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GRADUATE COLLEGE

CULTIVATING A NATIONAL AWARENESS:

COLOMBIAN NATIONALISM IN THE MUSIC OF GUILLERMO URIBE HOLGUÍN AND
ANTONIO MARÍA VALENCIA DURING THE FIRST HALF OF THE TWENTIETH
CENTURY

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PAULA JARAMILLO SANJUÁN

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A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY THE COMMITTEE CONSISTING OF

Dr. Mark Neumann, Chair

Dr. Vivian Luong

Dr. Jake Johnson

Dr. Cynthia Rogers

For my mother and sister.

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Abstract

Throughout its extensive history marked by multiculturalism and foreign influences, Colombia has continually embarked on a quest to define its identity. The significant rise in cultural and musical development during the latter part of the nineteenth century prompted the need to establish Colombia's own musical voice. This posed a monumental challenge for composers of that era, who had to forge an artistic national identity amidst competing ideals. On the one hand, the judgment and value of musical works during the first half of the century were based on folk-inspired art. On the other, a modern approach sought to assimilate Western musical conventions into national compositions to broaden the music's international appeal. Central to this discourse were Guillermo Uribe Holguín (1880–1971) and Antonio María Valencia (1902–1952), two leading composers of their generations who emerged as pivotal figures in defining a Colombian national musical identity. They are revered as some of the pioneering professionals advancing composition and music education methods in the country.

The analysis of their works *Sinfonía No. 2 Del Terruño op. 15* (Uribe Holguín) and *Emociones Caucanas* (Valencia) will provide a deeper understanding of each composer's perspective on the subject, as these pieces distinctly illustrate the articulation between European and nationalist elements. This analysis will also offer insight into how both composers navigated a predominantly European music scene, allowing for a greater appreciation of the enduring nationalist influence in Colombian music.

Chapter One – Introduction

During the latter part of the nineteenth century, Colombia experienced a remarkable and unprecedented rise in cultural and musical development. The establishment of formal institutions for education and performance provided a solid foundation for a structured music system in the country, marking a significant turning point in its musical history.¹ The continuous influence of European traditions from the preceding decades also contributed to shaping the music scene. Italian operas came to the country, introducing a new way of interaction between the audience and the performance. It was during this time that some of the first native musical figures emerged, such as composers, conductors, and soloists, while the foreign community, who were bearers of rudimentary musical awareness, also added their experience and knowledge to the musical activity in the country.

As this structuring took place, the issue of defining a Colombian musical identity emerged. This interest became a debate among Colombian composers and musicologists during the twentieth century which kept growing until it became a fundamental question for defining an artistic national identity in Colombia. During this period, composers faced competing ideals within the nationalist musical landscape. The judgment and value of musical works during the first half of the century were based on folk-inspired art, which demanded composers to capture regional elements through an aesthetic that reflected countryside traditions and shied away from international musical trends.² Some sought to uphold their native musical traditions by integrating folk elements, while others exhibited a strong inclination to assimilate Western

¹ Egberto Bermúdez and Ellie Anne Duque, *Historia de la música en Santafé y Bogotá 1538-1938* (Panamericana Formas e Impresos, 2000), 127.

² Ellie A. Duque, “La cultura musical en Colombia, siglos XIX y XX,” in *Gran Enciclopedia de Colombia*, vol. 6 (Bogotá D.C: Círculo de Lectores, 1991), 224.

musical conventions into their compositions. This dichotomy presented composers with a dilemma, as they had to decide between pursuing international acknowledgment and acclaim by incorporating European influences or aligning themselves with local and distinct traditions through the preservation of folkloric practices.³

The central focus of this document concerns the creation and definition of Colombian nationalist music during the first part of the twentieth century and uses composers Guillermo Uribe Holguín (1880–1971) and Antonio María Valencia (1902–1952) as lenses of this development. The analysis of Uribe Holguín's *Sinfonía No. 2 Del Terruño op. 15* and Valencia's *Emociones Caucanas* will provide a deeper understanding of each composer's view on the topic and the way each of them developed it.

Both pieces have been chosen for this study because they demonstrate an evident bond between European and Nationalist elements. In 1910, after five years in France, Uribe Holguín returned to Colombia to implement significant transformations with a new philosophy in the academic and composing fields. Amidst a tempestuous and fragile scene, Uribe Holguín's contributions were not well received, and his disregard for "native rhythms" as high art and his opinion of national airs being derived from the Spanish heritage only incited more discomfort.⁴ However, eventually, as he experimented with a national style while incorporating post-romantic and impressionist elements into his music, he found his place back in the Colombian contemporary music world.⁵ His *Sinfonía Del Terruño* became the first piece, among all his work, that prominently and deliberately reflected the fusion between both worlds.

³ Ana R Alonso-Minutti, "Forging a Cosmopolitan Ideal: Mario Lavista's Early Music." *Latin American Music Review* 35, no. 2 (Fall/Winter 2014): 169.

⁴ Interview by Carlos Ariel Gutiérrez, *El Tiempo* (Bogotá), April 30, 1930, quoted in Gómez-Vignes, 246.

⁵ Martha Enna Rodríguez Melo, *Sinfonía Del Terruño de Guillermo Uribe Holguín: La obra y sus contextos*. Bogotá, 2009. 52.

On the other hand, *Emociones Caucanas* represents the final chamber piece written by Valencia (comprising a total of eight such works) and the sole composition within his oeuvre to be written for violin, cello, and piano. This unique offering stands apart from Valencia's earlier pieces through the integration of a mature and distinctive style that merges European and nationalist elements. The whole chamber piece reveals a careful incorporation of French-influenced elements and Colombian folkloric material; he pays direct homage to one of Colombia's primary regions, his hometown of Valle del Cauca, underscoring the piece's popularity among Colombian performers.⁶ It is important to note that Valencia started writing this piece in Paris and finished it in 1938 upon his return to Colombia; this makes it one of the key pieces that explicitly includes French-influenced elements with some others that arose from his hometown's inspiration upon his return. It allows us to explore themes related to nationalism and how Valencia addressed them.

The history of music in Colombia sees both composers as some of the first professionals to drive a massive advance in the development of pedagogy, music education methods, and a nationalist sense in the Colombian academic world. Telling a story about these musicians' lives will give context to how Colombian composers navigated a European-dominated scene at the beginning of the twentieth century. This story will bring to light the connection and influence of foreign tradition in Colombian music education and will also help us appreciate the nationalist force that remained constant in Colombian music despite (and together with) this influence. Additionally, exploring the works of both composers will not only encourage instrumentalists and teachers from different parts of the world to perform the music of Uribe Holguín and

⁶ Andrés Tovar Pardo. *Antonio María Valencia: Artista Integral*. Cali: Imprenta del Departamento, 1958. 21.

Valencia, but also provide musicians with a broader repertoire written by South American composers.

Chapter Two – Historical Background

Coming from a colonial past and a combination of multiple ideals and traditions, Colombia has, for centuries, reflected a rich and varied culture. This land's roots go deep into Indigenous American societies, which later were forcefully exposed to a vastly new European way of existing. This moment represents the first massive foreign influence in South America and marked the start of a multicultural path that would develop through centuries. Therefore, it is worth taking a brief look at some of the most relevant events that marked the Colombian cultural landscape from some of the first foreign influences. Additionally, for the purposes of this document, the terms "America" and "American" will be employed to refer to the entire geographical region of North, Central, and South America as a whole.

Musical Life in American Cities

After the Spanish colonization in the early sixteenth century, the first American cities were founded, and soon after, the monarchy established urban institutions to regulate their social and economic life.⁷ During this formative period of colonial society, Spanish settlers, bureaucrats, and military personnel coexisted with enslaved Africans and what remained of the Indigenous population. The urban societies formed by this cultural amalgam expressed for years the relationships between the centers of power and the extensive territories under their jurisdiction. The cultural and musical offer was broad: while many new artistic sources emerged, others closer to the roots of the Indigenous population persisted. It can be said that the musical life of American cities showed even more diversity than that of Spain if we consider that many of

⁷ Egberto Bermúdez and Ellie Anne Duque, *Historia de la música en Santafé y Bogotá 1538-1938* (Panamericana Formas e Impresos, 2000), 10.

the musicians were Indigenous, black, or products of a certain mixture of different ethnic groups. Musical activities rested in their hands due to the low esteem that this field was given by the ruling classes of the Americas.⁸

Due to a scarcity of written documents, however, it is a difficult task to create an accurate representation of the music and traditions of native people. Thus, most of the preserved records come from Chroniclers, mainly Spanish colonizers, who compiled historical information from their perspective during the conquest and colonization of the American continent. These have become the primary sources for reconstructing pre-Colombian music and traditions and will be some of the recurrent sources cited for this document's historical analysis.

Pre-Colombian Traditions and Music

Music has always held an integral role in Indigenous communities, serving as a means to honor their people and traditions. Spanish historians have documented with considerable detail an array of celebrations within these communities, many of which incorporated music and dance performances. These events ranged from solemn ceremonies such as funeral processions to joyous occasions celebrating deities and abundance. For instance, Spanish chronicler Fray Pedro Simón (1574–1628) detailed the "death festivals" of the Chibcha community, during which they paid homage to their departed through fasting and the performance of mournful melodies on flutes and other wind instruments. On the day of a community member's passing, they would congregate around the deceased's hut, playing flutes and drums with great vigor to ward off malevolent spirits.⁹

⁸ Ibid., 11.

⁹ José Ignacio Perdomo Escobar, *Historia de la música en Colombia* (Bogotá: Plaza & Janes, 1980), 9.

During other ceremonial events, such as the observance of the Moon's creation, the Indigenous people of the Sogamoso territory, located within the region of Boyacá in present-day Colombia, adorned themselves in vibrant attire embellished with bird feathers. They proceeded under the leadership of the tribal chief, singing songs that revered the forthcoming life and the enduring nature of the soul. Additionally, accounts exist of other festivities, including the commemoration dedicated to "Father Sun," during which participants, clad in animal hides and ornate adornments, congregated from diverse areas under the jurisdiction. Accompanied by musicians, they embarked on extensive journeys to arrive at the culminating celebration site. During military events and battles with neighboring towns, armies were organized, including military musicians who, in Fray Pedro Simón's words, would "thunder the earth and the air with the roar of trumpets, horns, and conch shells." Likewise, after victories, they celebrated with songs and dances accompanied by a wide variety of instruments such as flutes, drums, and rattles.¹⁰ The traditional sowing festival persists among the residents of the Bogotá Savannah and in the central regions of Cundinamarca and Boyacá, encapsulating the customs of their forebears. Following the conclusion of the day's labor, fatigued laborers congregate on a *hacienda*, encircling a fire to signal the close of the day. They engage in songs accompanied by national musical instruments and drinks, singing rhymes with popular motifs well into the late hours.

In various historical records, it is noted that the musical instruments utilized by pre-Colombian Indians primarily comprised percussion instruments and a diverse range of flutes, complementing their vocal performances. These musical apparatuses serve as tangible representations of the traditions, history, and geographical influences prevalent within these ancient communities, encapsulating their values and beliefs. The majority of these instruments

¹⁰ Ibid., 10.

were prevalent in Indian societies in Peru, as well as regions of Colombia, Bolivia, Chile, and Ecuador. Some of the most common ones were the “fotutos” (a conch trumpet), the “chirimía” (resembles a type of oboe) – a term that eventually also referenced a musical style and popular instrumental ensemble of Colombia’s Pacific Coast – and some others percussion instruments such as the “chucho,” the “guacharaca,” and drums, tambourines and bass drums of all kinds. As a legacy of the African enslaved people, the Colombian Pacific Coast has acquired the marimba as a flagship instrument. The sound of this instrument, within the Colombian population, is usually immediately related to this region and is used in modern music to celebrate this community’s traditions alongside more contemporary influences. These types of wind and percussion instruments have been part of human history since ancient times, and Colombian Indians who demonstrated a masterful knowledge, used them not only as an ornament but also as a means to bring to life much of their ceremonies and traditions.¹¹

Acculturation Process

Between 1542 and 1673, the Spanish colonial administration in America went through a process of consolidation, which had significant political, social, religious, and cultural implications. While this period is referred to as the Baroque era in Europe, European music in America did not align entirely with it. Art began to acquire greater importance, given the provisions of Trento in 1563, where the use of images, music, theatrical performances, and public festivals was systematized as an effective means of propaganda and indoctrination.¹²

¹¹ Ibid., 16.

¹² Bermúdez, *Historia de la música*, 17.

The interactions between Spaniards and Indigenous people during wartime were significant in the context of music. While Indigenous communities possessed their own war instruments, the introduction of unfamiliar cavalry and infantry instruments by the Spaniards had a profound impact on the Natives peoples.¹³ This interaction marked one of the earliest references to music in Santafé, which alongside other celebrations of Spanish tradition led to a process of acculturation. Following the establishment of the Royal Court, there was a marked suppression of Indigenous musical traditions, including their songs, dances, and festivals in Santafé. However, as historian E. Bermúdez recounts on his book *Historia de la música en Santafé y Bogotá*, these populations were permitted to participate in colonizers' parades, primarily as an exotic spectacle, adorned in their colorful attire until 1555, when the Audiencia prohibited Spaniards from attending or allowing such activities. Nevertheless, Natives' music, instruments, and dances persisted, not only in rural areas but also within urban centers.

During the sixteenth century, the Church played a pivotal role as a patron and overseer of the arts, particularly in the domain of musical expression. Churches not only served as educational institutions but also as venues for public musical performances, thereby reinforcing their status as cultural focal points. During this era, a substantial portion of financial resources was allocated to religious music; throughout the initial two decades of Philip II's reign, the American territory witnessed notable growth and prosperity, creating a conducive environment for the advancement of ecclesiastical music.¹⁴ Scholars have cited Gutierre Fernández Hidalgo (1545–1623) as the first Spanish composer to venture to South America, where he instructed in polyphonic music and composition until his death. His musical compositions exhibited affinities

¹³ Ibid., 67.

¹⁴ Ibid., 20.

with those of Spanish contemporaries such as Rodrigo Ceballos, Alonso de Tejada, Juan Navarro, Andrés Torrentes, and Roque de Salamanca, who adopted an intermediary style blending the contrapuntal approach of Cristóbal de Morales with the more introspective style of Tomás Luis de Victoria. It is important to note that the Americas inherited Ambrosian and Mozarabic melodies as one of the primary foundations in the religious sphere.¹⁵

In the various churches established in America, musical activities were required to adhere to the Spanish religious tradition, particularly those of Toledo and Seville, albeit with adaptations to local conditions. The musical repertoire of the cathedral experienced a significant expansion in 1626 when a substantial collection of music in individual parts, printed material, and manuscripts arrived in Santafé from Valencia. This collection likely included works by Italian composers such as Giulio Belli (1608), Giovanni Croce (1612), or Antonio Burlini (1613). Even though the Santafé and New Granada music scene followed for decades the tradition of Spanish religious music, there is record of Colonial religious centers which, towards the second half of the eighteenth century, became reluctant to change or the incorporation of stylistic innovations inherited from the Bubonic Reforms that made Italian music visible and popular in Spain.¹⁶ As Colombian historian E. Bermúdez highlights, in times of independence, adaptations continued to be played in the Cathedral of Santafé of works "more than a century old." On different music areas, notably, carols and salves (prayers with which the Virgin Mary is greeted and prayed) constitute a large part of the Christmas musical traditions in Colombia, in some cases constantly changing as they are transmitted from generation to generation.

¹⁵ Perdomo, *Historia de la música en Colombia*, 246.

¹⁶ Sergio D. Ospina, *Sonidos en la Historia de Colombia: notas sobre la Música en la Independencia*, 6

The cities of the New Kingdom of Granada (a territory currently known as Colombia) gradually promoted the formation of musical institutions, the construction of instruments, and the expansion of the markets for professional musicians.¹⁷ Missionaries combined Christian doctrine with elements of philosophy and art, and taught Indigenous people ecclesiastical singing to enhance religious ceremonies.¹⁸ Indigenous musicians, skilled in various instruments such as shawms and cornets, regularly provided their services at festivals and processions in addition to their performance at religious ceremonies. Vargas Machuca, a Spanish naturalist, military leader, and colonizer, expressed his admiration for the musical talents of these groups, describing them as "great creators of everything; splendid musicians."¹⁹ The community of Cajicá, in the north region of present-day Bogotá, is historically recognized as the first native community to learn music reading, and in Fontibón, the first organ made of guadua and other types of wood was introduced. To further promote the religious quality of the colonial empire, more of these instruments were gradually installed in churches around Santafé, along with choral books and other religious materials. Following European tradition, music teachers taught Gregorian chant and psalmody to nuns to deepen their devotion to their faith. Over time, more elaborate polyphonic pieces became a part of the religious music scene in the colonies.

¹⁷ Bermúdez, *Historia de la música*, 18.

¹⁸ Perdomo, *Historia de la música*, 21.

¹⁹ Ibid.

Important Scenarios for Music in Nueva Granada

Domestic and Public Music

By the end of the 1780s, increasing political tensions within the colony led to the emergence of new military forces. These groups were accompanied by a band or ensemble that represented and supported their ideals. Over time, they developed a new musical tradition centered around political and military interests, gradually reducing the Church's influence over music.²⁰ Initially, these bands, composed of members from the lower classes of society (such as Indians and Africans) and low-ranking soldiers, strictly adhered to traditional Spanish military music. However, with the arrival of veteran Napoleonic warriors in the American forces, the locals adopted the French-style practice and repertoire, incorporating it into their traditions. After the intense war periods ceased, locals started to integrate military repertoires and instruments into their domestic music, making them part of their cultural identities and treating them as their own.²¹ Throughout the seventeenth and nineteenth centuries, military bands continued to grow, acquiring a significant entertainment role in society. They came to be known as "harmony or music bands" who followed European and North American models and repertoire.

Public celebrations were an essential part of the different cultures that populated this territory. Following the patterns and traditions of the peninsula, Spanish rulers used public celebrations, both religious and secular, as a way to establish guidelines for the American colonies' behavior.²² The Corpus Christi celebration, undoubtedly the most important in the Hispanic tradition, established the presence of Indians as an important aspect of their existence. After years of repression towards natives and lower social classes, the Spaniards regulated the

²⁰ Bermúdez, *Historia de la música*, 71.

²¹ *Ibid.*, 72.

²² *Ibid.*, 74.

artistic, dance, and musical participation of these groups; however, in some cases, imposing them garments of their choice. Some of the recorded celebrations, such as those of 1811 and 1823, registered distinctive Indian dances known as *contradanzas*, and musical groups of the *chirimía* tradition of Fontibón playing different types of flutes and drums. One of these celebrations, in 1839, even included a group of masked men dancing with swords, enacting Indigenous people and colonizers during the conquest.

Secular celebrations played a significant role in shaping musical and cultural identity during the colonial period as well. These events were held to honor or remember important occasions related to the monarchs or the government, such as royal family births, marriages, coronations, and deaths. Political events, in some cases, were also favorable occasions for these celebrations. The festivities featured elaborate costumes, allegorical paintings, and ornate vehicles, and sometimes incorporated elements of popular Spanish traditions like bullfighting and various games. Alcoholic beverages like *chicha* and *aguardiente*, along with abundant food and dance accompanied by musical instruments, were essential to these celebrations. Many of these traditions continue to be part of Colombian communities across all social classes today, showing the lasting impact of Spanish celebrations on society.

Salon Music

Since the early nineteenth century, Bogotá emerged as a significant hub, drawing administrative and social interests to its center. This centralization facilitated effective organization and official support for every musical company within the city, leading to greater stability and continuity in musical activities such as opera and concerts in Bogotá compared to

the peripheral regions of the Colombian territory. This historical phenomenon provided a unifying platform for the flourishing and development of diverse musical genres and activities within the country, attracting migration of foreigners from different parts of the world to settle and contribute to the musical prospects.

The flourishing cultural and cosmopolitan ambiance in Bogotá was strongly developed by the international inflow of musical knowledge and tradition. European and North American foreigners, for instance, brought years of practice in unknown instruments to the Americas as well as expertise in music notation and reading, expanding the usage and possibilities of music in general upon their arrival.²³ The introduction of new instruments such as the violin, piano, and wind instruments gained popularity among the local people. As a result, traditional music practices, previously limited to cathedral or military settings, became divided by the introduction of international and newer practices.

Certain instruments and their usage further divided the American social classes. While native musicians commonly used wind instruments (both wood and brass) in their celebrations and traditions, higher classes incorporated string instruments and clavichords to distinguish themselves. The *vihuela* (a plucked string instrument similar to the guitar but tuned as a lute), as well as the guitar and harp, became the main instruments of wealthy households and symbols of affluence and power. Although these instruments had been imported from Europe, locals quickly learned the process of instrument construction, providing them with a degree of independence and freedom to modify these devices according to local tastes and needs. String performers learned from a tradition of skilled amateurs and often improvised over harmonic and melodic

²³ Ibid., 176.

patterns, becoming popular among governors and high royal dignitaries for private entertainment. Later, Indigenous and black people also received musical instruction and spread the use of European musical structures and instruments.

In addition to these newer instruments, Europeans also imbued the American music landscape with the characteristic dances in fashion in their countries. This era witnessed a significant rise in domestic musical activity, elevating salon music to the foremost genre in the country.²⁴ Salon music compositions exhibited a wide range of complexity, encompassing technically demanding variations and fantasies as well as simpler, amateur-accessible constructions, and structurally, these were typically characterized by formal "miniatures" featuring prevalent binary, ternary, and repeated sections, often complemented by dance accompaniment. Primarily intended for social entertainment within private residences, these compositions also found a place within more formal performance settings. Notably, nineteenth-century Colombian composers predominantly crafted salon music pieces for solo piano, piano and voice, and solo guitar, focusing on concise, sentimental musical gestures or dance themes. Performance arrangements traditionally involved small ensembles, with the piano assuming a predominant role.

The consensus among scholars is that social events featuring dances and dinners played a pivotal role in the lives of the affluent classes in urban areas. The introduction of the piano in the musical and cultural realms became one of the principal agents of modernization of musical culture in cities; foreign observers mentioned that almost any high-born household must have

²⁴ Ibid., 127.

one of these in their possession.²⁵ Despite this instrument's laborious importation and expensive acquisition, they gradually settled into society, transforming it forever. Particularly, Miguel Cané observed that during the years 1881–1882, the musical accompaniment of piano melodies and vocal performances held significant importance within the social gatherings of prominent families. Cané emphasized the remarkable musical aptitude and perceptiveness of the participants, highlighting their exquisite interpretation of compositions by renowned European composers such as Mozart, Schubert, Beethoven, and Mendelssohn. Many of these individuals, despite lacking formal musical training, demonstrated exceptional skill in their renditions of these classical works.

Given the climate of commercial and cultural openness that existed in Bogota and the country during the first half of the nineteenth century, it is not surprising to find European dances in the Americas that at that time were also fashionable in New York, London and Paris. Genres such as the European Suite, Waltz, Mazurka, and Polka were widely embraced and became popular among the upper classes during their social gatherings. Some of these genres also became popular among the middle and lower class, with the *Fandango*, of Spanish origin, evolving into a more folkloric form. Despite facing resistance from religious communities due to its lively nature, the Fandango eventually became an integral part of festive gatherings. On the other hand, the Song genre (Canción) played a crucial role in understanding the deeper aspects of the colonial population, which carried a more intimate and purposeful intention. It followed the guidelines of the new Italian aria and served as a means of expressing fundamental themes of

²⁵ Sergio Ospina Romero, "Ghosts in the Machine and Other Tales around a 'Marvelous Invention': Player Pianos in Latin America in the Early Twentieth Century". *Journal of the American Musicological Society* 72, no. 1 (2019): 1-2.

human life, religion, history, and sexuality. Over time, this genre found its place in political, social, and even religious contexts.²⁶

Music in Theaters, Audience Reception, and Foreigners' Influence

During the seventeenth and eighteenth centuries, theatre music gained popularity among wealthier social strata as a form of non-religious musical public expression. The viceregal authorities displayed a keen interest in broadening the availability of performance music by erecting dedicated venues like the Coliseum of Santafé.²⁷ Over the years, this establishment hosted the production of numerous comedies, which emerged as the audience's preferred choice. Gradually, these performances began incorporating short interludes known as *sainetes* or *tonadillas* of approximately thirty minutes in duration, which came to be considered the clearest predecessors of Opera and Zarzuela in Colombia.

The *tonadilla* entailed brief dialogues, minimal dancing, and sung numbers, effectively sustaining audience engagement. One of the reasons that established this as a favorite genre among the public was the preponderance given to female singers, known as "cantarinas" or "tonadilleras." Similar to the prima donna in Italy, these singers became protagonists of the social life of some colonial centers; their impact on society was such that they were the ones who, in the last decades of the century, imposed fashion and tastes among the upper classes. By the late eighteenth century, the *tonadilla* had attained remarkable popularity, marking a significant juncture in the musical evolution of the city as it assimilated a pronounced Italian influence, gradually supplanting its Hispanic roots.

