CUECA, TRADITION AND INNOVATION:

Utilising the traditional Bolivian music form of Cueca as a generative tool in Jazz based Composition and Improvisation.

A THESIS

submitted by

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Declaration:

I declare that this thesis comprises only my own work, except where due acknowledgment has been made in the text of the thesis to other materials used and is fewer than the maximum word limit in length, exclusive of tables, maps, bibliographies and appendices.

Signed:

Danilo Rojas Luna
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Table of Contents

Declaration: ........................................................................................................................................... II
Acknowledgments ................................................................................................................................. III
Table of Contents ................................................................................................................................ IV
List of Tables, Figures & Photographs ................................................................................................. V
Primary Research Questions .............................................................................................................. VI
Abstract ................................................................................................................................................ VII
Introduction ............................................................................................................................................ 1
   Époche ................................................................................................................................................ 1
Chapter 1. ............................................................................................................................................. 7
   History from Zamacueca to Cueca ..................................................................................................... 7
   The Bolivian Cueca ............................................................................................................................ 12
Chapter 2 ............................................................................................................................................. 18
   Referential Composers of the Cueca in Bolivia .............................................................................. 18
      Simeón Roncal (1870 – 1953) ....................................................................................................... 19
      Jose Lavadenz Inchausti (1883-1967) ......................................................................................... 26
      Gilberto Rojas Enriquez (1916-1983) ......................................................................................... 34
Chapter 3. ............................................................................................................................................. 43
   Jazz & Improvisation in the Bolivian Cueca .................................................................................... 43
   Autoethnographic perspective from the Author ............................................................................. 43
   Phenomenological investigation of Jazz in Bolivia ......................................................................... 51
   “Chuquisaqueñita”, Case Study (2005) ......................................................................................... 59
Chapter 4. ............................................................................................................................................. 67
   Práctico Led Research ...................................................................................................................... 67
      Musical Form and Dynamics ......................................................................................................... 69
      Pulse – Tempo - Rhythm ................................................................................................................ 75
      Melody ........................................................................................................................................... 79
      Melodic Rhythm Density ............................................................................................................... 83
      Phrase, semi phrase, rhythmic & melodic motifs, variations and transformations ................. 84
      Harmony ......................................................................................................................................... 89
Conclusions .......................................................................................................................................... 102
Bibliography ......................................................................................................................................... 112
APPENDIX A: CD Audio .................................................................................................................... 115
APPENDIX B: Scores .......................................................................................................................... 117
APPENDIX C: Email Interviews (in Spanish) .................................................................................. 118
APPENDIX D: Supporting Data (Audio/Video) .............................................................................. 119
List of Tables, Figures & Photographs

Figure 1. From Zamacueca to Cueca. 8
Figure 2. La Zamacueca (oil on canvas painting 1870 -1880) 11
Figure 3. Jaleo section of Cueca. Handclap and bombo/drums. 13
Figure 4. Map of the Plurinational State of Bolivia. 16
Figure 5. Details of dynamic signals for ”La Huérfana Virginia”, Roncal. 22
Figure 6. Musical Form, Dynamics and Time signature from ”Huérfana Virginia” (Simeón Roncal). 23
Figure 7. Compositional Characteristics of Roncal. 24
Figure 8. Alternate and Juxtaposed hemiola. 25
Figure 9. Musical Form and melodic, intervallic construction in the Cuecas of Lavandenz. 28
Figure 10. Phrases and semiphrases. 29
Figure 11. Melodic Motifs and semiphrases of the Cuecas of Lavandenz. 30
Figure 12. Musical Form, Bars, Time signature from Lavandenz. 30
Figure 13. Reiterative, typical and gravitational rhythm cells of Cuecas of Lavandenz. 31
Figure 14. Harmonic analysis from ”La Tunantilla”, Lavandenz. 32
Figure 15. Compositional elements of Gilberto Rojas. 40
Figure 16. Musical Form of Cueca ”Flor de Chuquisaca”. 41
Figure 17. Comping elements from ”Flor de Chuquisaca” (Gilberto Rojas). 41
Figure 18. From Quimba to Jaleo, ”Flor de Chuquisaca”. 42
Figure 19. Piano lessons; Gilberto Rojas with Danilo Rojas 1983. 43
Figure 20. Contemplative tree of musical influences and practice of Danilo Rojas 44
Figure 21. Music Score of ”Chuquisaqueñita”. 61
Figure 22. Musical form of ”Chuquisaqueñita”. 62
Figure 23. Harmonic analysis of ”Chuquisaqueñita”. 64
Figure 24. Score of ”Monique”, illustrating form and dynamics. 71
Figure 25. Musical form and dynamics from ”Monique” (Chart), compared to standard Cueca form. 73
Figure 26. Binary and ternary accents used in the Bolivian Cueca. 78
Figure 27. ”One Note Samba” by Carlos Antonio Jobim. 82
Figure 28. Unison (first phrase) and motif embellishment in ”Monique”. 82
Figure 29. Melodic Rhythm Density from ”Monique”. 83
Figure 30. Melody rhythm motifs ”Monique” theme. 85
Figure 31. Melodic variations and transformations. 87
Figure 32. ”Autumn Leaves” (Johnny Mercer, 1945). Transposed from Em to Dm. 91
Figure 33. ”Flor de Chuquisaca”, 1944. Original Harmony in Part A from the classical analysis perspective 92
Figure 34. ”Flor de Chuquisaca”, harmonized in Part A from jazz analysis perspective, solos. 92
Figure 35. Scale of Phrygian dominant based on an E, Andalusian scale. 93
Figure 36. Andalusian cadence, derived from an E Phrygian dominant scale. 93
Figure 37. Andalusian Cadence in introduction of ”Raquel”. 95
Figure 38. Andalusian and Bolivian cadence in Lily St. 95
Figure 39. Andalusian cadence in Quimba of ”Flinders St Station” 96
Figure 40. Segment, Mode and characteristic note from the Dorian scale. 96
Figure 41. Dorian segment in the bass and higher voice. 97
Figure 42. Dorian cadence demonstrated by Athos Palma. 97
Figure 43. The possible Bolivian cadence, using the Dorian tetrachord as thirds of the chords. 98
Figure 44. ”Liley St”, Bolivian cadence and resolution. 98
Figure 45. Harmonic Analysis of ”Liley St”. 100
Figure 46. Harmonic analysis of the solo form of ”Monique”. 101
Primary Research Questions

1. What is Cueca? What are its historical origins via its cultural development within an ethnomusicological framework? Who are the early pioneers of Bolivian Cueca and what are their most important musicological elements which effectuate their Cuecas to be specifically Bolivian through their interpretive and compositional practice?

2. What is the context and significance of my artistic investigation into the implementation of the Cueca to jazz and improvisation in the year 2005 in an autoethnographic study?

3. Through my practice-led research, what elements of the Bolivian Cueca encountered in the autoethnographic investigation could be used as source material for the composition of new works in jazz-based improvisation?
Abstract

The Cueca is an expression of Latin American culture in the forms of dance, poetry and music. This investigation examines the important elements of the Bolivian Cueca, its history, development and geographical journey alongside a creative element of practice-based research arising from an analysis of my first professional recordings of Cueca that explore African-American jazz-based improvisation leading to new compositions.

For this purpose, I will undertake an ethnographic and musical analysis of the Bolivian Cueca (structure, rhythm, harmony, melody and improvisation) from the first pioneers and influential composers and interpreters Simeón Roncal (pianist, 1870-1953) and José Lavadenz (mandolinist, 1883-1967). This includes an autethnographic reflection of my relationship with my cultural identity as a composer, performer and son of the Bolivian composer Gilberto Rojas (1916-1983). My intention is to ground the rationale that integrates my later study of jazz-based improvisational studies within the Cueca tradition.

I have included a phenomenological contextual analysis of my 2005 recording of “Chuquisaqueña” in the CD/DVD "Lunar“ and findings from my practice-led research which enabled my understanding of the hitherto unconscious elements that I had adopted from the aforementioned composers to then create and spontaneously engage jazz and improvisation techniques within the Cueca.

My creative work includes Cuecas that I composed throughout this study, which was inspired by my personal understanding as a Bolivian currently living within a multicultural context in Melbourne, Australia, highlighting the development process of Australian jazz sensibilities alongside the cross cultural notions of agency we encounter as musicians within globalised jazz.
**Introduction**

This research project investigates the history of the key composers associated specifically with Bolivian Cueca and then utilises the elements that emerge by placing them in a modern jazz context. The Cueca is a musical genre with associated dances of courtship between couples that began at the end of the 18th Century in Latin America. Utilising a practice-led artistic research methodology for this study I will create six new works for improvising jazz piano, rhythm section and solo instruments as a method of investigating Cueca as a generative tool in jazz composition.

The Bolivian Cueca offers possibilities for the extension of jazz-based grammar principally due to its vibrant rhythmic language.

The framework used comprises an investigation from Cueca to jazz and improvisation by examining the process of Cueca compositional and performance practices, and its relationship to cultural identity. Analysis of the compositions through ethnomusicological and musicological practices coupled with a critical autoethnographic evaluation into my contribution as composer and performer facilitated my examination of traditional Cueca and what I did in the past, do now and need to do in the future to innovate within the Cueca).

**Epoche**

I will briefly describe the sociological lens by which I come to make this study that Moustakas (1994) identifies as “Epoche”. My background is significant insofar as it identifies my linkage to the tradition of Cueca. These themes will further be explored in Chapters One and Three.

I was born in La Paz-Bolivia and consider myself a multifaceted musician, although for this research I describe myself as a composer and pianist. In the year 2005
I recorded and produced the first jazz and improvisation CD/DVD of Bolivian music titled “Lunar”. Consisting of almost entirely original compositions written for trio (piano, bass, and drums), the music integrated elements and models of improvisation known in African-American Jazz.

I developed my early musical career playing various musical genres including; Dixieland, Swing, Bebop, Latin jazz, Bossa Nova and Andean jazz, which I performed in important jazz clubs and theatres of La Paz, Bolivia. However, traditional Bolivian music was unfamiliar to me. I realised that to extend musically from this point and to develop my own creative intentions, I needed to connect with the music of my childhood. This was the music of my Father, composer Gilberto Rojas (1916 – 1983) who to this day is one of the most important composers of popular music in Bolivia and Latin America. His music included Cuecas, Taquiraris, Huayños, Carnavalitos and Waltzes among Latin American stylistic genres.

It is important to note that Bolivian music incorporates the multiculturalism and hybridisation of a variety of Bolivian musical practices that have both historical antecedents and modern contexts. In this hybridisation, my principal musical influences come from Andean music, Bolivian popular music and international music, which comes from outside of my local context and is synthesized into my particular musical voice. For example, my composition “Chuquisaqueñita” (CD/DVD “Lunar”), was my first Cueca intended as a jazz-based composition. It received a favourable response locally in La Paz and with audiences nation-wide. I noticed that young jazz musicians involved in the recording of this Cueca later began their own practice of jazz inspired Cueca. I will further discuss this in Chapter Three.

I was curious to know the reasons why “Chuquisaqueñita” had received acclaim from various cultural sectors at local and national levels in Bolivia. How could I attach new elements to my creative research to expand Bolivian traditional music through jazz and improvisation and hence, develop a unique musical voice? Through experimentation, trial and error and workshopping compositions with a
group of musicians, I considered which elements of composition and performance were essential in forming the bridge connecting the Bolivian Cueca to jazz and improvisation, with the intention of not losing the vital traditional elements of the Bolivian Cueca.

This research project began with Cueca/jazz performances in Melbourne and then later in Sucre-Bolivia, the birthplace of Bolivian Cueca. As the investigation progressed, I realised that I would need to use ethnography and musicology to understand the cognitive-historical data of this genre. This would connect the elements of the musical grammar of Bolivian Cueca, from the initial composers through to my Father and finally to me. This understanding allowed me to begin the composition process for the practical creative element.

The first chapter is an ethnomusicological study of different perspectives of the origins of the Cueca, looking first at the Zamacueca, the assumed predecessor of the Cueca. The Zamacueca was an imported dance that integrated music with Spanish and African roots, which developed in various countries in South America that had been colonised by the Spanish Crown. The chapter includes insight into important trade ports and looks at suspected geographical trade routes, in which the Zamacueca migrated through parts of the continent dating from post-colonial times (ca.1820). The Zamacueca eventually became Cueca, and the genre developed different accents, tempos and timbres according to the production means of each era with the birth of new countries and their regions. Also in the case of Bolivian Cueca, regions developed musical elements in a culturally diverse manner. When observing the links of Cueca to Bolivian cultural identity it was especially important to look at mestizo Bolivians of Spanish-Indigenous descent and their relationship with this genre, having used the Cueca throughout various important passages in the history of Bolivia as a tool of unification of their nationalist ideals towards achieving an identity.

Historically, the cultural development of the Cueca in Bolivia is related to the dichotomous relationship between the cities now known as Potosi and Sucre.
Potosi was a source of exploitation of mineral resources and an important place of immigration after the discovery of silver in the 16th century and Sucre was an operational base where these resources were controlled by the Spanish elite, sent by the Spanish Crown to ensure their subsequent export and transfer to the Pacific ports.

The research proceeds with the direct transculturation of European culture, particularly Spanish, in the new cities and their colonies. When I mention transculturation I make reference to the Cuban anthropologist Fernando Ortiz (1881-1969). Ortiz explain that transculturation occurs when a social group receives and adopts cultural forms that come from another group. Therefore, this community ends up replacing in a greater or lesser extent their own cultural practices. These social groups coexisted firstly in a parallel system: one from the Andean ancestors and the other from the Spanish colony with the results being an ethnic mixture of creoles, mestizo and indigenous populations.

Moreover, the Cueca was present as a nationalist factor of unity in the chronology of breakthrough events in the history of Bolivia such as the independence from the Spanish Crown, the Pacific War, Civil War, War of Chaco and the National Revolution. Finally, the Bolivian Cueca became recognised in heritage law in Bolivia, assuring its preservation and the nationalisation of this genre, as well as its mobility as an “alternative” Cueca when its form is altered.

Chapter 2 is a musicological study of three referential composers of the Bolivian Cueca; Simeón Roncal, José Luis Lavadenz and Gilberto Rojas. The research was undertaken through a visit to the National Archives of Bolivia in Sucre to revise the scores of these first composers, Sucre being the place where the conceptual form of the Bolivian Cueca is centered. Simeón Roncal (pianist and composer) was considered the progenitor/father of the Cueca and along with his principal disciple, Miguel Angel Valda, they documented Roncal’s publication “20 Cuecas” for piano. From this I extracted for analysis the Cueca “Huérana Virginia”, one of his masterpieces. I adopted the same methodology for José Luis Lavadenz, a composer
and mandolinist with his work “La Tunantilla”. Finally, I analysed the Cueca “Flor de Chuquisaca” with music and lyrics by my father Gilberto Rojas.

The third chapter presents a critical auto-ethnographic reflection of my cognitive and unconscious relationship with my musical life from my early studies towards a performance and composition career. I look at the links and influences between my musical heritage including my father, and with the musical genres I have learnt. I also look at the political idealism and aesthetic musical thinking as influencing elements toward my own artistic path.

Also examined is the disjuncture between the imitation of Jazz and the creation of an imaginative Bolivian Jazz emphasising the fusion between the language of Andean music with Western music, in its historical processes in Bolivia from the past to the present. Firstly, from the European influence of classical music and secondly through the influence of American jazz in its beginning as a compositional model that includes improvisation.

