



8. Cicléctica

(Gestos tradicionales de pasillo y bambuco)

CONTEMPORANDINO

3er Movimiento

YEISON BEDOYA ÁLVAREZ

En este ciclo interminable de sucesos buscamos hacernos eclécticos... porque no hay nada nuevo bajo el Sol... lo que hoy es ya había sido en otro momento.

Reseña de la Obra

El título, al igual que los demás, hace parte de un juego verbal; en este caso, se unen las palabras ciclos y ecléctica, ya que la obra está compuesta por distintos gestos comunes en la música tradicional colombiana, especialmente en el pasillo y el bambuco, que se presentan cíclicamente en forma ecléctica.

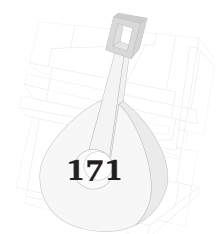
Duración aproximada 4:20min

Formas de escritura: Isométrica, polimétrica, heterométrica y polirrítmica.

Texturas: Polifónica (principalmente), homofónica y mixta.

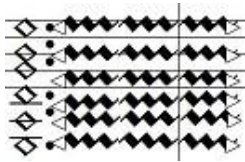
Estéticas representadas: Serialismo – Minimalismo

Serialismo: Corriente de pensamiento musical que debe su origen al sistema dodecafónico propuesto por Schoenberg, que ubica los doce sonidos (escala cromática), en igualdad de condiciones jerárquicas. En términos generales una serie consiste en una construcción melódica, basada en la organización de los doce sonidos de manera determinada, los cuales sólo pueden aparecer una sola vez. Como posibilidades de variación, pueden usarse cuatro formas de cada una de ellas: original, retrogradada, inversión y retrogradación de la inversión. (Sarmiento, 2007).

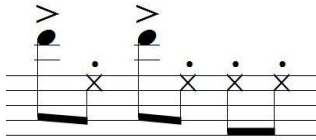


Especificaciones Técnicas

En este movimiento se hace uso de arco de violín para la Guitarra 2 y el bajo electroacústico, además de la inclusión de pandereta (tambourine) en el set de percusión



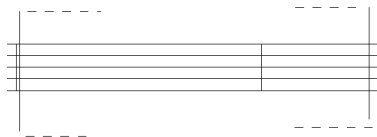
En la Guitarra. Deslizar y sobrepresionar el arco sobre el traste XXI



Tocar apoyando suavemente el dedo sobre la cuerda a modo de *phantom note*, (*Nota fantasma*) Realizado con la mano izquierda. Interpretar de manera normal aquellas que no tienen equis (X). Puede usarse cualquiera de las dos notas escritas para hacer el efecto



Para el bajo, indicación del uso del arco con notas sostenidas de acuerdo a las figuras indicadas



El uso de corchetes, delimita el lapso de tiempo aproximado para que el intérprete realice sus propuestas de improvisación.

CICLÉCTICA

(Gestos tradicionales de Pasillo y Bambuco)

Score

Yeison Bedoya Álvarez

Resuelto ♩. = 120

The musical score is arranged in a system with the following parts and staves:

- Bandolas:** Three staves (I, II, III).
 - Staff I: Rests throughout.
 - Staff II: Melodic line with dynamics *f*, *mp*, and *f*.
 - Staff III: Rhythmic accompaniment with dynamics *f*.
- Tiples:** Two staves (I, II). Both contain rests throughout.
- Guitarras:** Two staves (I, II).
 - Staff I: Melodic line with dynamics *f*, *mp*, and *f*.
 - Staff II: Melodic line with dynamics *f*, *mp*, and *f*.
- Bajo:** One staff. Rhythmic accompaniment with dynamics *f*.
- Percusión:** One staff. Rhythmic accompaniment.

The score is divided into five measures with the following time signatures: 6/8, 4/4, 6/8, 3/4, and 4/4.

CICLÉCTICA

6

I

Bnds. II

III

I

Tpls. II

I

Gtrs. II

Bj

Perc

Bombo-Redoblante

p *f* *p* *f* *p* *f*

Detailed description: This page of a musical score for 'Ciclética' (page 3) features six systems of staves. The first system includes three woodwind staves (I, II, III) and three brass staves (I, II, Tpls.). The second system includes two guitar staves (I, II), a bass staff (Bj), and a percussion staff (Perc) for the Bombo-Redoblante. The score is divided into four measures. The first measure is in 6/8 time, the second and third in 6/8, and the fourth in 4/4. Dynamics range from piano (*p*) to fortissimo (*f*). The woodwinds and brass play melodic lines, while the guitar and bass provide harmonic support. The percussion part features a rhythmic pattern in the final measure.

