

BERKLEE COLLEGE OF MUSIC, VALENCIA CAMPUS

**COLOMBIAN CARIBBEAN INFLUENCES IN CONTEMPORARY
MUSIC**

A Thesis Submitted in Partial Fulfilment of the Degree of
Master of Music in Contemporary Performance

Supervisor: Enric Alberich Artal

By

Sergio Andres Martín Isoza

Valencia, Spain

July, 2018

Table of Contents

Abstract	iii
Acknowledgements	iv
Author's Note	v
1 Introduction	1
1.1 Growing Up in the Golden Gate of Colombia	
1.2 Colombian Music over the last decades	4
1.3 Choosing the Rhythms	5
2 Objectives	6
3 Justification	6
4 Colombian Caribbean Rhythms on Contemporary Music	7
4.1 <i>First things first</i> , Traditional Caribbean Colombian Ensemble	7
4.2 Understanding and Adapting the Rhythms into a Contemporary Context	10
4.2.1. Gaita	11
4.2.2. Porro (Porro Tapao)	15
4.2.3. Cumbia	18
5 Results	22
6 Conclusion	22
7 Appendix	23
8 Bibliography	24

Abstract

The purpose of this CE is to analyse traditional rhythms from Colombia and use them in the context of a contemporary musician. This paper is a performative research project, where the author takes three traditional rhythms from the Colombian Caribbean: Gaita, Porro and Cumbia. The work starts with a brief description about the history of the city of Barranquilla in Colombia and its yearly carnival, event where these three rhythms are performed among others in a celebration of culture and tradition, and includes information about traditional instruments commonly used to perform them. The creative process begins with rhythms being analysed and briefly described instrument by instrument. Thereafter, rhythms are adapted to modern instrumentation and/or used as a compositional tool in the design of the groove, harmonic progressions and melody, and finally showcased in live performances and studio recordings. The files found attached to this paper are a compilation of instructional videos, scores and performance examples that helped the development of this material during the course of the year.

Keywords: Colombia, Jazz Fusion, Composition, Arranging, Research, Traditional Rhythms.

Acknowledgements

I am beyond grateful to all of the people I have met during my time in Berklee Valencia, it has been an amazing experience and I will treasure so many memories in my heart forever. Thanks to all my fellow musicians who shared with me so many stages and sessions, you guys made me a better musician every single day I got to play with you guys; thanks for all the lessons, feedback, energy and music you shared with me and to be open to learn and play the rhythms from this project, I hope this works as a new creative input for you. To the engineers who worked in each recording of this project, thank you so much for your will to work, for believing in this music and make each and every recording session as smooth and possible.

To the video crew for "*Lamento Naufrago*", thanks for your creativity and excellence, this tribute is going beyond my expectations, I can't wait to show this video in my country and celebrate the impact of Colombian music in the world in such a beautiful picture. To my friends back home who recorded the Gaita and Porro breakdowns, thank you so much for your immediate support on this project, I can't wait to go back home and make music with you.

To my teachers and advisors, thank you for helping me be a better musician every single day, there are so many interdisciplinary tools I've learned through the course of this year that I will continue to sharpen through the following years to continue being the best version of me.

To my family and friends back home who always encouraged me and helped me to be here, thank you; you guys can't imagine how blessed I feel to have you in my life. At last but not least, I will always thank God for this journey He gave me; through the good times and bad times, I'll be always thankful to have music, to have the chance to play guitar, to have this life that I have.

Sergio Martín

July 2018

Author's Note

The version used for Rafael Campo Miranda's "*Lamento Naufrago*" is a non-profit arrangement by Sergio Martín recorded in Berklee Valencia Campus, to be published in Youtube on August 2018 as a tribute of the composer's 100th birthday, the song is also used to exemplify the use of *Porro* in contemporary music, all rights are reserved to Rafael Campo Miranda and the Campo family.

1. Introduction

1.1 Growing Up in the Golden Gate of Colombia

*“Barranquilla elevated and immortal,
tight with water and matured in the sun,
wise young of the national tree,
of the jubilant crucible future,
Illusion of the white-blue Caribbean
From Colombia lying on the threshold
Gives voice and muscle to progress
Barranquilla, elevated and immortal”¹*

In 1993, I was born in the beautiful city of Barranquilla, city of history and tradition. Close to the Caribbean Sea and next to the delta of the Magdalena River, Barranquilla became a very important seaport in Colombia and South America, also host of the Ernesto Cortissoz International Airport, the first airport in the continent.



