's expressive potential, leading to a more complex and prominent role for the flutist in the composition.

One of the main challenges the composer faced was balancing his original artistic vision with the practical need to make the piece more "friendly" for the trombonist, all without compromising the integrity of his initial ideas. Additionally, the unusual pairing of flute and bass trombone required careful attention to register, dynamic balance, and timbral blend in order to create a cohesive and effective musical dialogue between the two instruments.[92]

Curengue draws inspiration from two traditional rhythms of Colombia's Caribbean region: *bullerengue* and *cumbia*.[93] The idea for *Curengue* was shaped by a research project

[92] Juan Guillermo Villarreal Solar, interview with the composer, conducted on April 12, 2025.
[93] For *cumbia* refer to chapter 2, p. 31-32.

conducted by Villarreal, in which he studied how to write and use specific rhythms from the Caribbean region—particularly those of the Sabana area in the Departments of Sucre and Córdoba, his homeland. This research led him to understand how to adapt and transform these rhythms within a symphonic context.[94]

His goal through *Curengue*—much like in his music in general—is to use elements gathered from Colombian music as "prime matter," transforming them to express new artistic ideas and to explore his identity through composition. Rather than directly quoting these genres, Villarreal aimed "to capture the essence and spirit of both rhythms." His intention was to evoke a sense of familiarity through sound, inviting the listener to recall the rhythms not through explicit patterns or metrics, but through their underlying character. As he explains, "I want the performer to hear the concept, the character, but without having the rhythms stated as they are supposed to be." The result is an ambiguous yet evocative use of Caribbean rhythmic elements, subtly integrated into the texture of the piece, which ultimately becomes a homage to his region and his personal connection to it.[95]

This duet aims to portray the feminine essence of the *bullerengue.*[96] Broadly speaking, *bullerengue* is an Afro-descendant genre from the Colombian Caribbean, originally developed in *palenques* and preserved through oral tradition.[97] Traditionally performed in predominantly social gatherings, it features a strong feminine presence with a female lead singer (*cantadora*), a chorus of women who respond and maintain the rhythm through clapping, and percussion played by men, often relatives of the *cantadora*. The traditional ensemble includes handmade drums: the

[94] To locate the Colombian Caribbean region geographically on the Colombian map, see Chapter 2, Figure 2.3, p. 31.
[95] Juan Guillermo Villarreal Solar, interview with the composer, conducted on April 12, 2025.
[96] Ibid
[97] In Colombia, *Palenque* is the name of a fortified town and a community of Afro-Colombians.

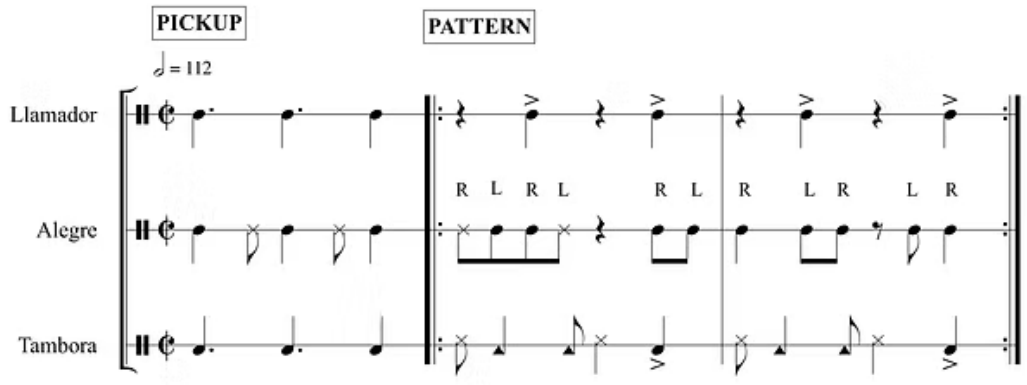
tambor hembra (or *alegre*), and the *tambor macho* (or *llamador*) (see Fig. 4.3).[98] To help contextualize its characteristic pulse, a basic rhythmic pattern of bullerengue is shown in Figure 4.4. This rhythmic pattern supports the *cantadora*, a respected matriarch who serves as the guardian of ancestral chants, myths, and legends, as well as traditional herbal medicine and prayers. She is considered a leader and a strong figure within the community.



Figure 4.3. *Rítmo de bullerengue-chalupa* (Bullerengue-Chalupa Rhythm), 2014, Conociendo las principales danzas del Caribe colombiano a través de la cultura.
From front left: tambor macho or llamador, tambor hembra or alegre, and cantadora.

Next page: **Figure 4.4.** Manuel García-Orozco, *Bullerengue Chalupa-Anacrusa y Patrón Básico No.1* (Bullerengue Chalupa Pick-up and basic pattern No. 1), Chaco World music, 2019.

[98] Manuel García-Orozco, "De Música Marginada a Producto Cultural de Exportación: Perspectiva Histórica de Petrona Martínez y el Bullerengue," Accessed March 31, 2025. https://www.bullerengue.com/perspectiva-historica.



The following analysis focuses on structural, harmonic, and rhythmic elements to demonstrate how Villarreal's compositional language integrates traditional Caribbean rhythms into a contemporary chamber context. Particular attention is given to the reinterpretation and embedding of rhythmic gestures, especially those associated with *bullerengue* and *cumbia* within the duo's structure and texture. This approach combines score-based analysis with interpretive observations, emphasizing the role of harmonic modality, metric flexibility, and instrumental timbre in shaping the work's overall character. Through this lens, the analysis highlights how Villarreal evokes traditional rhythmic practices while engaging a broader palette of musical elements.

Curengue begins with a gloomy atmosphere created by long tones and an antiphonal exchange between flute and bass trombone, supported by an unclear tonal center. This quickly gives way to a cheerful mood, as Caribbean rhythms emerge and begin to blend, making them perceptible but difficult to distinguish individually. The work's structure follows a ternary form with a brief introduction as well as a short coda. The harmonic language of the piece is modal, varying the tonal centers often moving around D and G. Sections A and A' utilize the same

themes, but with slight variations, the transitions explore compound time signatures, as well as elements of corporal percussion, finally the coda brings back the main theme, but in unison. (See table 4.1)

Table 4.1 Juan Villarreal, "Curengue" for bass trombone and flute, structure chart.

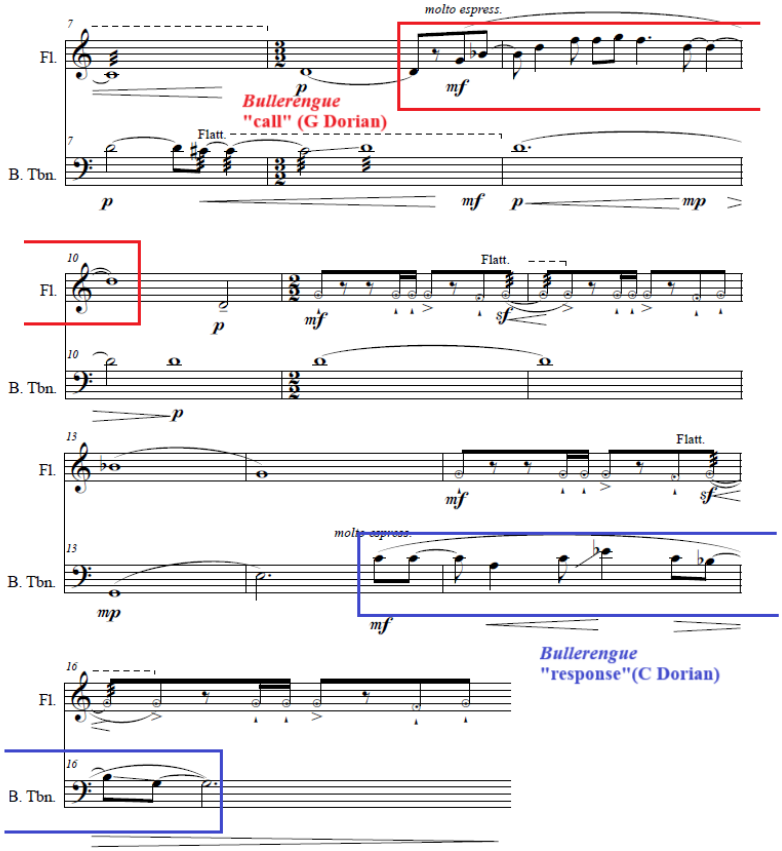
Intro	A			B	A'			Coda
	Theme a	Theme b	Transition		Theme a'	Theme b'	Transition	
Unisons & minor 2nds. *Bullerengue* call & response. Bimodality: G Dorian and C Dorian	Introduction main theme. (Flute leads the theme) Bimodality: G Dorian and C Phrygian	Contrasting character: Percussive base in flute supports trombone. Alternating tonal centers: Fl: D and Db (Symmetrical modes) Tbm: G Dorian & D Dorian	Trombone plays a melody with rhythmic variations from time signatures. Corporal percussion (*Llamador* and *Tambora*) Tonal center: B	Contrasting lyrical section. (Use of *Cumbia* rhythm) Strong presence of Syncopated lines. Progression with the modulations used in Section B: Gb-Bb-C-f#-D Mixolydian	Theme extended by fragmentation. Corporal percussion (*Llamador* and *Tambora*) Bimodality: G Dorian and C Dorian	Cuts original Theme b by four bars. Bimodality: G Dorian and C Phrygian	No metric changes, stays in 4/4. Flute has timbral variation, with continuation of corporal percussion Tonal center: Db	Takes the initial Theme a played in unison. G Dorian.
mm. 1-18	mm. 18-26	mm. 26-36	mm. 37-43	mm. 44-67	mm. 68-81	mm. 82-85	mm. 86-91	mm. 92-94.

