

Ritmos Del Pacífico Colombiano Adaptados A Las Bandas De Marcha.

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Universidad de Cundinamarca

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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.

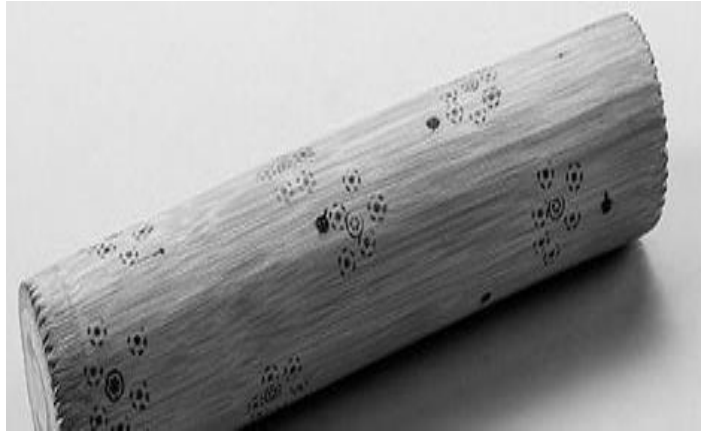


*Nota: Modelo de cununos profesional de la página Katanga
https://fundacionkatanga.wixsite.com/katanga/instrumentos?lightbox=image_rql*

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', features eighth notes with accents and 'x' marks. The third staff, 'Bombo gol. 2', has quarter notes with accents and 'x' marks. The fourth staff, 'Bombo Arru 2', contains eighth notes with accents and 'x' marks, with some notes grouped by numbers 1, 2, 3, and 4.

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.

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 a sequence of quarter notes with a bar line above each note. Guasa 2 consists of eighth notes with accents (>) and a bar line above each note. Guasa 3 consists of quarter notes with numbered accents (1, 2, 3, 4) below each note.

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 chocono 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. The instruments are: Corneta Soprano (Soprano Cornet), Corneta Tenor (Tenor Cornet), Lira (Lira), Redoblante (Snare Drum), Multitenor (Multi-Tenor), Bombos Toniales (Tom-Toms), and Platillos (Cymbals). The score is divided into five measures, each labeled as a 'Célula' (rhythmic cell). The time signature is 6/8. The key signature has one flat (B-flat). The score includes various musical notations such as accents, trills (tr), and dynamic markings (>).

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 image shows a musical score for a marching band. It consists of six staves, each representing a different instrument: Trompeta en sib (Trumpet in B-flat), Trombón (Tenor Trombone), Trombón bajo (Baritone Trombone), Eufonio (Euphonium), Tuba, and Lira (Saxophone). The key signature is one flat (B-flat) and the time signature is 12/8. The score shows a scale progression across six staves, with each instrument playing a sequence of notes that form a scale. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Nota: elaboración propia 2021.

Figura 14

Notas Alteradas o Independientes A La Tonalidad De La Obra.

Notas Alteradas.
Cat. Semi-especial.

Brayan Estrada.

The image shows a musical score for two instruments: Trompeta en sib (Trumpet in B-flat) and Liras (Saxophone). The key signature is one flat (B-flat) and the time signature is 8/8. The score shows altered notes for both instruments. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

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 (Trombone), Trombón bajo (Baritone), Eufonio (Euphonium), Tuba, Liras (Lyres), Redoblante (Snare), Multitenores (Tenors), Congas, Bombos Tonaes (Tom-toms), and Platillos (Cymbals). The score is divided into four rhythmic cells (Célula N°1 to 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 'tr' (trill) and 'f' (forte). The percussion parts (Redoblante, Multitenores, Congas, Bombos Tonaes, Platillos) feature complex rhythmic patterns that maintain the overall tempo and feel of the piece.

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					
Múltiple or.					
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/li_nks/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/li_nks/5530e8130cf20ea0a06fb793/Componente-investigativo-del-Plan-Ruta-de-la-Marimba.pdf)

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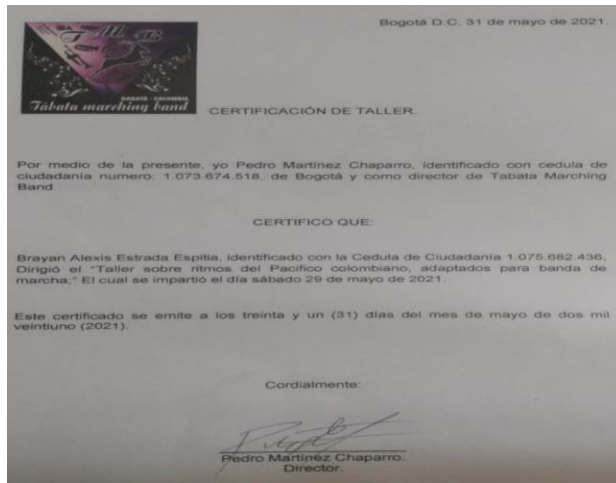
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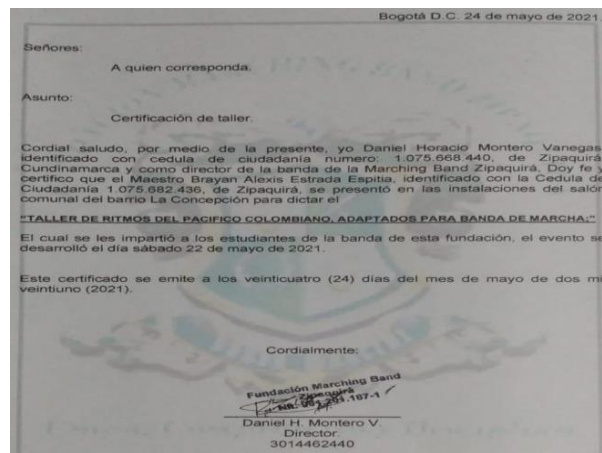
Anexos.

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. 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 note G4, quarter note A4, quarter note B4.
- Saxofón Alto:** 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 note G4, quarter note A4, quarter note B4.
- 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 note G4, quarter note A4, quarter note B4.
- Trompeta:** 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 note G4, quarter note A4, quarter note B4.
- Trombón:** Bass clef, 6/8 time. Part 1: Quarter note G3, quarter note A3, quarter note B3. Part 2: Quarter note G3, quarter note A3, quarter note B3. Part 3: Quarter note G3, quarter note A3, quarter note B3. Part 4: Quarter note G3, quarter note A3, quarter note B3.
- Eufonio:** Bass clef, 6/8 time. Part 1: Quarter note G3, quarter note A3, quarter note B3. Part 2: Quarter note G3, quarter note A3, quarter note B3. Part 3: Quarter note G3, quarter note A3, quarter note B3. Part 4: Quarter note G3, quarter note A3, quarter note B3.
- Lira:** 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 note G4, quarter note A4, quarter note B4.
- Redoblante:** 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.
- 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 system of staves. 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 first three measures.
- T. Sx.**: Treble clef, playing a melodic line in the first three measures.
- B♭ Tpt.**: Treble clef, playing a melodic line in the first three measures.
- Tbn.**: Bass clef, playing a rhythmic line with a *p* dynamic.
- Euph.**: Bass clef, playing a rhythmic line with a *p* dynamic.
- Vib.**: Treble clef, playing a rhythmic line with a *p* dynamic.
- S.Dr.**: Snare drum, playing a rhythmic pattern.
- Quads**: Quads drum, playing a rhythmic pattern.
- B. Dr.**: Bass drum, playing a rhythmic pattern.
- Cym.**: Cymbal, playing a rhythmic pattern.
- Bgo. Dr.**: Bongos, playing a rhythmic pattern with a *mf* dynamic.
- Tamb.**: Tambourine, playing a rhythmic pattern with a *mf* dynamic and fingerings 5, 6, 7, 8.

Amanece.

3

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

- B♭ Cl.**: Treble clef, playing a melodic line with a repeat sign and a *p* dynamic.
- A. Sx.**: Treble clef, playing a melodic line with a repeat sign and a *p* dynamic.
- T. Sx.**: Treble clef, playing a melodic line with a repeat sign and a *p* dynamic.
- B♭ Tpt.**: Treble clef, playing a melodic line with a repeat sign and a *p* dynamic.
- Tbn.**: Bass clef, playing a rhythmic accompaniment with a repeat sign and a *p* dynamic.
- Euph.**: Bass clef, playing a rhythmic accompaniment with a repeat sign and a *p* dynamic.
- Vib.**: Treble clef, playing a rhythmic accompaniment with a repeat sign and a *p* dynamic.
- S.Dr.**: Snare drum, playing a rhythmic pattern with a *ppp* dynamic and a *tr* (trill) marking.
- Quads**: Quads, playing a rhythmic pattern with a *p* dynamic.
- B. Dr.**: Bass drum, playing a rhythmic pattern with a *p* dynamic.
- Cym.**: Cymbals, playing a rhythmic pattern with a *p* dynamic.
- Bgo. Dr.**: Bongos, playing a rhythmic pattern with a *p* dynamic.
- Tamb.**: Tambourine, playing a rhythmic pattern with a *p* dynamic.

The score is divided into three measures. The first measure contains the main melodic and rhythmic material. The second measure is a repeat of the first. The third measure is a final repeat, marked with a double bar line and repeat dots. Dynamics are indicated by *p* (piano) and *ppp* (pianissimo). The tambourine part includes fingerings 9, 10, 11, and 12.

4 Amanece.

B♭ Cl. *cresc.* *f*

A. Sx. *cresc.* *f*

T. Sx. *cresc.* *f*

B♭ Tpt. *cresc.* *f*

Tbn. *cresc.* *f*

Euph. *cresc.* *f*

Vib. *cresc.* *f*

S.Dr. *cresc.* *f* *tr*

Quads *cresc.* *f*

B. Dr. *cresc.* *f*

Cym. *cresc.* *f*

Bgo. Dr. *cresc.* *f*

Tamb. *cresc.* *f* 13 14 15 16

Amanece. *tr* 5

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

- B♭ Cl.**: Part with a trill (*tr*) and dynamics *p* and *f*.
- A. Sx.**: Part with dynamics *p* and *f*.
- T. Sx.**: Part with dynamics *p* and *f*.
- B♭ Tpt.**: Part with dynamics *p* and *f*.
- Tbn.**: Part with dynamics *p* and *f*.
- Euph.**: Part with dynamics *p* and *f*.
- Vib.**: Part with dynamics *mf*.
- S.Dr.**: Part with dynamics *mf*.
- Quads.**: Part with dynamics *mf*.
- B. Dr.**: Part with dynamics *mf*.
- Cym.**: Part with dynamics *mf*.
- Bgo. Dr.**: Part with dynamics *f*.
- Tamb.**: Part with dynamics *f*.