- Barranquilla
- Caribbean Sea
- Magdalena River
- “Bocas de Ceniza”: Famous spot where the sea and the river are divided



ISS01E6277 2000/12/16 19:23:57
Barranquilla, Image Source : <https://eol.jsc.nasa.gov/DatabasImages/city/highres/ISS001/ISS001-E-6277.JPG>

<https://www.worldatlas.com/img/locator/city/095/3995-barranquilla-locator-map.jpg>

¹ Fragment from the anthem of the city of Barranquilla, translated by Author. Music by Amira de la Rosa, Lyrics by Simon Urbina

As the lyrics of the anthem quoted above imply, Barranquilla was and still is a key part of progress in Colombia due to the number of factories, workshops and commercial places installed by the seaports, it is a common tradition to hear the sirens of all these factories during new year's eve alongside the church bells; back when the city was just a town, this was the way to announce their habitants that a new year was coming while they gathered with their loved ones.

“The sirens of factories and workshop are arterial rumor of their existence”²

Being the receiver of many visitors made Barranquilla earn many nicknames throughout the years, such as “La Puerta de Oro de Colombia” (Golden Gate of Colombia), “La Ciudad de los Brazos Abiertos” (City of Open Arms), “El Faro de Suramérica” (South America's Lighthouse), La Arenosa (The Sandy One) and “Curramba La Bella” (Curramba, the beauty).

“Barranquilla knows how to sing and on the anvil hammer”³

Being a city of workers is not the only highlight Barranquilla has, the main course of tourism is its culture and traditional artistic expressions; The Carnival of Barranquilla is the biggest expression of culture in the city, it was declared as a National Culture Heritage by the Colombian Senate in 2002 and proclaimed by UNESCO on November 7 of 2003 as one of the Masterpieces of the Oral and Intangible Heritage of Humanity. This carnival has been claimed to be the second largest carnival in the world, only to be surpassed by Rio de Janeiro's carnival.

² Fragment from the Anthem of Barranquilla.

³ Fragment from the Anthem of Barranquilla.



Carnival Participant, Picture Source: <http://lachachara.org/chachawp/wp-content/uploads/2017/09/Carnaval6-1200x600.jpg>

The preparation of this carnival comes with a substantial anticipation due to coronation events for the Carnival Queen, rehearsals for parades and musical acts, and it's scheduled to end 40 days before Easter every year; it's a celebration of heritage and tradition for the city and the majority of the city is involved in all of the events. The carnival gives importance to traditional rhythms such as Cumbia, Mapalé, Garabato and many others, while giving space to innovation from new rhythms, making it a great experience for people of all musical tastes.

As I grew up, I listened to many of these rhythms everywhere I went; every time I heard a traditional percussion ensemble playing music, in my head I always imagined togetherness, family and joy; we were educated in a way that no matter where we are, every time we listened to these rhythms meant we were home. In my teenager years, I went away from these traditions because of my interests in rock music, so I started learning guitar and drove away from what I called "old people music".

There are many emblematic composers in Colombian music history, one of them is Rafael Campo Miranda, composer of many songs such as Lamento Naufrago, Playa Brisa y Mar and Pajaro Amarillo. Campo has a family of musicians; his son, Rafael Campo Vives, was the one I reached to prepare to enrol in a music school and is the one responsible of reviving my interest for Colombian Caribbean music.

As I studied music, my passion to use these rhythms and melodies as an influence to compose and arrange has expanded as my musical knowledge grew throughout my college years. As I culminate my degree of Master in Contemporary Performance in Berklee College of Music, it is my desire to showcase these rhythms as a creative tool for contemporary musicians to learn and adapt to their own styles. So, my main goal is to develop my skills as a composer, arranger, performer and producer and in the process, refine my identity as a contemporary fusion artist that incorporates traditional influences from Colombia into his work. Each song produced in this culminating experience will be made with the purpose of expanding my creativity and solidifying my knowledge about my roots and give material for generations of musicians to use as a new creative input for their music.

