

Ritmos Del Pacífico Colombiano Adaptados A Las Bandas De Marcha.

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Universidad de Cundinamarca

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**Trabajo de grado sometido como requisito parcial en los requerimientos para el grado
de Maestro en Música**

Director: León Salcedo.

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Introducción.

En la historia artística de la humanidad, se puede evidenciar lo importante que es la naturaleza, las pinturas, la escritura, el deporte, la música, y muchas artes más. El ser humano, el arte y la cultura, se fortalecen entre sí, ayudando al buen desarrollo psicomotriz en las diferentes actividades personales.

En el contexto histórico de cómo se desarrolla la música ya sea por medio de los sonidos de la naturaleza, los rituales, las celebraciones tribales o las formas en cómo se comunicaban nuestros antepasados, está la importancia de generar sonidos melódicos y armónicos acompañados por patrones o células rítmicas, generando un ambiente de patriotismo por su nación, es decir el ambiente músico-militar desde que se conformaron los primeros grupos musicales de diferente género y origen.

Resaltar la participación de grandes exponentes de la música, la llegada del estilo militar a mediados del siglo XIX a nuevos continentes como el nuestro, y el gran arraigo cultural que formaron las bandas de marcha con sus melodías de estilo militar en los países del continente americano y europeo, ha ayudado a que Colombia con sus bandas de marcha generen una gran expectativa al público en general, ya que se adaptaron a la tradición folclórica y cultural autóctona de nuestro país, no sin antes olvidar la evolución de nuevos instrumentos y ritmos que alimentan la música de un estilo músico marcial.

Colombia es un país con gran diversidad en el ámbito musical y cultural, dividido en regiones donde existen ritmos autóctonos en cada una de ellas, en este caso la región del pacífico colombiano ya que desarrolló una gran riqueza musical, generando así gran variedad de ritmos afrocolombianos como el currulao, tamborito, el arrullo, el alabao, el abozao, el patacoré, la juga,

el bunde, la polca, el calipso chocoano, la contradanza chocoana o el villancico, el aguabajo, el porro chocoano o chirimía entre otros.

Es importante analizar el arraigo cultural del pacífico, con el ritmo currulao, llamado anteriormente “bambuco viejo”, con su organología la marimba de chonta, los guasas, el bombo, el cununo y las voces, dichos instrumentos dan gran riqueza al género musical, teniendo en cuenta el enfoque hacia el ritual, las vivencias o anécdotas, leyendas y mitos relacionados con las selvas, ríos, mar y la población que habita la región.

El arrullo con su gran expresión del pacífico sur colombiano, género que habita en la región de manera intrínseca considerado como una identidad espiritual, social y musical. Por otra parte, este ritmo hace referencia a cantos para los niños y los santos, conectado con la pureza de lo más pequeño a lo religioso, además genera acentos y melodías que endulzan los oídos al escuchar dicho ritmo (Luque, 2017).

Las mujeres con sus cantos a los rituales mortuarios, más conocido como ritmo o plegaria musical gualíes o alabaos, que hace referencia a cantos y oraciones para despedir a sus seres queridos. Los gualíes se identifican como canto a los niños que fallecen, además su partida es una ceremonia alegre donde se utilizan bailes, arrullos, rondas y rimas para su despedida de este mundo material, en cambio el alabao, se utiliza para los adultos su canto con gran tristeza suele ser a capela, haciendo alusión a los santos, destacando sus varias voces, esto se realiza durante el velorio y novenario, así mismo el canto es muy humano ya que denota el dolor, el miedo y el canto religioso del ritual dirigido a Dios (Piñeros, 2019).

El porro chocoano género del norte del pacífico colombiano, con sus raíces europeas y africanas, donde se combinaron razas, historias y costumbres; es un ritmo netamente cadencioso que a la vez realiza frases melódicas y armónicas de cuatro compases, con su

métrica de 4/4 y su forma de “A-B”. Por otro lado, el porro chocoano hace alusión a un suceso cotidiano, al canto a la tierra y todo el contorno social de población chocoana. (Valencia, 2007)

Otro de los estilos musicales más característicos del pacífico es el aguabajo; género del chocó que hace parte del vivir diario de la comunidad, en el cual se liga con ambientes de celebración y con mucha fuerza en el ritmo percutido, donde la voces o la melodía expresan la diversidad cultural y social de la región, llevándolo a una ambiente natural como el agua que transcurre en los ríos (Luque, 2017).

Por otro lado, las bandas de marcha en Colombia son agrupaciones generadoras de ámbitos artísticos y culturales, en especial lo musical y lo coreográfico, con dichas agrupaciones se puede interpretar gran variedad de música en general, cabe resaltar la adaptación o composición atendiendo a las categorías o modalidades existentes en Colombia. Más allá de interpretar música las bandas de marcha son agrupaciones que realizan movimientos sincrónicos o asincrónicos, atendiendo al pulso, tempo, género musical y contexto social al que se proyecte dichas agrupaciones.

El objeto de esta investigación va entrelazado con el fin de extraer células o patrones rítmicos de la región pacífica de Colombia, para que la población desarrolle diferentes ritmos en marcha músico marcial, atendiendo a la instrumentación; (en este caso se adaptan los ritmos representativos de la región pacífica colombiana)

Justificación.

Las bandas de marcha están reemplazando las músicas y ritmos de nuestro país por música extranjera ya sea por innovación popular o innovación de la música que este a la moda y sea comercial, sin tener en cuenta que Colombia tiene una gran diversidad de música, la cual es competitiva a nivel mundial.

Colombia es un país artístico y bandístico por excelencia, es necesario destacar la gran diversidad cultural y musical. Las bandas de marcha han acompañado por muchísimo tiempo la cultura de patriotismo desde las conquistas hasta hoy en día, Desde sus inicios las bandas de marcha interpretan piezas musicales acorde al tema militar, Colombia con su variedad de géneros musicales, ha sido de gran ayuda para evolucionar las bandas de marcha (es importante rescatar los procesos de formación ya sea en el Ejército Nacional, las instituciones educativas, casas de la cultura, fundaciones, corporaciones o simplemente bandas de marcha).

La presente investigación se enfocará en adaptar a las bandas de marcha los ritmos del pacífico música tradicional de nuestro país, ya que, tras la evolución de dichas agrupaciones, se han inclinado por formatos y músicas de otros países, dejando la tradición musical y marcial colombiana de lado. Además, se examinará cada uno de los formatos que existen actualmente en nuestro país colombiano. Cada categoría o modalidad cuenta con unos lineamientos como sus instrumentos, sus edades, y sus coreografías, esto llevara a crear y adaptar los ritmos del pacífico, dependiendo la categoría o formato que esté trabajando con cada agrupación. En la actualidad las bandas de marcha se proyectan a nivel mundial, esta es una gran oportunidad para mostrar la riqueza musical del pacífico de nuestro país a otros países.

En la región Pacífica Colombiana la interpretación en las bandas de marcha es de muy poco interés ya que no se ha adaptado o tratado de componer música del pacífico colombiano con dirección hacia agrupaciones de marcha, para ello es necesario investigar origen, tradición, instrumentación y factores importantes de los ritmos del Pacífico. Ya que para esta innovación se han de tener diferentes puntos de vista y de interacción tales como:

- Componer piezas musicales de la región pacífica a las bandas de marcha, atendiendo a las diferentes categorías o modalidades existentes en Colombia.
- Identificar las características principales que tienen los ritmos del pacífico.
- Incentivar a la población escolar a querer y disfrutar de los ritmos autóctonos de la región pacífica colombiana.
- Llegar a la interpretación de los ritmos del pacífico en las bandas de marcha.
- Ayudar a las poblaciones escolares al aprendizaje en los patrones característicos del pacífico, ya que existen actualmente músicas y estilos que conllevan a estas a distraerse o a olvidar la riqueza y arraigo cultural de los diferentes géneros folclóricos de Colombia.

Tabla 1:*Ritmos de Pacífico colombiano adaptado a las bandas de marcha.*

RITMOS DEL PACÍFICO COLOMBIANO ADAPTADOS A LAS BANDAS DE MARCHA.				
Autor: Brayan Alexis Estrada Espitia.				
Cronograma de actividades.				
Fase 1				
Semana N.º	Actividades Desarrolladas	Hallazgos	Dificultades	Propuestas
1	Búsqueda de material investigativo del pacífico colombiano.	Libros o anécdotas de la página Academia .edu	Ninguna.	Buscar información acertada de la investigación a realizar.
2	Búsqueda de material sobre la historia y definición de la a bandas de marcha.	Artículos y tesis sobre las bandas de marcha.	Ninguna.	Contextualizar el mundo de las bandas de marcha.
3	Estudio de las músicas tradicionales del pacífico colombiano.	Se buscaron e indagaron documentales de las músicas del pacífico.	Ninguna	Definir cuáles son los ritmos más representativos de la región.
4	Inscripción a talleres y charlas de composición.	Taller de composición para bandas de marcha Academia Fortaleza Brass	Ninguna	Perfeccionar las bases de composición para dichas agrupaciones.

		Band.		
5	Indagar sobre los ritmos del pacífico colombiano, y rol que juega cada uno de ellos en la región.	Artículos de revistas y el ministerio de cultura.	Ninguna.	Identificar los significados e historia de los ritmos del pacífico.
6 y 7	Tipificación de las categorías que hay en las bandas de marcha.	Documental y experiencias vividas.	Unificar los criterios para la definición en las bandas de marcha.	Identificar la organología instrumental y edades en las bandas de marcha.
Fase 2				
8 y 9	Composición de la primera obra musical categoría infantil.	Uso de la pentatónica en los instrumentos melódicos y armónicos.	Que la pieza musical pueda ser interpretada en la población de los 5 años a los 12 años.	La contextualización del ritmo currulao en la población que pertenece a la categoría infantil.
10 y 11	Desarrollo y enfoque del documento o trabajo de grado.	El enfoque del documento es creación artística.	Ninguna.	Dar inicio a la redacción del documento.
12	Búsqueda constante de material referente al documento escrito	Libros y documentales relativos al pacífico y las bandas de marcha.	Unificación de criterios.	Alimentar con conceptos acertados el documento.
13	Composición de	Rango de notas	La limitación del	Adaptar el ritmo

	la pieza musical para la categoría tradicional clásica	musicales y sonoridades que ayuden a la musicalidad.	rango sonoro o de notas musicales en cornetas, ya que están afinadas en Sib.	alabao y currulao atendiendo a la organología instrumental de la categoría.
14 y 15	Presentación de las piezas musicales, en el taller de composición para bandas de marcha.	Correcciones y sugerencias por parte del Maestro Sergio Camargo.	Ninguna.	Presentar de forma apropiada las piezas musicales a los docentes de las bandas marciales.
Fase 3				
16	Desarrollo del documento.	Nuevos conceptos y conocimientos que alimentan al documento	Ninguna.	Buscar y justificar la importancia de adaptar los ritmos del pacífico a las bandas de marcha.
17 y 18	Adaptación del ritmo arrullo y currulao en la categoría semi-especial	Las sonoridades o colores tímbricos que funcionan para dar el ambiente de dichos ritmos.	Ninguna.	Comparar la instrumentación de las músicas tradicionales la instrumentación de la categoría.
19	Búsqueda constante de material referente al documento escrito.	Artículos y tesis de creación y adaptación.	Relación de lo búsqueda al documento que se está realizando.	Transcribir las Células y patrones rítmicos más característicos de los ritmos del pacífico
20	Ponencia de las	Ninguna.	Ninguna	Exponer la

	obras musicales creadas para las bandas de marcha.			importancia de interpretar ritmos musicales de nuestra cultura colombiana.
21	Selección de notas y armonía dudosa en las obras musicales	Ninguna.	Ninguna.	Ninguna.
22	Creación de la pieza musical para la categoría Especial.	Nuevos colores tímbricos que alimentan y enriquecen la pieza musical a componer.	Ninguna	Adaptar los ritmos porro chocoano, aguabajo y currulao, para la categoría.
Fase 4				
22, 23 y 24.	Inspeccionar y ultimar detalles del documento escrito.	Ninguna.	Ninguna.	Verificar que la información del documento sea de fácil comprensión para el público interesado en el documento.
25 y 26	Concierto virtual y contextualización de la obras musicales creadas para las bandas de marcha.	Ninguna	Conexión y red intermitente.	Ninguna

28	Concierto Virtual, fundación Marching Band Zipaquirá, Fundación Ciudad del rio Bogotá y profesores del centro de interés bandas de marcha de la secretaria de educación de Bogotá en convenio con caja de compensación compensar (CIBAM-SED de Bogotá).	Ninguna	Ninguna	Ninguna
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Fuente: Elaboración propia 2021.

Marco Referencial.

Referentes Teóricos.

Teniendo en cuenta la creación o la adaptación de las músicas tradicionales del pacífico a las bandas de marcha, es necesario contextualizar el origen y el significado de que son las bandas marciales en Colombia. La música militar se puede deducir como expresiones de lo patriótico, artístico y cultural, dando un ámbito musical guerrero con sus movimientos energéticos y decididos, que a su vez están acompañados por combinaciones armónicas, melódicas y rítmicas generando estilos agresivos y no agresivos que ayudan a despertar el sentimiento guerrero y estimular la disciplina del cuerpo (Peña., 2009.).

Por otro lado, la importancia de donde salen las bandas de marcha es decir su origen y el por qué su cultura se arraigó a lo largo de la historia en los eventos, fechas honoríficas o simplemente actividades de estilo cultural. Por lo tanto, se distingue que las primeras expresiones sobre las bandas de música fueron bajo el reinado de Servio Tulio, ya que se establecieron en Roma las primeras agrupaciones con el propósito de acompañar las marchas de estilo patriótico. Sus primeros instrumentos musicales fueron las tubas, trompetas rectas y bucinas romanas, no sin antes olvidar los tambores; luego en la edad media se interpretaban los vientos de madera, vientos metal o brass, y la percusión en general, lo cual se le llamaba cuadrillas acompañantes de los ejércitos sarracenos, cuyas sonoridades atemorizaban a los visigodos y adversarios (Moreno, 2012).

Sin embargo, el explorar sonoridades del pacífico colombiano, una región con gran diversidad de culturas en el estilo musical y social, para ello es necesario investigar su historia, el cómo se avanzó y su evolución en la diversidad cultural de dicha región. En este caso la biodiversidad y la etnodiversidad brotan en espacios que generan valores a un territorio de riqueza natural, social y cultural, arraigado al litoral pacífico, donde en años recientes se ha visualizado una transformación discursiva del contorno natural, que a su vez se une con el contorno cultural y social. Exponentes o investigadores como Ernesto Guhl manifiestan que la población afro o de color, es desordenada, sin cultura, no dedicada a las faenas agrícolas, sino que se vive de la mística brujería y la esperanza de encontrar una rica mina de oro. Pero a través del tiempo dichas expresiones han mejorado en su aspecto y concepto; el pacífico es baile, ritmo, cantoneo, memoria literaria, es fiesta profano-religiosa, el litoral pacífico es riqueza, pero el patrimonio verdadero está en su gente y su historia (Pardo, 2003).

Es necesario resaltar el tejido social de la región y la población a la que se refiere esta investigación desde su quehacer y costumbres diarias hacia la música. En este caso la población negra desarrolló una música propia con raíces y antecedentes africanos, incluyendo el piano de la selva más conocido como la marimba de chonta, que a su vez se le denominaba música de marimba, y que luego se le dio el nombre de currulao, este estilo musical era local, en las primeras décadas del siglo XX y su finalidad era amenizar bailes en los pueblos y caseríos de la región, no sin antes olvidar el rechazo de la población blanca hacia dichas manifestaciones culturales de la gente de color. Luego la aceptación de esta cultura fue tomando fuerza, hasta catalogar la música de marimba o currulao como una manifestación cultural representativa de la nación, donde se destaca la conformación de grupos folclóricos en

el cual participaban en eventos o fiestas amenizadas con este estilo musical, que a su vez abrieron espacios en otros formatos musicales tales como: orquestas, grupos de cámara, bandas sinfónicas o marciales entre otros (Trujillo, 2014).

No sin antes olvidar todo el contorno social de dicha región, lo cual fue impórtate para esta investigación ya que de ahí nacen las creaciones musicales, y así, rescatar la tradición musical en las bandas de marcha. A través del tiempo las músicas del pacífico sur colombiano se han manifestado de diferentes formas revelando su gran riqueza cultural, pero detrás de esta riqueza se esconden situaciones o acontecimientos que han llevado a que dicha riqueza esconda el dolor, la tristeza y la pobreza de esta región pacífica colombiana; para ellos es bueno destacar algunos acontecimientos que a través del tiempo llevan a que desaparezca la riqueza cultural, el cual se identifican de la siguiente forma: pérdida del sentido de pertenencia étnica, las nuevas generaciones muestran desinterés por dicha cultura, ya que prefieren las músicas modernas en vez de las tradicionales, las entidades gubernamentales o politiqueras que revelan la poca voluntad hacia el tema cultural y tradicional. Perdida de subsistencia de las comunidades, la rivalidad y egoísmo entre los grupos artísticos regionales, el conflicto armado derivado del narcotráfico generando pobreza y destrucción del tejido social y cultural, deterioro de la biodiversidad debido a la deforestación y la extracción irracional de los recursos naturales para la creación de instrumentos musicales. Todos estos factores motivan a investigar y realizar creaciones musicales y culturales, que identifiquen la riqueza musical de la región y así dar un apoyo a esta cultura para que no desaparezca la tradición el arte y la cultura (Colombia, Ministerio de cultura, 2012).

Antecedentes artísticos.

A continuación, se evidenciará el funcionamiento e importancia de los instrumentos musicales que conforman las músicas del pacífico, desde su origen, significado, constitución o construcción del instrumento, y el rol que tienen en la música tradicional, donde explica lo anteriormente nombrado. La música del Pacífico, está construida a partir de un modelo básico de instrumentos de percusión que acompañan las voces: dos bombos, dos cununos, uno o más guasas y una marimba de chonta que desempeña un papel fundamental en la propuesta ritmo armónica y melódica de las músicas de esta zona.

La marimba de chonta.

Es uno de los instrumentos más importantes de esta región, ya que con sus melodías dan un aire a los ritmos característicos del litoral pacífico, está construida de forma artesanal, los principales materiales, es la palma de chontaduro del cual se originó el nombre de dicho instrumento; por otro lado está constituida por una serie de tablas de chonta a diferentes medidas, que a su vez están soportadas por un mueble de madera; el sonido se amplifica por medio unos tubos “canutos” fabricados con guadua. La marimba tradicional tiene 18 tabletas, mientras que la marimba reciente cuenta con 16 tabletas, el cual hace que el traslado del instrumento sea más cómodo, además la ejecutan o interpretan dos marimberos, el bordonero que interpreta la parte grave del instrumento, mientras que el requintero interpreta la parte aguda del mismo. Su función en la música de marimba es mantener el ambiente armónico, pero en ocasiones realiza melodías de estilo espontáneo (Duque, 2009).

Figura 1

La Marimba De Chonta.

Nota: elaboración propia 2021.

El bombo.

Es el instrumento que acompaña la percusión rítmica, generando una sonoridad grave; su construcción es de forma cilíndrica en el cual el centro del cilindro es hueco y su medida aproximada es de 44 cm de diámetro por 45 de alto, esto para el bombo golpeador; en el caso del bombo arrullador tiende a ser más pequeño con las medidas de 36 cm de diámetro con 35 de alto, por otro lado consta de dos parches extraídos de la piel de venado el cual son tensionados por medio de aros o arillos, que a su vez van sujetados con cuerdas o manilas en forma de zig zag. En el caso de la afinación no es determinada, por ende, hace parte de la familia de los membranófonos (Duque, 2009).

Figura 2

El Bombo.

Nota: Bombo, Colombia pertenece a la página cococauca <https://cococauca.org/2019/08/16/bombo/>

Los Cununos.

Son instrumentos de la familia de los membranófonos, cuya función es acompañar la rítmica en las músicas tradicionales de la región. Encontramos dos instrumentos llamados cununos macho y hembra, su construcción está hecha de forma cilíndrica extraída de un tronco o árbol de balsa, con sus medidas aproximadas entre los 50 cm a los 70 cm de lato, en el anchor de la boca superior su medida está entre los 20 cm a los 26 cm de diámetro, lo mismo pasa con la boca inferior que va 16 cm a los 22 cm de diámetro, por otro lado los parches se extraen de la piel de venado, sujetos por anillos, cuerdas o manilas y cuñas de madera que completan el sistema de afinación del instrumento. Es interpretado por dos músicos llamados cununeros asumiendo su función de acompañar y definir el ritmo musical, en el caso de la improvisación se turnan entre los dos instrumentos generando un tipo de conversación musical (Duque, 2009).

Figura 3

Cununos macho y hembra profesionales.

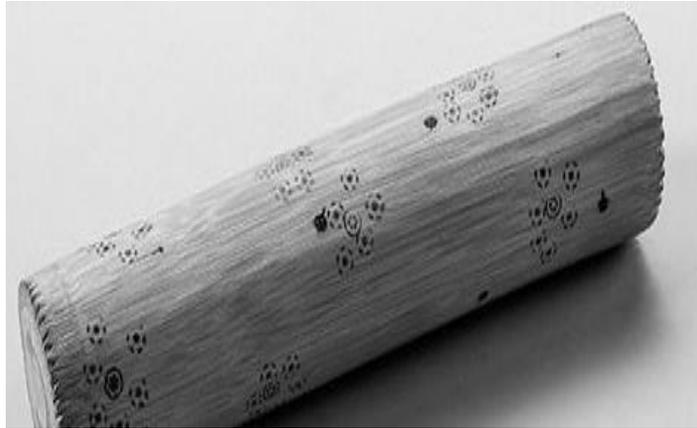


*Nota: Modelo de cununos profesional de la página Katanga
https://fundacionkatanga.wixsite.com/katanga/instrumentos?lightbox=image_rql*

Los Guasas.

