

El cuchipe

Torbellino



Letra y música / Lyrics and music:
Eduardo Gómez Bueno / Campo E. Torres

Arreglo / Arrangement:
Jorge Arturo Tribiño

Nivel 1 / Level 1
Duración / Time: 3:16

Formato instrumental Instrumentation

Flautas
Soprano
Alto
Tenor

Sistros
Soprano
Alto

Xilófonos
Soprano
Alto

Metalófonos
Soprano
Alto

Percusión 1
Chucho
Percusión 2
Marrana

Voz



Tiple
Guitarra
Contrabajo

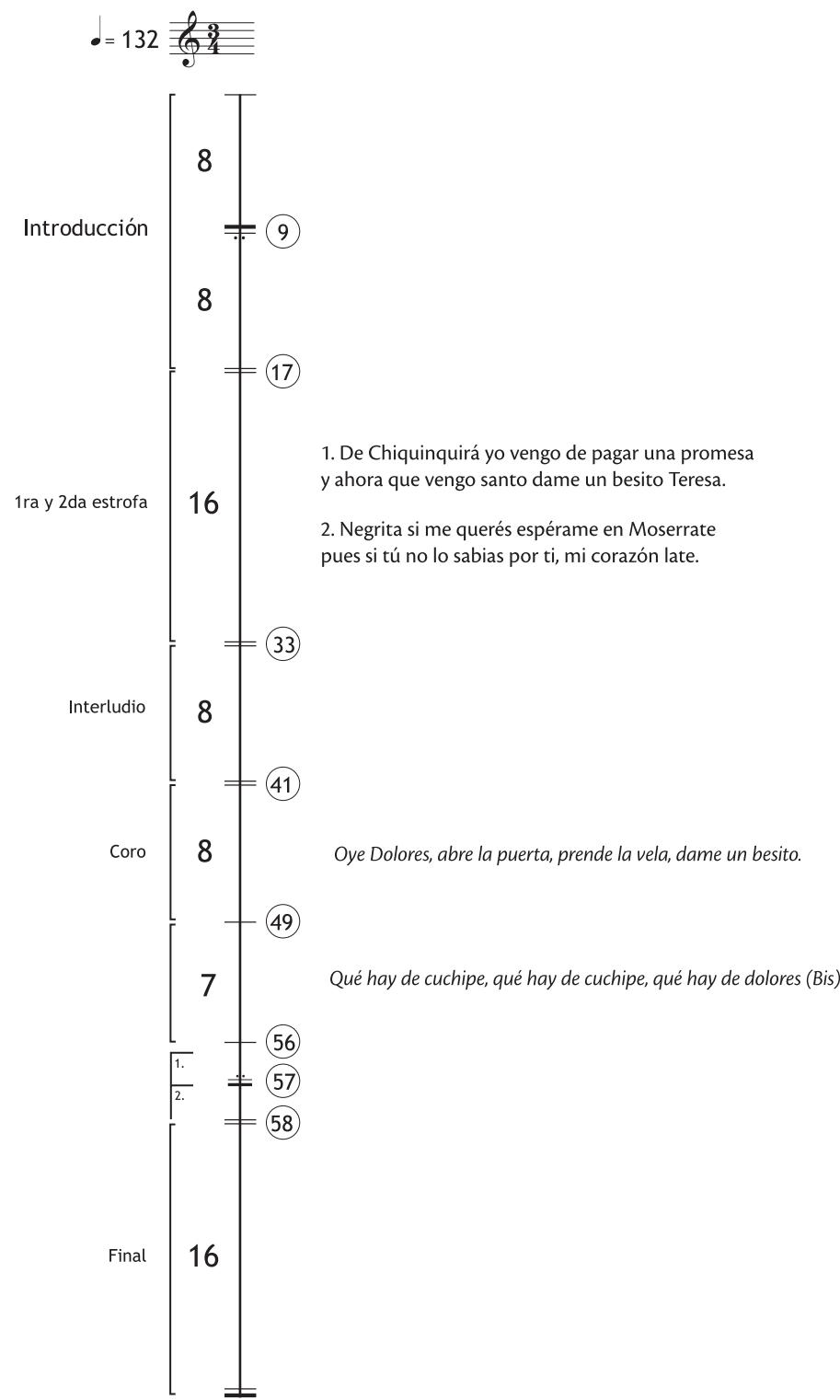
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Atribuido a

Jorge Arturo Tribiño

"El Cuchipe" es una de las obras más representativas el folclor del altiplano cundiboyacense, muchos intérpretes importantes de la región andina la han incluido en sus trabajos discográficos no hay claridad sobre su autoría, algunos la atribuyen a Eduardo Gómez Bueno, otros a Campo E. Torres.

"El Cuchipe" is among the most representative works of the cundinamarca - Boyacá highlands. It has been recorded by many of the most important musicians of the andean region. Authorship is not clear. It has been attributed to Eduardo Gómez Bueno, and alternatively to Campo E: Torres.