This piece opens with a slow introduction (mm. 1-18), featuring an imitative motion between the flute and bass trombone, which creates a sonorous landscape.[99] The sustained tones are meant to emerge from silence, creating a mysterious atmosphere. The flute begins the section, immediately joined by the muted bass trombone. When both instruments align, the texture emphasizes unisons and minor seconds, with only a single appearance of a diminished third throughout the passage. A brief melodic line in G Dorian surfaces in the flute on the final beat of m. 8. This line symbolizes the call of the *cantadora,* who traditionally starts the chant

[99] Juan Guillermo Villarreal Solar, interview with the composer, conducted on April 12, 2025.

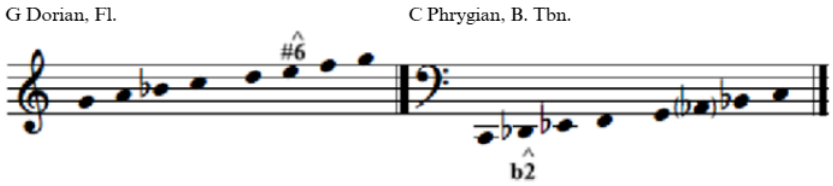
alone, sometimes unaccompanied, setting the tone for the antiphonal structure to follow. After m. 10, the flute adopts a more percussive quality, reinforced by Villarreal's instruction: "breathy, but with clearly defined pitch." In this role, the flute provides a rhythmic and timbral layer to the bass trombone's melodic line, which acts as the "response," thus bringing the lyrical opening to a close.

Example 4.1. Juan Guillermo Villarreal, "Curengue" for bass trombone and flute, introduction, mm. 8-16.



Section A (mm. 18-26) introduces a more cheerful mood. It begins with Theme a, which continues with the flute in G Dorian. However, while the flute maintains this mode, the trombone plays in C Phrygian, featuring a flat second, resulting in a clear display of bimodality within the section.

Figure 4.5. Modes used in Theme a.

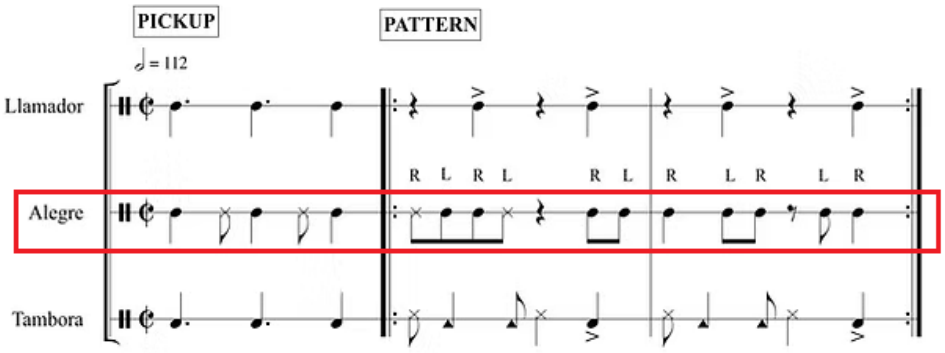


Theme b (mm. 26-36) introduces contrasting material, driven by the flute's repetitive pattern incorporating both key and tongue slaps. This rhythmic figure is a reinterpretation of the traditional percussive foundation of *bullerengue,* particularly echoing the rhythm of the *alegre* drum, as heard in mm. 27–36. According to the composer, the decision of placing the rhythmic line on the flute was shaped by practical considerations aimed at making the piece more "friendly" for the trombonist without compromising the integrity of the original concept. As a result, the flute part in this segment plays a more complex role, allowing for a simpler, more lyrical melodic line in the bass trombone.[100]

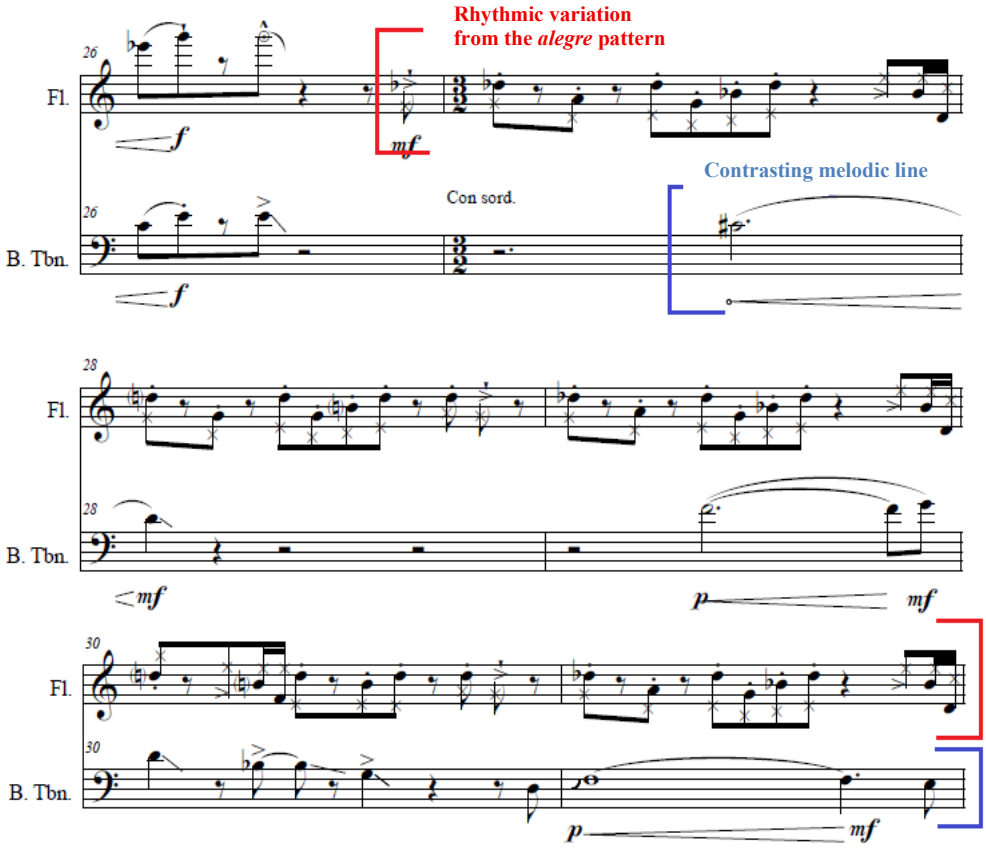
Within Theme b, the flute alternates between tonal centers around D and D♭ while the trombone continues its melody, which alternates between G Dorian and D Dorian until m. 42. Additionally, moments where the flute plays D and B highlight instances of D Dorian, once again showcasing modal interplay.[101]

[100] Juan Guillermo Villarreal Solar, interview with the composer, conducted on April 12, 2025.
[101] Outlined in Table 4.1 under Theme b.