²⁶ Bermúdez, *Historia de la música*, 61.

²⁷ *Ibid.*, 85.

Opera and Zarzuela in Colombia

The influx of European immigrants into Colombia, driven by the precarious economic and social situation marked by hunger and social revolutions, along with the increasing international interest in the country's artistic scene, led musicians from Italy, Austria, Bohemia, and Germany to have a profound influence on the music landscape. This international influence was evident not only in the introduction of new musical genres but also in the changing attitudes of the population towards music performances. Opera and Zarzuela took on a prominent role, highlighting the gradual infusion of international influences into Colombian musical traditions from the nineteenth century to the latter part of the twentieth century.

The first international theater company, led by Spanish Francisco Villalba, arrived in Colombia in 1835. According to historical records, some of the first performances by his company included Italian operas, which, in some cases, were translated to Spanish and complemented with traditional Spanish tunes. However, after a few years performing in Chile, Peru, and Venezuela, Villalba returned to Colombia in 1847 with a bigger and well-organized ensemble called the Lyric Company (*Compañía Lírica*) made up of twenty-six Spanish and Venezuelan singers, bringing to stage the first authentic Italian operas. It is important to mention that since the 1820s and 30s, Venezuela had been cultivating a richer and more cosmopolitan cultural environment, which had allowed classical-style European music to spread in Caracas.²⁸ This explains the significant art music tradition that has been developed and maintained in

²⁸ Ibid., 100.

Venezuela throughout the decades and which has continuously influenced Colombia in areas as music education until the present day.

During the 1850s through the 1860s, there was a notable increase in the frequency and continuity of opera performances, attributed to companies such as Luisia-Olivieri's, under the leadership of Colombian Lorenzo María Lleras. These companies established a tradition of hosting public concerts in various locations throughout the city. While Italian singers, known for their extensive experience and high-quality music education, continued to occupy the principal roles, local singers gradually familiarized themselves with the art form, eventually assuming more significant roles and characters in the opera repertoire. Oreste Sindici, an Italian singer and composer, arrived in Colombia in 1864 with the “Italian Lyrical Company” and is renowned for composing the Triumphal March, which later became the national anthem. Even though this company eventually divided into several groups, it opened the possibility for many more organizations to continue the operatic tradition. The arrival of European violin, flute, and piano performers in 1857 and 1858 also played a pivotal role in the development of scholarly music in Colombia.

In the 1870s, Colombia saw the introduction of new operas, including the first performances of Donizetti's opera *Lucia* and Verdi's *La Traviata*. Among these new operas, *Ester* (1874) and *Florinda* (1880) by José María Ponce de León became the most prominent and hold significant historical importance in Colombian music as they represent the country's first national operas. Ponce de León's operas, as well as his professional journey and other musical contributions, mark a critical moment for the incorporation of European tradition in the local one. He is one of the first national authors to receive systematic musical instruction outside the country, briefly living in Paris and obtaining high praise for his composition based on Colombian

Airs and technical dexterity.²⁹ Upon his return to Colombia in 1870, he incorporated foreign traditions in both of his operas, in piano pieces inspired by the European salon music, and especially his composition *Hermosa Sabana* (Beautiful Plains), a collection of waltzes with an introduction and a Coda, written in the European style but incorporating descriptive musical writing of a nationalist nature. Additionally, he continued his musical development with piano and band arrangements based on Colombian Airs (especially *bambuco* and *pasillo*), vocal and instrumental religious works, and the composition of one of the most well remembered national zarzuelas: *El castillo misterioso* (The Mysterious Castle). For these vocal and instrumental performing pieces, Ponce de León, always collaborated with celebrated translator and journalist Rafael Pombo, who also received international training in his own field.

Juan Crisóstomo Osorio (1836–87), Teresa Tanco de Herrera (1859–1946), and Carlos Umaña Santamaría (1862–1917) were prominent composers who made significant contributions to the history of Colombian music. Crisóstomo, known for his compositions such as *El Postillón de la Rioja* (1867) and *Elixir de la juventud* (1881), is recognized as the first Colombian musicologist due to his publication "Breves apuntes para la historia de la música en Colombia," which chronicles the development of Colombian music and its diverse influences from the Conquest and Colony eras until the mid-nineteenth century. Tanco de Herrera, Umaña, and Ponce de León, hailing from affluent families involved in commerce and investment, received superior musical education, enabling them to play pivotal roles in Bogotá's musical landscape. Tanco de Herrera's Zarzuela compositions in the 1880s positioned her as a cornerstone of musical activity in Bogotá, where she also organized concerts and events that enriched the city's cultural life at the close of the nineteenth century. However, historical records indicate that

²⁹ Rondy Torres López, *Le reve lyrique en Colombie au XIX siecle: Premisses, oeuvres et devnir*, 2009. 126.

Teresa Tanco maintained a modest musical presence and encountered challenges in gaining recognition as a composer and performer, primarily due to her domestic and social obligations, which “constrained her ability to keep pace with contemporary musical trends.”³⁰ As was customary, spaces other than those of her status as a "lady" were not open to her. Brief historical records mention Umaña's music compositions; however, his religious work is constantly highlighted as well as his merits as chapel master and priest.

Zarzuela continued to be the other favorite musical spectacle of the city's inhabitants, making inroads with the inclusion of the first operettas, a shorter and less complex genre than traditional operas, and often satirical. Although Zarzuela companies did not visit the country as frequently as opera companies, they were warmly received by the local audience, and the first national versions of Zarzuelas were introduced much faster than operas. In the late 1800s, Jimeno y Safrané's company staged *Engaño sobre engaño*, a popular national Zarzuela composed by Colombian musician and pianist Daniel Figueroa (also trained in Paris Conservatoire), with a libretto by Bruno Maldonado. This triumph inspired numerous professional and amateur musicians to explore and expand within this genre throughout the nineteenth century. By the end of the century, the most notable Zarzuela companies were those led by José Chaves and later by Zimmerman and Ughetti. Their crowning achievement was *La marcha de Cádiz* (The March to Cádiz), swiftly presented in private showings in 1897. Subsequently, various companies began to include Colombian singers, such as María Ughetti, who participated in *The Merry Widow* in 1913. In the realm of operettas, the most significant national contribution was made by the Zipaquireño composer Guillermo Quevedo Zornoza.

³⁰ Andrés Martínez Montoya, *Reseña histórica sobre la música en Colombia, desde la época de la Colonia hasta la fundación de la Academia Nacional de Música*. (Anuario de la Academia de Bellas Artes de Colombia, Vol. I, 1932), 10.

In the latter part of the nineteenth century, there was a growing inclusion of Verdi operas in conjunction with the incorporation of ballet sequences. The premieres of *Aida* and *Carmen* by Bizet in Bogotá in 1890 and 1891, respectively, were notably impactful within the Colombian audience; an interesting choice given that the plots of both operas involve cross-cultural romances marked by unequal power structures.³¹ Augusto Azzali (1863–1907), an Italian conductor and composer, is commemorated for his notable contributions to the advancement of music in Colombia. His accomplishments include introducing popular operas from Europe, presenting his own opera *Lidiak*, in the country, touring Colombia to propagate this art form, imparting instruction in harmony and counterpoint at the National Academy, and participating in the inauguration of the Teatro Colón with the performance of Verdi's *Ernani*, which elicited mixed critical reception. The Colón Theatre evolved into the principal venue for significant events in the city, encompassing not only artistic presentations but also poetry recitals, conferences, and political assemblies, gradually extending its accessibility to the entire community. It continues to be one of the most prominent theaters in Bogotá. The opera season by the Mario Lambardi company during the 1910 Independence centenary celebrations introduced Bogotá to Puccini's works, including *La Boheme* (1896), *Tosca* (1900), and *Madame Butterfly* (1904). These were the first international repertoire works presented in the city in close proximity to their world premieres.

During the evolution of artistic and musical movements, the New Kingdom of Granada encountered persistent conflicts that intertwined with these cultural expressions. Especially, the civil war of 1859–63 had profound repercussions on various facets of national life, resulting in a cessation of activities within the realms of entertainment, concerts, theater, and operas.

³¹ Bermúdez, *Historia de la música*, 94.

Nevertheless, the arrival of aforementioned companies functioned as a natural catalyst, re-establishing artistic vitality and enabling its continuity. Similarly, the War of a Thousand Days (1899–1902) disrupted the staging of operas and zarzuelas on multiple occasions, resuming regular and consistent performances occurring only a decade later. Subsequently, the 1910 economic crisis impacted the operations of the Colón Theatre, leading to a three-year closure.³²

The presentation and execution of Italian operas held significant importance as they played a pivotal role in solidifying the enduring European tradition as an influential educational platform. Throughout this era, the opening Italian opera ensembles and globally renowned soloists were praised by the media as prodigies capable of disrupting the prevalent “tedium” that pervaded the audience. Their impact on the evolution of Colombian music history cannot be overstated.

As observed, the interest in foreign cultural influence has a long history in Colombia, from the time of the Conquest through the centuries-long formation of American cities. Despite the unquestionably strong and pervading Spanish heritage, Colombia gradually received further influence from other European and North American countries. Local musicians and artists sought to deepen this connection by traveling abroad and furthering their knowledge and experiences. This became a crucial antecedent for the professional decisions made by Guillermo Uribe Holguín and Antonio María Valencia about their careers at the turn of the century. Additionally, the long-standing dismissal of Indigenous and folkloric traditions had a significant impact on the reasoning behind both composers’ posture on nationalism in their work.

³² Bermúdez, *Historia de la música*, 97.

Through the analysis of their compositions, all the distinct elements revealing their views on nationalism will be clear.

With these musical and cultural undertakings, alongside the demographic changes and innovations surrounding the production, circulation, and enjoyment of music in the latter part of the nineteenth century, the interest in academic structuring in the country became more relevant.³³ This brought important figures with new projects to support and strengthen the music education field, as we will see in the coming chapters.

³³ Ana María Trujillo, *Guillermo Uribe Holguín: sonatas para violín y piano – Aproximación musicológica*, 2023. 125.

Chapter Three - Structuring the Academic Musical Landscape

The Philharmonic Society

The development of Colombian culture was significantly influenced by various musical organizations, both local and international. One particularly important organization is The Philharmonic Society, which brought about major transformations and profoundly impacted the cultural and educational landscape.

Although only active for eleven years (1846–1857), the Philharmonic Society effectively established a prominent platform for vernacular and public musical activities in nineteenth-century Bogotá.³⁴ Originating from a small group of amateur musicians led by English merchant and musician Henry Price (1819–1863), the Society aimed to cultivate musical culture in the city, drawing inspiration from European and American trends.³⁵ The organization received consistent sponsorship and support from foreign residents in the capital, including merchants and government delegates, who, based on their knowledge of similar institutions abroad, provided administrative and operational guidance. Foreign residents were instrumental in the formation of the Philharmonic Society, with their active participation and considerable financial support shaping its development.

The symphonic orchestra became an emblem that best reflected their ideals and the foreign tendencies they were after. It also provided an environment where national composers were encouraged in their creative activity. Julio Quevedo Arévalo (1829–1896) and Joaquín

³⁴ Egberto Bermúdez and Ellie Anne Duque, *Historia de la música en Santafé y Bogotá 1538-1939: El estudio de la música*, (Bogotá: Editorial Fundación de Música Juan Luis Restrepo, 2000), 132.

³⁵ Ibid.

Guarín (1825–1854) were two of the most prominent national figures linked to the Society. Their large number of compositions were constantly performed by the orchestra in which they participated, sometimes as instrumentalists and some others as conductors. Likewise, the famous pianist and composer Manuel María Párraga (1826–1895) conducted this orchestra in its final season and is remembered for being one of the first composers from New Granada to write difficult pieces for the piano based on Colombian Airs.³⁶ National works were composed with traditional themes and others of a descriptive or sentimental nature. Several other composers and musicians such as Ignacio Figueroa, Santos Quijano, Francisco Londoño, Josefa Trimiño, Elisa Castello, and Luisa Urdaneta, among others, contributed to the subsistence of the Society in one way or another.

Generally, the concerts offered by the Society consisted of two parts separated by an intermission, each beginning with an overture and concluding with waltzes or quadrilles. The repertoire predominantly showcased Italian romantic opera, encompassing overtures, arias, duets, and cavatinas, alongside salon works for the piano. Markedly absent from the performances were sonatas and major works by renowned composers such as Schumann, Schubert, and Chopin. However, there are documented instances of select movements from the symphonies of Mozart and Beethoven being presented. The final concert held by the Society took place in 1857 in commemoration of Guarín, who had passed away in 1854. The organization's vitality began to decline following Guarín's demise and the waning support from foreigners after Melo's Revolution in 1854.³⁷ Subsequent programs were deemed of low quality and scarce, reflecting the orchestra's deteriorating state. The Society's remaining efforts were

³⁶ Ibid., 133.

³⁷ Ibid., 134.

devoted to the construction of its own headquarters, a project that ultimately went unfinished, precipitating the Society's dissolution in 1857.

However, compared to similar artistic institutions such as the Drawing and Painting Institute and The Society for the Protection of Theatre, which lasted less than three years³⁸, the Philharmonic Society of Bogotá had a long lifespan. For over a decade, it provided guidelines for proper, organized, and regular public musical performances in the country. It also encouraged and popularized a taste for music by establishing an orchestra that could hold public concerts. The Society improved the level of musical practice in Bogotá by gathering the best musicians of the time, encouraging both women and men to study and practice music, and attracting composers to join. Additionally, it promoted the establishment of music academies for teaching, as well as musical composition and the publication of musical works. All these achievements echoed throughout the country, particularly in cities like Medellín and Santa Marta, where similar ventures were established. The Society successfully showcased the role of musicians in Colombia, creating a demand for specialized musical education. Even though it was eventually dissolved, the Society marked a significant turning point in Colombian musical history and provided a strong foundation for the establishment of the National Academy of Music a few years later.

The National Academy of Music

The interest in music education had certainly existed in Colombia even from the later part of the eighteenth century. Musicologist José Perdomo reminds us of the first public school for the arts founded and led by Don Francisco Felipe Campos y Rivas (1753–1802), which sought to

³⁸ Ibid., 135.

develop painting, drawing, music, and singing skills. However, according to Perdomo, their program was very rudimentary, and the level of professionalism was very different from how we understand it today. Throughout the nineteenth century, music was studied in small academies with one or two teachers who taught singing, piano, guitar, and occasionally, violin. The profession of musician was learned rudimentarily, and for centuries, it was inherited and learned at the feet of parents, far from specialized institutions. The event that definitively marked a new direction in the formalization of musical education in Colombia was the creation of the National Academy of Music in 1882 by Jorge Wilson Price (1853–1953), son of Henry Price.

Jorge Price, a merchant by profession and a musician by passion, committed himself to furthering music education in Colombia, following his father's legacy. This led to the establishment of an institute with the principal aims of imparting theoretical music fundamentals, cultivating vocal proficiency, and providing instruction in piano and band and orchestra instruments. The institute's regulations encompassed not only a structured curriculum but also meticulously outlined expected student conduct. Price strongly advocated that music held the power “to mold one's character and, through stringent behavioral standards, sought to guide Colombian musicians away from indulgence in alcohol and revelry.”³⁹

In its first stage, the force that the Academy exerted on musical development in the city was also reflected in the publication of study texts for instruments and musical theory. Some of the most important contributions in this matter were made by Vicente Vargas, Santos Cifuentes, and Martínez Montoya. They wrote theoretical texts with aesthetic, acoustic, and historical reflections to establish methods for the gradual learning of a simple language. The creation of the

³⁹ Ibid., 139.

Academy was a milestone that made an appreciable difference to the city's music because the musician finally began to be formally prepared to carry out his profession and live off the earnings from his work. Also, Diego Fallón's new method for music reading and writing, albeit not very successful due to its complexity, marked the intention of Colombian musicians to increase their professional standing.

The Academy encountered persistent financial challenges, largely stemming from inadequate state funding. To mitigate annual deficits, Price consistently infused the institution with his personal profits as a merchant. In its nascent stage, there was a deficiency of proficient educators, but with continued development, the program could expand and improve. Since 1892, the Academy conferred diplomas upon graduates, granting them an "official permit" to formally engage in professional practice. As a result, students completing a five-year course could promptly assume teaching roles, imparting instrumental classes. Such was the case of Uribe Holguín, who commenced his tenure as a violin instructor at the institution at the age of fifteen.

The year 1892 marked a critical juncture for Colombian musicians, as evidenced by the views of scholar José Caicedo Rojas (1816–98). In an article delineating the state of music in Colombia during that period, Rojas articulated the profound necessity for the professionalization and validation of the musician's vocation. He advocated for the elevation of rigorous musical education to the status of a noble, respectable, and meritorious profession, as opposed to being relegated to a mere mechanical trade or trivial pastime.⁴⁰ Although the upper strata of society enjoyed music as a recreational pursuit that did not impact their livelihood, the plight of middle- and lower-class musicians, typically inheriting the musical tradition, was marked by undervalued

⁴⁰ José Caicedo Rojas, *Estado actual de la música en Bogotá. El Semanario*, (5), 34-35, 1886. 23

services rendered at events such as dances, funerals, and serenades, without due recognition of their expertise. This emphasis on the dignity and professionalization of their craft underscores a significant cultural evolution of that era.⁴¹

Through the study of the management of other similar institutions (in London, Paris, Brussels, Madrid, Frankfurt, and Leipzig), the Academy was organizing the conditions of its administration and its entire development system. Its inspiration in institutions with a long history and recognition in Europe, especially, served as a basis for building a program that could train a large number of musicians. Likewise, the Academy made every effort to use guide texts translated, expanded, and adapted by its teachers, encouraging them in their professional searches.

The Academy had a fundamental duty to present concerts showcasing its artistic output to introduce the public in the capital to unfamiliar European repertoire, alongside traditional operatic medleys and quadrilles. Prominent works by Bach, sonatas by Beethoven and Mozart, compositions by Chopin and Mendelssohn, and essential pieces for training symphonic musicians were unveiled during these concerts, thereby enriching the Colombian public's understanding of European music. While the audience was already acquainted with waltzes, polkas, salon music, national airs such as *pasillos*, *bambucos*, Italian operas, and intermittent Haydn masses, noticeable gaps persisted in their repertoire. It was Guillermo Uribe Holguín who, according to historian Ellie Anne Duque, subsequently took on the challenge of addressing these gaps in a fervent and somewhat contentious manner.⁴²

⁴¹ Egberto Bermúdez, *Santos Cifuentes (1870-1932): la profesión musical en Colombia en las dos primeras décadas del siglo XX*, (Universidad Nacional de Colombia, 2018), 204.

⁴² Bermúdez, *Historia de la música*, 140.

The concert programs offered by the Academy Orchestra also highlight the performance of orchestral pieces by Colombian authors. Works by Montoya Martínez include the "*Isabel*" symphony and the "*Prelude for orchestra*," while Teresa Tanco is known for her *Primavera* (Spring) waltz series. Julio Quevedo's contributions consist of a Requiem and the funeral march *La mano negra* (The Black Hand). Additionally, compositions by Henry Price, Ponde de León, and María Gutiérrez are featured. Remarkably, the majority of the orchestral pieces are attributed to Santos Cifuentes, with outstanding compositions such as *Scherzo sobre aires tropicales* (*Scherzo on Tropical Airs*), *Waltzes for orchestra*, *Albores musicales* (*Musical Dawns*), and his Violin Concerto. Colombian musicologist Ellie Anne Duque highlights Santos Cifuentes' style characterized by a classic symmetry, simplicity, and direct references to Colombian folklore. His work prominently incorporates Colombian airs, thus making significant contributions to Colombian nationalism in music.⁴³

During the period of the Thousand Days War, the Academy faced significant turmoil and uncertainty, prompting its closure between 1899 and 1905. Subsequently, the Academy was revived under the leadership of Honorio Alarcón, a pianist hailing from Santa Marta who was educated in Leipzig. Following his tenure, the institution underwent successive changes in leadership, with Andrés Martínez Montoya and Jorge Price assuming directorial responsibilities. This succession of transitions led to administrative disarray until 1910, when Uribe Holguín, returning from his years in France, assumed leadership and retained this position for twenty-five years.

⁴³ Ellie Anne Duque, *La música en Colombia en los siglos XIX y XX*, 1995. 28

Chapter Four – Nationalism in Colombian Music

Colombian Popular Music and National Airs

Colombian popular music played a significant role in shaping the national music identity during the nineteenth and twentieth centuries, and became a relevant concept involved in the debate of nationalism in music. The amalgamation of racial and cultural influences, combined with the country's remarkable geographic and natural diversity, served as the foundational elements for the development of popular music.⁴⁴ The earliest documentation of Colombian popular music emerged subsequent to the era of Independence. Historical accounts document that Creole soldiers engaged in revelry, accompanied by the melodic strains of *bambucos* performed by battalion bands.

The music genres in the identified regions can be categorized into two primary types: music originating from inland regions and music originating from the Atlantic and Pacific coasts. In the inland regions, two major groups are discernible: Andean and Llanera, while coastal music exhibits a distinct division between the Atlantic and Pacific. Both categories display discernible traits stemming from Spanish, African, and Amerindian cultures. Andean music predominantly features string instruments such as the guitar, tiple, and bandola, albeit with occasional additions of the violin, flute, and other instruments. Llanera music primarily centers on the Llanera harp and the cuatro, and percussion instruments take precedence in coastal music. Prominent Andean music genres include the *bambuco*, the *pasillo*, the *torbellino*, the *guabina*, and the *bunde*, with various forms of the *Bunde* acting as a conduit between Andean and Pacific musical rhythms.

⁴⁴ Perdomo, *Historia de la música*, 253.

National Airs

In the nineteenth century, Colombian popular music genres such as *Bambuco*, *Guabina*, *Torbellino* and *Pasillo* were recognized as "national airs" and gained considerable popularity among Colombian composers seeking to convey nationalist sentiment through their compositions.⁴⁵

Pasillo

The *Pasillo*, identified as the most prevalent genre in Colombia⁴⁶, has earned the nickname "waltz of the country," owing to its European waltz origins. Emerging during the independence era in the Andean region of New Granada, the *Pasillo* exemplified a celebratory expression of freedom during the early nineteenth century, serving as an adaptation of the Austrian waltz and, in turn, leading to significant rhythmic modifications. Its name, "*Pasillo*," which means "little steps" in Spanish, alludes to the dance's characteristic small stride.

This Colombian genre is written in 3/4 meter. In instances where a bass accompaniment is present, it typically plays on the first and third beats. Other accompanying instruments, such as the *bandola*, often accentuate the third and sixth eighth notes (as if playing in 6/8 time). The *Pasillo* can exhibit varying tempos, ranging from slow to fast; however, it generally maintains a consistent rhythmic foundation, distinguishing it from other genres, such as *Bambuco*, which display more pronounced syncopated rhythms. However, subtle rhythmic variations and syncopations can be introduced in some interpretations to enrich the melodic phrasing and emphasize certain phrases delicately. The melodies are lyrical and can be ornamented, with

⁴⁵ Jaime Cortés Polanía, "La música nacional y la colección mundo al día: notas sobre una polémica," *Ensayos: Historia y Teoría del Arte* 9, no. 8 (January 2003), 56.

⁴⁶ Perdomo, 281.

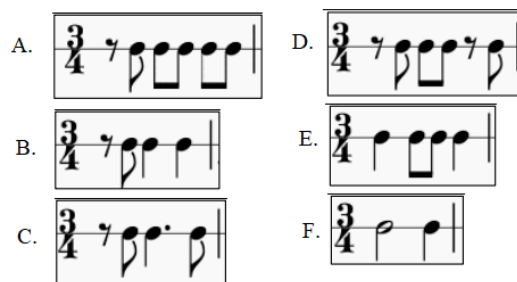
characteristic phrasing that combines long notes with quick figures like grace notes, mordents, and trills, adding a particular expressiveness. Melodic lines tend to be diatonic (within a scale) with some chromatic variations to add harmonic color.

The consolidation and structuring of this genre occurred at the end of the nineteenth century, largely due to the contributions of Morales Pino (1863 – 1926), who is often referred to as the father of Colombian Andean music.⁴⁷ His influence was pivotal in shaping both the structure and format of this genre. Among his significant contributions were establishing a three-section structure and introducing the *tiple*, *bandola*, and guitar as the core ensemble for Andean music.

According to the research conducted by musicologists Montalvo and Pérez (2006), the rhythm of the Colombian *Pasillo* is based on the half, quarter, and eighth notes. Occasionally, sixteenth notes can also be found. They assert that the rhythmic structure of the *Pasillo* melody is generally formed in phrases of two, four, and eight bars, which consist of one-bar rhythmic cells that generate the typical rhythms of the melodies. Montalvo and Pérez categorize these motifs based on their occurrence at the beginning and end of the phrase. The most common structures of the initial motif in the phrase are:

⁴⁷ Ana Elizabeth Jiménez Gil, *El ritmo del pasillo colombiano: un factor musical para el desarrollo de procesos de generalización*, 15.