Son instrumentos de la familia de los idiófonos, generando sonidos al ser sacudidos; su construcción está hecha en base de guadua ya que tiene forma cilíndrica y es hueca en su interior, sus medidas aproximadamente están entre los 30 cm a los 40 cm de largo, su diámetro esta entre los 6 cm a los 8 cm. Por otro lado, en su interior encontraremos palillos de chonta relleno de semillas, además en los extremos se sellan con papas de madera. Este instrumento es ejecutado por las cantaoras, cuya función es acompañar a los instrumentos de percusión en el discurso musical (Duque, 2009).

Figura 4

Los Guasas.

*Nota: Modelo de guasas del pacífico de la página artesanías de Colombia
<https://artesaniasdecolombia.com.co/encuentros/project/guasa/>*

Por otro lado, la importancia de las células rítmicas representativas del pacífico, ya que juegan un papel importante, y así se logra entender la forma de creación e interpretación de las músicas de dicha región, y su finalidad es analizar el fenómeno rítmico que caracteriza las bases musicales de este género, el análisis de métricas binarias y ternarias que funcionan simultáneamente con cada instrumento que hace parte del formato tradicional en el pacífico, donde se transcribió la función rítmica de cada instrumento musical.

La marimba de chonta cumple el rol de generar el ambiente rítmico, armónico y melódico, que a su vez genera un estilo contrapuntístico, haciendo que dicho instrumento sea fundamental para las músicas de dicha región. En este caso se extraen células rítmicas del repertorio musical en el que se incluye dicho instrumento, por otro lado, se realizan algunas modificaciones en el bordón y la requinta, esto para dar un toque musical diferente al momento de realizar la creación musical (Bernal, 2019).

Figura 5

Bordones De La Marimba De Chonta.

Patrones Rítmicos.
Marimba de chonta.

Transcripción.
Brayan Estrada.

Nota: elaboración propia 2021.

Por otro lado, los bombos se dividen en dos funciones, donde el bombo macho o golpeador realiza la función de marcar y diferenciar la forma o el ritmo que se interprete. En el caso del bombo hembra o arrullador, tiene como rol en la agrupación o conjunto mantener el pulso constante de forma ternaria, es decir que realiza la subdivisión en corcheas dando un estilo propio del género; en este caso se extrajeron células rítmicas del repertorio musical de la región, donde se incluye dichos instrumentos (Bernal, 2019).

Figura 6

Patrones Rítmicos Del Bombo.

Patrones Rítmicos.
Bombo golpeador y arrullador.

Transcripción.
Brayan Estrada.

The musical score is written on four staves, each with a 6/8 time signature. The first staff, 'Bombo gol 1', shows a sequence of quarter notes with accents. The second staff, 'Bombo Arru 1', shows eighth notes with accents and 'x' marks. The third staff, 'Bombo gol. 2', shows quarter notes with accents and 'x' marks. The fourth staff, 'Bombo Arru 2', shows eighth notes with accents and 'x' marks, with numbers 1, 2, 3, and 4 under the first four measures respectively.

Nota: elaboración propia 2021.

Los cununos son instrumentos importantes dentro de la agrupación, donde el cununo macho o golpeador hace la base rítmica que mantiene el pulso en la pieza musical, en este caso se pueden manejar onomatopeyas de la siguiente forma “to-pac”, donde el “to” es el golpe abierto en el cununo con la palma de la mano derecha, y el “pac”, es un golpe llamado quemado que se interpreta con las yemas de los dedos de la mano izquierda, las variaciones o improvisaciones se realizan durante el discurso musical. Por otro lado, el cununo hembra o arrullador, tiene más libertad al momento de realizar la interpretación, es decir que dicho instrumento tiende a realizar células rítmicas de estilo improvisado, esto depende del nivel y virtuosismo del intérprete; sin embargo, se extrajeron células rítmicas del repertorio musical donde se incluye dichos instrumentos (Bernal, 2019).

Figura 7

Patrones Rítmicos De Los Cununos.

Patrones Rítmicos.
Cununos Macho y Hembra.

Trancripción.
Brayan Estrada.

Cununo Macho 1

Cununo Hembra 1

Cununo Macho 2

Cununo Hembra 2

Nota: elaboración propia 2021.

Los guasas son el instrumento agudo de la percusión rítmica y del conjunto, el cual tiene la función de acompañar el discurso musical, con el aire tímbrico que brinda dicho instrumento; usualmente son interpretados por las cantadoras del conjunto musical, donde las células rítmicas son variadas, es decir que cada interprete tiene su forma o célula de interpretarlo, en el cual marca el pulso binario o ternario. Las células rítmicas fueron extraídas del repertorio musical donde se incluye dicho instrumento (Bernal, 2019).

Figura 8

Patrones Rítmicos De Los Guasas.

Patron Rítmico.
Guasas.

Transcripción.
Brayan Estrada.

The image shows three staves of musical notation for Guasas. Each staff begins with a treble clef and a 6/8 time signature. Guasa 1 consists of four measures, each containing two quarter notes with accents. Guasa 2 consists of four measures, each containing four eighth notes with accents. Guasa 3 consists of four measures, each containing two quarter notes with accents, numbered 1, 2, 3, and 4 respectively.

Nota: elaboración propia 2021.

Algo semejante ocurre con el significado que se le da a cada uno de los ritmos o géneros que se interpretan en dicha región tales como el currulao, el alabao, el arrullo, el porro chocoano, aguabajo entre otros, ya que logra entender el rol que tiene cada ritmo musical en la población de la región pacífica colombiana. Por otro lado, en los contextos fúnebres encontramos los alabaos, gualíes, romances y alumbramientos. Estos corresponden a cantos, plegarias, peticiones, saludos, agradecimientos a los santos y despedidas a los muertos. Las interpretaciones que se llevan a cabo durante estos rituales son consideradas las músicas sacras de las poblaciones afro y son manifestaciones fundamentales generalizadas en todo el eje. En el mismo sentido “En los repertorios de las Músicas Tradicionales del Pacífico Norte encontramos diversos géneros musicales clasificados en dos grandes grupos: “autóctonos” e “influenciados”. Los “autóctonos” son los que conservan mayores elementos africanos y los “influenciados” son aquellos en los que se pueden diferenciar los elementos afro, europeos e indígenas (Colombia, Ministerio de cultura, 2012).

Descripción De La Circulación De La Obra.

Descripción de la obra.

En esta obra nos enfocaremos en buscar ritmos del pacífico colombiano que se puedan adaptar a los timbres sonoros de las bandas de marcha atendiendo a sus categorías o modalidades, por lo tanto, la obra se divide en cuatro temas donde se reflejará los diferentes tipos de interpretación musical, ya sea desde lo fácil hasta lo difícil.

La primera pieza musical llamada “Amanece”, se compuso para la categoría infantil, donde la interpretación musical estará acorde para los niños de los cinco años a los doce años, se construyó en base a la iniciación musical, como puerta de entrada al ser humano, además se plasmaron los patrones rítmicos más característicos del currulao, que ayudará a la contextualización de las músicas representativas de pacífico, para dicha población.

Segunda pieza musical llamada “Conquista”, se compuso para la categoría o modalidad tradicional clásica y musical, donde se escogieron los ritmos de marcha militar, ritmo alabao y currulao, la interpretación se enfocará en identificar nuevos timbres sonoros desde la cornetas afinadas en Sib, es decir que la tonalidad estará en Sib mayor o su relativa menor; en el pulso y tiempo se disfrutará de variaciones aumentando y disminuyendo el pulso, esto para dar un aire de construcción histórica y musical en la obra, no sin antes olvidar el reconocimiento de los patrones rítmicos de dicha región. La población que se beneficiará de dicha pieza musical será desde los doce años en adelante, pueden ser bandas escolares, municipales, fundaciones y corporaciones.

Tercera pieza musical llamada “Adoración A Los Santos”, se realizó para la categoría o modalidad semi especial, donde se adaptaron ritmos como el arrullo y currulao, buscando

sonoridades tímbricas referente a los instrumentos musicales que pertenecen a dicha categoría, por lo tanto la instrumentación de los vientos metal no nos limita en la tonalidad, en el caso de la percusión se buscaron patrones rítmicos, donde se ayude a entender la sonoridad de dichos ritmos a la población, teniendo en cuenta que dicha obra funcionara para todo tipo de población, es decir que se beneficiará la población desde los 12 años en adelante, la obra puede ser interpretada por agrupaciones que cumplan con la organología o instrumentación de dicha categoría o modalidad.

Cuarta pieza musical llamada “Pasaje Por El Pacífico”, se compuso para categoría o modalidad especial y show, el cual se adaptaron los ritmos: porro chocoano, Aguabajo y currulao donde se adaptó la sonoridad de la música tradicional del pacífico a la banda de marcha ya que el rango sonoro de modalidad especial se presta para dicha adaptación, en el caso de población no hay límite de edad siempre y cuando la organología o instrumentación musical cumpla con los lineamientos de la categoría o modalidad.

Circulación de la obra.

La circulación de la obra se realizará por medio de talleres y charlas a diferentes poblaciones, el cual se va a tener en cuenta las siguientes agrupaciones:

- Corporación Ciudad del Río, se dictará un taller donde la agrupación se beneficie e identifique el cómo interpretar los ritmos del pacífico.
 - El taller con la agrupación se realizó el día 29 de mayo del año 2021, de forma presencial, donde asistieron alrededor de 30 estudiantes de diferentes edades, cuya instrumentación musical pertenece a la modalidad especial. El análisis de esta

agrupación fue generar un impacto de conocimiento contextual e interpretativo de las músicas del pacífico.

- Se realizó la ilustración por medio de actividades lúdicas y pedagógicas donde se contextualizó a la población sobre la región del pacífico colombiano, como el contorno social de la región, los ritmos más característicos y la forma de interpretación de los ritmos. Se evidenció que la población tenía poco conocimiento de la cultura y el arte de dicha región.
- Por otro lado, se realiza el montaje musical de la obra “Amanece” de la categoría infantil, esto para dar evidencia que la creación musical es apropiada y funciona en la bandas de marcha. En este montaje la población mostró gran interés al querer interpretar músicas del pacífico, ya que no habían interpretado música de este estilo.
- Fundación Marching Band Zipaquirá, se dictará un taller donde la agrupación se beneficie e identifique el cómo interpretar los ritmos del pacífico.
 - Se realizó el taller de forma presencial el día 22 de mayo del año 2021, donde la población que se benefició fue desde los 5 años a los 20 años con una audiencia de 20 estudiantes, en esta agrupación la organología o instrumentación pertenece a la modalidad semi-especial.
 - En el taller se contextualizó de la cultura y el arte de la región del pacífico colombiano, teniendo en cuenta los ritmos más característicos de dicha región y los ritmos que se adaptaron a la modalidad de la agrupación; en este caso se explica el currulao, el arrullo, el alabao, el aguabajo y el porro choicano o chirimía. Se evidencia que la población tiene poco conocimiento sobre las

músicas tradicionales de la región, por ende, se realizan actividades lúdicas y pedagógicas donde la población logre identificar y diferenciar los ritmos de dicha región.

- Se realiza el montaje de la obra “Adoración A Los Santos”, donde el inconveniente fue el instrumental ya que la agrupación no cuenta con algunos instrumentos escritos en la creación musical, por ende, se realiza el montaje con el instrumental que tiene la fundación, en este caso los estudiantes mostraron un gran interés al interpretar y querer interpretar más música del pacífico colombiano.
- Instituto Departamental de Cultura y Turismo de Cundinamarca, profesores o directores de bandas de marcha y sinfónicas del departamento.
 - Se realizó la ponencia los días 21 y 22 de mayo del año 2021 de forma virtual por la plataforma Google Meet, donde la población que se benefició fueron los directores o formadores de las bandas de marcha y sinfónicas del departamento de Cundinamarca.
 - El objetivo de esta ponencia es dar circulación a la creación musical hacia las bandas de marcha, donde los directores y formadores mostraron gran interés y apoyaron el proyecto de la adaptación de los ritmos del pacífico hacia las bandas de marcha.
 - Por otro lado, se generó un formato de Google, donde los instructores y formadores, manifestaron sus opiniones sobre el trabajo de grado (las gráficas de formato se evidenciarán en los anexos del documento).
- Federación Colombiana de Bandas de Marcha (FECOBAND).

- La ponencia se realizó el día 2 de junio del año 2021, de forma virtual, donde participaron los instructores y formadores de las bandas de marcha a nivel nacional.
- El cual se vio el gran interés de audiencia sobre el trabajo investigativo.

Todas las charlas y talleres Se realizarán de forma virtual, ya sea por las plataformas

Google Meet, Zoom, Microsoft Teams.

Resultados.

Se realizaron las adaptaciones de los ritmos currulao, arrullo, alabao, aguabajo, porro chocoano, a las bandas de marcha con sus categorías y modalidades infantil, tradicional clásica o musical, semi-especial y especial; no sin antes olvidar los patrones rítmicos más característicos de dichos ritmos musicales, atendiendo a su instrumentación. Para ello se realizó el análisis de la tímbrica sonora y su debida transcripción rítmica con los instrumentos de la música tradicional del pacífico colombiano.

Adaptación a las bandas de marcha.

Se comparó los timbres sonoros de los instrumentos que conforman las bandas de marcha y las músicas tradicionales del pacífico colombiano, para poder realizar la adaptación o creación de las obras musicales atendiendo a sus respectivas categorías o modalidades, por lo tanto, se dio el resultado de la composición para la primera categoría.

Categoría Infantil:

Es la agrupación que se presta para iniciar proceso musical y marcial, esta pieza musical llamada “ Amanece”, dura cuatro minutos con treinta y seis segundos (4:36), además, es una obra cuyo contexto es el amanecer de la población del pacífico, donde inicia con una melodía llamativa para los oídos, en el caso de la percusión lleva el pulso del reloj luego viene la alarma que es la rutina para despertarnos a nuestro quehacer diario el timbre lo llevan las liras, posteriormente aparecen los cortes en bloque y a su vez muestran la sonoridad de cada instrumento conformado en la percusión. En el minuto transcurrido de la obra se desarrolla el motivo principal con los trombones que luego se verá reflejado en los vientos madera la

pereza del ser humano al despertar cada amanecer; se viene el bordón de la marimba de chonta que es remplazado por las liras, donde nos preparamos para nuestro quehacer diario con la mejor disposición, por otro lado, hay una pequeña conversación entre los vientos madera y metal que representa los retos y actividades para el día. Se realiza la reexposición musical con las melodías principales y células rítmicas en bloque, para así llegar al final de la obra con la melodía de cada amanecer.

Por otro lado, se reforzará la pentatónica en Sib, es decir las primeras cinco notas de cada instrumento musical que requiera dicha categoría, en este caso (Clarinete en Sib, Saxofón alto y tenor, trompeta en Sib, trombón, eufonio y liras de banda marcial), no sin antes olvidar las células rítmicas del currulao y la contextualización de dicho ritmo, ya que nos ayudara a la población a identificar el pulso, acento, tiempo, figuras y notas musicales dependiendo la tonalidad, timbre, altura, intensidad y lo más importante la marcha como movimiento sincrónico, cabe aclarar que dicho ritmo está en forma binaria o su métrica en 6/8. La interpretación de la obra no limita la edad, pero lo ideal es interpretarlo en dicha categoría, es decir niños de los cinco (5) años a los doce (12) años, o población escolar.

Pentatónicas en los instrumentos de la categoría infantil.

Con la pentatónica ayudará a identificar las primeras notas de la escala dependiendo la tonalidad, y a contextualizar la importancia de la afinación en los instrumentos a interpretar en dicha categoría.

Figura 9

Pentatónica en Sib Mayor.

Pentatónica.
Cat infantil.

Transcripción.
Brayan Estrada.

Clarinete en sib

Saxofón alto

Saxofón tenor

Trompeta en sib

Trombón

Eufonio

Lira

1 2

Nota: elaboración propia 2021.

Células rítmicas de la categoría infantil.

Los patrones rítmicos evidenciados en la imagen, hacen referencia a la figuración utilizada en la obra que se creó para la categoría mencionada, las células rítmicas ayudan a la población a una mejor interpretación instrumental y contextualización del ritmo currulao; cabe aclarar que las células rítmicas son adaptadas de las músicas tradiciones, o instrumentos originarios del currulao hacia las bandas de marcha.

Figura 10

Células Rítmicas De La Categoría Infantil.

Células Rítmicas.
Cat infantil.

Transcripción.
Brayan Estrada.

Célula N° 1 Célula N° 2 Célula N° 3 Célula N° 4 Célula N° 5

Clarinete en si

Saxofón alto

Saxofón tenor

Trompeta en si

Trombón

Eufonio

Lira

Redoblante.

Quad Toms

Bombos afinación

Plátalos

Bongós

Pandereta

Nota: elaboración propia 2021.

Categoría o Modalidad Tradicional Clásica y musical:

Es la agrupación que mantiene la instrumentación tradicional con la que se originó las bandas de marcha en Colombia, la diferencia son las cornetas afinadas en Sib (en cifrado americano Bb), su instrumentación musical está compuesta por (bastones, liras, corneta

soprano, corneta tenor, redoblante, bombos o bombos tonales, platillos y multitenor). En esta categoría se compuso la obra “Conquista”, con una duración de cinco minutos con treinta y cinco segundos (5:35), donde refleja el contexto de la exploración y conquista de la región del pacífico colombiano, el cual inicia con el ambiente de la tropas y soldados españoles que llegaron a dichas tierras, el cual lo representan las cornetas acompañadas por la percusión, se genera la marcha con la melodía principal en las cornetas soprano y tenor, mientras que las liras llevan el pulso acompañado de la percusión esto refleja el modo de conquista y llegada de las tropas junto con la población afro o esclavos al territorio colombiano. Antes de que inicie el Alabao, los bombos tonales hacen el motivo que luego lo realizarán las liras y así se hace el puente para el alabao, el cual la melodía la llevan las cornetas reflejando la esclavitud y el dolor de la población afro; aparece el modo fiesta, tengamos en cuenta que los esclavos tenían un día de descanso y que de allí se desarrollaron los ritmos de la región pacífica. Reexposición del alabao que representa el sufrimiento de la población, realizando el puente de nuevo que nos dará el inicio del currulao con un llamado de liras el cual expresa la abolición de la esclavitud y la nueva era de la región pacífica colombiana con su bordón de la marimba de chonta con el estilo contrapuntístico que realizan las cornetas generando a su vez melodías que indican la felicidad de la población llegando a su final con un llamado de cornetas.

Por otro lado, se exploraron nuevas sonoridades desde lo melódico, armónico y rítmico. Para dicha obra se adaptaron los ritmos alabao y currulao, atendiendo el rango de notas utilizado en la categoría, pulso, tempo, timbre sonoro y métrica. En esta categoría la edad no nos limita, por lo tanto, la obra podrá ser interpretada por bandas escolares, municipales, fundaciones, corporaciones o banda de marcha.

Rango de notas en las cornetas.

En esta caso las cornetas no son instrumentos cromáticos es decir que solo se pueden interpretar una serie de notas o armónicos, por ende, la tonalidad va hacer en Sib o su relativa menor Solm.

Figura 11

Rango Notas De Las Cornetas.

Rango de Notas.
Cornetas

Brayan Estrada.

Corneta Soprano

Corneta Tenor

Nota: elaboración propia 2021.

Células rítmicas de la categoría o modalidad tradicional clásica o musical.

Las células rítmicas que se evidencian en la imagen son las que se utilizaron para la composición de la obra musical “Conquista”. En este caso se adaptaron patrones rítmicos de los géneros trabajados, es decir el alabao y currulao, para dar un contraste se hacen variaciones en el tempo musical, ya que los ritmos trabajados son interpretados a diferente pulso o tempo, en el caso de la percusión se hicieron varias adaptaciones atendiendo al timbre y color del sonido, para que nos genere el aire y sonoridad de las músicas tradicionales del pacífico colombiano.

Figura 12

Células Rítmicas De La Categoría o Modalidad Tradicional.

Células Rítmicas.
Cat. Tradicional. Brayan Estrada

Célula N° 1 Célula N° 2 Célula N° 3 Célula N° 4 Célula N° 5

The musical score is arranged in a grand staff with seven parts: Corneta Soprano (treble clef), Corneta Tenor (bass clef), Lira (treble clef), Redoblante (snare drum, percussion clef), Multitenor (multi-tenor drum, percussion clef), Bombos Toniales (tom-toms, percussion clef), and Platillos (cymbals, percussion clef). The time signature is 6/8. The score is divided into five measures, each labeled as a 'Célula' (rhythmic cell). The first two measures are marked with '1' and '2' below the staff, and the last three with '3', '4', and '5'. The notation includes various rhythmic values, accents, and trills (tr) for the drums.

Nota: elaboración propia 2021.

Categoría o modalidad Semi – especial.

En esta categoría desaparecen las cornetas, pero se le agregan los vientos metal o el brass, es decir (las trompetas, trombón, trombón bajo, fliscorno, eufonio y tuba) la percusión se mantiene igual a las categorías anteriores, agregándole la percusión latina o timbres percutidos

que se necesiten en la obra musical, en este caso el rango sonoro es más amplio por su instrumentación ya que son instrumentos cromáticos, además no nos limita en la tonalidad.