Three fields of Latin music can now be found within jazz. Firstly, Latin Jazz where American jazz musicians use the influence of Latin music, especially Brazilian and Cuban. Secondly, Jazz Latino where Latin American musicians adopt jazz language in their music. Thirdly, South American Jazz where musicians search for modernity and links from their local music identity with jazz.

Finally, as mentioned earlier, this chapter presents a critical and musicological analysis of the phenomenological case study of the Cueca “Chuquisaqueña” towards jazz and improvisation together with its key players in the recording of the DVD “Lunar” (with the theme of my Father “Flor de Chuquisaca” being a model for this composition).

The final chapter investigates my practice of conceptualising jazz and improvisation based works embedded within compositional practice of the Cueca for my final creative outputs in composition and performance. This study examines improvisation as composition and search in a static creative space.
(filming myself) and a kinaesthetic state (walking and singing in Melbourne’s street for example). To understand what I had achieved in connecting Cueca to Jazz and Improvisation from a compositional perspective, I classified and analysed important elements for selected compositions; musical form and dynamics, pulse, tempo and rhythm, melody and harmony. The essential nature of the elements that I identified as significant between the Cueca and Jazz-based improvisation are presented as the actualisation of compositions that I performed with two ensembles comprising musicians from Australia and Bolivia; quartet (piano, drums, percussion and bass) and duo (piano, bandoneon/zampoña/quena) respectively.

This study concludes with my identification of unconscious and cognitive compositional elements and performance practices arising from my autoethnography, and the relevance to my personal history in absorbing the multicultural tradition of the Cueca and the introduction of new non-traditional musical elements from African-American based Jazz and contemporary improvisation practices. Finally, utilising the traditional Bolivian music form of Cueca as a generative tool in jazz based composition and improvisation.
Chapter 1.

History from Zamacueca to Cueca

Anthropologist and noted singer Susana Baca in collaboration with a number of colleagues has authored a seminal work in the articulation and evolution of the Zamacueca. Baca states,

The Zamacueca; dance, music and singing, rural and urban, appeared in 1700, and was danced until 1879, when the name was changed to 'Marinera de Lima'. The Zamacueca is described as a lascivious dances of blacks. The movements of the dance are graphed in countless lithographs and watercolours. There were Zamacuecas of salon and Zamacuecas of the warehouses and streets of the blacks. The Zamacueca was accompanied by guitar, cajón, tamborete and hand claps. It was danced in the provinces of Lima, Chicha, Cañete and Ica. Rurally it was danced in festivals, "Pampa de Amancaes", 1810.

Former Director at National Archive of Music of Bolivia, Joaquin Loayza states,

I sustain as a hypothesis...The Spanish carols of the time of the Spanish Renaissance...was music that can be counted in binary or ternary time, which is 1 and 2 which we can count in 1,2,3, and is a vital feature for both Spain itself because from the Carol comes other musical forms that are sisters of the Cueca such as the Jota and the Fandango etc., which also have the same root. This root, had a process on the peninsula and another process at the same time, from Mexico to Patagonia, even in the Asian colonies of Spain as is the case of the Philippines where this kind of music also exists. This was not only Christmas music, but that which was used to sing of historical facts, of popular heroes, and to remember great loves. This came to Charcas (colonial era) and was assimilated by the chapels of music of Spain and obviously the chapels formed in America and incorporated in their musical repertoires including Carols. Here in Sucre as it was in the "Cathedral of La Plata". ...I sustain that the Carol as a form and Spanish genre, its sub-genres such as Folias and the Huayño are the cornerstones of the music of our country. ...The use of renaissance percussion, the tambourine...the castanets ...

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1 Susana Baca, Francisco Basili, and Ricardo Pereira, Del fuego y del Agua. El aporte del Negro a la formación de la Música Popular Peruana, vol. p.125 (Lima - Perú: Editora. Pregón S.R.L., 1992). (This quote and all quotations that follow not marked with inverted commas have been translated from Spanish by Author)
Although there is no clarity on the historical or ethnic origin of this dance, Baca indicates that it possibly appeared towards the end of the 18th century but with greater probability in the second decade of the 19th century. It continued developing, extending and transforming until the beginning of the 20th century in Argentina, Bolivia, Chile and Peru and to a lesser extent in Ecuador, Uruguay, Paraguay as well as the southwest area of the USA.

The above map shows the geographical journey of the expansion of the Zamacueca which had its place in the southern region of the South American Pacific at the time of the Viceroyalty of Peru (1544-1824). The Viceroyalty a
colonial administrative district belonging to the Spanish Crown, was the cultural nexus between Creole choreographic dances with local dances (African, Hispanic, and their mixtures).

The Zamacueca accompanied the economic and administrative relations of the Spanish Crown from their ports in the Pacific to the territories conquered in all of South America with the exception of Brazil (Portuguese Colony) and Guianas (French, English, Dutch Colonies). The Zamacueca then expanded by means of two locations; by the central port of Callao (Lima-Perú), which connected and competed commercially at the same time with the port of Valparaíso (Chile).

The port of Callao became the most important port of the Viceroyalty of Peru and the most important link to the sea between the Spanish Crown and their colonies in South America. Diaries, chronicles and memoirs as testimonies demonstrate that the Zamacueca was established in Lima in the second decade of the century 19th century (1820).

In 1545, an indigenous man discovered “Cerro Rico de Potosí” (the greatest source of silver in history) and the Spanish began its exploitation. Potosi is geographically the neighbour city of today’s capital of Bolivia, Sucre. The exploitation of silver allowed a geopolitical and commercial domination in America by the Spanish and due the proximity of the mine to the port of Callao in Lima, mining routes were used to disseminate the Peruvian Zamacueca into Bolivia. The Zamacueca arrived in Bolivia at the beginning of the decade of 1830 as mentioned by the naturist Alcides D’Orbigny.³

According to Ethnomusicologist Christian Spencer there were three important elements that unified the Zamacueca at the beginning of the 19th century and

kept it homogeneous, although with slight differences. Firstly, through the multiplier and distributional effect of independent armies through their military bands, exchanging choreographies from their countries and opening musical routes. Secondly, through the nationalisation and territoriality of the musical forms in the emerging republics that led towards regional patriotism motivated by the newspapers of the time. Thirdly the existence of dances of chicoteo (whips), dances of the land and dances of the festivals that together with theatre helped to popularize the genre as a cultural expression.

The Zamacueca in the 19th century was a popular and collective dance, a ballroom dance but also a spontaneous dance of the street within social festivities around food and agricultural gatherings of socialisation. For Spencer there are two reasons for the festive location of the Zamacueca. Firstly, it was an ambiguous genre, that is to say, it could be present at a mass celebration of popular music using songbooks or popular printed lyric poetry or as an act of Improvisation (payada) such as in folk music or also as a score such as “Aire Nacional” in the home. The second reason is that the dance tries to represent a scene of a love conquest using semi-circular or circular movements with a handkerchief, inviting the public to participate with ‘Jaleos’ or shouts of encouragement and even interruptions of the dance to improvise verses.⁴

Spencer cites the possibility of Zamacueca music utilising either 3/4 or 6/8 and the fundamental harmonic degrees which are (I, IV, V and V of V). In general, the Cueca is played in a major key but the Bolivian Cueca and Northern Cueca are either in minor keys or bimodal. The Spanish guitar was the primary instrument used in the practise of the Cueca, adding Andean and mestizo instruments such as the quena, zampoña, bombo and charango in the case of the Bolivian Cueca, sometimes the accordion and bandoneon in the Northern Cueca and cajon guitar of twenty-five strings and harp in the Peruvian Marinera. The Cueca was adapted to many variations of instrumental ensembles including bands, symphony orchestras (at the beginning of the 20th century), student groups

from Chile, Bolivia and North of Argentina known as estudiantinas and tunas, and chordophone and aerophone ensembles (Andean zones). In terms of tempo the Chilean Cueca is slightly faster, the northern and Bolivian Cueca slower and the Marinera somewhere in between. Spencer cites the folklorist Margot Loyola (1997), where it is said that the Chilean Cueca is 80 beats per minute, the Cueca Cuyana 66 BPM and the Peruvian Cueca 72 BPM.

![Figure 2. La Zamacueca (oil on canvas painting 1870 -1880)](https://commons.wikimedia.org/wiki/File%3AManuel_Antonio_Caro_-_La_Zamacueca.jpg)

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The Bolivian Cueca

Musician and scholar Willy Claure identifies the Bolivian character central to the Cueca when he states,

"...we can say that the Bolivian Cueca was born in Bolivia; from where it took its own form and particularly that which made it authentic and undeniably Bolivian. The Bolivian Cueca unlike other Cuecas has a theme A3 or 'Jaleo' or 'Laraleo' and has two parts, the second part is the complete repetition of the first (Willy Claure, e-mail interview to Author, March 19, 2017, Appendix C)."

The traditional Bolivian Cueca is accompanied by dance with the time signature in 3/4 or 6/8. The structure of the music is given according to the corresponding dance. The introduction lasts for eight bars, during which time men and women look for a partner for the dance and take out a handkerchief to be used as part of the dance.

When the melody begins, the theme is repeated twice (Verse 1,2). In each repetition of 12 bars, dancers first give one half turn and then a full turn between them (without touching). The Quimba (bridge) of 12 bars is the middle section of the dance where the dancers, with heads close together, hide their handkerchiefs secretly in a romantic proposal from the man to the woman.

Then the Jaleo and Laraleo (chorus) of 12 bars repeats the theme once (at a louder volume from the instruments) and then returns to the introduction, finally culminating in a repetition of the main melodic line of the theme, while the audience claps along with a specific rhythm to signal the women's acceptance of the male's courtship. 6

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To understand the Zamacueca and then the Bolivian Cueca and its development, it is necessary to examine historical events and their political-cultural influences. Arguably, it was in Bolivia where the Cueca managed to evolve and develop as a cultural genre (despite the country’s landlocked position), and become an important instrument of social integration among the population, principally the Creole, Spanish, Mestizo and indigenous communities. Significantly, the complex relationship, which was not always harmonious, between the city of Potosí (known as a mining city populated by indigenous miners) and the city of Sucre (a city of the administrative class dominated by the Spanish) was very influential in the evolution of the Bolivian Cueca. It was in Sucre where the Bolivian Cueca was initially realised through the important local composers of the time, Simeón Roncal, Miguel Angel Valda and José Lavadenz. Bolivian anthropologist Beatriz Rossells confirms the importance of location to the composer when she states that,

... academic musicians from the city of Sucre (Chuquisaca) such as Simeón Roncal, Miguel Angel Valda and Jose Lavadenz consolidated the structural foundations, musicology and scenographic elements of the Bolivian Cueca, distinguishing it from the Peruvian and Chilean.  

Rossells proposes that the type of research undertaken into the origin and development of the Zama (Cueca) in Bolivia was not completed by musicologists

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but rather came from different sources of information such as press articles, collections of essays, written history, folk tales and from amateurs including folklorists. Investigation of the Cueca rarely focused on the musical aspects, and largely encompassed social, cultural and political issues, and the ritual of the dance. With regard to the origin of the dance in Bolivia Rossells, mentions the writer Rigoberto Paredes, who wrote that the Cueca could come from the Jota Aragonese (Spanish Dance) and there was no African influence as expressed by the Chileans Barahona and Vicuña Mackena. Later, the writer Antonio Paredes Candia (son of Rigoberto Parades) defined the Zama (Cueca) as,

...one of the folk cultural expressions of the most genuine miscegenation from three cultures of Africa, Spain and America.8

Rossells also notes at the end of the 19th and the beginning of the 20th century concepts of modernisation were popular amongst the wealthy and political classes, and discrimination of the indigenous and mestizo communities and their native and popular folk music and dances was common, among them the Cueca. Furthermore, the results of the Pacific War between Chile and Bolivia-Peru in 1879 caused a cultural separation and divided the Zamacueca into the Chilena or Chilean Cueca (Chile), Marinera in honour of the Peruvian Navy (Peru) and Bolivian Cueca (Bolivia).

Following the Pacific War, the cultural, political and economic base of Bolivia transferred from Sucre to La Paz, and the musicians and composers pivotal to the development of the Cueca followed this trend, including Roncal, (who moved from Sucre to Potosi and then to live in La Paz), where the National Conservatory of Music was founded in 1907. Rossells points out the contradictions that, at that time, the Cueca was,

on the one hand, considered to be Cueca of Spanish origin, and on the other hand, [she] warns that it has been contaminated and appropriated by plebei ans.9

8 Rossells, 397.
9 Rossells, 397.
Rossells confirms that Simeón Roncal, Miguel Angel Valda and José Lavadenz refined and developed the musical and scenographic style of the Bolivian Cueca, despite the press and critics of the time showing resistance towards the genre. Performances of the Cueca were presented in domestic spaces as well as public places.

In tandem with the musical and scenographic development of the Cueca, social and cultural changes within Bolivia were mirrored in the Cueca. After the Chaco War with Paraguay (1932-1935), Bolivia elected a liberal nationalist government and underwent significant cultural changes. Roncal, Valda and Lavadenz introduced elements from the indigenous Andean music to their compositions, hoping to assist in the integration of Bolivians from all backgrounds.

For the Bolivian sociologist Mauricio Sánchez, Bolivian folk music and social identity can be seen as a battle of social positions where the dominant parties attempt to impose their will on the minority, in a constant game of negotiations and sharing of social practice. The Bolivian Cueca expressed this from 1920-1930, when the indigenism flourished from an aesthetic point of view, articulating itself with political nationalism and revealing ancestral and spiritual aspects of the traditional Andean and mestizo music of the urban public. Through this articulation, these traditions were saved from extinction and then disseminated through the population (especially children), in order to establish a ‘national sentiment’.

This ended with the National Revolution in April 1952 generating a mestizo identity in literature and in popular music. According to Rossells, the President Victor Paz Estenssoro danced a Cueca with a Chola woman (mestizo) in the Hall of the Palace of Government concluding the Cueca as the dance of the miscegenation of the country. The consequences of the revolution were, among others, universal education, universal suffrage, nationalisation of the

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10 Mauricio Sanchez, *La Ópera Chola* (La Paz-Bolivia: Plural editores, 2017), 35.
11 Rossells, 398.
mines, and agrarian reform.

In the years 1930-1970 the genres of folklore and neofolklore developed and this in turn promoted the idea of the Bolivian ‘nation’ through the arts.\textsuperscript{12} Traditional Andean music was taken up by folkloric groups and among this process the Cueca took an important role.

The Bolivian Cueca also shows regional variation, and its practitioners had developed different costumes and lyrics to evoke combinations of different landscapes and cultural particularities, as well as pulse and tempo variations between areas. When asked about the variety of Cuecas in Bolivia, the musician and anthropologist Willy Claure mentions,

\begin{quote}
I think that if we speak of traditional Bolivian Cueca this can be identified by departments or regions, but there is no set rule of instrumentation, this also is generic, it is said that in the beginning, the Bolivian Cueca was played on piano, from more or less 60 years ago it has been interpreted with charangos, guitars and quenas in the Andean part and in Tarija with violin, bombo and guitar (Willy Claure, Appendix C).
\end{quote}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{MAP_OF_BOLIVIA}
\caption{Map of the Plurinational State of Bolivia.}
\end{figure}

\textsuperscript{12} Sanchez, 64.
In La Paz on the 30th November 2015, Act 764 was passed by law and the Cueca was declared an intangible cultural heritage of Bolivia.