Figure 4.6. Manuel García-Orozco, *Bullerengue Chalupa-Anacrusa y Patrón Básico No.1* (Bullerengue Chalupa Pick-up and basic pattern No. 1), Chaco World music, 2019.

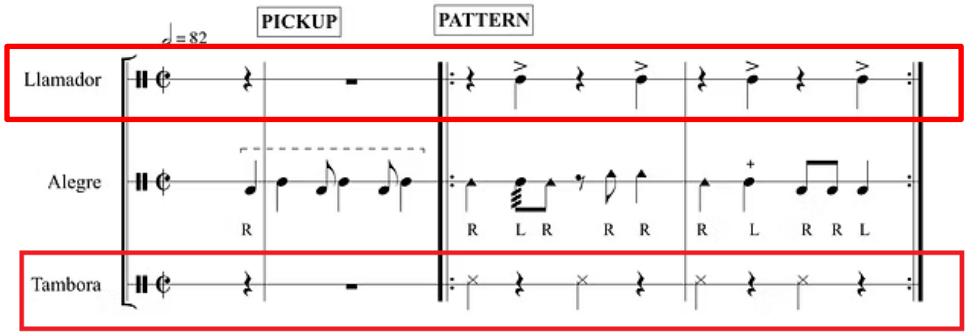


Example 4.2. Juan Guillermo Villarreal, "Curengue" for bass trombone and flute, segment from Theme b, mm. 26-32.
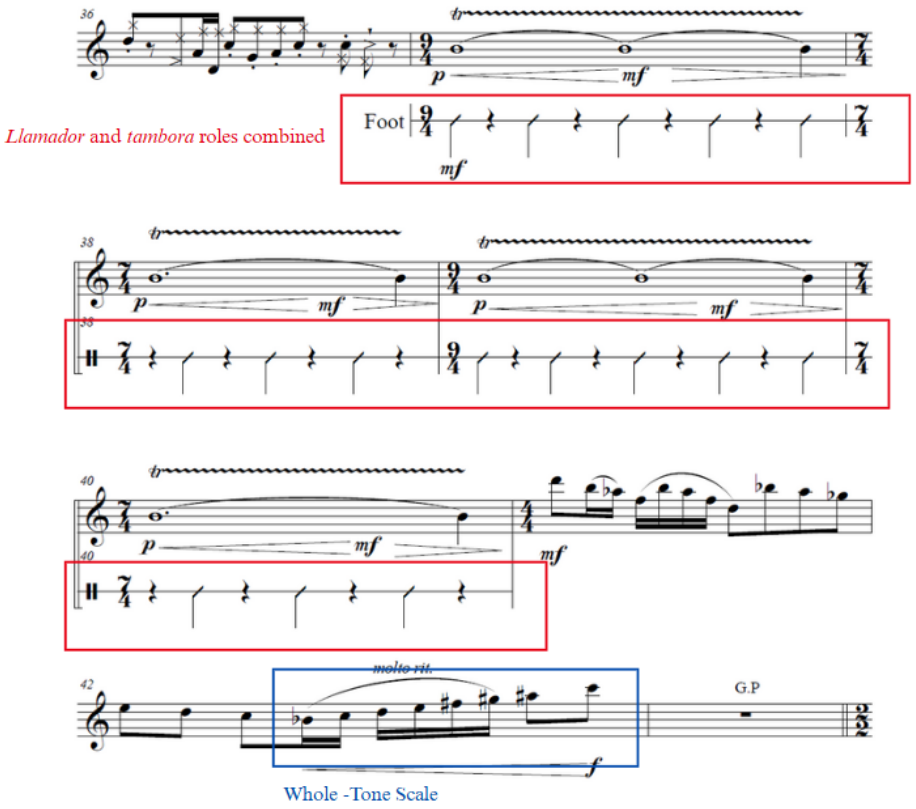


The transition spans only seven bars and centers around B as its tonal center. A timbral shift occurs here, as the flute employs trills on B_4 while simultaneously executing a simple quarter-note foot stomp. This section also features a brief alternation between 9/4 and 7/4 meters, during which the bass trombone performs a syncopated melody built on a B diminished seventh chord, subtly shifting with the changing meter. The choice of irregular meters in this passage has a meaningful connection to *bullerengue's* rhythmic structure. Traditionally written in 4/4, *bullerengue* features strong downbeats marked by clapping from the women's choir or the *tambora* when used in this context, while the *llamador* often emphasizes the offbeats.[102] According to the composer, the alternating meters were deliberately chosen to integrate both rhythmic roles—downbeats and upbeats—into a single, continuous line.[103] The transition concludes by settling into a stable 4/4 meter and moves fluidly into a passage built on the whole-tone scale.

Figure 4.7. Manuel García-Orozco, *Bullerengue Sentao-Anacrusa y Patrón Básico Tradicional* (Bullerengue Sentao Pick-up and traditional basic pattern), Chaco World music, 2019.



[102] The *tambora* is a traditional Colombian drum central to cumbia and other folk styles to the Caribbean region of the country. It provides the genre's defining rhythm, combining deep bass and bright stick patterns, and embodies a broader cultural tradition of music, dance, and celebration.
[103] Juan Guillermo Villarreal Solar, interview with the composer, conducted on April 12, 2025.

Example 4.3. Juan Guillermo Villarreal, "Curengue" for bass trombone and flute, transition-flute part, mm. 37-42.



Section B (mm. 44-67) adopts a lyrical character based on *cumbia.* This rhythm is used to create a contrasting character in its traditional meter, 2/2. The section opens with a syncopated melody in the flute, consisting of a descending G-flat augmented melodic arpeggio. This syncopation remains a defining feature of the section, particularly in the trombone's accompaniment. The trombone alternates between supporting the flute's melodies—which are derived from Theme a—and taking the lead, while the flute provides a sixteenth-note ostinato based on an F-sharp minor melodic arpeggio. In m. 60, fragments of Theme a reappear, leading into Section A'.[104]
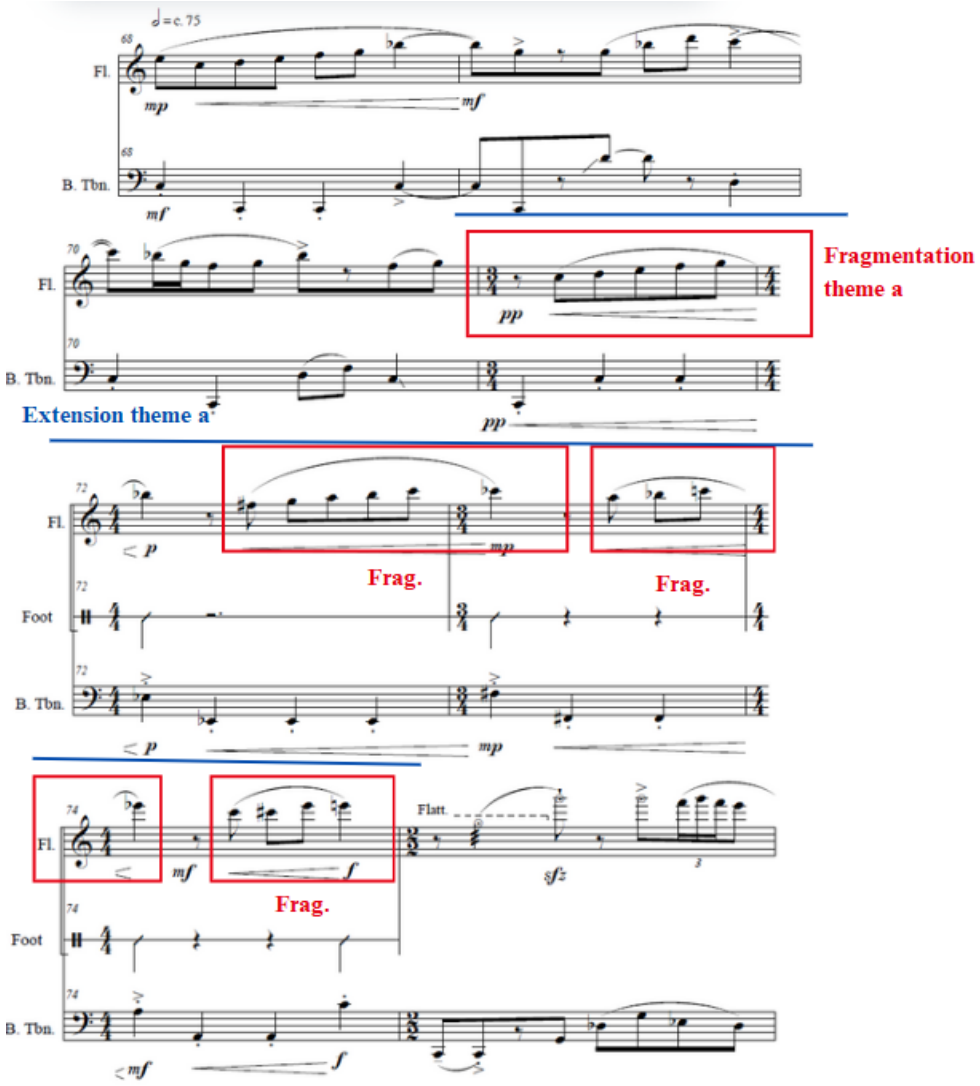
[104] Refer to Table 4.1, Section B, for the thematic and modal progression.