1.2. Colombian Music over the last decades

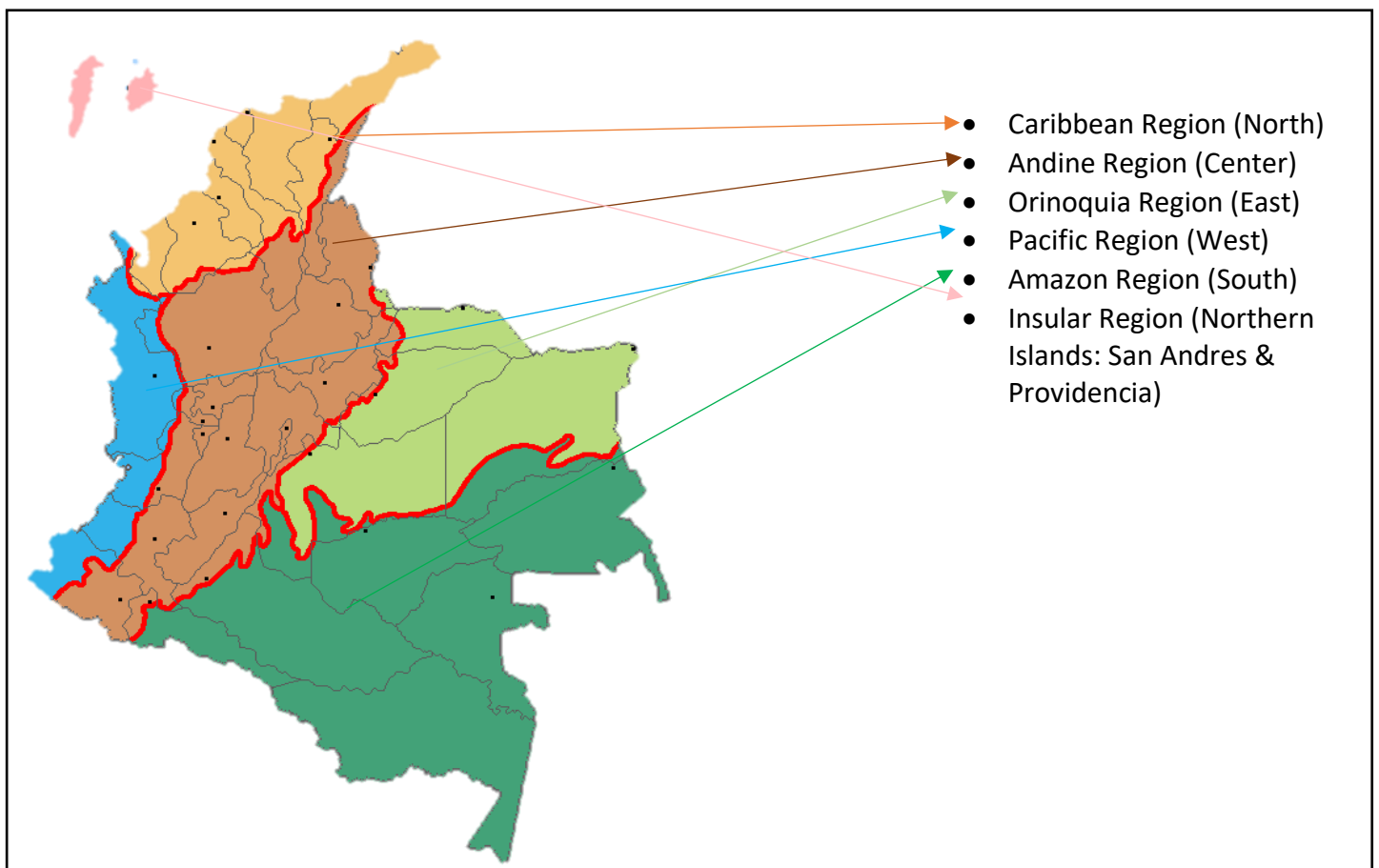
Recently, Colombian artists and their music have evolved towards honouring their roots but looking forward to explore with them using contemporary styles. Between the late 80's and the 90's Colombian musicians dedicated solely to write and perform traditional music or compose pieces based on these rhythms, artists and bands started to grow and gain popularity within the country, but there were few who their music crossed the country. Artists such as Joe Arroyo, who used a fusion of Colombian roots with latin music to gain relevance in the rest of the world, successfully touring around the world keeping his musical identity intact; there were also uprising artists at that time such as Shakira, who dedicated her career to explore other styles of music such as rock, pop and singer songwriter music, as her career evolved she kept exploring different kinds of non-Colombian styles, developing a musical identity that has successfully consolidate her as a top artist nowadays; Shakira quotes rhythms and famous phrases from traditional Colombian music in her work, even though her main styles is far away from the original traditions from the country.

Carlos Vives has dedicated his life to research and highlight traditional music from around the country's regions in his music and has successfully cemented his legacy as an artist who proudly represents Colombian

traditions in the world. As time goes by, Colombian artists have capitalized on the power and versatility that this traditional styles have, and started to explore with contemporary music from all over the world and various different formats. My goal is to further this exploration, bringing it into a different context than the previously mentioned artists, so artists from around de world get to perceive this styles and adapt it to their music.

1.3 Choosing the Rhythms

Colombia has a vast variety of weather, wildlife, vegetation, native languages etc. and this also affects the music of each region of the country. In Colombia, we find 5 different regions:



Each region shares a diversity of tradition that has been influenced from their tribal origins to the relation with neighbour countries such as Brazil, Venezuela, Ecuador and Peru; with all these influences, Colombia has various musical axes around its territory. There is a vast variety of Musical Axes in every region, but the focus of this project will be only on specific rhythms of the Caribbean Region.

Barranquilla, it's located on the Caribbean Region, and the rhythms that are about to be studied are three of a group of 30 rhythms that belong to what is known as Western Caribbean Axis; this is one of the 12 Musical Axes Colombia has through its territory, and the purpose of this performative research is to be the starting point of a musical research that will continue over the years, showing the world these rhythms in a way that they have never been documented.