CICLÉCTICA

Woodwinds (Bnds.): Flute I (I), Flute II (II), Clarinet III (III). Part II and III play a melodic line starting with a half note G#4, followed by quarter notes A4, B4, C5, and D5. Part I is mostly silent, with a final measure containing a half note G#4.

Strings (Tpls.): Violin I (I), Violin II (II). Violin I plays a melodic line of quarter notes: G#4, A4, B4, C5, B4, A4, G#4. Violin II plays a rhythmic accompaniment of eighth notes: G#4, A4, B4, C5, B4, A4, G#4.

Guitar (Gtrs.): Guitar I (I), Guitar II (II). Both play a melodic line of quarter notes: G#4, A4, B4, C5, B4, A4, G#4.

Bass (Bj): Bass line consisting of quarter notes: G#3, A3, B3, C4, B3, A3, G#3.

Percussion (Perc): Percussion line consisting of eighth notes: G#3, A3, B3, C4, B3, A3, G#3.

Dynamic Markings: *pp* (pianissimo) is indicated in measures 3, 4, and 5 for parts II and III of the woodwinds, and parts I and II of the strings, guitar, and percussion.

CICLÉCTICA

The musical score for 'CICLÉCTICA' is presented in a multi-staff format. It begins at measure 21 and is divided into four measures with time signatures of 3/4, 4/4, and 3/4. The instruments and their parts are as follows:

- I:** Treble clef, 3/4 time. Starts with a half note chord (F#4, C#5, G#5) at *mp*. In the 4/4 measure, it has a half note chord (F#4, C#5, G#5) at *mf*. In the final 3/4 measure, it has a half note chord (F#4, C#5, G#5) at *f*.
- Bnds. II:** Treble clef, 3/4 time. Features a rhythmic pattern of eighth notes with accents. Dynamics are *mp*, *mf*, and *f*.
- III:** Treble clef, 3/4 time. Features a rhythmic pattern of eighth notes with accents. Dynamics are *mp*, *mf*, and *f*.
- Tpls. I:** Treble clef, 3/4 time. Features a rhythmic pattern of eighth notes with accents. Dynamics are *mp*, *mf*, and *f*.
- Tpls. II:** Treble clef, 3/4 time. Features a rhythmic pattern of eighth notes with accents. Dynamics are *mp*, *mf*, and *f*.
- Gtrs. I:** Treble clef, 3/4 time. Features a rhythmic pattern of eighth notes with accents. Dynamics are *mp*, *mf*, and *f*.
- Gtrs. II:** Treble clef, 3/4 time. Features a rhythmic pattern of eighth notes with accents. Dynamics are *mp*, *mf*, and *f*.
- Bj:** Bass clef, 3/4 time. Features a rhythmic pattern of eighth notes with accents. Dynamics are *mp*, *mf*, and *f*.
- Perc:** Percussion clef, 3/4 time. Features a rhythmic pattern of eighth notes with accents. Dynamics are *mp*, *mf*, and *f*.

CICLÉCTICA

A

The musical score is divided into several parts:

- I:** Features a melodic line with dynamics *ff* and *pp*, and time signature changes from 4/4 to 2/4, 3/4, and back to 4/4.
- Bnds. II:** Features a melodic line with dynamics *ff* and *pp*, and time signature changes from 4/4 to 2/4, 3/4, and back to 4/4.
- III:** Features a melodic line with dynamics *ff* and time signature changes from 4/4 to 2/4, 3/4, and back to 4/4.
- Tpls. I, II:** Features chordal accompaniment with dynamics *ff* and time signature changes from 4/4 to 2/4, 3/4, and back to 4/4.
- Gtrs. I, II:** Features melodic lines with dynamics *ff* and *pp*, and time signature changes from 4/4 to 2/4, 3/4, and back to 4/4.
- Bj:** Features a bass line with dynamics *ff* and time signature changes from 4/4 to 2/4, 3/4, and back to 4/4.
- Perc:** Features a rhythmic line with dynamics *ff* and time signature changes from 4/4 to 2/4, 3/4, and back to 4/4.