Section A' (mm. 68-91) introduces some variations. Bar 70 features a fragmentation of the opening of Theme a, serving as an extension of the theme. This fragmented section is embedded within the original Theme a; meaning the theme begins, incorporates new material through fragmentation, and then concludes with its original continuation. Theme b in A' is significantly shorter, lasting only four bars. The transition presents a new timbral variation in the flute while the trombone assumes the rhythmic accompaniment previously played by the flute in Theme b. The harmonic modal alternations persist, and the section concludes with a whole-tone scale. Finally, the coda is derived from Theme a, and is played in unison by both instruments, ultimately resolving in G Dorian (see Ex. 4.4).[105]

Villarreal's integration of traditional Colombian rhythms and modal harmonies makes *Curengue* a work that invites performers not only to engage with rhythmic and harmonic complexity, but also to embody the essence of the musical traditions that inspire it. As the analysis has shown, the composition's depth lies in its evocation of Caribbean folkloric rhythms rather than in direct quotation. To fully bring these musical details to life, performers must also engage with the technical demands Villarreal incorporates into the score. The following section explores these performance considerations in further detail, offering insight into the extended techniques and interpretive challenges that shape *Curengue* in practice.

[105] See Coda in Table 4.1 for tonal and thematic resolution.

Example 4.4. Juan Guillermo Villarreal, “Curengue” for bass trombone and flute, extension of Theme a, mm. 68-75.



Performance Guide

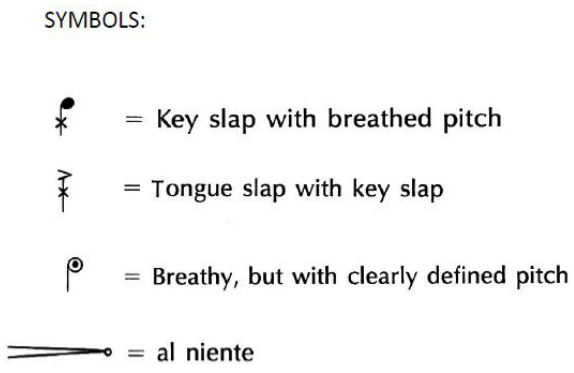
Besides its unusual instrumentation, *Curengue* stands out for its use of extended techniques. The work calls for four specific extended techniques: key slap, tongue slap combined with key slap, breathy tone with clearly defined pitch, and flutter tongue, although, the latter is not included in the opening symbol chart.

These elements make *Curengue* an excellent introduction for emerging advanced flutists interested in exploring new timbral possibilities on the instrument. While the techniques themselves are not particularly difficult to execute, the score lacks clear explanations of how they should be played. The composer drew inspiration for these extended techniques from Toshio Hosokawa's solo flute piece *Vertical Song I*. In that work, Hosokawa employs extended techniques intended for the silver flute to imitate the sound of the shakuhachi. Villarreal was inspired by these particular effects and timbral possibilities and decided to incorporate some of them into *Curengue*.[106]

A symbol chart precedes the introduction of the score, but it includes only icons without accompanying performance instructions. As a performer, especially one, who might be encountering some of these extended techniques for the first time is useful to have a more detailed glossary or execution guide. This was a point I raised during my interview with the composer, and he agreed that including such resources would be beneficial.[107]

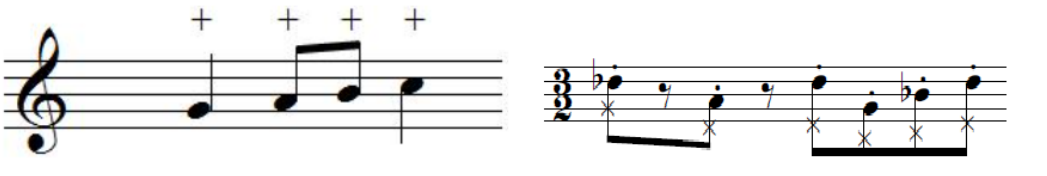
[106] Juan Guillermo Villarreal Solar, interview with the composer, conducted on April 12, 2025.
[107] Ibid.

Example 4.5. Juan Guillermo Villarreal, "Curengue" for bass trombone and flute, symbol chart.



After talking to the composer, I concluded that this notation suggests a blend of standard extended techniques with specific sound characteristics the composer seeks. For instance, the marking for "key slap with breathy pitch" appears to reference the key slaps described in Robert Dick's *The Other Flute*, combined with an airy and diffused tone. However, the notation of this effect is different than typical in flute literature, placing the marking on the stem rather than above the note, as illustrated in Example 4.6.

Example 4.6. Key slap with flute sound notation vs. Juan Villarreal's key slap notation in Curengue, m. 72.



Key slap with flute sound

Villareal's notation of key slap with flute sound

To help clarify these notational ambiguities and support effective performance, the following guide offers detailed suggestions for executing the extended techniques in *Curengue*. These insights aim to assist performers in navigating the piece's rhythmic and timbral complexity while following the composer's intent.

Key Slap
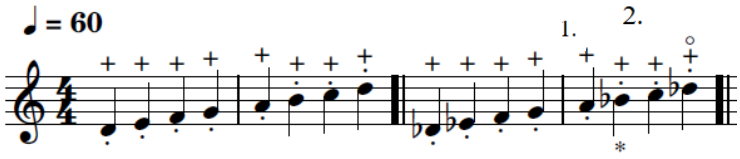
A key slap is a percussive technique in which one or more keys are forcefully struck to produce a pitched or unpitched sound. It combines mechanical noise with acoustic resonance, which depends on the fingering used and the embouchure's position. When the embouchure hole is open, two resonances are often produced—usually an octave apart—with the lower resonance being more prominent and typically notated. The dynamic level is controlled by the intensity of the key strike, allowing for a wide range from *ppp* to *f*. Although some mechanical noise is inevitable, slapping the G key tends to yield the most favorable resonance-to-noise ratio.[108]

In Theme b, certain passages present additional challenges due to the choice of notes. For example, producing a resonant key slap on D♭5 requires using the fingering for D♭4. The same applies to B♭4, which also benefits from alternate fingerings. In these cases, I recommend using the right-hand index finger to activate the keys rather than relying solely on the thumb key, as this generally produces a louder, more defined slap. To prepare this section, I suggest practicing the modal scales slowly, ensuring that each pitch produces a short and clear percussive sound. In the second scale, it is particularly important to practice D♭5 and B♭4 with alternate fingerings. At

[108] Robert Dick, *The Other Flute,* 129-130.

this stage, the flutist must prioritize pitch accuracy. Since the key slaps in *Curengue* are meant to be performed with sound, there is no need to adjust the aperture of the embouchure hole.