2. Objectives

The main objective of this project is to refine my identity as a contemporary fusion artist that incorporates traditional influences from Colombia into his work by developing my skills as a composer, arranger, performer and producer and in the process. Each song produced in this culminating experience will be made with the purpose of expanding my creativity and solidifying my knowledge about my roots.

For this project, the rhythms Gaita , Porro and Cumbia where chosen due to their popularity in the Caribbean region, there's an analysis part of the work, where I aim to study, analyze and adapt the raw traditional styles in order to apply them in a contemporary compositional context; a creative part where I practice my instrument in order to perform and express my ideas, compose and arrange music based on the studied rhythm, this can be an original song or a contemporary arrangement for a traditional Colombian song and there's a technological part that involves recording, producing, mixing and promoting the final product in order to showcase the work.

3. Justification

This project will develop and give an insight and inspiration source for musicians looking to compose new and fresh music; as time goes by we can find diversity reflected in music, and this Culminating Experience will add all new styles knowledge for musicians to get inspired by. The project will also bring new approach to Colombian musicians, showing how can be mixed with other countries influences using live instruments or technology.

The richness of this music motivates me to show it to the world and I hope this becomes an inspiration for other musicians as much as is an inspiration for me; showing musicians a way to expand their creativity is an outcome that I'm definitely aiming for. This will be also a chance for me to showcase my original material recorded in a studio for the first time. I also want to video record all the process; I want to interview the people involved in the project to make a small documentary about Colombian music through the world's ears.

4. Colombian Caribbean Influences on Contemporary Music

2.1. *First things first*, Traditional Caribbean Colombian Ensemble

Before showing any of the compositions or arrangements, I would like to cover some general information that will be addressed in all of the demonstrations; the music covered in this Culminating Experience will be all from the Caribbean Region of Colombia, and all the adaptations will be showcased in the traditional instruments and then showed in a contemporary context. These are some of the instruments that we will cover during this exploration!.



Source: <http://diexeventos.com.co/wp-content/uploads/2016/01/tambora-en-madera-nogal-con-cuero-pergamino-de-chivo.jpg>

- **Tambora:** The “Tambora” functions as the fundament of most of the rhythms, like the kick drum in a drumset. The Tambora has two kinds of hits, it can be hit either in the wooden part (this hit is called “Paloteo”) or hit in the sides where the leather is (or called “Golpe de Cuero”), it is very common in rhythms such as Cumbia, Chandé , Gaita etc. The other drums usually follow what the Tambora player is playing, and in some cases , is the instrument that sets the groove for the other

instruments to follow.

- **Drums or “Tambores”:** In traditional Colombian music, we can find two kind of drums or tambores.



Source:
http://didacticospinocho.com/admin/_lib/file/imgportadas/5a198ca27ac25.jpg

Tambor Alegre or Female Tambor: The Alegre player has usually the roll of improvisation or filling out spaces using many kinds of hits such as open, blocked and “fondeo” (wich the player makes by using an open hit while lifting the drum with both feet).

Tambor Llamador or Male Tambor: The Llamador player covers a very simple rhythm part that we´ll see when we cover the Cumbia rhythm, it is meant to create contrast with it sound and rhythmic value by playing upbeat.



Source:
http://static.wixstatic.com/media/b78a57_of3c2c5ccc1d74b61ebc01569f28523a.jpg_512

- **Gaita (“Kuisi” in Kogui Dialect^[a]):**

Gaitas are handmade instruments that usually have either the melodic roll or harmonic support in genres such as Cumbia, Porro, Gaita, Merengue, Puya. The body of a Gaita is made with the core of an organ pipe cactus, its head is a combination of bee wax and clay dust and has a mouthpiece made with the hollowshaft of either turkey fearher or duck feather. There are three types of gaitas:

- **Gaita Hembra or Female Gaita (Kuisi Bunsi in Kogui Dialect):** This gaita has the melodic role among the family, has five holes and it´s usually to have two of these in a band.



Source: <http://pacoweb.net/Instrumentos/Galein/gaitahem.gif>

- **Gaita Macho or Male Gaita (Kuisi Sigi in Kogui Dialect):** This one has only two holes and usually helps to keep the tempo or counterpoints the melody played by the Gaita Hembra player. The Gaita Macho Player plays the instrument with one hand while playing Maracas with the other hand.



Source:<http://pacoweb.net/Instrumentos/Galein/gaitamach.gif>

^[a] Kogui: Indigenous tribe that lives in the Sierra Nevada de Santa Marta (Colombia)

Gaita corta or Gaita Machihembriá (Short Gaita or Male/Female Gaita) :

This Gaita has six holes in it, and usually is the most versatile one among the three kinds of gaitas, is used mostly as a soloist instrument.



Source: <https://www.gypsykumbia.com/wp-content/uploads/2017/03/Gaita-Corta.jpg>

- **Maracas:** These instruments are made from both core and seeds from Calabash. They're mostly use to play upbeat, a Gaita Macho Player can be seen playing one while playing the Gaita.