The score includes measures 17, 18, 19, and 20, with the *f* dynamic marking appearing in measures 17 and 20.

6 Amanece.

B♭ Cl.

A. Sx.

T. Sx.

B♭ Tpt.

Tbn.

Euph.

Vib.

S. Dr.

Quads

B. Dr.

Cym.

Bgo. Dr.

Tamb.

mf *mp* *p* *f* *tr* *p* *f* *mf* *mf* *f* *f* *f* *f* *f*

21 22 23 24

Amanece.

7

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 series of chords.
- A. Sx.**: Alto Saxophone, playing a series of chords.
- T. Sx.**: Tenor Saxophone, playing a series of chords.
- B♭ Tpt.**: Trumpet in B-flat, playing a series of chords.
- Tbn.**: Trombone, playing a series of chords.
- Euph.**: Euphonium, playing a series of chords.
- Vib.**: Vibraphone, playing a series of chords.
- S.Dr.**: Snare Drum, playing a rhythmic pattern of eighth notes with accents.
- Quads**: Quadrant Drum, playing a rhythmic pattern of eighth notes with accents.
- 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 with accents.
- Tamb.**: Tambourine, playing a rhythmic pattern of eighth notes with accents.

The score includes dynamic markings such as *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 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 four measures. The first measure is mostly rests for the brass and woodwinds, with a snare drum pattern. The second measure features a strong *f* dynamic across the brass and woodwinds. The third measure returns to a *p* dynamic for the brass and woodwinds, with a snare drum pattern. The fourth measure features a strong *f* dynamic across the brass and woodwinds. The percussion parts include snare drum, quads, bass drum, cymbals, bongo drums, and tambourine, with various dynamics and articulations. The snare drum part has 'x' marks above it, indicating specific articulation. The bongo drum part has '29', '30', '31', and '32' written below it, indicating specific articulation.

Amanece.

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

- Woodwinds:** B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Euphonium (Euph.), and Vibraphone (Vib.).
- Brass:** B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Euphonium (Euph.), and Vibraphone (Vib.).
- Percussion:** 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. Sx. *p*

T. Sx. *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 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 *f* (forte) for the woodwinds and brass, *p* (piano) for the vibraphone, *mf* (mezzo-forte) for the bass drum, and *fff* (fortissimo) for the 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 13 staves. The instruments and their parts are as follows:

- B♭ Cl.:** Treble clef, playing chords in the first two measures, then rests.
- A. Sx.:** Treble clef, playing chords in the first two measures, then rests.
- T. Sx.:** Treble clef, playing chords in the first two measures, then rests.
- B♭ Tpt.:** Treble clef, playing chords in the first two measures, then rests.
- Tbn.:** Bass clef, playing chords in the first two measures, then rests.
- Euph.:** Bass clef, playing chords in the first two measures, then rests.
- Vib.:** Treble clef, playing a rhythmic pattern of eighth notes with chords.
- S.Dr.:** Snare drum, playing a rhythmic pattern of eighth notes with trills (*tr*).
- Quads:** Quads, 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 includes a repeat sign with first and second endings. Dynamics include *f* (forte) and *tr* (trill). The piece concludes with a double bar line.

14 Amanece.

1. 2.

B \flat Cl.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Euph.

Vib.

S.Dr.

Quads

B. Dr.

Cym.

Bgo. Dr.

Tamb.

53 54 55 56

Amanece.

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

- B♭ Cl.:** Treble clef, playing chords in the first and third measures.
- A. Sx.:** Treble clef, rests throughout.
- T. Sx.:** Treble clef, rests throughout.
- 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 a rhythmic pattern of eighth notes.
- Vib.:** Treble clef, playing a rhythmic pattern of eighth notes.
- S.Dr.:** Snare drum, playing a rhythmic pattern with trills (tr) and accents.
- Quads:** Quads drum, 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 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:

- B♭ Cl.**: Treble clef, key signature of one flat, rests throughout.
- A. Sax.**: Treble clef, key signature of one sharp, rests throughout.
- T. Sax.**: Treble clef, key signature of one flat, rests throughout.
- B♭ Tpt.**: Treble clef, key signature of one flat, rests throughout.
- Tbn.**: Bass clef, key signature of one flat, rests throughout.
- Euph.**: Bass clef, key signature of one flat, rests throughout.
- Vib.**: Treble clef, key signature of one flat, playing a melodic line with eighth notes and chords.
- S. Dr.**: Snare drum, playing a rhythmic pattern of eighth notes with trills (*tr*) on the second and fourth notes of each measure.
- Quads**: Quadrant drum, playing a rhythmic pattern of eighth notes.
- B. Dr.**: Bass drum, playing a rhythmic pattern of quarter notes with accents (>) and breath marks (_v).
- 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 with grace notes (₆₅, ₆₆, ₆₇, ₆₈).

18 Amanece.

The musical score is arranged in a standard marching band format. 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*) starting in measure 18 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 starting in measure 18 with a mezzo-forte (*mf*) dynamic.
- Cym.**: Cymbals, plays a rhythmic pattern of eighth notes starting in measure 18 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. Sx., T. Sx., 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. Sx. with eighth notes, T. Sx. with eighth notes, and Vib. with chords. The brass parts include B♭ Tpt. with rests, Tbn. with eighth notes, and Euph. with eighth notes. The strings part includes B♭ Cl. with rests.

20 Amanece.

B♭ Cl.

A. Sx.

T. Sx.

B♭ Tpt.

Tbn.

Euph.

Vib.

S.Dr. *tr*

Quads

B. Dr.

Cym.

Bgo. Dr.

Tamb.

77 78 79 80

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 with a *dim.* marking.
- A. Sax.:** Treble clef, playing a melodic line with a *dim.* marking.
- T. Sax.:** Treble clef, playing a melodic line with a *dim.* marking.
- B♭ Tpt.:** Treble clef, playing a melodic line with a *dim.* marking.
- Tbn.:** Bass clef, playing a rhythmic accompaniment with a *dim.* marking.
- Euph.:** Bass clef, playing a rhythmic accompaniment with a *dim.* marking.
- Vib.:** Treble clef, playing a rhythmic accompaniment with a *dim.* marking.
- S. Dr.:** Snare drum, playing a rhythmic pattern with *tr* (trill) markings and a *dim.* marking.
- Quads:** Quads drum, playing a rhythmic pattern with a *dim.* marking.
- B. Dr.:** Bass drum, playing a rhythmic pattern with a *dim.* marking.
- Cym.:** Cymbal, playing a rhythmic pattern with a *dim.* marking.
- Bgo. Dr.:** Bongos, playing a rhythmic pattern with a *dim.* marking.
- Tamb.:** Tambourine, playing a rhythmic pattern with a *dim.* marking and slurs numbered 81, 82, 83, and 84.

22 Amanece.

B♭ Cl.

A. Sx.

T. Sx.

B♭ Tpt.

Tbn.

Euph.

Vib.

S.Dr.

Quads

B. Dr.

Cym.

Bgo. Dr.

Tamb.

85 86 87 88

Amanece.

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

- B \flat Cl.
- A. Sx.
- T. Sx.
- B \flat Tpt.
- Tbn.
- Euph.
- Vib.
- S.Dr.
- Quads
- B. Dr.
- Cym.
- Bgo. Dr.
- Tamb.

The score includes dynamic markings such as *mp*, *f*, *p*, and *mf*. Measure numbers 89, 90, 91, and 92 are indicated at the bottom of the page.

24 Amanece.

The musical score is for a marching band piece titled "Amanece." It consists of 24 measures. The instrumentation includes woodwinds (B♭ Clarinet, Alto Saxophone, Tenor Saxophone, B♭ Trumpet, Trombone, Euphonium, Vibraphone), percussion (Snare Drum, Quads, Bass Drum, Cymbals, Bongos, and Tambourine). The score is written in 2/4 time and features a dynamic range from fortissimo (f) to piano (p). The key signature has one sharp (F#). The woodwinds and brass play chords, while the percussion plays a rhythmic pattern. The vibraphone plays a melodic line. The snare drum has a pattern of eighth notes with accents. The bass drum has a pattern of eighth notes with accents. The cymbals have a pattern of eighth notes with accents. The bongos and tambourine have a pattern of eighth notes with accents. The score is divided into four measures, each with a dynamic marking of f or p. The first measure is marked f, the second p, the third f, and the fourth p. The vibraphone part starts with a dynamic marking of mp. The snare drum part has a dynamic marking of p in the second measure. The bass drum part has a dynamic marking of f in the second measure. The cymbals part has a dynamic marking of mf in the fourth measure. The bongos and tambourine parts have dynamic markings of f and p in the first and second measures, and f and p in the third and fourth measures. The score is numbered 93, 94, 95, and 96 at the bottom of the first, second, third, and fourth measures, respectively.

Amanece.

The musical score is for the piece "Amanece." and is arranged for a marching band. It consists of 12 staves, each representing a different instrument or section. The instruments listed on the left are: B♭ Cl. (B-flat Clarinet), A. Sax. (Alto Saxophone), T. Sax. (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 written in 2/4 time and features a key signature of one flat (B-flat major or D minor). The music is characterized by a steady, rhythmic pattern, with dynamic markings of *f* (forte) and *p* (piano) alternating throughout. The percussion parts include snare drum patterns with accents and cymbal patterns with accents. The woodwind and brass parts play chords and single notes, often with accents. The vibraphone part is marked *mp* (mezzo-piano). The score includes measure numbers 97, 98, 99, and 100 at the bottom of the page.

26 Amanece.

The musical score is for the piece 'Amanece.' and is arranged for a marching band. It consists of 12 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 begins at measure 26. The woodwind and brass parts are written in treble clef, while the tuba and euphonium are in bass clef. The vibraphone is in treble clef with a key signature of one flat. The percussion parts are on a single-line staff with a C-clef. The woodwinds and brass parts feature a melodic line with a dynamic marking of *f* (forte). The vibraphone part starts with a dynamic marking of *mp* (mezzo-piano). The percussion parts are marked with *f* (forte) and include specific rhythmic patterns. The score concludes with measure 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 key of B♭ major, consisting of eighth-note chords.
 - Snare Drum (S. Dr.):** Features a rhythmic pattern of eighth notes with a trill (*tr*) on the final note of each measure.
 - Quads (Quadrant Drums):** Play a rhythmic pattern of eighth notes.
 - Bass Drum (B. Dr.):** Plays a pattern of quarter notes with accents (>).
 - 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 accents (>).