Exercise 4.1 Key slaps on modal scales from Theme b.



1.Use the long B♭: While the B natural key is pressed, use your right-hand index finger to press the F key (not the side lever).

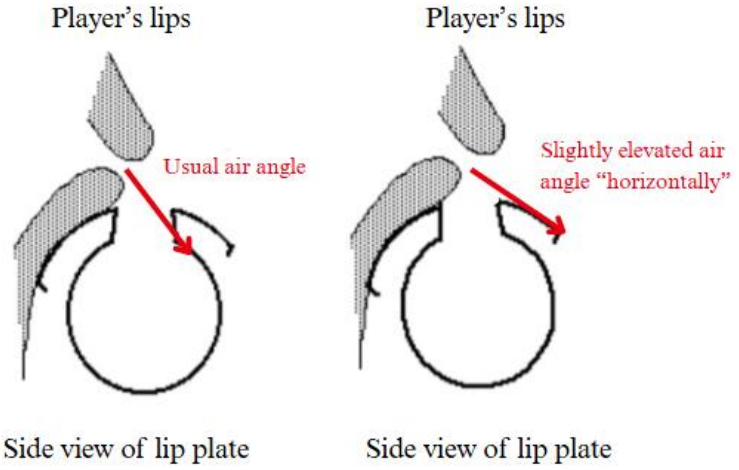


2. Use Harmonic: use D♭4 position for D♭5



Breathy Tone with Pitch

Once the flutist has gained proficiency and precision with the key slaps, the next focus should be on achieving the airy, breathy sound that the composer envisions. To do this, I recommend adjusting the airstream: instead of directing the air diagonally across the headjoint hole as in traditional playing, it should be aimed more horizontally across the lip plate. The objective is to create a relaxed, effortless tone—by loosening the lips, the flutist can produce a more diffused airy sound, which helps to achieve the desired timbral quality. This approach also facilitates the execution of the "breathy, but with clearly defined pitch" effect specified in the piece. In addition, I found it particularly beneficial to fully relax my embouchure—so much so, that I could puff my cheeks with air. This degree of relaxation is essential in producing the unique tonal characteristic the composer intended for this work.



Exercise 4.2. Air angle to achieve the "breathy, but with clearly defined pitch" effect.

While the strategies outlined above may support the effective integration of combined techniques, I encountered certain challenges when attempting to execute every note in Theme b exclusively through key slaps. Given the tempo of the passage, relying solely on this method often leads to delays or compromised rhythmic clarity.

Tongue Slap

In conversation with the composer, it became evident that the intended effect is primarily percussive and more effectively achieved through tongue articulation than through key slaps alone. [109] This prompted a closer examination of tongue slaps—a percussive technique involving particularly strong and forceful articulation, mimicking the sound of the letter T [t].

Mechanically, this technique requires pressing the tip of the tongue against the roof of the mouth, just behind the upper front teeth, and releasing it with significant pressure to produce a

[109] Juan Guillermo Villarreal Solar, interview with the composer, conducted on April 12, 2025.

crisp, defined articulation. When executed correctly, it contributes to the intended timbral character of the passage. The composer's notation reflects two distinct types of percussive gestures: one that retains a pitched but airy flute sound (key slap) and another that produces pitch without flute sound (tongue slap). The key slap, though percussive, preserves some of the flute's tonal quality, while the tongue slap, for purposes of this piece, yields a completely diffused and airy texture created entirely through air. At performance tempo, however, maintaining a clear distinction between these two articulations becomes challenging.

Key Slap and Tongue Slap (Combination)
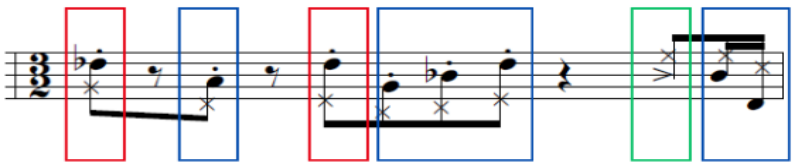
During our interview, the composer emphasized that these gestures are not meant to function entirely independently. Rather, they act as elements of a composite percussive texture alternating between pitched and unpitched articulations. This creates a rhythmically defined yet timbrically varied surface, particularly from mm. 29 to 36, and again in mm. 82 to 85.[110] Given this understanding, performers should not be discouraged if executing every key slap as written proves impractical. Instead, I recommend prioritizing clear articulation of the key slap on the first and second beats of the measure, while using tongue slaps that keep that breathed-pitched quality for the remaining notes to maintain percussive continuity. The first beat, as the downbeat, acts as a structural anchor and benefits from a clearly articulated key slap to establish rhythmic clarity and momentum. The second beat introduces a moving arpeggio reinforcing harmonic direction and requiring similarly precise articulation. In the third beat, although the flute enters at the end of it, it is essential to execute the change of the character of the tongue slap in a way that becomes unvoiced. This moment is crucial for maintaining the contrast between the three types

[110] Juan Guillermo Villarreal Solar, interview with the composer, conducted on April 12, 2025.

of percussive gestures: the key slap, the tongue slap with flute sound, and the tongue slap without flute sound. Preserving this differentiation—even under conditions of rhythmic compression—not only preserves the composer's intended timbral nuance but also supports a more effective and manageable execution for the performer.

Building on this performance analysis, I recognize that some aspects remain ambiguous and that performers might benefit from a more explicit description of the desired effects. This section tries to offer a closer look at the extended techniques in *Curengue* and their role in bringing the work's rhythmic and timbral features to life. While some notational aspects remain open to interpretation, I have done my best to present the sources and inspirations behind these techniques and provide practical suggestions for their execution, even when that meant adapting or simplifying some technical demands to realize the musical idea effectively.

Example 4.7. Juan Guillermo Villarreal, "Curengue" for bass trombone and flute, m. 29.



Key slap with breathed pitch.
Tongue slap with breathed pitch.
Tongue slap without flute sound.

Rhythmic Independence

Beyond the notated techniques, there are passages that require coordination between flute playing and foot stomping. In these instances, I recommend practicing the stomping pattern

separately—by vocalizing the melodic line while executing the foot rhythm—to develop independence between the two gestures. This process is similar to learning separate hands in piano practice before integrating them, and it can enhance accuracy and confidence during performance.

As mentioned earlier, I do not consider this piece to be overwhelmingly difficult. It offers an excellent opportunity for students to explore extended techniques in an accessible and musically rewarding setting. With clear guidance on how to execute these techniques, *Curengue* serves as an ideal introduction to extended techniques for less experienced flutists within a chamber music context.

That said, this piece holds significant value. Its rhythmic language draws from traditional folk elements from the Colombian Caribbean Coast while expressing them through a contemporary lens, particularly through its use of mixed meters, modes, and extended techniques. The timbral combination between the flute and trombone introduces a unique and compelling color palette, and overall, this work serves as an ideal entry point for students beginning to explore extended techniques in a chamber setting.

Chapter 5: Conclusion

This document contributes to ongoing efforts to promote Colombian flute repertoire by presenting three contemporary works composed between 2009 and 2020 that integrate Colombian folk traditions into modern compositional practice. These pieces were selected based on the composers' deliberate engagement with folkloric rhythms, which translate into original flute repertoire. The compositions not only represent significant artistic contributions but also serve as models for emerging composers interested in exploring Colombian rhythmic influences in solo instrumental writing. Through historical and musical context, alongside detailed performance guides, this study aims to support flutists in approaching each piece with both cultural insight and technical precision.

Despite a growing body of original Colombian flute work, these compositions remain largely absent from higher education programs. This gap stems not from a lack of repertoire, but from limited awareness and accessibility. Although scholarly research on the topic is scarce, contributions by researchers such as Londoño confirm the existence of a rich and diverse body of Colombian flute music that deserves broader visibility. Motivated by this discovery, I created a catalogue focused on twenty-first century works, developed in collaboration with composers, colleagues, and performers. The goal is to give greater visibility to pieces that have not yet been formally documented and to offer a practical resource for performers and educators.