La obra que se compuso para esta categoría “Adoración A Los Santos” que cuenta con una duración de cuatro minutos once segundos (4:11), está compuesta por los ritmos del arrullo y currulao, donde nos lleva al contexto de la oraciones hacia el ser supremo, inicia con las liras donde generan el ambiente de la adoración con notas ajenas a la tonalidad, que luego las trompetas van a imitar la parte rítmica con notas alteradas, esto para dar el ambiente de adoración, realizando preguntas y respuestas entre los vientos metales y la percusión afinada. Aparece el corte como puerta de entrada al currulao donde se destacan melodías de alternancia entre los instrumentos melódicos y armónicos, manifestando el llamado a la oración y alabanzas, cabe resaltar los bordones de las liras dando el aire del currulao; luego aparece las melodías de las trompetas reflejando la felicidad hacia los santos de la región. Reexposición del currulao que a su vez realiza una conversación entre los vientos metal, hasta llegar al corte en bloque de la pieza musical, finalizando con el arrullo inicial.

Por último, se evidenciará un contraste en el tempo de la obra, donde aparecen nuevas sonoridades ajenas a la tonalidad original en Sib de la pieza musical, es decir notas naturales y alteradas, en el caso de la percusión realizará patrones rítmicos dando el aire de arrullo y currulao, teniendo en cuenta la música tradicional del pacifico colombiano.

Figura 13

Escala en Sib categoría Semi-especial.

Escala en Sib
Cat. Semi-especial

Transcripción
Brayan Estrada.

The musical score for 'Escala en Sib' is presented in 12/8 time. It consists of six staves: Trompeta en sib (treble clef), Trombón (bass clef), Trombón bajo (bass clef), Eufonio (bass clef), Tuba (bass clef), and Lira (treble clef). The key signature is one flat (Bb). The score shows a scale progression across six measures, with each instrument part following a similar rhythmic pattern of quarter notes.

Nota: elaboración propia 2021.

Figura 14

Notas Alteradas o Independientes A La Tonalidad De La Obra.

Notas Alteradas.
Cat. Semi-especial.

Brayan Estrada.

The musical score for 'Notas Alteradas' is presented in 8/8 time. It consists of two staves: Trompeta en sib (treble clef) and Liras (treble clef). The key signature is one flat (Bb). The score shows altered notes in two measures, with the Trompeta en sib part having a sharp sign (#) above the note and the Liras part having a flat sign (b) below the note.

Nota: elaboración propia 2021.

Células rítmicas de la categoría o modalidad semi-especial.

En esta categoría se profundizó en los patrones rítmicos de cada género a interpretar, el arrullo y el currulao, por ende, la importancia que juega cada instrumento realizando un discurso con la nota repetida y a su vez creando bloques de armonía y melodía para así realizar una aire del género musical hablado; por otro lado la percusión mantiene el ritmo o células rítmicas donde los timbres sonoros son la identidad del arrullo y currulao, por ende la percusión no realiza cambios bruscos de patrones rítmicos, es decir que la percusión tiene un papel fundamental en el acompañamiento del discurso melódico y armónico.

Figura 15

Células Rítmicas De La Categoría o Modalidad Semi-especial.

Células Rítmicas.
Cat. Semi-especial.

Transcripción.
Brayan Estrada.

Célula N°1 Célula N°2 Célula N°3 Célula N°4

The musical score is arranged in a system with 11 staves. The instruments listed on the left are: Trompeta en si (Trumpet in B), Trombón (Tenor Trombone), Trombón bajo (Baritone Trombone), Eufonio (Euphonium), Tuba, Liras (Lyres), Redoblante (Snare Drum), Multitenores (Cymbals), Congas, Bombos Tonaes (Tom-toms), and Platillos (Hi-hats). The score is divided into four rhythmic cells, labeled Célula N°1 through Célula N°4. The time signature is 12/8. The key signature has two flats (B-flat and E-flat). The score includes various rhythmic notations such as eighth notes, sixteenth notes, and rests, along with dynamic markings like accents and trills.

Nota: elaboración propia 2021.

Categoría o Modalidad Especial.

Es la categoría más alta de dichas agrupaciones, puesto que en los instrumentos y edad no hay límite, es decir que su tímbrica sonora no nos limita en la tonalidad y en sonoridades que nos ayude a la descripción de la obra en lo que está sonando, en el caso de la percusión se mantiene igual que la anterior categoría.

La obra que se compuso para esta categoría llamada “Pasaje por el Pacífico” el cual tiene la duración de siete minutos con cuarenta segundos (7:40), es una pieza musical que tiene como contexto la diversidad y cultura de la población chocoana, inicia con el ambiente de la naturaleza en los instrumentos de percusión rítmica y afinada acompañado por la tuba, luego surge el sonido de la flauta imitando el chillido de los monos, que luego va a ser imitado por los clarinetes.

Aparecen los saxofones imitando las aves de la región, realiza la reexposición del chillido de los monos, finalizando el ambiente en bloque con todos los instrumentos musicales de la categoría, y así ir formando el porro chocoano, el sabor lo da la percusión rítmica acompañada por la tuba, pronto las maderas altas desarrollan la melodía y después los vientos metal ejecutan el acompañamiento, donde se verá reflejado a un viajero por los diferentes sitios del pacífico colombiano; se genera un contrapunto en los vientos ya que es muy característico del porro chocoano que a su vez va finalizando con un corte en bloque instrumental, dando el inicio al aguabajo con las liras, efectuando un acompañamiento de los vientos metal generando una dulce melodía en las trompetas, después aparecen los saxofones con un nuevo motivo melódico resaltando la tranquilidad del atardecer del pacífico hasta llegar al corte, e iniciar el currulao representado las fiestas autóctonas de la región, resaltado el bordón de las liras que luego pasan a jugar el papel de acompañamiento de la melodías en los vientos de

madera y metal llegando al final del currulao; encontraremos una sumatoria de los instrumentos ejecutando la misma célula rítmica, finalizando con la reexposición del aguabajo y así concluir la obra musical.

Por otro lado se tuvo en cuenta los ritmos adaptados como el porro chocoano, aguabajo y currulao, destacando el cambio de métricas que generan dichos ritmos, ya que la instrumentación de esta categoría se presta para el contorno sonoro de cada ritmo musical desde lo tradicional, en cuanto al rango sonoro de cada instrumento se manejó la octava de la tonalidad en Sib y su relativa menor , en el caso de la percusión se extrajeron células rítmicas acorde a la originalidad de dichos ritmos musicales.

Figura 16

Escala En Sib Categoría o Modalidad Especial.

Escala en Sib.
Cat. Especial.

Transcripción.
Bryan Estrada.

Flauta

Clarinete en si

Saxofón soprano

Saxofón alto

Saxofón tenor

Saxofón barítono

Trompeta en si

Trombón tenor

Trombón bajo.

Eufonio

Tuba

Lira.

Nota: elaboración propia 2021.

Células Rítmicas Utilizadas en la Categoría o Modalidad Especial.

En esta categoría se profundizó en los patrones rítmicos de cada género a interpretar, el porro chocoano, aguabajo y el currulao, la importancia que juega cada instrumento realizando un discurso ambiental y a su vez creando bloques de armonía y melodía para así realizar una aire del género musical hablado; por otro lado la percusión mantiene el ritmo o células rítmicas donde los timbres sonoros son la identidad de los ritmos anteriormente nombrados, por ende la percusión no realiza cambios bruscos de patrones rítmicos, es decir que la percusión tiene un papel fundamental.

Figura 17

Células Rítmicas De La Categoría o Modalidad Especial.

Células Rítmicas.
Cat. Especial.

Transcripción:
Bryan Estrada.

	Célula N°1	Célula N°2	Célula N°3	Célula N°4	Célula N°5
Flauta					
Clarinete en si					
Saxo fón soprano					
Saxo fón alto					
Saxo fón tenor					
Saxo fón barítono					
Trompeta en si					
Trombón					
Eufonio					
Tuba					
Lira					
Redoblante					
Muñtenor					
Bombos Tonales					
Congus					
Platillos					
Pandereta					

Nota: elaboración propia 2021.

Conclusiones.

Como bien se sabe la gran diversidad que existe en el pacífico colombiano ya sea desde su grandiosa naturaleza, la población que habita la región y los más importante su cultura desde lo ancestral hasta nuestro días, la riqueza musical que nos brinda desde todo punto de vista, desde ahí nace el interés de explorar y adaptar estas músicas hacia las bandas de marcha, contribuyendo al gremio bandístico con creaciones musicales, a así plasmar diferentes ritmos autóctonos de dicha región, para ayudar a que esta cultura musical no desaparezca en las generaciones venideras.

Por otro lado, este trabajo me ayudó a adquirir nuevos conocimientos que pude llevar a la practica en las creaciones para las bandas de marcha, ligando el contorno social y el significado que se le da al quehacer diario en la población chocoana.

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[50/publication/228584905_Componente_investigativo_del_Plan_Ruta_de_la_Marimba/links/5530e8130cf20ea0a06fb793/Componente-investigativo-del-Plan-Ruta-de-la-Marimba.pdf](https://www.researchgate.net/profile/Oscar-Hernandez-50/publication/228584905_Componente_investigativo_del_Plan_Ruta_de_la_Marimba/links/5530e8130cf20ea0a06fb793/Componente-investigativo-del-Plan-Ruta-de-la-Marimba.pdf)

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Anexos.

Circulación de la obra y talleres.

Banda de marcha Tabata y Ciudad del Río ciudad de Bogotá.



Fundación Marching Band de Zipaquirá.



Instituto Departamental de Cultura y Turismo de Cundinamarca.*Federación Colombiana de bandas de marcha.*

A continuación, se verá reflejado las partituras completas de las composiciones realizadas para cada categoría, además se dejará el link donde encontraremos las partichelas y audios originales de las piezas musicales.

<https://drive.google.com/drive/folders/1jSEv3GUyLI16melyp3CIR26BfxSdJ9hW?usp=sharin>

g

Categoría infantil.

Score **Amanece.** Brayan Estrada
Currulao.

The musical score is arranged in a standard marching band format. It begins with a double bar line and a repeat sign. The instruments and their parts are as follows:

- Clarinete:** Treble clef, 6/8 time. Part 1: Quarter note G4, quarter note A4, quarter note B4. Part 2: Quarter note G4, quarter note A4, quarter note B4. Part 3: Quarter note G4, quarter note A4, quarter note B4. Part 4: Quarter rest, quarter rest, quarter rest.
- Saxofón Alto:** Treble clef, key signature of one sharp (F#), 6/8 time. Part 1: Quarter note G4, quarter note A4, quarter note B4. Part 2: Quarter note G4, quarter note A4, quarter note B4. Part 3: Quarter note G4, quarter note A4, quarter note B4. Part 4: Quarter rest, quarter rest, quarter rest.
- Saxofón Tenor:** Treble clef, 6/8 time. Part 1: Quarter note G4, quarter note A4, quarter note B4. Part 2: Quarter note G4, quarter note A4, quarter note B4. Part 3: Quarter note G4, quarter note A4, quarter note B4. Part 4: Quarter rest, quarter rest, quarter rest.
- Trompeta:** Treble clef, 6/8 time. Part 1: Quarter rest, quarter rest, quarter rest. Part 2: Quarter rest, quarter rest, quarter rest. Part 3: Quarter rest, quarter rest, quarter rest. Part 4: Quarter note G4, quarter note A4, quarter note B4.
- Trombón:** Bass clef, key signature of two flats (Bb, Eb), 6/8 time. Part 1: Quarter rest, quarter rest, quarter rest. Part 2: Quarter rest, quarter rest, quarter rest. Part 3: Quarter rest, quarter rest, quarter rest. Part 4: Quarter note G2, quarter note A2, quarter note B2.
- Eufonio:** Bass clef, key signature of two flats (Bb, Eb), 6/8 time. Part 1: Quarter rest, quarter rest, quarter rest. Part 2: Quarter rest, quarter rest, quarter rest. Part 3: Quarter rest, quarter rest, quarter rest. Part 4: Quarter note G2, quarter note A2, quarter note B2.
- Lira:** Treble clef, key signature of two flats (Bb, Eb), 6/8 time. Part 1: Quarter rest, quarter rest, quarter rest. Part 2: Quarter rest, quarter rest, quarter rest. Part 3: Quarter rest, quarter rest, quarter rest. Part 4: Quarter note G4, quarter note A4, quarter note B4.
- Redoblante:** Percussion clef, 6/8 time. Part 1: Quarter rest, quarter rest, quarter rest. Part 2: Quarter rest, quarter rest, quarter rest. Part 3: Quarter rest, quarter rest, quarter rest. Part 4: Quarter rest, quarter rest, quarter rest.
- Multitenor:** Percussion clef, 6/8 time. Part 1: Quarter note G4, quarter note A4, quarter note B4. Part 2: Quarter note G4, quarter note A4, quarter note B4. Part 3: Quarter note G4, quarter note A4, quarter note B4. Part 4: Quarter note G4, quarter note A4, quarter note B4.
- Bombos Tonaes:** Percussion clef, 6/8 time. Part 1: Quarter note G4, quarter note A4, quarter note B4. Part 2: Quarter note G4, quarter note A4, quarter note B4. Part 3: Quarter note G4, quarter note A4, quarter note B4. Part 4: Quarter note G4, quarter note A4, quarter note B4.
- Platillos:** Percussion clef, 6/8 time. Part 1: Quarter note G4, quarter note A4, quarter note B4. Part 2: Quarter note G4, quarter note A4, quarter note B4. Part 3: Quarter note G4, quarter note A4, quarter note B4. Part 4: Quarter note G4, quarter note A4, quarter note B4.
- Bongós:** Percussion clef, 6/8 time. Part 1: Quarter note G4, quarter note A4, quarter note B4. Part 2: Quarter note G4, quarter note A4, quarter note B4. Part 3: Quarter note G4, quarter note A4, quarter note B4. Part 4: Quarter note G4, quarter note A4, quarter note B4.
- Pandereta:** Percussion clef, 6/8 time. Part 1: Quarter note G4, quarter note A4, quarter note B4. Part 2: Quarter note G4, quarter note A4, quarter note B4. Part 3: Quarter note G4, quarter note A4, quarter note B4. Part 4: Quarter note G4, quarter note A4, quarter note B4.

2 Amanece.

The musical score is arranged in a standard concert band format. The instruments and their parts are as follows:

- B♭ Cl.**: Treble clef, playing a melodic line in the first three measures.
- A. Sx.**: Treble clef, playing a melodic line in the last three measures.
- T. Sx.**: Treble clef, playing a melodic line in the last three measures.
- B♭ Tpt.**: Treble clef, playing a melodic line in the first three measures.
- Tbn.**: Bass clef, playing a rhythmic accompaniment in the first three measures.
- Euph.**: Bass clef, playing a rhythmic accompaniment in the first three measures.
- Vib.**: Treble clef, playing a rhythmic accompaniment in the first three measures.
- S.Dr.**: Snare drum, playing a steady rhythmic pattern.
- Quads**: Quads drum, playing a steady rhythmic pattern.
- B. Dr.**: Bass drum, playing a steady rhythmic pattern.
- Cym.**: Cymbal, playing a steady rhythmic pattern.
- Bgo. Dr.**: Bongos, playing a melodic line in the last three measures.
- Tamb.**: Tambourine, playing a rhythmic accompaniment in the last three measures.

Dynamic markings include *p* (piano) for the Tbn., Euph., and Vib. parts, and *mf* (mezzo-forte) for the Bgo. Dr. and Tamb. parts.

Amanece. 3

The musical score is arranged in a standard concert band format. The instruments listed on the left are: B♭ Cl., A. Sx., T. Sx., B♭ Tpt., Tbn., Euph., Vib., S.Dr., Quads, B. Dr., Cym., Bgo. Dr., and Tamb. The score is divided into three measures. The first measure contains the initial notation for each instrument. The second measure continues the notation. The third measure is a repeat sign, with dynamics such as *p*, *ppp*, and *tr* indicated. The Tambourine part includes foot numbers 9, 10, 11, and 12. The key signature has one sharp (F#) and the time signature is 4/4.

4 Amanece.

The musical score is arranged in 12 staves, each corresponding to a different instrument. The instruments listed on the left are: B♭ Cl., A. Sx., T. Sx., B♭ Tpt., Tbn., Euph., Vib., S.Dr., Quads, B. Dr., Cym., Bgo. Dr., and Tamb. The score begins with a measure number '4' and the title 'Amanece.' The first three measures show a gradual increase in volume, marked with 'cresc.'. From the fourth measure onwards, the music is played at a fortissimo ('f') dynamic. The Snare Drum (S.Dr.) part includes trills ('tr') and accents (>). The Tambourine (Tamb.) part includes measure numbers 13, 14, 15, and 16. The score concludes with a double bar line and repeat dots.

Amanece. *tr* 5

The musical score is arranged in a standard marching band format. The woodwind section (B♭ Cl., A. Sx., T. Sx.) and brass section (B♭ Tpt., Tbn., Euph.) play sustained chords that increase in volume from *p* to *f*. The woodwinds have trills (*tr*) in the final measure. The percussion section includes:

- Vib.**: Vibraphone with a *mf* dynamic, playing a rhythmic pattern of eighth notes.
- S.Dr.**: Snare Drum with a *mf* dynamic, playing a pattern of eighth notes with accents.
- Quads.**: Quads with a *mf* dynamic, playing a pattern of eighth notes.
- B. Dr.**: Bass Drum with a *mf* dynamic, playing a pattern of eighth notes.
- Cym.**: Cymbals with a *f* dynamic, playing a pattern of eighth notes.
- Bgo. Dr.**: Bongos with a *f* dynamic, playing a pattern of eighth notes.
- Tamb.**: Tambourine with a *f* dynamic, playing a pattern of eighth notes.

Measures 17, 18, 19, and 20 are indicated at the bottom of the score.

6 Amanece. *tr*

B♭ Cl. *ptr* *f*

A. Sx. *p* *tr* *f*

T. Sx. *p* *f*

B♭ Tpt. *p* *f*

Tbn. *p* *f*

Euph. *p* *f*

Vib. *mf* *mp*

S. Dr. *mf* *f*

Quads. *mf* *f*

B. Dr. *mf* *f*

Cym. *f*

Bgo. Dr. *f*

Tamb. *f*

21 22 23 24

Amanece.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- B♭ Cl.**: Clarinet in B-flat, playing a block chord in the second measure.
- A. Sx.**: Alto Saxophone, playing a block chord in the second measure.
- T. Sx.**: Tenor Saxophone, playing a block chord in the second measure.
- B♭ Tpt.**: Trumpet in B-flat, playing a block chord in the second measure.
- Tbn.**: Trombone, playing a block chord in the second measure.
- Euph.**: Euphonium, playing a block chord in the second measure.
- Vib.**: Vibraphone, playing a block chord in the second measure.
- S.Dr.**: Snare Drum, playing a rhythmic pattern of eighth notes with 'x' marks above.
- Quads**: Quadrantals, playing a rhythmic pattern of eighth notes.
- B. Dr.**: Bass Drum, playing a rhythmic pattern of eighth notes.
- Cym.**: Cymbal, playing a rhythmic pattern of eighth notes.
- Bgo. Dr.**: Bongos, playing a rhythmic pattern of eighth notes.
- Tamb.**: Tambourine, playing a rhythmic pattern of eighth notes.

Dynamic markings include *f* (forte), *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). Measure numbers 25, 26, 27, and 28 are indicated at the bottom of the page.

8 Amanece.

The musical score is for the piece 'Amanece.' and is arranged for a marching band. It consists of 14 staves, each representing a different instrument or section. The instruments listed on the left are: B♭ Cl. (B-flat Clarinet), A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), B♭ Tpt. (B-flat Trumpet), Tbn. (Tuba), Euph. (Euphonium), Vib. (Vibraphone), S.Dr. (Snare Drum), Quads (Quadrant Drums), B. Dr. (Bass Drum), Cym. (Cymbal), Bgo. Dr. (Bongos), and Tamb. (Tambourine). The score is divided into four measures. The first measure shows the instruments entering with various dynamics. The second measure features a strong *f* (forte) dynamic across most instruments. The third measure shows a dynamic shift to *p* (piano) for many instruments. The fourth measure returns to a strong *f* dynamic. The percussion parts include specific rhythmic patterns and dynamics such as *mf* (mezzo-forte) for the Bongos and *p* for the Snare and Tambourine. Measure numbers 29, 30, 31, and 32 are indicated below the Tambourine staff.

Amanece.

The musical score is arranged in a grand staff format with the following instruments and parts:

- Woodwinds:** B♭ Clarinet (Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B♭ Trumpet (Tpt.), Trombone (Tbn.), Euphonium (Euph.), and Vibraphone (Vib.).
- Drum Line:** Snare Drum (S. Dr.), Quads (Quads), Bass Drum (B. Dr.), Cymbals (Cym.), Bongos (Bgo. Dr.), and Tambourine (Tamb.).

The score is divided into four measures. The first measure shows the initial entry of the instruments. The second measure begins with a *f* dynamic for the woodwinds and brass, and *mp* for the vibraphone. The third and fourth measures continue the piece with various dynamics including *p* and *f*. The percussion parts include specific rhythmic patterns and accents, with some notes marked with numbers 33, 34, 35, and 36.

10 Amanece.

B♭ Cl. *p*

A. Sax. *p*

T. Sax. *p*

B♭ Tpt. *p*

Tbn. *mf*

Euph. *mf*

Vib. *p*

S. Dr. *pp* *f* *mf*

Quads *pp* *f* *mf*

B. Dr. *p* *f*

Cym. *fff*

Bgo. Dr. *f* *fff*

Tamb. *pp* *f*

37 38 39 40

Amanece.