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 for the piece 'Amanece.' and is numbered 28. It is arranged for a marching band and includes the following instruments and parts:

- Woodwinds:** B♭ Clarinet (Cl.), Alto Saxophone (A. Sx.), and Tenor Saxophone (T. Sx.).
- Brass:** B♭ Trumpet (Tpt.), Trombone (Tbn.), and Euphonium (Euph.).
- Percussion:** 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 dynamics. The woodwinds and brass parts are mostly rests, while the percussion parts are more active. The snare drum part features a steady eighth-note pattern with trills (tr) and accents (>). The bass drum part has a simple quarter-note pattern with accents. The cymbals play a steady eighth-note pattern with accents. The bongos and tambourine have more complex rhythmic patterns. The dynamics range from *p* (piano) to *mf* (mezzo-forte).

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 notation on this page.
- Brass:** B♭ Trumpet (Tpt.), Trombone (Tbn.), and Euphonium (Euph.) have melodic and harmonic parts.
- Percussion:** Vibraphone (Vib.), Snare Drum (S. Dr.), Quads (Quads), Bass Drum (B. Dr.), Cymbals (Cym.), Bongos (Bgo. Dr.), and Tambourine (Tamb.) are all active, providing a complex rhythmic accompaniment.

The score consists of four measures. The percussion parts are highly detailed, with specific rhythmic patterns and dynamics (accents, trills) indicated. The woodwind and brass parts provide harmonic support and melodic lines.

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♭ Cl., A. Sx., T. Sx., B♭ Tpt., Tbn., Euph., Vib., S.Dr., Quads, B. Dr., Cym., Bgo. Dr., and 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 woodwinds (Cl., Sx., T. Sx.) play a simple melody. The brass (Tpt., Tbn., Euph.) play a rhythmic accompaniment. The percussion (S.Dr., Quads, B. Dr., Cym., Bgo. Dr., Tamb.) play a complex rhythmic pattern. The S.Dr. part includes trills (tr) and accents (>). The B. Dr. part includes accents (>). The Cym. part includes accents (>). The Bgo. Dr. and Tamb. parts include accents (>). 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.:** Remains silent throughout the section.
- A. Sax.:** Plays a rhythmic melody in the treble clef with a key signature of one sharp (F#).
- T. Sax.:** Plays a rhythmic melody in the treble clef with a key signature of one flat (B♭).
- B♭ Tpt.:** Plays a rhythmic melody in the treble clef with a key signature of one flat (B♭).
- Tbn.:** Plays a rhythmic melody in the bass clef with a key signature of one flat (B♭).
- Euph.:** Plays a rhythmic melody in the bass clef with a key signature of one flat (B♭).
- Vib.:** Plays a rhythmic melody in the treble clef with a key signature of one flat (B♭).
- S. Dr. (Snare Drum):** Features a rhythmic pattern with trills (*tr*) on the second and fourth beats of each measure.
- Quads (Quadrant Drums):** Plays a rhythmic pattern with eighth notes.
- B. Dr. (Bass Drum):** Plays a rhythmic pattern with eighth notes, marked with accents (>).
- Cym. (Cymbal):** Plays a rhythmic pattern with eighth notes, marked with accents (>).
- Bgo. Dr. (Bongos):** Plays a rhythmic pattern with eighth notes.
- Tamb. (Tambourine):** Plays a rhythmic pattern with eighth notes, marked with measure numbers 121, 122, 123, and 124.

32 Amanece.

The musical score is for the piece "Amanece." and begins 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.), Cymbal (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 Snare Drum part includes trills (tr) and accents (>). The Bass Drum part has accents (>) and a fermata over the final measure. The Cymbal part has accents (>) and a fermata. The Bongos and Tambourine parts have a steady rhythmic pattern. The measures are numbered 125, 126, 127, and 128 at the bottom of the page.

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 eighth-note pattern in the first measure and a melodic line in the second.
- 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 eighth-note pattern in the first measure and a melodic line in the second.
- Euph.** (Euphonium): Bass clef, playing a rhythmic eighth-note pattern in the first measure and a melodic line in the second.
- Vib.** (Vibraphone): Treble clef, playing chords in the first measure and remaining silent in the second.
- S. Dr.** (Snare Drum): Percussion clef, playing a rhythmic eighth-note pattern in the first measure and remaining silent in the second.
- Quads** (Quadrant): Percussion clef, playing a rhythmic eighth-note pattern in the first measure and remaining silent in the second.
- B. Dr.** (Bass Drum): Percussion clef, playing chords in the first measure and remaining silent in the second.
- Cym.** (Cymbal): Percussion clef, playing a rhythmic eighth-note pattern in the first measure and remaining silent in the second.
- Bgo. Dr.** (Bongos): Percussion clef, playing chords in the first measure and a melodic line in the second.
- Tamb.** (Tambourine): Percussion clef, playing a rhythmic eighth-note pattern in the first measure and a melodic line in the second.

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 12 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 G4, and then a quarter-note melody in the next two measures.
- A. Sx.**: Treble clef, starting with a half note G4, followed by a whole rest, and then a quarter-note melody in the final measure.
- T. Sx.**: Treble clef, starting with a half note G4, followed by a whole rest, and then a quarter-note melody in the final measure.
- B♭ Tpt.**: Treble clef, starting with a whole rest, followed by a half note G4, and then a quarter-note melody in the next two measures.
- Tbn.**: Bass clef, starting with a whole rest, followed by a half note G3, and then a quarter-note melody in the next two measures.
- Euph.**: Bass clef, starting with a whole rest, followed by a half note G3, and then a quarter-note melody in the next two measures.
- Vib.**: Treble clef, starting with a whole rest, followed by a whole rest, and then a whole rest in the final two measures.
- S. Dr.**: Snare drum, indicated by a vertical bar line in each measure.
- Quads**: Quadrant drum, indicated by a vertical bar line in each measure.
- B. Dr.**: Bass drum, indicated by a vertical bar line in each measure.
- Cym.**: Cymbal, indicated by a vertical bar line in each measure.
- Bgo. Dr.**: Bongos, playing a steady quarter-note rhythm: G4, A4, G4, A4.
- Tamb.**: Tambourine, playing a steady quarter-note rhythm: G4, A4, G4, A4.

Measure numbers 134, 135, 136, and 137 are indicated at the bottom of the page.

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** Brayan Estrada.
Pacífico Currulao.

The score is for a marching band piece titled "CONQUISTA" in the "Pacífico Currulao" style. It is composed by Brayan Estrada. The score is written for a 12/8 time signature and is divided into four measures. The instruments and their parts are as follows:

- Cort. Soprano 1:** Treble clef, 12/8 time. Starts with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *f* (first measure), *p* (second measure), *f* (third measure), *f* (fourth measure).
- Cort. Soprano 2:** Treble clef, 12/8 time. Starts with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *f* (first measure), *p* (second measure), *f* (third measure), *f* (fourth measure).
- Cort. Tenor 1:** Bass clef, 12/8 time. Starts with a half note G3, followed by quarter notes F3, E3, and D3. Dynamics: *p* (first measure), *f* (second measure), *f* (third measure), *f* (fourth measure).
- Cort. Tenor 2:** Bass clef, 12/8 time. Starts with a half note G3, followed by quarter notes F3, E3, and D3. Dynamics: *p* (first measure), *f* (second measure), *f* (third measure), *f* (fourth measure).
- Lira 1 1:** Treble clef, 12/8 time. Starts with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *p* (first measure), *f* (second measure), *f* (third measure), *f* (fourth measure).
- Lira 2:** Treble clef, 12/8 time. Starts with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *p* (first measure), *f* (second measure), *f* (third measure), *f* (fourth measure).
- Redoblante:** Percussion clef, 12/8 time. Starts with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *p* (first measure), *f* (second measure), *f* (third measure), *f* (fourth measure).
- Multitenor:** Percussion clef, 12/8 time. Starts with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *p* (first measure), *f* (second measure), *f* (third measure), *ff* (fourth measure).
- Bombos Tonales:** Percussion clef, 12/8 time. Starts with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *mf* (first measure), *f* (second measure), *f* (third measure), *f* (fourth measure).
- Platillos:** Percussion clef, 12/8 time. Starts with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *f* (first measure), *f* (second measure), *f* (third measure), *f* (fourth measure).

2

CONQUISTA

Marcha ♩=140

The image shows a musical score for a marching band. It consists of ten staves, each representing a different instrument. 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 divided into three measures. The first measure is marked with a '2' above it. The second measure is marked with 'CONQUISTA' above it. The third measure is marked with 'Marcha' and a tempo marking of ♩=140 above it. The score includes various musical notations such as notes, rests, dynamics (f, ff, mf), and articulation marks. The key signature has one flat (B♭) and the time signature is 2/4. The bottom of the page has numbers 5, 6, 7, and 8 under the first four measures of the score.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

B. Tbn.

Vib. 1

Vib. 2

S. Dr.

Quads

B. Dr.

Cym.

f *ff* *f*

f *f* *mf* *mf*

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 variety of rhythmic patterns and dynamics. The B♭ Tpt. 1 part has a melodic line with accents. The B♭ Tpt. 2 part has a rhythmic pattern of eighth notes. The Tbn. part has a melodic line with accents and a dynamic marking of *f*. The B. Tbn. part has a rhythmic pattern of eighth notes. The Vib. 1 part has a complex rhythmic pattern 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. The score is divided into four measures, numbered 9, 10, 11, and 12 at the bottom.

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 Tpt. 1, B \flat 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 in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into four measures, numbered 13, 14, 15, and 16 at the bottom. The key signature has two flats (B \flat and E \flat). The title 'CONQUISTA' is centered above the staves, and the number '4' is positioned above the first staff.

CONQUISTA 5

The musical score is arranged in ten staves. The top four staves are for brass instruments: B♭ Tpt. 1, B♭ Tpt. 2, Tbn., and B. Tbn. The next two staves are for Vib. 1 and Vib. 2. The bottom four staves are for percussion: S. Dr., Quads, B. Dr., and Cym. The score is in 2/4 time with a key signature of one flat (B♭). It consists of four measures, numbered 17 to 20 at the bottom. Dynamics include *mf*, *p*, *dim.*, and *mp*. The brass instruments play sustained chords with accents. The vibraphones play rhythmic patterns with accents. The drums play a consistent rhythmic pattern with accents and dynamic markings.

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♭ Trumpet 1, B♭ Trumpet 2, Trombone, Bass Trombone, Vibraphone 1, Vibraphone 2, Snare Drum (S.Dr.), Quads, Bass Drum (B. Dr.), and Cymbals (Cym.). The score is in 2/4 time with a key signature of one flat (B♭). The first two measures (6 and 7) feature a dynamic range from *mf* to *p*. From measure 8 onwards, the brass and vibraphone parts are mostly silent, indicated by rests. The percussion section is active throughout, with the Snare Drum playing a rhythmic pattern of eighth notes, the Quads playing a similar pattern, and the Bass Drum playing a pattern of eighth notes. The Cymbals play a pattern of eighth notes. The dynamic markings for the percussion parts are *mf*, *p*, and *p*.