Identifying these compositions is only the beginning; this dissertation serves as an academic platform that supports their study, encourages performance, and advocates for their inclusion in flute curricula. To expand the reach of this work, I plan to launch a dedicated website and share these findings through professional platforms such as music festivals, conferences, and academic journals—both nationally and internationally. Engaging directly with

flute professors and colleagues in Colombia and abroad will be key to encouraging adoption of this repertoire in teaching and performance. By increasing visibility and accessibility, we can move beyond the continued reliance on arrangements of traditional Colombian themes. Today's flutists can—and should—confidently engage with original works rooted in the country's own musical traditions.

Despite gaps in curricular representation, recent developments indicate meaningful progress. A number of academic institutions are revising their music programs in ways that reflect this shift. Among the most significant trends are the recurring demands for Colombian works in competitions and festivals, the rising number of professional and student flutists, and curricular reforms in higher education. Institutions such as the Universidad de Antioquia (UdeA) and the Academia Superior de Artes de Bogotá (ASAB) have revised their programs to embed Colombian and Latin American music at both undergraduate and graduate levels. The Universidad Nacional de Colombia (UNAL) includes traditional music in electives and large ensembles, while the Universidad del Bosque has introduced Colombia's first master's program in traditional music. Graduation recital policies at universities like Universidad Pedagógica y Tecnológica de Colombia (UPTC), UdeA, and UNAL increasingly reflect a shift toward the inclusion of national repertoire. At UNAL in particular, leadership within the flute program has brought Colombian compositions to the forefront. While the integration of this repertoire into individual instruction is still developing, these changes mark a meaningful move toward broader inclusion. Collectively, these institutional efforts reflect a growing recognition of Colombian repertoire's pedagogical and artistic value. As these changes unfold, presenting this research at academic and professional conferences could further raise awareness and stimulate dialogue

among performers, educators, and scholars. Such engagement will help promote the repertoire within global flute communities and encourage its adoption across diverse musical settings.

Today, while the European canon still dominates, the twenty-first-century flutist must be versatile and culturally aware. The three works selected for this dissertation exemplify this ideal. Each is presented in a different performance setting—concerto, chamber, and solo—and together they demonstrate a wide expressive and technical range. Rich in post-tonal elements, complex rhythms, and other performance demands, they are as pedagogically valuable as any piece in the international canon.

Equally important is the growing revival and appreciation of traditional Colombian rhythms. Colombia's strong traditions in wind bands and folk ensembles that participate in regional and national competitions continue to promote Colombian music. Similarly, music festivals and audition requirements increasingly call for original Colombian works. Engaging with this repertoire—whether through faithful renditions of folkloric themes or inventive reinterpretations like those presented in this document by Gómez Prada, Noguera, and Villarreal Solar—allows flutists to deepen their understanding of this rich musical heritage and apply it in a range of performance contexts.

From a broader perspective, incorporating Colombian-inspired flute works into the curriculum expands the performer's expressive and technical range—not simply because they feature a combination of traditional rhythms and avant-garde elements, but because they do so through a language deeply rooted in Colombian musical traditions. These works are not presented as alternatives to the standard canon, but as equally valuable in developing the full spectrum of technical skills expected from any flutist, while also exposing performers to the interpretive practices and musical aesthetics embedded in Colombia's cultural traditions.

For example*, Tríptico para Flauta y Banda* and *Curengue* introduce rhythmic and timbral elements not commonly associated with the silver flute—especially those rooted in the Caribbean traditions, a region where this instrument is less prominent compared to its stronger presence in Andean music. These works also represent a range of pedagogical challenges. According to the National Flute Association's difficulty guidelines, *Tríptico para Flauta y Banda* aligns with intermediate–advanced levels due to its mixed meter patterns, post-tonal harmony, and moderate use of extended techniques, making it well-suited for students refining rhythmic precision, upper-register development, and articulation. *Curengue,* while approachable for flutists new to extended techniques, presents complexities based on the composer's notational conventions, along with mixed time signatures and post-tonal harmonic language, placing it at a transitional level between intermediate and advanced skills. In contrast, *Chirímias Metálicas* falls within the advanced category, primarily due to its extended techniques, modal harmonic language, and inventive timbral demands.[111]

Collectively, the three works analyzed in this dissertation illustrate how dense rhythmic layering, geographic diversity, and other technical elements allow the flutist to engage with a wide spectrum of interpretive roles and regional sonorities. In doing so, these works challenge conventional notions of flute repertoire—not only by expanding technical demands, but by embedding those demands in culturally specific musical languages that are often absent from mainstream curricula. This diversity provides a valuable framework for incorporating Colombian repertoire into higher education programs, supporting both student development and a deeper engagement with traditional musical identities.

[111] National Flute Association, *NFA Guide to Levels for Pedagogy Publications*, 2.

While all three compositions draw from Colombian traditional rhythms and reimagine them through innovative approaches, each does so with distinct artistic priorities. *Tríptico para Flauta y Banda* remains closest to its folkloric roots in terms of rhythm. In the first movement, *Encuentros,* rhythmic patterns from *fandango* and *cumbia* are clearly recognizable, even as they are reframed through a post-tonal harmonic language. This juxtaposition invites performers and listeners to reconsider the expressive boundaries of familiar rhythms within contemporary concert music. Notably, composer Gómez Prada has increasingly turned his attention toward individual repertoire for wind instruments, including the flute. Beyond this concerto, he has composed three additional works for flute, making him the most prolific flute composer among the three analyzed in this study.[112] Future research could extend this chapter by completing a full analysis of the concerto, offering further insight into the traditional rhythms embedded in the remaining movements and the interpretive challenges they pose. A more comprehensive understanding of the piece would contribute meaningfully to performers' preparation and appreciation of its stylistic scope.

In contrast, *Chirímias Metálicas* takes a more experimental route. Rooted in the Andean *chirimía* tradition, the work reinterprets this heritage through extended techniques and timbral exploration, transforming each variation into a unique sonic environment.[113] The emphasis is a deep reinvention of sound, demanding a high level of technical mastery and imaginative interpretation from the performer.

Curengue, a duet for flute and bass trombone, occupies a space between these two approaches. While it draws on Caribbean genres like *bullerengue* and *cumbia*, it blends these rhythms into a hybrid language that captures the essence of both. However, due to the

[112] For a full list of additional works, see the catalogue in the appendix, p. 115.
[113] For a definition and discussion of *chirimía*, see Chapter 2, p.55-56.

overlapping of rhythmic elements and the use of shifting time signatures, it becomes difficult for the listener or performer to distinguish exactly which rhythm is referenced at any given moment. This deliberate ambiguity contributes to the piece's unique character. The use of extended techniques and post-tonal harmonic language further reinforces this aesthetic.

Together, these three works present contrasting yet complementary strategies for integrating Colombian musical traditions into contemporary flute repertoire, whether through preservation, transformation, or synthesis. Each of these works is idiomatic, technically demanding, and pedagogically valuable—on par with any standard repertoire in flute education. They affirm that Colombian music is not only a reflection of cultural identity but also a valuable source of artistic innovation and interpretive depth. In the twenty-first century, academic and traditional music can no longer be treated as separate spheres. Their integration is essential to develop a comprehensive, inclusive, and versatile musical education.

Ultimately, my research seeks to spotlight new and underrepresented Colombian works—not only for Colombian flutists, but for performers and educators around the world. Intrinsically inspired by folklore and shaped by contemporary voices, these compositions have earned their rightful place in the flute curriculum, both nationally and internationally. Works such as Gómez Prada's *Tríptico para flauta y banda*, Noguera's *Chirímias Metálicas*, and Villarreal Solar's *Curengue* reflect a national reawakening and embrace of folklore; composers are weaving traditional elements into innovative works for the silver flute. It is an exciting moment for Colombian musical arts—one that inspires national pride and deserves global recognition. Such an inquiry would support educators in aligning performance practice with cultural context, an essential step in developing a more inclusive and informed approach to flute education.