The musical score is arranged in a system of 12 staves. The instruments and their parts are as follows:

- B♭ Cl.**: Treble clef, playing a melodic line with quarter notes.
- A. Sx.**: Treble clef, playing a melodic line with quarter notes.
- T. Sx.**: Treble clef, playing a melodic line with quarter notes.
- B♭ Tpt.**: Treble clef, playing a melodic line with quarter notes.
- Tbn.**: Bass clef, playing a melodic line with quarter notes.
- Euph.**: Bass clef, playing a melodic line with quarter notes.
- Vib.**: Treble clef, playing a chordal accompaniment with sustained notes.
- S. Dr.**: Snare drum, playing a rhythmic pattern of eighth notes with accents.
- Quads.**: Quads drum, playing a rhythmic pattern of eighth notes.
- B. Dr.**: Bass drum, playing a rhythmic pattern of quarter notes with accents.
- Cym.**: Cymbal, playing a rhythmic pattern of eighth notes with accents.
- Bgo. Dr.**: Bongos, playing a rhythmic pattern of quarter notes.
- Tamb.**: Tambourine, playing a rhythmic pattern of quarter notes.

Dynamic markings include *p* (piano) for the Snare Drum, *f* (forte) for the woodwinds and brass, *mf* (mezzo-forte) for the Bass Drum, and *fff* (fortissimo) for the Bongos and Cymbal. The score includes repeat signs and first/second endings.

12 Amanece.

B♭ Cl.

A. Sx.

T. Sx.

B♭ Tpt.

Tbn.

Euph.

Vib.

S.Dr.

Quads

B. Dr.

Cym.

Bgo. Dr.

Tamb.

f

mf

p

tr

45 46 47 48

Amanece.

The musical score is arranged in a standard concert band format with the following parts from top to bottom:

- B♭ Cl.**: Clarinet in B-flat, playing chords in the first two measures and rests thereafter.
- A. Sax.**: Alto Saxophone, playing chords in the first two measures and rests thereafter.
- T. Sax.**: Tenor Saxophone, playing chords in the first two measures and rests thereafter.
- B♭ Tpt.**: Trumpet in B-flat, playing chords in the first two measures and rests thereafter.
- Tbn.**: Trombone, playing chords in the first two measures and rests thereafter.
- Euph.**: Euphonium, playing chords in the first two measures and rests thereafter.
- Vib.**: Vibraphone, playing a rhythmic pattern of chords and eighth notes.
- S. Dr.**: Snare Drum, playing a rhythmic pattern of eighth notes with trills (*tr*).
- Quads**: Quads (Quadrant Drums), playing a rhythmic pattern of eighth notes.
- B. Dr.**: Bass Drum, playing a rhythmic pattern of eighth notes with accents (>).
- Cym.**: Cymbal, playing a rhythmic pattern of eighth notes with accents (>).
- Bgo. Dr.**: Bongos, playing a rhythmic pattern of eighth notes.
- Tamb.**: Tambourine, playing a rhythmic pattern of eighth notes.

The score is divided into two systems by a double bar line. The first system contains measures 1-4, and the second system contains measures 5-8. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. Dynamics include *f* (forte) and accents (>). Trills (*tr*) are indicated for the snare drum part.

14 Amanece.

1. 2.

B \flat Cl.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Euph.

Vib.

S. Dr. *tr*

Quads

B. Dr. $>$

Cym. $>$

Bgo. Dr.

Tamb. $\underset{53}$ $\underset{54}$ $\underset{55}$ $\underset{56}$

Amanece.

The musical score for 'Amanece.' is arranged for a marching band. It consists of the following parts:

- B♭ Cl. (B-flat Clarinet):** Treble clef, playing chords in the first and third measures.
- A. Sx. (Alto Saxophone):** Treble clef, rests throughout.
- T. Sx. (Tenor Saxophone):** Treble clef, rests throughout.
- B♭ Tpt. (B-flat Trumpet):** Treble clef, playing chords in the first and third measures.
- Tbn. (Tuba):** Bass clef, playing chords in the first and third measures.
- Euph. (Euphonium):** Bass clef, playing chords in the first and third measures.
- Vib. (Vibraphone):** Treble clef, playing chords in the first and third measures.
- S.Dr. (Snare Drum):** Percussion clef, playing a rhythmic pattern with trills (*tr*) in the second and fourth measures.
- Quads (Quadrant Drum):** Percussion clef, playing a rhythmic pattern.
- B. Dr. (Bass Drum):** Percussion clef, playing a rhythmic pattern with accents (>).
- Cym. (Cymbal):** Percussion clef, playing a rhythmic pattern with accents (>).
- Bgo. Dr. (Bongos):** Percussion clef, playing a rhythmic pattern.
- Tamb. (Tambourine):** Percussion clef, playing a rhythmic pattern.

The score includes dynamic markings such as *f* (forte) and trills (*tr*). Measure numbers 57, 58, 59, and 60 are indicated at the bottom of the page.

16 Amanece.

B♭ Cl. *f*

A. Sx. *f*

T. Sx.

B♭ Tpt. *f*

Tbn.

Euph.

Vib.

S.Dr.

Quads *mf*

B. Dr.

Cym.

Bgo. Dr.

Tamb.

61 62 63 64

Amanece.

The musical score is arranged in a standard concert band format. The instruments and their parts are as follows:

- Woodwinds:** B♭ Clarinet (Cl.), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.) are shown with rests in all four measures.
- Brass:** B♭ Trumpet (Tpt.), Trombone (Tbn.), and Euphonium (Euph.) are also shown with rests in all four measures.
- Percussion:**
 - Vibraphone (Vib.):** Plays a melodic line in the right hand, consisting of eighth-note chords and single notes.
 - Snare Drum (S.Dr.):** Features a rhythmic pattern of eighth notes with a trill (*tr*) on the second eighth note of each pair.
 - Quads (Quadrant Drums):** Play a rhythmic pattern of eighth notes.
 - Bass Drum (B. Dr.):** Plays a pattern of quarter notes with accents (>) and breath marks (_v).
 - Cymbals (Cym.):** Play a pattern of eighth notes with accents (>).
 - Bongo Drums (Bgo. Dr.):** Play a pattern of quarter notes.
 - Tambourine (Tamb.):** Plays a pattern of quarter notes with a 65 (sixteenth note) marking under the first note of each measure.

18 Amanece.

The musical score is arranged in a standard marching band layout. The instruments and their parts are as follows:

- B♭ Cl.**: Treble clef, starts with a rest in measure 18, then plays a melodic line starting in measure 19 with a forte (*f*) dynamic.
- A. Sx.**: Treble clef, rests throughout the section.
- T. Sx.**: Treble clef, rests throughout the section.
- B♭ Tpt.**: Treble clef, plays a melodic line starting in measure 18 with a forte (*f*) dynamic.
- Tbn.**: Bass clef, plays a rhythmic accompaniment of quarter notes, starting in measure 18 with a piano (*p*) dynamic.
- Euph.**: Bass clef, plays a rhythmic accompaniment of quarter notes, starting in measure 18 with a piano (*p*) dynamic.
- Vib.**: Treble clef, plays a rhythmic accompaniment of eighth notes, starting in measure 18 with a piano (*p*) dynamic.
- S.Dr.**: Snare drum, plays a rhythmic pattern of eighth notes with trills (*tr*) in measures 18, 19, 21, and 22, with a piano (*p*) dynamic.
- Quads.**: Quads, plays a rhythmic pattern of eighth notes, starting in measure 18 with a mezzo-forte (*mf*) dynamic.
- B. Dr.**: Bass drum, plays a rhythmic pattern of quarter notes with accents (>) in measures 18, 19, 21, and 22, with a mezzo-forte (*mf*) dynamic.
- Cym.**: Cymbals, plays a rhythmic pattern of eighth notes with accents (>) in measures 18, 19, 21, and 22, with a mezzo-forte (*mf*) dynamic.
- Bgo. Dr.**: Bongos, plays a rhythmic pattern of quarter notes, starting in measure 18 with a mezzo-forte (*mf*) dynamic.
- Tamb.**: Tambourine, plays a rhythmic pattern of quarter notes, starting in measure 18 with a mezzo-forte (*mf*) dynamic.

Measure numbers 69, 70, 71, and 72 are indicated at the bottom of the page.

Amanece.

The musical score is arranged in a standard concert band format. The instruments listed on the left are: B♭ Cl., A. Sax., T. Sax., B♭ Tpt., Tbn., Euph., Vib., S. Dr., Quads, B. Dr., Cym., Bgo. Dr., and Tamb. The score consists of 14 measures. The key signature has one sharp (F#) and the time signature is 2/4. The first measure is marked with a repeat sign and a first ending bracket. The second measure is marked with a first ending bracket. The third measure is marked with a first ending bracket and a dynamic marking of *f*. The fourth measure is marked with a first ending bracket. The fifth measure is marked with a first ending bracket and a dynamic marking of *f*. The sixth measure is marked with a first ending bracket. The seventh measure is marked with a first ending bracket. The eighth measure is marked with a first ending bracket. The ninth measure is marked with a first ending bracket. The tenth measure is marked with a first ending bracket. The eleventh measure is marked with a first ending bracket. The twelfth measure is marked with a first ending bracket. The thirteenth measure is marked with a first ending bracket. The fourteenth measure is marked with a first ending bracket. The percussion parts include S. Dr. with trills, Quads with eighth notes, B. Dr. with accents, Cym. with accents, Bgo. Dr. with eighth notes, and Tamb. with eighth notes. The woodwind parts include A. Sax. with eighth notes, T. Sax. with eighth notes, and Vib. with chords. The brass parts include B♭ Cl., B♭ Tpt., Tbn., and Euph. with chords. The dynamic marking *f* is used in the third and fifth measures.

20 Amanece.

The musical score is for the piece "Amanece." and is marked with a tempo of 20. The score is arranged for a marching band and includes the following instruments and parts:

- B♭ Cl.**: Melodic line in treble clef, starting with a forte (*f*) dynamic.
- A. Sx.**: Melodic line in treble clef, starting with a forte (*f*) dynamic.
- T. Sx.**: Melodic line in treble clef, starting with a forte (*f*) dynamic.
- B♭ Tpt.**: Melodic line in treble clef, starting with a forte (*f*) dynamic.
- Tbn.**: Bass line in bass clef.
- Euph.**: Bass line in bass clef.
- Vib.**: Vibraphone part in treble clef.
- S.Dr.**: Snare drum part with trills (*tr*).
- Quads**: Quads part.
- B. Dr.**: Bass drum part with accents (>).
- Cym.**: Cymbals part with accents (>).
- Bgo. Dr.**: Bongos part.
- Tamb.**: Tambourine part.

The score consists of four measures. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a forte (*f*) dynamic. The third measure is marked with a forte (*f*) dynamic. The fourth measure is marked with a forte (*f*) dynamic. The score ends with a double bar line.

22 Amanece.

The musical score is for the piece 'Amanece.' and is numbered 22. It is arranged for a marching band and includes the following instruments: B♭ Clarinet (Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B♭ Trumpet (Tpt.), Trombone (Tbn.), Euphonium (Euph.), Vibraphone (Vib.), Snare Drum (S. Dr.), Quads (Quads), Bass Drum (B. Dr.), Cymbals (Cym.), Bongos (Bgo. Dr.), and Tambourine (Tamb.). The score is written in 4/4 time and features a key signature of one flat (B♭). The music is marked with a forte (*f*) dynamic. The score is divided into two systems, with a double bar line between measures 85 and 86. The first system covers measures 85, 86, 87, and 88. The second system covers measures 89, 90, 91, and 92. The percussion parts include snare drum, bass drum, cymbals, bongos, and tambourine, all playing a rhythmic pattern of eighth and sixteenth notes. The woodwind and brass parts play chords and melodic lines.

Amanece.

The musical score is arranged in 14 staves, each representing a different instrument. The instruments listed on the left are: B♭ Cl., A. Sx., T. Sx., B♭ Tpt., Tbn., Euph., Vib., S.Dr., Quads, B. Dr., Cym., Bgo. Dr., and Tamb. The score is divided into two main sections by a double bar line. The first section consists of measures 88 and 90. The second section begins at measure 91 and includes measures 91, 92, and 93. Dynamic markings are placed throughout the score: *mp* (mezzo-piano) appears above the Vib. staff at measure 91; *f* (forte) appears below the S.Dr., Quads, B. Dr., Cym., Bgo. Dr., and Tamb. staves at measure 91; *p* (piano) appears below the Quads, B. Dr., Cym., Bgo. Dr., and Tamb. staves at measure 92. The S.Dr. staff features a series of 'x' marks representing snare drum patterns. The Quads staff features a series of '>' marks representing cymbal patterns. The B. Dr. staff features a series of '>' marks representing bass drum patterns. The Cym. staff features a series of '>' marks representing cymbal patterns. The Bgo. Dr. staff features a series of '>' marks representing bongo drum patterns. The Tamb. staff features a series of '>' marks representing tambourine patterns.

24 Amanece.

The musical score is for a marching band and is titled "Amanece." It consists of 24 measures. The instruments and their parts are as follows:

- B♭ Cl.:** Treble clef, playing chords in the first and third measures.
- A. Sx.:** Treble clef, playing chords in the first and third measures.
- T. Sx.:** Treble clef, playing chords in the first and third measures.
- B♭ Tpt.:** Treble clef, playing chords in the first and third measures.
- Tbn.:** Bass clef, playing chords in the first and third measures.
- Euph.:** Bass clef, playing chords in the first and third measures.
- Vib.:** Treble clef, playing chords in the first and third measures.
- S.Dr.:** Snare drum, playing a rhythmic pattern of eighth notes with accents.
- Quads:** Quads drum, playing chords in the first and third measures.
- B. Dr.:** Bass drum, playing chords in the first and third measures.
- Cym.:** Cymbal, playing a rhythmic pattern of eighth notes with accents.
- Bgo. Dr.:** Bongos, playing chords in the first and third measures.
- Tamb.:** Tambourine, playing chords in the first and third measures.

The score includes dynamic markings: *f* (fortissimo), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Measure numbers 93, 94, 95, and 96 are indicated at the bottom of the page.

Amanece.

The musical score is arranged in a standard concert band format. The instruments listed on the left are: B♭ Cl., A. Sax., T. Sax., B♭ Tpt., Tbn., Euph., Vib., S. Dr., Quads, B. Dr., Cym., Bgo. Dr., and Tamb. The score is divided into four measures. The woodwinds and brass sections play chords and rhythmic patterns, with dynamics ranging from *f* to *mp*. The percussion section includes snare drum (S. Dr.), quadz (Quads), bass drum (B. Dr.), cymbals (Cym.), bongo drums (Bgo. Dr.), and a tambourine (Tamb.). The snare drum and bongo drums play a rhythmic pattern of eighth notes, while the bass drum and cymbals play a pattern of quarter notes. The tambourine plays a pattern of eighth notes. The score includes dynamic markings (*f*, *p*, *mp*) and articulation marks (accents, slurs). Measure numbers 97, 98, 99, and 100 are indicated at the bottom of the page.

26 Amanece.

B♭ Cl. *f*

A. Sx. *f*

T. Sx. *f*

B♭ Tpt. *f*

Tbn. *f*

Euph. *f*

Vib. *mp*

S. Dr. *f*

Quads *f*

B. Dr. *f*

Cym. *f*

Bgo. Dr. *f*

Tamb. *f*

101 102 103 104

Amanece.

27

The musical score is arranged in a standard concert band format. The instruments and their parts are as follows:

- Woodwinds:** B♭ Clarinet (Cl.), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.) are shown with rests, indicating they are silent in this section.
- Brass:** B♭ Trumpet (Tpt.), Trombone (Tbn.), and Euphonium (Euph.) are also shown with rests.
- Percussion:**
 - Vibraphone (Vib.):** Plays a melodic line in the right hand of the vibraphone.
 - Snare Drum (S.Dr.):** Features a rhythmic pattern of eighth notes with a trill (*tr*) on the second eighth note of each pair.
 - Quads (Quads):** Plays a rhythmic pattern of eighth notes.
 - Bass Drum (B. Dr.):** Plays a rhythmic pattern of quarter notes with accents (>).
 - Cymbals (Cym.):** Plays a rhythmic pattern of eighth notes with accents (>).
 - Bongo Drum (Bgo. Dr.):** Plays a rhythmic pattern of quarter notes.
 - Tambourine (Tamb.):** Plays a rhythmic pattern of quarter notes.

The score spans four measures, with measure numbers 105, 106, 107, and 108 indicated at the bottom of the percussion staves.

28 Amanece.

The musical score is arranged in a standard concert band format. The instruments listed on the left are: B♭ Cl., A. Sx., T. Sx., B♭ Tpt., Tbn., Euph., Vib., S. Dr., Quads, B. Dr., Cym., Bgo. Dr., and Tamb. The score consists of 11 measures. The woodwinds (Clarinets, Saxophones, and Trombones) are mostly silent, indicated by rests. The Euphonium and Trombone parts play a simple rhythmic pattern of quarter notes. The Vibraphone part features a melodic line with eighth notes and chords. The Snare Drum part has a steady eighth-note pattern with trills. The Quads, Bass Drum, and Cymbal parts provide a consistent rhythmic accompaniment. The Bongos and Tambourine parts play a simple eighth-note pattern. The score includes dynamic markings such as *mf*, *p*, and *tr* (trill). Measure numbers 109, 110, 111, and 112 are indicated at the bottom of the page.

Amanece.

The musical score is arranged in a standard concert band format. The instruments and their parts are as follows:

- Woodwinds:** B♭ Clarinet (Cl.), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.) are listed at the top but have no notes, indicating they are silent for this piece.
- Brass:** B♭ Trumpet (Tpt.), Trombone (Tbn.), and Euphonium (Euph.) play a rhythmic melody of eighth notes.
- Percussion:** Vibraphone (Vib.), Snare Drum (S. Dr.), Quads, Bass Drum (B. Dr.), Cymbals (Cym.), Bongos (Bgo. Dr.), and Tambourine (Tamb.) all play rhythmic patterns. The Snare Drum part includes trill markings (*tr*).

The score consists of four measures. The percussion parts are marked with measure numbers 113 and 116 at the bottom of the page.

30 Amanece.

The musical score is for the piece "Amanece." and is numbered 30. It is arranged for a marching band with the following instruments: B♭ Clarinet (Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B♭ Trumpet (Tpt.), Trombone (Tbn.), Euphonium (Euph.), Vibraphone (Vib.), Snare Drum (S.Dr.), Quads (Quads), Bass Drum (B. Dr.), Cymbal (Cym.), Bongos (Bgo. Dr.), and Tambourine (Tamb.). The score consists of four measures, numbered 117 to 120. The key signature has one sharp (F#) and the time signature is 2/4. The B♭ Cl., A. Sx., and T. Sx. parts are mostly rests. The B♭ Tpt., Tbn., and Euph. parts play a rhythmic pattern of quarter notes. The Vib. part plays a complex rhythmic pattern. The S.Dr. part has a steady eighth-note pattern with trills (tr) on the second and fourth notes of each measure. The Quads part has a steady eighth-note pattern. The B. Dr. part has a steady eighth-note pattern with accents (>). The Cym. part has a steady eighth-note pattern with accents (>). The Bgo. Dr. part has a steady eighth-note pattern. The Tamb. part has a steady eighth-note pattern. The score ends with a double bar line and repeat dots.

Amanece.

The musical score for 'Amanece' is arranged for a marching band. It features the following instruments and parts:

- B♭ Cl.:** Four measures of whole rests.
- A. Sax.:** Treble clef, key signature of one sharp (F#). Four measures of eighth-note patterns.
- T. Sax.:** Treble clef, key signature of one flat (B♭). Four measures of eighth-note patterns.
- B♭ Tpt.:** Treble clef, key signature of two flats (B♭, E♭). Four measures of eighth-note patterns.
- Tbn.:** Bass clef, key signature of two flats (B♭, E♭). Four measures of eighth-note patterns.
- Euph.:** Bass clef, key signature of two flats (B♭, E♭). Four measures of eighth-note patterns.
- Vib.:** Treble clef, key signature of two flats (B♭, E♭). Four measures of chords and eighth notes.
- S. Dr.:** Snare drum, four measures of eighth-note patterns with trills (*tr*).
- Quads:** Four measures of eighth-note patterns.
- B. Dr.:** Bass drum, four measures of eighth-note patterns with accents (>).
- Cym.:** Cymbal, four measures of eighth-note patterns with accents (>).
- Bgo. Dr.:** Bongos, four measures of eighth-note patterns.
- Tamb.:** Tambourine, four measures of eighth-note patterns with measure numbers 121, 122, 123, and 124.

32 Amanece.

The musical score is for the piece "Amanece." and starts at measure 32. It is arranged for a marching band with the following instruments: B♭ Clarinet (Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), B♭ Trumpet (Tpt.), Trombone (Tbn.), Euphonium (Euph.), Vibraphone (Vib.), Snare Drum (S. Dr.), Quads (Quads), Bass Drum (B. Dr.), Cymbals (Cym.), Bongos (Bgo. Dr.), and Tambourine (Tamb.). The score is written in 4/4 time and features a variety of rhythmic patterns and articulations. The B♭ Cl., A. Sax., and T. Sax. parts play a melodic line with eighth and sixteenth notes. The B♭ Tpt., Tbn., and Euph. parts provide harmonic support with chords and rhythmic patterns. The Vib. part plays a steady eighth-note pattern. The S. Dr. part features a complex rhythmic pattern with trills (tr) and accents (>). The Quads part plays a steady eighth-note pattern. The B. Dr. part plays a steady eighth-note pattern with accents (>). The Cym. part plays a steady eighth-note pattern with accents (>). The Bgo. Dr. part plays a steady eighth-note pattern. The Tamb. part plays a steady eighth-note pattern. The score includes measures 125, 126, 127, and 128.

Amanece.