Source: https://http2.mlstatic.com/combo-gaita-macho-y-hembra-guacharaca-maracas-colombia-D_NQ_NP_568605-MCO25070530244_092016-F.jpg

2.2 Understanding and Adapting Colombian Influences to Contemporary Music.

So far, Colombian rhythms have been used in a contemporary scenario in many occasions, one of the most common rhythms to recognize is the rhythm of Cumbia, which has many variations in many countries around the world and have been used in many genres such as Jazz, Rock, Latin Music and Pop. The purpose of this investigation is to use other genres that can be also used in an actual world context. We're going to understand the patterns, songs and familiar melodies first and then find a way to bring them to life in a new format.

2.2.1. Gaita.

The rhythm of Gaita is currently in a commercial breakthrough thanks to artist Carlos Vives with songs such as “Carito”; here we can see a perfect example of the instrumentation in a Gaita ensemble with “Gaiteros de San Jacinto”.



Source: <http://elparchecultural.com/wp-content/uploads/2016/12/Los-Gaiteros-de-San-Jacinto-Nueva-generacion-752x440.jpg>

1. Tambora
2. Tambor Alegre
3. Tambor Llamador
4. Maraca
5. Male Gaita
6. Female Gaita

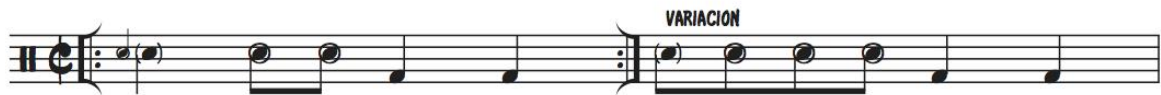
Now that we know how the ensemble is made, let’s see what the instruments are actually doing.

For this research, the basic Gaita ensemble is going to be used as the main example, “Gaiteros de San Jacinto” take the ensemble a little bit further adding “Tambor Llamador”. As seen in the example below, the basic instruments to cover the rhythm section of the ensamble are Tambora, Tambor Alegre and Maraca.

- The Tambora sets the fundament of the groove, the circled notes on top are representing the Wood Hit or Paloteo and the notes below represent the Leather Hit or “Golpe de Cuero”

- The Tambor Alegre then follows the same groove of the Tambora in order to add more color to the hits, the Alegre Player also has the job to improvise and add more variations to the groove.
- The Maraca player, who is also the Male Gaita player, makes close hits downbeat and open hits upbeat.

TAMBORA



TAMBOR ALEGRE



MARACA



Now, the goal is to bring this traditional rhythm section in a modern drumset.

The image displays a musical score for a drum adaptation of a traditional Latin rhythm section. It consists of four staves:

- MARACA:** A single staff with a treble clef and a common time signature. It contains a sequence of rhythmic symbols: a plus sign (+) followed by an open circle (o), repeated four times. Red arrows point from these symbols to the corresponding symbols in the 'DRUM ADAPTATION' staff.
- DRUM ADAPTATION:** A boxed section containing two staves. The top staff uses the same plus and open circle symbols as the Maraca staff, but with stems and beams indicating specific drumset techniques. The bottom staff shows a drumset notation with a treble clef, a common time signature, and a '7' below the first measure. It features a complex rhythmic pattern with various note values and rests. Red arrows point from the Maraca staff to this section.
- TAMBORA:** A staff with a treble clef and a common time signature. It contains a sequence of rhythmic symbols: a plus sign (+) followed by an open circle (o), repeated four times. A section labeled 'VARIACION' is indicated by a double bar line and a repeat sign. Red arrows point from the plus and open circle symbols in this staff to the corresponding symbols in the 'DRUM ADAPTATION' staff.
- TAMBOR ALEGRE:** A staff with a treble clef and a common time signature. It contains a sequence of rhythmic symbols: a plus sign (+) followed by an open circle (o), repeated four times. Red arrows point from the plus and open circle symbols in this staff to the corresponding symbols in the 'DRUM ADAPTATION' staff.

First, the Hi-Hat takes the role of the maracas, doing closed hits down beat and open hits upbeat. The the snare works as the Tambor Alegre, but due to the complexity, the drummer can also add ghost notes to the groove to emulate the improvisation role that the Alegre player has. The kick drum will do the leather hits of the Tambora, there´s no need of the wood hits due to the similarity of the Alegre and Tambora playing, so the snare is covering those rhythms, using cross stick hits on the snare creates a similar effect to wood hits and also can help to bring lower dynamics to the drummer playing.

Bringing the idea to other instruments

To bring this adaptation to life, I composed a song based in that rhythm, the drummer sets the groove as shown above, the conga player is making what the Tambor Alegre is supposed to do and all the instruments in the rhythm section help to support the groove. Let´s take the bass groove for example!.