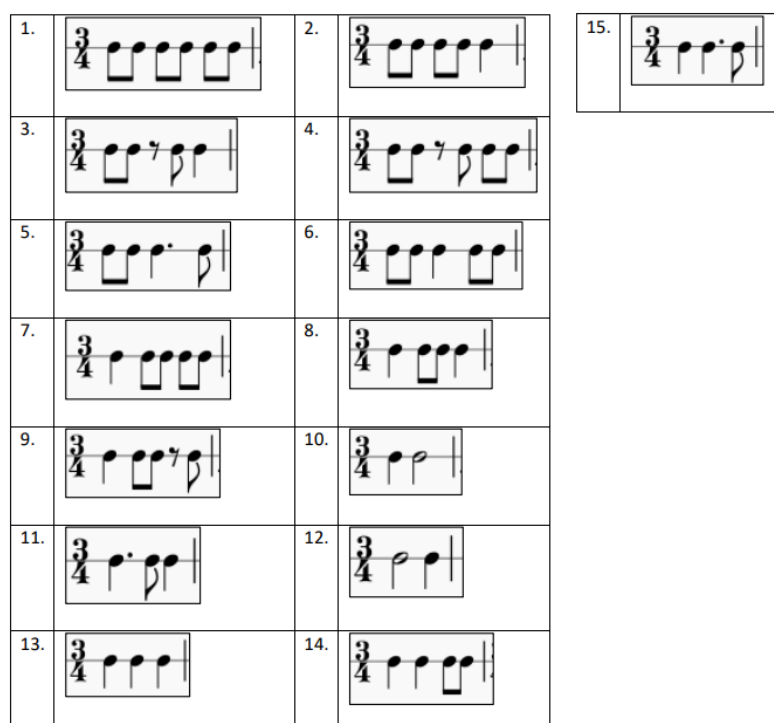
Figure 4.1 Rhythmic structure of the initial bars in a phrase of *Pasillo*.⁴⁸



It is noteworthy that most of these motifs are headless, which means that due to the eight-note rest at the beginning, they avoid accentuating the first beat.

The most common structures for the motifs located in the second part of the phrase are:

Figure 4.2. Rhythmic structure of the bars of the second part of a phrase.⁴⁹

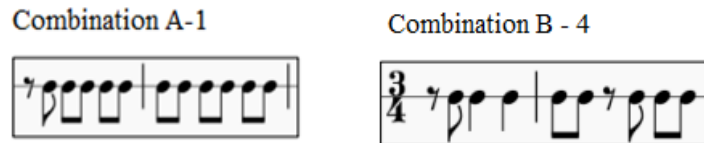


⁴⁸ Ibid., 39.

⁴⁹ Ibid., 40.

A variety of combinations exist for the initial and concluding motifs; however, Montalvo y Pérez have identified that the most prevalent phrases in Colombian *Pasillos* commence with an eighth-note rest. For instance:

Figure 4.3. Rhythmic structure of the phrases in *Pasillo*.⁵⁰



A prominent motif in the *Pasillo* consists of a sequence characterized by a dotted quarter note (or a quarter note accompanied by an eighth-note rest), followed by an eighth note and a quarter note (refer to Fig. 4.4). This motif holds particular significance as it frequently occurs at the conclusion of a section, thereby underscoring the structural framework of the piece.

Figure 4.4. Closing motif in *Pasillo*.⁵¹



The harmony of the Colombian *Pasillo* is relatively simple, built primarily on diatonic progressions within the main key of the piece. Common harmonic progressions involve the tonic, subdominant, and dominant chords (I-IV-V), although more elaborate *Pasillos* may feature modulations to relative or parallel keys. Minor chords are common, especially in more melancholic pieces, emphasizing the nostalgic air of the genre. The typical instrumentation, as previously mentioned, includes guitar, *tiple*, and Andean *bandola*, tuned to allow for open chords

⁵⁰ Ibid., 40-41.

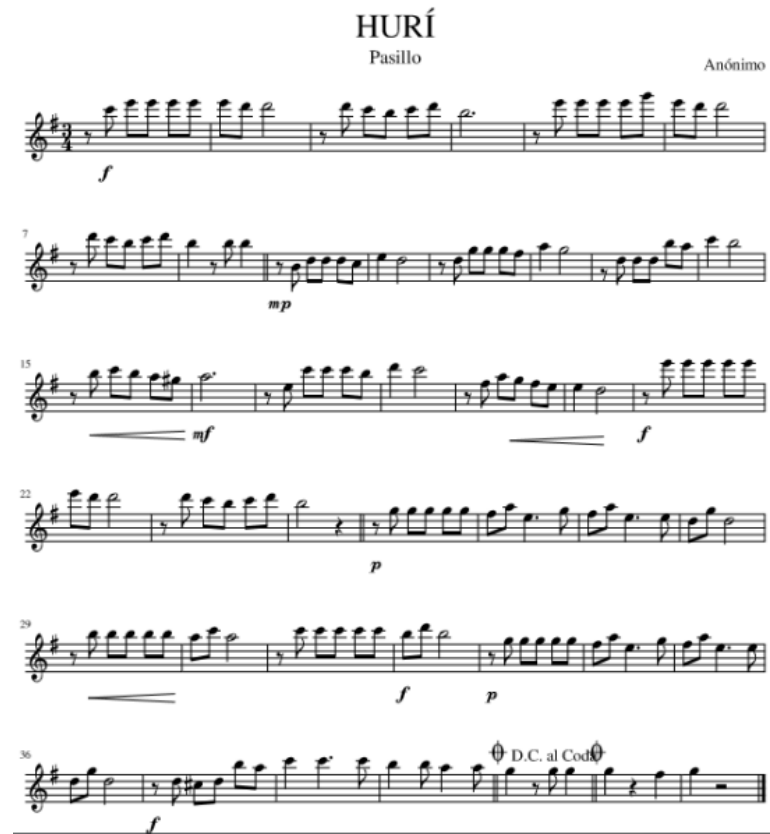
⁵¹ Darwin Yesed Álvarez Mora, *Doce estudios para tuba basados en el bambuco, pasillo, y la danza colombiana*, 27.

and plucking, enriching the harmonic accompaniment. Its structure often follows a ternary form (A-B-A) or binary form (A-B), with sections that are repeated or thematically developed. In most cases, the piece presents a main theme (A), followed by a contrasting theme (B), then returns to the initial theme. This basic form allows for melodic and rhythmic variations in each section, giving performers room to add their personal touch. Additionally, introductions and codas are common, framing the piece and providing a cohesive start and conclusion to the performance.

The following example illustrates a Colombian *Pasillo* attributed to an anonymous composer and showcases several characteristic features of the genre. This score consists of forty-two bars, with three sections, there is a consistent phrasing of two bars throughout the piece, and is written in a 3/4 time signature. The rhythmic figures are primarily half notes, quarter notes, eighth notes, and a few dotted notes. Additionally, it can be observed that most beginnings of phrases follow the characteristic “headless” quality.⁵²

⁵² Ana Elizabeth Jiménez Gil, *El Ritmo del pasillo colombiano: un factor musical para el desarrollo de procesos de generalización*, 45.

Figure. 4.5. Hurí, Colombian *Pasillo*.⁵³



In conclusion, the *Pasillo* has a pervasive presence across virtually all geographic areas of the nation, underscoring its individualized folkloric authenticity, evident in the distinctive use of instruments and dance forms inherent to each region.

Bambuco

The *Bambuco* is recognized as a pinnacle of Colombian music, it embodies a quintessential component of the nation's folklore. Prominent for its poignant melodies, the

⁵³ Ibid., 45.

Bambuco traditionally integrates instruments such as the guitar, *tiple*, *bandola* alongside potential accompaniment from percussion instruments. Particularly, the lyrics of *Bambuco* songs possess a high degree of poetic expression, frequently sourced from a universal repertoire or inspired by the works of distinguished poets.

Drawing from Aboriginal, African, and Spanish influences, both in its musical composition and dance form, the *Bambuco* has experienced development since the period of Colombian independence. Predominantly observed in rural areas and Andean towns during national celebrations, fairs, public squares, and popular festivals, the genre exudes a rural aesthetic and ambiance, often conveying emotions of romance and nostalgia while concurrently serving as a manifestation of pride for the homeland and its people. Therefore, it finds its foundation in the expression of local, regional, and national sentiments. Evolving to embrace various regional nuances and musical styles, the *Bambuco* has been endowed with the status of a symbol of Colombian cultural identity, holding significance in the nation's festivals and folkloric events.

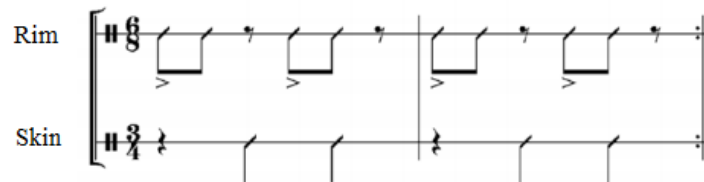
This genre presents unique characteristics that distinguish it both rhythmically and melodically within the broader landscape of traditional Colombian music. Its predominant 6/8 meter is one of its chief elements, often in alternation or juxtaposition with a 3/4 time signature. This meter alternation creates a sense of temporal displacement, where the pulse can be perceived ambiguously, giving the impression of a dance-like rhythm that is fundamental to its character. It employs a triple subdivision (dividing each beat into three parts) in the *tiple*, and the juxtaposition of cross-rhythmic patterns in string instruments like the guitar. The following Figure 4.6 shows the rich and complex polyrhythmic interaction between both instruments:

Figure 4.6: *Bambuco* accompaniment – *Tiple* and *Guitar*.⁵⁴



This combination of time signatures is observed clearly as well in the percussion accompaniment with the *tambora*:

Figure 4.7: *Bambuco* accompaniment – *Tambora*.⁵⁵



The first documented and published *Bambuco* is attributed to composer Manel García Párraga, entitled "Aires Nacionales Neogranadinos Variados Para Piano," which is arranged in 3/8 time. Throughout the years, the accepted time signature for *Bambuco* has undergone significant transformation. Composer Pedro Morales advocated for the correct meter to be 3/4, a standard that was subsequently adopted by other prominent Colombian musicians of the twentieth century, including Emilio Murillo, Francisco Cristancho, and Oriol Rangel. However, in contemporary practice, the 6/8 time signature is increasingly recognized as the predominant

⁵⁴ Camilo Hernando Martínez Ramírez, *Guabina y Bambuco en dos composiciones para violín: un acercamiento a los aires de la música tradicional andina colombiana desde el instrumento*, 56.

⁵⁵ Ibid.

choice. In any case, the rhythmic foundation of this genre is centered on the placements of accents, allowing for the simultaneous application of both 6/8 and 3/4 time signatures.

Typically, the melodies commence with an eight-note rest, akin to the *Pasillo* motif, which creates an impression of emptiness during the first beat. While these melodies are predominantly simple, they are often elaborately ornamented with embellishments such as mordents, appoggiaturas, and trills, typically executed by melodic instruments such as the *bandola* or *tiple*. These ornamentations serve to enhance the melody and afford the performer the opportunity to incorporate a personal interpretation. Harmonically, the *Bambuco* adheres to the foundational principles of Western tonal music; however, it frequently employs diminished seventh chords and modulations, thereby increasing the sophistication and complexity of the genre.

In terms of formal structure, the *Bambuco* may follow a verse-refrain pattern, similar to many popular forms, but with variations and repetitions that allow for greater interpretative flexibility or a tripartite structure A B C with 16 measures for each section. Dynamic contrasts between instrumental and vocal sections are also fundamental to its performance. The *tiple* and guitar usually provide the rhythmic base, while the *bandola* or requinto offers melodic lines, creating a subtle contrapuntal interaction between instruments. Harmonically, the *Bambuco* can maintain simple progressions (I-IV-V) or explore modulations and tonal changes to achieve greater expressive richness, distinguishing it from other genres of the Andean region or the coast, such as the *Guabina* or *Cumbia*, which tend to have more fixed structures and fewer harmonic modulations. Some important musical examples are “Bochica” by Jaime Llano Gonzáles and “Los cucaracheros” by Garzón y Collazos.

Torbellino

The *Torbellino* is a traditional music genre and dance from the Colombian Andes, particularly from the regions of Boyacá, Cundinamarca, and Santander. Its name comes from the Spanish word "*Torbellino*," which means whirlwind, referring to the circular movement of the accompanying dance. Historically, this genre is associated with a blend of Indigenous and European influences (mainly Spanish) that merged during the colonial period, consolidating itself among the peasant communities of the highlands. Culturally, the *Torbellino* holds a symbolic connection between human beings and their environment. It is mainly an instrumental genre, with the *tiple* taking the lead in playing the melody and showcasing virtuosic phrases. The dance accompanying the *Torbellino* is performed in pairs or groups, featuring a circular motion that symbolizes unity, celebration, and the cycle of life.

This genre is defined by its ternary meter (3/4). This time signature is essential in shaping the movement and feel of the music, providing a sense of fluidity and dynamic energy. The basic rhythmic pattern often emphasizes the first beat, creating a lilting pulse that guides both the musicians and dancers. The phrasing in *Torbellino* tends to be regular, with repeated motifs that create a cyclical and hypnotic effect, reflecting the dance's circular movements.

The accompaniment features a similar accentuation pattern to that found in the *Pasillo*. The accompanying string instruments create a 6/8 feel, emphasizing the third and sixth eighth notes. On the other hand, particular to this genre, the *tiple* carries the melody and has considerable freedom to improvise over the repetitive harmony. An exemplary musical piece illustrating this style is "Esto es torbellino" by Jorge Ariza.

Harmonically, the *Torbellino* employs relatively simple progressions, typically based on major keys, though minor modes are also present in more melancholic variants of the genre. The harmonic structure generally relies on the tonic, subdominant, and dominant chords (I-IV-V), with occasional modulations to closely related keys to add variety. This simplicity in harmony allows for the intricate interplay of melodies, particularly in instrumental interpretations where the *bandola*, *tiple*, and guitar complement each other through counterpoint and rhythmic syncopation. Melodically, it frequently incorporates modal characteristics, drawing on traditional scales such as the Mixolydian and Dorian modes. This modal quality is a significant link to its Indigenous roots, creating melodies that evoke the rural Andean landscape. The phrases are often constructed in a call-and-response structure, with a main theme followed by a variation or answer, which contributes to the genre's dialogic nature.

This combination of rhythm, harmony, and instrumentation not only defines *Torbellino* musically but also reflects the cultural values of the Andean communities that maintain this tradition. Through its circular dance movements, its cyclical melodic lines, and its connection to life events, *Torbellino* offers a window into the worldview of the rural highland people of Colombia.

Guabina

The *Guabina* is originally a vocal song with accompaniment and a typical Colombian musical genre originating from the Andean Region of Colombia. Described by Perdomo as "a mournful song, a complaint from the soul of the people, the *Guabina* serves as a form of expression for pilgrims visiting Chiquinquirá and Monguí, alleviating the burdens of the day

through repetitive, dolorous melodies with improvisational elements.”⁵⁶ Despite its initial melancholic nature, the *Guabina* also holds a significant place as a popular dance in Colombian communities. Symbolizing and celebrating peasant heritage, women wear long skirts, boots, and veiled hats with peasant braids, while men wear drill pants, cotton shirts, rammed earth hats, and wool ruanas. This dance has been embraced and adapted in three distinct regions of Colombia, each exhibiting subtle variations. These variations are recognized as La "*Guabina Cundiboyacense*" from the regions of Boyacá and Cundinamarca, La "*Guabina Veleña*," also known as "*Guabina Santandereana*," from the province of Vélez in the region of Santander, and La "*Guabina Tolimense*," also referred to as "*Guabina Grantolimense*," from Huila and Tolima regions.

In its early origins, the *Guabina* was predominantly performed a cappella by two women, which has led to its designation as "*las cantas de Guabina*," translating to The *Guabina* Chants. These performances included alternating instrumental passages of *Torbellino* during the interludes. The cantas de *Guabina* are thought to have emerged from the mountains of Antioquia; however, this practice gradually diminished over time in the region. As the *Guabina* spread to various territories, it incorporated diverse musical influences, resulting in the contemporary form of the *Guabina* that is recognized today.

The instruments that accompany the *Guabina* are the *tiple*, the requinto, the transverse flute, the esterilla, the carraca, the quiribillo, the zambomba and the chuco. This genre is characterized by a relatively slower tempo, predominantly marked as Adagio, Lento, or Moderato. This genre is structured in a triple meter, notated in 3/4 time, and follows a rhythmic

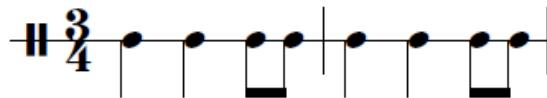
⁵⁶ Ibid., 255.

foundation comprised of two quarter notes succeeded by two eighth notes, with the primary accent usually placed on the first beat, thereby producing a gentle cadence (see Fig. 4.9). This rhythmic structure sets it apart from more rhythmically intricate genres like *Bambuco*, which employs syncopation and off-beats. Thus, the *Guabina*'s rhythm is perceived as more stable and conducive to both dance and vocal interpretation. Additionally, the bass accompaniment plays in the first and third beats of the 3/4 measure, following I and V harmonic progression. See Fig. 4.8.

Figure 4.8: Bass accompaniment of the *Guabina*.⁵⁷



Figure 4.9: Rhythmic base of the *Guabina*.⁵⁸



The *Guabina* employs diatonic scales, predominantly in major modes, giving it an atmosphere that is both joyful and nostalgic. The melodies in the *Guabina* generally have a limited range, favoring modal singing and a smooth, continuous melodic line. Ornamentation is moderate, with subtle trills and grace notes typical of the rural tradition, which steer away from the virtuosity seen in more urban genres. The simplicity of the melody enhances accessibility for

⁵⁷ Ibid., 49.

⁵⁸ Ibid.

performers while also contributing to the genre's expressiveness. This emphasis on melodic continuity allows for the reinforcement of the poetic message within the lyrics.

The traditional *Guabina* form consists of two segments, designated as A and B, each comprising sixteen measures, structured in an AA – BB format. However, contemporary interpretations of *Guabina* often include three segments with significantly more intricate musical elaborations.

This genre primarily employs simple progressions based on basic tonal degrees such as the tonic, subdominant, and dominant, following the Western tonal system. This harmonic simplicity allows the melody and voice to stand out. However, in some contemporary variations of *Guabina*, more complex harmonies can be found, with occasional use of seventh chords and passing chords. Its musical texture is fundamentally homophonic, focusing on the main melody accompanied by a consistent harmonic bass, often played with string instruments such as the *tiple* and guitar. The interaction between the voices and instruments always aims to highlight the melody, achieving a balanced sound that underlines the narrative in each piece. Some well-known and representative examples are “*Guabina Huilense*” by Carlos E. Cortés, and “*Canta Guabinera*” by anonymous composer.

In conclusion, the *Bambuco*, *Torbellino*, *Guabina*, and *Pasillo* are musical genres and dances that share a common origin in Colombia's Andean region, influenced by the fusion of Indigenous, Spanish, and African traditions. These musical genres exhibit several common characteristics, most notably the predominant use of string instruments such as the *bandola*, *tiple*, and guitar. Additionally, their melodic and rhythmic elements evoke the mountainous landscapes and rural lifestyles of the region. Nonetheless, each genre possesses unique attributes that highlight its individuality within the realm of Colombian music.

Three of these four genres are officially categorized as being in 3/4 time. The *Bambuco*, however, has formally adopted 6/8 time while maintaining a triple feel in its accompanying instrumentation. The positioning of accents serves as a significant distinguishing factor among these genres.

The *Bambuco* exhibits the highest level of rhythmic complexity. Accents are placed in both duple and triple groupings among the *tiple*, guitar, and bass, and these rhythmic combinations contribute to its notable danceable quality. The bass, in particular, emphasizes the second and third beats, which sets it apart from the *Pasillo*, where the bass primarily accents beats 1 and 3. While the *Pasillo* displays a binary division in certain accompanying instruments, it retains the triple stability on beats 1 and 3, reinforcing its 3/4 meter. It is distinguished by its faster and more elegant character, tied to a more urban and ballroom context. Furthermore, it possesses a melodic motif similar to that of the *Bambuco*, characterized by an eighth-note rest at the beginning.

The *Guabina* shares melodic and textural similarities with both the *Bambuco* and *Pasillo* but is characterized by a gentler, slower, and more pastoral rhythm, with a melody that seeks to evoke the serenity of the Andean landscapes. Its accents are primarily organized on the first beat of the melody and in some accompanying instruments, resulting in a stable and predictable feel. Like the *Pasillo*, the *Guabina* maintains its bass on beats 1 and 3.

Lastly, *Torbellino*, which is also written in 3/4 time, stands as the sole purely instrumental genre among the four. It may exist as an independent piece or serve as a rhythmic interlude within the *Guabina*. It is prone to a circular motion, symbolizing the continuity of life and communal celebration, and is characterized by its agile tempo, which allows the requinto to display its virtuosity through improvisation.

Nationalist Tendencies and Principal Exponents

The nationalistic tendencies embraced by Colombian composers in the early twentieth century constituted a particularly influential aesthetic movement of the period.⁵⁹ Guillermo Uribe Holguín and Antonio María Valencia operated within this milieu, where they became integral figures in the nationalist discourse, significantly contributing to the advancement and solidification of this artistic movement.

It is important to note that these circumstances in Colombia are situated within a multifaceted political context and significant transformations in the country's social and cultural landscape. At the outset of the twentieth century, the enduring aftermath of the Thousand Days War (1898–1902) and the secession of Panama from Colombia in 1903 contributed to the prevailing impact and rise of popularity in the discourse about national unity and issues related to national identification.⁶⁰ The periodic shifts in governance between liberal and conservative administrations in response to unfolding developments further intensified the intricate sociocultural dynamics of the era. Moreover, various international occurrences during the early twentieth century, including the First World War, the conflict with Peru in 1932, and the 1929 Depression, reverberated across the nation, affecting its stability.

The prolonged civil conflicts spanning several decades paved the way for a new societal landscape characterized by democratic and progressive ideals. However, this transformation was burdened by political intolerance and governance shortcomings.⁶¹ Within the realm of the arts, an ongoing and evolving debate arose regarding the dichotomy between "high culture" and "minor

⁵⁹ Duque, *La música en Colombia*, 32.

⁶⁰ Diego Villamil Gómez, *Antonio María Valencia's Duo en forma sonata: An International Approach to Colombian National Music*, 2023. 5.

⁶¹ Trujillo, 125.

expressions" (folk-artisanal). It was within this conflicting backdrop that Uribe Holguín and Valencia found themselves compelled to carve their own indelible mark in Colombian music history.

Two major expectations pervaded the nationalist scenario which defined the composers' position at the time: on the one hand, some were upholding their own musical traditions by incorporating folkloric elements and discourses; and on the other, some showed a strong desire to integrate elements from the Western musical canon in their work. This presented composers with a dilemma in which they could pursue international validation and recognition by incorporating European elements, or they could align themselves with local and distinct traditions by continuing folkloric traditions.⁶²

The incorporation of elements from Colombian folklore has long been closely associated with the portrayal of national identity in music and various cultural and artistic spheres. In his work "Entre el folklore y la etnomusicología" ("Between Folklore and Ethnomusicology"), Carlos Miñana examines the use of Colombian folklore in music as an ongoing imperative to preserve traditions in the face of the relentless advancement of social modernization and progress, which is perceived to pose a threat to traditional popular culture.⁶³ Miñana emphasizes the enduring belief that folklore embodies the very core of national identity. In his findings, the author notes that this essence must be conserved in an unaltered state, avoiding any changes or adjustments that deviate from the context established by folklore experts. Therein lies the genesis of Colombian folkloric competitions and celebrations, which seek to uphold the sanctity of traditional expressions by ascertaining their authenticity.⁶⁴ Consequently, folklore is revered as

⁶² Villamil, 4.

⁶³ Carlos Miñana, *Entre el folklore y la etnomusicología* (Universidad Nacional de Colombia, 2000), 38.

⁶⁴ Ibid.

an exceedingly fragile, nearly inviolable entity; to question this concept is commonly deemed injurious to popular sensibilities, equivalent to renouncing the identity, heritage, and values of Colombian culture.

However, this urgency to conserve folkloric elements in Colombian compositions had a significant impact on some of the initial musical endeavors of Colombian nationalist music in the nineteenth and early twentieth centuries. Historian E. A. Duque noted that this eagerness to acknowledge national musical traditions led to compositions characterized by exaggerated traditionalism, a repetitive aesthetic, and a detachment from modern practices.⁶⁵ Furthermore, these composers were perceived as being compelled to create music meeting these criteria before receiving adequate technical training. Gradually, the pursuit of a new Colombian nationalism started blending national and European influences, as can be seen in the distinct use of melodic features and references to *bambuco* or Colombian Airs, alongside the juxtaposition of duple and triple rhythmic patterns. Likewise, certain expressions and elements of romanticism were constantly cited in Colombian works of the time. In addition to symphonies, masses, and concerts, salon pieces and compositions evoking aspects of nationality coexisted.