The Cueca "Viva mi Patria Bolivia" by the composer Apolinar Camacho served as a model for the drafting of this law. This musical composition has been used patriotically for sporting successes of the country, especially in football. It was most famously used in the year 1963 when a country without a football tradition became champions of the Cup America, and again in 1994 when Bolivia qualified for the World Cup in the United States, a time when regional and social differences were put to one side and the Cueca united Bolivians in both sporting achievements, as it had done in its entire history.¹³

¹³ Fundación Cultural Alfredo Soliz Béjar, “Apolinar Camacho VIVA MI PATRIA,” youtube video, August 6, 2015, https://www.youtube.com/watch?v=M5fQsdWS5xM.
Chapter 2

Referential Composers of the Cueca in Bolivia

In the investigation of the Cueca, it was imperative for me to visit the city of Sucre in 2016 principally for two principal reasons. Firstly, to understand the historic context and development of the Bolivian Cueca directly from the place of origin. Secondly, to visit the Bolivian National Archive of Music with the purpose of studying the original scores of the Sucrense composers: Simeón Roncal, Miguel Angel Valda and José Lavadenz.

As a pianist, I chose to examine Roncal’s Cueca compositions for solo piano from a classical and modern perspective, exploring his technical and harmonic approach considering then my future creative work. I investigated the compositions of the composer and mandolinist Jose Lavadenz, delving into the sense of the form and melody of the Cueca. Finally, I studied my father, Gilberto Rojas, one of the most pre-eminent composers of Bolivian popular music in the 20th Century. My autoethnographic work in the CD/DVD “Lunar” (with the theme “Chuquisaqueñita”) to a large extent references the work of my father, taking his song “Flor de Chuquisaca” as a model of composition.

The following investigation of each composer show my analysis of their musicological elements in an attempt to understand the context and process of composition of the Cueca, and the links that each one shared.
Simeón Roncal (1870 – 1953)

The Cuecas were a product of Roncal’s dichotomous influences. During his studies, he was indoctrinated in the classical European traditions, however, native folklore and customs were also a strong influence. Consequently, like Bartók, Roncal combined European elements and native folklore in a most diverse and interesting manner as well as emphasizing the elegance of the dance.¹⁴

There are two non-Bolivian researchers that have studied Simeón Roncal from a musicological and ethnomusicological perspective; Susan Cohen of the United States in 1981 and Telma Regina Gomez from Brazil in 2005. Both studied Roncal’s publication “20 Cuecas” for piano. An important observation made by Gomez clearly mentions the Spanish and indigenous influences in the Cuecas such as the Kaluyo (Andean rhythm relative of Huayño).

Roncal is considered by many researchers and Bolivian musicians to be the father of the Bolivian Cueca, and one of the originators of a Bolivian national musical language. Roncal from a very early age took his first piano and singing lessons from his father Juan Roncal, who was a musician of the Metropolitan Cathedral in Sucre. The opportunity to play frequently in the Cathedral gave him the possibility of reading treatments of harmony that became of importance as the basis of his compositions.

... with the reading of treatments of harmony and musical forms he would form the basis of his particular melodic line, called Cueca, Kaluyo or dance (Auza 1999)¹⁵.

Roncal had access to formal musical instruction but his family didn't have the means to send him to Europe. In his youth he received tuition in harmony and musical composition from the Spanish musician Emilio Gott which strengthened his contact with Spanish music from the end of the 19th century. In the

¹⁵ Gomes Pinto, “Espanholismo E Indigenismo Nas Cuecas E Kaluyos Do Compositor Boliviano Simeón Roncal (1870-1953),” 34.
investigation Gomez Pinto also quotes the Finnish musicologist Eero Tarasti talking about the piano style of the Latin American composers,

... they developed a style of brief types of dance for piano, modelled stylistically not in the virtuosity of Liszt but in the Mazurkas of Chopin. The qualities of the Cuban Cervantes, of the Brazilian Nazareth and the Bolivian Roncal are inherent where emerges the musical sensitivity and are not an intrinsic loan (Tarasti 1995)16.

Roncal completed his musical training within the Artistic Philharmonic Society of Sucre, mentored by professor Eduardo Verdecio. During that time, when the composer was surrounded by a circle of intellectuals and artists, Roncal and his friends formed the group “two five artists of Sucre”, “dos cinco artistas de Sucre”.

The group of five was initiated by his friend and disciple Miguel Angel Valda with whom he became aware of the genre of popular music. It was Valda who would finally transcribe the works of the ‘Maestro’ Roncal as he was called. Roncal and Miguel were joined by José Lavadenz, Telmo Solar and Belisario Zárate. According to Armando Alba (who later became Minister of Culture and biographer of Roncal), their nickname according at the time was ‘the group of five Russians,’ and they affirmed that Roncal “for us is the true Balakirev”, understanding the nationalistic idea from popular music and how it occurred in Europe at the end of the 19th Century.

Knowing the importance of creating a national identity through music, Roncal moved to Potosi in 1910 frequenting an artistic circle, formalized in 1917 as the Circle of Fine Arts of Potosi where writers, poets, musicians and theatre artists followed nationalist tendencies. They were guided by another composer and financial “angel” Armando Palmero Nava, who promoted concerts for the Maestro in Argentina. One concert featuring two Kaluyos by Roncal was documented in the newspaper La Prensa in Buenos Aires in 1924. Roncal was viewed with respect and as a model to follow for the young people in the Potosi society. 17

16 Gomes Pinto, 20.
17 Gomes Pinto, 36.
After the conflict of the Chaco War, Roncal moved to La Paz. He was the Father of three children; Rachel, Julia and Simeón and was one of the presenters of concerts on the radio station Illimani, where he performed his Kaluyos and Cuecas. He died 12th January 1953 at 83 years old. Other composers who knew Roncal state that his form of composition and interpretation was based an improvisational development style because he possessed a wonderful memory that allowed him to compose a complete work refining the melodic phrases, as many times as needed, adding or removing chords until he was sure of what was intended.18

Interviewed in 2004 by Gomez Pinto, the musician Juan Manuel Torrez (who was a pupil of Miguel Angel Valda), confessed that the Master never wrote the scores of the music that he composed. Adding that on more than one occasion Valda stayed to listen to Roncal by the window of his house and transcribe the works while his Master played. Roncal later recognized the tremendous assistance he had received from his disciple, confessing that if it was not for Valda he would only have written down his works at the very end after all the refining had been done.

Gomez Pinto concludes that after much practice and previous performances, Roncal wrote down his own work. It was this methodology that led to the accomplishment and publication of the “20 Cuecas” for piano of Roncal’s authorship. In my research, I found in the National Archive of Music of Bolivia an extra Cueca Number 21 that was not included on the album in the first and only edition of the composer.

Roncal lived in a colonial social context of white, mestizo and indigenous people who occupied different social locations to their ethnic origins in Sucre. Roncal was not indifferent to Andean culture, instead embracing a multi-cultural approach to his compositions that incorporated elements from Andean music in the Cueca.

The spirit of Roncal’s musical language was followed by his disciple Miguel Angel Valda who led alongside him joining with other composers from their city:

18 Gomes Pinto, 38–39.
creating a musical community, taking leadership and opening public spaces for performance in the city of Sucre until the Cueca and the Kaluyo were recognised as national music. Surrounded by intellectuals and artists, this process influenced other musicians at a national level, both in Potosi and La Paz.

**Musical elements from “Huérfana Virginia” (Simeón Roncal).**

![Details of dynamic signals for “La Huérfana Virginia”, Roncal](image)

**Figure 5. Details of dynamic signals for “La Huérfana Virginia”, Roncal.**

The dynamics and musical form of Roncal-document the interpretation of a Cueca by solo piano. A fermata is used by the composer in the last bar of the introduction which marks the preparation for the first melodic step. Starting with part A (repeated twice), the melody has a dynamic emphasis on the first beat with a

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sforzato, marking the beginning of the dance. In terms of the dynamics in the melody, the completion of the first phrase in part A is given in piano (\textit{p - soft}) culminating in the second phrase (antecedent) and third phrase (consequent) in forte (\textit{f- loud}). However, part B contrasts part A when the first phrase in part B starts in piano (\textit{p - soft}) enhancing the theme at the end of this part, returning in jubilation with the main phrase and the principal motif of part A in fortissimo (\textit{ff - very loud}).

<table>
<thead>
<tr>
<th>Colour</th>
<th>White</th>
<th>Blue</th>
<th>Red</th>
<th>Blue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical Form</td>
<td>Introduction</td>
<td>A x 2 (Verse)</td>
<td>B (Quimba)</td>
<td>A (Jaleo)</td>
</tr>
<tr>
<td>Bars</td>
<td>8</td>
<td>24</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Dynamics</td>
<td>* lugubre (bien marcado il canto)</td>
<td>- sf (lamentoso)</td>
<td>- p (piano)</td>
<td>- 8va.....</td>
</tr>
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<td></td>
<td>* pause secco</td>
<td>- cres (crescendo)</td>
<td>- f (forte)</td>
<td>- sf - ff (enér gico)</td>
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<td></td>
<td>&gt; (accents)</td>
<td>- dim (diminuendo)</td>
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<td>- fz (forzato)</td>
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<td>secco - FIN</td>
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<tr>
<td>Time Signature</td>
<td>6/8</td>
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<td>6/8</td>
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</tr>
</tbody>
</table>

Figure 6. Musical Form, Dynamics and Time signature from “Huérfana Virginia” (Simeón Roncal).

The last phrase of part A concludes \textit{in seco} (the notes must be released after being pressed). In my compositions I used the word \textit{cold} in place of \textit{in seco} for English understanding. Usually this last action is indicated in the dance where the man bows down to his knees and raises his handkerchief looking at his partner. These dynamics and form are typical of the Bolivian Cueca to the present day (see fig. 5-6).

The interchange of binary and ternary time in Roncal’s work does not have logic, although it is possible that at the end of the last two bars of Part B, these are played in ternary time to delay the pulse and then begin again in momentum Part A in binary time. The influence of popular music and imitation of the Spanish guitar in the piano is evident in the Bordoneos (a form of ornamentation) and arpeggios of the chords in the accompaniment.
The use of octaves in the right hand in part A, called the Jaleo, redoubles the sonority of the melody in *fortissimo*. This style of piano is evident in the Romanticism of Chopin, while several Latin American popular music genres resort to this octave use in the piano with thirds, fifths and sixths included to emphasize the melody.

The complex comping of the left hand (rhythmic cells) in the piano gives an indication of the dimensions and reach of Roncal’s fingers - which earned him the nickname of the 'left handed one'. The Andalusian cadence in ternary time was not obvious to me on first reading the piece but became clearer when I practised performing bars 45-46 (see fig. 7).

![Compositional Characteristics of Roncal](image)

- **Bar 43, 44, 46 = Ternary**
- **Bar 44, 47 and 48 - 51 = Binary**

**Juxtaposed Hemiola**
- Shows left hand complexity of comping of Roncal’s compositions
- Example of right hand octaves in the part of “Jaleo” (including arpeggios and voicings)
- Importance of the ternary pulse at the end of the Quimba to signal the start of the “Jaleo” (clapping)
- Andalucian Cadence, typically used by Roncal

Figure 7. Compositional Characteristics of Roncal.
Gomes Pinto charted the hemiola and its alternatives, and the juxtaposition between the right and left hand in the piano in the Cueca. (see fig. 8).

![Image of hemiola](image)

Figure 8. Alternate and Juxtaposed hemiola.20

Simeón Roncal and José Lavadenz appear chronologically in the first period of the development of the Bolivian Cueca. Roncal (whose compositional practice was based on improvisation at the piano) focuses his works harmonically in a major or minor mode. The latter can be seen in the Cueca “Huérfana Virginia”.

Please listen to “Huérfana Virginia” played by the Swiss pianist Andreas Meier.21

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Jose Lavadenz Inchausti (1883-1967)

Many 'Bailecitos' are creations of Lavadenz. The environment Chuquisaqueño is abundant with them and they were in their glorious times, rhythmic elements for the creation of the poets. There are many Cuecas and dances with stanzas of poetry of Peñaranda and Ortiz Pacheco. How would I not know if also on occasions my handkerchief would come out like a dove in freedom for the ambience of the typical chicheria and began to flutter above the upright brunette head of a chola! The terrible thing is that with the 'Bailecito', there is heartbreak which looks like a mixture of bewitching, trained at the entrance of passion of turbid love (Díaz Machicao, 1965)22.

The families Lavadenz and Inchausti of Spanish Basque origin, settled in Sucre and became a family whose branches extended to Santa Cruz de la Sierra and Jujuy in Northern Argentina. The parents of the Doctor of Law Don José Lavadenz Inchauste were the army Colonel Jose Maria Lavadenz and Doña Asunta Inchausti. Lavadenz studied in a co-ed primary school, a secondary school in the reconciled seminary “San Cristobal” and at the University of San Francisco Xavier de Chuquisaca. He was also a personal friend of the former Bolivian president Hernando Siles.

Lavadenz held administrative positions in the Bolivian government after the federal revolution as sectional head, then as Officer of the Ministry of War and Colony until 1920 and was the Prefect of Potosí and General Commander of the Department of Potosí until 1930. As superintendent of the national mines until the initiation of the Chaco war in 1932, he then served as General Secretary of the State. Later reintegrating into civilian life under the government of Colonel David Toro, Lavadenz was an officer in the Ministry of Mining and Petroleum and designated as a lawyer in the contentious administrative trial by the Bolivian State against the English company “Standard Oil”.

Apart from his professional administrative career, he was also a musician. His son Jose Lavadenz Orihuela mentions that his father’s primary instrument was the 

mandolin - which he practiced from when he awoke – (even writing his music in bed), not ever missing an opportunity to be with his instrument (which was a gift from a Spanish master he had at the Conservatory of Music in Buenos Aires). His musical compositions were based on the memories and geography of his homeland, as well as the beauty of its women. Lavadenz’s artistic youth was spent in the company of poets Jorge Mendieta, Claudio Peñaranda, Gregory Vincenti, Nicolas Ortiz Pacheco, Gregory Reynolds as well as musicians Simeón Roncal, Miguel Angel Valda, Carlos Berdecio, Eduardo Berdecio, Manuel Caballero, Virgilio Velasco, Telmo Solar, Mario Ostra and the charango player Don José Prudencio Bustillo.

Researcher Javier Loayza, was touched by the works of Lavadenz when he named his music as “national”, Loayza understood the ideological sense and historic conviction of the composer in his need to plant the birth of a national culture, using expressions and aesthetic values which represented the members of Bolivian society.

Given the epithets of his works, one can see that these are personal and local with clear references to women such as “Chuquisaqueñita”, “La Chinita” to “La Pascualita”, “Doña Suspiros”, “Doña Apuros”, “La Remilgona” (or la “Metafórica”), “Azul Morena”. The “El ayuyero”, “Don Matiquillo” and “El Toluquillo” were all written in the Quechuan language. The composer made use of geographical points very close to the city of Sucre in his songs such as “Las Estrellas”, “Los Erenguillos” and “En Lechuguillas.”

Although Javier Loayza refers to the musical form used by Lavadenz in his Cuecas, in reality Loayza is mentioning the same methodology used by the Sucrense and Bolivian composers in the composition of the Bolivian Cueca.