The image displays two musical staves. The top staff, labeled 'Bass Groove', is in bass clef and shows a sequence of notes: a dotted quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The bottom staff, labeled 'TAMBORA', is in treble clef and shows a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. Red double-headed arrows connect the notes between the two staves, indicating synchronization. A 'VARIACION' section is marked in the Bass Groove staff, starting with a double bar line and a repeat sign, followed by a quarter note, a quarter note, a quarter note, and a quarter note.

The bass is helping to support the “Tambora Rhythm” and then can add different ornaments as shown in the second measure. The piano and other instruments of the rhythm section can help support beat 1 and 4 of each measure.

Using these new adaptations, here´s the song I composed played on a contemporary context, notice how the drums plays the new adaptation and the harmony and the melody help to highlight the hits of the original rhythm and how the conga player plays the Tambor Alegre original part. After the live performance example, with the help of fellow Colombian musicians, here´s a video presentation of what was explained above.

Live Demonstration & Breakdown of Gaita Rhythm :

<https://www.youtube.com/watch?v=Xc6ava-ghsc>

2.2.2 Porro (Porro Tapao)

Porro is a traditional rhythm from the savanna of the Caribbean Region, it's usually played for a large ensemble with a brass and clarinet section with a big drum, snare and cymbal percussion section.



https://thecitypaperbogota.com/wp-content/uploads/2017/06/porro_680x440.jpg

As seen in the picture, porro ensembles tend to be large at its majority, the harmonies are distributed by the large brass section while the clarinet brings another sound either counterpointing what the brass are playing or opening up a new section. In the contemporary music world, they add keyboard, electric bass, guitar, reduce the brass section to fit what the ensemble can cover and the percussion section is played by the drum set while adding new sounds using traditional instruments, the big drum for example, is usually replaced with “Tambora”.

Up next, here's an analysis for the patterns done by the big drum, snare, and cymbal, and how can we adapt it to the modern drumset.

For this research, we're going to cover one of the many styles of porro called "Porro Tapao", since includes a particular technique on the drum set. Here's the rhythm breakdown shown below, at the end of this chapter there's a link to a video demonstration:

- The snare (Redoblante), uses Rim Shot to accentuate the hits and snare rolls to fill the spaces, the traditional snare tends to be made of steel and thinner than the usual snare to have more resonance in the rolls and the rim shot; during rolls, snare players aim different parts of the snare to change the tone of each roll.
- The Big drum (Bombo), helps supporting the accents of the snare, in this case the player hits the accent with one hand and uses the other hand to cover the other part of the drum after each hit to avoid resonance. For this demonstration, a Tambora was used as shown in the link at the end of this section.
- The Cymbals cover a similar function like the maracas on Gaita, they cover beats 2 and 4 and have the brightest tone in the group.

REDOBLANTE



BOMBO



PLATILLOS



After understanding what the percussive instruments of this ensemble are doing, here's the drum adaptation.

The image displays a musical score for a drum adaptation, organized into four staves. The top staff is labeled "REDOBLANTE" and contains a series of eighth notes with accents, starting on a C-clef. Below it is a box labeled "DRUM SET" containing a staff with a C-clef and a key signature of one sharp (F#). This staff features a complex rhythmic pattern with various note values, including eighth and sixteenth notes, and rests. A red line connects the end of the REDOBLANTE staff to the start of the DRUM SET staff. Below the DRUM SET staff is a staff labeled "PLATILLOS" with a C-clef and a key signature of one sharp, containing a simple rhythmic pattern of eighth notes. A red line connects the end of the DRUM SET staff to the start of the PLATILLOS staff. The bottom staff is labeled "BOMBO" with a C-clef and a key signature of one sharp, containing a rhythmic pattern of eighth notes. A red line connects the end of the PLATILLOS staff to the start of the BOMBO staff. The number "9" is written below the PLATILLOS staff, and the number "5" is written below the BOMBO staff.

For this rhythm, since the drummer is busy covering up the snare rolls with both hands, the cymbal section is done using the hi-hat pedal with the heel – toe technique and the kick drum does the Bombo part.

Bringing the Idea to Other Instruments.

Similar to Gaita and most of latin music genres, Porro has an emphasis in beat 4, so the Bass and the rhythm section help highlighting this by anticipating notes/chords that are on beat 1 to beat 4.

To exemplify the adaptation of this rhythm, I made an arrangement for Rafael Campo Miranda's "Lamento Naufrago", this arrangement will be a tribute for this composer on his 100th birthday on August 2018. For this arrangement, I included Guitar, Upright Bass, Marimba, Lead Voice, Background Vocals, Maracas and a String Section, in order to bring it into a World Music style of arrangement.