With increasing frequency, composers, writers, and other artists expressed their views on national music. Notable among them is Narciso Garay, a Panamanian violinist and composer who, upon his arrival in Bogotá in 1893, embarked on the study of Colombian popular music. His endeavors involved the collection of a series of *bambuco* melodies and other popular musical genres prevalent in Bogotá and its surroundings to later analyze and publish them. At the end of these studies, Garay established his position by noting that traditional Colombian music lacked

⁶⁵ Duque, *La música en Colombia*, 32.

the refinement found in European works and, consequently, could not be regarded as possessing an elevated status.⁶⁶ Likewise, Guillermo Uribe Holguín, an already prominent composer of the era, deemed this music to be overly simple with scarce harmonic and melodic complexity, and argued that popular music in Colombia bore a substantial influence of Spanish-European origins, obstructing its classification within national music.⁶⁷

In contrast, an established viewpoint upheld popular music as the foundation of national identification.⁶⁸ Composers such as Emilio Murillo (1880–1942) supported the belief that folk and popular music served as the musical embodiment of national pride and unification. Following an extensive voyage to diverse national regions, Murillo crafted a considerable number of compositions, consistently evoking Colombian landscapes and emotions, perpetually referencing national melodies.⁶⁹ According to Perdomo, he stood out as one of the most prominent proponents and defenders of national folklore.

Other composers, such as Luis A. Calvo (1882–1945), delved into an early practice of fusing Colombian and European musical styles by incorporating prevalent *pasillos* and *bambucos* trends into their compositions while also infusing European characteristics. In most of his piano works, he adeptly drew inspiration from Chopin's piano oeuvre, intertwining it with the sophisticated sentimentality of salon music.⁷⁰ Important figures in this movement include Pedro Morales Pino (1863–1926), Alberto Castilla (1883–1938), Jerónimo Velasco (1885–1963), and Alex Tobar (1908–1975), all esteemed for their contributions to the Colombian national style.

⁶⁶ Narciso Garay, “Música Colombiana,” *Revista Gris*, II (7), 1894. 241-244.

⁶⁷ Ellie Anne Duque, Guillermo Uribe Holguín y sus “300 Trozos en el Sentimiento Popular,” (Ediciones del centenario de Guillermo Uribe Holguín, Bogotá, 1980). 17.

⁶⁸ Villamil, 6.

⁶⁹ Perdomo, 238.

⁷⁰ Duque, *La música en Colombia*, 33.

In the realm of education, the National Academy of Music, the one firmly established institution for music, actively engaged in the discourse surrounding popular music versus academic music. Within its program, the academy delineated two distinct practices: the popular approach, which aligned with the growing entertainment industry and catered to mass consumption, and the academic practice, which adhered to the principles of Western canonical music and was often perceived as elitist.⁷¹ This division was further underscored by the musicians' respective levels of proficiency and training.

Gradually, this partition developed between proponents of traditional popular music and those favoring an academic orientation rooted in European musical styles. Perdomo, in his literary work, contends that popular music ought to be viewed as an expression of the populace, reflecting its cultural heritage. Frequently anonymous, its precise origins elusive, popular music becomes assimilated and internalized by a community or the general public.⁷² Conversely, building on the insights of Uribe Holguín, national music transcends a narrow definition as exclusively emanating from a particular nation.⁷³

Perdomo aligned with the categorization put forth by Charles Seeger, the head of the Music section of the Pan-American Union, to delineate the nationalist music currents in Colombia. The first category encompasses composers who rely on original melodies and make minimal elaborations or variations, often reflecting a rudimentary aspect and lack of technical sophistication in their work. Some of the main exponents in this category include composers and guitarists such as Francisco Londoño (1805–1854) and Nicomedes Mata Guzmán (1830–?). The second category comprises composers who embraced the romantic style of the late nineteenth

⁷¹ Villamil, 5.

⁷² Perdomo, 235.

⁷³ Guillermo Uribe Holguín, *Vida de un músico colombiano*, (Editorial: Librería Voluntad, 1941). 127

century and endeavored to integrate national folklore into their compositions, emblematic of which are Manuel María Párraga (1835–1906) and José María Ponce de León (1845–1882). Lastly, the third category encompasses composers who espoused cosmopolitan currents of international music and sought to extend the influence of their new musical forms based on folkloric creations. Prominent representatives of this category include Andrés Martínez Montoya, Santos Cifuentes, Adolfo Mejía, Uribe Holguín, and Antonio María Valencia.

As witnessed, in the initial stages of nationalist musical expressions, composers primarily focused on adapting native dances and songs utilizing European musical forms and instrumentation. According to Duque, a limited number of Latin American composers explored the timbral and formal potentials of their local musical material.⁷⁴ Predominant figures in this pursuit included Heitor Villa-Lobos from Brazil (1887–1959) and the Mexican composer Carlos Chávez (1899–1978).

In the international context, a few decades into the twentieth century, with the Good Neighbor policy, art music was assigned a significant role in helping strengthen the affective ties between the Americas.⁷⁵ With a series of constant tours and exchange visits between composers from the Americas, the Pan American Association of Composers (PAAC) emerged with the mission to stimulate artists to create works that marked a distinctive music of the Western hemisphere, reiterating the sincere emergent feeling of a new generation of American composer.⁷⁶ Carlos Chávez, one of the most salient representatives during this period, presented himself as a cosmopolitan modernist trying to forge a Mexican identity in art music. Various

⁷⁴ Duque, 35.

⁷⁵ Pablo Palomino, “Introduction: Music is Latin American History,” *The Invention of Latin American Music: A Transnational History*, 2020, 174.

⁷⁶ Carol A. Hess, *Representing the Good Neighbor: Music, Difference, and the Pan American Dream*, 2014, 4.

scholars highlighted Chávez's classical style as authentic and original, evoking Mexican Indian themes and a “primitive” quality that showed its closeness to his origins.⁷⁷ On the other hand, Heitor Villa-Lobos showcased in his compositions clear cultural integration by incorporating elements both from the European traditions as well as some others from Indian and African cultures. In his compositions, Villa-Lobos was able to “bring together his native folklore elements with the great European tradition and unify them into a single style of his own.”⁷⁸

Within the Colombian context, Duque contends that Uribe Holguín stood as the solitary composer capable of transcending the prevailing nationalist tendencies through the incorporation of compositional elements distinctive to his oeuvre. Offering a different perspective, Egberto Bermúdez maintains that the discourse surrounding national music in the early twentieth century remains unresolved.⁷⁹ Bermúdez's thesis centers on the impact of the growing entertainment industry on Colombian popular music, acknowledging its influence on public perception.

Throughout the decades, Colombian music has been shaped by various forms of nationalist expression, reflecting the diverse backgrounds and ideals of the composers of each era. Many of these concepts continue to influence the mindset of musicians well into the twentieth and twenty-first centuries. Despite initial radicalism, Uribe Holguín's propositions propelled the nationalist discourse forward, inviting newer composers like Valencia to contribute complementary or opposing perspectives, thereby enriching the discussion. A deeper study of their views and how they changed over time will be discussed in the coming chapters.

⁷⁷ Ibid. 20.

⁷⁸ Ibid. 109.

⁷⁹ Egberto Bermúdez, “Un siglo de música en Colombia: ¿Entre Nacionalismo y Universalismo?,” *Revista Credencial Historia* 13 (December, 1999).

Chapter Five – Guillermo Uribe Holguín

Biography and Ideas on Colombian Music

Colombia's musical history recognizes Guillermo Uribe Holguín (1880–1971) as one of the pioneering musicians to receive comprehensive professional training in the country.⁸⁰ Noteworthy for his dedication to revitalizing musical traditions, modernizing pedagogical approaches, and establishing contemporary institutions for professional music practice, he distinguished himself from his peers in the music community at the beginning of the twentieth century.

Biography

José Guillermo Lázaro Uribe Holguín, born in 1880 in Bogotá, hailed from a prominent family with his father, Guillermo Uribe, a wealthy merchant and Senator in Santander, and his mother, Mercedes de Holguín, a great-niece of President Manuel María Mallarino. Owing to his family's esteemed social standing, he received an integral education that encompassed music training from an early age, a customary practice among influential households of his era.⁸¹ Commencing his musical tutelage with private instructors at home, his evident aptitude prompted him to showcase his skills at the piano during familial gatherings. These early performances, as elucidated in his memoirs, not only afforded him ample practice opportunities but also served as a platform for improvisation, marking his initial ventures into composition.⁸²

⁸⁰ Martha Enna Rodríguez Melo, *Sinfonía Del Terruño de Guillermo Uribe Holguín: La obra y sus contextos*, (Bogotá: Ediciones Uniandes, 2009), 16.

⁸¹ Uribe Holguín, 22.

⁸² Ibid. 23.

In 1891, Uribe Holguín enrolled at the National Academy of Music, where he pursued studies in harmony (under Santo Cifuentes), counterpoint (under Augusto Azzali), and violin performance (under Ricardo Figueroa). He successfully completed his studies in 1894 and, at the young age of fifteen, assumed the role of principal violin professor at the same institution the following year. This not only underscores the early talent of the young musician but also implies institutional pedagogical challenges and a lack of academic advancement in providing for its students.⁸³

In 1903, he traveled to New York, where he encountered a vastly different music scene from what he was used to in Colombia, characterized by fully developed orchestras, numerous venues for academic music presentations, and a significant number of exceptional chamber ensembles and virtuosic soloists. Uribe Holguín later noted the profound impact of this initial international music excursion.⁸⁴ During this journey, he also traveled to San José de Costa Rica, Mexico, and Havana. Upon returning to Colombia in 1905, Uribe Holguín resolved to establish an orchestra—the largest the city had ever seen—and initiated several musical endeavors, including a series of chamber music concerts. However, the institution's limited instrumental and pedagogical resources hindered his ability to achieve the desired standard. Nevertheless, his endeavors did not go unnoticed in the political arena, leading to him being granted a scholarship by the national government (during the term of President Rafael Reyes Prieto) at the age of 27 to study in France in 1907.

The significant influence of French culture on Colombian music and the arts during the late nineteenth and early twentieth centuries cannot be overstated. French literature, music, and

⁸³ Rodríguez Melo, 17.

⁸⁴ Uribe Holguín, 47.

language permeated the daily lives of elite Colombian families, with Paris serving as the primary destination for musicians seeking to refine and perfect their craft.⁸⁵ Even Colombian musical compositions began to integrate French themes during this period, as exemplified by works like the *pasillo* "Quand je vous vu" (1887) and the zarzuela "Similia Similibus" (1883) by Teresa Tanco. Additionally, influential sources such as the *Revista Musical*, a music and literature newspaper established in Medellín from 1863–1946, played a substantial role in disseminating French-themed content and promoting French authors within Colombia.

Several Colombian musicians, including Diego Fallón (1834–1905), Honorio Alarcón (1859–1920), Paulo Emilio Restrepo (1860–1924), José María Ponce de León (1845–1882), and Teresa Tanco (1864–1945), sought musical education in Europe, with many studying at the renowned conservatory of Paris. Thus, Uribe Holguín's decision to pursue musical studies in France aligns with the enduring tradition of Colombian musicians seeking training or inspiration from the rich cultural milieu of Paris, as established by their predecessors.

In Paris, he commenced his studies in the *Schola Cantorum* with Professor Armand Parent guiding his violin career, and Professor Vincent D'Indy mentoring his compositional studies. Despite his early talent, natural disposition for the violin, and several years of studying the instrument, Uribe Holguín professed a greater interest in his compositional career and decided to prioritize it in his studies.⁸⁶ During his time as a student in Paris, he established connections with notable composers Joaquín Turina, Ivan Englebert, Manuel de Falla, and Erik Satie, engaging in mutual learning and sharing experiences with them.⁸⁷ Uribe Holguín regarded

⁸⁵ Carlo Caballero, "Patriotism or Nationalism? Fauré and the Great War," *Journal of American Musicological Society*, vol. 52 no. 3, American Musicological Society, 1999: 593-625.

⁸⁶ Uribe Holguín, 62.

⁸⁷ *Ibid.*, 64.

his stay in Europe as triumph, as his compositions were well-received by D'Indy and his peers. Even his first sonata for violin and piano, Opus 7 got to be performed three times, receiving very favorable reviews.

This period not only exposed him to new compositional techniques and methods unknown in Colombia, but also cultivated his critical perspective of the musical landscape within the convulsive yet vibrant European environment.⁸⁸ He also ventured into the realm of musical critique, engaging in discussions that surrounded the debates between D'Indy's and Debussy's music. While in Paris, Uribe Holguín married the pianist Lucía Gutiérrez, with whom he had four children prior to her untimely death.

At the encouragement of his friend, composer Felipe Pedrell, to foster a more robust musical and artistic foundation in his native land, Uribe Holguín returned to Colombia in 1910. At his arrival, he focused on his pedagogical and musical management roles at the National Academy of Music, later known as the Conservatory, and assumed leadership of the National Symphony Orchestra. Over the course of twenty-five years, he encountered various challenges due to the inherent contradictions of the sociocultural context and his radical approach to art, as well as his involvement with Colombia's power circles.⁸⁹

Following his resignation from the Conservatory and the Orchestra in 1935, Uribe Holguín remained involved in musical activities as a public figure, director, and composer, (although this was deemed peripheral during that period, according to certain scholars).⁹⁰ Given his favorable economic circumstances, he was able to dedicate himself to his family and his

⁸⁸ Rodríguez Melo, 15.

⁸⁹ Trujillo, 11.

⁹⁰ Ibid., 12.

compositions for the remainder of his life. Uribe Holguín became one of the most prolific Colombian composers of the twentieth century, with a vast oeuvre that includes numerous piano pieces, thirteen symphonies, various symphonic works, numerous chamber music pieces, choral and vocal compositions, an opera, and three ballets, among other works.

Ideas on Colombian National Music and International Influence

Uribe Holguín's stance on musical nationalism is ambivalent. He developed a style based on popular Colombian tunes but refused to be classified as a nationalist.⁹¹ His compositions and work as a pedagogue consistently reflected his evolving perspective, which was particularly influenced by his education abroad.

In the discourse concerning the legitimacy of Colombian folklore within nationalist music, Uribe Holguín articulated a perspective asserting that the strong association between Colombian music and Spanish traditions undermined its authenticity, rendering the establishment of a distinct musical tradition challenging.⁹² He went on to characterize this music as somewhat "primitive" and devoid of artistic value in representing Colombian national music.⁹³ Despite the exceptionally diverse nature of Colombian musical folklore, stemming from the multitude of racial and social strata comprising its populace, Uribe Holguín adhered to the long-standing principles of the academic realm, which historically showed minimal regard for the artistic expressions of the most secluded and marginalized cultural groups. His initial disdain for folk music placed him in an unfavorable position with contemporary critics, who were eager to emulate the work of other Latin American composers, especially those from Mexico and Brazil.

⁹¹ Duque, 63.

⁹² Uribe Holguín, 134.

⁹³ Duque, 64.

During his time in Paris, Uribe Holguín was significantly influenced by his teacher, Vincent D'Indy, and the impact he had on the French composition sphere. D'Indy was characterized by his adherence to tradition and his advocacy for exceptional work, and was known for his meticulousness.⁹⁴ His musical inclinations encompassed a substantial number of German composers, particularly Wagner, with whom he was said to share parallels in both compositions and ideologies. As the director of the Schola Cantorum, his approach emphasized a rigorous discipline, both in administration and in cultivating the students' spirit: fostering camaraderie, prioritizing intellectual pursuits over material gain, and promoting discipline – traits and values that he imparted to his students.⁹⁵ Furthermore, the symphonic tradition perpetuated by D'Indy, which garnered widespread admiration, left a profound impression on Uribe Holguín and made him reflect upon the fairly new symphonic practice taking place in his home country compared to the centuries-old tradition in Europe. Many of these principles would later be apparent in the disciplinary reforms that Uribe Holguín implemented upon his return to Colombia.

Once in Colombia, Uribe Holguín saw the opportunity to give new directions to the musical movement in his country. As director of the National Academy of Music, he introduced two immediate reforms in his quest to set new goals and employ new methods: first, he elevated the Academy to the level of a Conservatory (modeled after the French system) and, second, he established a strict system of admission examinations. As the conductor of the Conservatory Orchestra, he chose a repertoire that clearly reflected his European preferences including popular works of the Baroque and Classical periods, pieces of French Romanticism, and examples of

⁹⁴ Rodríguez Melo, 28.

⁹⁵ Leon Vallas, *Vincent D'Indy I, II*, Paris, Albin Michel, 1950, 58

various European national languages.⁹⁶ Despite facing opposition from a significant portion of the academic community, Uribe Holguín received recognition for establishing a prestigious musical teaching institution with international recognition and clear guidelines.⁹⁷

For many years, Uribe Holguín dismissed the idea of integrating elements of Colombian musical tradition into modern compositions.⁹⁸ However, with the rise of Latin American nationalism in the early twentieth century, Holguín himself began to explore a nationalistic style. He embraced the universal nature of music by drawing inspiration from renowned composers such as Bach, Lully, and Gluck, who incorporated diverse musical idioms from various cultures.⁹⁹ In his memoirs, the composer argued that a musician should not be limited by their cultural background or restricted to composing solely in their native language. He said that, regardless of specific genre names in different regions, music consistently reflects a fusion of multiple cultures.¹⁰⁰ In 1924, through his composition of *Sinfonía Del Terruño*, Uribe Holguín prominently and purposefully demonstrated for the first time the fusion of European and national musical languages.

Analysis:

European and National Aspects in *Sinfonía Del Terruño* op. 15, No. 2 in E major

The composition of the *Sinfonía Del Terruño* occurred at a time when musicians and artists in Colombia were working to define nationalist music. The beginning of the twentieth century was marked by constant confrontations between those who defended national folklore

⁹⁶ Uribe Holguín, 120.

⁹⁷ Alexander Ramírez Benítez, *Imposición del deber ser. Reflexiones sobre algunos aspectos constitutivos de mi disciplina*, (Universidad Nacional de Colombia, 2018), 21.

⁹⁸ Duque, 17.

⁹⁹ Uribe Holguín, 128.

¹⁰⁰ Ibid., 130.

and its faithful adaptation in artistic works, and those who sought to integrate foreign elements to develop and elevate the country's music output. Uribe Holguín, aligning himself with the latter group, faced strong criticism from the music community who refused to consider him a nationalist composer.¹⁰¹ However, with his work *Sinfonía Del Terruño*, Uribe Holguín attained a way to validate his work and authority at the artistic-social level by participating and winning first place in a national music composition contest.¹⁰² Furthermore, given that it was written after his extensive studies in Paris, scholars consider this piece as the start of an improved compositional output showcasing higher skills as well as Uribe Holguín's consolidation of musical language and the maturation of his style, which, from this point onward, focused on the Colombian element and its connection with the European tradition.¹⁰³

Sinfonía Del Terruño

In 1924, Uribe Holguín composed the *Sinfonía Del Terruño*, op. 15, No. 2 in E major for a national competition organized by the Junta de Festejos Patrios, which sought to recognize the finest national musical compositions across various categories.¹⁰⁴ The first category, which was the one in which Uribe Holguín participated, aimed to promote the creation of works with a free structure, such as rhapsodies or fantasies, embodying a nationalist character using local melodies or rhythms. Under the pseudonym R. V. Stolzing, Uribe Holguín entered his piece as a four-movement rhapsody and secured the first-place position. Subsequently, the jury validated the composition as a symphony, and stated about this piece:

¹⁰¹ Rodríguez Melo, 105.

¹⁰² Ibid. 53.

¹⁰³ Ibid. 61.

¹⁰⁴ *El Espectador*, 25 de marzo de 1923, 1.

*“A score for a full orchestra, divided into four parts, entitled “Del Terruño” based on perfectly recognizable popular Colombian themes, presents all the characteristics of a Symphony, due to the development of the aforementioned themes, elevated to the rank of Musical Ideas, and which have been treated with a rigorous technique that reveals in the contestant a true composer.”*¹⁰⁵

It is important to highlight that this paragraph emphasizes the development of themes that follow the structure of traditional European instrumental works written in *sonata* or *rondo form*, which involves the transformation of motifs in various ways throughout the piece. Additionally, while references to popular music genres are not always stated explicitly, they are discernible based on recognized musical characteristics, termed "Musical Ideas."¹⁰⁶ *Del Terruño* is a symphonic work in four movements, distinguished within the composer's body of work not only for its significance within a nationalist heated context but for its innovative compositional techniques and considerations.

There are two very important aspects to consider when analyzing the cultural blending in this piece. On the one hand, one of the most prominent elements that connects this work to the European tradition is the structure it follows; the cyclical form. Drawing from the French tradition and emphasizing internal coherence through the management of motifs, Uribe Holguín chose to unify the piece in this way. On the other hand, the composer made the infusion of local elements evident not only through the musical characteristics employed but also through the abundance of descriptive texts within this work. *Del Terruño* stands as the only one of Uribe Holguín's eleven symphonies that has a general title, subtitles for each movement, and a direct

¹⁰⁵ “Concurso de música nacional”, in *El Nuevo Tiempo*, Bogotá, 1924, 6.

¹⁰⁶ Rodríguez Melo, 57.

musical correlation with a series of images described textually that aligns it with the nineteenth-century tradition of programmatic or descriptive music.¹⁰⁷ The movements' titles depict the sequence of events during a day of pilgrimage to Chiquinquirá (a Colombian town located in the Boyacá region), from the start of the pilgrimage to the traditional evening dance at the end. In the score, Uribe Holguín chose to name this location "the village of the miraculous Virgin," as it was commonly known among the people.

The four movements are:

- I. En el camino hacia el pueblo de la Virgen milagrosa. El amanecer. Las romerías.
*(En chemin vers le village de la Vierge miraculeuse) *(On the way to the village of the miraculous Virgin. Dawn. The Pilgrimages).*
- II. El pueblo en fiesta. *(Fête au village).* **(The Village in Celebration)*
- III. La tarde en los alrededores. *(Le soir dans les environs).* **(The Evening in the Surrounding Area).*
- IV. Baile popular. *(Danse populaire).* **(Popular Dance).*

¹⁰⁷ Ibid., 53.

Coming from the Symphonic Tradition

By constructing *Del Terruño* as a symphonic work, Uribe Holguín drew a direct connection to a distinguished and traditional practice in European music. The symphony as a structure originated in eighteenth-century Europe as a departure from conventional theatrical forms like opera, seeking to create purely instrumental music.¹⁰⁸ Renowned composers such as Haydn, Mozart, and Beethoven standardized a four-movement structure, each embracing distinct musical characteristics. This framework included the *sonata form* for the initial movement, the *Lied* for the second, a *dance* for the third, and either the *rondo* or the *sonata form* for the final movement.¹⁰⁹ By employing familiar symphonic instrumentation—strings, winds, and percussion—and adhering to the four-movement pattern, this composition is integrally situated within the European musical tradition from its inception.

The symphonic tradition in France, specifically, introduced a unique aspect to this genre by incorporating descriptive narrative elements alongside music. The leading figure to exemplify it was Hector Berlioz with his composition *Symphonie Fantastique* (1830). By incorporating extra-musical images and supporting text, Berlioz proposed a different way of approaching and understanding a symphony. Furthermore, his implementation of the "fixed idea" as a recurring motif throughout the composition's movements added a distinctive thematic coherence. Berlioz's innovative orchestration techniques – which employed instruments to create atmospheres, represent characters and evocators of scenarios – further expanded the expressive potential of the

¹⁰⁸ Rodríguez Melo, 37.

¹⁰⁹ Ibid.

genre, laying essential groundwork for its evolution in France and across Europe, and hold considerable relevance for Uribe Holguín's musical education.¹¹⁰

Another pivotal moment in the evolution of the symphonic genre is marked by the innovative use of musical motifs. These short music fragments serve as a pervasive and cohesive element within a composition, contributing to a unified structure that connects the various movements in a cyclical way. In France, one of the principal compositions that exemplified this innovative approach was Cesar Franck's *Symphony in D minor* (1886–1888). Despite being his only symphony, Franck is recognized as the founder of the modern French symphonic school.¹¹¹ In this composition, Franck demonstrated the cohesive nature of the piece through a cyclical structure, incorporating his own take on Berlioz's "fixed idea" as well as Wagner's concept of "leitmotif," which held significant relevance for the French school. Subsequently, D'Indy, a student of Franck, adhered to his mentor's guidance by composing four symphonies based on the cyclical structure. Among these works, the *Symphony op. 24* (1886), titled "*On a French Mountain Air*," emerged as an exemplary model for academic purposes, which Uribe Holguín later adopted to compose the *Sinfonía Del Terruño*.

¹¹⁰ Ibid., 282.

¹¹¹ Ibid., 39.

Absolute Music and Programmatic Music

The multilayered nature of this symphony allows for analyzing it within both absolute and programmatic music frameworks.