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Appendix A: Catalogue of Flute Literature Written by Colombian Composers in the Twenty-First Century

Two important motivating factors inspired me to create this catalogue. First, during the research process for this document, I came across a master's thesis that profoundly impacted me; not only by expanding my knowledge as a Colombian flutist, but also by inspiring this project. Fabio Londoño's *Tesis de Maestría en Interpretación de la Música Latinoamericana del Siglo XX* became both a guiding reference and a valuable pedagogical resource, offering insights that have shaped my work as both performer and educator. The study revealed the big body of flute repertoire composed by Colombians—much of which had previously been unfamiliar to me—highlighting the significance of local contributions to the instrument's literature. These works, despite their relative absence from mainstream curricula, possess academic, musical, and cultural value equal to those by internationally recognized composers. Engaging with this repertoire emphasizes the importance of integrating national voices into performance practice and music education.

Second, through the development of this document, I have come to see it as a personal mission to give voice to twenty-first century Colombian composers who have contributed to flute literature. While my initial focus was on works drawing from Colombian folklore, I realized that there is a much broader and richer body of work that deserves recognition. As a result, I compiled this new catalogue to include flute pieces written in the twenty-first century, regardless of stylistic or cultural influences. This collection expands beyond folkloric elements to reflect the diversity of compositional voices in Colombia today. I see this catalogue as a "continuation" of Londoño's work. This is a personal effort to further support educators and performers by offering an updated and

inclusive list that engages with local composers and introduces international audiences to the richness of music written by Colombian composers.

I am indebted to the colleagues, friends and fellow musicians who made this catalogue possible as well as resources from the research project: La Flauta Latinoamericana, Ul [música mixta], and the Banco de la República databases. While some composers listed here also appear in Londoño's catalogue, I have ensured that all the works included are new contributions from the twenty-first century, and not duplications of pieces already cited.

The catalogue includes: the composer's name, title of the work, year of composition, instrumentation, use of Colombian elements (if applicable), other musical influences, and a direct link to the composer's website for access to the music when available. Information is organized alphabetically by the composers' last names, and abbreviations are listed below.

Abbreviation Key

2 Fl. – Flute duet
4 Fl. – Flute quartet
A. fl. – Alto flute
A. Sax. – Alto Saxophone
B. cl. – Bass clarinet
B. fl. – Bass flute
B. trbn. – Bass trombone
Bsn. – Bassoon
C. bsn. – Contrabassoon
Cb. – Bass
Cl. – Clarinet
W. ens. – Wind ensemble
W. qt. – Wind quintet
Col. Colombian
Ctr. – Cuatro
Elec. – Electronics
Fl. – Flute
Gtr. – Guitar
Hp. – Harp
Mar. – Marimba
Nar. – Narrator
Orch. – Orchestra
Pno. – Piano
Perc. – Percussion
Xyl. – Xylophone
Picc. – Piccolo
Solo – Solo
S. Orch. – String orchestra
T.S.B. – Tibetan singing bowl
Tpl. – Tiple
Trgl. – Triangle
Vla. – Viola
Vln. – Violin
Vc. – Cello
Vib. – Vibraphone
Vox – Voice

Note: In addition to the table presented in this document, the updated catalogue is available online at the following link: https://docs.google.com/spreadsheets/d/1JRGDJllo45eJYO-jIwaW3Nz_Sx3h_or48ZdCLJm8cDc/edit?gid=973981592#gid=973981592.
This digital version will remain active and continually expanding to promote emerging compositions in Colombian flute literature, both nationally and internationally.

Composer	Composer's website	Title	Year	Format	Col. Influences	Other influences
Acosta, Rodolfo	https://rodolfoacostar.com/	Laudes	2018	Solo B. fl.		x
		Fluye	2019	B. fl, pno.		x
Agudelo, Victor	https://www.victoragudelo.com/	Caramanta	2001	Fl, pno.		x
		Cinco Palos	2014	W. qt.	x	
		Hexaedro	2012	Fl, pno.		x
Alarcón, Juan Gabriel	https://www.instagram.com/juangabriel.alarcon.7/?locale=zh-hans&hl=da	Guímel	2021	Fl, pno.		x
		Ajedrez I	2022	Fl, pno.		x
Alhucema, Iván	https://soundcloud.com/erwin-eliud-ruiz-pantevis/mi-cancio-n-21	Una flauta, dos mil cuatrocientas treinta y seis flautas	2024	A.fl, elec.		x
Buitrago, Yeison	instagram.com/yfbuitragov yefbuv@gmail.com	Canción del viajero	2015	Fl, cl.	x	
		3 Impresiones para Quinteto de Vientos	2016	W. qt.	x	
		Óleo	2018	Fl, pno, vla.	x	
		Preludio Ambivalente	2021	Solo		x
Cote, Sergio	https://www.sergiocotebarco.com/	Para flautas, ruido(s) y tonos puros	2020	Fl, elec.		x
Casas, Francisco	www.youtube.com/channel/UCPXvxggVQDE9foCMXanNSSw	Polkin Pacho	2005	Fl, gtr.	x	
Díaz, James	https://www.jamesdiaz.co/	False/Six/States/Interludes/And	2018	picc/B. fl, elec.		x
		Only What We Remember	2019	Fl, cl pno.		x
		Lines of Acid Dreams	2022	A. fl, B. cl, vln, vc.		x
Díaz, Juan P.		Mari	2018	Fl, ctr, gtr.	x	
Escallón, Ricardo		Baking the Flute	2000	Solo		x
Flórez, Sergio	soundcloud.com/sergio-florez-rincon	Sancocho No.1	2023	Fl, gtr.	x	
		Zonotrichia capensis: (co)existencia	2024	Fl, elec.		x
Gallardo, José	https://josegallardoarbelaez.com/inicio	2 Lukas	2018	Fl, elec.		x

Gallo, Ricardo	https://www.ricardogallo.com/bio	Cayay	2019	Fl/A. fl, cl, pno.		x
García, María	https://soundcloud.com/a_mariartist/carnaval-para-flauta-sola	Carnaval para flauta sola	2021	Solo.		x
Gaviria, David	https://compositordavidgaviria.wordpress.com/	Tanka	2020	Fl, hp.		x
Guerrero, Moshe	@moshe.dguerrero_composer_	Postales de Argel (Denia)	2024	Solo		x
Giraldo, Juan	https://www.youtube.com/@juanestebangiraldov	Fosforescencia	2022	Solo		x
Gómez, Rubén Darío	https://www.rubendariogomez.net/en	Tríptico para flauta y banda	2012	Solo fl, W. ens.	x	
		Florentino y el Diablo	2020	Fl, mar.		x
		Tres Impresiones Latinoamericanas	2022	Solo Fl, orch.	x	
		Rondó Pacífico	2024	Solo	x	
González, Héctor	https://www.youtube.com/@hectorgonzalezmusica	La Muerte y el Garabato	2004	Fl, vc, pno.	x	
Herran, Álvaro	https://alvaroherran.bandcamp.com/	Pee Muay	2016	A.fl		x
Jaramillo, Lucas	https://www.youtube.com/@lucasjaramillovalderrama1639	Sonata para flauta y piano	2012	Fl, pno.		x
Llanos, Rafael	https://soundcloud.com/rafael-llanos	Sati	2015	Fl, elec.		x
Luengas, Jonathan	https://www.instagram.com/jthan_lf/	Tres Triquiñuelas para flauta	2018	Solo.		x
		Ya no quiero escuchar (mi voz)	2024	Fl, elec.		x
Marulanda, Carmen	https://www.liliflute.com/about-me	12 Original Colombian pieces for Flute or Clarinet and Guitar	2001	Fl, gtr. (version 1)	x	
		Cucurucho	2003	Fl, cl, vc, vln, tpl.	x	
		El Tapao	2008	Fl, cl, vc, vln, tpl.		x
		Madreselva	2021	A.Fl, gtr.		x
		Piccs on the Peaks!	2022	2 picc.	x	x
Marulanda, Juan	https://www.youtube.com/@juanmarulandamusic5059	Kuvx	2020	4 Fl.		x
		Vaupés	2022	Fl, A. Sax, vla, B. Cl.		x
		Chiribiquete	2025	Fl, cl, vln, vc, pno.		x
Martínez, José	https://josegmartinez.com/es/music/chamber-music/about-the-others/	Sobre uno Mismo	2014	Solo fl, cl, vc, pno, perc.		x
		Sobre los Otros	2014	Solo fl, cl, vln, vc, pno, perc.		x
Montalvo, Francy	https://francymontalvo.wordpress.com/videos/	Pasillo 3/Contrastes	2009	Fl, pno.	x	
Mora, Gabriel	https://gmoracompositor.wixsite.com/home	Loto	2011	Solo.		
Noguera, Carolina	https://www.carolinanoguera.com/	Chirimías Metálicas	2009	Solo.	x	
Ocampo, David	https://davidocampociro.com/tiplesolo/	Para el alba	2020	Fl, gtr.	x	