33

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- B♭ Cl.** (B-flat Clarinet): Treble clef, playing chords in the first measure and a melodic line in the second.
- A. Sx.** (Alto Saxophone): Treble clef, playing chords in the first measure and a melodic line in the second.
- T. Sx.** (Tenor Saxophone): Treble clef, playing a rhythmic pattern of eighth notes.
- B♭ Tpt.** (B-flat Trumpet): Treble clef, playing chords in the first measure and a melodic line in the second.
- Tbn.** (Tuba): Bass clef, playing a rhythmic pattern of eighth notes.
- Euph.** (Euphonium): Bass clef, playing a rhythmic pattern of eighth notes.
- Vib.** (Vibraphone): Treble clef, playing chords in the first measure.
- S. Dr.** (Snare Drum): Percussion clef, playing a rhythmic pattern.
- Quads** (Quadrant): Percussion clef, playing a rhythmic pattern.
- B. Dr.** (Bass Drum): Percussion clef, playing a rhythmic pattern.
- Cym.** (Cymbal): Percussion clef, playing a rhythmic pattern.
- Bgo. Dr.** (Bongos): Percussion clef, playing a rhythmic pattern.
- Tamb.** (Tambourine): Percussion clef, playing a rhythmic pattern.

Measure numbers 129, 130, 131, 132, and 133 are indicated at the bottom of the score. Dynamics include *mf* (mezzo-forte) and *p* (piano).

34 Amanece.

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- B♭ Cl.**: Treble clef, starting with a whole rest in the first measure, followed by a half note in the second, and eighth notes in the third and fourth.
- A. Sx.**: Treble clef, starting with a half note in the first measure, followed by whole rests in the second and third, and eighth notes in the fourth.
- T. Sx.**: Treble clef, starting with a half note in the first measure, followed by whole rests in the second and third, and eighth notes in the fourth.
- B♭ Tpt.**: Treble clef, starting with a whole rest in the first measure, followed by a half note in the second, and eighth notes in the third and fourth.
- Tbn.**: Bass clef, starting with a whole rest in the first measure, followed by quarter notes in the second, and eighth notes in the third and fourth.
- Euph.**: Bass clef, starting with a whole rest in the first measure, followed by quarter notes in the second, and eighth notes in the third and fourth.
- Vib.**: Treble clef, starting with a whole rest in the first measure, followed by whole rests in the second, third, and fourth.
- S. Dr.**: Percussion line with a snare drum symbol, starting with a whole rest in the first measure, followed by whole rests in the second, third, and fourth.
- Quads**: Percussion line with a snare drum symbol, starting with a whole rest in the first measure, followed by whole rests in the second, third, and fourth.
- B. Dr.**: Percussion line with a snare drum symbol, starting with a whole rest in the first measure, followed by whole rests in the second, third, and fourth.
- Cym.**: Percussion line with a cymbal symbol, starting with a half note in the first measure, followed by half notes in the second, third, and fourth.
- Bgo. Dr.**: Percussion line with a bass drum symbol, starting with a half note in the first measure, followed by half notes in the second, third, and fourth.
- Tamb.**: Percussion line with a tom-tom symbol, starting with a half note in the first measure, followed by half notes in the second, third, and fourth.

Measure numbers 134, 135, 136, and 137 are indicated below the Tamb. staff.

Amanece.

The musical score for 'Amanece.' is arranged for a marching band. It features the following instruments and parts:

- B♭ Cl.**: Clarinet part with dynamics *p*, *mf*, *f*, *p*, *f*.
- A. Sx.**: Alto Saxophone part with dynamics *p*, *mf*, *f*, *p*, *f*.
- T. Sx.**: Tenor Saxophone part with dynamics *p*, *mf*, *f*, *p*, *f*.
- B♭ Tpt.**: Trumpet part with dynamics *p*, *mf*, *f*, *p*, *f*.
- Tbn.**: Trombone part with dynamics *p*, *mf*, *f*, *p*, *f*.
- Euph.**: Euphonium part with dynamics *p*, *mf*, *f*, *p*, *f*.
- Vib.**: Vibraphone part with dynamics *p*, *mf*, *f*, *p*, *f*.
- S. Dr.**: Snare Drum part with dynamics *p*, *mf*, *f*, *p*, *f*.
- Quads**: Quadrant Drums part with dynamics *p*, *mf*, *f*, *p*, *f*.
- B. Dr.**: Bass Drum part with dynamics *p*, *mf*, *f*, *p*, *f*.
- Cym.**: Cymbals part with dynamics *p*, *mf*, *f*, *p*, *f*.
- Bgo. Dr.**: Bongos part with dynamics *p*, *mf*, *f*, *p*, *f*.
- Tamb.**: Tambourine part with dynamics *p*, *mf*, *f*, *p*, *f*.

Measure numbers are indicated at the bottom of the score: 138, 139, 140, and 141.

Categoría Tradicional.

Score

CONQUISTA

Pacífico Currulao.

Brayan Estrada.

The musical score is for the piece 'CONQUISTA' in the 'Pacífico Currulao' style. It is written for a marching band and consists of ten staves. The time signature is 12/8, and the key signature has one flat (B-flat). The score is divided into two main sections by a double bar line. The first section is marked with a common time signature of 8, and the second section returns to 12/8. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The instruments and their parts are: Cort. Soprano 1 (treble clef), Cort. Soprano 2 (treble clef), Cort. Tenor 1 (bass clef), Cort. Tenor 2 (bass clef), Lira 1 1 (treble clef), Lira 2 (treble clef), Redoblante (percussion), Multitenor (percussion), Bombos Tonales (percussion), and Platillos (percussion). The score includes various musical notations such as accents, slurs, and dynamic markings.

2

CONQUISTA

Marcha ♩=140

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

B. Tbn.

Vib. 1

Vib. 2

S. Dr.

Quads

B. Dr.

Cym.

5 6 7 8

CONQUISTA 3

The musical score is for a piece titled "CONQUISTA" and is marked with a "3" in the top right corner. It is arranged for a marching band and consists of ten staves. The instruments are: B♭ Tpt. 1, B♭ Tpt. 2, Tbn., B. Tbn., Vib. 1, Vib. 2, S. Dr., Quads, B. Dr., and Cym. The score is in 3/4 time and features a key signature of one flat (B♭). The music is divided into four measures, numbered 9, 10, 11, and 12 at the bottom. The B♭ Tpt. 1 part has accents (>) over the notes. The Tbn. part has a forte (*f*) dynamic marking. The Vib. 1 part has accents (>) over the notes. The S. Dr., Quads, and B. Dr. parts have accents (>) over the notes. The Cym. part has accents (>) over the notes.

4 CONQUISTA

B \flat Tpt. 1
B \flat Tpt. 2
Tbn.
B. Tbn.
Vib. 1
Vib. 2
S.Dr.
Quads
B. Dr.
Cym.

13 14 15 16

Detailed description: This is a musical score for a marching band piece titled 'CONQUISTA'. The score is arranged in a grand staff format with ten staves. The instruments are: B \flat Trumpet 1, B \flat Trumpet 2, Trombone, Bass Trombone, Vibraphone 1, Vibraphone 2, Snare Drum, Quads, Bass Drum, and Cymbals. The key signature has two flats (B \flat and E \flat). The time signature is 4/4. The score consists of four measures, numbered 13, 14, 15, and 16. The B \flat Tpt. 1 part has a melodic line with a slur and accent in measure 13. The B \flat Tpt. 2 part has a rhythmic pattern of eighth notes. The Tbn. part has a melodic line with a slur and accent in measure 15. The B. Tbn. part has a rhythmic pattern of eighth notes. The Vib. 1 part has a rhythmic pattern of eighth notes with accents. The Vib. 2 part has a rhythmic pattern of eighth notes with accents. The S.Dr. part has a rhythmic pattern of eighth notes with accents. The Quads part has a rhythmic pattern of eighth notes with accents. The B. Dr. part has a rhythmic pattern of eighth notes with accents. The Cym. part has a rhythmic pattern of eighth notes with accents.

CONQUISTA 5

The musical score is for the piece "CONQUISTA" and is page 5 of a 92-page document. It features the following instruments and parts:

- B♭ Tpt. 1:** Plays sustained chords with dynamics *mf* and *p*.
- B♭ Tpt. 2:** Plays a rhythmic melody with dynamics *mf* and *p*.
- Tbn.:** Plays sustained chords with dynamics *mf* and *p*.
- B. Tbn.:** Plays a rhythmic melody with dynamics *mf* and *p*.
- Vib. 1:** Plays chords with accents (>>>>>).
- Vib. 2:** Plays chords with accents (>>>>>).
- S. Dr.:** Plays a rhythmic pattern with dynamics *dim.* and *mp*.
- Quads:** Plays a rhythmic pattern with dynamics *dim.* and *mp*.
- B. Dr.:** Plays a rhythmic pattern with dynamics *dim.* and *mp*.
- Cym.:** Plays a rhythmic pattern with dynamics *dim.* and *mp*.

Measure numbers 17, 18, 19, and 20 are indicated at the bottom of the score.

6 CONQUISTA

The musical score is for a piece titled "CONQUISTA" starting at measure 6. It is arranged for a marching band with the following parts: B♭ Tpt. 1, B♭ Tpt. 2, Tbn., B. Tbn., Vib. 1, Vib. 2, S. Dr., Quads, B. Dr., and Cym. The score is in 2/4 time and features a key signature of one flat (B♭). The dynamics range from *mf* (mezzo-forte) to *p* (piano). The brass instruments (trumpets and trombones) play sustained chords with accents. The vibraphones play similar sustained chords. The S. Dr. (snare drum) plays a rhythmic pattern of eighth notes. The Quads (quadrant drums) play a rhythmic pattern of eighth notes with accents. The B. Dr. (bass drum) plays a rhythmic pattern of eighth notes. The Cym. (cymbal) plays a rhythmic pattern of eighth notes. The score is divided into measures 21, 22, 23, and 24. Measure 21 is marked with *mf* and *p*. Measure 22 is marked with *mf* and *p*. Measure 23 is marked with *p*. Measure 24 is marked with *p*.

Alabao $\downarrow = 110$ CONQUISTA 7

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

B. Tbn.

Vib. 1

Vib. 2

S. Dr.

Quads

B. Dr.

Cym.

p

p

mf

tr > *tr* > *tr* > *tr* >

25 26 27 28

8 CONQUISTA

The musical score is for a piece titled "CONQUISTA" starting at measure 8. It is written for a marching band and includes the following parts:

- B♭ Tpt. 1:** Treble clef, playing a melodic line with a forte (*f*) dynamic.
- B♭ Tpt. 2:** Treble clef, playing a similar melodic line with a forte (*f*) dynamic.
- Tbn.:** Bass clef, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- B. Tbn.:** Bass clef, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Vib. 1:** Treble clef, playing a melodic line with a forte (*f*) dynamic.
- Vib. 2:** Treble clef, playing a melodic line with a forte (*f*) dynamic.
- S. Dr.:** Snare drum, playing a rhythmic pattern with trills (*tr*) and accents (>).
- Quads:** Quads drum, playing a rhythmic pattern with accents (>).
- B. Dr.:** Bass drum, playing a rhythmic pattern with accents (>).
- Cym.:** Cymbal, playing a rhythmic pattern with accents (>).

The score is divided into four measures, with measure numbers 29, 30, 31, and 32 indicated at the bottom.

CONQUISTA

The musical score for 'CONQUISTA' is arranged for a marching band. It consists of the following parts:

- B♭ Tpt. 1**: Treble clef, playing a melodic line with a forte (*f*) dynamic.
- B♭ Tpt. 2**: Treble clef, playing a similar melodic line with a forte (*f*) dynamic.
- Tbn.**: Bass clef, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- B. Tbn.**: Bass clef, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Vib. 1**: Treble clef, playing a melodic line with a forte (*f*) dynamic.
- Vib. 2**: Treble clef, playing a melodic line with a forte (*f*) dynamic.
- S.Dr.**: Snare drum, playing a rhythmic pattern with trills (*tr*) and accents (>).
- Quads**: Quads, playing a rhythmic pattern with accents (>).
- B. Dr.**: Bass drum, playing a rhythmic pattern with accents (>).
- Cym.**: Cymbals, playing a rhythmic pattern with accents (>).

The score is divided into four measures, numbered 33, 34, 35, and 36 at the bottom.

10 CONQUISTA

The musical score is for a piece titled "CONQUISTA" starting at measure 10. It is arranged for a marching band with the following parts:

- B♭ Tpt. 1:** Treble clef, playing a melodic line with a forte (*f*) dynamic.
- B♭ Tpt. 2:** Treble clef, playing a similar melodic line with a forte (*f*) dynamic.
- Tbn.:** Bass clef, playing a rhythmic accompaniment.
- B. Tbn.:** Bass clef, playing a rhythmic accompaniment.
- Vib. 1 & 2:** Treble clef, playing a melodic line with a forte (*f*) dynamic.
- S.Dr.:** Snare drum, playing a rhythmic pattern with trills (*tr*) and accents (>).
- Quads:** Quads, playing a rhythmic pattern with accents (>).
- B. Dr.:** Bass drum, playing a rhythmic pattern with accents (>).
- Cym.:** Cymbals, playing a rhythmic pattern with accents (>).

The score is divided into four measures, numbered 37, 38, 39, and 40 at the bottom.

CONQUISTA

The musical score for 'CONQUISTA' is arranged for a marching band. It consists of ten staves, each representing a different instrument or section. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into four measures, with measure numbers 41, 42, 43, and 44 indicated at the bottom of the cymbal staff.

- B♭ Tpt. 1:** Treble clef, playing a melodic line with quarter notes and rests.
- B♭ Tpt. 2:** Treble clef, playing a similar melodic line to Tpt. 1.
- Tbn.:** Bass clef, playing a melodic line with quarter notes and rests.
- B. Tbn.:** Bass clef, playing a similar melodic line to Tbn.
- Vib. 1:** Treble clef, playing a rhythmic pattern of chords.
- Vib. 2:** Treble clef, playing a rhythmic pattern of chords.
- S. Dr.:** Snare drum, playing a rhythmic pattern of eighth notes with trills (*tr*) and accents (>).
- Quads:** Quads, playing a rhythmic pattern of eighth notes.
- B. Dr.:** Bass drum, playing a rhythmic pattern of eighth notes.
- Cym.:** Cymbals, playing a rhythmic pattern of eighth notes with accents (>).

12 CONQUISTA

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

B. Tbn.

Vib. 1

Vib. 2

S. Dr.

Quads

B. Dr.

Cym.

45 46 47 48

Detailed description: This is a page of a musical score for a marching band, titled 'CONQUISTA'. The score is for measures 12 through 48. The instruments listed on the left are B♭ Tpt. 1, B♭ Tpt. 2, Tbn., B. Tbn., Vib. 1, Vib. 2, S. Dr. (Snare Drum), Quads (Quadrant Drums), B. Dr. (Bass Drum), and Cym. (Cymbal). The music is written in a key signature of one flat (B♭) and a common time signature (C). The brass instruments (trumpets and trombones) play a rhythmic pattern of eighth and sixteenth notes, often with accents. The vibraphones play chords with a similar rhythmic pattern. The snare drum plays a complex rhythmic pattern with many accents. The bass drum and cymbal play simpler rhythmic patterns. The score includes dynamic markings such as 'f' (forte) and 'ff' (fortissimo). The page number '99' is in the top right corner, and the page number '12' is at the top left of the score. The measure numbers 45, 46, 47, and 48 are indicated at the bottom of the score.

Fiesta ♩ = 145 **CONQUISTA** 13

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- B♭ Tpt. 1**: Treble clef, mostly rests.
- B♭ Tpt. 2**: Treble clef, mostly rests.
- Tbn.**: Bass clef, mostly rests.
- B. Tbn.**: Bass clef, mostly rests.
- Vib. 1**: Treble clef, playing chords.
- Vib. 2**: Treble clef, playing a melodic line.
- S.Dr.**: Snare drum, playing a rhythmic pattern with trills.
- Quads**: Quads, playing a rhythmic pattern with accents.
- B. Dr.**: Bass drum, playing a rhythmic pattern with accents.
- Cym.**: Cymbals, playing a rhythmic pattern with accents.

Measure numbers 49, 50, 51, and 52 are indicated at the bottom of the score. Dynamics include *f* (forte) and *tr* (trill). The key signature has two flats (B♭ and E♭).

14 CONQUISTA

The musical score is for a piece titled "CONQUISTA" starting at measure 14. It is arranged for a marching band with the following parts:

- B♭ Tpt. 1:** Treble clef, playing a melodic line with eighth and sixteenth notes.
- B♭ Tpt. 2:** Treble clef, playing a similar melodic line to the first trumpet.
- Tbn.:** Bass clef, playing a rhythmic accompaniment.
- B. Tbn.:** Bass clef, playing a rhythmic accompaniment.
- Vib. 1 & 2:** Treble clef, playing a rhythmic accompaniment.
- S.Dr.:** Snare drum, playing a rhythmic pattern with trills (*tr*) and a *dim.* marking.
- Quads:** Quads, playing a rhythmic pattern with a *dim.* marking.
- B. Dr.:** Bass drum, playing a rhythmic pattern with a *dim.* marking.
- Cym.:** Cymbals, playing a rhythmic pattern with accents (*>*) and a *dim.* marking.

Measure numbers 53, 54, 55, and 56 are indicated at the bottom of the cymbal part.

CONQUISTA

The musical score for 'CONQUISTA' is arranged for a marching band. It features the following parts:

- B♭ Tpt. 1**: Treble clef, playing a melodic line with eighth notes and quarter notes.
- B♭ Tpt. 2**: Treble clef, playing a similar melodic line to Tpt. 1.
- Tbn.**: Bass clef, playing a rhythmic accompaniment with chords and eighth notes.
- B. Tbn.**: Bass clef, playing a rhythmic accompaniment with chords and eighth notes.
- Vib. 1**: Treble clef, playing a rhythmic accompaniment with chords and eighth notes.
- Vib. 2**: Treble clef, playing a rhythmic accompaniment with chords and eighth notes.
- S.Dr.**: Snare drum, playing a rhythmic pattern with trills (*tr*) and accents (>).
- Quads**: Quads, playing a rhythmic pattern with accents (>).
- B. Dr.**: Bass drum, playing a rhythmic pattern with accents (>).
- Cym.**: Cymbals, playing a rhythmic pattern with accents (>) and a *p* dynamic marking.

The score includes measure numbers 57, 58, 59, 60, and 61. The key signature is one flat (B♭), and the time signature is 4/4. The piece concludes with a *p* dynamic marking.

16 **Alabao** *♩ = 110* **CONQUISTA**

The musical score is arranged in a standard marching band format. The top four staves are for brass instruments: B♭ Tpt. 1 and 2 (treble clef), and Tbn. and B. Tbn. (bass clef). The next two staves are for Vib. 1 and 2 (treble clef). The bottom three staves are for percussion: S. Dr. (snare drum), Quads (quadrant drum), and B. Dr. (bass drum), all in a common time signature. The Cym. (cymbal) part is on the bottom-most staff. The score begins at measure 16. The brass instruments have rests in the first measure. The woodwinds (Vib. 1 and 2) enter in the second measure with a melody of quarter notes. The percussion section starts in the second measure with a snare drum pattern of eighth notes, followed by quads and bass drum. The snare drum part features a series of trills (tr) with accents (>) starting in measure 63. The bass drum part has a steady quarter-note pattern. The cymbal part has a pattern of quarter notes with accents (>) starting in measure 65. The tempo is marked as *♩ = 110*. The dynamic markings include *p* (piano) for the woodwinds and *mf* (mezzo-forte) for the bass drum and cymbals.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

B. Tbn.

Vib. 1

Vib. 2

S. Dr.

Quads

B. Dr.

Cym.

62 63 64 65

CONQUISTA

17

The musical score is arranged in a standard concert band format. The instruments and their parts are as follows:

- B♭ Tpt. 1:** Treble clef, rests in measures 66-67, then plays a melodic line in measures 68-69.
- B♭ Tpt. 2:** Treble clef, rests in measures 66-67, then plays a melodic line in measures 68-69.
- Tbn.:** Bass clef, rests in measures 66-67, then plays a melodic line in measures 68-69.
- B. Tbn.:** Bass clef, rests in measures 66-67, then plays a melodic line in measures 68-69.
- Vib. 1 & 2:** Treble clef, play a rhythmic pattern of eighth notes throughout measures 66-69.
- S.Dr. (Snare Drum):** Treble clef, play a rhythmic pattern of eighth notes with accents (>) throughout measures 66-69.
- Quads (Cymbals):** Treble clef, play a rhythmic pattern of eighth notes throughout measures 66-69.
- B. Dr. (Bass Drum):** Treble clef, play a rhythmic pattern of eighth notes throughout measures 66-69.
- Cym. (Cymbal):** Treble clef, play a rhythmic pattern of eighth notes with accents (>) throughout measures 66-69.

Measure numbers 66, 67, 68, and 69 are indicated at the bottom of the score.

18 CONQUISTA

The musical score is for a piece titled "CONQUISTA" starting at measure 18. It is arranged for a marching band with the following parts:

- B♭ Tpt. 1:** Treble clef, mostly rests with some notes in the second and fourth measures.
- B♭ Tpt. 2:** Treble clef, notes in the second and fourth measures, marked with a forte (*f*) dynamic.
- Tbn.:** Bass clef, notes in the second and fourth measures, marked with a forte (*f*) dynamic.
- B. Tbn.:** Bass clef, notes in the second and fourth measures.
- Vib. 1 & 2:** Treble clef, playing a melodic line with eighth notes.
- S.Dr.:** Snare drum, playing a rhythmic pattern of eighth notes with trills (*tr*) and accents (>).
- Quads:** Quads, playing a rhythmic pattern of eighth notes.
- B. Dr.:** Bass drum, playing a rhythmic pattern of eighth notes.
- Cym.:** Cymbals, playing a rhythmic pattern of eighth notes with accents (>).