Absolute music refers to a type of music that is not intended to convey a narrative or represent ideas beyond the music itself, such as images, stories, or concepts. Instead, it focuses solely on musical elements like melody, harmony, rhythm, and form. Works of absolute music, such as symphonies, string quartets, and instrumental concertos, are appreciated for their aesthetic beauty and the development of musical ideas without aiming to tell a story or evoke a scene. *Del Terruño* aligns with this classification, as it is written as a symphony that incorporates many defining elements, including the number of movements, their structural forms, specific characteristics, and the interrelationships of tonality.

In contrast, programmatic music is characterized by its intention to illustrate or suggest specific extramusical content, such as narratives, landscapes, poetry, or historical events. This type of music uses sounds and structures to create a narrative or to evoke mental images in the listener. Classic examples of programmatic music include "Pictures at an Exhibition" by Modest Mussorgsky, where each section represents a different painting or scene, and Vivaldi's "The Four Seasons," which evokes the sensations and landscapes of each season of the year.

Due to its narrative depiction and the inclusion of a descriptive program that connects specific moments in the composition to distinct images and actions, *Del Terruño* also aligns with the category of programmatic music. It is essential to clarify that Uribe Holguín did not author this program; he did not make any explicit references to it, and it was not included as part of the original publication and performance of the work. Moreover, in existing analyses of *Del Terruño*,

such as those by Kurt Lange and Gerard Béhague, these images are not prominently featured and are mentioned only in passing.¹¹² Nevertheless, the program can be considered a valuable resource as it establishes a connection between the orchestra and the audience by employing a familiar linguistic framework and will be used in this study.

The descriptive program shown below is derived from the publication by musicologist José Ignacio Perdomo Escobar in his book, "History of Music in Colombia," released in 1945.¹¹³ It should be noted that this text presents a technical inaccuracy regarding the "double exposition" in the first movement, which really corresponds to a repetition of the motif. Regardless of this technical issue, the descriptions of the pilgrimage narrated by Perdomo Escobar, simple and even humorous, place the reader and listener in a familiar setting.

This text will be used in the analysis to correlate elements in the narrative with their corresponding musical features.

"The introduction of the first part represents the dawn. Here, we find a double exposition of the fundamental theme of the work, which, like most, has a cyclical character. This exposition is first presented by the violas in divisi and then by the clarinets. A second theme, exposed in a similar manner, twice amid a crescendo, leads to the Allegro. This section portrays the Journey to the Village of the Miraculous Virgin (Chiquinquirá). Rhythm predominates in this piece, both due to the constituent ideas and the subject matter itself. The second idea announces the arrival of the pilgrim at the festivities, which are characterized by the sound of the capadores (cattle herders). The increasingly intense rhythm concludes the exposition with dominance.

¹¹² Marta Enna Rodríguez Melo, 81.

¹¹³ José Ignacio Perdomo Escobar, *Historia la música en Colombia*, 5th Ed. Bogotá: Plaza & Janecz, 1980. 231-233.

The first stage of development is interrupted by an episode or interlude in the style of the overture's structure: the traveler, during a brief rest, observes the passage of new pilgrims. The development continues progressing through increasingly bright tonalities until the re-exposition bursts forth in a powerful tutti.

At this moment, the first idea is taken up by the solo violin, accompanied by the clarinets' tremolos; it is the distant murmur of the village that draws near. A new, calmer exposition precedes the second idea, and the Allegro concludes as a coda in fortissimo. The traveler has reached his destination.

The second movement is called *The Village in Celebration*. Uribe Holguín has chosen the scherzo form for this section. Three distinct rhythms, representing the clamor of the festivities, introduce the theme, which is composed of various elements, all conceived in the popular sentiment. Next, for the trio, he evokes a village band playing a bambuco, interwoven with the festive rhythm of the village, played by the trumpets. Towards the end of this trio, the same rhythm leads back to the scherzo, this time showcasing picturesque details: glissandos of the strings and trombones and a new intervention by the band. After a development, the piece ends with the main rhythm.

The third movement, *The Evening in the Surrounding Area*, represents the Andante of the symphony. After a brief introduction, a dreamy theme is presented by the cellos. This is followed by a descriptive section evoking the parade of murgas, with their guitars and tiples, which are interrupted twice by the striking of a tam-tam, reintroducing the theme of the movement. A drunkard intervenes, whose manifestations are depicted by the bassoon, accompanied by the pizzicati of the strings and the laughter of the clarinets and flutes. The initial theme reappears, now enchanting but slightly altered. The drunkard persists until his ramblings are interrupted by a parade of soldiers marching down the cobblestone street to the sound of trumpets and fifes. The onlookers attempt to imitate them, but a new exposition brings an end to this incident, preparing the finale through a chain-like progression with the return of the fundamental theme, this time softly evoked by the violin, followed by the trombones.

The fourth movement, titled *Popular Dance*, is constructed with the rhythms of Colombian dances. Uribe Holguín brings back the introduction of the work at the end, quoting the main thematic elements of this composition, which is quintessentially Colombian."

As previously mentioned, the symphony encompasses the depiction of the pilgrimage to the sanctuary of the Virgin of Chiquinquirá. This religious devotion, introduced by the Spaniards during the sixteenth century, was formally recognized through notarial acts, establishing the Virgin as the "mother and heavenly protector of the Nation."¹¹⁴ The pilgrimage included religious ceremonies and festivities, which provided a platform for musical performances, singing, and dancing. During the pilgrimage and upon its completion, celebratory events followed, with musicians playing *Bambuco* or *Torbellino* pieces with traditional instruments. Uribe Holguín's use of the Virgin's symbol serves as a national background showing contemporary Colombian customs with colonial traditions.

Analysis – *Sinfonía Del Terruño*

Movement I - En el camino hacia el pueblo de la Virgen milagrosa. El amanecer. Las romerías. (*On the way to the village of the miraculous Virgin. Dawn. The Pilgrimages*).

The first movement in *Del Terruño* represents the dawn, when the pilgrimage begins, and it is connected to Western classical canon, particularly in terms of structure and harmony.

¹¹⁴ Ibid., 91.

The table below provides an illustrative clarification of its structure and the inner elements taking place.

I. En el camino hacia el pueblo de la Virgen milagrosa: El amanecer. Las romerías. (*On the way to the village of the miraculous Virgin. Dawn. The Pilgrimages*). (Sonata Form)

Key	Structure Sonata Form	Tempi	Motives	Measure Numbers
E major	Introduction	Lento assai	Motif 1, Fig. 5.14 Motif 2, Fig. 5.20	1–46
	Exposition - Thematic group 1	Allegro	Theme 1, Fig. 5.1	47–107
G major	Thematic group 2	Meno mosso	Theme 2, Fig. 5.2	108–166
C major	Development	A un tempo Un poco calmato	Bambuco Melody, Fig. 5.4	167–235 236–253
A major	Transition	A tempo	Link to Recapitulation	254–264
E major	Return of slow introduction	Lento Assai Accelerando A tempo	Motif 1	265–275 276–286
E major	Recapitulation		Theme 1 (m. 297) Theme 2 (m. 304)	287–333
		Meno mosso A tempo	Theme 1 (m. 334) Theme 2 (m. 350)	334–372
	Coda			373–384

This movement aligns with the conventional *sonata form* prevalent in numerous canonical European symphonies. This genre was particularly prominent during the Classical and Romantic periods and is primarily used in the first movements of sonatas, symphonies, quartets, and concertos. It is characterized by a three-part scheme consisting of *exposition*, *development*, and *recapitulation*. This form aims to generate tension and contrast through the manipulation of tonality and thematic material.

In the *exposition*, two main themes are introduced: the *first theme* (or main thematic group), which is usually in the primary key (typically the tonic), and the *second theme* (or secondary thematic group), which is in a contrasting key, usually the dominant in major works or the relative major in minor works. The *development* is the section where the motives or thematic fragments presented in the exposition are elaborated, transformed, and combined. This section is characterized by tonal instability, with frequent modulations to distant keys, creating tension and uncertainty. In the *recapitulation*, the themes are repeated, but both remain in the main key, resolving the tension created by the tonal contrast in the exposition. The form may end with a *coda*, which reinforces the sense of closure.

Uribe Holguín adheres closely to the traditional structure of the Sonata Form as he effectively incorporates all characteristic sections of this form. Adding to this structure, the composer wrote an Introduction of 46 measures to augment the overall structure of the piece. This section is presented with a tremolo in the strings, accompanied by intermittent contributions from the woodwinds, celesta, and harp, all playing in a very soft dynamic (*pp*). This technique aligns with Berlioz's principles of orchestration, which highlight the effectiveness of tremolos in conveying feelings of anticipation, excitement, or awe.¹¹⁵

The primary key is established in the Exposition at measure 47, where two contrasting thematic groups can be identified. The first thematic group, presented in E major during measures 70 to 73 (see Figure 5.1), is executed by the oboes and features a four-bar motif characterized by two distinct rhythmic patterns. The second motif, set in G major from measures 108 to 110 (see Figure 5.2), is performed by the oboe, bassoon, and French horn, situated within

¹¹⁵ Hector Berlioz and Richard Strauss, *Treatise of Instrumentation*, 1948. 11.

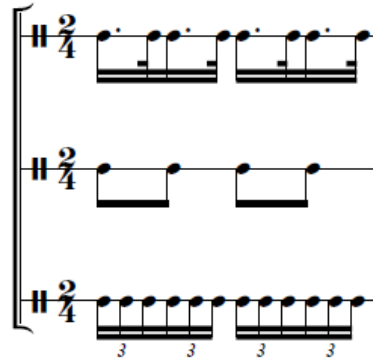
a slower section denoted "Meno mosso." It is noteworthy to highlight the undulating perfect 5ths alternating between the violas and cellos as an interwoven accompanimental rhythm in mm. 47–51, as it will prove significant in the structuring of the Recapitulation.

Figure 5.1: Theme 1, *Del Terruño*, Mvt. I, mm. 70 – 73.¹¹⁶



horses moving at three varied paces, whose contrasting gaits could be described as: walk, trot, and gallop.

Figure 5.3: *Del Terruño*, Mvt. I, m. 131.¹¹⁸



The Development of the first movement is characterized by a calmer mood, featuring less dense textures and sustained notes in the brass, particularly in the initial section. At this point in the narrative, the pilgrim's arrival at one of the devotional stops is announced by a melody in *Bambuco* style played by the clarinet. This melody starts with the clarinet playing in measure 191, and then being followed by the oboes until measure 197. Being one of the primary instruments popularly associated with the national folk genres, including the *Bambuco*, the clarinet readily elicits the audience's recognition of these rhythms and engages their attention and appreciation. Additionally, the alternating meter of 3/4 and 6/8, the lively character and sense of displacement created by the accentuation of the second beat in the 3/4 measure, the simple harmonic progression (continuous V-I progression with the exception of the E major chord), and accompaniment of the low strings playing on the weak beats just as the guitars and percussive instruments would do in traditional Colombian music, contribute to this melody reminiscent of *Bambuco*:

¹¹⁸ Tribiño Mamby, 14.

Figure 5.4: Fragment reminiscent of *Bambuco, Del Terruño*, Mvt. I, mm. 191–197.¹¹⁹

The musical score for Figure 5.4 is for measures 191–197 of the first movement of *Bambuco, Del Terruño*. It features four staves: Clarinet I (Cl. I), Viola (Vla.), Violoncello (Vc.), and Contrabasso (C.b.). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into two parts: 'Main melody' (Cl. I) and 'Accompaniment' (Vla., Vc., C.b.). The 'Main melody' part starts at measure 191 and ends at measure 197. The 'Accompaniment' part starts at measure 191 and ends at measure 197. The score includes dynamic markings (p, div., pizz.) and harmonic markings (V (G), C, V7 (G7), C, V7 (G7), C, E).

From this point, rhythmic intensity begins to increase, although the rhythms remain relatively straightforward. Towards the end of this section, harmonic tensions build, leading into the Transition at measure 254. This section clearly begins in the key of A major, which, being closer to the primary key of E major, facilitates a smoother connection.

The Lento assai introduced in measure 265 signifies a moment of rest for all the pilgrims. Mirroring the Introduction at the beginning of the movement (mm. 1–46), this section is slow, characterized by a soft dynamic and simple, elongated melodies played by all the instruments. Most notable in this section are the multiple recurrences of the main motif from the Introduction among different instruments. As the pilgrims continue their journey, their leisurely pace is accompanied by slow melodies that integrate intermittent pauses along their path.

This is succeeded by an intensification of rhythm and texture, leading to the Recapitulation in measure 287, which is distinctly marked by the establishment of the principal key. At this juncture, the interwoven rhythm of undulating 5ths first introduced in mm. 47–51 by

¹¹⁹ Tribiño Mamby, 20.

the violas and cellos is once again presented, reinforcing the identification of this moment as the arrival of the Recapitulation. The announcement of the pilgrim's arrival is represented by the murmuring of the crowd, which is depicted through an eighth-note ostinato in the violas (measure 297) and the use of tremolos in the woodwinds and brass (mm. 305 and 313).

In alignment with the provided programmatic excerpt, the passage beginning in measure 297 features the violin solo presenting the primary theme in a varied manner. The melodic line adheres to a duple feel, featuring the notes B and C# alternating on strong beats, followed by a leap upward and then a descending rhythm. While rhythmically distinct, the melodic content retains the essence of the line introduced during the initial appearance of the primary theme. Furthermore, throughout this section, there are shorter rhythmic motifs that derive from Theme 1. For example, the rhythm of three 8th notes followed by a dotted quarter note, as heard in the trumpets in m. 325, represents a simplified version of the first measure of Theme 1. The presence of these motivic echoes of Theme 1 aids in the audible perception of this section as part of the Recapitulation.

Following this, the cello solo, commencing in measure 304, introduces the secondary theme in a 6/8 time signature, demonstrating greater elaboration and extending over a longer span of measures. This section still incorporates the notable rising and descending fourth (measures 305-306), culminating in a rapid ascending scale at its conclusion in measure 311.

The formal arrival at the destination is articulated beginning at measure 334. This *Meno mosso* section reintroduces Theme 1 in an expanded melodic form for the subsequent four measures, followed by a repetition in a different pitch at measure 338. On measure 350, where the *Allegro* section commences, the violins present the secondary theme now in E major. Albeit in a slightly varied manner, it still retains the distinctive rising and descending fourth intervallic

movement. The concluding rapid notes of Theme 2 are now conveyed through three stepwise quarter notes at measure 352. This is the clearest instance of a recognizable statement of Theme 2 in the tonic key. Afterward, there continue to be few references to Theme 2, as seen in m. 358 by the flutes and celeste, and again in m. 363. All these appearances of Theme 2 (or fragments of it) contribute to understanding this section as part of the Recapitulation.

In a striking contrast, the Coda emerges at measure 373 as a vibrant and energetic conclusion to the movement. At this point, the entire orchestra repeats three rhythmic layers that mimic the horses' walk, trot, and gallop. The whole group of instruments maintains a powerful and bright sound, heightening the tension featuring the completion of the pilgrims' journey. All these elements create a vigorous and powerful conclusion to the movement.

Movement II - El pueblo en fiesta. (*The Village in Celebration*)

In the second movement, *El pueblo en fiesta*, the joyful sounds of the gathering continue in a lively character supported by a Molto Vivace tempo, with a rhythmic deployment featuring traditional local bands.

II. El pueblo en fiesta. (A B A'). (*The Village in Celebration*)

Key	Structure (A B A')	Tempi	Motifs	Measure Numbers
B major	A (Scherzo)			1–62
	a	Molto vivace	Motif 1, Fig. 5.5	1–18
	b		Motif 2, Fig. 5.6	19–47
	c		Motif 1 and 2	48–58
	d (coda)	Ritenuto		59–62
B minor	B (Trio)			63–134
	a	A tempo Meno mosso		63–98
	b	Ritenuto		99–134
B major	A' (Scherzo)			135–233
	a	A tempo	Motif 1	135–161
	b			162–174
	c			175–201
	d	Calmato	Motif 2	202–222
	e (coda)		Motif 1	223–233

This movement adheres to a conventional tripartite structure of the scherzo: A B A (A: *Scherzo* mm. 1–62, B: *Trio* mm. 63–134, A: *Scherzo* mm. 135–233). The *scherzo* is a musical genre that emerged at the end of the eighteenth century and solidified during the Romantic period as an evolution of the classical minuet. It is characterized by its liveliness, animated rhythm, and generally light or humorous character, although it can often adopt a darker or more dramatic tone. Its most common meter is 3/4, which relates it to the minuet tradition, but unlike the minuet, the *scherzo* tends to be faster, more dynamic, and even rhythmically more complex, with unexpected accents and frequent use of syncopation.

Reminiscent of the approach taken in the first movement, the *El pueblo en fiesta* showcases a distinct tonality for each section. This genre usually presents modulations that, while not excessively distant from the main key, contribute to the character of each section. Uribe Holguín maintains the key of B for the three sections and only adjusts the mode (major – minor – major).

The composer follows the traditional spirited character of the Scherzo by employing the *Molto Vivace* marking and alternating between 3/4 and 6/8 meters. This section contains a characteristic motive that keeps the high energy flowing. It is presented at the very beginning, defining this movement's character, and it is played between violins and flutes with brass and string tremolos, castanet rolls, tambourine tremolos, and triangle accents as a sort of addition to this highly rhythmic fragment (Fig. 5.5). On the use of the triangle, Berlioz noted that although it is not common because its sound is "high and loud, it is appropriate for folk music effects."¹²⁰ So it seems a well-thought selection of instrumentation for this section. This motif appears again in mm. 47–49 and once last time in the A' section in mm. 223–225, which provides the full rhythmic closure cycle.

¹²⁰ Hector Berlioz and Richard Strauss, *Treatise of Instrumentation*, 1948. 397.

Figure 5.5: Motif 1, *Del Terruño*, Mvt. II, mm. 1–3.¹²¹



There is another motif in this movement that stands out for its connection with typical sounds of Colombian music, and it is heard both in the A and B sections of this Scherzo.

Figure 5.6: Motif 2, *Del Terruño*, Mvt. II, mm. 25–26.¹²²



This motif utilizes a typical *Torbellino* rhythm, where Uribe Holguín adheres to traditional practices by maintaining a stable 3/4 meter without frequent changes in meter. The motif features a simple melodic line characterized by stepwise motion and small intervallic leaps. Just as in *Torbellinos*, the melody is written in a homophonic rhythm in parallel thirds, as is customary in *Torbellinos* and other forms of Colombian traditional music.

Initially, this motif is introduced by violins, violas, flutes, and oboes. While it serves to introduce rhythmic contrast and intensification in the second movement, its most significant impact is observed on a larger scale during the fourth movement in the B section (from mm. 116–134), where it reappears several times in different instruments. This recurring motif contributes to the cyclical or “hypnotic” effect—aptly termed “*Torbellino*,” meaning whirlwind—that is characteristic of this genre.

¹²¹ Tribiño Mamby, 39.

¹²² Tribiño Mamby, 41.

To achieve the desired contrast in the *trio*, the composer reduces the texture and later establishes a slower tempo, marked as "*Meno mosso*." Nevertheless, the lively character of the music is preserved. This section illustrates the moments when village bands perform, revealing that while the wind instruments dominate, the strings provide an accompaniment reminiscent of the traditional *tiple*, a 12-string plucked instrument. This accompaniment alternates between arco and pizzicato effects in measures 63 to 90. The interplay of 6/8 and 3/4 meters in this section alludes to the Bambuco rhythm. For example, from measures 76 to 81, while the winds clearly articulate the melody in the indicated duple meter, the strings imitate the characteristic plucked instruments of this genre by performing in 3/4. Overall, the rhythmic quality in the trio is the most prominent aspect among all elements. The wind instruments, which evoke the essence of village bands, along with the percussion, engage in an array of rhythmic combinations.

Upon returning to the A' section, the movement reestablishes its energetic and vigorous character with the original tempo. Nevertheless, it introduces an additional slower section beginning at bar 202. To reconnect with the festive character and ultimately enhance the movement's energy, the bass line features a descending melodic pattern that starts in C and progresses in a nearly stepwise fashion until it culminates at measure 223, the coda. This bass melody may serve to symbolically represent the ongoing journey of the pilgrims, imbued with an exceptionally buoyant energy.

Overall, the composer adeptly employs the theme of pilgrimage throughout this composition, with diverse rhythms and meters serving as integral components. This movement illustrates a dynamic procession of numerous walkers and musicians, characterized by a spirited and uninterrupted vitality. The contributions of percussion instruments are particularly

significant, while the interaction among various instruments further enhances the overall narrative.

Movement III - La tarde en los alrededores. (*The Evening in the Surrounding Area*).

The third movement, "*La tarde en los alrededores*," originally intended as an introduction to the fourth movement, serves as the slow movement of the symphony (following the tradition of including one slow movement in the symphonic genre). Its lyrical character and adherence to a traditional three-part structure (A B A) align it with the *lied* form commonly used by Classical and Romantic composers.

III. La tarde en los alrededores. (*The Evening in the Surrounding Area*). (A B A')

Key	Structure (A B A')	Tempi	Motifs	Measure Numbers
G major	A			1–71
	a	Tranquilo		1–47
	b	Allegro		48–56
	c	Tranquilo		57–62
	d	Allegro		63–71
B flat major	B			72–124
	a	Tranquilo		72–74
	b	Allegro		75–86
	c	Andante - Allegro	Motif 1	87–92, 93–105
	d	Moderato		106–124
	e (coda of B, Transition to A')	Tranquilo		125–132
G major	A'			133–190
	a	Tranquilo		133–144
	b			145–185
	c (coda) tied to fourth movement		Motif 1 of the first movement,	186–190

From its inception, the slow movement of a symphony was typically the second movement and served as a space for lyrical expression. It often employed a ternary form (ABA'), which featured a main theme, a contrasting middle section, and a return to the initial theme. This structure provided a sense of balance and coherence, aligning with Classical ideals of symmetry and clarity. The use of related keys to contrast with the symphony's main key created harmonic variety without disrupting the overall tonal framework. As time progressed, this movement evolved into a means for conveying emotional depth and even philosophical reflection. It also acquired a new position within the symphony, in some cases becoming the third movement, as seen in *Del Terruño*. The structure of this movement expanded, frequently adopting freer forms that allowed for more narrative and expressive content.

In "*La tarde en los alrededores*," Uribe Holguín used contrasting keys for the A/A' and B sections (G major and B-flat major). He followed traditional forms to create a relative sense of symmetry, but he takes creative liberties by making the A' section somewhat shorter and adding a coda to the B section, which serves as both a closure and a transition to the next section.

Written in a *Tranquilo* character, this movement maintains a calm tempo and features expressive melodic lines that exhibit a song-like quality. In accordance with its title, the movement predominantly conveys an atmosphere reminiscent of a sunset, attributable to its serene qualities. This aspect, likely the most discernible to listeners, aligns it closely with the principles of French Impressionism, which prioritize the creation of mood and atmosphere through the careful manipulation of timbre, orchestration, and harmonic structures. Nevertheless, the work also encompasses contrasting elements, albeit to a lesser degree, including depictions of a parade of *murgas* accompanied by guitars and tiples, the interruption of a “drunken” individual

whose speech is incongruous, and a procession of military personnel featuring trumpets and fifes, along with spectators who mimic their actions.

The A section commences with a tranquil demeanor, characterized by a melodic dialogue among the violins, harp, and celesta (mm. 1–47). The harp, renowned for its ethereal qualities, effectively establishes the desired atmosphere during this introductory phase. Furthermore, a poetic ambiance is conveyed through a melody in the cello from measures 12 to 25. In this A section, modal tonalities predominate, highlighting the movement's connection to impressionist compositions. Certain chords also include added notes to "color" the harmonies.

Subsequently, the movement presents the *murgas* (mm. 48–70), which refers to ensembles of street musicians performing during carnival celebrations. This element is depicted through a variety of string instrument techniques, including pizzicati, glissandos, and harp harmonics, alongside tremolos and trills from the violins and violas. The string interventions appear fragmented, with a tam-tam beat in measures 56 and 71 momentarily interrupting these musical expressions.

The B section is distinguished by a modulation to B-flat major and features a notable motif that recurs from this point throughout the piece, establishing a connection to the primary motif of the entire symphony (which will be analyzed later), as it shares the initial segment of this fragment. This motif is first introduced by the high strings in measures 72–73 (Fig. 5.7) and is subsequently presented several times within the trio. It is reiterated once more in the A' section, specifically in measures 125–126 and 164–165.

Figure 5.7: Motif 1 of Mvt. III, mm. 72–73, *Del Terruño*.¹²³



The B section also introduces the character of the drunkard, as depicted in Perdomo Escobar's program, through the use of the bassoon. This representation commences in bar 74, marked by an appoggiatura that initiates the melody of this instrument. Berlioz has occasionally described the bassoon as "devoid of brilliance and nobility, tending toward the grotesque."¹²⁴ This description reinforces the suitability of the bassoon as an instrument for this particular depiction. As the descriptive program suggests (p. 70), the bassoons' depiction of the drunkard is followed by rapid undulating figures in the clarinets and flutes, representing the laughter of the onlookers.