21 22 23 24

Alabao ♩ = 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 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 with a forte (*f*) dynamic.
- B. Tbn.:** Bass clef, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Vib. 1 & 2:** Treble clef, playing a melodic line with a forte (*f*) dynamic.
- S. Dr. (Snare Drum):** Playing a continuous pattern of eighth notes with trills (*tr*) and accents (>).
- Quads (Quadrant 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 with accents (>).

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

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.**: Cymbal, 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 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.
- 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), 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.

- 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 melodic line with quarter notes and rests.
- 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. It features ten staves for different instruments: B♭ Trumpet 1, B♭ Trumpet 2, Trombone, Bass Trombone, Vibraphone 1, Vibraphone 2, Snare Drum, Quads (Quadrant Drums), Bass Drum, and Cymbals. The key signature is one flat (B♭ major or D minor). The music is written in 2/4 time. The brass instruments (trumpets and trombones) play a rhythmic pattern of eighth and sixteenth notes, often with accents. The vibraphones play chords with a rhythmic pattern. The percussion section includes snare drums with a complex rhythmic pattern, bass drums with a steady beat, and cymbals with a rhythmic pattern. The score includes dynamic markings such as *f* (forte) and *sfz* (sforzando). The page number 99 is in the top right corner.

Fiesta ♩ = 145 CONQUISTA 13

The musical score is arranged in a standard marching band format. 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.
- B. Dr.**: Bass drum, playing a rhythmic pattern.
- Cym.**: Cymbals, playing a rhythmic pattern.

Measure numbers 49, 50, 51, and 52 are indicated at the bottom of the score. Dynamics include *f* (forte) and *tr* (trill).

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 quarter notes.
- B♭ 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 & 2:** Treble clef, playing a rhythmic accompaniment of eighth notes.
- S. Dr.:** Snare drum, playing a rhythmic pattern with accents and trills, marked *dim.*
- Quads:** Quads, playing a rhythmic pattern with accents and trills, marked *dim.*
- B. Dr.:** Bass drum, playing a rhythmic pattern with accents, marked *dim.*
- Cym.:** Cymbals, playing a rhythmic pattern with accents, marked *dim.*

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 and instruments:

- B♭ Tpt. 1**: First staff, treble clef.
- B♭ Tpt. 2**: Second staff, treble clef.
- Tbn.**: Third staff, bass clef.
- B. Tbn.**: Fourth staff, bass clef.
- Vib. 1**: Fifth staff, treble clef.
- Vib. 2**: Sixth staff, treble clef.
- S.Dr.**: Seventh staff, snare drum.
- Quads**: Eighth staff, quads.
- B. Dr.**: Ninth staff, bass drum.
- Cym.**: Tenth staff, cymbals.

The score includes various musical notations such as rests, eighth notes, sixteenth notes, and chords. It also features dynamic markings like *p* (piano) and *tr* (trills). Measure numbers 57, 58, 59, 60, and 61 are indicated at the bottom of the page.

16 CONQUISTA
Alabao ♩ = 110

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

- B♭ Tpt. 1**: Treble clef, playing a melodic line starting in measure 67.
- B♭ Tpt. 2**: Treble clef, playing a melodic line starting in measure 67.
- Tbn.**: Bass clef, playing a melodic line starting in measure 69.
- B. Tbn.**: Bass clef, playing a melodic line starting in measure 69.
- Vib. 1**: Treble clef, playing a rhythmic accompaniment.
- Vib. 2**: Treble clef, playing a rhythmic accompaniment.
- S.Dr.**: Snare Drum, playing a rhythmic pattern with trills.
- 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 66, 67, 68, and 69 indicated at the bottom. The dynamic marking *f* (forte) is present in measures 67 and 69.

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 measures 20-21.
- B♭ Tpt. 2:** Treble clef, starts in measure 19 with a forte (*f*) dynamic.
- Tbn.:** Bass clef, starts in measure 19 with a forte (*f*) dynamic.
- B. Tbn.:** Bass clef, starts in measure 19.
- 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 (18-21). Measure numbers 70, 71, 72, and 73 are indicated 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**: 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 (>) and a *p* dynamic marking.
- B. Dr.**: Bass drum, playing a rhythmic pattern with accents (>) and a *p* dynamic marking.
- Cym.**: Cymbals, playing a rhythmic pattern with accents (>) and a *p* dynamic marking.

The score includes measure numbers 74, 75, 76, and 77. The key signature is one flat (B♭), and the time signature is 4/4. The piece concludes with a *p* dynamic marking.

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 dynamics *p* and *f*.
- Quads**: Quads part, playing a rhythmic pattern with dynamics *p* and *f*.
- B. Dr.**: Bass Drum part, playing a rhythmic pattern with dynamics *f*.
- Cym.**: Cymbal part, playing a rhythmic pattern with dynamics *p*.

Measure numbers 79 and 80 are indicated at the bottom of the score.

CONQUISTA

21

The musical score is arranged in a standard orchestral format 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 feature a sustained chord in the brass section, marked with a forte (*f*) dynamic. Measures 84 and 85 show a more active rhythmic texture. The S.Dr. part includes trills (*tr*) and accents (>). The Quads and B. Dr. parts play a rhythmic pattern of eighth notes with accents. The Cym. part provides a steady accompaniment with accents. The vibraphone parts play a melodic line with eighth notes and accents.

22 CONQUISTA

The musical score is for the piece 'CONQUISTA' and is numbered 22. It is written for a marching band and includes the following instruments and parts:

- B♭ Tpt. 1**: Trumpet 1 part, mostly rests.
- B♭ Tpt. 2**: Trumpet 2 part, mostly rests.
- Tbn.**: Trombone part, mostly rests.
- B. Tbn.**: Bass Trombone part, mostly rests.
- Vib. 1**: Vibraphone 1 part, playing a melodic line with dynamics *mf* and *dim.*
- Vib. 2**: Vibraphone 2 part, playing a rhythmic accompaniment with dynamics *dim.*, *mf*, and *dim.*
- S.Dr.**: Snare Drum part, featuring a complex rhythmic pattern with triplets and trills, dynamics *dim.* and *mf*.
- Quads**: Quads (Quadrant Drums) part, playing a rhythmic accompaniment with dynamics *dim.*, *mf*, and *dim.*
- B. Dr.**: Bass Drum part, playing a rhythmic accompaniment with dynamics *dim.*, *mf*, and *dim.*
- Cym.**: Cymbal part, playing a rhythmic accompaniment with dynamics *dim.*, *mf*, and *dim.*

The score is divided into four measures. The first measure is marked *dim.*, the second *mf*, and the third and fourth *dim.*. The bottom of the page shows measure numbers 86, 87, 88, and 89.

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 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*.

The score is written in 4/4 time and features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and trills. The dynamics range from *p* (piano) to *f* (forte).

24 CONQUISTA

The musical score is for the piece 'CONQUISTA' and is marked with the number 24. It is written 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 2/4 time and features a key signature of one flat (B♭). The music is divided into four measures. The first four staves (trumpets and trombones) play a melodic line with eighth and sixteenth notes. The fifth and sixth staves (vibraphones) play a rhythmic accompaniment with chords. The seventh staff (snare drum) features a complex rhythmic pattern with triplets and trills. The eighth staff (quads) plays a steady eighth-note accompaniment. The ninth staff (bass drum) plays a simple eighth-note pattern. The tenth staff (cymbals) plays a steady eighth-note accompaniment. The score ends with a double bar line and repeat dots.

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:** Vibraphone part with complex rhythmic patterns.
- Vib. 2:** Vibraphone part with complex rhythmic patterns.
- S.Dr.:** Snare drum part with triplets and trills.
- Quads:** Quadrant drum part with rhythmic patterns.
- B. Dr.:** Bass drum part with rhythmic patterns.
- Cym.:** Cymbal part with rhythmic patterns.

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

26 CONQUISTA

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

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

Key features of the score include:

- Measures 102, 103, 104, and 105 are marked at the bottom of the Cym. staff.
- Dynamic markings include *dim.*, *pp*, and *p*.
- Trills (*tr*) are present in the S.Dr. and Vib. 2 parts.
- Accents (>) are used in the S.Dr., Quads, B. Dr., and Cym. parts.

CONQUISTA

27

The musical score is arranged in a multi-staff format. The top section includes four staves 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. Below these are two staves for Vib. 1 and Vib. 2, also with treble clefs and two flats. The bottom section consists of four staves for percussion: S.Dr. (snare drum), Quads (quadrant), B. Dr. (bass drum), and Cym. (cymbal), 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 with accents. The Cym. part provides a steady accompaniment with accents and dynamic markings. The score includes various musical notations such as accents (>), trills (tr), triplets (3), and dynamic markings (f, p).

28 CONQUISTA

The musical score is for a piece titled "CONQUISTA" starting at measure 28. It is arranged for a marching band and includes the following parts:

- Brass:** B♭ Trumpets 1 and 2, Trombones (Tbn.), and Baritone Trombone (B. Tbn.). The brass parts are mostly silent in this section, indicated by rests.
- Woodwinds:** Vibraphone 1 (Vib. 1) and Vibraphone 2 (Vib. 2). Vib. 1 plays a melodic line with chords, while Vib. 2 plays a rhythmic accompaniment. A dynamic marking of *p* (piano) is present.
- Percussion:** Snare Drum (S.Dr.), Quads (Quads), Bass Drum (B. Dr.), and Cymbals (Cym.).
 - S.Dr.:** Features a rhythmic pattern of eighth notes with accents, followed by a series of 'x' marks representing cymbal crashes.
 - Quads:** Plays a rhythmic pattern with accents, followed by 'x' marks.
 - B. Dr.:** Plays a rhythmic pattern with accents, followed by 'x' marks.
 - Cym.:** Features a rhythmic pattern with accents, followed by 'x' marks.

Dynamic markings include *f* (forte) for the percussion parts and *p* (piano) for the vibraphones. Measure numbers 110, 111, 112, and 113 are indicated at the bottom of the page.

CONQUISTA

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

- B♭ Tpt. 1**: Treble clef, playing a melodic line with eighth notes.
- B♭ Tpt. 2**: Treble clef, playing a similar melodic line.
- 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 chords.
- Vib. 2**: Treble clef, playing a rhythmic accompaniment of eighth notes.
- S. Dr.**: Snare drum, playing a rhythmic pattern of eighth notes.
- Quads**: Four quadrum drums, 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 dynamic markings such as *mf* (mezzo-forte) and *pp* (pianissimo). The piece is in 2/4 time and features a key signature of one flat (B♭).