The score is divided into four measures, with measure numbers 70, 71, 72, and 73 indicated at the bottom of the page.

CONQUISTA

19

The musical score for 'CONQUISTA' is arranged for a marching band. It consists of the following parts:

- B♭ Tpt. 1**: Treble clef, playing a melodic line with quarter notes.
- B♭ Tpt. 2**: Treble clef, playing a similar melodic line.
- Tbn.**: Bass clef, playing a melodic line with quarter notes.
- B. Tbn.**: Bass clef, playing a melodic line with quarter notes.
- Vib. 1**: Treble clef, playing a rhythmic accompaniment of chords.
- Vib. 2**: Treble clef, playing a rhythmic accompaniment of chords.
- S.Dr.**: Snare drum, playing a rhythmic pattern with trills (*tr*) and accents (>).
- Quads**: Quads, playing a rhythmic pattern with accents (>).
- B. Dr.**: Bass drum, playing a rhythmic pattern with accents (>).
- Cym.**: Cymbals, playing a rhythmic pattern with accents (>).

The score includes measure numbers 74, 75, 76, and 77. Dynamics such as *p* (piano) are indicated. The key signature has two flats (B♭ and E♭).

20 *Currulao.* CONQUISTA

The musical score is for a piece titled "CONQUISTA" in the style of "Currulao". It is marked with a tempo of 20. The score is arranged for a marching band and includes the following parts:

- B♭ Tpt. 1**: Trumpet 1 part, mostly rests with a final chord.
- B♭ Tpt. 2**: Trumpet 2 part, mostly rests with a final chord.
- Tbn.**: Trombone part, mostly rests with a final chord.
- B. Tbn.**: Bass Trombone part, mostly rests with a final chord.
- Vib. 1**: Vibraphone 1 part, playing a melodic line.
- Vib. 2**: Vibraphone 2 part, playing a melodic line.
- S.Dr.**: Snare Drum part, playing a rhythmic pattern with *p* dynamics.
- Quads**: Quads part, playing a rhythmic pattern with *p* dynamics.
- B. Dr.**: Bass Drum part, playing a rhythmic pattern with *f* dynamics.
- Cym.**: Cymbal part, playing a rhythmic pattern with *p* dynamics.

The score includes measure numbers 79 and 80. Dynamics include *f* (forte) and *p* (piano).

CONQUISTA

21

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- B♭ Tpt. 1
- B♭ Tpt. 2
- Tbn.
- B. Tbn.
- Vib. 1
- Vib. 2
- S.Dr. (Snare Drum)
- Quads (Quadrant Drums)
- B. Dr. (Bass Drum)
- Cym. (Cymbal)

The score spans measures 82 to 85. Measures 82 and 83 show the brass instruments (trumpets and trombones) playing a chordal figure with a forte (*f*) dynamic. Measures 84 and 85 feature a more complex rhythmic texture where the vibraphones play a melodic line, the snare drum plays a pattern of eighth notes with trills (*tr*), the quadrant drums play a rhythmic accompaniment, the bass drum plays a pattern of eighth notes, and the cymbal plays a pattern of eighth notes. The dynamic remains forte (*f*) throughout.

22 CONQUISTA

The musical score is for a piece titled "CONQUISTA" starting at measure 22. It features a woodwind and percussion ensemble. The woodwind parts include B♭ Trumpets 1 and 2, Trombones, and Baritone Trombone. The woodwinds play a melodic line with dynamics ranging from *mf* to *dim.*. The percussion parts include Snare Drum (S.Dr.), Quads, Bass Drum (B. Dr.), and Cymbals (Cym.). The S.Dr. part features a complex rhythmic pattern with triplets and trills, marked with *dim.* and *mf*. The Quads, B. Dr., and Cym. parts provide a steady rhythmic accompaniment, with the Cym. part marked with *mf* and *dim.*. Measure numbers 86, 87, 88, and 89 are indicated at the bottom of the score.

CONQUISTA

The musical score is arranged in ten staves, each representing a different instrument. The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into four measures. The instruments and their parts are as follows:

- B♭ Tpt. 1:** Treble clef, playing a rhythmic pattern of eighth notes with accents. Dynamics: *f*.
- B♭ Tpt. 2:** Treble clef, playing a rhythmic pattern of eighth notes with accents. Dynamics: *f*.
- Tbn.:** Bass clef, playing a rhythmic pattern of eighth notes with accents. Dynamics: *mf*.
- B. Tbn.:** Bass clef, playing a rhythmic pattern of eighth notes with accents. Dynamics: *mf*.
- Vib. 1:** Treble clef, playing a complex rhythmic pattern of eighth notes with accents. Dynamics: *p*.
- Vib. 2:** Treble clef, playing a complex rhythmic pattern of eighth notes with accents. Dynamics: *p*.
- S.Dr.:** Snare drum, playing a complex rhythmic pattern of eighth notes with accents and trills. Dynamics: *p*.
- Quads:** Quads, playing a complex rhythmic pattern of eighth notes with accents. Dynamics: *p*.
- B. Dr.:** Bass drum, playing a complex rhythmic pattern of eighth notes with accents. Dynamics: *p*.
- Cym.:** Cymbals, playing a complex rhythmic pattern of eighth notes with accents. Dynamics: *p*.

24 CONQUISTA

The musical score is for a piece titled "CONQUISTA" starting at measure 24. It is arranged for a marching band and consists of the following parts:

- B♭ Tpt. 1:** Treble clef, playing a rhythmic pattern of eighth notes with a melodic line.
- B♭ Tpt. 2:** Treble clef, playing a rhythmic pattern of eighth notes.
- Tbn.:** Bass clef, playing a rhythmic pattern of eighth notes.
- B. Tbn.:** Bass clef, playing a rhythmic pattern of eighth notes.
- Vib. 1:** Treble clef, playing a complex rhythmic pattern with chords.
- Vib. 2:** Treble clef, playing a complex rhythmic pattern with chords.
- S. Dr.:** Snare drum, playing a complex rhythmic pattern with triplets and trills.
- Quads:** Quads drum, playing a rhythmic pattern of eighth notes.
- B. Dr.:** Bass drum, playing a rhythmic pattern of eighth notes.
- Cym.:** Cymbal, playing a rhythmic pattern of eighth notes.

The score includes measure numbers 94, 95, 96, and 97 at the bottom of the page.

CONQUISTA

The musical score for 'CONQUISTA' is arranged for a marching band. It consists of the following parts:

- B♭ Tpt. 1:** Melodic line with accents and slurs.
- B♭ Tpt. 2:** Melodic line with accents and slurs.
- Tbn.:** Bass line with dotted rhythms.
- B. Tbn.:** Bass line with dotted rhythms.
- Vib. 1 & 2:** Vibraphone parts with complex rhythmic patterns.
- S.Dr.:** Snare drum part with triplets and trills.
- Quads:** Quadrant drum part with eighth-note patterns.
- B. Dr.:** Bass drum part with eighth-note patterns.
- Cym.:** Cymbal part with eighth-note patterns.

The score includes measure numbers 98, 99, 100, and 101 at the bottom of the cymbal staff.

26 CONQUISTA

The musical score is for a piece titled "CONQUISTA" starting at measure 26. It is arranged for a marching band with the following parts:

- B♭ Tpt. 1**: Treble clef, mostly rests.
- B♭ Tpt. 2**: Treble clef, mostly rests.
- Tbn.**: Bass clef, mostly rests.
- B. Tbn.**: Bass clef, mostly rests.
- Vib. 1**: Treble clef, playing a complex rhythmic pattern with chords. Dynamics: *dim.*
- Vib. 2**: Treble clef, playing a rhythmic pattern with chords. Dynamics: *dim.*, *pp*
- S.Dr.**: Snare drum, playing a rhythmic pattern with triplets and trills. Dynamics: *dim.*, *p*
- Quads**: Quads, playing a rhythmic pattern. Dynamics: *p*
- B. Dr.**: Bass drum, playing a rhythmic pattern with accents. Dynamics: *dim.*, *p*
- Cym.**: Cymbals, playing a rhythmic pattern with accents. Dynamics: *dim.*, *p*

Measure numbers 102, 103, 104, and 105 are indicated at the bottom of the cymbal part.

CONQUISTA

27

The musical score is arranged in a system of staves. The top four staves are for brass instruments: B♭ Tpt. 1, B♭ Tpt. 2, Tbn., and B. Tbn., each with a treble clef and a key signature of two flats. The next two staves are for vibraphones: Vib. 1 and Vib. 2, also with a treble clef and two flats. The bottom four staves are for percussion: S.Dr. (snare drum), Quads (quads), B. Dr. (bass drum), and Cym. (cymbals), all with a common time signature. The S.Dr. part features complex rhythmic patterns with accents, trills, and triplets. The Quads and B. Dr. parts have similar rhythmic motifs. The Cym. part consists of a steady pattern of cymbal hits. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout the score. Measure numbers 106, 107, 108, and 109 are marked at the bottom of the Cym. staff.

28 CONQUISTA

The musical score is for a piece titled "CONQUISTA" starting at measure 28. It is arranged for a marching band. The instruments and their parts are as follows:

- B♭ Tpt. 1** and **B♭ Tpt. 2**: Both parts are silent throughout the section, indicated by whole rests.
- Tbn.** and **B. Tbn.**: Both parts are silent throughout the section, indicated by whole rests.
- Vib. 1**: Plays a melodic line with eighth-note patterns, starting in measure 29.
- Vib. 2**: Plays a rhythmic accompaniment with eighth-note patterns, starting in measure 29. A dynamic marking of *p* (piano) is placed below the staff.
- S. Dr.** (Snare Drum): Features a complex rhythmic pattern with many accents (>) in the first measure, followed by a steady pattern of 'x' marks.
- Quads** (Quadrant Drums): Plays a rhythmic pattern with accents (>) and a dynamic marking of *f* (forte).
- B. Dr.** (Bass Drum): Plays a rhythmic pattern with accents (>) and a dynamic marking of *f*.
- Cym.** (Cymbal): Plays a rhythmic pattern with accents (>) and a dynamic marking of *f*. Measure numbers 110, 111, 112, and 113 are written below the staff.

CONQUISTA

The musical score for 'CONQUISTA' is arranged for a marching band. It features the following parts and dynamics:

- B♭ Tpt. 1:** Treble clef, playing a melodic line with chords.
- B♭ Tpt. 2:** Treble clef, playing a rhythmic accompaniment.
- Tbn.:** Bass clef, playing a rhythmic accompaniment with a *mf* dynamic.
- B. Tbn.:** Bass clef, playing a rhythmic accompaniment with a *mf* dynamic.
- Vib. 1:** Treble clef, playing a complex rhythmic pattern with a *mf* dynamic.
- Vib. 2:** Treble clef, playing a rhythmic accompaniment with a *pp* dynamic.
- S. Dr.:** Snare drum, playing a rhythmic pattern.
- Quads:** Quads, playing a rhythmic pattern.
- B. Dr.:** Bass drum, playing a rhythmic pattern.
- Cym.:** Cymbal, playing a rhythmic pattern.

The score is divided into four measures, with measure numbers 114, 115, 116, and 117 indicated at the bottom.

30 CONQUISTA

B \flat Tpt. 1
B \flat Tpt. 2
Tbn.
B. Tbn.
Vib. 1
Vib. 2
S.Dr.
Quads
B. Dr.
Cym.

118 119 120 121

Detailed description: This is a musical score for a marching band piece titled 'CONQUISTA', starting at measure 30. The score is arranged in a grand staff with ten staves. The instruments are: B \flat Trumpet 1, B \flat Trumpet 2, Trombone, Bass Trombone, Vibraphone 1, Vibraphone 2, Snare Drum, Quads (Quadrant Drums), Bass Drum, and Cymbal. The key signature has two flats (B \flat and E \flat). The B \flat Trumpets play a melodic line with eighth and sixteenth notes. The Trombones play a rhythmic accompaniment with dotted eighth notes and quarter notes. The Vibraphones play chords and rhythmic patterns. The Snare Drum, Quads, Bass Drum, and Cymbal parts provide a complex rhythmic foundation. The score includes measure numbers 118, 119, 120, and 121 at the bottom.

CONQUISTA

31

The musical score is arranged in ten staves, each labeled with an instrument. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The score consists of four measures. The instruments and their parts are:

- Bb Tpt. 1:** Treble clef, playing a melodic line with eighth and sixteenth notes.
- Bb Tpt. 2:** Treble clef, playing a similar melodic line to the first trumpet.
- Tbn.:** Bass clef, playing a rhythmic accompaniment of eighth notes.
- B. Tbn.:** Bass clef, playing a rhythmic accompaniment of eighth notes.
- Vib. 1:** Treble clef, playing a complex rhythmic pattern with sixteenth notes.
- Vib. 2:** Treble clef, playing a rhythmic accompaniment of eighth notes.
- S.Dr.:** Snare drum, playing a rhythmic pattern with accents and trills (tr).
- Quads:** Quads drum, playing a rhythmic pattern of eighth notes.
- B. Dr.:** Bass drum, playing a rhythmic pattern of eighth notes.
- Cym.:** Cymbal, playing a rhythmic pattern of eighth notes.

Measure numbers 122, 123, 124, and 125 are indicated at the bottom of the score.

32 CONQUISTA

The musical score is for a piece titled "CONQUISTA" starting at measure 32. It is arranged for a marching band and includes the following parts:

- B♭ Tpt. 1:** Melodic line with eighth and sixteenth notes.
- B♭ Tpt. 2:** Melodic line with eighth and sixteenth notes.
- Tbn.:** Bass line with eighth and sixteenth notes.
- B. Tbn.:** Bass line with eighth and sixteenth notes.
- Vib. 1:** Vibraphone part with chords and rests.
- Vib. 2:** Vibraphone part with chords and rests.
- S.Dr.:** Snare drum part with eighth notes and trills.
- Quads:** Quads drum part with eighth notes.
- B. Dr.:** Bass drum part with eighth notes.
- Cym.:** Cymbal part with eighth notes.

Measure numbers 126, 127, 128, and 129 are indicated at the bottom of the score.

CONQUISTA

The musical score for 'CONQUISTA' is arranged for a marching band. It features ten staves for different instruments: B♭ Tpt. 1, B♭ Tpt. 2, Tbn., B. Tbn., Vib. 1, Vib. 2, S. Dr., Quads, B. Dr., and Cym. The score is in 2/4 time and includes dynamic markings such as *ff* and accents (>). The piece begins with a series of quarter notes in the brass and woodwind sections, followed by a series of chords and accents. The percussion parts (S. Dr., Quads, B. Dr., Cym.) provide a rhythmic accompaniment. The score concludes with a final chord and a fermata.

Categoría Semi – especial.

Score **Adoración A Los Santos.** Brayan Estrada.
Arrullo - Currulao.

Arrullo $\text{♩} = 85$

The score is arranged in a standard marching band format. The woodwind section (Trompeta en si b 1, Trompeta en si b 2, Trombón, Trombón bajo, Eufonio, Tuba) is currently silent, indicated by whole rests. The string section (Lira 1, Lira 2) provides harmonic support with chords and moving lines. The percussion section (Redoblante, Multitenor, Congas, Bombos Tonales, Platillos) is active, featuring a steady 12/8 rhythm with trills and accents. The tempo is marked as Arrullo with a quarter note equal to 85 beats per minute.

2 Adoración A Los Santos.

The musical score is arranged in a multi-staff format. The top section includes five brass instruments: two Trumpets in B-flat (Tpt. en si b 1 and 2), two Trombones (Tbn. and Tbn. b.), and a Euphonium (Euph.) and Tuba. The middle section features two Vibraphones (Vib. 1 and 2). The bottom section contains a drum set with parts for Snare Drum (S. Dr.), Quads, C. Dr., B. Dr., and Plat. The score is divided into four measures. The brass instruments play a melodic line starting in the third measure. The vibraphones play a harmonic accompaniment. The drum set provides a steady rhythmic pattern with snare and cymbal accents. The number '2' is written above the first measure, and the title 'Adoración A Los Santos.' is centered above the brass staves.

Adoración A Los Santos.

3

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Tpt. en si^b 1**: Treble clef, key signature of one sharp (F#), playing a melodic line with slurs.
- Tpt. en si^b 2**: Treble clef, key signature of one sharp (F#), playing a melodic line with slurs.
- Tbn.**: Bass clef, key signature of two flats (Bb), playing a rhythmic accompaniment.
- Tbn. b.**: Bass clef, key signature of two flats (Bb), playing a rhythmic accompaniment.
- Euph.**: Bass clef, key signature of two flats (Bb), playing a rhythmic accompaniment.
- Tuba**: Bass clef, key signature of two flats (Bb), playing a rhythmic accompaniment.
- Vib. 1**: Treble clef, key signature of two flats (Bb), playing chords.
- Vib. 2**: Treble clef, key signature of two flats (Bb), playing chords.
- S. Dr.**: Snare drum, playing a rhythmic pattern with trills (*tr*) on measures 9 and 10.
- Quads**: Quads, playing a rhythmic pattern.
- C. Dr.**: Cymbals, playing a rhythmic pattern.
- B. Dr.**: Bass drum, playing a rhythmic pattern.
- Plat.**: Platina, playing a rhythmic pattern.

The score is divided into four measures, with measure numbers 9, 10, 11, and 12 indicated at the bottom of the page.

4 Adoración A Los Santos.

Tpt. en si 1

Tpt. en si 2

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

S. Dr.

Quads

C. Dr.

B. Dr.

Plat.

13 14 15 16

Adoración A Los Santos. Currulao ♩. = 110 5

The musical score is arranged in a standard band format. The brass section includes two parts of Tenor Trumpet (Tpt. en si 1 and 2), Trombone (Tbn.), Baritone Trombone (Tbn. b.), Euphonium (Euph.), and Tuba. The woodwinds consist of two parts of Vibraphone (Vib. 1 and 2). The percussion section includes Snare Drum (S. Dr.), Quads (Quads), Conga Drum (C. Dr.), Bass Drum (B. Dr.), and Plate (Plat.). The piece is in 2/4 time with a tempo of 110 beats per minute. The score is divided into four measures, with measure numbers 17, 18, 19, and 20 indicated at the bottom.

6 Adoración A Los Santos.

The musical score is for a marching band piece titled "Adoración A Los Santos." It consists of 24 measures, divided into four measures per staff. The instruments and their parts are as follows:

- Tpt. en si 1:** Melodic line with eighth-note runs in measures 2 and 4.
- Tpt. en si 2:** Similar melodic line to Tpt. en si 1, starting in measure 3.
- Tbn.:** Harmonic accompaniment with chords in measures 3 and 4.
- Tbn. b.:** Harmonic accompaniment with chords in measures 3 and 4.
- Euph.:** Harmonic accompaniment with chords in measures 3 and 4.
- Tuba:** Bass line with eighth-note accompaniment throughout.
- Vib. 1 & 2:** Vibraphone parts, currently silent.
- S. Dr.:** Snare drum with a rhythmic pattern of eighth notes and a *tr* (trill) in measures 2 and 4.
- Quads:** Quads with a rhythmic pattern of eighth notes and a *tr* in measures 2 and 4.
- C. Dr.:** Cymbal with a rhythmic pattern of eighth notes and a *>* (accent) in measures 2 and 4.
- B. Dr.:** Bass drum with a rhythmic pattern of eighth notes.
- Plat.:** Plate with a rhythmic pattern of eighth notes and a *>* (accent) in measures 2 and 4.

Measure numbers 21, 22, 23, and 24 are indicated at the bottom of the Plat. staff.

Adoración A Los Santos.

7

The musical score is arranged in a standard marching band format. The instruments and their parts are as follows:

- Tpt. en si^b 1**: Melodic line in the first staff, featuring eighth-note patterns.
- Tpt. en si^b 2**: Melodic line in the second staff, mirroring the first trumpet part.
- Tbn.**: Bass line in the third staff, consisting of chords and eighth-note patterns.
- Tbn. b.**: Bass line in the fourth staff, consisting of chords and eighth-note patterns.
- Euph.**: Bass line in the fifth staff, consisting of eighth-note patterns.
- Tuba**: Bass line in the sixth staff, consisting of eighth-note patterns.
- Vib. 1** and **Vib. 2**: Vibraphone parts in the seventh and eighth staves, which are currently silent.
- S. Dr.**: Snare drum part in the ninth staff, featuring a rhythmic pattern with *tr* (trill) markings above the notes.
- Quads**: Quads part in the tenth staff, featuring a rhythmic pattern.
- C. Dr.**: Conga part in the eleventh staff, featuring a rhythmic pattern with accents (>) above the notes.
- B. Dr.**: Bass drum part in the twelfth staff, featuring a rhythmic pattern.
- Plat.**: Platina part in the thirteenth staff, featuring a rhythmic pattern with accents (>) above the notes.

The score is divided into four measures. The bottom of the page includes measure numbers 25, 26, 27, and 28, which correspond to the measures shown in this page.

8 Adoración A Los Santos.

Tpt. en si b 1

Tpt. en si b 2

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

S. Dr.

Quads

C. Dr.

B. Dr.

Plat.

29 30 31 32

Adoración A Los Santos.