As supplementary narrative components, the triple stops executed in pizzicato by the strings in measures 77 to 79 evoke the tonal qualities of plucked instruments that are emblematic of Colombian music. Additionally, the military parade is depicted in measures 106 to 115 through the utilization of a snare drum that alternates between 1/4 and 2/4 meters, thereby conveying a sense of a clumsy and discontinuous march. And finally, the representation of the

¹²³ Tribiño Mamby, 69.

¹²⁴ Hector Berlioz and Richard Strauss, *Treatise of Instrumentation*, 1948. 190.

parade's spectators is encapsulated in measures 116 to 124 through the pizzicati of the high strings.

In the A' section, the primary key of G major is reestablished, continuing the slow, expansive character of the movement. This section features elongated melodies accompanied by gentle, continuous eighth-note rhythms and reiterates the motif introduced in the preceding section, adding cohesion to the overall structure.

Other important elements of this movement include the role of chromaticism and unexpected harmonies, which enhance its complexity, and the frequent use of fermatas between sections also significantly contributing to a clearer delineation of the overall structure. Chromatic movements are evident from the opening line of the violins, which initially establishes a tonal framework in G major but quickly shifts toward disorientation due to the integration of chromatic elements. Additionally, the clarinet parts feature chromatic passages in measures 70–73 and 102–105. These motifs help to conclude smaller sections within the movement.

Movement IV - Baile popular. (*Popular Dance*).

Baile Popular, the fourth and last movement of the symphony, presents unique musical material while simultaneously serving as a culmination of the symphony's overall themes. It is structured as a *Sonata Form* and has a grand coda that revisits the introductory motif of the first movement, illustrating a hallmark of cyclic structure.

IV – Baile popular. Sonata Form. (*Popular Dance*).

Key	Structure	Tempi	Motifs	Measure Numbers
E major	Exposition	Allegro assai		1–139
	Thematic group 1	Allegro assai	Theme 1 (mm. 1-2)	1–118
A flat major	Thematic group 2	Sostenuto A tempo	Theme 2 (mm. 119–120)	119–139
E major	Development	Piu mosso		140–212 193*
E major	Recapitulation (compressed)			213–237
			Theme 1 (m. 213–214) Theme 2 (m. 216)	
E major	Coda	Tranquilo	Cyclical motif	238–288

The preceding chart delineates how Uribe Holguín adheres to several conventional elements of the sonata form, particularly regarding its overall structure and the distinct sections therein. Conversely, as observed in earlier movements, the composer utilizes a key that diverges significantly from the original key for the secondary theme (A flat major), which, according to traditional expectations, would typically be the dominant key (B major). This approach, however, effectively provides the necessary contrast to serve the function of a secondary theme within the

sonata form. Furthermore, Uribe Holguín amplifies the sense of instability through continuous variations in tempo, characterized by frequent accelerations and decelerations that disrupt the established rhythmic pulse.

This movement, *Baile Popular* (Popular Dance), embodies its name by incorporating Colombian rhythms that reflect the vibrant and celebratory essence characteristic of traditional religious festivities. The alternation between 3/4 and 6/8 time signatures, coupled with various instances of melody and accompaniment textures, evoke a pattern that is fundamental to the *Bambuco* genre. Additionally, the significant utilization of wind instruments in the performance draws inspiration from village bands that historically accompanied pilgrims on their journeys.

The Exposition of this movement presents the principal character of Colombian popular dances, which serves as the focal element of this section. The primary theme, in E major, has two constituent motifs, which sometimes occur separately, functioning as a question and answer (or antecedent and consequent) between various instruments (see Figure 5.8). This structure resembles a dialogue among the dance participants and might represent couples entering the dance.

Figure 5.8: Primary theme, *Del Terruño*, Mvt. IV, mm. 1–2.¹²⁵

Motif 1
(Antecedent) (Consequent)

Allegro assai

VI. 1 Oboes

VI. 2 Clar.

p

This section explores two additional motifs that emphasize the dance-like quality inherent in the movement. The first dance motif (Figure 5.9), appearing in measures 40 and 42, can be interpreted as a reference to traditional dance music due to its clear rhythmic organization in 6/8 meter. This segment reflects the characteristic duple meter typical of the melody found in *Bambucos*. The parallel movement of the oboes, a third apart, along with the stepwise progression that includes minimal intervallic leaps in the melody, further enhances the sense of this Colombian traditional music. Moreover, the arrangement of the rhythmic accompaniment on the weaker beats—specifically beats 2 and 5—of the 6/8 meter contributes to a dance-like sensation.

¹²⁵ Martha Enna Rodríguez Melo, *Sinfonía Del Terruño de Guillermo Uribe Holguín: La obra y sus contextos*. Bogotá, 2009. 136.

Figure 5.9: Dance Motif 1, *Del Terruño*, Mvt. IV, mm. 40–42.¹²⁶

Dance Motif 1

Oboe

Vc.

arco

Db.

The second dance motif (Fig. 5.10) is composed in 6/8 time and, once again, exhibits a resemblance to the *Bambuco* rhythm owing to its increased rhythmic complexity. The arrangement of eighth notes and quarter notes reveals a distinctive rhythmic feature that does not place emphasis on the initial strong beat. Furthermore, the incorporation of the duplet in the second halves of several 6/8 measures contributes to this unexpected rhythmic quality. Although the melody is fundamentally simple, it includes embellishments that are characteristic of the *Bambuco* style. This dance motif is also seen to function as an alternative answering motif to the head motif (first measure) of the primary theme, as evidenced in mm. 62–68.

Figure 5.10: Dance Motif 2, *Del Terruño*, Mvt. IV, mm. 63–64.¹²⁷

Dance Motif 2

Oboes

Viol. 1, 2

¹²⁶ Tribiño Mamby, 84.

¹²⁷ Tribiño Mamby, 86.

Another significant motif in the Exposition is introduced in measure 80 by the high string instruments. This motif consists of a sequence of six eighth notes, characterized by a distinctive articulation that becomes a hallmark of the movement. It is repeated several times throughout the piece and presented within sections that alternate between 3/4 and 6/8 meters, making its qualities even more recognizable (See Fig. 5.11).

Figure 5.11: Motif, *Del Terruño*, Mvt. IV, mm. 80–81.¹²⁸



The secondary theme is presented in m. 119 in a 3/4 meter (Fig. 5.12). It is in a contrasting key (A-flat Major) and represents the cyclical return of the *Torbellino*-based Motif 2 from Mvt. II (see Figure 5.6). This motif references *Torbellino* rhythms once again, given its 3/4 structure and its recurrent presentation. This section ends in a big, dramatic half cadence leading to a fermata in m. 139, and then we hear the E major tonality established.

¹²⁸ Tribiño Mamby, 88.

Figure 5.12: Secondary theme, *Del Terruño*, Mvt. IV, mm. 119–120.¹²⁹



The Development section commences in E major at measure 140, featuring reappearances of various motifs previously introduced. It begins with Dance Motive No. 1, performed by a majority of the woodwinds and strings. Following this, the motif first presented in measure 80 is reiterated, circulating among different instruments within the ensemble for several measures. Additionally, a reference to the antecedent portion of the primary theme appears in measures 180–181, prominently showcased by the harp and subsequently echoed by various other instruments. This section sustains an active, rhythmic character while simultaneously exploring an array of tonalities and motifs. Notably, rhythms characteristic of Colombian musical accompaniments emerge, particularly within the 3/4 time signature from measures 148 to 150, where the initial beat is often omitted, followed by two quarter notes.

One interesting feature occurs at measure 193 in Tempo I, where the primary theme is played in pizzicato by the strings while the horns and low brass present the main cyclical motif. Due to the pizzicato style of the strings, the primary theme takes on an accompaniment role.

¹²⁹ Tribiño Mamby, 93.

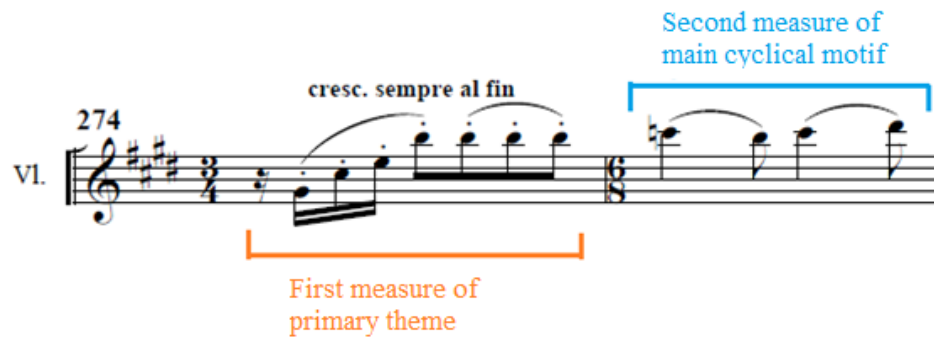
From this juncture, listeners can appreciate the interplay of both motifs, which occur either simultaneously or in alternation.

The prominence of E major tonality in measure 213, coupled with the reemergence of the primary theme along with all its motivic elements, states the beginning of the Recapitulation. During this section, the *Torbellino* theme (secondary theme) is presented once again from m. 216, this time in the key of E major. The close appearance of both the primary and secondary themes in their entirety creates an impression of a compressed or condensed Recapitulation.

The references to both themes consistently recur at various intervals, culminating in a gradual thinning of the music, which becomes significantly less rhythmically active as the energy dissipates. Subsequently, a notably tranquil section emerges in measure 238, indicating the beginning of the Coda. The cyclical main motif reappears, presented first in the clarinets in a slow 3/4 meter within measures 239 to 241, and is further reiterated through additional quotations across different instruments. This motif becomes a dominant thematic element in this final segment. Furthermore, it is noteworthy that Motif 2, from the Introduction of the first movement, is reintroduced in the violins at measure 242. This marks the first instance of this motif's return since its initial presentation, thereby reinforcing the thematic cohesion of the entire symphony.

In the Coda, numerous references to the primary theme of this movement are presented, often functioning as a counter melody or a complementary idea to the main motif. Notably, the initial measure of the primary theme begins to alternate with the second measure of the cyclical theme, as illustrated in measure 274. (See Figure 5.13).

Figure 5.13: Combination of primary theme and main cyclical motif. *Del Terruño*, Mvt. IV, mm. 274–275.¹³⁰



Uribe Holguín skillfully extracts fragments from both motifs and themes, integrating them throughout the composition. This practice continues until the conclusion, establishing the primary theme and the main cyclical motif as the dominant elements within the Tranquilo section. The work ultimately culminates in a vibrant and powerful fortissimo (FFF) dynamic characterized by a unified performance from all instruments.

Motivic Hierarchy in *Del Terruño*

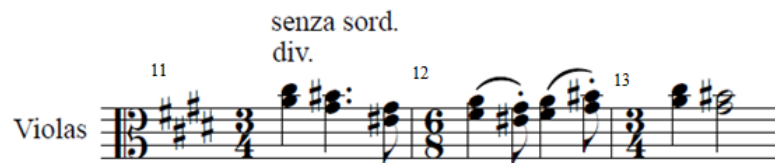
The analysis of the four movements of this symphony reveals that motifs play a crucial role in creating either a sense of cohesiveness or diversity within this cyclic composition. In this way, Uribe Holguín not only emphasizes the cyclical structure of the piece but also grounds these elements in local influences, placing the work within a nationalist context. Motifs are brief musical fragments that composers repeat with slight variations, serving as the foundation for the unity of both the work and its movements.

According to musicologist Hernando Caro Mendoza, "*Del Terruño*" exemplifies a hierarchical system centered around a primary motif, which gives the composition its cyclical

¹³⁰ Tribiño Mamby, 109.

nature. He identified this motif as the main element that not only creates a sense of coherence but also imbues the work with a prominent rhythmic dimension that incorporates regular metric fluctuations as a consistent structural feature.¹³¹ This motif is first heard in the first movement, measures 11 to 13, played by the violas:

Figure 5.14: Motif 1, *Del Terruño*, Mvt. I, mm. 11–13¹³²



The change in meter aligns with a principle employed by D'Indy in his "*On a French Mountain Air*" symphony. Uribe Holguín intends to recreate the "metric mobility which breaks the typical uniformity of the pulse" that characterized D'Indy's work.¹³³ Consequently, Uribe Holguín established the sequence 3/4 – 6/8 – 3/4, modifying the arrangement of the accents. This sequence adapts to a prevalent practice observed in various traditional repertoires of Spain and Latin America and is specifically linked to the *Bambuco* in Colombian music, as explained in the previous chapters.¹³⁴ The alternation of meters mirrors the *Bambuco*, creating a sense of temporal displacement and contributing to its dance-like characteristic rhythm. Melodically, this motif makes reference to elements associated with local musical practices; it is presented in dual voices (similar to prevalent forms of folk singing), and it features a narrow melodic range performed on violas, which evoke the nuances of the human voice. According to the program notes, the motif alludes to "picturesque passages with a marked local flavor."

¹³¹ Hernando Caro Mendoza, "Nota de programa," in *Orquesta Sinfónica de Colombia*, Bogotá, 1965. 3.

¹³² Tribiño Mamby, 1 – 2.

¹³³ Leon Vallas, *Vincent D'Indy I, II*, Paris, Albin Michel, 1950. 144.

¹³⁴ Rodríguez Melo, 72.

To maintain unity in the piece, this motif appears repeatedly with variations. Some examples that frequently occur in the first and fourth movements are:

- a. As an identical repetition but with a different timbre: Mvt. I, Clarinets, mm. 30–32.

Fig. 5.15.¹³⁵



- b. As an extended repetition in Mvt. I. Between mm. 271 and 276 it is distributed as follows: 271–272–273 with oboes, clarinets and bassoons. And 274–275 with clarinets and flutes, 276 with flutes. Fig. 5.16:¹³⁶

¹³⁵ Tribiño Mamby, 3.

¹³⁶ Tribiño Mamby, 27-28.

- c. Repetition with reduction in Mvt. I, Trombones, mm. 35–37 (subtraction in the beginning) Fig. 5.17: ¹³⁷



- d. In the third movement, it is played by the third trombone and tuba at the very end of the movement (mm. 186–190) Fig. 5.18: ¹³⁸



¹³⁷ Tribiño Mamby, 4.

¹³⁸ Tribiño Mamby, 78.

- e. In the fourth movement, the composer presents Motif 1 in close imitation between the woodwinds. This approach enhances rhythmic intensity and evokes feelings of urgency even if the speed remains unchanged.

Its first appearance is heard on mm. 193–197 by the clarinets, bassoons, French horn, trombone, and tuba. Then, in mm. 199-204, it is heard in the oboes and clarinets. See Figure 5.19:¹³⁹

Moreover, according to the motivic hierarchy, the following can be recognized as a secondary motif in the first movement due to its frequent appearances. It initially appears as a response to Motif 1 in measures 14–15. Fig. 5.20:¹⁴⁰

¹³⁹ Tribiño Mamby, 101.

¹⁴⁰ Tribiño Mamby, 2.

This motif is recurrently presented throughout the entire movement, appearing in both its complete form and as fragments. The initial complete presentation occurs in measures 41–42, executed by the trumpets. Subsequently, it is articulated in measures 45–46 by a combination of instruments from the wind and string sections, and finally, it is presented in fragments in measures 18, 19, and 39.

When analyzing the main motifs, it becomes evident how Uribe Holguín, in "*Del Terruño*," established a concept of rhythm that aligns with D'Indy's ideas on the necessity of frequent changes in metric indicators. These changes are linked to both avant-garde expression and the flexibility found in ancient traditional sounds.¹⁴¹

In conclusion, Uribe Holguín successfully combined the European musical tradition with local elements in his symphony. Employing a four-movement structure and integrating thematic material based on his interpretations of melodic and rhythmic elements from local traditions, he successfully achieved this fusion. While the intricacies of this work may require attentive listening from an educated audience to be fully appreciated, it also incorporates images and other elements that would immediately resonate with them, appealing to their emotions and connecting them to the work. Scholars suggest that with "*Del Terruño*," Uribe Holguín fulfilled the need for a serious artistic composition that transcends the contemporary writing practices dominating the scene. This work demonstrates how the use of foreign models and elements can enable the expression of local culture in a universal way.

¹⁴¹ Leon Vallas, *Vincent D'Indy I, II*, Paris, Albin Michel, 1950, 144.

Chapter Six – Antonio María Valencia

Ideas on Colombian Music

Antonio María Valencia was highly regarded for his exceptional proficiency as both a pianist and composer, along with his outstanding skills as an educator, contributing significantly to the enrichment of musical culture in Colombia.¹⁴² He was esteemed by his contemporaries and fellow musicians, not only for his remarkable performance style, which garnered acclaim on both national and international platforms, but also for his reputation as a well-rounded artist with a deep understanding of literature, race, sculpture, and painting, as noted by French born American writer, Anais Nin (1903–1977).¹⁴³ Biographical accounts of Valencia's life underscore his significant impact as a prominent figure in the professional music arena, excelling as both a performer and a mentor.

Biography and Rapport with Uribe Holguín

Antonio María Valencia, born in 1902 in Cali, Colombia, commenced his musical education at an early age under the guidance of his father. Hailing from a prosperous family entrenched in musical affluence, Antonio María inherited a rich legacy of musical heritage. His father, Julio Valencia, was a proficient cellist and a distinguished member of *La Lira Colombiana*, (a prominent group specializing in Colombian folk music), who endeavored to foster and proliferate traditional Colombian Andean popular music within his family, particularly

¹⁴² Tatiana Tchijova, “XVII Seminario Iberoamericano de educación musical – Educación y Cultura “Política E Ideales Para Una Educación Musical Latinoamericana.” 2011. 1.

¹⁴³ Anais Nin, *The Diary of Anais Nin III: 1955-1966*, edited by Gunther Stuhlmann, 1976, quoted in Gómez-Vignes, 121.

his son who demonstrated musical proficiency from an early age. His mother, Matilde Zamorano descended from a lineage of cattle ranchers and received an early musical education, which further contributed to supporting Antonio María's pursuits in this artistic discipline.¹⁴⁴

At the age of eleven, Antonio María commenced his musical journey as a pianist and composer, establishing his position through participation in local contests and subsequent recognition as a prodigious talent.¹⁴⁵ His exceptional abilities led to international performances, including tours in the United States in 1916 and Panama a year later. His repertoire encompassed compositions by Beethoven, Chopin, Liszt (and other European composers) alongside three *pasillos* by Colombian composer Emilio Murillo, who bestowed the pieces upon Antonio with the mission of promoting national music on foreign land. He received critical acclaim for his performances, recognizing him as an exceptional interpreter characterized by refined technical proficiency and a profound expressiveness seldom found in a musician of his age.¹⁴⁶ Following his return, Antonio continued his musical education under the tutelage of Honorio Alarcón, a distinguished Colombian pianist renowned for his training at the Paris Conservatory and Leipzig Conservatory and esteemed for his musical and technical execution.

Motivated by his father's encouragement and his personal aspirations, Antonio María resolved to pursue advanced studies in piano performance and composition overseas. Following the guidance of his predecessors and the endorsements of his contemporaries (particularly receiving valuable support and counsel from Guillermo Uribe Holguín) and facilitated by a scholarship granted by the Colombian government, Valencia embarked on a journey to Paris in

¹⁴⁴ Mario Gómez-Vignes, *Imagen y obra de Antonio María Valencia, Vol. I* (Cali: Corporación para la cultura, 1991). 3.

¹⁴⁵ Ibid., 10.

¹⁴⁶ Ibid. 13.

1923. He enrolled at the Schola Cantorum, where he studied piano under the tutelage of Paul Brand and composition under Vincent d'Indy's instruction.

Valencia maintained a positive and intimate rapport with both instructors continuously, and through correspondence throughout his life. His compositional training was accentuated by elements of French and European romanticism, and he also adhered rigorously to the precepts and doctrines of his mentor prioritizing the melody and rhythm in his compositions. Just as his mentor, Valencia drew inspiration from exemplars such as Bach, Beethoven, Wagner, and Franck, that would contribute to the formation of his own style. Noteworthy, among the many principles that he shared with d'Indy, a solid moral and religious formation stood out, and especially a vibrant patriotism (partly stemming from d'Indy's admiration for Wagner) that motivated Valencia to compose works representing and dedicated to his native land. The increasing impact of this academic context in Valencia resulted in a waning interest in and detachment from the novel artistic expressions blossoming in Paris during that epoch, such as Stravinsky's or Schoenberg's musical expressions. Valencia's musical aesthetic remained entrenched within the parameters delineated by d'Indy.¹⁴⁷

Upon his return to Colombia in 1930, Valencia was greeted with acclaim and adulation, already establishing a favorable reputation across the nation. Following a series of performances throughout the country, he made the decision to settle in Bogotá and accept the position as professor of piano and music theory at the National Conservatory. It is pertinent to highlight the respectful and intimate rapport between Uribe Holguín and Valencia during his initial reintegration into the Colombian music landscape. Both composers fostered a relationship

¹⁴⁷ Ibid., 56-64.

characterized by profound empathy and professional esteem for one another.¹⁴⁸ In his autobiography, Uribe Holguín reminisces on Valencia's commendations of him as a composer and conductor, expressing his resonance with him and a shared exchange of musical ideas.¹⁴⁹ Furthermore, he offered support to Valencia on several occasions during his attempts at conducting the orchestra and other assignments in the conservatory. Corresponding to this appreciation, in one of the letters sent by Valencia to his mother, he conveyed his reverence for Uribe and underscored the amicable association between the two, saying, “Don Guillermo Uribe is very refined and amiable, and from my observations, he holds me in high regard.”¹⁵⁰

Valencia held a brief tenure as a professor at the conservatory until a coalition comprising academics, politicians, intellectuals, and independent artists initiated a campaign to nominate Valencia as the director of the institution, aiming to overthrow Uribe Holguín, who had been the director until then. Despite Uribe Holguín's substantial support within the conservatory, his public perception appeared incongruent with the desired national musical direction in Colombia. This initial development marked the onset of the deterioration of the existing relationship between the two composers, ultimately leading to its complete breakdown. The situation also incited a division in public opinion among musicians, with some advocating for a revision of the conservatory's curriculum, while others dissented.¹⁵¹ Subsequently, Valencia faced strong criticism for challenging one of Colombia's most revered musicians at the time.

In pursuit of assuming the directorship of the conservatory, Valencia authored a study titled "*Breves apuntes sobre la educación musical en Colombia*" (Brief Remarks on Musical

¹⁴⁸ Ramírez, 38.

¹⁴⁹ Uribe Holguín, 168.

¹⁵⁰ Valencia, 1925. In: Gómez, 1991, 116.

¹⁵¹ Villamil, 10.

Education in Colombia). The study meticulously outlined the deficiencies and pedagogical inadequacies prevalent within the conservatory despite its years of operation. Valencia specifically highlighted the insufficiency in technical instruction, the noticeable absence of an ideological vision, the lack of systematic promotion of "good music" to the general public, and the limited attention given to the social and material improvement of Colombian musicians. Valencia explained how the conservatory, compared to other international establishments such as the Schola Cantorum of Paris, failed to meet expectations.¹⁵²

Following his rejection as director of the National Conservatory, Valencia returned to his hometown, Cali. In 1933, he established the *Conservatorio de Bellas Artes* with the support of the local government and his associates, solidifying his standing as an accomplished educator and director. Simultaneously, his role as a composer began to take a bigger priority in his life than his performing career. Valencia's objective as a music educator entailed not only nurturing versatile musicians but also influencing the cultural landscape of the city. Consequently, Valencia played a pivotal role in shaping and professionalizing the music sector in Colombia.

The construction of the new Conservatory in Cali was finalized in 1933, and its inauguration welcomed 32 students.¹⁵³ The curriculum was designed in adherence to the principles of Schola Cantorum, and in this institute, Valencia was able to fulfill the cultural program and objectives that he previously attempted in Bogotá. The director maintained an active career in composition and performance, frequently traveling between Cali, Bogotá, and other cities to propagate his pedagogical intentions and promote his musical works. However, in 1945, Valencia's health began to deteriorate, forcing his resignation from the director of the

¹⁵² Villamil, 11.

¹⁵³ Gómez-Vignes, 313.

Conservatory. For the final six years of his life, he occupied himself with teaching and accompanying various artists, seldom performing as a soloist.¹⁵⁴ In 1952, he succumbed to tetanus and died in his native city.