CICLÉCTICA

The musical score is divided into five systems, each with a rehearsal mark '32' at the beginning. The first system includes parts for Bnd. I, Bnd. II, and Bnd. III. Bnd. I and Bnd. III are mostly silent, while Bnd. II plays a rhythmic pattern of eighth notes. The second system includes parts for Tpls. I and Tpls. II, both of which are silent. The third system includes parts for Gtrs. I and Gtrs. II. Gtrs. I plays a rhythmic pattern of eighth notes, while Gtrs. II is silent. The fourth system includes parts for Bj and Perc, both of which are silent. The fifth system includes parts for Bnd. I, Bnd. II, and Bnd. III. Bnd. I and Bnd. III are silent, while Bnd. II plays a rhythmic pattern of eighth notes. The score is written in 3/4, 4/4, and 3/4 time signatures. Dynamics include *p* (piano) and accents (>).

50 *Sul ponticello*

I *mf*

Bnds. II (8^{va})

III (8^{va})

Tpls. I (8^{va})

II (8^{va})

Gtrs. I (8^{va})

II *f*

Bj 50

Perc 50

55 *Ord* *8va*

I *f* *p*

(*8va*)

Bnds. II *Ord* *f* *p*

(*8va*)

III *Ord* *f* *p*

(*8va*)

I *Ord* *f* *p*

(*8va*)

II *Ord* *f* *p*

(*8va*)

I *Ord* *f* *p*

(*8va*)

II *Ord* *f* *mp*

(*8va*)

Bj *Ord* *f* *p*

55

Perc 55

Detailed description: This is a page of a musical score for the piece 'CICLÉCTICA', movement 'C'. The page number is 12. The score is arranged in a multi-staff format. At the top, there is a section for Flutes (Fls.) with staves I, II, and III. Below that are the Bands (Bnds.) with staves II and III. The Trumpets (Tpls.) section follows with staves I and II. The Guitars (Gtrs.) section has staves I and II. The Bass (Bj) is on a single staff. The Percussion (Perc) is on a single staff. The music is in 4/4 time, with a key signature of one sharp (F#). The score starts at measure 55. Dynamics include *f* (forte), *p* (piano), and *mp* (mezzo-piano). There are various articulations like accents and slurs. Some staves have an 8va (octave) marking. The piece features a change in time signature from 4/4 to 3/4 in the middle of the page.

CICLÉCTICA

The musical score for 'CICLÉCTICA' is arranged in a multi-staff format. It includes parts for three bands (Bnd. I, II, III), three trumpets (Tpls. I, II), two guitars (Gtrs. I, II), a bass (Bj), and percussion (Perc.). The score begins at measure 66. The key signature is one flat (B-flat major or D minor). The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The percussion part features a complex rhythmic pattern with accents and rests.

CICLÉCTICA

D

72

I

Bnds. II

III

72

I

II

Gtrs. I

II

72

Bj

72

Perc

Bombo-Platillo

Detailed description of the musical score: The score is for a piece titled 'CICLÉCTICA', page 15, starting at measure 72. A key signature change to D major is indicated by a 'D' in a box. The music is written for a large ensemble. The Flute section (Bnds.) has three parts (I, II, III) with melodic lines. The Trumpet section (Tpls.) has two parts (I, II) with harmonic support. The Guitar section (Gtrs.) has two parts (I, II) with complex rhythmic patterns. The Bass (Bj) part provides a steady bass line. The Percussion (Perc) part features a Bombo-Platillo with specific rhythmic accents. The score is characterized by frequent changes in time signature, including 4/4, 3/4, and 2/4, and includes various musical notations such as slurs, accents, and dynamic markings.

CICLÉCTICA

The musical score for 'CICLÉCTICA' is arranged for a large ensemble. It features the following parts:

- I, II, III Bnds. (Woodwinds):** Three staves in treble clef. Part I and II play melodic lines, while Part III provides a rhythmic accompaniment. All parts are marked *ff*.
- Tpls. (Trumpets):** Two staves in treble clef. Part I plays a melodic line, and Part II provides harmonic support with chords. Both are marked *ff*.
- Gtrs. (Guitars):** Two staves in treble clef. Part I plays chords, and Part II plays a rhythmic accompaniment. Both are marked *ff*.
- Bj (Bass):** One staff in bass clef, providing a melodic and harmonic line, marked *ff*.
- Perc:** One staff in percussion clef, providing a rhythmic accompaniment.