_…referring to Cuecas, we say that they consist of three clear sections positively defined, without including an ‘Introduction’; which doesn’t have key gravitating_

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elements in the total format, but it is there just to lay down the pitch, pulse, the dynamics and movement. With few exceptions, the introduction enables the extension of eight bars.\textsuperscript{24}

![Musical Form and melodic, intervallic construction in the Cuecas of Lavadenz.](image)

Later he makes a vital analysis of the melody of the Cuecas of the composer (see fig. 9).

The first section or theme ‘A’ constitutes the fundamental element of the formal structure of the Cuecas. It is made up of three semiphrases, the first one being one which contains the determinate characters of the musical discourse, while the second and third, are consequential semiphrases, whose purpose is to complete and resolve the thematic approach of the first semiphrase.\textsuperscript{25}

\textsuperscript{24} Loayza Valda, 19.
\textsuperscript{25} Loayza Valda, 19.
This first section covers the extension of the twelve-bars and is re-exposed or repeated immediately in its entirety, without any variations or mutation (see fig. 10-11).

Figure 10. Phrases and semiphrases.
Loayza says that the part of the Quimba (bridge) also contains three semiphrases of two motifs each, and covers the extension of 12 bars. The purpose is to have a thematic contrast from the first section and inclusion of new melodic motifs.

Finally, the Jaleo which is a re-exposition of section A without its repetition. The structure is (AABA), which Loayza concludes to mean that the Cuecas of Lavadenz repeated the entire piece from the introduction in the same way (see fig. 12).

The texts (lyrics) of the music of Lavadenz are not known (although it is assumed that the melodies are diatonic, and with the presumption of their epithets, that they should be sung). It is interesting that from the mandolin - primary instrument of Lavadenz, he created counterpoint based intervals in seconds, thirds, fourths or
sixths and at least the intervals of octave, 7th and 5th. The augmented or diminished intervals are rare. By contrast, Javier Loayza cites,

The melodic figuration includes actual notes, passing notes, appoggiaturas (especially the breves, its purpose to be written for string instruments), embellishment, and somewhat less ritardando.²⁶

The preference for keys in A Minor, C Major and F Major was due to the ease that they offered in execution on the instrument. All Cuecas are written in 6/8 (with the unit of pulse or count being that of a dotted quarter note). However, the presence of the hemiola of three quarter notes per bar is also an important music element. The rhythm cells Lavadenz creates vary according to the use of binary or ternary form from the melody and delimit the more frequently used rhythms in the composition of Bolivian Cueca today (see fig. 13).

Figure 13. Reiterative, typical and gravitational rhythm cells of Cuecas of Lavadenz.²⁷

At a harmonic level, the authentic cadence is predominately the progression I-V-V-I. The fourth degree as a plagal cadence is not utilised by Lavadenz, although it is found as part of the progression composed from the first species I-IV-V-I. The Cueca of Lavadenz was composed in the major mode and a contribution towards the secondary dominants in the quimba (bridge) (for example in the Cueca “La Tunantilla”).

²⁶ Loayza Valda, 20.
²⁷ Loayza Valda, 21.
Please listen to “La Tunantilla” by the trio Antología mestiza de Charcas.  

Lavadenz, who was a contemporary of Roncal, deepened his compositional style through the use of the mandolin, using the previous chord progressions first melodically with the counterpoint of thirds accompanying the main melody and established patterns of common progressions of the Cueca at the beginning of the 20th century. These chord progressions were used for reasons of musical familiarity, so that musicians at the time could improvise, play and join in with guitars and other stringed instruments. Poets also found them compatible with their lyrics and sung melodies. Lavadenz in his composition “La Tunantilla” uses harmonically the tonic form I-V and dominant form V-I most of the time (see fig. 13).

Figure 14. Harmonic analysis from "La Tunantilla", Lavadenz.

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Another observation is the common key signatures used in the works of Lavadenz, in the case of “La Tunantilla” in C Major contrasting with the instrumental complexity of “Huérfana Virginia” in F# minor for piano. At that time to own an instrument such as a piano was not common and its learning corresponded to the educated class of Spanish descent. In addition, this instrument did not have the mobility to interact in other social spheres that were not urban areas and were intended for the wealthy class. These indications mark the similarities and differences between the academic and popular music of Bolivia, giving birth to the musical nationalism of the period. If the academic worked from the individual, the popular worked from the collective.
Gilberto Rojas Enriquez (1916-1983)

The soul of Bolivia...was a genius. He captured the idiosyncrasies of each one of the regions so diametrically opposed, encompassed within the geography of the country, which required a possession of conditions of this level of genius, which Gilberto Rojas had.

He jumped from one side to the other so that Bolivian folk music was enriched, suddenly, with the sap of his admirable conception. And the Chapacos singing to Guadalquivir which Gilberto Rojas imagined. And the Cambas, beating their chests translating their fervour, between shouts, for the whole world to hear "Viva Santa Cruz.

The music is nourished not only by those who have taken it to select levels, even combining, the virtuosity of the performers in concerts, but also, when there is someone who is in a position to interpret what he feels of a town or place.

This is why Agustín Lara was great in Mexico, and also why Chabuca Granda shined in Peru, and the Argentineans will not stop crying for the absence of Discépolo. And because for the Brazilians there will not be another Vinicius de Moraes. There are those that argue that Gilberto Rojas composed the majority of his themes, without knowing, without having the full experience of the land that he was dedicating in his inspiration in the pentagram. It is more significant, to consider that the creativity he had, at the same time, had a power so great that, it really marked his own life experience.

...Gilberto Rojas sang throughout the country with the security of being deep in the heart of the Bolivian people without asking anyone’s permission... I think that it is not an exaggeration to say that Gilberto Rojas embodies the soul of Bolivia, although many people do not know that he was the author of making that happen (Cucho Vargas 1991).  

Gilberto Rojas, my Father, was a pianist and composer born 10th March 1916 in the folkloric capital of Bolivia in the city of Oruro. In his early years, his father Juan Rojas and his mother Irene Enriquez (along with his sisters Angelita, Clodomira and Nelly) moved to the capital of Sucre. When Gilberto was four years old they settled in the city of La Paz.

Gilberto showed an inclination towards music at three years of age with the Charango (mestizo string instrument). He lived between his home in La Paz and another in the countryside during 1920 - 1930. With lessons from his mother at this early age, he demonstrated an amazing memory for musical pieces which he

repeated for hours at the piano. His primary school studies were at Agustin Aspiazu college and secondary studies at the American Institute, a co-ed school where several subjects were taught in English.

When he advanced beyond his mother’s piano classes, his parents decided to enrol him at the National Conservatory of Music around 1927, where the director of the institution for almost twenty-three years had been Don Manuel B. Sagárnaga. At the Conservatory, Gilberto passed classical classes in piano with Antonio Gonzales Bravo and later he studied harmony, instrumentation, counterpoint, composition and orchestral direction at the Academy Clemens in Buenos Aires around 1945.

The neighbourhood where Gilberto Rojas lived is known as the ‘District of Sopocachi’ and the CAS (Athletic Club of Sopocachi). Soccer team of the neighbourhood was where several key personalities of his childhood met and gathered. These peers would go on to become very important in Bolivia - such as Hernán Siles Suazo (ex-president of Bolivia), Fernando Diez de Medina (a writer with many honours in literature), Luis Uria de la Oliva (a political personality and lawyer) and Mario Alborta (a remarkable goal keeper of the national soccer team). In his biography, it states that Gilberto stopped playing football due to the many hours he devoted to the piano - and also because after his return from the Chaco War many of his colleagues did not return.

At the beginning of the Chaco War between Bolivia and Paraguay, he enlisted as a volunteer at only 16 years of age (without having completed secondary school) and went to the front on November 2, 1932. He first contact with the war was as part of the Fortín Corrales division - and he related his experiences to his first son (and biographer) Gilberto Rojas Foppiano who made this comment,

Between the suffering, hunger, thirst and fatigue, Gilberto provided moments of music; the insults inferred from the Paraguayan positions were met with cheerful tunes that slid from the mandolin, the charango or the guitar. The sergeant Rojas was popular in his regiment and in that territory those warm nights and suffering moments also served to further sensitise his noble soul toward the satisfaction that provides inspiration in difficult times, as well as discovering
compensation with the beauty and greatness of the intelligent brain while understanding the face of human misery.\textsuperscript{30}

According to the words of Gilberto Rojas the great walks made by the army allowed contact with the soldiers from the Altiplano. A skilled soldier craftsman carved a flute of bone (to imitate an Andean Quena), which he gave as a souvenir to the composer who then devoted himself to study, playing pentatonic music throughout the forced march.

The sub-officer Rojas received the order of the ceasefire in a place called La Penca, 12:00 pm on 14th of June 1935. In the silence of the armistice the composer relates,

We weren’t convinced that the war was over; the Paraguayans came out at 2:30 in the afternoon, the first ones to come cautiously from their trenches shouting and cautiously moving closer towards our trench; then our soldiers also came out; in no man’s land, unknown to each other previously there were excited and strong embraces as in the case of brothers, and it was then we knew that we had been fighting with the Regiment ‘Lomas Valentin’s’ of Paraguay. The first thing one of the officers of Guarani asked was: who was the player of the guitar? We want to know him! And I had no objection to sing a Cueca called “Eso si que no me rindo” (“Not that I give up”) ... they embraced me and then I had the opportunity to hear beautiful Guaranias and Paraguayan polkas (Gilberto Rojas Enriquez,1935?)\textsuperscript{31}.

Although he had talent and a vocation for music, his Father believed that it wouldn’t take him anywhere. Upon returning from the war, Rojas finished high school and then enrolled to study medicine at the Universidad Mayor de San Andrés. However, against his parent’s wishes, music continued to call him and he always remembered the experience in his life where the “Orquesta Típica” of Francisco Canaro from Argentina invited the young Rojas to perform a tango with them in a large tea hall in La Paz. Later, he went to the city of Santa Cruz attracted by the great memories of this city after his return from the war.

\textsuperscript{30} Rojas Foppiano, 26.
\textsuperscript{31} Rojas Foppiano, 27.
Rojas began composing at twenty-one years of age with a waltz named “A mi Madre” later called “Dios te guarde Madrecita” (God Look After My Mother). It was in Santa Cruz where he fell in love for the first time with ‘Nena’. The composition “Caña de Azúcar” (Sugar Cane) followed, which expresses the love of a man toward a woman. A large part of the works of Gilberto Rojas were related to love and also the geographical context and language of Bolivian regions, which is not unusual for Bolivian composers of the late 19th and early 20th century. The primary contribution of Rojas was that his works were inspired by different geographical regions in Bolivia.

When biographer Gilberto Rojas Foppiano, cites the colleagues of our father, he begins the list with Simeón Roncal (as he had always mentioned that he was impressed with the production of Roncal’s compositions). His children remember that Rojas played the piano until the late hours of the night and that he almost always repeated fragments more than ten or twenty times until he was satisfied. Although the children slept, they automatically repeated in their minds the melodies that they had subconsciously listened to for many hours. Even when the compositions were finished, they were followed by time spent correcting the score whereby Gilberto would whistle from moment to moment. Many times at the end of playing and composing he played Portuguese Fados on the mandolin, among other pieces.

Although born in the area of the Bolivian Altiplano, Rojas composed works inspired in minor keys and the pentatonic tones of the music of the Andes such as the Huayño (a cousin of Kaluyo). This dynamic genre of jubilant rhythm was also evident in the compositions of Roncal and Lavadenz. According to Rojas Foppiano, Gilberto Rojas’ creativity apparently required more harmonic and rhythmic ingredients for his music. For this reason, he devoted much of his compositional work to the Carnaval and Taquirari, mojeño genre of eastern Bolivia. This was the music of his youth, his first love and which expressed the poetic nature of the jungle, which he knew. Rojas was recognised for his contributions as a composer to these genres.
The moderate pace of 2/4 of the Taquirari comes from the land of Moxos (Beni and Pando) with a jungle influence which awakened the interest of Gilberto with its arrival at the National Olympics in 1936. Calling the attention of the composer Eduardo Caba (one of the most influential musicians at the beginning of the 20th century), he tried to take the Taquirari to an intellectual level according to Rojas F. and in the 40’s the Taquirari spread in Bolivia with the works of Gilberto Rojas. The professor and composer Rogers Becerra stated that Rojas’ Taquirari’s received a ‘tinte kolla’ or in other words an Andean accent (Oriental Bolivian music composed with the influence of the Altiplano).

Rojas Foppiano refers to the book "Popular Music of Santa Cruz" by Hernando Sanabria Fernández, which mentions that the ‘carnival’ is of Hispanic origin and its time is 6/8, being a derivation of the ‘Petenera’ and the Spanish ‘Fandango’, from there the ‘Guapango’ was born in Mexico, the ‘Joropo’ in Venezuela, and the ‘Polka’ in Paraguay. The Bailecito, the Carnival and the Bolivian Polka (derived from the Spanish Jota) are all in 6/8 time.

Gilberto Rojas lived exclusively from music as a composer, performer and professor at the American Institute where he had studied in his teens. He performed regularly on the principal radio stations in the city of the seat of government in La Paz; Radio Illimani, Radio The Condor, Radio Bolivia, Radio America Radio and Radio La Paz.

In 1945, Gilberto Rojas performed at the Municipal Theatre and at the cinema “Monje Campero” where dance halls were prepared for the festivities of the annual Carnival. At thirty-one years of age he won first prize for best composition in a competition created by the Mayor of La Paz with the Taquirari “Negrita”, of which he said:

My work that reached most victories and popularity was Negrita and I understand that this is due to the fact that I composed it with all my soul and with the greatest tenderness, because it was dedicated to Nena, my first love...

(Gilberto Rojas Enriquez 1945).³²

³² Rojas Foppiano, 55.
The jury was composed of the journalist Armando Arce, the composer Eduardo Calderon Lugones, Luis Lavadenz and the musicologist Antonio Gonzales Bravo.

The importance of this award is the national tour in 1944-1945 which followed after receiving it. The tour was with the duo Hugo Claure and Jorge Landivar which later would be called the trio “Los Indios Latinos”. The same year took them to Buenos Aires Argentina where they recorded approximately ten 78 RPM discs for the music company Odeon and performed for radio stations in the Provinces of Buenos Aires. All the songs from the concerts were composed by Gilberto Rojas the majority being Taquiraris. Hugo Claure, in his tribute letter remembered his experience...

...such as that when passing by Sucre, around the middle of the year 1944, he composed the famous Cueca “Flor de Chuquisaca” dedicated to the beautiful women of Sucre, in Potosi he composed the waltz “Potosi” dedicated to the culture and colonial tradition in that state; moving to Tarija where he composed “Guadalquivir” and so forth, for wherever he was, Gilberto Rojas composed beautiful songs..., to pass by Oruro he composed “Orureñita”, in Cochabamba “Kochalita”, in Santa Cruz “Viva Santa Cruz”, “Arenita”, “En tus brazos”, etc. Arriving at some 30 or 40 songs of high artistic quality at this time.33

Please listen to “Flor de Chuquisaca” by Tupay.34

Gilberto Rojas recorded “Flor de Chuquisaca” in Buenos Aires in 1944 in circumstances where the radio had become the recorder of live broadcasts and where the vinyl disk industry took greater force in the new urban cultural capital in South America. The same place where Roncal had sent his works to be published and where Lavadenz had studied music.

