



Segunda y última parte

*Néstor Lambuley Alférez*  
*Ilustraciones de María Murcia*

## La cumbia

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

Ahora bien, a continuación voy a presentar una ordenación de módulos variantes (estructuras básicas) referida a cada instrumento, a su densidad y tímbrica<sup>15</sup>.

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

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

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

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

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

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

CUADRO No. 9

BOMBO

(base)

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

- 1: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- 2: Quarter note B4, quarter note A4, quarter note G4, quarter note F4.
- 3: Quarter note E4, quarter note D4, quarter note C4, quarter note B3.
- 4: Quarter note A3, quarter note G3, quarter note F3, quarter note E3.
- 5: Quarter note D3, quarter note C3, quarter note B2, quarter note A2.
- 6: Quarter note G2, quarter note F2, quarter note E2, quarter note D2.
- 7: Quarter note C3, quarter note B2, quarter note A2, quarter note G2.
- 8: Quarter note F2, quarter note E2, quarter note D2, quarter note C2.
- 9: Quarter note B1, quarter note A1, quarter note G1, quarter note F1.
- 10: Quarter note E1, quarter note D1, quarter note C1, quarter note B0.
- 11: Quarter note A0, quarter note G0, quarter note F0, quarter note E0.
- 12: Quarter note D0, quarter note C0, quarter note B0, quarter note A0.
- 13: Quarter note G0, quarter note F0, quarter note E0, quarter note D0.
- 14: Quarter note C0, quarter note B0, quarter note A0, quarter note G0.
- 15: Quarter note F0, quarter note E0, quarter note D0, quarter note C0.
- 16: Quarter note B0, quarter note A0, quarter note G0, quarter note F0.
- 17: Quarter note E0, quarter note D0, quarter note C0, quarter note B0.
- 18: Quarter note A0, quarter note G0, quarter note F0, quarter note E0.
- 19: Quarter note D0, quarter note C0, quarter note B0, quarter note A0.
- 20: Quarter note G0, quarter note F0, quarter note E0, quarter note D0.

Measures 12, 14, 16, 18, and 20 include the instruction "o también" below the staff. Measure 18 features a triplet of eighth notes (A0, G0, F0) with a "3" above it. Measure 20 features a triplet of eighth notes (G0, F0, E0) with a "3" above it.

PARCHE SOLO

Musical score for Parche Solo, measures 1 through 13. The score is written on a single staff with a treble clef. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13 are indicated at the beginning of their respective measures. The notation includes eighth and sixteenth notes, rests, and various ornaments such as accents and slurs. Measure 10 features a triplet of eighth notes. Measure 13 ends with a double bar line. The score is contained within a rectangular frame.



*M. J. P. 58*

CUADRO No. 10

ALEGRE  
tipo X<sup>16</sup>

The musical score consists of two systems of staves. The first system contains staves 1 through 8, and the second system contains staves 9 through 13. Each staff is numbered at its beginning. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents (>) and slurs. Some measures contain triplets, indicated by a '3' above the notes. The score is presented in a single-line format on a five-line staff.

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

CUADRO No. 11

ALEGRE  
tipo Y<sup>17</sup>

The musical score consists of ten staves. The first staff begins with a double bar line and contains four measures of music, each featuring a triplet of eighth notes. The second staff continues with four measures, alternating between triplet eighth notes and quarter notes. The third staff has four measures, with the first two containing triplet eighth notes and the last two containing quarter notes. The fourth staff follows a similar pattern. The fifth staff contains two measures of triplet eighth notes, followed by a double bar line and a repeat sign, and then two more measures of triplet eighth notes. The sixth staff starts with a quarter rest, followed by four measures of triplet eighth notes. The seventh staff has four measures of triplet eighth notes. The eighth staff has four measures of triplet eighth notes. The ninth staff has four measures of triplet eighth notes. The tenth staff begins with a double bar line and a repeat sign, followed by four measures of quarter notes.

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

## CUADRO No. 12

tipo z (articulación horizontal de X y Y).

The image displays two musical staves illustrating the 'tipo z' articulation exercise. The first staff, labeled '1', shows a sequence of notes with slurs and accents, featuring three groups of triplets marked with the number '3'. The second staff, labeled '3', shows a more complex sequence of notes with slurs and accents, including a group of five notes marked with the number '5' and several groups of triplets marked with the number '3'. The notes are connected by horizontal lines, indicating the 'horizontal articulation' mentioned in the text.

CUADRO No. 13

LLAMADOR

Entradas

1

2 golpe base (pulso)

3

CONVENCIONES GUACHO O MARACA

movimiento arriba con giro de muñeca



movimiento abajo



CUADRO No. 14

GUACHO, MARACA Y GUACHARACA<sup>18</sup>

GUACHO  
MARACA

1

2

3

GUACHARACA

1

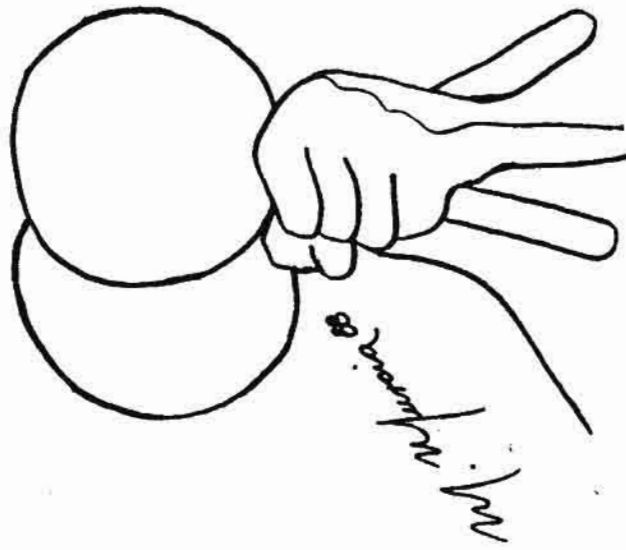
2

3

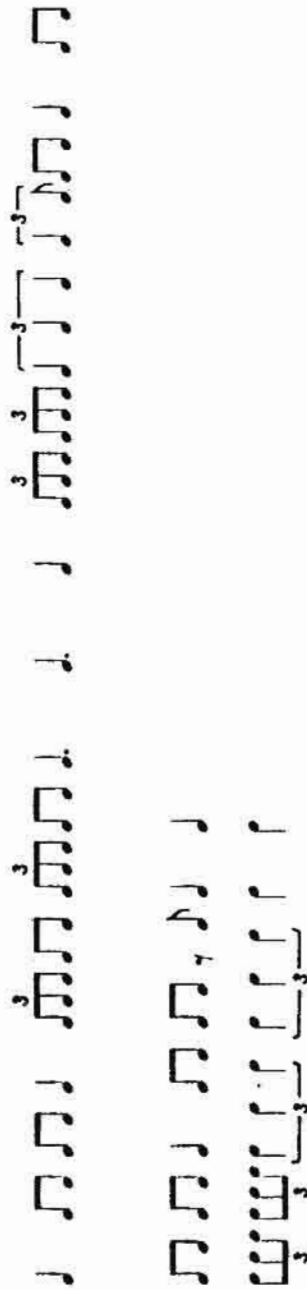
18 El toque del guacho corresponde a Pedro Beltrán.

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

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



CUADRO No. 15







(más adelante, después de voz)

Guacho

Llamador

Alegre

Bombo

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