Porro Tapao Rhythm Breakdown:

<https://www.youtube.com/watch?v=OljWjYH3A4>

2.2.3. Cumbia

Cumbia is one of the most emblematic rhythms in the Carnival of Barranquilla and has many variants in many countries like Mexico, Argentina, Peru, Venezuela, Bolivia etc. Cumbia even has its variants in the different Colombian regions! For this project, the Cumbia originated in the Western Caribbean Axis is going to be used as a compositional tool; I wrote a Jazz Fusion piece based on this rhythm but first, let's get a scoop on the Cumbiamberos!



<http://www.ellibrepensador.com/wp-content/uploads/2011/07/son-millero.png>

As seen in the picture above, the Cumbia ensemble has a notable resemblance to the Gaita ensemble, having Tambora, Tambor Alegre and Llamador; Gaitas are often used but the main melodic instrument is the Flauta de Millo (Millo Flute), and the maracas are replaced by the Guache, a metal cylinder filled with Indian Shot seeds. The Flauta de Millo Player often sings a song after playing an introductory melody with the millo flute and the percussion has a similar function as in Gaita when it comes to improvisation/support roles.

Each instrument rhythmic role is in the chart below:

- The Tambora follows a very straight “paloteo” with a final hit to the drum at the end of 4 in the second measure of the rhythm.
- The Tambor Alegre keeps eight notes by alternating between Open hits and Blocked Hits. In this rhythm, the Tambora and the Alegre may share improvisational roles.
- The Tambor Llamador keeps it on beats 2 and 4 with very simple hits, this helps to keep the groove going.
- The Guache or the Maracas, like in Gaita, makes close hits downbeat and open hits upbeat.

The image shows a musical score for four instruments in 4/4 time. The instruments are labeled on the left: TAMBORA, ALEGRE, LLAMADOR, and GUACHE OR MARACAS. Each instrument has a staff with a treble clef and a common time signature (C). The notation is as follows:

- TAMBORA:** A series of 'x' marks on a staff, indicating hits. The first measure has hits on the first and second beats. The second measure has hits on the first, second, and fourth beats. The third measure has hits on the first, second, and fourth beats. The fourth measure has hits on the first, second, and fourth beats, followed by a final hit on the fourth beat.
- ALEGRE:** A series of eighth notes on a staff, alternating between open hits (marked with a '+' above the note) and blocked hits (marked with an 'o' above the note). The first measure has open hits on the first and second beats, and blocked hits on the third and fourth beats. The second measure has open hits on the first and second beats, and blocked hits on the third and fourth beats. The third measure has open hits on the first and second beats, and blocked hits on the third and fourth beats. The fourth measure has open hits on the first and second beats, and blocked hits on the third and fourth beats.
- LLAMADOR:** A series of eighth notes on a staff, alternating between open hits (marked with a '+' above the note) and blocked hits (marked with an 'o' above the note). The first measure has open hits on the first and second beats, and blocked hits on the third and fourth beats. The second measure has open hits on the first and second beats, and blocked hits on the third and fourth beats. The third measure has open hits on the first and second beats, and blocked hits on the third and fourth beats. The fourth measure has open hits on the first and second beats, and blocked hits on the third and fourth beats.
- GUACHE OR MARACAS:** A series of 'x' marks on a staff, indicating hits. The first measure has hits on the first and second beats. The second measure has hits on the first, second, and fourth beats. The third measure has hits on the first, second, and fourth beats. The fourth measure has hits on the first, second, and fourth beats, followed by a final hit on the fourth beat.

After analysing what each instrument it's time to adapt it to a modern Drum set:

The image displays a musical score for four instruments: TAMBORA, ALEGRE, LLAMADOR, and GUACHE OR MARACAS. The score is written in 2/4 time. The TAMBORA part consists of a series of 'x' marks on a staff, indicating specific rhythmic hits. The ALEGRE part is a melodic line with eighth and sixteenth notes. The LLAMADOR part consists of a series of 'x' marks on a staff, indicating specific rhythmic hits. The GUACHE OR MARACAS part consists of a series of '+' and 'o' marks on a staff, indicating specific rhythmic hits. Red arrows and lines connect the TAMBORA and GUACHE OR MARACAS parts to the ALEGRE part, showing how the drum parts interact with the melody.

For Cumbia, there's a particularity regarding the "Paloteo", the drummer hits the wooden side of the floor tom (marked in the chart as snare cross stick hit), the Kick Drum accentuates the 4 and like the Porro, the drummer uses the hi-hat pedal to make the effect of maracas/guache. While using the right hand to make the Paloteo and hitting the 4th beat in the floor tom, with the left hand, the drummer make small variations and fills using either the snare or the rack toms, these variations consist only on one or two notes, and can also be ghost notes of the snare due to the complexity of the groove.

Cumbia as a Compositional Tool

For this rhythm, I decided to compose a tune paying attention to the important hits of the Drums. Attached to the deliverables of this CE there's an audio file to demonstrate this composition.

Using the Tambora pattern, a melody is created where the main accents are highlighted, making the melodic line fitting the rhythm.