The form of “Flor de Chuquisaca” by Gilberto Rojas does not vary in the number of bars in terms of the form of the Cuecas of Roncal and Lavadenz, maintaining the

33 Rojas Foppiano, 75.
introduction, verse repeated in section A, section B (Quimba) and back to section A (Jaleo). Rojas adapted the musical dynamics between academic and popular music, that is to say, that the dynamic indications of *piano, forte and fortissimo* in the sections AABA remain roughly as the Cuecas of Roncal incorporating the musical marks. To differentiate, Rojas included the indication ‘Ahora’ (Now) for the last part which is the Jaleo/Laraleo (repetition of the melody of A sung in La, la, la), (see fig 15-16).

Figure 15. Compositional elements of Gilberto Rojas.
“Flor de Chuquisaca” Gilberto Rojas

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<th>Red</th>
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<tr>
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<td>Introduction</td>
<td>Verso/Tema(Canto)</td>
<td>(Quimba)</td>
<td>(Jaleo) Tema</td>
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<td>&quot;f (forte)&quot;</td>
<td>&quot;p (piano)&quot;</td>
<td>&quot;f (ilaraleo)&quot;</td>
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Figure 16. Musical Form of Cueca “Flor de Chuquisaca”.

The meter of the left-hand accompaniment is interchangeable between binary and ternary. When the Bolivian cadence (which I newly discovered in this research) is played the time is ternary. This will be examined in further detail later. Another possibility is that the ternary is also given at the end of the phrases for the beginning of a new phrase in binary as it is at the end of the part of the Quimba to go suddenly to the Jaleo, (see fig. 17-18).

Figure 17. Comping elements from “Flor de Chuquisaca” (Gilberto Rojas).
The harmony changed noticeably with the influences of world music from American music on popular music in South America, especially in Bolivia. It was like a domino effect in terms of compositional perspective; these influences along with European classical and American Jazz influences were seen in the tango which then influenced the Bolivian Cueca in terms of instrumentation which were then adapted by Bolivian orchestras for the purposes of ballroom dancing within national music from the 1940’s.

The Harmonic modal interchange (Bimodal) is common in the compositions of Gilberto Rojas, possibly derived from the union of Creole music (major mode) with the indigenous influence in the melody (minor mode). For example, “Flor de Chuquisaca” in section A, the harmony starts from the flat sixth degree which is Bb Major 7 (subdominant minor) to conclude diatonically (Bb, Am, G) towards the flat third degree F major (tonic) in the development of the phrase. The harmonic centre in this case is D minor although it passes through F major momentarily.
Chapter 3.

Jazz & Improvisation in the Bolivian Cueca

Autoethnographic perspective from the Author

...his father taught him to play piano, when his dad was rehearsing with other singers, he was two years old and began to sing. “You like the piano son?” “to play on television (Maria Luna Vda de Rojas, mother). “Yes Papa”, “then I’m going to teach you to play the piano”. When his father was sick, he played by himself, and when he was eight years old he went to play on Television (Maria Luna Vda de Rojas, mother).

When he [Danilo] was a child I subconsciously understood many things from my father in such a way that today I find quite a lot of resemblance [between them] not only in the physical but also in the mental and intellectual (Gilberto Rojas Foppiano, brother).

He is, without a doubt a responsible heir of the tradition of his father (Ramiro Soriano, Director of Orchestra), (all references in Appendix D, Video 1).

Figure 19. Piano lessons; Gilberto Rojas with Danilo Rojas 1983.
I have devised my own musical language through cognitive and subconscious paths at various stages throughout my life where popular and folk music have always been a part. I created this tree diagram to reflect on and auto analyse the musical influences throughout my life to bring them to the forefront of my consciousness for the composition practice. In this section I briefly reflect on my musical journey.

Figure 20. Contemplative tree of musical influences and practice of Danilo Rojas

I was born in 1972 in La Paz Bolivia and come from a family of two sisters and a brother on the side of my mother, although on the side of my Father there were ten of us in total. My father was the Bolivian composer and pianist Gilberto Rojas Enriquez (1916-1983) and my mother María Luna Cuna (1938-2015).

My experience of musical life started at age seven with my first piano lessons given to me by my Father which included the standard methods of Thompson, Czerny and Hanon. The first piece I learnt in 1982 was the waltz composed by my father in his last years “La Paz Inolvidable” or “Unforgettable La Paz”, dedicated to the
city of La Paz where he had lived most of his life. On the 10th of March in 1983, the date of my Father's birthday, the national broadcaster Bolivian Television, devoted a program to him where I was invited to play in front of television cameras for the first time. I played the first waltz I had learnt which had been recorded by Enriqueta Ulloa and was popular at the time on AM and FM radio. Romantic western music was a constant throughout my childhood with the music favoured by my Father and the music of Roncal, so 3/4 time was always familiar to me and therefore my future direction towards Cueca was just another step.

On the 21st March, eleven days after the television program, I attended my Father's funeral in the general cemetery of La Paz surrounded by a massive gathering of people who together cried for one of the most important Bolivian composers of popular music. Gilberto Rojas had composed for each region of the country and I was beginning to understand the significance of this as I followed the coffin to the cemetery with the crowds and the voice of Enriqueta Ulloa and his waltz sounding into the streets from the music stores.

There are memories that denote our family parties where we celebrated with food, liquor, dancing and Bolivian music. The Cueca, and the accompanying dance of white handkerchiefs would always be present at these events, with dancing occurring not only between partners but also between friends, children and family members. Then after records had been played on the turntable, guests, friends and family would play the piano and my father, as host, was always obligated to play his music to animate the party.35

Through my primary school education music classes had a civic purpose, learning patriotic hymns in the student choir and participating in Andean ensembles. It was here where I was introduced to traditional instruments such as the zampoña (Andean panflute), the quena (Andean flute), charango, guitar (instruments of

35 For an example of live music at a family gathering, please listen to the recording of “Flor de Chuquisaca” played by my Father in our home in La Paz in 1981. (Appendix D, CD2, track 1).
Spanish origin) and the bombo (percussion instrument) although their learning was oral and auditory.

I took piano and violin classes up to an intermediate level at the National Conservatory of Music where I played European, Classical, Romantic and Impressionist works. The Bolivian works which I interpreted were contemporary compositions by Alberto Villalpando and “Inventions for the Piano” by Atiliano Auza. Both these composers were disciples of the Argentinean composer Alberto Ginastera, who was very influential in the contemporary classical music of the 20th century in South America.

At this time, I started to become aware of the differences between Bolivian folk music and Bolivian academic music, and Bolivian Andean music and folklore fusion, although I could not yet articulate these differences. My youthful interests toward music were influenced by the musical tastes of my older brother, and the opening of new FM radio stations because of the growing Bolivian economy due to neoliberalism. These stations saw new musical content with the arrival of the CD and Anglo-Saxon rock and pop and the imitation of these genres in Spanish by Argentinean and Mexican pop rock musicians. This period coincided with political changes that the country was experiencing when Bolivia returned to democracy, leaving behind the military governments of dictatorship.

In the year 1990, I enrolled in the University UMSA (Universidad Mayor de San Andrés) to study Social Communications in the Faculty of Social Sciences. My time here exercised an ideological influence on me and as an educational centre of higher education of the state the University had retained its rebellious role, after its position against the military dictatorship in the 1970s (the time of the cold war), taking in ideological followers, pro-Communists, Trotskyists and Socialists. During my time as a student Neoliberalism began in Bolivia and rock music became the people’s best ally.

In 1991, I was invited to tour as keyboardist by Coda 3 (now Octavia, a Bolivian rock group) on the first national tour. As well as rock, other new genres had begun
to be part of my musical world through access to recordings on cassette tape and concert videos on VHS and I began a relationship with reggae, funk and North American jazz.

My rock colleagues, often guitarists and drummers, used these videos as a visual and auditory technical resource for their self-tuition to study the jazz techniques of North American musicians. I remember watching video lessons in improvisation by George Duke where he demonstrated motivic development and other jazz concepts, and a concert of Chick Corea’s Electric Band.

Around 1992 I began playing Andean Cumbia, a genre of music which combines the folkloric Colombian rhythm with Andean instruments such as the charango and zampoña along with electronic instruments. Andean Cumbia rapidly became the most popular music style in Bolivia, overtaking rock and folklore. With my group “Los Lobos” we recorded a composition of mine, “Corazón, Corazón”, but it was “Buscando tu querer” (an often covered composition of unknown origin) which captured attention. We quickly developed a large audience while bringing awareness to this integration of Andean instruments with Cumbia and we were often recognised in public.

Andean Cumbia was well represented through the media in Bolivia, captivating an emerging mestizo social class with purchasing power who had emigrated from the countryside to the city. This was demonstrated in large and well financed private festivities where well known Andean Cumbia groups were contracted to perform concerts. These events which took place in even the poorest communities of La Paz and nearby cities appeared almost like public events due to the large crowds invited. For me personally, playing at these events provided me with a better understanding of the production of live performance while immersed in a different sociological experience of Bolivia.

The Cueca, in addition to other traditional Bolivian genres such as the Huayño, Morenada and Diablada was always performed at the end of these concerts. I had knowledge of the Cueca in the piano through the works of my father, however
Cueca played in electronic ensemble and band format had another feeling. We played medleys of Cueca and national music for large audiences to dance to in enormous venues for five hundred to two thousand people.

In 1998, on my suggestion my brother Andres and I organised a tribute concert to my Father titled “15 years after his passing”. The concert was led by a chamber orchestra including musicians from the National Symphonic Orchestra and important singers of the Municipal Theatre of La Paz. Andres was responsible for the production of the event and I took charge of the musical direction. This experience reaffirmed my commitment to Bolivian music and my musical lineage, which was particularly important to me at that time as I was living and studying in Europe. For the three days of performances, the theatre was fully booked. On the final night when I spoke to the audience I stated with emotion ...

“...que solo haría en mi carrera musical, música Boliviana”.

Translated: ...that I would only do, in my musical career, Bolivian music (Danilo Rojas, 1998).

My Father showed his commitment towards Bolivian music in this quote from his last interview on National Bolivian TV in 1983...

“Entonces, yo le pidiera a las juventudes actuales que al estudiar la música piensen que la música boliviana es la mejor música del mundo, y con la mejor música del mundo van a hacer una patria” (Gilberto Rojas, 1983).

Translated: "Then, I would ask the youth of today that when they study music, to think that Bolivian music is the best music in the world, and that with the best music in the world they are going to make a homeland". (Gilberto Rojas, 1983).36

In that tribute concert I played the Cueca “Flor de Chuquisaca”.

From 1998 - 2001 I studied piano at the Department of Jazz at the Conservatory of Popular Music in Geneva, which was a total immersion in European life and American jazz having an important latent influence on my musical education. Modern piano lessons included study of the improvisation styles of other musicians, voicings in horizontal and vertical harmony and walking bass in the left-hand. By age 26 I had not heard Miles Davis, John Coltrane or Charlie Parker, so my professor would lend me his cassettes in order to listen to them. On my arrival to Geneva the first album I added to my musical collection was “My Heart” by Chick Corea. I later received a life changing gift which marked my attachment to improvised music, the CD “Flamingo” by Michel Petrucciani with Stéphane Grapelli. The tenderness of the compositions played by Petrucciani helped me find myself as a composer, above all, in the theme “Home”.

Whilst I had a personal interest to compose in a number of styles, within jazz I was particularly drawn to the process of improvisation. I understood improvisation as a process of composition and variation in real time which according to the piece you would have to study at micro and macro levels. Macro in the form, harmony, scales, rhythm and genre and micro in how to bind the measures according to the melody and harmonic progression. When my relationship with jazz and improvisation began it was a journey without return.

In the piano workshop classes, I attended I encountered the pianist Bill Evans and was impressed by the theme “Peacocks” for the technical voicings used. I had never heard the subject of South American Jazz mentioned while I was in Switzerland with the exception of Brazilian MPB (Brazilian Popular Music), although on one occasion a fellow musician and Peruvian guitarist played for me a Peruvian fusion group “Wayruro” with Alex Acuña (known for his work with Weather Report). This album opened my curiosity to the possibilities of Andean music and its rhythms, in particular the use of Huayño. Ensemble classes consisted mainly of North American repertoire and demonstrated what I had learnt in piano. Some of the first pieces I interpreted were “Blue Monk” (Thelonious Monk) impressive for its use of the whole tone scale, “Impressions” (John Coltrane) for the modal quartal harmony and “So What” (Miles Davis). Through their compositions I
tried to compose in real time what occurred to me as a form of practise while playing piano in the workshops. All of these influences can be seen in the piano solos of my compositions (Appendix A).

Whilst formally studying jazz, I was also listening to and learning about a wide range of other genres outside of my academic study. Although in Switzerland, I listened more to new music from Bolivia and France (for the Spanish and French language), some with rock tendencies. I also listened to Caribbean music that came from “Buena Vista Social Club”, the old Cuban music with their musical ‘dinosaurs’ who I admired outright from the moment I saw them live. I always stayed connected to Bolivian music and positively recall meeting with the “Kjarkas”, an emblematic Bolivian group of folklore during their tours and concerts in Geneva. As a musician listening to familiar music in another country created a deeper conviction of what I missed and what I wished to pursue in music.
Phenomenological investigation of Jazz in Bolivia

To contextualise global jazz in Latin America the Chilean ethnomusicologist Alvaro Menanteau explained that there have been three fields of Latin music in Jazz. The first being Latin Jazz, when jazz musicians in the USA used the influence of Latin music in their music, especially Brazilian and Cuban. The second, Jazz Latino, where Latin musicians adopted jazz language in their music, and thirdly today the Latino American or South American jazz where their musicians search for modernity and links from their local music identity. These musicians utilised two processes regarding jazz, firstly imitation and secondly integration to the genre. It is very common for musicians to employ melodies and rhythms from the local folk music, using 6/8 time signatures and pentatonic melodies, a strategy similar to how North American jazz was formed through a combination of Western and African musical ideas, however the result of this union is very different to North American jazz.37

Musically Bolivian jazz is defined by the use of folk instruments and, or indigenous Bolivian instruments, in the adaptation of known melodies of popular Bolivian folk repertoire, and, or, the incorporation of Bolivian rhythms to the harmony and structure of jazz. Likewise, the variants in the use of these resources have also been present in the development of jazz in Bolivia, giving rise to various proposals.

All musicians have very different ways to define and conceive jazz and in some cases very personal ways, something that is reflected in the multiple musical proposals and different sonorities which also reflect the various existing identities in Bolivia. There are proposals that have no Bolivian element, but even so their composers feel Bolivian and their audiences recognise them as Bolivian. Jazz reflects the diversity of the world as it is a music of freedom and unlimited creativity which combines composition and improvisation and is renewed each time it is played. The music is in constant evolution which maintains jazz with vitality and with open avenues to musical creativity in search of new form.38

38 Daniel Soliz, “Jazz boliviano el proceso de hibridación cultural.” (Universidad Católica Boliviana, 2014), 244.
Therefore, Bolivian Jazz exists as well as Bolivians playing jazz. They are both part of the same phenomenon.\textsuperscript{39}

I returned to Bolivia at the end of 2001 and I remember that on my second day Juan Pereira, a Chilean saxophonist and the manager of the jazz club Thelonious called me to say "Welcome compadre, come tomorrow and we will play with Daniel Zegada (Zegadex) who has arrived from Berkley in the United States with Carlos Olmos - they are playing a barbarity!", and of course I went to jam.