114 115 116 117

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 parts. 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 Cymbals. The key signature has one flat (B \flat). The music features a mix of melodic lines, harmonic textures, and rhythmic patterns. The drum parts include snare, quad, and bass drum patterns, with cymbals providing a steady accompaniment. Measure numbers 118, 119, 120, and 121 are indicated at the bottom of the page.

CONQUISTA

31

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

- Bb Tpt. 1:** Melodic line with eighth and sixteenth notes.
- Bb 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 eighth notes.
- Vib. 2:** Vibraphone part with chords and eighth notes.
- S.Dr.:** Snare drum part with triplets and trills (tr).
- Quads:** Quads drum part with eighth notes.
- B. Dr.:** Bass drum part with eighth notes.
- Cym.:** Cymbal part with eighth notes.

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

32 CONQUISTA

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

126 127 128 129

Detailed description: This is a page of a musical score for a marching band piece titled 'CONQUISTA'. The score is for measures 32 through 35. The instruments listed on the left are B \flat Trumpet 1, B \flat Trumpet 2, Trombone, Bass Trombone, Vibraphone 1, Vibraphone 2, Snare Drum, Quads (Cymbals), Bass Drum, and Cymbal. The key signature has two flats (B \flat and E \flat). The time signature is 7/8. The Snare Drum part features a rhythmic pattern of eighth notes with accents and trills. The Vibraphone parts play chords. The Cymbal part has a pattern of eighth notes with accents. The measure numbers 126, 127, 128, and 129 are printed at the bottom of the score.

CONQUISTA 33

The musical score is for the piece "CONQUISTA" and is page 33. 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 key signature has two flats (B♭ and E♭). The score shows a rhythmic pattern starting with a half note followed by quarter notes. From measure 130, the dynamics change to fortissimo (ff) and there are accents (>) over the notes. The percussion parts (S. Dr., Quads, B. Dr., Cym.) play a consistent rhythmic pattern of quarter notes with accents.

Categoría Semi – especial.

Score

Adoración A Los Santos.

Brayan Estrada.

Arrullo - Currulao.

Arrullo $\text{♩} = 85$

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

- Trompeta en si \flat 1**: Treble clef, 12/8 time signature, rests.
- Trompeta en si \flat 2**: Treble clef, 12/8 time signature, rests.
- Trombón**: Bass clef, 12/8 time signature, rests.
- Trombón bajo**: Bass clef, 12/8 time signature, rests.
- Eufonio**: Bass clef, 12/8 time signature, rests.
- Tuba**: Bass clef, 12/8 time signature, rests.
- Lira 1**: Treble clef, 12/8 time signature, chordal accompaniment.
- Lira 2**: Treble clef, 12/8 time signature, chordal accompaniment.
- Redoblante**: Snare drum, 12/8 time signature, rhythmic pattern with trills (*tr*).
- Multitenor**: Tenor drums, 12/8 time signature, rhythmic pattern.
- Congas**: Congas, 12/8 time signature, rhythmic pattern.
- Bombos Tonales**: Tom-toms, 12/8 time signature, rhythmic pattern with dynamic marking *f*.
- Platillos**: Cymbals, 12/8 time signature, rhythmic pattern with dynamic marking *f* and numbered strokes (1, 2, 3, 4).

2 Adoración A Los Santos.

The musical score is arranged in a standard marching band format. It begins with a measure rest for measures 1 and 2, followed by a melodic line in measures 3 and 4. The instruments are as follows:

- Tpt. en si^b 1** and **Tpt. en si^b 2**: Play a melodic line starting in measure 3, consisting of quarter notes: G4, A4, B4, C5, B4, A4, G4.
- Tbn.**, **Tbn. b.**, **Euph.**, and **Tuba**: Remain silent throughout the piece.
- Vib. 1** and **Vib. 2**: Play chords in measures 1 and 2, then rest in measures 3 and 4.
- S. Dr.**: Features a snare drum pattern with a triplet of eighth notes in measures 1 and 2, and a quarter note followed by a triplet of eighth notes in measures 3 and 4.
- Quads**, **C. Dr.**, and **B. Dr.**: Play a consistent rhythmic pattern of quarter notes: G4, A4, B4, C5.
- Plat.**: Plays a pattern of quarter notes: G4, A4, B4, C5.

Measure numbers 5, 6, 7, and 8 are indicated at the bottom of the page.

Adoración A Los Santos.

3

The musical score is arranged in a standard marching 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 trill markings (*tr*)
- Quads (Cymbals)
- C. Dr. (Conga)
- B. Dr. (Bass Drum)
- Plat. (Plate)

The score consists of four measures. The first two measures are marked with measure numbers 9 and 10. The last two measures are marked with measure numbers 11 and 12. The key signature has one flat (B-flat), and the time signature is 4/4. The brass instruments (trumpets, trombones, euphonium, tuba) play a melodic line with slurs and accents. The woodwinds (vibras) play a harmonic accompaniment. The percussion section includes snare, cymbals, conga, bass drum, and plate, with specific rhythmic patterns and trill markings on the snare drum.

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 in B-flat, Trombone, Baritone Trombone, Euphonium, and Tuba. The woodwinds consist of two parts of Vibraphone. The percussion section includes Snare Drum, Quads, Conga Drum, Bass Drum, and Plate. The score is in 2/4 time and features a Currulao rhythm. The tempo is marked as 110 beats per minute. The piece is divided into four measures, with measure numbers 17, 18, 19, and 20 indicated at the bottom of the percussion staves.

6 Adoración A Los Santos.

The musical score is for a marching band piece titled "Adoración A Los Santos." It consists of 24 measures, with the first measure being a rest. The score is arranged in a system of staves for various instruments:

- Tpt. en si> 1**: Treble clef, starts with a rest in measure 1, then plays a melodic line in measures 2-4.
- Tpt. en si> 2**: Treble clef, starts with a rest in measure 1, then plays a melodic line in measures 2-4.
- Tbn.**: Bass clef, starts with a rest in measure 1, then plays a rhythmic accompaniment in measures 2-4.
- Tbn. b.**: Bass clef, starts with a rest in measure 1, then plays a rhythmic accompaniment in measures 2-4.
- Euph.**: Bass clef, starts with a rest in measure 1, then plays a rhythmic accompaniment in measures 2-4.
- Tuba**: Bass clef, plays a steady rhythmic accompaniment throughout all measures.
- Vib. 1**: Treble clef, rests throughout.
- Vib. 2**: Treble clef, rests throughout.
- S. Dr.**: Snare drum, plays a rhythmic pattern with trills (*tr*) in measures 2-4.
- Quads**: Quads drum, plays a rhythmic pattern in measures 2-4.
- C. Dr.**: Cymbal drum, plays a rhythmic pattern with accents (>) in measures 2-4.
- B. Dr.**: Bass drum, plays a rhythmic pattern in measures 2-4.
- Plat.**: Plate, plays a rhythmic pattern with accents (>) in measures 2-4.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The first measure is a whole rest for all instruments. The second measure begins the main musical material. The piece concludes in the fourth measure.

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** and **Tpt. en si^b 2**: Both play a melodic line in the treble clef, featuring eighth-note patterns and rests.
- Tbn.**: Plays a rhythmic accompaniment in the bass clef, consisting of chords and eighth-note patterns.
- Tbn. b.**: Plays a rhythmic accompaniment in the bass clef, consisting of eighth-note patterns.
- Euph.**: Plays a rhythmic accompaniment in the bass clef, consisting of eighth-note patterns.
- Tuba**: Plays a rhythmic accompaniment in the bass clef, consisting of eighth-note patterns.
- Vib. 1** and **Vib. 2**: Both parts are marked with a whole rest, indicating they are silent for this section.
- S. Dr.**: Plays a rhythmic pattern in the snare drum, marked with *tr* (trill) above the notes.
- Quads**: Plays a rhythmic pattern in the quads, consisting of quarter notes and eighth notes.
- C. Dr.**: Plays a rhythmic pattern in the conga, marked with *>* (accent) above the notes.
- B. Dr.**: Plays a rhythmic pattern in the bass drum, consisting of quarter notes.
- Plat.**: Plays a rhythmic pattern in the platillo, marked with *>* (accent) above the notes. The pattern includes specific rhythmic values: 25, 26, 27, and 28.

8 Adoración A Los Santos.

The musical score is for a marching band piece titled "Adoración A Los Santos" (Adoration to the Saints), starting at measure 8. The score is written for a full marching band and includes the following parts:

- Tpt. en si^b 1**: Treble clef, mostly rests.
- Tpt. en si^b 2**: Treble clef, mostly rests.
- Tbn.**: Bass clef, mostly rests.
- Tbn. b.**: Bass clef, playing a rhythmic pattern of eighth notes in the first measure, then rests.
- Euph.**: Bass clef, mostly rests.
- Tuba**: Bass clef, playing a steady eighth-note bass line.
- Vib. 1**: Treble clef, playing a melodic line in the second and third measures.
- Vib. 2**: Treble clef, playing a melodic line in the second and third measures.
- S. Dr.**: Snare drum, playing a rhythmic pattern with *tr* (trill) markings above the notes.
- Quads**: Quadrant drum, playing a rhythmic pattern.
- C. Dr.**: Cymbal, 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.

The score is in 2/4 time and features a key signature of one flat (B-flat). The percussion parts are marked with measure numbers 29, 30, 31, and 32.

Adoración A Los Santos.

The musical score is arranged in a multi-staff format. 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 (*tr*).
- 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 shows the initial rhythmic patterns for all instruments. Measure 34 shows the beginning of the melodic lines. Measure 35 features trills in the snare drum and accents in the cymbal and plate parts. Measure 36 continues the melodic and rhythmic development.

10 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.

f
f
mf
pp
p *tr* *tr*
 37 38 39 40

Adoración A Los Santos.

11

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

- Tpt. en si^b 1:** Melodic line in the first staff, starting with eighth notes and moving to quarter notes.
- Tpt. en si^b 2:** Rested in the first two measures, then joins the melody in the third measure.
- Tbn.:** Bass line in the third staff, featuring eighth-note patterns.
- Tbn. b.:** Bass line in the fourth staff, featuring a complex sixteenth-note pattern.
- Euph.:** Bass line in the fifth staff, featuring eighth-note patterns.
- Tuba:** Bass line in the sixth staff, featuring eighth-note patterns.
- Vib. 1:** Vibraphone in the seventh staff, mostly resting.
- Vib. 2:** Vibraphone in the eighth staff, playing a rhythmic eighth-note pattern.
- S. Dr.:** Snare drum in the ninth staff, playing a rhythmic pattern with *tr* (trill) markings above the notes.
- Quads:** Quads in the tenth staff, playing a rhythmic pattern.
- C. Dr.:** Conga in the eleventh staff, playing a rhythmic pattern with accents (>) above the notes.
- B. Dr.:** Bass drum in the twelfth staff, playing a rhythmic pattern.
- Plat.:** Platina in the thirteenth staff, playing a rhythmic pattern with accents (>) above the notes.