Ideas on Colombian National Music

In his younger years, Antonio María Valencia shared certain aspects of Uribe Holguín's perspectives on nationalism in music, acknowledging that Colombia's national melodies were rooted in Spanish heritage and thus not exclusively indigenous to Colombia. He also posited that the "native rhythms" of Indigenous peoples could not attain the status of high art.¹⁵⁵ During this period, Valencia mirrored the ideas propagated by nineteenth-century romantic musicologists, who delineated between uncivilized and civilized peoples, evaluating and ranking the creative output of both groups based on their technological advancement and global influence. Musicologist Mario Gómez-Vignes (1934–) expounded on the shortcomings of this posture by arguing that aboriginal and folk music cannot be equated with academic music due to disparate techniques and fundamental disparity in musical essence. Moreover, the ambiguous nature of the concept of nationalism, which was still in its nascent stages of serious discourse within the Colombian landscape at the turn of the century, did not fully facilitate the advocacy of folklore as an integral component of national music. A significant portion of his musical style and orientation as a composer was cultivated during his tutelage at the Schola Cantorum, where students were directed to acquire an analytical and aesthetic comprehension of the prominent forms of classicism and romanticism. This instruction was reinforced by a comprehensive and

¹⁵⁴ Ibid., 447.

¹⁵⁵ Ibid., 246.

thorough examination of the conventional disciplines: harmony, counterpoint, and fugue.¹⁵⁶

Within the confines of the Schola Cantorum, he was prompted to embrace impressionist currents, eventually developing an affinity for the musical language of Debussy and his contemporaries.

However, after his time in Paris (1923–1928), Valencia returned to Colombia with an optimistic perspective regarding the potential of nationalist music. He acknowledged Indigenous folklore as a fundamental element of Colombian identity and advocated for a "true artistic nationalism" within the arts.¹⁵⁷ This also underscores a historical deficiency in Colombian national music, which previously emphasized national airs from the Andean region of Colombia, neglecting the contributions of Indigenous or Black cultures.¹⁵⁸

Valencia's aesthetic perspectives on Colombian national music remained constant over the course of his life, despite the evolution of his contemporaries' views on Colombian music. His stance acknowledged the significance of an international approach in revitalizing national identity. Valencia's aesthetic concepts advocated for "artistic tolerance" as an "essential virtue" in establishing a national musical style, and emphasized the value of popular music within Colombian culture.¹⁵⁹ He advocated the "study and research of popular songs and rhythms," as well as the assimilation of European compositional trends – which, in his view, combined to form Colombian national music.¹⁶⁰ In choosing to articulate his own Colombian national identity through European gestures and methodologies, Valencia aimed to introduce Colombia to an international audience. His education in Paris bestowed him with the requisite skills to achieve

¹⁵⁶ Andrés Pardo Tovar, *Antonio María Valencia: Artista integral*, (Biblioteca Vallecaucana, Extensión Cultural). 10.

¹⁵⁷ *La Patria* (Manizales), August 6, 1940, quoted in Gómez-Vignes, 248.

¹⁵⁸ Gómez-Vignes, 248.

¹⁵⁹ Antonio María Valencia, *Breves apuntes sobre la educación musical en Colombia* (Bogotá: E. J. Posse, 1932), 15-16.

¹⁶⁰ *Ibid.*, 10-11.

this objective. In his only piano trio, *Emociones Caucanas*, Valencia exemplifies a masterful use of both his nationalist and European language.

It is noteworthy that Valencia began writing this piece while in Paris and completed it after his return to Colombia. This makes it a valuable source for further exploration and understanding of Colombian nationalism in music and how he negotiated his musical identity within Western European musical traditions.

Analysis: European and National Aspects in *Emociones Caucanas*, piano trio C.G-V 70

Valencia's oeuvre is distinguished by the skilled integration of French influences with nationalist elements. While his years at the Schola Cantorum acquainted him with prevailing European composition styles, expanding his musical language, the composer consistently interwove local elements into his compositions, drawing from his deeply ingrained familial connection to traditional local music. This nationalist dimension in his music was also informed by the dominant Latin American trends at the outset of the twentieth century, principally cultivated by composers Carlos Chávez in Mexico, Heitor Villa-Lobos in Brazil, and Alberto Ginastera in Argentina. Scholars have highlighted the trio for violin, piano, and cello *Emociones Caucanas* as one of Valencia's most ambitious pieces in which he demonstrates a masterful use of the French compositional style in combination with a profound understanding of local music.¹⁶¹

¹⁶¹ Andrés Pardo Tovar, *Antonio María Valencia – Artista Integral*, 21.

Emociones Caucanas – Context

The composition of *Emociones Caucanas* began in 1926 when Valencia was still in France but on the verge of his return to Colombia. At that time, he had just completed the composition course with D'Indy, concluding his studies at the Schola Cantorum with another one of his most recognized works, *Duo en forma sonata* (Duo in Sonata Form) for violin and piano. This composition, along with some shorter pieces that he would write soon after - *Elegie* and *Neblina* (1926–1927), both for piano - are of relevance to this document as from this point onward, Valencia's musical style shifted, reflecting a more deliberate incorporation, of Colombian melodies while retaining distinct French harmonies and structures.

In *Duo en forma Sonata*, Valencia aimed to showcase his mastery of the sonata form, with a nod to the influence of Cesar Franck's cyclical form, as noted by musicologist Pardo Tovar.¹⁶² This inclusion of Franck's legacy highlights the continued relevance of the teachings and traditions from French composers (as evident in Uribe Holguín's symphony) for Valencia and his contemporaries, who actively incorporated them into their work. Subsequently, in *Elegie* and *Neblina*, Valencia expressed his aesthetic preferences more freely, incorporating non-functional harmonies (typical of musical Impressionism) and national stylistic elements. Particularly in *Neblina*, there is a noticeable resemblance to the first movement of *Emociones Caucanas*.¹⁶³

Valencia's close and enduring relationship with his family and his constant correspondence with them has served as a valuable source for tracing the beginnings of the composition of *Emociones Caucanas*. In a letter to his mother in 1926, he expressed his

¹⁶² Ibid., 19.

¹⁶³ Mario Gómez-Vignes, *Imagen y Obra de Antonio María Valencia*, 162.

homesickness and his ambition to craft a complete work inspired by Colombian rhythms and melodies. He asked his father for a selection of representative compositions from the Valle del Cauca, encompassing *bambucos* and *torbellinos*, for a national music project.¹⁶⁴ His initial plan involved a trio for piano, cello, and clarinet, but later, he substituted the woodwind instrument with a violin. Valencia commenced the composition with the first three movements and concluded the work twelve years later with the fourth movement, *Fiesta Campesina*. With this Colombian selection of works sent by his father, Valencia undertook the composition of *Emociones Caucanas* along with additional important works such as *Ritmos y Cantos Suramericanos* (South American Chants and Rhythms), demonstrating his dedication to preserving national music both in his country and abroad.

Valencia's artistic legacy, although relatively limited with 80 published compositions, is marked by a consistent emphasis on national themes and imagery, as evidenced by the descriptive titles and rhythms reflective of his native land on several of his compositions. The affection he held for his hometown was nurtured by his musician father and his positive experiences there, which served as a compelling motive for consistently featuring Cali and its essence in his music. While in France, in a personal correspondence with his mother in 1924, the composer expressed profound emotions about Cali and its significant place in his life, describing it as a city dear to him for the happiest moments of his adolescence.¹⁶⁵ Valencia consistently evokes this city's diverse natural features and integrates his sentiments toward it in his work.

The descriptive title "*Emociones Caucanas*" immediately situates the listener within the landscape of the Valle del Cauca and underscores the affection Valencia had towards his

¹⁶⁴ Letter to his mother, Paris, May 5th of 1926.

¹⁶⁵ Letter to his mother, Paris, January 28th of 1924.

homeland. Likewise, the titles of two of the four movements distinctly portray Colombian traditions and rhythms.

The four movements are:

- I. Amanecer en la sierra (Dawn in the Mountains)
- II. Pasillo
- III. ...?
- IV. Fiesta campesina (Peasant Celebration)

Emociones Caucanas was dedicated to the memory of Valencia's brother, Julio, who passed away eight years before the composition was finished. It premiered on December 2, 1938, with Fanny Detjen on violin, Wolfgang Schneider on cello, and Valencia himself on the piano.

Combining European and Colombian Tradition

Emociones Caucanas follows the European traditional piano trio ensemble consisting of piano, violin, and cello. This instrumental configuration took shape in the late eighteenth century, with celebrated composers such as Haydn and Mozart initially composing in three movements and written in sonata form. The piano, with its extensive dynamic and tonal range, as well as its capability for harmonization, accompaniment, and solo performance, emerged as the central instrument in this ensemble. As the nineteenth century commenced, Beethoven advanced the composition for the piano trio, adding a fourth movement and developing the piano's independence from the violin and cello while, generally, retaining a Classical formal structure and harmonic language.¹⁶⁶ His *Piano Trio in B-flat major, Op. 97* (1811), commonly known as the “*Archduke trio*,” showcases a profound emotional depth and expressive power characteristic of Romantic works and is widely recognized as a landmark in the history of classical chamber music. Over time, the balance between these three instruments became more relevant, constantly alternating the leading and accompanying roles among them. Composers across Europe and North America continued to explore the harmonic and formal possibilities of this musical ensemble, further enriching its repertoire and significance in classical chamber music.

The configuration and specific traits within each movement of *Emociones Caucanas* establish its association with traditional European music genres such as the sonata and the suite. Despite both genres being multi-movement compositions, they diverge in the quantity and distinct form of each movement, as well as in their structure and historical intent. Sonatas

¹⁶⁶ Angus Watson, *Beethoven's Chamber Music in Context*, Woodbrige, UK, 2010, 193-200.

prioritize formal structure and thematic development, whereas suites frequently draw inspiration from dance forms and can be either thematic or programmatic in nature.

On the other hand, Valencia's extensive knowledge and experience with traditional Colombian music, combined with his deep affection for his homeland, led him to incorporate a variety of notable elements connecting his work to Colombian musical genres. This connection is particularly evident in the movements inspired by or referencing dances: Movement II - *Pasillo*, and Movement IV - *Fiesta Campesina*. The analysis that follows will explore both the Colombian and European aspects of this work in detail.

Analysis – *Emociones Caucanas*

Movement I – Amanecer en la sierra (Dawn in the Mountains)

The first movement displays a contemplative character, employing Impressionistic language and comprising three distinct sections.

I – Amanecer en la sierra. (Dawn in the Mountains).

Key	Structure (A B A')	Tempi	Motifs	Measure Numbers
E minor	A			1–36
		Moderato		1–17
				18–27
		Agitato		28–36
E major	B	Cantando	Motif 1, Fig. 18	37–48
				49–64
		Piu Mosso		49–59
		Tempo 1	Motif 1	60–64
E minor	A'			65–77
	Coda	Intenso molto espress.		78–84
			Motif 1	85–90

Amanecer en la sierra has an introspective character that effectively sets the tone for the entire movement. As suggested by its title, “Dawn in the Mountains,” it initially conveys a sense of mystery and spacious remoteness, as expressed by the opening delicate arpeggiated octaves in the piano part. In this section, the strings present expressive lyrical lines in a pianissimo dynamic, drawing attention with their modal harmonies that add varied tonal colors to the musical landscape.

Much of the harmony appears to be modally based instead of tonally based. In the initial four measures, the piano sustains a pedal in B, while the violin and cello play a melody resonating with the E Phrygian mode. By measure 5, an E minor tonality becomes apparent for the first time. See Figure 6.1. Then, by measure 9, the music transitions to a Dorian mode. Throughout the movement, the melodic lines among the strings are consistently maintained, often beginning on weak beats or using agogic accents, which creates ambiguity around a steady rhythm.

Figure 6.1: Phrygian mode. *Emociones Caucanas*, Mvt. I, mm. 1 – 7.¹⁶⁷

The musical score is for the first movement of *Emociones Caucanas*, measures 1 through 7. It is written for Violín, Violoncello, and Piano. The tempo is marked 'Moderato' and the time signature is 6/8. The key signature has one sharp (F#). The score shows measures 1 through 7. In measure 1, the Violín and Violoncello play a melody starting on a weak beat (indicated by a blue box and text 'Melodies starting in weak beats'). The Piano has a sustained pedal point in B (indicated by a blue arrow). In measure 5, the Violín and Violoncello play a melody in the Phrygian mode (indicated by an orange box and text 'Phrygian mode'). In measure 9, the Violín and Violoncello play a melody in the Dorian mode (indicated by a blue box and text 'Dorian mode'). The score also includes markings for 'poco rit.' and 'Em'.

¹⁶⁷ Mario Gómez-Vignes, ed., *Emociones Caucanas*, in *Imagen y obra de Antonio María Valencia*, Vol. 2 (Cali: Corporación para la cultura, 1991), 400.

The whole-tone scale executed in parallel motion by the piano exemplifies a key characteristic of the Impressionistic style. See Figure 6.2. Furthermore, the principal motif of this chamber piece is introduced for the first time in measure 37, played by the cello, now in the tonality of E major (Fig. 6.3). This modulation creates a sense of clarity in what was previously a nebulous atmosphere.

Figure 6.2: Whole tone scale. *Emociones Caucanas*, Mvt. I, m. 31–36.¹⁶⁸

The image displays a musical score for piano, measures 31 through 36. The score is written for a piano and includes a whole-tone scale section. The key signature is E major (one sharp). The time signature is 3/4. The score is divided into two systems. The first system (measures 31-36) features a piano introduction of a whole-tone scale in parallel motion, marked *molto* and *(ff)*. The second system (measures 37-42) features a piano introduction of a whole-tone scale in parallel motion, marked *(ff)*. The score includes various musical notations such as notes, rests, and dynamic markings. The text "Whole tone scale" is written in purple above the piano part in measure 34. The text "disminuyendo paulatinamente (rall.)" is written in black below the piano part in measures 37 and 38. The text "disminuyendo paulatinamente rall." is written in black below the piano part in measures 39 and 40.

¹⁶⁸ Gomez-Vignes, 2:403.

The B section, beginning at measure 37 in E major, highlights the introduction of the main motif of the movement, which subsequently appears a total of eight times in various tonalities throughout the movement, alternating between the violin and cello.

Figure 6.3 Main motif. *Emociones Caucanas*, Mvt. I, m. 37–38.¹⁶⁹



Afterward, Valencia introduces a sudden, quicker motion on the strings produced by the continuously flowing eighth notes, which enhances the sense of energy. This section imparts a sense of "awakening" or "stirring" to the atmosphere, in accordance with the imagery associated with the idea of emerging daylight as implied by the movement's descriptive title. The violin and cello play a melody in E major through a repetitive pattern of eighth notes in contrary motion. This musical progression culminates in a fragment characterized by a "noisy" texture, featuring a constant triplet subdivision among the three instruments. This interplay transitions from the largest subdivision on the piano to the smallest subdivisions executed by the cello and violin. Gradually, the intensity diminishes, returning to Tempo 1 and facilitating a transition back to the A' section, which reverts to E minor.

In this last section, a slight variant of the principal motif is played by the violin in m. 66 and 67 while the cello and piano accompany either in a syncopated pedal note or with soft lines that act as responses to the motif. The Coda at m. 78 begins with a sudden burst of intensity in fortissimo by the entire ensemble, gradually diminishing back to pianissimo by m. 83, where (as

¹⁶⁹ Gomez-Vignes, 2:403.

an echo) the earlier thematic material reappears. This principal motif is reiterated twice more—first by the violin and then by the cello—before the sound gradually dissipates, culminating in a final E minor arpeggio played pizzicato by the violin.

Overall, this movement is notably influenced by European traditions, particularly those of the French practice. The work of Valencia incorporates elements characteristic of these styles, including the utilization of modes, augmented sonorities, and whole-tone scales. Although conventional tonal practices are not employed, the tonalities of E minor and E major are still perceptible as well as some other tonal arrivals. It lacks any distinct musical features that connect it to Colombian music. It appears that the composer intends to evoke the atmosphere of a landscape rather than provide a detailed portrayal of a specific location.

II – Pasillo

The second movement, *Pasillo*, is written in G major and contrasts distinctly with the preceding movement. Instead of portraying an Impressionistic landscape, Valencia draws inspiration from one of Colombia's most characteristic and beloved Andean dances: the *Pasillo*.

II – Pasillo.

Key	Structure (A B A)	Tempi	Motifs	Measure Numbers
G major	A	Animado, bien ritmado	Motif 1, m. 3	1–26 (33)
D major	B			34–105
	a			34–57
	b	Lento		58–68
	a	Tiempo anterior		69–82
B major		A tiempo		83–105
G major	A			106–141
				106–134
	Coda			135–141

Labeled as "Animado, bien ritmado" (Lively, with a strong sense of rhythm), this movement is structured into three sections: A – B – A, following the tripartite structure common in *Pasillos*. It features the characteristic juxtaposition of 6/8 and 3/4 meters often found in folkloric music, including the *Pasillo* genre, and although the meter remains consistently in 3/4 throughout the movement, the rhythmic organization continually highlights the contrast between duple and triple rhythms.

The initial section (A), written in G major, which aligns with the lively character of the movement, presents the cello establishing the foundational background through 6/8 rhythmic gestures, while the violin in m. 3 articulates a recurring melodic motif in 3/4 meter, evoking the dance-like themes inherent in *Pasillo*, among other traditional Colombian genres. The piano functions in a percussive capacity, effectively merging the subdivisions of both string instruments.¹⁷⁰ See Figure 6.4.

¹⁷⁰ Carlos Miñana, *Rítmica del bambuco en Popayán: A Contratiempo* 1, 1987. 46-48.

Figure 6.4: *Emociones Caucanas*, Mvt. II, mm. 1–8.¹⁷¹

Animado, bien ritmado

dolce

pp Implied 6/8 meter

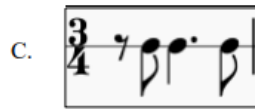
pp Combines both instruments' subdivision

This section primarily presents a texture comprised of melody and accompaniment, which is consistent with the conventional texture observed in *Pasillos*. The melody performed by the violin adheres to one of the most prevalent motifs found in this genre, as detailed in Chapter Four. This motif is distinguished by an eighth-note rest at the outset of the rhythmic cell, thereby paralleling the empty downbeat typically found in this genre as one of its defining characteristics. See Fig. 6.5. This effect is accentuated by continuous repetitions of the motif throughout the whole section. In contrast to Montalvo and Pérez's analysis of *Pasillo* rhythm as

¹⁷¹ Gomez-Vignes, 2:410.

built on the pairing of two motifs, in this case Valencia does not couple his single measure motif with a companion motif.

Figure 6.5: Motif C of the Rhythmic structure of the initial bars of a phrase.¹⁷²



The accompaniment to this melody is provided by the cello and the piano. The cello, in conjunction with the left hand of the piano, establishes a steady duple feel by grouping eighth notes in pairs. Meanwhile, the right hand of the piano accentuates the third eighth note in every set of three, resulting in rhythmic patterns characteristic of the triple within a traditional *Pasillo* ensemble. This pattern stops in mm. 15–16, where the three instruments play in homorhythm, and the end of the first phrase is emphatically marked by the characteristic closing motif of the *Pasillo*: dotted quarter note followed by an eighth note and a quarter note. The cheerful character, coupled with the persistent rhythmic drive in both instruments, serves as a fundamental element in recognizing this movement within Colombian folkloric music. Furthermore, the consistent use of a 3/4 meter enhances a sense of predictability that is both desired and anticipated in a dance form such as the *Pasillo*. One last significant element in this section, before it ends, is the appearance in mm. 30–31 (played by the violin) of the main motif from Mvt. I, thus emerging here as a cyclical element.

The B section begins directly at measure 34 in the key of D major. In this section, unlike the previous one, there is no longer a voice drawing a characteristic melodic line but all the

¹⁷² Ana Elizabeth Jiménez Gil, *El ritmo del pasillo colombiano: un factor musical para el desarrollo de procesos de generalización*, 39

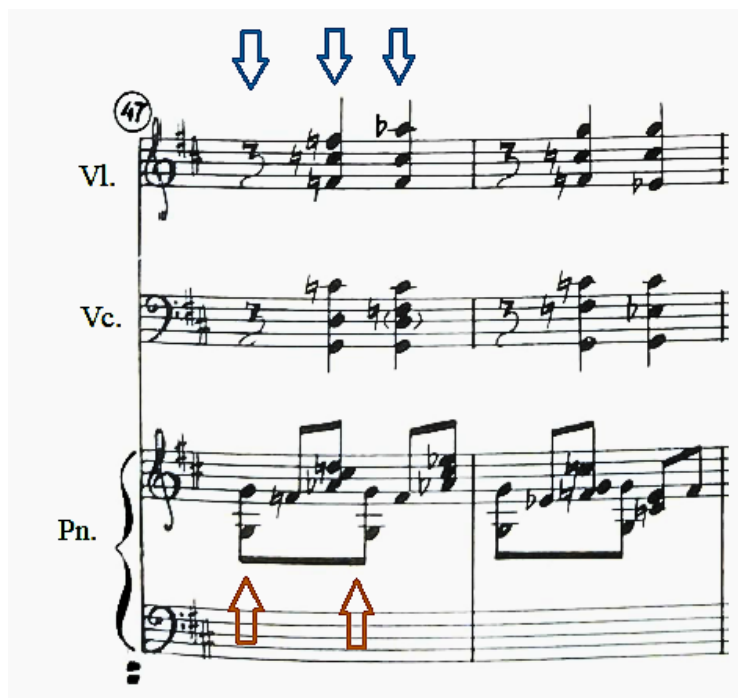
instruments fulfill a particular rhythmic function. As shown in Figure 6.6, this section exhibits an alternation between duple rhythms marked by the piano versus triple rhythms played by the strings in pizzicato. Once again, this technique in the strings, and even more so playing on beats 2 and 3, easily connects with typical accompanying plucked string instruments from Colombian folkloric music. Later, toward bars 47 to 56 (Fig. 6.7), we see how the composer plays with these rhythms and now faces them vertically.

Figure 6.6: Alternation of duple and triple rhythm, *Emociones Caucanas*, Mvt. II, mm. 34–37¹⁷³

The image displays a musical score for measures 34 through 37 of the second movement of *Emociones Caucanas*. The score is written for Violin I (Vl.), Violoncello (Vc.), and Piano (Pn.). The key signature is one sharp (F#). The score illustrates an alternation of duple and triple rhythms. Blue arrows point to the strings in measures 34 and 35, labeled '3/4 rhythm' and 'pizz.'. Orange arrows point to the piano in measures 34 and 35, labeled 'Implied 6/8 rhythm'.

¹⁷³ Gomez-Vignes, 2:412.

Figure 6.7: Juxtaposition of duple and triple rhythm, *Emociones Caucanas*, Mvt. II, mm. 47–48¹⁷⁴



Following the opening of the B section, the composer presents a fragment marked "Lento" in bar 58. This segment significantly distinguishes itself from the preceding material within this movement and deviates from the traditional structure of the *Pasillo*. In this context, long, sustained melodic lines take prominence. As this brief section concludes, the upbeat character, characterized by its duple and triple gestures from the opening of the B section, re-emerges.

In measure 83, the principal rhythmic and melodic motif is heard again. This melody is now executed by the violin in the key of B major, accompanied by a distinct rhythmic pattern in the piano. Following four measures that feature a pedal on F#, the cello joins the violin in articulating the principal motif, adhering to the rhythmic variations observed from measures 91

¹⁷⁴ Gomez-Vignes, 2:413.

to 93. In this fragment, the piano plays pairs of eighth notes, serving as a foundational accompaniment. The textural and melodic intensity reaches its highest point at m. 94, where another prominent motif is presented. This is a figure composed of a quarter note, two eighth notes, and another quarter note which is repeated for three measures, first in the violin and then with the cello joining. From this point, the section begins to draw to a close with decreasing dynamics and a lighter texture, as the strings play the melody in rhythmic unison while the piano holds long chords. Subsequently, the strings maintain a pedal on D, and the piano introduces the characteristic eighth-note movement in duple meter to facilitate a smooth transition back to A.

In the return of the A section in G Major at m. 106, the three instruments restate the main *Pasillo* theme from the movement's beginning, identically repeating the opening material from mm. 1–29 (including only the second ending). Valencia includes a 7-bar coda that introduces brief motifs from each section, concluding with the playful character of the B section, now performed in pianissimo.

Overall, this movement clearly references elements of Colombian music. Being titled “*Pasillo*,” it exemplifies key characteristics of this genre, especially those related to rhythm. The emphasis on duple and triple rhythms, combined with a specific motif that omits the initial beat and recurs throughout the piece, reinforces its affiliation with the *Pasillo*. On the other hand, the choice of ensemble type, the formal structure, and the expansive use of harmonies situate this movement within the European music tradition.

III – ...?

In line with the European tradition of incorporating a slow movement in chamber works, Valencia composed this movement in a tripartite structure typical of such movements. It features a melancholic and somber character, contrasting with the rest of the piano trio.

III – ...?