The musical score is arranged in a system of ten staves. The instruments and their parts are as follows:

- Tpt. en si^b 1**: Treble clef, playing a rhythmic pattern of eighth notes in the first measure, then rests.
- Tpt. en si^b 2**: Treble clef, playing a rhythmic pattern of eighth notes in the first measure, then rests.
- Tbn.**: Bass clef, playing a rhythmic pattern of eighth notes in the first measure, then rests.
- Tbn. b.**: Bass clef, playing a rhythmic pattern of eighth notes in the first measure, then rests.
- Euph.**: Bass clef, playing a rhythmic pattern of eighth notes in the first measure, then rests.
- Tuba**: Bass clef, playing a rhythmic pattern of eighth notes in the first measure, then rests.
- Vib. 1**: Treble clef, playing a rhythmic pattern of eighth notes in the first measure, then a melodic line.
- Vib. 2**: Treble clef, playing a rhythmic pattern of eighth notes in the first measure, then a melodic line.
- S. Dr.**: Snare drum, playing a rhythmic pattern of eighth notes in the first measure, then a melodic line with trills.
- Quads**: Quads drum, playing a rhythmic pattern of eighth notes in the first measure, then a melodic line.
- C. Dr.**: Cymbal drum, playing a rhythmic pattern of eighth notes in the first measure, then a melodic line with accents.
- B. Dr.**: Bass drum, playing a rhythmic pattern of eighth notes in the first measure, then a melodic line.
- Plat.**: Plate, playing a rhythmic pattern of eighth notes in the first measure, then a melodic line with accents.

The score is divided into measures 33, 34, 35, and 36. Measure 33 contains the initial rhythmic patterns for all instruments. Measure 34 shows the beginning of the melodic lines. Measures 35 and 36 continue the melodic development, with trills and accents indicated.

10 Adoración A Los Santos.

The musical score is for a marching band piece titled "Adoración A Los Santos." It consists of 10 measures. The instruments and their parts are as follows:

- Tpt. en si 1:** Treble clef, key signature of two flats. Starts with a quarter rest, then plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 4 has a sixteenth-note triplet: G4, A4, B4.
- Tpt. en si 2:** Treble clef, key signature of two flats. Starts with a quarter rest, then plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 4 has a sixteenth-note triplet: G4, A4, B4.
- Tbn.:** Bass clef, key signature of two flats. Rests for the first three measures, then plays a quarter note G3 in measure 4.
- Tbn. b.:** Bass clef, key signature of two flats. Starts with a quarter rest, then plays a series of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.
- Euph.:** Bass clef, key signature of two flats. Starts with a quarter rest, then plays a series of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.
- Tuba:** Bass clef, key signature of two flats. Starts with a quarter rest, then plays a series of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.
- Vib. 1:** Treble clef, key signature of two flats. Starts with a quarter rest, then plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 4 has a sixteenth-note triplet: G4, A4, B4.
- Vib. 2:** Treble clef, key signature of two flats. Starts with a quarter rest, then plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 4 has a sixteenth-note triplet: G4, A4, B4.
- S. Dr.:** Snare drum. Starts with a quarter rest, then plays a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 4 has a sixteenth-note triplet: G4, A4, B4.
- Quads:** Cymbals. Starts with a quarter rest, then plays a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 4 has a sixteenth-note triplet: G4, A4, B4.
- C. Dr.:** Conga drum. Starts with a quarter rest, then plays a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 4 has a sixteenth-note triplet: G4, A4, B4.
- B. Dr.:** Bass drum. Starts with a quarter rest, then plays a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 4 has a sixteenth-note triplet: G4, A4, B4.
- Plat.:** Plate. Starts with a quarter rest, then plays a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. Measure 4 has a sixteenth-note triplet: G4, A4, B4.

Dynamic markings: *f* (forte) for Tpt. en si 1, Tpt. en si 2, and Tbn.; *mf* (mezzo-forte) for Tbn. b.; *pp* (pianissimo) for Vib. 1; *p* (piano) for Vib. 2, S. Dr., and Quads. Trills (*tr*) are marked above the notes in measures 2 and 3 for S. Dr. and Quads. Accents (>) are marked above the notes in measures 2 and 3 for C. Dr. and B. Dr. Plate accents (>) are marked above the notes in measures 2 and 3 for Plat. Measure numbers 37, 38, 39, and 40 are indicated below the Plat. staff.

Adoración A Los Santos.

11

The musical score is arranged in a standard concert band format with the following parts from top to bottom:

- Tpt. en si^b 1
- Tpt. en si^b 2
- Tbn.
- Tbn. b.
- Euph.
- Tuba
- Vib. 1
- Vib. 2
- S. Dr. (Snare Drum) with trills (*tr*)
- Quads (Quadrant Drums)
- C. Dr. (Conga) with accents (>)
- B. Dr. (Bass Drum)
- Plat. (Platillo) with accents (>) and measure numbers 41, 42, 43, and 44.

The score is written in 2/4 time with a key signature of one flat (B-flat). It consists of four measures, with a repeat sign at the end of the first measure and a double bar line at the end of the fourth measure.

12 Adoración A Los Santos.

The musical score is for a marching band piece titled "Adoración A Los Santos." It consists of 12 measures. The instruments and their parts are as follows:

- Tpt. en si^b 1**: Treble clef, starts with a half note G4, then a quarter note A4, followed by a sixteenth-note eighth-note pair (B4-A4), and a quarter note G4.
- Tpt. en si^b 2**: Treble clef, starts with a half note G4, then a quarter note A4, followed by a sixteenth-note eighth-note pair (B4-A4), and a quarter note G4.
- Tbn.**: Bass clef, starts with a half note G3, then a quarter note A3, followed by a sixteenth-note eighth-note pair (B3-A3), and a quarter note G3.
- Tbn. b.**: Bass clef, starts with a half note G3, then a quarter note A3, followed by a sixteenth-note eighth-note pair (B3-A3), and a quarter note G3.
- Euph.**: Bass clef, starts with a half note G3, then a quarter note A3, followed by a sixteenth-note eighth-note pair (B3-A3), and a quarter note G3.
- Tuba**: Bass clef, starts with a half note G3, then a quarter note A3, followed by a sixteenth-note eighth-note pair (B3-A3), and a quarter note G3.
- Vib. 1**: Treble clef, starts with a half note G4, then a quarter note A4, followed by a sixteenth-note eighth-note pair (B4-A4), and a quarter note G4.
- Vib. 2**: Treble clef, starts with a half note G4, then a quarter note A4, followed by a sixteenth-note eighth-note pair (B4-A4), and a quarter note G4.
- S. Dr.**: Snare drum, starts with a half note G4, then a quarter note A4, followed by a sixteenth-note eighth-note pair (B4-A4), and a quarter note G4. Trills (*tr*) are indicated above the notes.
- Quads**: Quads, starts with a half note G4, then a quarter note A4, followed by a sixteenth-note eighth-note pair (B4-A4), and a quarter note G4. Trills (*tr*) are indicated above the notes.
- C. Dr.**: Cymbal, starts with a half note G4, then a quarter note A4, followed by a sixteenth-note eighth-note pair (B4-A4), and a quarter note G4. Trills (*tr*) are indicated above the notes.
- B. Dr.**: Bass drum, starts with a half note G4, then a quarter note A4, followed by a sixteenth-note eighth-note pair (B4-A4), and a quarter note G4. Trills (*tr*) are indicated above the notes.
- Plat.**: Plate, starts with a half note G4, then a quarter note A4, followed by a sixteenth-note eighth-note pair (B4-A4), and a quarter note G4. Trills (*tr*) are indicated above the notes.

Measure numbers 45, 46, 47, and 48 are indicated at the bottom of the score.

Adoración A Los Santos.

The musical score is arranged in a system of staves. The top section includes five brass instruments: Tpt. en si^b 1, Tpt. en si^b 2, Tbn., Tbn. b., and Tuba, all of which are currently silent. Below these are two vibraphone parts (Vib. 1 and Vib. 2) playing a melodic line in G major with a mezzo-forte (*mf*) dynamic. The percussion section consists of six parts: S.Dr. (Snare Drum) with a rhythmic pattern of eighth notes and accents, Quads (Quadrant) with a steady eighth-note accompaniment, C. Dr. (Cymbal) with a rhythmic pattern of eighth notes and accents, B. Dr. (Bass Drum) with a steady eighth-note accompaniment, and Plat. (Platillo) with a rhythmic pattern of eighth notes and accents. The score is divided into four measures, with measure numbers 49, 50, 51, and 52 indicated at the bottom of the percussion staves.

14 Adoración A Los Santos.

The musical score is for a marching band piece titled "Adoración A Los Santos." It consists of 14 measures. The instruments and their parts are as follows:

- Tpt. en si^b 1**: Treble clef, starts with a rest in measure 1, then plays a sixteenth-note melody in measures 2-3, and a dotted quarter note in measure 4.
- Tpt. en si^b 2**: Treble clef, starts with a rest in measure 1, then plays a sixteenth-note melody in measures 2-3, and a dotted quarter note in measure 4.
- Tbn.**: Bass clef, rests throughout.
- Tbn. b.**: Bass clef, rests throughout.
- Euph.**: Bass clef, rests throughout.
- Tuba**: Bass clef, plays a steady eighth-note bass line.
- Vib. 1**: Treble clef, plays a steady eighth-note melody.
- Vib. 2**: Treble clef, plays a steady eighth-note melody, starting with a *p* dynamic in measure 2.
- S. Dr.**: Snare drum, plays a pattern of eighth notes with *tr* (trill) markings in measures 2, 3, 4, and 5.
- Quads**: Quads, plays a steady eighth-note melody.
- C. Dr.**: Cymbal, plays a steady eighth-note melody with accents (>) on every note.
- B. Dr.**: Bass drum, plays a steady eighth-note melody.
- Plat.**: Plate, plays a steady eighth-note melody with accents (>) on every note.

Measure numbers 53, 54, 55, and 56 are indicated at the bottom of the Plat. staff.

Adoración A Los Santos.

15

The musical score is arranged in a standard marching band format with the following parts from top to bottom:

- Tpt. en si^b 1**: Treble clef, playing a melodic line with eighth-note patterns.
- Tpt. en si^b 2**: Treble clef, playing a similar melodic line to the first trumpet.
- Tbn.**: Bass clef, mostly silent.
- Tbn. b.**: Bass clef, mostly silent.
- Euph.**: Bass clef, mostly silent.
- Tuba**: Bass clef, playing a steady eighth-note bass line.
- Vib. 1**: Treble clef, playing a rhythmic pattern of eighth notes.
- Vib. 2**: Treble clef, playing a rhythmic pattern of eighth notes.
- S. Dr.**: Snare drum, playing a rhythmic pattern with trills (*tr*) indicated above the notes.
- Quads**: Cymbals, playing a rhythmic pattern.
- C. Dr.**: Congas, playing a rhythmic pattern with accents (>) above the notes.
- B. Dr.**: Bass drum, playing a rhythmic pattern.
- Plat.**: Plate, playing a rhythmic pattern with accents (>) above the notes.

Measure numbers 57, 58, 59, and 60 are indicated at the bottom of the drum parts.

16 Adoración A Los Santos.

The musical score is for a marching band piece titled "Adoración A Los Santos", starting at measure 16. It features ten staves for different instruments: Tpt. en si^b 1, Tpt. en si^b 2, Tbn., Tbn. b., Euph., Tuba, Vib. 1, Vib. 2, S. Dr., Quads, C. Dr., B. Dr., and Plat. The score is written in 2/4 time with a key signature of one flat (B-flat). The percussion parts include snare drum (S. Dr.), cymbals (C. Dr.), bass drum (B. Dr.), and triangle (Plat.). The woodwinds (Vib. 1 and 2) play a melodic line with eighth notes. The brass instruments (Tpt. en si^b 1 and 2, Tbn., Tbn. b., Euph., and Tuba) play a rhythmic accompaniment with various note values and rests. The percussion parts are highly rhythmic, with the snare drum and triangle playing a steady eighth-note pattern, and the bass drum playing a similar pattern. The score includes dynamic markings such as accents (>) and trills (tr). Measure numbers 61, 62, 63, and 64 are indicated at the bottom of the percussion staves.

Arrullo $\text{♩} = 85$ Adoración A Los Santos. 17

The musical score is arranged in a system of staves. The top six staves are for brass instruments: Tpt. en si♭ 1, Tpt. en si♭ 2, Tbn., Tbn. b., Euph., and Tuba. These staves contain rests for all measures. The next two staves are for woodwinds: Vib. 1 and Vib. 2. The S. Dr. (Snare Drum) staff has a rhythmic pattern of quarter notes with accents. The Quads (Quadrant) staff has a similar pattern. The C. Dr. (Cymbal) and B. Dr. (Bass Drum) staves have a pattern of quarter notes. The Plat. (Platillo) staff has a pattern of quarter notes. A forte (*f*) dynamic is indicated at the beginning of measure 65. Measure numbers 65, 66, 67, and 68 are printed below the Plat. staff.

18 Adoración A Los Santos.

The musical score is arranged in a standard marching band format. The top section contains brass instruments: Tpt. en si b 1 and 2 (treble clef), Tbn. (bass clef), Tbn. b. (bass clef), Euph. (bass clef), and Tuba (bass clef). The middle section contains woodwinds: Vib. 1 and 2 (treble clef). The bottom section contains percussion: S. Dr. (snare drum), Quads (quadrant), C. Dr. (cymbal), B. Dr. (bass drum), and Plat. (plaque). The score is divided into four measures, with measure numbers 69, 70, 71, and 72 indicated at the bottom. The key signature is one flat (Bb), and the time signature is 2/4. The brass instruments play a melodic line starting in the third measure, while the woodwinds play a harmonic accompaniment. The percussion instruments play a rhythmic pattern throughout the piece.

Adoración A Los Santos.

19

The musical score is arranged in a system of 13 staves. The instruments and their parts are as follows:

- Tpt. en si^b 1**: Treble clef, key signature of one sharp (F#). Part 1.
- Tpt. en si^b 2**: Treble clef, key signature of one sharp (F#). Part 2.
- Tbn.**: Bass clef, key signature of two flats (Bb, Eb). Part 1.
- Tbn. b.**: Bass clef, key signature of two flats (Bb, Eb). Part 2.
- Euph.**: Bass clef, key signature of two flats (Bb, Eb). Part 1.
- Tuba**: Bass clef, key signature of two flats (Bb, Eb). Part 2.
- Vib. 1**: Treble clef, key signature of two flats (Bb, Eb). Part 1.
- Vib. 2**: Treble clef, key signature of two flats (Bb, Eb). Part 2.
- S. Dr.**: Snare drum, with trill (tr) markings above the first two measures.
- Quads**: Quadrant drum.
- C. Dr.**: Cymbal drum.
- B. Dr.**: Bass drum.
- Plat.**: Plate.

The score spans measures 73 to 76. Measure numbers 73, 74, 75, and 76 are printed below the bottom staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, with some measures containing trills and dynamic markings.

Categoría Especial.

Pasaje por el Pacífico.

Brayan Estrada

Ritmos de Porro Chocoano, Aguabajo, Currulao.

Ambiente Selva $\text{♩} = 85$
Voz Chiss...

The musical score is arranged in a standard concert band format with the following instruments and parts:

- Flauta
- Clarinete 1
- Clarinete 2
- Sax. Soprano
- Sax. Alto
- Sax. Tenor
- Saxofón baritono
- Trompeta 1
- Trompeta 2
- Trombón
- Trombón Bajo
- Eufonio
- Tuba
- Lira 1
- Lira 2
- Redoblante
- Quad Toms
- Bombo
- Congas
- Línea de platillos
- Pandereta

The score is divided into four measures, each with dynamic markings: *p*, *pp*, *cresc.*, *mf*, and *f*. The percussion parts include specific rhythmic patterns for the Congas, Línea de platillos, and Pandereta. The bottom of the score includes the email address brayanbaecpercusion@gmail.com.

2

Clarinete

Bar. Sax

Tuba

Vib. 1

Vib. 2

Tar.

Quads

B. Dr.

C. Dr.

Plat.

Tamb.

5 6 7 8

Fl. *mf*

Clarinete *mf* *p*

Bar. Sax *mf* *p*

Tuba *mf* *p* *cresc.* *mf*

Vib. 1 *mf*

Vib. 2 *mf*

Tar. *mf*

Quads *mf*

B. Dr. *mf*

C. Dr. *mf* *mf*

Plat. *mf*

Tamb. *mf*

9 10 11 12

The musical score is arranged in a standard marching band layout. The instruments and their parts are as follows:

- Fl.**: Flute part with dynamic markings *cresc.*, *mf*, *p*, and *cresc.*
- Cl. en si^b**: Clarinet in B-flat part with dynamic markings *cresc.*, *mf*, *p*, and *cresc.*
- S. Sax.**: Saxophone part with dynamic markings *cresc.*, *mf*, *p*, and *cresc.*
- Bar. Sax.**: Baritone Saxophone part with dynamic markings *cresc.*, *mf*, *p*, and *cresc.*
- Tuba**: Tuba part with dynamic markings *cresc.*, *mf*, *p*, and *cresc.*
- Vib. 1**: Vibraphone 1 part with dynamic markings *cresc.*, *mf*, *p*, and *cresc.*
- Vib. 2**: Vibraphone 2 part with dynamic markings *cresc.*, *mf*, *p*, and *cresc.*
- Tar.**: Trombone part with dynamic markings *cresc.*, *mf*, *p*, and *cresc.*
- Quads**: Quadrum part with dynamic markings *cresc.*, *mf*, *p*, and *cresc.*
- B. Dr.**: Bass Drum part with dynamic markings *cresc.*, *mf*, *p*, and *cresc.*
- C. Dr.**: Cymbal part with dynamic markings *cresc.*, *mf*, *p*, and *cresc.*
- Plat.**: Plats part with dynamic markings *cresc.*, *mf*, *p*, and *cresc.*
- Tamb.**: Tambourine part with dynamic markings *cresc.*, *mf*, *p*, and *cresc.*

The score is divided into four measures, numbered 17, 18, 19, and 20 at the bottom. Each measure contains a series of dynamic markings: *cresc.*, *mf*, *p*, and *cresc.* for each instrument part.

6

FL.

Cl. en si^b

Cl. en si^b

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

Tuba

Vib. 1

Vib. 2

Tar.

Quads.

B. Dr.

C. Dr.

Plat.

Tamb.

mf *p* *cresc.* *f*

21 22 23 24

Porro Chocano $\text{♩} = 150$ 7

The musical score is arranged in a standard concert band format. The instruments listed on the left are: Fl. (Flute), CL. en si^b (Clarinet in B-flat), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpt. en si^b (Trumpet in B-flat), Tbn. (Trombone), Tbn. b. (Trombone in B-flat), Euph. (Euphonium), Tuba, Vib. 1 (Vibraphone 1), Vib. 2 (Vibraphone 2), Tim. (Timpani), Quads. (Quadrant), B. Dr. (Bass Drum), C. Dr. (Cymbal), Plat. (Platina), and Tamb. (Tambourine). The score is divided into four measures. The first measure contains the initial melodic lines for Flute, Clarinets, Saxophones, and Trumpets. The second measure continues these lines. The third measure introduces the Trombone section and the Euphonium/Tuba section. The fourth measure features the Vibraphone, Timpani, Snare, Cymbals, and Tambourine. Dynamics are marked as *mf* (mezzo-forte) and *f* (forte). The tempo is indicated as $\text{♩} = 150$. The page number 7 is in the top right corner.

FL.

Cl. en si^b

Cl. en si

S. Sax.

A. Sax.

T. Sax.

Bar. Sax

Tpt. en si^b

Tpt. en si^b

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

Tar.

Quads

B. Dr.

C. Dr.

Plat.

Tamb.

f *mf* *f* *f* *f* *f* *f* *f*

33 34 35 36

The musical score is arranged in a standard marching band layout. The instruments listed on the left are: Fl. (Flute), Cl. en si^b (Clarinet in B-flat), Cl. en si (Clarinet in C), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpt. en si^b (Trumpet in B-flat), Tbn. (Trombone), Tbn. b. (Trombone in B-flat), Euph. (Euphonium), Tuba, Vib. 1 (Vibraphone 1), Vib. 2 (Vibraphone 2), Tar. (Tamtam), Quads (Quads), B. Dr. (Bass Drum), C. Dr. (Cymbal Drum), Plat. (Plat), and Tamb. (Tambourine). The score is divided into four measures by a double bar line. The percussion parts at the bottom include dynamic markings such as *f* and *sfz*, and articulation marks like accents and slurs.

12

FL.

Cl. en si^b

Cl. en si^b

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. en si^b

Tpt. en si^b

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

Tar.

Quads.

B. Dr.

C. Dr.

Plat.

Tamb.

mf

f *sf* *f* *sf* *f* *sf*

FL.

Cl. en si^b

Cl. en si^b

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. en si^b

Tpt. en si^b

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

Tar.

Quads.

B. Dr.

C. Dr.

Plat.

Tamb.

f *sf* *f* *sf* *f* *sf* *f* *sf*

14

FL.

Cl. en si^b

Cl. en si^b

S. Sax.

A. Sax.

T. Sax.

Bar. Sax

Tpt. en si^b

Tpt. en si^b

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

Tar.

Quads

B. Dr.

C. Dr.

Plat.

Tamb.

f *sf* *f* *sf* *f* *sf*

FL.

Cl. en si^b

Cl. en si^b

S. Sax.

A. Sax.

T. Sax.

Bar. Sax

Tpt. en si^b *mf*

Tpt. en si^b

Tbn.

Tbn. b.

Euph. *mf*

Tuba

Vib. 1 *mf*

Vib. 2 *mf*

Tat.

Quads.

B. Dr.

C. Dr.

Plat. *f*

Tamb. *f*

37

38

39

40

16

Fl.

Cl. en si^b

Cl. en si^b

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. en si^b

Tpt. en si^b

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

Tar.

Quads.

B. Dr.

C. Dr.

Plat.

Tamb.

f *mf* *f* *mf* *f* *mf* *f* *mf*

FL.