The score includes measure numbers 41, 42, 43, and 44 at the bottom of the Platina staff.

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 instrumentation includes:

- 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.

The score features various musical notations such as trills (*tr*), accents (*>*), and dynamic markings (*p*, *mf*). The percussion part (Plat.) includes specific rhythmic patterns with measure numbers 45, 46, 47, and 48 indicated below the staff.

Adoración A Los Santos.

The musical score is arranged in a system of 13 staves. The top five staves are for brass instruments: Tpt. en si^b 1, Tpt. en si^b 2, Tbn., Tbn. b., and Euph. All five staves show rests throughout the piece. The sixth and seventh staves are for Vib. 1 and Vib. 2, both in treble clef with a key signature of two flats. They play a melodic line starting in the second measure, marked *mf*. The eighth staff is for S. Dr. (snare drum) in a tenor clef, featuring a rhythmic pattern with *tr* (trill) markings and *mf* dynamics. The ninth staff is for Quads (quadrants) in a tenor clef, playing a rhythmic pattern. The tenth staff is for C. Dr. (cymbals) in a tenor clef, playing a rhythmic pattern with accents (>). The eleventh staff is for B. Dr. (bass drum) in a tenor clef, playing a rhythmic pattern. The twelfth staff is for Plat. (platina) in a tenor clef, playing a rhythmic pattern with accents (>). The bottom of the score shows measure numbers 49, 50, 51, and 52.

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 melodic line in measures 2-4.
- Tpt. en si^b 2**: Treble clef, starts with a rest in measure 1, then plays a melodic line in measures 2-4.
- Tbn.**: Bass clef, starts with a rest in measure 1, then plays a melodic line in measures 2-4.
- Tbn. b.**: Bass clef, starts with a rest in measure 1, then plays a melodic line in measures 2-4.
- Euph.**: Bass clef, starts with a rest in measure 1, then plays a melodic line in measures 2-4.
- Tuba**: Bass clef, plays a steady bass line of quarter notes throughout all measures.
- Vib. 1**: Treble clef, plays a steady eighth-note pattern throughout all measures.
- Vib. 2**: Treble clef, plays a steady eighth-note pattern throughout all measures, with a *p* dynamic marking in measure 2.
- S. Dr.**: Snare drum, plays a pattern of eighth notes with *tr* (trill) markings above measures 2, 4, and 6.
- Quads**: Cymbals, play a pattern of eighth notes with accents (>) above each note.
- C. Dr.**: Congas, play a pattern of eighth notes with accents (>) above each note.
- B. Dr.**: Bass drum, plays a steady quarter-note pattern throughout all measures.
- Plat.**: Plate, plays a steady eighth-note pattern throughout all measures, with accents (>) above each note.

Measure numbers 53, 54, 55, and 56 are indicated below the Plat. staff.

Adoración A Los Santos.

15

The musical score is arranged in a standard concert 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 accompaniment.
- Vib. 1**: Treble clef, playing a rhythmic accompaniment.
- Vib. 2**: Treble clef, playing a rhythmic accompaniment.
- 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 (>) indicated above the notes.
- B. Dr.**: Bass drum, playing a rhythmic pattern.
- Plat.**: Plate, playing a rhythmic pattern with accents (>) indicated above the notes.

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

16 Adoración A Los Santos.

The musical score is for a marching band and consists of the following parts: 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 in 2/4 time and features a key signature of one flat (B-flat). The music is divided into four measures. The first measure contains rests for most instruments, with the Tuba and Vib. 1/2 playing a rhythmic pattern. The second measure continues this pattern. The third measure features a complex rhythmic texture with many instruments playing sixteenth-note patterns. The fourth measure concludes the piece with rests for most instruments. The percussion parts include snare drum (S. Dr.) with trills, quads, conga (C. Dr.), bass drum (B. Dr.), and platina (Plat.) with specific rhythmic patterns and accents.

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 b 1, Tpt. en si b 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 rhythmic pattern. The C. Dr. (Cymbal) and B. Dr. (Bass Drum) staves have rhythmic patterns of quarter notes. The Plat. (Platillo) staff has a rhythmic pattern of quarter notes. A dynamic marking *f* is placed below the Plat. staff at the beginning of measure 65. Measure numbers 65, 66, 67, and 68 are indicated at the bottom of the score.

18 Adoración A Los Santos.

The musical score is arranged in a system of staves. The top section includes:

- Tpt. en si^b 1 and Tpt. en si^b 2: Treble clef, key signature of two flats. They play a melodic line starting in the third measure.
- Tbn., Tbn. b., Euph., and Tuba: Bass clef, key signature of two flats. They play a sustained low note throughout the piece.
- Vib. 1 and Vib. 2: Treble clef, key signature of two flats. They play a harmonic accompaniment.

The bottom section includes:

- S. Dr., Quads, C. Dr., and B. Dr.: Percussion staves with a consistent rhythmic pattern of eighth notes.
- Plat.: Cymbal part with a pattern of eighth notes and rests.

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

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 flat. Melodic line with slurs and accents.
- Tpt. en si^b 2**: Treble clef, key signature of one flat. Melodic line with slurs and accents.
- Tbn.**: Bass clef, key signature of one flat. Melodic line with slurs and accents.
- Tbn. b.**: Bass clef, key signature of one flat. Melodic line with slurs and accents.
- Euph.**: Bass clef, key signature of one flat. Melodic line with slurs and accents.
- Tuba**: Bass clef, key signature of one flat. Melodic line with slurs and accents.
- Vib. 1**: Treble clef, key signature of one flat. Chordal accompaniment.
- Vib. 2**: Treble clef, key signature of one flat. Chordal accompaniment.
- S. Dr.**: Snare drum, rhythmic pattern with trills (tr) and accents.
- Quads**: Quadrant drum, rhythmic pattern with accents.
- C. Dr.**: Cymbal, rhythmic pattern with accents.
- B. Dr.**: Bass drum, rhythmic pattern with accents.
- Plat.**: Plate, rhythmic pattern with accents.

The score is divided into four measures, numbered 73, 74, 75, and 76 at the bottom. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 2/4 based on the notation.

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 marching band format. It includes parts for:

- 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 features dynamic markings such as *p*, *cresc.*, *mf*, and *pp*. At the bottom of the page, the email address brayanbaecpercusion@gmail.com is provided.

2

Clarinete

Bar. Sax

Tuba

Vib. 1

Vib. 2

Tar.

Quads

B. Dr.

C. Dr.

Plat.

Tamb.

5 6 7 8

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

- Flute (Fl.):** Plays a melodic line with eighth notes, starting at *mf*.
- Clarinet:** Six parts, mostly playing sustained notes with dynamics *mf* and *p*.
- Bar. Sax (Bar. Sax):** Six parts, playing a steady eighth-note accompaniment at *mf*.
- Tuba:** Six parts, playing a steady eighth-note accompaniment at *mf*, with some parts including *cresc.* and *mf* markings.
- Vib. 1 & 2:** Two parts, playing sustained notes at *mf*.
- Trombone (Tromb.):** Six parts, playing a melodic line with eighth notes at *mf*.
- Quads:** One part, playing a melodic line with eighth notes at *mf*.
- Bass Drum (B. Dr.):** One part, playing a steady eighth-note accompaniment at *mf*.
- Cymbals (C. Dr.):** One part, playing a melodic line with eighth notes at *mf*.
- Snare Drum (Plat.):** One part, playing a steady eighth-note accompaniment at *mf*.
- Tambourine (Tamb.):** One part, playing a steady eighth-note accompaniment at *mf*.

The score is divided into measures 9, 10, 11, and 12. The key signature has one flat, and the time signature is 2/4. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo).

4

FL.

Cl. en si^b

Cl. en si

Bar. Sax

Tuba

Vib. 1

Vib. 2

Tar.

Quads

B. Dr.

C. Dr.

Plat.

Tamb.

13 14 15 16

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

- Fl. (Flute):** Part 1 (treble clef) and Part 2 (treble clef).
- Cl. en si^b (Clarinets in B-flat):** Part 1 (treble clef) and Part 2 (treble clef).
- S. Sax. (Saxophone in C):** Part 1 (treble clef) and Part 2 (treble clef).
- Bar. Sax. (Baritone Saxophone in E-flat):** Part 1 (treble clef) and Part 2 (treble clef).
- Tuba:** Part 1 (bass clef) and Part 2 (bass clef).
- Vib. 1 (Vibraphone 1):** Treble clef.
- Vib. 2 (Vibraphone 2):** Treble clef.
- Tar. (Trombones):** Part 1 (treble clef) and Part 2 (treble clef).
- Quads (Quadrants):** Treble clef.
- B. Dr. (Bass Drum):** Treble clef.
- C. Dr. (Cymbals):** Treble clef.
- Plat. (Platillos):** Treble clef.
- Tamb. (Tambourine):** Treble clef.

The score consists of four measures, numbered 17, 18, 19, and 20 at the bottom. Each measure contains dynamic markings: *cresc.* (crescendo), *mf* (mezzo-forte), and *p* (piano). The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The percussion parts include various rhythmic patterns, including eighth and sixteenth notes, and rests.

6

FL. *mf* *p* *cresc.* *f*

Cl. en si^b *mf* *p* *cresc.* *f*

Cl. en si^b *mf* *p* *cresc.* *f*

S. Sax. *mf* *p* *cresc.* *f*

A. Sax. *mf* *p* *cresc.* *f*

T. Sax. *mf* *p* *cresc.* *f*

Bar. Sax. *mf* *p* *cresc.* *f*

Trumpet (6 parts) *mf* *p* *cresc.* *f*

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

Vib. 1 *mf* *p* *cresc.* *f*

Vib. 2 *mf* *p* *cresc.* *f*

Tar. *mf* *p* *cresc.* *f*

Quads. *mf* *p* *cresc.* *f*

B. Dr. *mf* *p* *cresc.* *f*

C. Dr. *mf* *p* *cresc.* *f*

Plat. *mf* *p* *cresc.* *f*

Tamb. *mf* *p* *cresc.* *f*

21 22 23 24

Porro Chocano ♩ = 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 Drum), Plat. (Plate), and Tamb. (Tambourine). The score begins with a tempo marking of ♩ = 150. The key signature is one flat (B-flat major/D minor). The time signature is 2/2. The score shows measures 25 through 28. Measure 26 features a change in time signature to 2/2. Dynamics markings include *mf* (mezzo-forte) and *f* (forte). The score includes various musical notations such as notes, rests, and articulation marks.