Key	Structure (A B A')	Tempi	Motifs	Measure Numbers
G minor	A	Lento espressivo		1–12
?	B		Motif 1 (from Mvt. I)	13–37
G minor*	A'			38–61
				38–52
	Coda	As in the beginning (Como el principio)		53–61

Instead of a descriptive title, Valencia decided to mark this movement only with an ellipsis and a question mark. He incorporated a stanza from a sixteenth-century Hispanic poetic songbook by Juan de León Enzina as an epigraph for this movement, which served as the foundational inspiration for this composition:

"Por unas puertas, arriba
de montaña muy oscura,
caminaba un caballero
lastimado de tristura"

"Through some doors, up
a very dark mountain,
a knight walked
hurt by sadness"

This excerpt depicts a common theme found in the works of the writer de'll Enzina, focusing on the lamenting emotions of melancholic knights.¹⁷⁵ The poem as a whole evokes a somber atmosphere marked by a pervasive sense of defeat and hopelessness.

Section A of this movement opens with the piano establishing a mysterious atmosphere in a 6/8 meter at a pianissimo dynamic for four measures. It follows the “brumoso” marking (meaning misty), which helps to further define the character of this opening section. The piano maintains a consistent pulse through motifs composed in thirds, which are reiterated in a chromatic pattern, thus creating an impression of repetitiveness. Following this, the cello introduces a lyrical and expressive melody for eight measures (measures 5–12), which constitutes the center piece of the first section. Although the melody possesses a lyrical quality, it is performed in a relatively high register, resulting in a strained effect that resembles a lamenting cry, possibly reflecting the character of the suffering knight depicted in the accompanying poem.

The harmony presented in this section operates outside conventional tonal systems. Despite there being a key signature of two flats at the beginning of the movement implying a G minor tonality, the chords do not progress to a resolution or a definitive goal. This observation reflects Valencia's compositional approach, which followed principles from the early twentieth century. During this time, the realm of art music experienced a transformative shift in tonality, leading to the dissolution of the hierarchical functions of chords within major and minor keys. In this section, Valencia appears to prioritize the organization of sounds through color, enriching the chords with added notes to cultivate a unique atmospheric quality.

¹⁷⁵ Juan de León Enzina, *Cancionero de Romances (Amberes, 1550)*. Edition, study, bibliography and index by Antonio Rodríguez-Moñino. Editorial Castalia, Madrid, 1967, 292.

Following the initial section characterized solely by melody and accompaniment, Valencia introduces a new segment marked by a notable change in meter. The middle section of this movement extends from measures 13 to 37 and features a polyrhythmic texture in which the string instruments perform in 3/4 time while the piano operates in 9/8 time. This rhythmic interplay generates a sense of movement and direction, contrasting sharply with the preceding segment, which conveys feelings of stagnation and a somewhat somber quality. The simultaneous juxtaposition of different meters is manifested in the use of duple and triple rhythms within the same beat. For instance, in measure 18, the duple pairing of eighth notes presented by the violin creates an interesting rhythmic contrast with the triple eight-note groupings on the piano, both occurring simultaneously within the same beat. This relationship can be further elucidated in the figure provided below.¹⁷⁶

¹⁷⁶ Gomez-Vignes, 2:421.

Fig. 6.8 *Emociones Caucanas*, Mvt. III, mm. 13-23. Polyrhythm, main motif, parallel sonorities, and dominant 7th chords.

Legend:

- Meter signature and rhythm
- Main motif
- Parallel motion
- Dominant 7th chords

13

Vln.

Vc.

Pno.

Polyrhythm

Statement of the main motif

15

Main motif a minor third higher

Main motif a minor third higher

Ab7

B7

Parallel movement

16

Duple and Triple grouping

Main motif a minor third higher

D7

21

Main motif a minor third higher

F7

muy intenso

ff

The continuous movement of eight notes on the piano, organized in groups of three, conveys a significant sense of direction in the composition. The piano plays chords in parallel motion and draws a harmonic sequence of dominant seventh chords that rise by a minor third every two measures. As depicted in the accompanying illustration, the Ab7 harmony is introduced between bars 15 and 16. Subsequently, a minor third above this chord, the B7 chord is presented in measures 17 and 18. Following the established pattern, the D7 harmony is introduced in measures 19 and 20, and finally, an F7 in mm. 21–22. This sequence of rising minor-third motions concludes at this juncture.

Another important event occurs in the B section of the movement, emphasizing the intervallic sequence of a rising minor third. It is the appearance of the main motif from the first movement (refer to Figure 6.3). This motif is alternated between the violin and cello in an ascending canonical sequence of minor thirds, commencing in measure 13 with a statement of the motif, then in m.15 with its full presentation, and successively appearing in measures 17, 19, and 21.

This sequence, which encompasses both harmonic and melodic elements, coupled with the consistent drive of the triple groupings of eighth notes in the piano, leads to a climactic point in measure 23, wherein all instruments perform fortissimo, and the meter transitions to 3/4 across all voices. This marks the first and only occurrence of such intensity throughout the entire movement, which predominantly features piano and pianissimo dynamics. The intensity is sustained for a few more measures before it gradually diminishes. The piano introduces a syncopated ostinato, while the strings slowly revert to playing the principal motif or fragments of it. The transition to Section A' is gradual, with all instruments adopting a reserved and subdued manner of performance.

In Section A' (from measure 38 to the conclusion), the time signature returns to 6/8, reintroducing the solo melody initially presented by the cello but now answered by intermittent interjections from the violin. This presentation is identical to the beginning in terms of melody and rhythm but marked to be played muted (*sordino*) and in a ppp dynamic by the cello, resulting in a much more hushed and intimate character. At measure 39, the violin introduces a descending figure of three eighth notes, which may be interpreted as a culminating expression of desolation and which will become predominant at mm. 42 and 44 and later in the coda between bars 51 and 56.

As Section A' progresses, the cello ascends to a higher register, ultimately surpassing the range of the violin at bar 46. This upward movement enhances the inherent tension within the cello's voice. In this section, Valencia introduces fragments of the main motif presented in the first movement. The piano plays this motif in measure 48, followed by the violin and cello in measure 49. It reappears in measure 52, where the cello also links it to the descending stepwise motif from measure 39. These repeated quotations of the main motif further underscore the cyclical dimension at work in the composition.

The harmonic content predominantly exhibits a chromatic character. However, in measure 50, a discernible inclination towards the G chord emerges, which is firmly established on the first beat of measure 51, thereby indicating the beginning of the coda. Although the harmony does not follow a conventional tonal structure, a pull towards the note G as a tonal center is still perceptible.

At the coda, in the concluding sequence of chords on the piano, spanning measures 56 to 61, there is a chromatic chord progression that momentarily hints at a clear G-major tonality in the first half of m. 59. While this moment does not represent a definitive arrival, it creates a

temporary sense of tonal orientation, which subsequently becomes clouded as the chord progression continues to its dissolution. Ultimately, the movement concludes on a G-centered chord. The construction of the chord consists of an open fifth G – D, featuring crossed registers between the piano and the violin, and enhances a lingering feeling of emptiness.

This movement is the most reminiscent of French-style composition found throughout the entire piece. Although the concluding section suggests a shift towards G minor, the harmony does not conform to conventional tonal practices. The movement features a significant amount of chromaticism and colorful chords, which enhance its atmospheric quality. Additionally, elements such as polyrhythms and parallel motions in the chords further contextualize this movement within the European style. Notably, it shows no connection to traditional Colombian music.

Movement IV – Fiesta Campesina. (Peasant Celebration)

The fourth and final movement, "*Fiesta Campesina*," is a lively Presto composed in 3/8 time in B minor. It was created in Cali, Colombia, in September 1938. This movement showcases a clear fusion of national traditions with European influences through various musical elements.

IV – Fiesta Campesina (Peasant Celebration)

Key	Structure Rondo	Tempi	Measure Numbers
B minor	A ₁ A ₁ (repetition)	Presto	1–16 17–32
B major	B ₁	A tempo	33–83 37–52
	Phrase extension		53–61
B major	B ₁ (Repetition)	A tempo	62–77
	Phrase extension		78–83
B minor	A ₂ A ₂		84–99 100–115
	C ₁		116–131 132–147
	Phrase extension		148–151
	Episodes featuring developmental characteristics	Tempo I	152–163 164–182 183–186
E minor	D ₁	Menos	187–217
E minor (F#M half-cadence)	A ₃ A ₃ (repeated and extended)		218–234 235–269
B major	B ₂	Tempo anterior	270–285
	Phrase extension		286–291
B minor	A ₄		292–307
	Phrase extension		309–313
	Coda	Presto	314–332

This movement is composed in the key of B minor and is structured in a Rondo form, characterized by the recurrent appearances of themes. The first section of this Rondo features Theme A, which encompasses 32 measures. The cello introduces this theme for the first 16 measures in a 3/8 meter, after which the violin enters with the same melody beginning at measure 17. During the violin's performance, the cello continues to play a countermelody underneath.

A notable rhythmic peculiarity can be observed within the main theme in the cello solo. Although it is notated in 3/8 it is perceived aurally between 6/8 and 3/4 meters. This is, when organized into two-bar cells, the first cell (measures 1–2) could be interpreted as being in 6/8 meter, while the second cell (measures 3–4) would align with a 3/4 meter. See Figure 6.9. This alternation of meters persists almost uninterrupted until measure 14, at which point the sequence halts and later resumes exclusively within the violin voice from measures 17 to 28. It should be noted that an alternative version indicates this meter alternation extending until measure 16, during which the cellist groups every two eighth notes in mm. 15–16, thereby reinforcing the implication of a 3/4 meter.

This particular combination of meters is significant as it establishes a direct link to a prominent feature of the *Bambuco* genre, which frequently alternates or simultaneously employs 6/8 and 3/4 meters. As Zea Giraldo articulates, "the rhythmic layering among certain instruments is a hallmark of the genre, with some instruments emphasizing the 6/8 meter while others focus on the 3/4 meter."¹⁷⁷

¹⁷⁷ Neila Angélica Zea Giraldo, *Interpretación de dos composiciones para guitarra eléctrica solista: bambuco-jazz y bullerengue-funk*, 3.

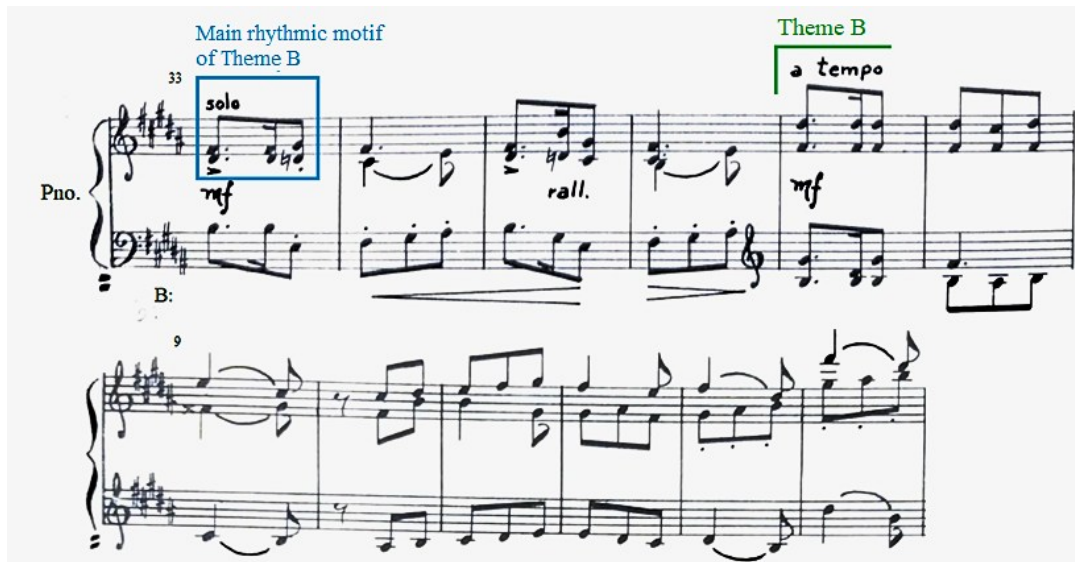
Figure 6.9: Theme A in B minor. Alternation of 6/8 and 3/4 meters, *Emociones Caucanas*, Mvt. IV, mm. 1–16.¹⁷⁸



Section 2 commences as Theme B is introduced, occurring from measures 37 to 52, performed solely by the piano. From m. 33, there is a notable modulation to B major, characterized by an introductory phrase that presents the distinctive rhythmic motif of a dotted rhythm associated with Theme B (Figure 6.10). This theme consists of 16 measures, organized into four-measure phrases, akin to Theme A. Notably, Theme B is less intricate in terms of rhythmic and harmonic complexity, exhibiting a straightforward I-V progression within the B major key. From measure 53, the piano initiates a phrase extension that continues until measure 58, at which point the strings enter, imitating the four-measure introductory fragment introduced at the onset of Section B. Starting from measure 62, the strings perform Theme B in a precise homorhythmic manner while the piano adopts an accompaniment role. Measures 77 through 83 encompass a phrase extension that precedes the introduction of the subsequent theme.

¹⁷⁸ Gomez-Vignes, 2:425.

Figure 6.10: Introductory 4-bar phrase and Theme B. *Emociones Caucanas*, Mvt. IV, mm. 33–44.¹⁷⁹



At measure 84, Section 3 commences with the tonality returning to B minor, introducing Theme A with the piano performing solo for a duration of 16 measures, followed by the entry of the strings at measure 100. Until measure 115, despite the notable increase in texture, the dynamics are meticulously controlled through pianissimo (pp) and triple pianissimo (ppp) markings, resulting in a consistently soft overall sound. A prominent characteristic of this section is the hemiola in the left hand of the piano, which engenders a recognizable interplay between duple and triple meters. This rhythmic component functions as a drone throughout the subsequent measures.

Section 4 begins at measure 116, where the piano introduces Theme C while incorporating new elements such as harmonic parallelism, resulting in an Impressionistic sonority. As the strings join in the imitation of this melody, the piano emphasizes the third note within each group of three eighth notes, thereby highlighting a weak beat that may allude to

¹⁷⁹ Gomez-Vignes, 2:426 – 427.

accompaniments commonly found in various Colombian music genres. The resultant sonority in this section, in conjunction with the implied alternation between 6/8 and 3/4 meters of the main theme, exemplifies the fusion of Colombian and European musical languages. See Figure 6.11.

Figure 6.11. Parallel harmonies, and Duple and Triple meter, *Emociones Caucanas*, Mvt. IV, mm. 116–126.¹⁸⁰

The image shows a musical score for piano (Pno.) from the piece *Emociones Caucanas*, Movement IV, measures 116–126. The score is annotated with color-coded brackets indicating meter and harmony. A green bracket labeled "Duple meter (implied 6/8)" spans measures 116–118. A blue bracket labeled "Parallel harmonies" spans measures 118–121. An orange bracket labeled "Triple meter (implied 3/4)" spans measures 118–121. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The text "en relieve el Tema" is written above the first staff.

Section 5 starts at measure 152, featuring the strings alternating fragments of Theme A sequentially, while the piano provides an accompanying rhythmic foundation. This process of fragmentation persists through measure 164, albeit with even smaller units, thereby simulating a developmental quality. At measure 172, the piano introduces a rising phrase composed of repeated sixteenth notes, which the cello and violin subsequently join at measures 176 and 180, respectively. This progression culminates in a climactic section at measure 183, characterized by

¹⁸⁰ Gomez-Vignes, 2:430.

a fortissimo dynamic. The meter shifts to 3/4 opening the way to a more extrovert phrase whose broader pace allows the performers to play with more expansiveness and power. This section leads to Theme D at measure 187 (designated as Section 6), which reverts to 3/8 time and encompasses a new melody executed by the strings. This segment represents an unconventional structuring of the Rondo form, as one would typically expect to hear Theme A before Theme D.

In this section, the piano enriches the texture with chords, creating a more relaxed atmosphere. Theme D persists until the subsequent double bar at measure 218, where the violin restates Theme A in E minor, subsequently followed by the cello at measure 235. The tonal center in Section 7 appears to modulate towards F# tonality, which serves as a dominant preparation for the impending B major tonality, culminating in a half cadence between measures 263 and 269.

Section 8 is characterized by the return of Theme B at measure 270, performed by the strings. The theme is restated in its full 16-bar phrase structure, followed by a 6-bar extension that comes to a stop at the fermata at the end of m. 291. Beginning at measure 292, in Section 9, Theme A is presented in homorhythm by all instruments until measure 307, where a phrase extension occurs, continuing until measure 313. *Fiesta Campesina* concludes with a powerful coda in measure 314, where the piano initiates a fast sixteenth-note melodic figure from the development, with the violin and cello joining in, relentlessly pushing towards the big finale. The upbeat and jovial character of this movement vividly suggests a festive feeling.

As previously noted, the structure of this piece prominently features a Rondo form, highlighted by the frequent reappearances of Theme A. Nonetheless, it also exhibits certain characteristics that align it with the Sonata Rondo form such as the use of the same key area for both the A and B themes in the initial section, as well as the presence of developmental elements

in the central section. These aspects offer a more flexible interpretation of conventional structures, presenting an unexpected and engaging perspective.

This movement distinctly illustrates the integration of Colombian and European musical elements. The arrangement of melodic phrases in duple and triple meters serves as a notable reference to the Colombian *Bambuco*. Furthermore, the emphasis on weak beats in several passages reflects the characteristic sounds of accompanying instruments associated with this genre. Conversely, the formal structure adheres more closely to European traditions and aligns with its principal features. The incorporation of parallel and non-functional harmonies in specific sections reveals the influences of Impressionistic music. Additionally, the use of the B major key, plus the dotted motif and frequent instrument dialogue, effectively evokes the vibrant energy of Colombian peasant dances. As a whole, this movement exemplifies a successful fusion of these two distinct musical traditions.

Final Thoughts on *Emociones Caucanas*

After the musical analysis of *Emociones Caucanas*, it becomes evident how Valencia adeptly merges elements of European musical language with local influences. The European aspects of the piece are particularly notable in their incorporation of elements from the Suite and Sonata genres. The inclusion of two dance-like movements—the *Pasillo* and *Fiesta Campesina*—is the stylistic basis of Suites, which often feature dance movements. The Sonata genre is evident in the contrasting slow-fast-slow-fast alternation between movements. Some other European considerations include the structuring of the fourth movement in the sonata form and the use of aspects of the Impressionistic French school (whole-tone scales, harmonies with

added notes, parallel sonorities, and the diffusion of a constant tonal attraction) throughout the piece.

In terms of tonal arrangement, Valencia employs the notes of the E minor triad to characterize each movement: E minor in Movement I, G major in Movement II, G minor in Movement III, and B minor in Movement IV. This approach creates a distinctive relational framework among the movements.

In the second and fourth movements, the composer distinctly incorporates Colombian elements by integrating a combination of binary and triple rhythms, which may occur either alternately or simultaneously. This approach is complemented by the typical motif structure characteristic of the *Pasillo* (as described in chapter 4), alongside accents that reflect the nature of accompanying instruments within this musical style. Furthermore, the character and various melodic figures present in both movements contribute to the festive atmosphere that is emblematic of these traditional dances.

Although the first and third movements do not exhibit the recognizable elements typically associated with Colombian music, musicologist Andres Pardo Tovar advocates a view of the first movement as embodying an evocation of a Colombian mountainous scene in its sonorities and colors. However, since the piano trio was not published with any program notes or additional explanations, this connection remains unverified. Nevertheless, one might subjectively interpret the atmospheres and colors depicted in the first movement as a reflection of how Valencia perceived certain mountainous landscapes of the Colombian home region.

With this work, Valencia supported the argument he presented in his essay "Colombian Artist" where he advocated for Colombian music to have strong roots in popular music while

also being expressed through an international language.¹⁸¹ "*Emociones Caucanas*" serves as a tribute to his homeland, showcasing his evolution as a composer and his conciliatory approach to Colombian music.

¹⁸¹ Valencia, *Breves apuntes sobre la educación musical en Colombia*, 15.

Chapter Seven - Comparison and Conclusion

Nationalism in the Works of Guillermo Uribe Holguín and Antonio María Valencia

For Guillermo Uribe Holguín and Antonio María Valencia, cultivating a national awareness not only meant developing a distinct national style of music composition. Their efforts extended beyond artistic expression as they constantly strived to foster a deeper understanding and respect for Colombian music through their work as educators. Grounded in musical families and traditions, both individuals committed themselves to assimilating diverse national and international artistic influences to enrich their country's cultural landscape. In their own ways, they made significant contributions to the musical field, expanding its horizons.

Upon closer examination of their work and their diverse musical experiences and decisions, the points of agreement and differences between the two composers become evident. Initially closely associated with Uribe Holguín, Valencia echoed his perspective on the legitimacy of Colombian national music, highlighting its lack of authenticity due to its foreign origins. Both composers, in one way or another, aligned with the enduring principles of the academic realm, which historically demonstrated minimal regard for the artistic expressions of secluded cultural groups, dismissing their creation from high art. However, their individual journeys provided them with distinct experiences that would widen their perspectives, shaping their artistic and educational production.

In 1924, Uribe Holguín effectively reconciled his turbulent and often conflicting position in the academic realm with his composition *Sinfonía Del Terruño* by skillfully integrating European and national elements. This work adheres to the traditional European symphonic structure, honoring its overall form, the qualities within each movement and the harmonic

relationships among them. Uribe Holguín successfully incorporated his French training by creating a cyclical symphony, bringing unity throughout principal and secondary motifs and themes, as well as referencing one of D'Indy's most relevant symphonies "*On a French Mountain Air*." On the other hand, the composer established a connection to his Colombian heritage by incorporating themes and rhythmic figures characteristic of national popular music. Moreover, he constructed a narrative that portrays a tradition deeply entrenched in Colombian culture, exemplified by the religious veneration of The Miraculous Virgin and the associated pilgrimage, with its popular and festive customs.

In the case of Antonio María Valencia, the deep appreciation he felt towards his homeland and Colombian music was an integral part of his life and was constantly evident in his artistic creation. Already established as a revered performer and composer, Valencia, like Uribe Holguín and many of his Latin American peers, chose to further his studies in France with D'Indy. This also became a pivotal moment in his career that would shape him forever. As he assimilated the French style with elements of Colombian national music into his compositions, he developed his own unique musical language.

The work *Emociones Caucanas* can be seen as a love letter to his homeland in which he narrates in his own voice his admiration for this place, its traditions and its festivals. Unlike *Sinfonía Del Terruño*, which describes a particular event in Colombian traditions, *Emociones Caucanas* delves into the daily life and Colombian landscape depiction. On several occasions, Valencia directly quoted Colombian dances with the use of metric combinations, popular rhythms, and the corresponding festive character to unite and highlight the national elements in the work. Through descriptive titles and evocative landscapes, the composer successfully immerses the listener in the national experience.

Furthermore, *Emociones Caucanas*, as a chamber ensemble, presents a more democratic framework for musicians in contrast to a symphonic work, which exhibits a hierarchical structure. In the chamber music context, performers are given the opportunity for self-expression and freedom, effectively encapsulating the emotional essence of Valencia's depiction of the Caucan landscapes in Colombia.

On the other hand, Valencia, like Uribe Holguín, incorporated elements of the European tradition into this piano trio, using the sonata form and other structures reminiscent of European music, as well as impressionistic modes and harmonies. Despite utilizing these seemingly rigid structures, both composers personalized their styles by manipulating certain elements to convey their own narratives effectively.

The emergence of their new musical language enabled both individuals to navigate a turbulent phase of national identity crisis within Colombian music. Both works, with their shared characteristics and distinctions, are widely regarded as invaluable assets for the nationalist progression of Colombian music. It is noteworthy that despite the favorable experiences both composers had in Europe, it would have been easy for them to establish themselves on that continent and continue their creative output there. However, their allegiance to their homeland proved stronger, compelling them to contribute to the cultural and musical advancement of the country during a pivotal period. This alternative approach has significantly and enduringly influenced the future of Colombian music and musicians.

Colombia's long history of multiculturalism and international influences describes an arduous process of self-identification. The clashing and integration of so many races and cultures gave birth to this unique country. Both, the long-standing dismissal of natives' creation as well as the opposing forces that have fought to preserve them, had a major impact on these two twentieth

century composers, from the compositions they created to the educational reforms they implemented. This impact echoes into modern societies, especially in present-day music students who are navigating and negotiating their identities in such a multilayered environment.

One of the most valuable aspects evident in both Uribe Holguín and Valencia's contributions to Colombian music is their relentless pursuit of their own and their nation's unique musical identity through their exploration of the world around them. Their inquisitiveness regarding the authenticity of our music, its significance and influence, the role of our history in shaping the preferences of the Colombian audience, and the defining factors of our musical identity have undeniably played a fundamental role in the development of Colombia.

These are questions that I have contemplated throughout my career, particularly during my time studying abroad. Being immersed in a world that differs so significantly from my accustomed environment intensifies the yearning to seek my own identity and to experience the resonance of my homeland wherever I go. Perhaps, this sentiment parallels that which these composers experienced during their own studies abroad. My hope is that this dissertation will aid performers and audiences to expand their knowledge of Colombian music and identity, and heighten their appreciation not only for *Emociones Caucanas* and *Sinfonía Del Terruño*, but also for the general body of work of these composers.

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