A B_{MIN}^7 $B^b_{MAJ}^7$ E_{MIN}^9 A_{MIN}^7 D^7 E/G^\sharp

TAMBORA

C B_{MIN}^7 E_{MIN}^9 D/A

Developing melodic ideas surrounding this rhythm brought as a result the following tune.

A B_{MIN}^7 $B^b_{MAJ}^7$ E_{MIN}^9 A_{MIN}^7 D^7 E/G^\sharp

B $F^\sharp7$ G_{MAJ}^7 E^7/G^\sharp A_{SUS}

D^7/B^b B_{SUS} $C_{MAJ}^7(^{\sharp}11)$

D^7/C

C B_{MIN}^7 E_{MIN}^9 D/A

$F^\sharp7$ B_{MIN}^{11} E/G^\sharp A_{MIN}^{11} $F^\sharp_{MIN}^7(^b5)$

E_{MAJ}^7 $D^7(^b5)/C$

G_{MAJ}^7 A_{SUS} B_{MIN}^7

5 11 15 19 22 26 30 34

5 Results

In conclusion, the project yielded the following results:

- Three rhythms analysed and executed in a contemporary context.
- Two original compositions using the influences on Gaita and Cumbia.
- One arrangement using the rhythm of Porro to be released on August 2018 as a tribute to composer Rafael Campo Miranda on his 100th birthday.
- Research and instructive material that can be used in masterclasses and is open to whoever wants to learn.

The final result successfully helps to shape an artist identity and a compositional technique that other musicians can apply to their own traditional music to influence their music. The ADDIE (Analysis, Design, Development, Implementation, Evaluation) process helped the author to have a deeper understanding of the rhythms and to bring the implemented way to instruct on how to adapt and play these rhythms in the drum set, and how to use them as a new source of inspiration to write music; this benefits other musicians who are struggling to find a new way to compose or want to use their own traditional music in their products. The document works as a guide through the process and can be applied to any rhythm.

6 Conclusion

The conclusion of this project brought about a clearer vision of my artist identity as a contemporary fusion artist who honours and shares his roots through his music and collaborative efforts with other artists, I seek to keep composing, producing, and performing music using these influences and collaborate with musicians from around the world to have a continuous ever-flowing source of inspiration. Having a deep insight to these three rhythms, brought me closer to my roots and woke and interest of keep researching about Colombian music; Gaita, Porro and Cumbia are only three rhythms of the North Caribbean Axis, which is one of the thirteen Musical Axes that Colombia has, each one being as diverse as the Colombian Territory

itself, so I would like to continue investigating and bringing this knowledge to musicians of all ages who seek a new way to compose.

7 Appendix

The following is a list of links that have been important in the process of researching about Colombian rhythms. Also, are include artists or songs that have been influential in the usage of Colombian Rhythms in Contemporary Music.

Online Information:

- About the Carnival of Barranquilla: <http://www.carnavaldebarranquilla.org/>
- About the Musical Axes of Colombia:
<http://www.territoriosonoro.org/CDM/tradicionales/pages/index>
- About Cumbia: <http://www.plaza-colombia.de/Cumbia-es.html>
 - <http://www.sinic.gov.co/SINIC/ColombiaCultural/ColCulturalBusca.aspx?AREID=3&SECID=8&IdDep=08&COLTEM=222>
 - https://www.colombia.com/turismo/ferias_fiestas/2003/junio/festival_cumbia/cumbia.asp
- About Gaita , instrument manufactory and rhythm:
<http://www.sinic.gov.co/SINIC/ColombiaCultural/ColCulturalBusca.aspx?AREID=3&SECID=8&IdDep=13&COLTEM=222>
- About Tambora, Tambor Alegre, Tambor Llamador, Maracas and Guache:
<https://web.archive.org/web/20090227045443/http://lablaa.org/blaavirtual/folclor/musica/am1.htm>

Influential Artists for this research:

- Gaita – Carlos Vives:
<https://www.youtube.com/watch?v=SqDOuh5wPI4>
- Cumbia – Magda Giannikou:

<https://www.youtube.com/watch?v=-wMPdDVUDMI>

- Porro – Adriana Lucia and Rafael Campo Miranda:

<https://www.youtube.com/watch?v=twUgAMgjWKY>

<https://www.youtube.com/watch?v=jnQYe1Wb8bk>

8 Bibliography

- Caputo, Loraine, Paula Newton, and Richard McColl. *VIVA Travel Guides Colombia*. 1st ed. Viva Publishing Network, 2008.
- Villalon, Jorge. *Historia De Barranquilla*. Barranquilla: Ediciones Uninorte, 2000.
- Rincon, Valentina. *Las Formas Regionales En La Música De Banda, Apartado Del Proyecto Práctica Musical De Las Bandas Pelayeras*. Colombia: Ministerio De Cultura, 2002.
- Morrison, Gary R. *Designing Effective Instruction*, 6th Edition. John Wiley & Sons 2010