Cl. en si^b

Cl. en si^b

S. Sax.

A. Sax.

T. Sax.

Bar. Sax

Tpt. en si^b

Tpt. en si^b

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

Tar.

Quads

B. Dr.

C. Dr.

Plat.

Tamb.

mf

p

f

45

65

67

68

The image shows a page of a musical score for a marching band, page 19. The score is written for various instruments and includes dynamic markings. The instruments listed on the left are: Fl. (Flute), Cl. en si^b (Clarinets in B-flat), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpt. en si^b (Trumpets in B-flat), Tbn. (Trombones), Tbn. b. (Trombone Bass), Euph. (Euphonium), Tuba, Vib. 1 (Vibraphone 1), Vib. 2 (Vibraphone 2), Tar. (Tambourine), Quads. (Quadrant Drums), B. Dr. (Bass Drum), C. Dr. (Cymbal Drum), Plat. (Platillos), and Tamb. (Tambourine). The score is in 4/4 time and features a variety of rhythmic patterns and dynamics such as *tr*, *mf*, and *p*. The bottom of the page shows the drum parts with dynamic markings like *f* and *mf*.

20 Aguabajo ♩ = 125

FL.

Cl. en si \flat

Cl. en si \flat

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. en si \flat

Tpt. en si \flat

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

Tar.

Quads.

B. Dr.

C. Dr.

Plat.

Tamb.

f

p

mf

sf

79

80

FL.

Cl. en si^b

Cl. en si^b

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. en si^b

Tpt. en si^b

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

Tar.

Quads.

B. Dr.

C. Dr.

Plat.

Tamb.

f

p

pp

p

mf

22

FL.

Cl. en si^b

Cl. en si^b

S. Sax.

A. Sax.

T. Sax.

Bar. Sax

Tpt. en si^b

Tpt. en si^b

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

Tar.

Quads

B. Dr.

C. Dr.

Plat.

Tamb.

The musical score is arranged in a standard marching band format. It features 18 staves, each representing a different instrument. The top staves (Flute, Clarinets, Saxophones) are in treble clef, while the middle staves (Trumpets, Trombones, Euphonium, Tuba) are in bass clef. The bottom staves (Vibraphone, Snare Drum, Bass Drum, Cymbals, Tambourine) are in various clefs and include dynamic markings like accents and slurs. The score is divided into four measures, with a repeat sign at the end of the fourth measure. The key signature has two flats, and the time signature is 2/4.

The image shows a page of a musical score for a marching band, page 23. The score is written for a variety of instruments and includes dynamic markings. The instruments listed on the left are: Fl. (Flute), Cl. en si^b (Clarinet in B-flat), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpt. en si^b (Trumpet in B-flat), Tbn. (Trombone), Tbn. b. (Trombone B-flat), Euph. (Euphonium), Tuba, Vib. 1 (Vibraphone 1), Vib. 2 (Vibraphone 2), Tar. (Tambourine), Quads. (Quadrant), B. Dr. (Bass Drum), C. Dr. (Cymbal Drum), Plat. (Platillo), and Tamb. (Tambourine). The score is divided into four measures. The first measure shows the initial entry of the instruments. The second measure shows a change in dynamics and some instruments playing. The third and fourth measures show further development of the music. Dynamic markings include *mf* (mezzo-forte) for the saxophones and *mp* (mezzo-piano) for the percussion instruments. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

24

Fl.

Cl. en si^b

Cl. en si^b

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. en si^b

Tpt. en si^b

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

Tar.

Quads

B. Dr.

C. Dr.

Plat.

Tamb.

p

The image shows a page of a musical score for a marching band, page 25. The score is written for a variety of instruments and includes a percussion section. The instruments listed on the left are: Fl. (Flute), Cl. en si^b (Clarinet in B-flat), Cl. en si^b (Clarinet in B-flat), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpt. en si^b (Trumpet in B-flat), Tpt. en si^b (Trumpet in B-flat), Tbn. (Trombone), Tbn. b. (Trombone), Euph. (Euphonium), Tuba, Vib. 1 (Vibraphone 1), Vib. 2 (Vibraphone 2), Tar. (Tambourine), Quads. (Quadrant), B. Dr. (Bass Drum), C. Dr. (Cymbal Drum), Plat. (Plat), and Tamb. (Tambourine). The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The music is divided into four measures. The first measure contains the main melody for most instruments. The second measure contains a rest for most instruments, with some playing chords. The third measure contains a rest for most instruments, with some playing chords. The fourth measure contains a rest for most instruments, with some playing chords. The percussion section includes a tambourine part with a steady rhythm and a bass drum part with a steady rhythm. The score is written in a standard musical notation with a treble clef for most instruments and a bass clef for the tuba and euphonium. The percussion parts are written on a single line with a C-clef. The score is written in a standard musical notation with a treble clef for most instruments and a bass clef for the tuba and euphonium. The percussion parts are written on a single line with a C-clef. The score is written in a standard musical notation with a treble clef for most instruments and a bass clef for the tuba and euphonium. The percussion parts are written on a single line with a C-clef.

26

FL.

Cl. en si^b

Cl. en si^b

S. Sax.

A. Sax.

T. Sax.

Bar. Sax

Tpt. en si^b

Tpt. en si^b

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

Tar.

Quads

B. Dr.

C. Dr.

Plat.

Tamb.

28

Fl.

Cl. en si^b

Cl. en si^b

S. Sax.

A. Sax.

T. Sax.

Bar. Sax

Tpt. en si^b

Tpt. en si^b

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

Tar.

Quads.

B. Dr.

C. Dr.

Plat.

Tamb.

dim.

p

10

11

112

30

The musical score for page 30 is arranged in a standard marching band format. It features the following instruments and parts:

- Woodwinds:** Flute (Fl.), Clarinet in Bb (Cl. en si \flat), Clarinet in Bb (Cl. en si \flat), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.).
- Brass:** Trumpet in Bb (Tpt. en si \flat), Trumpet in Bb (Tpt. en si \flat), Trombone (Tbn.), Trombone (Tbn. b.), Euphonium (Euph.), and Tuba.
- Percussion:** Vibraphone 1 (Vib. 1), Vibraphone 2 (Vib. 2), Snare Drum (Tar.), Quadrant (Quads.), Bass Drum (B. Dr.), Cymbal (C. Dr.), Plate (Plat.), and Tambourine (Tamb.).

The score is written in 4/4 time with a key signature of one flat (Bb). The woodwind and brass parts are mostly silent, indicated by rests. The percussion parts are active, with the snare drum (Tar.) playing a rhythmic pattern of eighth notes with trills (tr). The bass drum (B. Dr.), cymbals (C. Dr.), and plate (Plat.) play a steady pattern of quarter notes. The tambourine (Tamb.) plays a pattern of eighth notes with accents (>). The vibraphone parts (Vib. 1 and 2) play a melodic line starting in the third measure. Dynamic markings include *mf* (mezzo-forte) for the snare drum and *mp* (mezzo-piano) for the bass drum, cymbals, plate, and tambourine. The score is divided into four measures, with repeat signs (||) at the end of each measure.

The musical score is arranged in a standard marching band format. The woodwind section includes Flute (FL), two Clarinets in B-flat (Cl. en si^b), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax). The brass section consists of two Trumpets in B-flat (Tpt. en si^b), two Trombones (Tbn. and Tbn. b.), Euphonium (Euph.), and Tuba. The percussion section includes Vibraphone 1 (Vib. 1) and Vibraphone 2 (Vib. 2), Snare Drum (Tar.), Quads, Bass Drum (B. Dr.), Cymbals (C. Dr.), Platters (Plat.), and Tambourine (Tamb.). The score is written in 2/4 time with a key signature of one flat (B-flat). The woodwinds and brass parts are mostly rests, while the percussion parts feature rhythmic patterns with accents and trills. The percussion parts include dynamic markings such as *mf* and *mf*.

32

FL.

Cl. en si^b

Cl. en si^b

S. Sax.

A. Sax.

T. Sax.

Bar. Sax

Tpt. en si^b

Tpt. en si^b

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

Tar.

Quads

B. Dr.

C. Dr.

Plat.

Tamb.

dim.

p

125

126

127

128

The musical score is arranged in a standard marching band layout. The instruments and their parts are as follows:

- Fl.**: Flute part, mostly rests.
- Cl. en si^b**: Clarinet in B-flat part, mostly rests.
- Cl. en si^b**: Clarinet in B-flat part, mostly rests.
- S. Sax.**: Soprano Saxophone part, mostly rests.
- A. Sax.**: Alto Saxophone part, mostly rests.
- T. Sax.**: Tenor Saxophone part, mostly rests.
- Bar. Sax**: Baritone Saxophone part, playing a rhythmic pattern starting with a *mp* dynamic.
- Tpt. en si^b**: Trumpet in B-flat part, playing a rhythmic pattern.
- Tpt. en si^b**: Trumpet in B-flat part, playing a rhythmic pattern.
- Tbn.**: Trombone part, mostly rests.
- Tbn. b.**: Trombone part, mostly rests.
- Euph.**: Euphonium part, playing a rhythmic pattern with a *mp* dynamic.
- Tuba**: Tuba part, playing a rhythmic pattern with a *mp* dynamic.
- Vib. 1**: Vibraphone part, playing a rhythmic pattern.
- Vib. 2**: Vibraphone part, playing a rhythmic pattern.
- Tar.**: Snare Drum part, playing a rhythmic pattern with *dr* (drum roll) markings.
- Quads.**: Bass Drum part, playing a rhythmic pattern.
- B. Dr.**: Bass Drum part, playing a rhythmic pattern.
- C. Dr.**: Cymbal part, playing a rhythmic pattern.
- Plat.**: Cymbal part, playing a rhythmic pattern.
- Tamb.**: Tambourine part, playing a rhythmic pattern.

The score is divided into four measures. The bottom of the page features measure numbers 129, 130, 131, and 132.

34

The musical score is arranged in a standard marching band layout. The woodwind section includes Flute (Fl.), two Clarinets in B-flat (Cl. en si \flat), and three Saxophones (S. Sax., A. Sax., T. Sax., Bar. Sax.). The brass section consists of two Trumpets in B-flat (Tpt. en si \flat), two Trombones (Tbn., Tbn. b.), Euphonium (Euph.), and Tuba. The vibraphone section has two parts (Vib. 1, Vib. 2). The percussion section includes Tambourine (Tar.), Quads, Bass Drum (B. Dr.), Snare Drum (C. Dr.), Plated Cymbals (Plat.), and Tambourine (Tamb.). The score is in 4/4 time with a key signature of one flat. The woodwinds and brass play a melodic line with eighth and sixteenth notes. The percussion section features a complex rhythmic pattern with various accents and dynamics.

The musical score is arranged in a standard marching band format. The instruments and their parts are as follows:

- Fl. (Flute):** Melodic line in the upper register.
- Cl. en si^b (Clarinets):** Two parts, both playing the same melodic line.
- S. Sax. (Soprano Saxophone):** Rested.
- A. Sax. (Alto Saxophone):** Rested.
- T. Sax. (Tenor Saxophone):** Rested.
- Bar. Sax. (Baritone Saxophone):** Rested.
- Tpt. en si^b (Trumpets):** Two parts, both playing the same melodic line.
- Tbn. (Trombone):** Rested.
- Tbn. b. (Trombone):** Rested.
- Euph. (Euphonium):** Rested.
- Tuba:** Rested.
- Vib. 1 & 2 (Vibraphone):** Two parts, both playing a rhythmic accompaniment.
- Tar. (Tambourine):** Rhythmic accompaniment with trills.
- Quads (Quadrant):** Rhythmic accompaniment.
- B. Dr. (Bass Drum):** Rhythmic accompaniment.
- C. Dr. (Cymbal):** Rhythmic accompaniment.
- Plat. (Plate):** Rhythmic accompaniment.
- Tamb. (Tambourine):** Rhythmic accompaniment.

The score consists of four measures. The percussion parts (Tar., Quads, B. Dr., C. Dr., Plat., Tamb.) are marked with measure numbers 137, 138, 139, and 140 at the bottom of their respective staves.

36

The musical score is arranged in a standard marching band layout. The woodwind section includes Flute (FL), two Clarinets in B-flat (Cl. en sib), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes two Trumpets in B-flat (Tpt. en sib), two Trombones (Tbn. and Tbn. b.), Euphonium (Euph.), and Tuba. The percussion section includes two Violins (Vib. 1 and Vib. 2), Tambourine (Tar.), Quads, Bass Drum (B. Dr.), Snare Drum (C. Dr.), Plat, and Tambourine (Tamb.). The score is written in 4/4 time with a key signature of one flat (B-flat). The woodwinds and brass play a simple harmonic accompaniment, while the percussion features a rhythmic pattern of eighth and sixteenth notes. The page number 36 is located at the top left of the score.

The musical score is arranged in a standard marching band format. The woodwind section includes Flute (FL), two Clarinets in B-flat (Cl. en si \flat), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax). The brass section includes two Trumpets in B-flat (Tpt. en si \flat), two Trombones (Tbn. and Tbn. b.), Euphonium (Euph.), and Tuba. The percussion section includes Vibraphone 1 (Vib. 1), Vibraphone 2 (Vib. 2), Triangle (Tar.), Snare Drum (Quads), Bass Drum (B. Dr.), Cymbals (C. Dr.), Platina (Plat.), and Tambourine (Tamb.). The score is written in 4/4 time with a key signature of one flat (B-flat). The woodwinds and brass parts are mostly rests, while the percussion parts have rhythmic notation. The Tambourine part features a repeating rhythmic pattern with accents and a '16' marking below the notes. The Snare Drum part has a similar pattern with accents. The Bass Drum part has a simpler pattern with accents. The Cymbals part has a pattern with accents. The Triangle part has a pattern with accents. The Vibraphone parts have a pattern with accents. The Platina part has a pattern with accents. The Quads part has a pattern with accents and a 'mp' marking in the fourth measure. The B. Dr. part has a pattern with accents. The C. Dr. part has a pattern with accents. The Tamb. part has a pattern with accents and '16' markings below the notes.

38

The musical score for page 38 is arranged in a standard marching band format. It features the following instruments and parts:

- Woodwinds:** Flute (Fl.), Clarinet in B-flat (Cl. en si^b), Clarinet in A (Cl. en si), Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.).
- Brass:** Trumpet in B-flat (Tpt. en si^b), Trombone (Tbn.), Trombone in B-flat (Tbn. b.), Euphonium (Euph.), and Tuba.
- Percussion:** Vibraphone 1 (Vib. 1), Vibraphone 2 (Vib. 2), Tambourine (Tar.), Snare Drum (Quads), Bass Drum (B. Dr.), Conga (C. Dr.), Plaque (Plat.), and Tambourine (Tamb.).

The score is written in 4/4 time with a key signature of one flat (B-flat). The percussion parts include specific rhythmic patterns and dynamics such as *f* (forte) and accents (*>*). Measure numbers 149, 150, 151, and 152 are indicated at the bottom of the page.

The musical score is arranged in a standard marching band layout. The instruments listed on the left are: Fl. (Flute), Cl. en si^b (Clarinet in B-flat), Cl. en si^b (Clarinet in B-flat), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpt. en si^b (Trumpet in B-flat), Tpt. en si^b (Trumpet in B-flat), Tbn. (Trombone), Tbn. b. (Trombone), Euph. (Euphonium), Tuba, Vib. 1 (Vibraphone 1), Vib. 2 (Vibraphone 2), Tar. (Tambourine), Quads. (Congas), B. Dr. (Bass Drum), C. Dr. (Snare Drum), Plat. (Cymbals), and Tamb. (Tambourine). The score consists of four measures. The Flute part begins with a dynamic marking of *f* in the second measure. The Percussion parts include various rhythmic patterns with accents and dynamic markings like *f* and *tr*.

40

FL.

Cl. en si^b

Cl. en si^b

S. Sax.

A. Sax.

T. Sax.

Bar. Sax

Tpt. en si^b

Tpt. en si^b

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

Tur.

Quads.

B. Dr.

C. Dr.

Plat.

Tamb.

157 158 159 160

The image shows a page of a musical score for a marching band, page 41. The score is written for a variety of instruments and includes a drum line. The instruments listed on the left are: Fl. (Flute), Cl. en si^b (Clarinet in B-flat), Cl. en si^b (Clarinet in B-flat), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpt. en si^b (Trumpet in B-flat), Tpt. en si^b (Trumpet in B-flat), Tbn. (Trombone), Tbn. b. (Trombone), Euph. (Euphonium), Tuba, Vib. 1 (Vibraphone 1), Vib. 2 (Vibraphone 2), Tar. (Tambourine), Quads. (Quadrant), B. Dr. (Bass Drum), C. Dr. (Cymbal), Plat. (Plat), and Tamb. (Tambourine). The score is in 4/4 time and features a key signature of one flat (B-flat). The music is arranged in four measures. The woodwinds and brass play melodic lines, while the percussion section provides a rhythmic accompaniment. The drum line includes snare, bass, and cymbal parts, with the tambourine playing a steady eighth-note pattern. The score is marked with dynamics such as *f* (forte) and *tr* (trill). The page number 41 is located in the top right corner.

42

FL.

Cl. en si^b

Cl. en si^b

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. en si^b

Tpt. en si^b

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

Tar.

Quads.

B. Dr.

C. Dr.

Plat.

Tamb.

mp

mp

f

f

16

16

16

16

The image shows a musical score for a marching band, page 43. The score is arranged in a standard format with multiple staves for different instruments. The instruments listed on the left are: Fl. (Flute), Cl. en si^b (Clarinet in B-flat), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpt. en si^b (Trumpet in B-flat), Tbn. (Trombone), Tbn. b. (Trombone in B-flat), Euph. (Euphonium), Tuba, Vib. 1 (Vibraphone 1), Vib. 2 (Vibraphone 2), Tar. (Snare Drum), Quads. (Bass Drum), B. Dr. (Bass Drum), C. Dr. (Cymbal), Plat. (Cymbal), and Tamb. (Tambourine). The score is written in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings like *tr* (trill) and *f* (forte). The music is divided into four measures, with a double bar line after the second measure. The bottom of the page has some small numbers: 16, 17, 17, 12.

44

The musical score is arranged in 18 staves. The instruments and their parts are as follows:

- Fl.**: Flute, rests in the first three measures, then plays a melodic line.
- Cl. en si^b**: Clarinet in B-flat, rests in the first three measures, then plays a melodic line.
- Cl. en si^b**: Clarinet in B-flat, rests in the first three measures, then plays a melodic line.
- S. Sax.**: Soprano Saxophone, plays a melodic line.
- A. Sax.**: Alto Saxophone, plays a melodic line.
- T. Sax.**: Tenor Saxophone, plays a melodic line.
- Bar. Sax.**: Baritone Saxophone, plays a melodic line.
- Tpt. en si^b**: Trumpet in B-flat, plays a melodic line.
- Tpt. en si^b**: Trumpet in B-flat, plays a melodic line.
- Tbn.**: Trombone, plays a melodic line.
- Tbn. b.**: Trombone, plays a melodic line.
- Euph.**: Euphonium, plays a melodic line.
- Tuba**: Tuba, plays a melodic line.
- Vib. 1**: Vibraphone 1, plays a melodic line.
- Vib. 2**: Vibraphone 2, plays a melodic line.
- Tar.**: Triangle, plays a rhythmic pattern.
- Quads.**: Snare Drum, plays a rhythmic pattern with accents.
- B. Dr.**: Bass Drum, plays a rhythmic pattern.
- C. Dr.**: Cymbal, plays a rhythmic pattern.
- Plat.**: Tom-tom, plays a rhythmic pattern.
- Tamb.**: Tambourine, plays a rhythmic pattern.

The score is in 4/4 time and features a variety of rhythmic patterns and accents throughout the four measures shown.

Aguabajo ♩ = 125

45

The musical score is arranged in a standard concert band format. The instruments listed on the left are: Fl. (Flute), Cl. en si^b (Clarinet in B-flat), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpt. en si^b (Trumpet in B-flat), Tbn. (Trombone), Tbn. b. (Trombone), Euph. (Euphonium), Tuba, Vib. 1 (Vibraphone 1), Vib. 2 (Vibraphone 2), Tar. (Tamtam), Quads (Quads), B. Dr. (Bass Drum), C. Dr. (Cymbal), Plat. (Plat), and Tamb. (Tambourine). The score is divided into measures, with a double bar line at measure 178. The percussion parts (B. Dr., C. Dr., Plat., Tamb.) are marked with dynamics: *p* (piano) for Quads, *mf* (mezzo-forte) for B. Dr. and C. Dr., and *f* (forte) for Plat. and Tamb. The Tamb. part includes measure numbers 177, 178, 179, and 180.

46

FL.

Cl. en si^b

Cl. en si^b

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. en si^b

Tpt. en si^b

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

Tar.

Quads.

B. Dr.

C. Dr.

Plat.

Tamb.

f

p

pp

pp

p

p

p

mf

FL.

Cl. en si^b

Cl. en si^b

S. Sax.

A. Sax.

T. Sax.

Bar. Sax

Tpt. en si^b

Tpt. en si^b

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

Tar.

Quads.

B. Dr.

C. Dr.

Plat.

Tamb.

FL.

Cl. en si^b

Cl. en si^b

S. Sax.

A. Sax.

T. Sax.

Bar. Sax

Tpt. en si^b

Tpt. en si^b

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

Tar.

Quads

B. Dr.

C. Dr.

Plat.

Tamb.

193

194

195

196

50

FL.

Cl. en si^b

Cl. en si^b

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. en si^b

Tpt. en si^b

Tbn.

Tbn. b.

Euph.

Tuba

Vib. 1

Vib. 2

Tar.

Quads

B. Dr.

C. Dr.

Plat.

Tamb.

197

198