Egresado en Dirección Coral de la Universidad de Los Andes. Se vincula con la Fundación Nacional Batuta en el año de 2003 como profesor de Ensamble y Orquestas en las ciudades de Leticia y Bogotá, y como Coordinador de centros musicales hasta el año 2009. Ha sido tallerista de percusión y del programa editor Finale para los talleres de capacitación Tomo I, II y III del área de Iniciación musical de Batuta. Participó durante ese período como apoyo en las visitas de seguimiento del área de iniciación en diferentes ciudades del país. Ha desarrollado paralelamente su carrera de director y percusionista, participando en agrupaciones de música colombiana como 'Colectivo 11 en punto' y 'Ensamble 9', y en orquestas sinfónicas en el marco de los talleres "Formación de Formadores" bajo la dirección de Mathew Hazelwood y Juan Felipe Molano. Actualmente adelanta los estudios de Maestría en Dirección en la Universidad Eafit de Medellín, con la Maestra Cecilia Espinosa, Actualizar, donde también está vinculado al campo de la docencia con el programa musical para niños y jóvenes de la misma Institución.

With a degree in choral conducting from the Universidad de Los Andes. He joined Fundación Nacional Batuta in 2003 and worked as an ensemble and orchestra teacher in the cities of Leticia and Bogotá. He also served as a coordinator of musical centers until 2009. He has led workshops on percussion and on the Finale editing software for levels 1, 2, and 3 of the Batuta musical initiation program. Additionally, during this period he helped with monitoring and follow-up visits to ensembles in various cities throughout the country. He has developed his careers as conductor and percussionist in tandem, playing with Colombian folk-music ensembles such as Colectivo 11 En Punto ("The 11 O'Clock Sharp Group.") and Ensemble 9, and in symphonic orchestras under the direction of Mathew Hazelwood and Juan Felipe Molano, in programs targeted at professional development. Currently he is working on an MA in conducting from the Eafit University of Medellín, studying under Professor Cecilia Espinosa. He is also teaching in the university's youth music program.

Recomendación metodológica

La romería a la Virgen de Chiquinquirá ha dado motivos para las canciones de algunos bambucos populares colombianos. Uno de ellos de gran tradición, es el [bamboo] (error del original) "Cuchipe" de autor anónimo. (Tomado de ¿????)

El tiempo está entre el torbellino y la guabina, por tanto debe ser pausado, moderado. Una buena idea es trabajar en principio voces y flautas en varias sesiones. En cuanto a la interpretación vocal, hay que mantener la duración de las notas en los finales de frases, con carácter *cantábil* y nunca cortar las notas largas. El patrón de la percusión lo deben tocar todos en los muslos mientras cantan para aprender la letra y asimilar el ritmo de guabina. Entre sistros y metalófonos hay varias partes que se pueden enseñar simultáneamente por los doblajes. Una correcta digitación (mano derecha e izquierda) en placas, asegurará la fluidez y evitará entradas erróneas en las escalas. La escala Do-La debe comenzar con mano izquierda. La flauta tenor debe estar siempre presente y apoyar la parte vocal en el coro de la canción, se debe buscar la correcta mezcla y afinación con las voces. La parte rítmica es sencilla, hay que cuidar la ejecución y la intensidad de los brillos en las semillas, y buscar la delicadeza del bajo en la tambora. Es una buena idea rotar a los instrumentistas entre metalófonos y sistros una vez hayan aprendido su parte, para afianzar las escalas, y lograr mejor dominio y precisión. Los acordes de los xilófonos deben ser largos, duración completa de las figuras, y hacer los cambios de armonía suaves, sin interrumpir la fluidez del trémolo.

The pilgrimage to visit the Virgin of Chiquinquirá—the patron saint of Colombia—in Chiquinquirá, Boyacá, has inspired several popular Colombian *bambucos*. One of most famous is the *bambuco* by an anonymous author telling of a man called El Cuchipe.

The rhythm is somewhere between that of a *torbellino* and a *guabina*, so the tempo should be slow—*moderato*. It's a good idea to spend the first several lessons working on the voice and flute parts. Regarding the interpretation of the vocal line, the singers must sustain the notes at the ends of phrases, always holding them for their full length. All students, using their hands on their laps, should practice the percussion rhythms while they sing in order to better learn the lyrics and internalize the *guabina* pattern. The sistra and metallophone parts often have the same notes and rhythms and thus can be taught together. An appropriate fingering (right hand/left hand) for the mallet instruments will ensure greater fluidity and help the students avoid playing wrong notes during the scales. The scale from C to A should begin with the left hand. The tenor flute should always play with the choir and should support the vocal part during the chorus. Work on achieving the appropriate blend and intonation between the flute and choir. The rhythms are simple, though take care with the execution and brightness in the beginning, and try to make the bass drum line as delicate as possible. It's a good idea to have the students rotate between playing metallophone and sistrum once they've learned the parts so that they can achieve greater precision and control. The xylophone chords should be sustained for the notes' full duration; they should change chords smoothly, without interrupting the fluidity of the tremolo.