The score begins at measure 77. The time signature changes from 3/4 to 4/4 at measure 78, and back to 3/4 at measure 79. The *ff* dynamic marking is present throughout the section.

CICLÉCTICA

E

82

I

mf

Bnds. II

mf

III

mf

82

I

mf

82

II

mf

82

I

mf

Gtrs. II

mf

82

Bj

f

82

Pandereta

mf

CICLÉCTICA

This musical score is for the piece "CICLÉCTICA" and is page 18. It features a multi-staff arrangement for various instruments. The score is divided into several systems:

- System 1:** Includes staves for I (Trumpet I), Bnds. II (Saxophone II), and III (Saxophone III). The I staff has a treble clef and a key signature of one sharp (F#). The Bnds. II and III staves have treble clefs and a key signature of one flat (Bb).
- System 2:** Includes staves for Tpls. I (Trumpet II), Tpls. II (Trumpet II), Gtrs. I (Guitar I), and Gtrs. II (Guitar II). The Tpls. I and II staves have treble clefs and a key signature of one sharp (F#). The Gtrs. I and II staves have treble clefs and a key signature of one flat (Bb).
- System 3:** Includes staves for Bj (Bass) and Perc (Percussion). The Bj staff has a bass clef and a key signature of one sharp (F#). The Perc staff has a percussion clef and a key signature of one sharp (F#).

The score begins at measure 89. The I staff starts with a treble clef and a key signature of one sharp (F#). The Bnds. II and III staves start with treble clefs and a key signature of one flat (Bb). The Tpls. I and II staves start with treble clefs and a key signature of one sharp (F#). The Gtrs. I and II staves start with treble clefs and a key signature of one flat (Bb). The Bj staff starts with a bass clef and a key signature of one sharp (F#). The Perc staff starts with a percussion clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

CICLÉCTICA

20

De sul tasto a sul ponticello

Sul pont

I *De sul tasto a sul ponticello* *ff* *Sul pont* *mf* *Sul tasto* *f*

Bnds. II *De sul tasto a sul ponticello* *ff* *Sul pont* *mf* *Sul tasto* *f*

III *De sul tasto a sul ponticello* *mf* *ff* *Sul pont* *mf* *Sul tasto* *f*

Tpls. I *102*

II *102*

Gtrs. I *102*

II *102*

Bj *102* *f*

Perc *102*

CICLÉCTICA

108 **G** *Sul pont*

I *ff* *f*

Bnds. II *ff* *f*

III *ff* *f*

Tpls. I *f*

II *f*

Gtrs. I *mf*

II *mf*

Bj *mf*

Perc *mf* Bombo-Redoblante-Pandereta

CICLÉCTICA

The musical score for 'CICLÉCTICA' is arranged in a multi-staff format. It includes parts for:

- I:** Melodic line with a key signature change to one flat and a 2-measure rest.
- Bnds. II & III:** Bassoon and Bassoon II parts featuring four-measure slurs.
- Tpls. I & II:** Trumpet I and Trumpet II parts with four-measure slurs.
- Gtrs. I & II:** Guitar I and Guitar II parts with various articulations like accents and slurs.
- Bj:** Bassoon part with a 2-measure rest.
- Perc:** Percussion part with accents and slurs.

The score is marked with measure numbers 114 and 115 at the beginning of the first and second systems, respectively.

124

I

Bnds. II

III

I

Tpls. II

I

Gtrs. II

Bj

Perc

ff

f

ff

mf

ff

mf

ff

mf

135

I

Bnds. II

III

I

Tpls. II

I

Gtrs. II

Bj

Perc

CICLÉCTICA

H

Musical score for *Cicléctica*, measures 145-148. The score is arranged for a large ensemble and includes the following parts:

- I:** Treble clef, melodic line with a fermata at measure 145 and a dynamic marking of *f* at measure 146.
- Bnds. II:** Treble clef, accompaniment with four-measure chords and a dynamic marking of *f* at measure 146.
- III:** Treble clef, accompaniment with four-measure chords and a dynamic marking of *f* at measure 146.
- Tpls. I:** Treble clef, accompaniment with four-measure chords and a dynamic marking of *f* at measure 146.
- Tpls. II:** Treble clef, accompaniment with four-measure chords and a dynamic marking of *f* at measure 146.
- Gtrs. I:** Treble clef, melodic line with accents and a dynamic marking of *f* at measure 146.
- Gtrs. II:** Treble clef, accompaniment with accents and a dynamic marking of *f* at measure 146.
- Bj:** Bass clef, melodic line with a dynamic marking of *f* at measure 146.
- Perc:** Percussion line with a dynamic marking of *f* at measure 146.

The score is in 3/4 time and features a key signature of one sharp (F#). The dynamic marking *f* (forte) is consistently used across the ensemble parts from measure 146 onwards.

155

I

Bnds. II

III

f

f

f

I

Tpls. II

p

f

p

p

f

f

p

I

Gtrs. II

f

f

f

Bj

155

f

155

Perc

f

Detailed description of the musical score: The score is for a piece titled 'CICLÉCTICA' and begins at measure 155. It features six staves: Flutes I, II, and III; Trumpets I and II; Guitars I and II; Bass; and Percussion. The Flute I part starts with a melodic line, moving from a half note to a quarter note, with a forte (*f*) dynamic. The Flute II part follows a similar pattern. The Flute III part has a more active line with eighth notes. The Trumpet I part has a rhythmic pattern of eighth notes, alternating between piano (*p*) and forte (*f*) dynamics. The Trumpet II part has a similar rhythmic pattern. The Guitar I part has a rhythmic pattern of eighth notes, alternating between forte (*f*) and piano (*p*) dynamics. The Guitar II part has a similar rhythmic pattern. The Bass part has a simple melodic line with a forte (*f*) dynamic. The Percussion part has a rhythmic pattern of eighth notes with a forte (*f*) dynamic.

161

I

Bnds. II

III

I

Tpls. II

I

Gtrs. II

Bj

Perc

ff

ff

ff

ff

ff

ff

ff

ff

Detailed description: This page of a musical score, titled 'CICLÉCTICA', is page 31. It features six systems of staves for different instruments. The first system includes three woodwind parts (I, II, III) in treble clef. The second system includes two trumpet parts (I, II) in treble clef. The third system includes two guitar parts (I, II) in treble clef. The fourth system includes a bass part (Bj) in bass clef. The fifth system includes a percussion part (Perc) in a standard percussion clef. The score begins at measure 161. The first two measures are in 4/4 time, and the remaining measures are in 3/4 time. The dynamic marking *ff* (fortissimo) is present in each system. The woodwinds and trumpets play melodic lines with various articulations like accents and slurs. The guitars and bass provide harmonic support with rhythmic patterns. The percussion part features a complex, syncopated rhythm.

CICLÉCTICA

Bnds.
I: Treble clef, rests in measures 176-179, then notes in measure 180. *mf*
II: Treble clef, rests in measures 176-179, then notes in measure 180. *mf*
III: Treble clef, rhythmic pattern of eighth notes with accents and slurs. *mp*

Tpls.
I: Treble clef, rests in measures 176-179, then notes in measure 180. *mf*
II: Treble clef, rhythmic pattern of eighth notes with accents and slurs. *mp*

Gtrs.
I: Treble clef, rests in measures 176-179, then notes in measure 180. *mf*
II: Treble clef, rhythmic pattern of eighth notes with accents and slurs. *mf*

Bj
Bass clef, rests in measures 176-179, then a series of diamond-shaped symbols in measure 180.

Perc
Percussion clef, rhythmic pattern of eighth notes with accents and slurs. *mf*

181

I

Bnds. II

III

I

Tpls. II

I

Gtrs. II

Bj

Perc

The musical score for 'CICLÉCTICA' on page 35, starting at measure 181, is organized into six systems. The first system, labeled 'Bnds.', contains three staves: I, II, and III. Staves I and II feature melodic lines with slurs and accents, while staff III has a rhythmic accompaniment of eighth notes with 'x' marks. The second system, 'Tpls.', has two staves: I with sustained chords and II with a rhythmic pattern of eighth notes and 'x' marks. The third system, 'Gtrs.', also has two staves: I with sustained chords and II with a rhythmic pattern of eighth notes and 'x' marks. The fourth system, 'Bj', shows a bass line with a wavy line and diamond-shaped accents. The fifth system, 'Perc', features a drum line with square and eighth note patterns. The score concludes at measure 184.