We played almost all swing and bebop classics from the American Real Book, something I was not prepared for as it was repertoire that was not yet familiar. My training however, allowed me to perform using the scores and so for the next year I played almost only American standards until it became second nature.\textsuperscript{40} We also played Latin Jazz and Jazz Latino in quartet, quintet and sextet ensembles, often utilising the Aebersold “Salsa Latin Jazz” work book (with sheet music and audio), featuring Latin jazz in a New York style, after the influence of Dizzy Gillespie with Chano Pozo.

Thelonious was also a venue for the International Jazz Festival in La Paz, which often featured many European jazz performers. During these festivals, it became apparent that Europeans brought a different based-improvisation grammar through their compositions, not related to the chord changes generally used by Americans. It was difficult to play themes such as “Moment Notice”, “Pools” and “Alone Together” at these times, especially in the international jams where the only connection between international and local players was to play American songs from the Real Book. When we played Latin Jazz, the percussion part was most often played by the immigrant musicians, principally Peruvians who understood that Afro-Peruvian music had a strong connection to Cuban music and therefore African.

\textsuperscript{39} Daniel Soliz, “Jazz boliviano el proceso de hibridación cultural.” (Universidad Católica Boliviana, 2014), 244.
These collaborations among different nationalities along with the arrival of foreign musicians and the introduction of a local Big Band and regular groups playing Brazilian Popular Music (MPB) gave a sense and feeling of Thelonious as being the central venue for jazz in La Paz, which was constantly filled with an audience.

During this time, I lived just a ten-minute walk from Thelonious in the area of Sopocachi and played almost every night, mostly with the same musicians. We would also jam and share with international musicians visiting the city, shut the door and play tirelessly until the early hours of the morning.

At this time, the Department of Modern Music in the National Conservatory of Music in La Paz was founded, affording the possibility for me to share what I had learnt in Switzerland as I was invited to give classes in modern piano. In my seven years teaching at the Conservatory I began to build the movement of Bolivian jazz with this generation of musicians.

We mixed our evening performances in Thelonious with classes of “musical panorama” from Juan Pereira, so named because he knew by heart all the solos from the majority of the albums of Joe Henderson, Lester Young and Dexter Gordon, among other interpreters. We played Cuecas from Sucre such as “Soledad” by Simeón Roncal and as I knew the melody I wrote an arrangement for piano of “Como un fuequito” by composer Matilde Cazasola, which we played many times.

I recorded the “Jazz in Bolivia” album in January 2002 behind closed doors in the Municipal Theatre with the ensemble being a blend of swing, bebop and Latin jazz musicians. It included works of Bolivian popular music which we interpreted in Latin jazz, swing, reggae and blues styles as a form of improvisation, working towards creating a Bolivian jazz.

Following the path of my Father dedicating compositions to specific places, I included on the album works dedicated to different parts of Bolivia, along with three compositions reflecting important moments from my time in Geneva Switzerland: “L’automme”, “The Cave” and “Arabish”.

The track “Wa ya yay”, a Huayño by Ulises Hermosa of the group “Los Kjarkas” was also included.\textsuperscript{41} We recorded this theme in funk, but for me it was interesting when we carried the ‘swing’ to Huayño at the suggestion of the drummer ‘Zegadex’, similar to the original work (Danilo Rojas 2003, Appendix D, CD2: track 2).\textsuperscript{42} This influenced my vision in regards to the musical concepts for my later DVD/CD, “Luna”.

For some themes from the album “Jazz in Bolivia” that included a brass section I arranged the scores in individual parts while for the compositions in the quartet I used lead sheets, or just melody and chords. Normally the structure was 8 measures, melodic part, solos, melodic part again and ending, just as we played the American standards.

The process of creating this album led me to question the nature of Bolivian Jazz: should it be born of a hybrid of Bolivian and jazz music, or is it Bolivian jazz simply by the fact of being produced in Bolivia or by Bolivian musicians?

Many principal Bolivian jazz figures of the 80’s and 90’s did not play in the jazz club Thelonious, including the emblematic group “Bolivian Jazz” who had recorded seven original jazz fusion albums under the direction of the composer René Saavedra. Possible reasons being that the Andean vision of “Bolivian jazz” was not a focus of Thelonious where their focus at that time was to support jazz ensembles playing American standards. One group which did play in Thelonious was “El Parafonista”, whose director at the time Alvaro Montenegro tried to propose through his music popular urban compositions of the South American continent with basic elements of jazz, sustaining the opinion, despite his own belief, that any instrumental music album which is created within the Bolivian platform incurs the risk of being called ‘jazz’.

\textsuperscript{42} Danilo Rojas, ”Jazz in Bolivia,” (Andean Records, 2003).
Alvaro Montenegro and I played in duo in 2010 the classical Cueca Tarijeña “La vida es linda”, composed by Nilo Soruco. This Cueca was arranged in a modal way with quartal harmony (Appendix D, Video 2).

...in the case of the music started by Johnny Gonzalez four decades ago - which resulted in what was to be called "Jazz Andino", this is the model which we should continue to embrace, more than one would say that it is a label that could tip dangerously; but what is certain is that it identifies us legitimately and enhances our proposal.43

The first jazz club in La Paz was the “Cueva del Jazz”, founded by the pianist Johnny Gonzales, often considered to be the pioneer of Bolivian jazz, who recorded live in 1968 the emblematic first jazz album in the history of Bolivia, “1st Festival of Jazz” and then in 1976 “Jazz at 4000 m. de Altura”. After its first phase in the historical part of the city the club then moved to the area of Sopocachi but closed down in the 1960's. In 2004 Carlos Ponce reopened the jazz club with the purpose of being a continuation of the original club which was located in the San Pedro area, an indigenous neighbourhood in colonial times.

A self-taught artist of the zampoña, Carlos Ponce’s style is unique in the particular way he uses this Andean wind instrument of chromatic construction to perform jazz improvisation utilising the minor pentatonic scale as a basis. He had recorded two albums, the first as a composer titled “Jazz en los Andes” (Jazz in the Andes) and the second consisting of American standards. “Jazz en los Andes” joined Andean music with swing/bebop, while putting the zampoña and its particular sound in the lead line.

He invited me to play with him at the club after his experience in the Festival of Toulouse in France in the year 1999 and we spent many evenings together playing and listening to music, looking for a generational change towards a national jazz language. With this forward vision Carlos invited many musicians who lived on the outskirts of the city to make their debut performances in Cueva del Jazz, which was at the time competing with Thelonious Jazz Bar.

Please listen to his recording for the creative work in the theme “Swanston St.” (Appendix A Track 1.)

In this search to create a serious movement and support young musician’s values it was imperative to play together with them. Most of these young musicians were studying at the National Conservatory of Music in Bolivia in the Department of Modern Music where I was teaching and would go on to become leading artists in the Bolivian jazz scene.

As a teacher, my role is often quite a passive one, but I have been impressed on too many occasions by real success for me to believe this ability to belong exclusively to the talented.44

At the Conservatory, despite my teaching efforts, it was difficult to try to generate a new language of Bolivian jazz without having research concerning this. Practically, in the classes the methodology and program was a repetition of North American Universities. This was however valuable in the learning of jazz and its techniques especially swing and bebop.

After touring the “Jazz in Bolivia” album in 2003 I received an invitation from a jazz guitarist in Germany and travelled to play in the jazz club Rogers Kiste with German musicians. Here I attempted to see if Bolivian melody with an American accent could have an artistic sense for the Stuttgart public and later for audiences in Paris and Geneva. I never found the answer, although the experience served to move my practice forward.

On my return to Bolivia I had a greater curiosity of my neighbouring countries, their projects, musicians, and that which could be called South American Jazz, did this or could this exist? Or was it just South Americans playing Jazz? Were there other people who thought like this besides Carlos Ponce, Alvaro Montenegro and myself?

Walking down Avenida Mariscal Santa Cruz in La Paz one can find pirated copies of CD’s for sale, and it was here I found myself a double CD from the year 2003 of the Argentinean guitarist Luis Salinas, one recorded live and one studio recording. I ended up buying it out of curiosity because I had never heard his music or of him and I was interested to see one of the tracks called “Para Ivan” in allusion to Ivan Lins (a Brazilian musician who I listened to during this time). The album made a big impression on me, especially with a sound that was familiar. Hearing the Argentinean rhythms of north/northwest Argentina and southern Bolivia in the compositions of Salinas the Chacarera in “La Pesada” and the Zamba in “Zamba Triste” marked part of my musical journey because they seemed similar to the rhythms of the Cueca and also because there was improvisation within them in the same way as I understood Cueca.

In 2004 I received an invitation from Madrid based jazz drummer Yayo Morales of Bolivian/Spanish origin to present his album “Los Andes Jazz Project” in Bolivia with local musicians.

All the music was composed by Yayo who completes his obligations as a drummer and percussionist with an admirable sense of rhythm, which doubles in panpipes and charango in some themes - what deserves to be highlighted is that the arrangements are also his. And what arrangements! 45

In 2000 a documentary about Latin Jazz emerged directed by Fernando Trueba called “Calle 54” which consisted of the live recording and interview of musicians such as Michel Camilo, Paquito de Rivera, Tito Puente and Chucho Valdez among others. I didn’t understand such virtuosity and accuracy of sound until I saw the trio of Michel Camilo with the “Negro” Hernández and Antony Jackson playing “From Within”, and then the pianist Chano Domínguez applying the dance and voice of flamenco to jazz and improvisation with the theme “Oye como viene”, which I saw in 2007 on the DVD “The Ultimate Adventure”, a live concert in Barcelona by Chick Corea. At that moment I realised I would have to write my

45 Mario Eduardo Vargas, “El Jazz En Bolivia,” 33.
arrangements with more precision and that rehearsals should be organised differently.

At the time of “Calle 54” I produced the first Bolivian jazz DVD “Lunar”, an adventure in production and direction. I was in a struggle to experiment with what was Bolivian Jazz for me and how to demonstrate this to the country through a visual means. Until that time I thought that the separation of music blocks in structure through a melodic motif did not represent a genuine realisation of Bolivian Jazz, neither by the inclusion of Andean instruments, although this addition appears interesting and exotic to those not from Bolivia. I also had the challenge of playing in a trio, giving myself the melodic responsibility as well as improvisation, which was very different to what occurred on my first recording “Jazz in Bolivia”. This new musical style required me to devote further study to comping.

I invited Edwin Mendoza on bass and Edwin Carrillo on drums, both who were studying at the Conservatory, playing in the Youth Big Band and performing at the club “La Cueva del Jazz”. They clearly had American influences in the practice of their instruments, although we needed to rehearse a lot.
“Chuquisaqueñita”, Case Study (2005).

The proposal of Danilo Rojas is based on rescuing favourite songs and others forgotten of Bolivian popular music, to then give them a harmonic treatment from Jazz resources having as a final result music which is ‘stylised Bolivian music’ and contemporary.

In the pieces of the album “Jazz in Bolivia”, Danilo Rojas was accompanied by a big band composed of drums, bass, a section of brasses (trumpet and saxophone), and percussion. The brasses are in charge of the principal melodies. Although with a big band, there are also free moments of improvisation, certain guidelines should be respected and this is reflected in the structure that doesn’t change much. In contrast in “Lunar” the band is a trio (piano, bass, drums) where the main melodies are played by the piano and have much more freedom to improvise and make unexpected rhythmic and melodic variations.

The songs do not lose their Bolivian essence since the melodies of these are still recognisable behind all the musical treatment they receive, and along with this many also maintain the Bolivian rhythms whose pulses are contagious (like the rhythm of the Cueca in the piece “Chuquisaqueñita”). To all this treatment is added the improvising factor. Danilo Rojas, as well as the accompanying musicians, improvise and play solos above the base melodies (AB) that are proposed at the beginning of each piece. (translated by Monique Julian)

In my childhood I had played many Cuecas of my Father but I was particularly drawn to “Flor de Chuquisaca”, perhaps because in the development of my musical career, Sucre, capital of Chuquisaca was one of the first cities that I had performed in and this theme was one of the most emblematic of that region. With this as inspiration I composed the theme “Chuquisaqueñita”, a title which I later discovered during my research visit to the national archives in the city of Sucre already existed for a theme by Lavadenz who like me had also dedicated his work to the women from this region of Bolivia.

My composition “Chuquisaqueñita” was recorded in 2005 for the DVD “Lunar”. (Danilo Rojas 2005, Appendix D, Video 3).

There are three important elements that influence the harmonic platform of the composition; the first was the score of “Flor de Chuquisaca” as a reference, the

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46 Daniel Cronembold Soliz, “Jazz boliviano el proceso de hibridación cultural.” (Universidad Católica Boliviana, 2014), 140–141.
second my insistent listening to the guitarist Luis Salinas’ recordings of folklore and jazz, and the third my experiences playing the standards of the North American Real Book in jazz clubs, the classroom with my students of the Conservatory and in different conformations in various events. It was this experience which was the most dominant and decisive in influencing the harmonic base of the melody, the II-V-I and its secondary dominant.

The traditional form of the Bolivian Cueca is Intro 8 bars and AABA of 12 bars, as is reflected in the Cuecas of Simeón Roncal, Luis Lavadenz and Gilberto Rojas. In the Cueca “Chuquisaqueñita”, also published in the Bolivian Book Music Improvisation - BBMI (a book of my authorship with similar characteristics to the American Real Book), it shows the introduction written in 21 bars, Part A in 12 bars, and Part B in only 8 bars. Seeing the comparability of this with other Cuecas Part B is missing the addition of 4 bars, perhaps this is the only missing requirement to be able to be called a Cueca within the patterns of construction (see fig. 21-22). It should also be noted that the last part of the Cueca should be A to become C, although it is not marked fortissimo, a characteristic of this part in the Cueca, making it more understandable for anyone who does not know this genre. To add dynamics in the different sections denotes the importance of the form to emulate the Cueca in the playing of its melody and inclusion of clapping.
Figure 21. Music Score of “Chuquisaqueñita”.

Among jazz musicians there is the activity popularly known as the jam which is the casual practice of improvisation, undertaken by any combination of musicians or instruments. I wrote the BBMI (Bolivian Book Music Improvisation) with the intention for it to be used in this jam scenario. That is why the delimitation at the foot of each bar at the section change clarifies the form of interpretation characteristic of the Cueca (see fig. 21): Introduction, AA (verse) B (Quimba) C (Jaleo). As it is a Cueca without lyrics it is natural that there is not the Laraleo of a sung Cueca and the Jaleo (clapping) of the public is also not specified in the score which then allows the musicians to initiate and encourage this when played live. These details were amended and added later during the creative work of this research.

Edwin Mendoza on bass and Edwin Carrillo on drums performed with me on the CD/DVD “Lunar” and for this research I interviewed them so that they could recall their performance and participation in the Cueca “Chuquisaqueñita”.

I think the CD Lunar by Danilo Rojas, marks a reference point in Bolivian music, for the complexity of its harmony without losing the Bolivian touch of our folklore and the strength of the melodies (Edwin Mendoza 2017, e-mail interview with Danilo Rojas, Appendix C, interview 2), (see fig. 23).

Danilo Rojas, Kjarkas, Andesol and Andeswing in my country were very important in discovering and studying many riches (musical genres) in terms of the fusion of Jazz and folklore (Edwin Carrillo, e-mail interview with Danilo Rojas, Appendix C, interview 3).