El cuchipe

(Torbellino)

Score

Atribuido a
Eduardo Gómez Bueno / Campo E. Torres
Arreglo de Jorge Arturo Triboño

$\text{♩} = 132$

The musical score consists of ten staves of music. The first three staves are for woodwind instruments: Flautas (Soprano, Alto, Tenor). The next five staves are for metallophones: Sistros (Soprano, Alto), Xilófonos (Soprano, Alto), and Metalófonos (Soprano, Alto). The following two staves are for percussion: Percusión 1 (Chucho) and Percusión 2 (Marrana). The next staff is for voice (Voz). The final four staves are for strings: Tiple, Guitarra, and Contrabajo. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The tempo is indicated as $\text{♩} = 132$.

9

S: *mf*

Fl.: *mf*

A:

T: *mf*

Sis.

A:

Xil.

A:

Met.

A: *p*

Perc.

Voz

9

Tpl: *F C G7 C F C G7 C*

Gtr: *F C G7 C F C G7 C*

Cb:

17

S
Fl.
T

Sis.
A

Xil.
A

Met.
A

Perc.
1
2

Voz

De Chi-quini - rá yo ven - go de pa - gar u - na pro - me - sa
Ne - gri - ta si me que - rés es-pe - ra - me_en Mon - se - rra - te

17 *mf*

Tpl

Gtr

Cb

25

S
Fl.
T

Sis.
A

Xil.
A

Met.
A

Perc.
1
2

Voz

25 *mf*

y aho - ra que ven - go san - to da - me un be - si - to Te - re - sa
 Pues si tu no lo sa - bí - as por ti mi co - ra - zón la - te

Tpl

Gtr

Cb

33

S
Fl.
A
T
Sis.
A
Xil.
A
Met.
A
Perc.
Voz
33
Tpl
Gtr
Cb

This musical score page contains ten staves of music. The top five staves feature vocal parts: Soprano (S), Alto (A), Tenor (T), two Sopranos (Sis.), and two Altimos (A). The next three staves include Xylophone (Xil.), Metaphone (Met.), and a single Alto part. The bottom two staves are for Percussion (Perc.) and Voice (Voz). Measure 33 begins with eighth-note patterns in the vocal parts. The Sopranos play eighth-note pairs, while the Alto and Tenor provide harmonic support. The Sopranos sing eighth-note pairs in measure 34. Measures 35-37 feature eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 38-40 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 41-43 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 44-46 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 47-49 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 50-52 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 53-55 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 56-58 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 59-61 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 62-64 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 65-67 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 68-70 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 71-73 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 74-76 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 77-79 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 80-82 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 83-85 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 86-88 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 89-91 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 92-94 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 95-97 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support. Measures 98-100 show eighth-note pairs in the Alto and Tenor, with the Sopranos providing harmonic support.

41

S
Fl.
T

Sis.
A

Xil.
A

Met.
A

Perc.

Voz

41 *mf*

O - ye Do-lo - res a - bre la puer - ta pren-de la ve - la da - me un be - si - to

Tpl
F simile
C
F
C
F
C
Gtr
Cb

49

S
Fl.
T

Sis.
A

Xil.
S
A

Met.
A

Perc.
1
2

Voz
49 *f*
que_hay de Cu-chi-pe que_hay de Cu-chi-pe que_hay de Do-lo - res, que_hay de Cu-chi-pe que_hay de Cu-chi-pe

Tpl
F C G⁷ C F *simile* C

Gtr

Cb

This musical score page contains six systems of music. The first system features Soprano (S), Flute (Fl.), and Trombone (T) parts. The second system includes Sisal (Sis.) and another vocal part (A). The third system consists of Xilofón (Xil.) and two vocal parts (S and A). The fourth system features Metálico (Met.) and another vocal part (A). The fifth system shows two sets of percussive patterns for Percussion (Perc.) 1 and Perc. 2. The sixth system begins with a dynamic of *f* and includes lyrics in Spanish: "que_hay de Cu-chi-pe que_hay de Cu-chi-pe que_hay de Do-lo - res, que_hay de Cu-chi-pe que_hay de Cu-chi-pe". The final system at the bottom includes parts for Trompeta (Tpl), Guitar (Gtr), and Cello (Cb), with harmonic changes indicated by Roman numerals (F, C, G⁷, C, F) and a dynamic marking of *simile*.

55

S. A. T.

Fl. A. T.

S. A. Sis. A. Xil. A. Met. A.

Perc. 1. 2.

Voz que hay de Do-lo - res.

Tpl. Gtr. Cb.

mf

f f f

mf

mf

1. 2.

que hay de Do-lo - res.

55 1. 2.

G₇ C C

65

S
Fl.
T

Sis.
A

Xil.
A

Met.
A

Perc.
1
2

Voz

65

Tpl

Gtr

Cb