Parra, Gustavo	https://gaparaa.wixsite.com/gapamusic/gstavo-parra	Nunca cesó la Horrible Noche	2009	Fl,vla.		x
Potes, Alba Lucia	https://www.albapotes.com/	Susurros de los Árboles	2024	Fl/ B.fl, cl/ B. cl, vla, bsn/C. bsn, perc.		x
Pulido, Luis		LU	2012	Solo.		x
		Concierto	2013	Solo fl, S. orch.		**x**
		Verbum	2020	Solo fl, S. orch.		**x**
Quiñones, Dario	www.darioquinones.net	Grrr	2011	Fl, elec.		**x**
		Trio para flauta, violín y cello	2004	Fl, vln, vc.		**x**
Rubio, Roberto		Anemoi: a Julián y Silvana	2016	4 Fl.		x
Rizo-Salom, Luis		In/Out	2012	Solo B. fl.		x
Sarmiento, Pedro		Razones Discretas	2013	2fl, xyl, vib.		x
Vega, Diego	https://diegovega.com/	Wild Beasts	2012	2 Fl.		x
		Espíritu de Pájaro	2018	Fl, bsn, vln, vc, pno.		x
		Sinsonte	2019	Solo fl, S. orch.		x
Vargas, Melissa	https://melissavargasmusica.com/	Transeúnte y Fonámbulo	2013	Fl, trgl.		x
Vásquez, Juan F.	https://www.youtube.com/@juanfelipevasquezrincon	Como Pasillo	2018	2 Fl, gtr, tpl, perc.	x	
		Justo al caminar, el andar y el descubrir	2023	Fl, T.S.B, electronics.		x
		Panchita	2024	2 Fl, gtr, tpl, perc.	x	
Villarreal, Juan G.	https://juanvillarreal.co/web/	Curengue	2020	Fl, B. trbn	x	
Zúñiga, Laura	@laufer050 https://www.youtube.com/@lauferzu050	El Lugar de las Palabras	2022	Fl, pno, nar.		x

Appendix B: Interview Protocol

Semi-Structured Interview Protocol

Date:
Time of Interview:
Location:
Interviewee:

Background & Influences

1. Tell me about your musical background. Where did you study, and who were your teachers?
2. Did you study anything else besides composition? If so, please explain.
3. Please describe your primary compositional style. What are your main influences?

Work for Flute: Origins & Context

4. Why did you choose to write for flute specifically?
5. Why did you decide to name your work this way?
6. Do you have more repertoire for flute? I am compiling a catalogue of 21st-century flute works and would love to include any additional pieces you have written.

Musical Elements & Structure

7. Describe the overall structural form of this piece.
8. Explain your use of specific musical/compositional techniques in [Work's title] (e.g., harmony, melody, rhythm, counterpoint, etc.)
9. Why did you choose a particular key signature for this piece?
10. How does the instrumentation contribute to the overall character of the music?

Cultural & Expressive Elements

11. One of the key elements of this research is flute repertoire that incorporates Colombian folkloric elements. What influenced your decision to include these rhythms in this piece?
12. What emotions or ideas were you trying to convey through this work?
13. Are there any specific literary, historical, or personal references embedded within the music?

Challenges & Personal Connection

14. Were there any technical challenges you faced while composing this piece, and how did you overcome them?
15. What is your personal connection to this piece, and what does it mean to you?

16. How do you see the legacy of this work within Colombian flute literature?

Pedagogical and Educational Impact

17. In your opinion, should works like yours be included in the flute performance curriculum in Colombia? If so, what value do you think they bring to students?
18. Do you believe Colombian instrumentalists should study their folkloric rhythms through contemporary compositions like yours? How could this benefit their technical and artistic development?

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IRB APPROVAL DATE: 04/02/2025

Appendix C: Interview Protocol Spanish Translation

Protocolo de Entrevista Semiestructurada

Fecha:
Hora de la Entrevista:
Lugar:
Entrevistado:

Antecedentes y Influencias

1. Cuénteme sobre su formación musical. ¿Dónde estudió y quiénes fueron sus maestros?
2. ¿Estudió algo más aparte de composición? Si es así, por favor explíquelo.
3. Describa su estilo compositivo principal. ¿Cuáles son sus principales influencias?

Obra para Flauta: Orígenes y Contexto

4. ¿Por qué decidió escribir específicamente para flauta?
5. ¿Por qué eligió este título para su obra?
6. ¿Tiene más repertorio para flauta? Estoy compilando un catálogo de obras para flauta del siglo XXI y me encantaría incluir cualquier otra pieza que haya compuesto.

Elementos Musicales y Estructura

7. Describa la forma estructural general de esta pieza.
8. Explique el uso de técnicas musicales/compositivas específicas en [título de la obra] (por ejemplo, armonía, melodía, ritmo, contrapunto, etc.).
9. ¿Por qué eligió una tonalidad en particular para esta pieza?
10. ¿Cómo contribuye la instrumentación al carácter general de la música?

Elementos Culturales y Expresivos

11. Uno de los elementos clave de esta investigación es el repertorio para flauta que incorpora elementos folclóricos colombianos. ¿Qué influyó en su decisión de incluir estos ritmos en la obra?
12. ¿Qué emociones o ideas intentó transmitir a través de esta composición?
13. ¿Existen referencias literarias, históricas o personales específicas dentro de la música?

Desafíos y Conexión Personal

14. ¿Hubo desafíos técnicos al componer esta pieza? ¿Cómo los superó?
15. ¿Cuál es su conexión personal con esta obra y qué significa para usted?
16. ¿Cómo ve el legado de esta obra dentro de la literatura flautística colombiana?

Impacto Pedagógico y Educativo

17. En su opinión, ¿deberían incluirse obras como la suya en el currículo de interpretación de flauta en Colombia? Si es así, ¿qué valor cree que aportan a los estudiantes?
18. ¿Cree que los instrumentistas colombianos deberían estudiar sus ritmos folclóricos a través de composiciones contemporáneas como la suya? ¿Cómo podría esto beneficiar su desarrollo técnico y artístico?

IRB APPROVED
IRB NUMBER: 18326
IRB APPROVAL DATE: 04/02/2025

Appendix D: Institutional Review Board Approval

The UNIVERSITY of OKLAHOMA

Institutional Review Board for the Protection of Human Subjects

Approval of Initial Submission – Exempt from IRB Review – AP01

Date: April 02, 2025 **IRB#:** 18326

Principal Investigator: Laura A Zambrano Ibague

Approval Date: 04/02/2025

Exempt Category: Category 2

Study Title: Three Contemporary Works for Flute By Colombian Composers

On behalf of the Institutional Review Board (IRB), I have reviewed the above-referenced research study and determined that it meets the criteria for exemption from IRB review. To view the documents approved for this submission, open this study from the *My Studies* option, go to *Submission History*, go to *Completed Submissions* tab and then click the *Details* icon.

As principal investigator of this research study, you are responsible to:

- Conduct the research study in a manner consistent with the requirements of the IRB and federal regulations 45 CFR 46.
- Request approval from the IRB prior to implementing any/all modifications as changes could affect the exempt status determination.
- Maintain accurate and complete study records for evaluation by the HRPP Quality Improvement Program and, if applicable, inspection by regulatory agencies and/or the study sponsor.
- Notify the IRB at the completion of the project.

If you have questions about this notification or using iRIS, contact the IRB @ 405-325-8110 or irb@ou.edu.

Cordially,

Kendra L Willm-Dehm

Kendra Williams-Diehm, Ph.D.
Vice Chair, Institutional Review Board