8

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* *p*

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.

mf

f 33 *f* 34 *f* 35 *f* 36

10

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*

The musical score is arranged in a standard marching band layout. It features the following parts from top to bottom:

- 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. (Tamtam)
- Quads (Quadrant Drums)
- B. Dr. (Bass Drum)
- C. Dr. (Cymbal Drum)
- Plat. (Plat)
- 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 some parts have articulation marks like accents.

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*

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*

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*

Tm.

Quads

B. Dr.

C. Dr.

Plat. *f*

Tamb. *f*

57

58

59

60

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

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.

mf

p

f

45

65

67

68

This musical score is for a marching band and consists of 18 staves. The instruments and their parts are as follows:

- Fl.**: Flute part, mostly rests with some notes.
- Cl. en si^b**: Clarinet in B-flat part, playing a rhythmic melody.
- Cl. en si^b**: Clarinet in B-flat part, playing a rhythmic melody.
- S. Sax.**: Soprano Saxophone part, mostly rests.
- A. Sax.**: Alto Saxophone part, mostly rests.
- T. Sax.**: Tenor Saxophone part, playing a rhythmic melody.
- Bar. Sax.**: Baritone Saxophone part, playing a rhythmic melody with dynamics *mf* and *p*.
- Tpt. en si^b**: Trumpet in B-flat part, playing a rhythmic melody with dynamics *p*.
- Tpt. en si^b**: Trumpet in B-flat part, playing a rhythmic melody with dynamics *p*.
- Tbn.**: Trombone part, playing a rhythmic melody with dynamics *p*.
- Tbn. b.**: Trombone part, playing a rhythmic melody with dynamics *p*.
- Euph.**: Euphonium part, playing a rhythmic melody with dynamics *p*.
- Tuba**: Tuba part, playing a rhythmic melody.
- Vib. 1**: Vibraphone part, playing chords.
- Vib. 2**: Vibraphone part, playing chords.
- Tar.**: Snare Drum part, playing a rhythmic pattern.
- Quads**: Cymbals part, mostly rests.
- B. Dr.**: Bass Drum part, playing a rhythmic pattern.
- C. Dr.**: Cymbal part, playing a rhythmic pattern.
- Plat.**: Plate part, playing a rhythmic pattern.
- Tamb.**: Tambourine part, playing a rhythmic pattern with dynamics *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

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), Tat. (Tamtam), Quads. (Quadrant), B. Dr. (Bass Drum), C. Dr. (Cymbal), Plat. (Plat), and Tamb. (Tambourine). The score is divided into four measures. A double bar line is placed after the third measure. Dynamics include *p* (piano), *f* (forte), *pp* (pianissimo), and *mf* (mezzo-forte). The key signature has two flats, and the time signature is 2/4.

22

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

- Fl.**: Flute, mostly rests.
- Cl. en si^b**: Clarinet in B-flat, playing a melodic line.
- Cl. en si^b**: Clarinet in B-flat, mostly rests.
- S. Sax.**: Soprano Saxophone, mostly rests.
- A. Sax.**: Alto Saxophone, mostly rests.
- T. Sax.**: Tenor Saxophone, mostly rests.
- Bar. Sax**: Baritone Saxophone, playing a rhythmic accompaniment.
- Tpt. en si^b**: Trumpet in B-flat, playing a melodic line.
- Tpt. en si^b**: Trumpet in B-flat, mostly rests.
- Tbn.**: Trombone, playing a rhythmic accompaniment.
- Tbn. b.**: Trombone, playing a rhythmic accompaniment.
- Euph.**: Euphonium, playing a rhythmic accompaniment.
- Tuba**: Tuba, playing a rhythmic accompaniment.
- Vib. 1**: Vibraphone, playing a melodic line.
- Vib. 2**: Vibraphone, playing a rhythmic accompaniment.
- Tar.**: Snare Drum, playing a rhythmic accompaniment.
- Quads**: Bass Drum, playing a rhythmic accompaniment.
- B. Dr.**: Bass Drum, playing a rhythmic accompaniment.
- C. Dr.**: Cymbals, playing a rhythmic accompaniment.
- Plat.**: Cymbals, playing a rhythmic accompaniment.
- Tamb.**: Tambourine, playing a rhythmic accompaniment.

The score consists of four measures. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 2/4 based on the notation. The percussion parts (B. Dr., C. Dr., Plat., Tamb.) feature a consistent rhythmic pattern throughout the piece.

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

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

The score is divided into four measures. A double bar line is present after the second measure. Dynamics include *mf* (mezzo-forte) for the saxophones and *mp* (mezzo-piano) for the percussion instruments.

24

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

- 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)
- Vib. 2 (Vibraphone)
- Tar. (Tambourine)
- Quads. (Quadrant)
- B. Dr. (Bass Drum)
- C. Dr. (Cymbal Drum)
- Plat. (Plate)
- Tamb. (Tambourine)

The score is divided into four measures. A double bar line is present after the second measure. A dynamic marking of *p* (piano) is placed above the Tpt. en si^b part in the third measure. The percussion parts include various rhythmic patterns, including a prominent snare drum line in the Tamb. part.

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 2/4 time and features a key signature of one flat (B-flat). The music is divided into four measures, with a double bar line after the second measure. The percussion parts include a complex rhythmic pattern with accents and slurs. The woodwind and brass parts feature melodic lines and harmonic support. The score is printed on a white background with black ink.

26

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^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), Trombone (Tbn.), Trombone in B-flat (Tbn. b.), Euphonium (Euph.), and Tuba. The percussion section includes Tambourine (Tamb.), Quads, Bass Drum (B. Dr.), Snare Drum (C. Dr.), Cymbals (Plat.), and another Tambourine. The string section has two Vibraphones (Vib. 1, Vib. 2). The score is written in 2/4 time and features a complex rhythmic pattern with accents and slurs. A double bar line is present in the middle 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. (Snare Drum), Quads (Quadrant), B. Dt. (Bass Drum), C. Dt. (Cymbal), Plat. (Plat), and Tamb. (Tambourine). The score is divided into four measures. The first three measures show the rhythmic patterns for the instruments, with some rests. The fourth measure shows the final notes and rests for each instrument. The dynamic marking *mf* (mezzo-forte) is present at the beginning of the fourth measure for most instruments. The time signature is 2/4.

Currulao ♩ = 130 29

The musical score is arranged in a standard marching band format. The instruments listed on the left are: Fl. (Flute), Cl. en si^b (Clarinet in Bb), Cl. en si^b (Clarinet in Bb), S. Sax. (Soprano Saxophone), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpt. en si^b (Trumpet in Bb), Tpt. en si^b (Trumpet in Bb), Tbn. (Trombone), Tbn. b. (Trombone), Euph. (Euphonium), Tuba, Vib. 1 (Vibraphone), Vib. 2 (Vibraphone), Tar. (Snare Drum), Quads. (Bass Drum), B. Dt. (Cymbals), C. Dt. (Cymbals), Plat. (Tambourine), and Tamb. (Tambourine). The score begins with a key signature of two flats and a tempo of 130. The first measure is a whole note chord. The second measure contains a melodic line for the woodwinds and a rhythmic pattern for the percussion. The third measure continues the melodic line. The fourth measure is a whole note chord. The fifth measure is a whole note chord. The sixth measure is a whole note chord. The seventh measure is a whole note chord. The eighth measure is a whole note chord. The ninth measure is a whole note chord. The tenth measure is a whole note chord. The eleventh measure is a whole note chord. The twelfth measure is a whole note chord. The thirteenth measure is a whole note chord. The fourteenth measure is a whole note chord. The fifteenth measure is a whole note chord. The sixteenth measure is a whole note chord. The seventeenth measure is a whole note chord. The eighteenth measure is a whole note chord. The nineteenth measure is a whole note chord. The twentieth measure is a whole note chord. The twenty-first measure is a whole note chord. The twenty-second measure is a whole note chord. The twenty-third measure is a whole note chord. The twenty-fourth measure is a whole note chord. The twenty-fifth measure is a whole note chord. The twenty-sixth measure is a whole note chord. The twenty-seventh measure is a whole note chord. The twenty-eighth measure is a whole note chord. The twenty-ninth measure is a whole note chord.

30

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 consists of 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) and 2 (Vib. 2), Snare Drum (Tar.), Congas (Quads), Bass Drum (B. Dr.), Cymbals (C. Dr.), Plafon (Plat.), and Tambourine (Tamb.). The score is written in 4/4 time with a key signature of one flat. The woodwinds and brass play mostly rests, while the percussion parts are active. The snare drum (Tar.) has a trill (tr) in the first two measures. The vibraphone (Vib. 2) has a dynamic marking of *mf* in the third measure. The bass drum (B. Dr.), cymbals (C. Dr.), and plafon (Plat.) have dynamic markings of *mp* in the third measure. The tambourine (Tamb.) has dynamic markings of *mp* in the third and fourth measures. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

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^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 4/4 time with a key signature of one flat (B-flat). The woodwinds and brass play mostly rests, while the percussion instruments have active parts. The snare drum (Tar.) features a triplet of eighth notes with a trill (tr) in the first measure of each bar. The bass drum (B. Dr.) and cymbals (C. Dr.) play a steady eighth-note pattern. The platters (Plat.) play a pattern of eighth notes and quarter notes. The tambourine (Tamb.) plays a pattern of eighth notes with a triplet in the first measure of each bar. The vibraphones (Vib. 1 and Vib. 2) play a melodic line of eighth notes. The dynamic marking *mf* (mezzo-forte) is used for the vibraphones and the tambourine. The page number 31 is located in the top right corner.

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

123

126

127

128

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

- Fl.**: Flute, rests throughout.
- Cl. en si^b**: Clarinet in B-flat, rests throughout.
- Cl. en si^b**: Clarinet in B-flat, rests throughout.
- S. Sax.**: Soprano Saxophone, rests throughout.
- A. Sax.**: Alto Saxophone, rests throughout.
- T. Sax.**: Tenor Saxophone, rests throughout.
- Bar. Sax**: Baritone Saxophone, plays a rhythmic pattern starting with a *mp* dynamic.
- Tpt. en si^b**: Trumpet in B-flat, plays a rhythmic pattern.
- Tpt. en si^b**: Trumpet in B-flat, plays a rhythmic pattern.
- Tbn.**: Trombone, rests throughout.
- Tbn. b.**: Trombone, rests throughout.
- Euph.**: Euphonium, plays a rhythmic pattern starting with a *mp* dynamic.
- Tuba**: Tuba, plays a rhythmic pattern starting with a *mp* dynamic.
- Vib. 1**: Vibraphone 1, plays a melodic line.
- Vib. 2**: Vibraphone 2, plays a melodic line.
- Tar.**: Snare Drum, plays a complex rhythmic pattern with accents and a *dr* marking.
- Quads.**: Bass Drum, plays a rhythmic pattern.
- B. Dr.**: Bass Drum, plays a rhythmic pattern.
- C. Dr.**: Cymbal, plays a rhythmic pattern with accents.
- Plat.**: Cymbal, plays a rhythmic pattern with accents.
- Tamb.**: Tambourine, plays a rhythmic pattern with accents.