As mentioned earlier, I had met them both while I was a professor at the Bolivian Conservatory of Music in the Department of Modern Music, when they were

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<th>“Chuquisaqueñita” Danilo Rojas</th>
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<tr>
<td>Colour</td>
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<td>Musical Form</td>
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Figure 22. Musical form of “Chuquisaqueñita”. 
students. I had already recorded “Jazz in Bolivia” and while giving concerts, they would go to Thelonious Jazz Club and the Municipal Theatre to listen to classic songs of popular Bolivian music adapted to jazz.

When questioned about his instrumental influences, Edwin Mendoza clearly stated it was the phrasing and performance of Jaco Pastorius that he hoped to imitate, and then listed his influences as the American musicians Stanley Clark, John Patitucci, Victor Wooten and Flea a musician of Australian origin raised in the United States.

One of the first Cuecas Edwin Mendoza learned to play was “Claveles Rojos”, a composition of my Father and Raúl Lavadenz where he said that he had found clarity in the structure, such as rhythmic balance. In regards to the DVD recording Edwin Mendoza expressed how complex it was to play live while recording both the audio and the visual at the same time. Specifically, the parts of the bass in “Chuquisaqueña” in the intro, and AABC which were written by me and memorised by him, although he predetermined the bass comping during solos, arguing that he did not have a model because historically in the Cueca “Chuquisaqueña” they only used guitars and any bass parts were played by another guitar through the Bordoneo.

Please note that my approach to harmonic analysis is meant to demonstrate how I conceptualise the harmonic flow. I understand that there are multiple ways one may approach analysis of harmonic function, but I felt it necessary to reveal my own generative and analytical processes in the consideration of harmony.
Harmonic Analysis of Chuquisaqueñita AA(xC) and B

*Understanding that C is a repetition of A

Figure 23. Harmonic analysis of “Chuquisaqueñita”.
In regard to the comping of the Cueca, Edwin Mendoza says,

Depending on the melody and the pulse that the Cueca is played, I count in 3/4 if the Cueca is slow and put the accent on the first beat, and if it is fast, I count in 6/8 and put the accent on 2, 3 and 5, 6. I count the same way when it comes to the Quimba (Edwin Mendoza, Appendix C).

For Edwin Carrillo his musical and instrumental influences were: The Electric Band, Miles Davis, Chick Corea, Peter Erskine, Jack Dejohnette, Pat Metheny, John Scofield, Mike Stern, George Benson, Luis Salinas, Bill Evans, Michel Camilo, Christian Gálvez, Dominique Di Piazza, Charlie Parker, Dizzy Gillespie, Herbie Hancock and Tony Williams. The vast majority being North Americans with the exception of the Argentinean guitarist Luis Salinas and Chilean bassist Christian Gálvez.

When I asked of his knowledge of the Cueca in regards to its practice, he explained what he understood when he began to practice with my trio...

We thoroughly rehearsed the songs and were always experimenting with all that influenced us musically, especially remembering “Chuquisaqueñita”. It is that this was in ternary form, and with Edwin (Mendoza) we made it Bebop in 3/4 as the Cueca is in 6/8 and how it was ternary it played well in my instrument.

...the Cueca is a rhythm of ternary form which is divided by three, that is to say, triplet crotchets, quavers, minim, as for example in the waltz, Afro rhythms, 6/8, 3/4, etc.

Simply by playing a piece such as the “Chuquisaqueñita” Cueca we knew we could subdivide it in ternary and take it to Jazz, as simply as it has to be (Edwin Carrillo, Appendix C).

Both musicians agreed that in the improvisations they played in a bebop style in ternary, especially Edwin Mendoza using the walking bass in groups of four bars and Edwin Carrillo brushes as a sound element.

Today Edwin Mendoza and Edwin Carrillo live in Bolivia and are nationally recognised musicians within Bolivian jazz, having played with the most important musicians of Bolivia in its musical diversity.
I chose to analyse Chuquisaqueñita and Cueca due to its historical link to my Father's own composition, but also as it was a recording on the first Bolivian Jazz DVD. Understanding which elements were successful and which less so, greatly assisted me in the next phase of my research, the creative element in the practise-led research.
Chapter 4.

Practise Led Research

Improvisation could be described as the imagination guiding an action in an unplanned way, allowing a multitude of split second adjustments. We improvise in all areas of our lives every day (Chase 1988).49

For the creative element of my research my objective was to compose Cuecas incorporating all I had discovered. After clarifying what is Bolivian Cueca, the aim was to use my research as a generative tool to innovate upon the traditional Cueca using elements from jazz and improvisation. It resulted in six compositions; Monique, Renata, Raquel, Liley St, Flinders Station and Swanston St. 50

To combine Cueca and jazz and improvisation, it is first necessary to define what I identify as jazz and improvisation. Whilst much has been written on this topic, I have chosen to define what jazz is to me personally, without pretending that my concepts on this are radical, but simply a response to personal reflection.

From a cultural perspective American jazz brings my attention to how this genre developed in the United States at the end of the 19th century and the beginning of the 20th century as a tradition. With a clear ascendancy from African-American origin, the music developed an advanced and specific language of improvisation which was eloquent with constant innovation from its rhythmic and harmonic components and even farther afield with technological advances in instrumental manifestations.

In my ethnographic reflection I noted that the jazz genres of Dixieland, Swing, and Bebop were the styles that had most profoundly marked and influenced my musical knowledge of the American jazz tradition, due to the time I spent playing standards of the American Real Book in Thelonious Jazz Club with local and

49 Chase, Improvisation: Music from the inside out, 3.
50 The audio and full scores of these compositions can be found at Appendix A and B
international musicians, where there was a real sense of each individual musician but also a common language in the representation of the music we played together.

When I conceptualise improvisation I understand it as a symbolic representation and an artistic manifestation of musical composition in real time, which brings with it the performers own personal background: how you live is how you play.

In my experience as a musician from Bolivia, I have noticed differences between performers of different nationalities: European improvisers often linked with and were based on a community sound. However, by contrast, American improvisers in their jazz were much more centred around the individual as soloist with a clearly delineated band supporting. Chase mentioned in her book “Improvisation; music from the inside out” that the word “talent” possibly evokes “harm”, introducing the idea that ‘talent’ represents being special and in so doing superior. This experience was interesting to me as a Bolivian musician, as my understanding is that traditional Bolivian music is often expressed through communal music making, but Bolivian jazz musicians were having much more exposure to the American style of jazz.

With my understanding of Bolivian Cueca and jazz and improvisation, along with my ideological position as a composer in both a cognitive and subconscious sense I began the composition process. To understand what I had achieved in bringing Cueca language to jazz and improvisation as a composer, I classified and analysed important elements for some of the compositions; Musical Form and Dynamics, Pulse, Tempo and Rhythm, Melody and Harmony.

\[51\] Chase, 13.
Musical Form and Dynamics

The Bolivian Cueca has a formal structure determined orally through its history as I identified in chapter 1, that of Introduction, verse 1 and 2, Quimba and Jaleo. The Jaleo is divided into an Introduction of 8 bars, then 12 bars repeated (24 bars) which we call A1 and A2. Next is 12 bars of B (Quimba) and finally 12 bars which are referred to as A (Jaleo). The entire form is repeated twice.

The introduction of the Cueca consists of 8 common bars, but in jazz, the introduction is often used as a figure of repetition, known colloquially as a vamp, which can be played freely until the time of the beginning of the melody. It can also be used as a rhythmic ostinato with a musical pattern as a resource or finally as a free improvisation until the beginning of the melody in A1.

It is clearly established that the most important form of the Bolivian Cueca is based in the melodic element which is divided into the parts which make it up. So for me, in the compositional process it was necessary to concentrate on creating section A (A1-A2) and to look for contrast in section B. This is what I focused on in February 2017 when creating, composing and recording at the Victorian College of the Arts in Melbourne (VCA) whilst in the midst of my creative practise-led research. I left the creation of the introduction to the end which then served as a musical idea to feed and complete the other parts of the piece (Danilo Rojas 2017, Appendix D, Video 5).

There are different dynamics which contrast the sections of the Cueca, shown specifically in the scores of Bolivian pianists and composers. I utilised this technique as I believe it is necessary to write dynamics in the score to assist in identifying the distinct sections (Quimba and Jaleo) as well as allowing performers in their execution to understand the genre whether it is known to them or not. With the Cueca we are essentially aiming to evoke a ‘dance’ between partners where the dynamics are used to transmit various stages of the courtship enhancing the poetic sense and drama of the story.
For this reason, in the composition “Monique” section A1 is marked _mezzopiano_ (mp) and section A2 _forte_ (f), leaving part B, the Quimba, in _mezzopiano-pianissimo_ (mp-pp), to break with jubilation in section C of the Jaleo as was envisioned by the composers and pianists Simeón Roncal and Gilberto Rojas where they marked the dynamics of section C with _fortissimo_ (fff) or _forte_ (f), respectively (see fig.24).
Although a standard jazz analysis may consider the Jaleo as a repetition of section A due to it having the same number of bars, melody and harmony, I found it preferable, due to the dynamics of its narration, the subsequent clapping by the audience and viewing the Cueca from a musical/dance point of view to name this second cycle of section A as section C. The traditional clapping of the Bolivian Cueca in the Jaleo, naturally evokes a stronger musical dynamic. This notation of dynamics serves for a better execution of the music, than those commonly realised from standard lead sheet sources such as the Australian Real Book or Bolivian Book Music Improvisation, which often do not feature marked dynamics.

The standard structure of introduction, AABA of 12 bars per section, is commonly classified as a Bolivian Cueca, but if the number of bars in each part is extended, for example to 16 bars per section, it is then referred to as Alternative Bolivian Cueca. (Willy Claure, Appendix C). This variation can be seen in my composition “Renata” which also has 16 bars. (Appendix B, Score 2).
In relation to the standard number of bars per section there can be artistic exceptions such as the case in my composition “Monique”, where the number of bars is 13 due to a personal musical preference to assist compositional coherence. Utilising Claire’s descriptors, this would be considered an Alternative Bolivian Cueca.

It is important to note that for the traditional Bolivian Cueca, it is always played twice in its form with the accompanied dance and song. However, music inspired by the Cueca in the case of a Jazz quartet ensemble (piano, bass, drum and percussion) may repeat the form many times, for example, as a format for instrumental solos.

While revising my autoethnographic account of my history with Thelonious Jazz Club I began once again to listen to the music that I played during that time, and came across the piece “Pools” (Don Grolnick) originally interpreted by “Steps Ahead” from their live recording in Copenhagen in 1983, with musicians Peter Erskine (Drums), Eddie Gomez (Bass), Eliane Elias (piano), Mike Mainieri (xylophone) and Michael Brecker (saxophone).52

Listening to this piece led me to look closely into the score of “Pools”, in which I was reminded that they utilised a different form for the improvisations than that used in the main melody of the piece. This led me to think about ways I could write sections specifically for improvising, that were not identical to the harmony of the main theme of my compositions.

For my composition “Monique” I decided not to change the number of bars in accordance with the form of the Cueca AABC, although I did change the harmonic form which is analysed later. In addition, to begin the solos, the piano plays an ostinato figure along with the drums as a bridge, until the entry of the soloist (see Appendix B, Score 3). The piano solo is in keeping with the form of the Bolivian

Cueca; intro/vamp in AABC and in all its parts, although for reasons of rehearsals and score writing the sections are titled EEFG, to then go to D.C (da capo) in the form of a vamp of the intro. The theme is then repeated twice and ends with the drum solo in section H, also ‘on cue’ by the drum soloist which then brings the piece to an ending with all instruments of the ensemble playing in unison (listen to Appendix A, track 3)

What separates the Bolivian Cueca from others in its musical form, as affirmed by Willy Claure, is the repetition of section A which I have personally ‘denominated’ as part C so to have a better idea of the parts and structure of the Cueca towards Improvisation. In this section it is then possible to invite the public to clap in participation. For the Bolivian public the use of “clapping” when also accompanied by singing is called “Laraleo”, a culturally expected act of audience participation that adds to the dynamics of jubilation in *fortissimo* with a finish *en seco*, or *cold* (see the last bar of Roncal’s score, fig 5). Each of my compositions include the hand claps in the Jaleos including the solo sections which I have discovered through this research as an essential part of the Cueca, an observation I did not realise when recording “Chuquisaqueñita” in 2005.

| Musical Form and Dynamics of theme “Monique” compared to Standard Cueca Form (Chart) |
|-------------------------------|-----------------------------------------------|--------------------|
| **STANDARD CUECA**       | **JAZZ/IMPROVISATION**  | **DYNAMICS** |
| 1st ‘cycle’ (Cueca)        | Intro A A B (QUIMBA) A (AHORA/JALEO)         | Intro A A1 B C     |
|                            | **First Solo Piano**                           | **p mp f**         |
|                            | **Second Solo Piano**                          | **mp free f**      |
|                            | **Ending**                                    | **free (claps)**   |
| Improvisation/ Solo Piano  | **Maintain Structure of Cueca Intro**         | **Bridge as intro** |
|                            | **A A B (QUIMBA) A (AHORA/JALEO)**            | **A A1 B C**       |
|                            | **Ending**                                    | **p mp f**         |
|                            | **Ending**                                    | **mp free f**      |
|                            | **Ending**                                    | **free (claps)**   |
|                            | **Ending**                                    | **free**           |
|                            | **Ending**                                    | **mp**             |
|                            | **Ending**                                    | **free (claps)**   |

Figure 25. Musical form and dynamics from “Monique” (Chart), compared to standard Cueca form.
In typical jazz performances, the melody or 'head' is often performed, followed by improvisations utilising the form and harmony of the head, before returning to the initial melody to conclude the performance. Whilst performers are free to extend or modify existing rhythmic, melodic or harmonic elements, the length of the form is generally not altered.

Until the 1960s, the most common length for jazz tunes other than blues was 32 measures. This was probably because jazz musicians got used to playing (and sometimes recomposing) popular songs from Broadway shows by George Gershwin, Cole Porter, Jerome Kern, and others in the 1920s and 1930s. These composers favoured 32 measures AABA and ABAC song forms (although Cole Porter in particular sometimes used much longer forms on tunes such as "Begin the Beguine"). Consequently, many so-called Jazz "standards" written in the 1930s, 1940s, and 1950s are 32 measures long and are based on AABA or ABAC song form.53

Ted Pease states that since the 1960s, jazz composers were not limited to pre-existing forms, and created other musical forms and extension of themes, often utilising new techniques such as manipulation of motives to generate coherence and unity. Pease explains the accession of episodic pieces, where parts are added to the whole of the work that can contain, motifs, themes, and modes.

In jazz there are many musical forms such as AABA, AABC, ABCD. However, in my research combining the Cueca with jazz and improvisation it is only possible, in my opinion, to utilise the musical form of AABC. When modifying the form, the only familiar aspect of the Bolivian Cueca is the rhythmic language, which does not fulfil the ritual of the Cueca that includes the dancing, singing and the interaction of the public through the clapping.

Pulse – Tempo - Rhythm

As displayed in the creative compositional work undertaken for this research, the tempo of my compositions of Cueca can vary from dotted crotchet 60 to 70 beats per minute (BPM). It is necessary to understand that the pulse can vary when played live in the rallentando of the Quimba, since the dynamics would decrease and increase, with the forte of the Jaleo often accelerating slightly due to the excitement of interpretation. In the Bolivian Cueca, the pulse is dependent on which region the Cueca is practiced. In Sucre, La Paz and Potosí the pulse of the Cueca is slower than the implementation of the same in the Cochabamba Valley or Tarija.