CICLÉCTICA

accel.

Armónicos

Flutes (Bnds.)
I: Melodic line starting at measure 186, featuring a half note G#4 and a dotted half note G#4. A dynamic marking of *mp* is present at measure 189.
II: Melodic line starting at measure 186, featuring a half note G#4 and a dotted half note G#4.
III: Rhythmic accompaniment consisting of eighth notes with 'x' marks, starting at measure 186.

Trumpets (Tpls.)
I: Melodic line starting at measure 186, featuring a half note G#4 and a dotted half note G#4.
II: Rhythmic accompaniment consisting of eighth notes with 'x' marks, starting at measure 186.

Guitars (Gtrs.)
I: Melodic line starting at measure 186, featuring a half note G#4 and a dotted half note G#4.
II: Rhythmic accompaniment consisting of eighth notes with 'x' marks, starting at measure 186.

Bass (Bj)
I: Melodic line starting at measure 186, featuring a half note G#4 and a dotted half note G#4.
II: Rhythmic accompaniment consisting of eighth notes with 'x' marks, starting at measure 186.

Percussion (Perc)
I: Melodic line starting at measure 186, featuring a half note G#4 and a dotted half note G#4.
II: Rhythmic accompaniment consisting of eighth notes with 'x' marks, starting at measure 186.

Clave
I: Melodic line starting at measure 186, featuring a half note G#4 and a dotted half note G#4.
II: Rhythmic accompaniment consisting of eighth notes with 'x' marks, starting at measure 186.

CICLÉCTICA

196

I

Bnds. II

III

I

Tpls. II

I

Gtrs. II

Bj

Perc

f

f

f

mf

mp

Con Arco

** De forma aleatoria y Accelerando*

CICLÉCTICA

This musical score page, numbered 40, is for the piece 'CICLÉCTICA'. It features six staves of music:

- I:** Treble clef, starting at measure 206. It contains melodic lines with slurs and a four-measure rest in the second measure.
- Bnds. II:** Treble clef, starting at measure 206. It contains melodic lines with slurs and a four-measure rest in the second measure.
- I:** Treble clef, starting at measure 206. It contains melodic lines with slurs and a four-measure rest in the second measure.
- II:** Treble clef, starting at measure 206. It contains melodic lines with slurs and a four-measure rest in the second measure.
- I:** Treble clef, starting at measure 206. It contains melodic lines with slurs and a four-measure rest in the second measure.
- II:** Treble clef, starting at measure 206. It contains melodic lines with slurs and a four-measure rest in the second measure.
- Bj:** Bass clef, starting at measure 206. It contains a bass line with slurs.
- Perc:** Percussion clef, starting at measure 206. It contains a rhythmic pattern with slurs.

The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*. The piece is in a key with one flat and a common time signature.

CICLÉCTICA

217

I

Bnds. II

III

Glis Aleatorios

I

II

Glis Aleatorios

I

II

Gtrs.

I

II

Bj

217

Perc

217

Detailed description: This page of a musical score, numbered 42, is titled 'CICLÉCTICA'. It contains six systems of staves. The first system is for strings (Bnds.), with three parts (I, II, III) in treble clef. Measures 217-220 show a melodic line with four-measure rests and four-measure runs. The second system is for woodwinds (Tpls.), with two parts (I, II) in treble clef. Part I has a glissando marked 'Glis Aleatorios' from measure 217 to 220. The third system is for brass (Gtrs.), with two parts (I, II) in treble clef. Part I has a glissando marked 'Glis Aleatorios' from measure 221 to 224. The fourth system is for bass (Bj) in bass clef, with a glissando from measure 221 to 224. The fifth system is for percussion (Perc) in a drum set notation, with a complex rhythmic pattern starting at measure 217.

231

I *mp* *mf*

Bnds. II *mp* *mf*

III *mp* *mf*

I *mp* *mf* *f*

II *mp* *mf* *f*

I *mp* *mf* *f*

II *mp* *mf* *f*

Gtrs. *mp* *mf* *f*

Bj *Con Arco*

Perc *mp* *mf* *f*