The score is divided into four measures. The bottom of the drum parts includes measure numbers: 129, 130, 131, and 132.

34

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), 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 and features a key signature of one flat. The woodwinds and brass play a melodic line with eighth and sixteenth notes, while the percussion provides a rhythmic accompaniment with various patterns and accents.

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

- Flute (Fl.):** Melodic line in the upper register.
- Clarinets (Cl. en si^b):** Two parts, both playing the same melodic line as the flute.
- Saxophones (S. Sax., A. Sax., T. Sax., Bar. Sax.):** All saxophone parts are marked with a rest, indicating they are silent in this section.
- Trumpets (Tpt. en si^b):** Two parts, playing a rhythmic accompaniment.
- Trombones (Tbn., Tbn. b., Euph., Tuba):** All brass parts are marked with a rest.
- Vibraphone (Vib. 1, Vib. 2):** Two parts, playing a rhythmic accompaniment.
- Percussion (Tar., Quads, B. Dr., C. Dr., Plat., Tamb.):** A full drum set including snare, quads, bass drum, cymbals, and a tambourine, all playing a complex rhythmic pattern.

The score consists of four measures. The percussion parts feature various rhythmic markings such as accents (>) and trills (tr). Measure numbers 137, 138, 139, and 140 are indicated at the bottom of the percussion staves.

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 (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 in B-flat), Euph. (Euphonium), Tuba, Vib. 1 (Vibraphone 1), Vib. 2 (Vibraphone 2), Tar. (Tambourine), Quads (Quadrant), B. Dr. (Bass Drum), C. Dr. (Cymbal), Plat. (Triangle), and Tamb. (Tambourine). The score consists of four measures. The woodwinds and brass sections are mostly silent, indicated by rests. The percussion section is active, with the Tambourine and Cymbal parts showing rhythmic patterns. The Tambourine part has a steady eighth-note pattern, while the Cymbal part has a more complex pattern with accents. The Vibraphone parts are also active, playing chords. The Triangles and Quads are silent.

The image shows a musical score for a marching band, page 37. The score is arranged in a standard format with staves for various instruments and percussion. The instruments listed on the left are: FL. (Flute), Cl. en si^b (Clarinet in B-flat), Cl. en si (Clarinet in B), 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 (Trumpet in B), Tbn. (Trombone), Tbn. b. (Trombone B-flat), 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. (Plat), and Tamb. (Tambourine). The woodwind and brass parts are mostly blank, indicating they are not playing in this section. The percussion parts are active, showing rhythmic patterns with accents (>) and dynamics markings. The Tambourine part has a dynamic marking of *mp* and a *dr* marking. The Quads part has a dynamic marking of *mp*. The B. Dr. and C. Dr. parts show rhythmic patterns with accents. The Plat. part is blank. The Tamb. part shows a rhythmic pattern with accents and a dynamic marking of *mp*. The score is in 4/4 time and has a key signature of one flat (B-flat major or D minor).

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 Bb (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 Bb (Tpt. en si^b), Trombone (Tbn.), Trombone in Bb (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 Tamborine (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 (Quads) and bass drum (B. Dr.) playing a rhythmic pattern. The vibraphone (Vib. 1 and 2) and tambourine (Tamb.) have melodic lines. The triangle (Tar.) and plaque (Plat.) play rhythmic patterns. The score is divided into four measures, with measure numbers 149, 150, 151, and 152 indicated at the bottom of the percussion staves.

The musical score is arranged in a standard marching band format. 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. (Snare Drum), Quads. (Cymbals), B. Dr. (Bass Drum), C. Dr. (Bass 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 Snare Drum part features a consistent rhythmic pattern with accents and a dynamic marking of *f* in the second measure. The Bass Drum part has a consistent rhythmic pattern with accents. The Cymbals and Tambourine parts have consistent rhythmic patterns with accents. The Vibraphone parts have consistent rhythmic patterns with accents. The Trombone and Euphonium parts have consistent rhythmic patterns with accents. The Tuba part has a consistent rhythmic pattern with accents. The Clarinet and Saxophone parts have consistent rhythmic patterns with accents. The Trumpet parts have consistent rhythmic patterns with accents.

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

- Fl.**: Flute part, starting with a melodic line in the first measure.
- Cl. en si^b**: Two Clarinet parts, both playing a similar melodic line.
- S. Sax.**: Soprano Saxophone part, playing a melodic line.
- A. Sax.**: Alto Saxophone part, playing a melodic line.
- T. Sax.**: Tenor Saxophone part, playing a melodic line.
- Bar. Sax.**: Baritone Saxophone part, playing a melodic line.
- Tpt. en si^b**: Two Trumpet parts, playing a melodic line.
- Tbn.**: Trombone part, playing a melodic line.
- Tbn. b.**: Bass Trombone part, playing a melodic line.
- Euph.**: Euphonium part, playing a melodic line.
- Tuba**: Tuba part, playing a melodic line.
- Vib. 1**: Vibraphone part 1, playing a melodic line.
- Vib. 2**: Vibraphone part 2, playing a melodic line.
- Tar.**: Snare Drum part, playing a rhythmic pattern with accents.
- Quads**: Cymbals part, playing a rhythmic pattern with accents.
- B. Dr.**: Bass Drum part, playing a rhythmic pattern with accents.
- C. Dr.**: Conga part, playing a rhythmic pattern with accents.
- Plat.**: Plate part, playing a rhythmic pattern with accents.
- Tamb.**: Tambourine part, playing a rhythmic pattern with accents.

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

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 musical score is arranged in 18 staves, each labeled with an instrument. The instruments and their parts are as follows:

- FL.**: Flute, rests throughout.
- Cl. en si^b**: Clarinet in B-flat, rests throughout.
- Cl. en si^b**: Clarinet in B-flat, rests throughout.
- S. Sax.**: Soprano Saxophone, rests throughout.
- A. Sax.**: Alto Saxophone, rests throughout.
- T. Sax.**: Tenor Saxophone, rests throughout.
- Bar. Sax**: Baritone Saxophone, rests throughout.
- Tpt. en si^b**: Trumpet in B-flat, plays a rhythmic pattern of eighth notes.
- Tpt. en si^b**: Trumpet in B-flat, plays a rhythmic pattern of eighth notes.
- Tbn.**: Trombone, rests throughout.
- Tbn. b.**: Trombone, rests throughout.
- Euph.**: Euphonium, plays a rhythmic pattern of eighth notes.
- Tuba**: Tuba, plays a rhythmic pattern of eighth notes.
- Vib. 1**: Vibraphone, plays a rhythmic pattern of eighth notes.
- Vib. 2**: Vibraphone, plays a rhythmic pattern of eighth notes.
- Tar.**: Snare Drum, plays a rhythmic pattern with accents and a *tr* (trill) marking.
- Quads**: Bass Drum, plays a rhythmic pattern with accents and a *f* (forte) marking.
- B. Dr.**: Bass Drum, plays a rhythmic pattern with accents.
- C. Dr.**: Cymbal, plays a rhythmic pattern with accents.
- Plat.**: Cymbal, plays a rhythmic pattern with accents.
- Tamb.**: Tambourine, plays a rhythmic pattern with accents.

The score is divided into four measures by a double bar line. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The bottom of the page contains measure numbers 107, 110, 111, and 112.

44

The musical score is arranged in a standard marching band layout. The woodwind section includes 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.). The brass section includes Trumpet in B-flat (Tpt. en si^b), Trombone (Tbn.), Trombone Bass (Tbn. b.), Euphonium (Euph.), and Tuba. The vibraphone section consists of two parts (Vib. 1 and Vib. 2). The percussion section includes Tambourine (Tamb.), Snare Drum (Quads), Bass Drum (B. Dr.), Cymbal (C. Dr.), Triangle (Tri.), and Tom-tom (Tomb.). The score is written in 4/4 time with a key signature of one flat (B-flat). The percussion parts feature various rhythmic patterns, including eighth and sixteenth notes, and are marked with accents and dynamics like *f*. The woodwind and brass parts play sustained chords and melodic lines. The page number 44 is located at the top left of the score.

Aguabajo ♩ = 125 45

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.

177 178 179 180

p *mf* *f*

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

ppp

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.

48

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

mf

mf

mp

mp

mp

mp

mp

118

119

120

121

122

The image shows a page of a musical score for a marching band, page 49. 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), Plat. (Plat), and Tamb. (Tambourine). The score is written in 4/4 time and features a key signature of one flat (B-flat). The music is divided into four measures, with a double bar line after the first measure. The percussion parts include a steady rhythm of eighth notes and quarter notes, with some measures marked with '193', '194', '195', and '196'.

50

The musical score is arranged in 18 staves, each labeled with an instrument. The instruments and their parts are as follows:

- Fl.**: Flute, starting with a whole rest.
- Cl. en si^b**: Clarinet in B-flat, starting with a whole rest.
- Cl. en si^b**: Clarinet in B-flat, starting with a whole rest.
- S. Sax.**: Soprano Saxophone, starting with a whole rest.
- A. Sax.**: Alto Saxophone, starting with a whole rest.
- T. Sax.**: Tenor Saxophone, starting with a whole rest.
- Bar. Sax.**: Baritone Saxophone, playing a rhythmic pattern of quarter notes.
- Tpt. en si^b**: Trumpet in B-flat, starting with a whole rest.
- Tpt. en si^b**: Trumpet in B-flat, starting with a whole rest.
- Tbn.**: Trombone, playing a rhythmic pattern of quarter notes.
- Tbn. b.**: Trombone, playing a rhythmic pattern of quarter notes.
- Euph.**: Euphonium, playing a rhythmic pattern of quarter notes.
- Tuba**: Tuba, playing a rhythmic pattern of quarter notes.
- Vib. 1**: Vibraphone 1, playing a melodic line.
- Vib. 2**: Vibraphone 2, playing a melodic line.
- Tar.**: Tambourine, playing a rhythmic pattern.
- Quads**: Quads (Cymbals), playing a rhythmic pattern.
- B. Dc.**: Bass Drum, playing a rhythmic pattern.
- C. Dc.**: Snare Drum, playing a rhythmic pattern.
- Plat.**: Plated Cymbals, playing a rhythmic pattern.
- Tamb.**: Tambourine, playing a rhythmic pattern.

The score is divided into two measures by a double bar line. The first measure contains the initial rhythmic and melodic patterns for each instrument. The second measure continues these patterns, with some instruments playing chords or sustained notes. The percussion parts (Tar., Quads, B. Dc., C. Dc., Plat., Tamb.) provide a consistent rhythmic foundation throughout the piece.