I sent a questionnaire in March 2017 to Luis Mercado, a Bolivian drummer and percussionist, born in Cochabamba who plays for the Bolivian folklore band ‘Los Kjarkas’. He also studied in EMPA (Popular Music School of Avellaneda) in Argentina. The questions were regarding his experience playing Bolivian Cueca and jazz when I invited him to play with me in 2016.

Q: If you are asked to accompany Bolivian Cueca in drums, do you know different methods or do you have various accompaniment patterns? How do you guide yourself? By the bass, melody or pulse? Is the meter of the Cueca in 6/8 or 3/4 and if so, where would it be accentuated?

A: To accompany the Bolivian Cueca I usually have a pattern that I use and from this pattern I begin to vary it a bit, adding or removing notes so that the accompaniment has a greater movement and is not so monotonous. Normally I am with the melody in my head and that perhaps is my main guide. I think in Cueca, in both 6/8 and 3/4 and for me the main emphasis is on the third beat of the bar of 3/4 (Luis Mercado, e-mail interview with Danilo Rojas, March 28, 2017, Appendix C, interview 4).

In my research it has not been evident that the time signature of a Cueca can be expressed in both 3/4 and 6/8. Perhaps the understanding is different in practice for many musicians, and my personal experience of the time signature of 6/8 being standard for Cueca is not universal, however I think there are strong reasons as to why it is more common. Within 6/8 where there is the possibility to count in a binary form by dividing the accent of the count to dotted crotchet, subdividing into 3 quavers for each one. It is also possible to convert the count to ternary with the
accent in 3 crotchets per bar previously seen in the musicological analysis of Roncal with respect to the Hemiola.

It is important to define the time signature and tempo, which need to be subordinated to the natural accents of the Cueca that are found on the second, third and fifth quaver accents of the bar.

The accent pronounced in the bombo (Andean bass drum) especially in the fifth quaver note (third crotchet), marks the difference in the transition of the Zamba towards Cueca. The apparent delay of this accent in the fifth quaver or third crotchet could be due to the melodic influence of the Romantic European era that influenced Roncal and that, thanks to the poetry of the lyrics was made significant in the creations of song in Bolivia and also for the Zamba (Argentina). The latter being a relative of the Cueca, played more slowly due to the indigenous influence from the instrument of bass drum, as well as the poetry used in the song. Although it is also in 6/8 or 3/4, its structure is different to the Cueca and its pulse varies from dotted crotchet 50-60 BPM.

On many occasions I have noticed the musical practise of the musicians playing classical music (European), when I say this I mean all the stages of the history of the music docta. To practice works from the Classical and Romantic eras, musicians in general don’t use the metronome if it is not for a technical purpose rather it is more common to observe the written tempo markings which help the interpretation of the work, and the style of tempo markings of the music of these eras clearly influenced the composer Simeón Roncal.

Conversely, jazz musicians often utilise metronomes or other fixed tempo devices in their practice. This is unfamiliar to me as a Bolivian musician, as I was always trained that rhythmic flexibility was integral to performance. One piece of advice I have always followed though was to never stop singing while improvising, and when playing Cueca never stop the dance in your imagination or think that the dance is not there while one is playing the music.
In the creation of the theme “Renata” on 7th February 2017 in VCA, I experimented with melody over a quartal harmony, always having at the back of my mind the idea of Simeón Roncal as a reference. For this I needed to use the metronome click as a compositional resource, thinking in respect of the number of bars and accents, although the metronome cannot delay the accent of the third beat (5th quaver) as mentioned earlier. So I created a one bar rhythmic accompaniment to the Cueca in the form of a loop on my Ipad, using a software application to recreate the percussion pattern (kick drum – bombo percussion). Subsequently, I tried to create a Cueca composition (AABA) using the established 12 bar parts, but the creative process led me to compose the A section in 16 bars and the B in 12 bars. Finally, I created the piano accompaniment and the bass line.

It was important to define the tempo, which would be realised according to the natural accents of the Cueca found in the second, third and fifth accent of the bar.

I found that if the tempo was increased beyond 70 BPM, it was difficult to realise the accent in the fifth quaver note or third crotchet, which removed the effect and melodic sense of the Cueca. (listen to “Renata”, Appendix A, track 2).

Modifying the tempo of the Cueca found in the Chuquisaca region, led to the style of Cueca found in the Chaco region (Tarija), generally identified by a faster tempo. I realised this during the recording of my compositions, understanding that when the pulse accelerates further the Cueca moves more in style towards Chacarera (a musical genre shared between Bolivia, Argentina, Paraguay and Brazil). However, the form of the Chacarera and its language is not the same as that of the Bolivian Cueca. When I compose and play Cueca, I try to think of the handkerchief and imagine that I myself am dancing (Appendix D, Video 5: min 37.02).

For Argentinan percussionist Facundo Guevara, the origin of the Chacarera and Zamba is the Vidala (musical genre of Argentina), which reminds me of the genre Tonada Tarijeña in southern Bolivia (due to having the same accents). He observed that the ‘clave’ (rhythmic pattern) of the bombo accentuates in the first and the third crotchet in 6/8. Noting this, I saw that the first accent falls as a
downbeat at the beginning of the bar, but the common point of inflection occurs in the accented cell of the third crotchet, notorious in the Zamba and Bolivian Cueca although less evident in the Chacarera as example when you increase the pulse.\textsuperscript{54} Another question I posed to Bolivian drummer and percussionist Luis Mercado, colleague of Facundo Guevara in Argentina was:

Q. According to your experience what are the most common accompaniment differences that you find between the Argentinian Zamba, Bolivian Cueca and Chacarera, are they the same? Are they different because there is a different speed/pulse? Execution? Different language of accompaniment or of accent and if there are differences how can you explain them? (Danilo Rojas).

A. The Zamba, Chacarera and Cueca are 3 folk styles which are very different, despite the fact that we can find some similarities between them. One of the similarities that we can find between the three is that they are all in 3/4 or 6/8 and the main accent of these three styles is found on the third beat of the 3/4 time. The 3 styles are all dances and each one has a distinct form (structure). The rhythm pattern base of the 3 are different, although we can see that between the Zamba and the Cueca there is a greater similarity. All run at a different tempo. Each of these styles has a language of its own. (Luis Mercado 2017, Appendix C)

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{binary_ternary.png}
\caption{Binary and ternary accents used in the Bolivian Cueca.}
\end{figure}

The theme “Monique” emphasises in the rhythmic figure the 5th quaver note (third crotchet beat) in the accompaniment. For its implementation and post-performance, I needed to encourage the musicians to play more freely with the pattern but focus on this accent.

**Melody**

The melody is important in Bolivian popular music, even though its nature has undergone continuous transformations due to the globalising musical influences of contemporary media. The oral characteristics and practice still stand according to their ways and customs, in the learning and practice of their traditions.

It has been important in my creative process to delimit my compositional understanding of the Cueca, to carry it to the practice of jazz and improvisation. I have reviewed three composers from different times; Simeòn Roncal, José Lavadenz and Gilberto Rojas, and taken their most representative works of Cueca. From the birth of the Bolivian Cueca in Sucre to its diversification throughout the country, melody has been established as the most important element in the Cueca and therefore in Bolivian music.

Roncal’s Cueca compositions inspired my feeling for solo piano, orchestration, and music dynamics in my creative work during this research. Gilberto Rojas provided me the inspiration for comping and movement of the Cueca, as well as my relationship with the Cueca since childhood with his work “Flor de Chuquisaca”.

As discussed in chapter 2, I revised Lavadenz’s compositional elements; the melodic shape, the rhythmic cells, musical form and the phrasing structure. The simplicity of his writing clearly denotes the modus operandi of the Chuquisaqueña Cueca (Sucre-Bolivia).

I wanted to understand what motivated the Bolivian mestizo composers, the creation of their music and the circumstances. I sought to understand the popular character of the Cueca dance at the end of the 19th century and 20th century and tried to imagine the mobile social-historical context that allowed the mandolin, as well as the guitar to accompany the Cueca and create through these melodies. The performance characteristics of the guitar mask the deceptively difficult nature of composing the melodic aspects of the Cueca on the piano. I resolved to use my
ability to whistle to create the melodies as I felt that whistling captured the melodic essence in comparison with a more strident piano attack.

The pieces “Monique”, “Renata” and “Raquel” were all composed at the piano in VCA. Paradoxically I used the same methodology as Roncal, one that I have practiced since I was a child, repeating and improvising melodic motives. I reharmonized constantly using modern voicings on the piano, until I was satisfied. Even though I referenced the phrasing of the melodies of Lavadenz while using the methodology of Roncal, in my compositional practice the result did not sound familiar to me as a Bolivian Cueca.

My compositional process was substantially disrupted as I attempted to utilise the Cueca in Jazz based Improvisation, without carrying the melody to the subdominant, dominant, dominant extension or substitute, which I had already done. Again, the problem was one of moving into seemingly new territory where the Cueca appeared to be absent. The piano was a problem when changing harmonisation, since nothing I created I liked melodically, trying to establish explanations of what was happening. I thought that these problems came from the fact that I was composing music whose origin was very far away from where I am now geographically located, and because the investigation generated stress, or perhaps that Cueca was music I hadn’t heard recently or as often as before, or finally for the reason that I did not have anywhere to practice or anyone to practice with. At one time in the process I thought I should go to Sucre or La Paz and compose from there. These elements are important when creating, especially the melody.

When at the piano I could not find solutions because I wanted themes that appeared more like my unconscious idea of the traditional Cueca. At any given time, I was trying to understand what I was finding difficult, and to formulate a solution. I remembered that my father Gilberto Rojas whistled the melodies he composed, without the need to have an instrument at his side. This was a pivotal moment for me and I began to sing. During this process I often walked to VCA
from Flinders St (a train station and street in the centre of Melbourne) and it was there that I began recording myself on my mobile phone creating the melodies of the Cuecas “Flinders Station” and “Swanston Street. I wanted to create the melodies of the Cueca experience in major and minor mode so with the audio recordings of my ‘whistling voice’ I sat at the piano to define the form and create the harmonic construction. I had forgotten the effect of singing at the time of creation, knowing that this practice also assists me when improvising.

Knowing that the melodic part is important in sections A and B (Quimba) which converts to what I call C (Jaleo) when A is repeated, I decided to focus on creating the melody within the 12 bars for each part/section. The introduction was composed at a later time, to define the structure and the final theme. Like Lavadenz in the traditional Cueca the introduction has 8 bars but doesn’t delimit any importance in the melody of the Cueca.

What did I do to begin? Firstly, I tried to familiarise myself with something that I had played previously. At the beginning of August 2016 I had a concert at the Paris Cat Jazz club in Melbourne for “Bolivia Day”, where I performed with ‘Ensemble Latinoamericano’ the Cueca “Cueca del Negro” by the Sucrense charanguist William Ernesto Centellas (1945–2009), one of the composers who led the charango to become a solo instrument. I had heard this Cueca played by various Bolivian charanguists so I decided to include it on this occasion as a representation of a popular standard of Bolivian music, and invited a Bolivian musician who resides in Melbourne, Henri Saavedra, to perform it. I was also drawn to the closeness to the mandolin that the charango represented for me, and that Lavadenz and Centellas both born in Sucre, although at different times, played the melodies of the compositions on their string instruments while accompanying singers. This Cueca is also transcribed in the BBMI (Bolivian Book Music Improvisation).55

Knowing what I had already investigated of the Cueca I understood that the first phrase is the most important melodic part of the Cueca. This phrase is repeated

twice in section A and in the Jaleo as section C. In the analysis of my autoethnographic work, and in my first steps toward jazz I remembered the clear influence of the Brazilian composer Antonio Carlos Jobim and of Brazilian music, where I have always admired the beauty of the melodies and harmony. In Bolivia there is great similarity between the Taquirari and the Bossa Nova, with both in 2/4 time. In respect to Jobim, one of the works that most caught my attention was “One Note Samba”, where the melody maintains a single pitch for long phrases, whilst the harmony moves through a descending progression.\[^{56}\]

In my composition “Monique”, I decided to create the main melodic motif imagining the beginning of the dance of the Cueca. I took as point of importance the construction of the first semiphrase with its cellular rhythm including the anacrusis as a principal feature of the Bolivian Cueca. Then for the second semiphrase, I created a melodic embellishment as a variation.


\[^{57}\] The Real Book, Full Score:331.
Melodic Rhythm Density

The rhythmic density of the Cueca “Monique” is high due to the characteristics of phrasing and the melodically repetitive sense of the traditional Cueca both in sections A and B (see fig. 29). Note that both have a ‘breath’ at the end of each phrase, principally in the consequent resolution of each section which leads to the start of either the repetition of section A or to move to section B (Quimba) and with an even stronger idea when moving to section C (Jaleo). This analysis allows me to better realise the style of arrangement to follow in the future. A higher number of notes in the main melody entails less notes in the comping of the bass, knowing that the contrapuntal voicings, unisons and rhythmical accents are elements used in jazz in the rhythm section. I realised that there was a rhythmic monotony and high density in sections A and B, which should be contrasted; either in the dynamics, looking for different modulations between the sections A-B and B-C, or in the rhythm, which led to the double time at the beginning of section B (Quimba), (see part B fig.30).

Figure 29. Melodic Rhythm Density from "Monique".
Phrase, semi phrase, rhythmic & melodic motifs, variations and transformations

In the works of Roncal, Lavadenz and Rojas I chose to analyse, I took into account that the construction is divided into three melodic phrases, further subdivided into two each, making a total of six in both sections A and B. These are divided into $ab, cd, ce$ for “Huèrfana Virginia” and “Flor de Chuquisaca” in their total theme form (AABC), which is very common in traditional Bolivian Cuecas. On the other hand, in Lavadenz’s “La Tunantilla”, section A is divided in $ab, cd, ce$ and section B (Quimba) in $ab, cd, ef$.

In the theme “Monique” I tried to incorporate both formats of phrasing in sections A and B. In section A there are three phrases. The first phrase I have called development phrase, as did the musicologist Javier Loayza, the ‘character of musical discourse’. This phrase is subdivided into two semiphrases $a$ and $b$. Both have an anacrusis which anticipates the first beat at the beginning of the melody, a common characteristic of Lavadenz. Other Cuecas of Roncal and Rojas, as with other Bolivian composers, begin their melodic development on the first beat. When this occurs in the first beat of the bar without the use of the anacrusis I observed that the melodic reiteration also rests on the note that is repeated more times. That action is recognised as the intervallic melodic centre, another feature of the Cueca.

The first semiphrase $a$ expressed in Section A of “Monique” is anacrusistic in function and develops with the prevailing unison, where the melody begins in the second last beat of the last bar of the introduction and develops through the first bar, concluding the total semiphrase on the third beat of the second bar. The chosen rhythmic motif is a characteristic rhythm of the Cueca, which is the dotted eighth note followed by a sixteenth note, which is taken from the pulse of the movement of the feet in the dance in the first round of the Cueca (see fig. 30).
The semiphrase $b$ is a melodic embellishment known in jazz as a melodic-rhythmic variation inspired by semiphrase $a$, in this case the rhythmic form does not vary much, only the melodic form.

The second phrase, called the antecedent phrase, is divided into semiphrases $c$ and $d$. This phrase is in contrast to the first, characteristic of the Cueca, because it has an uninterrupted development from the anacrusis of the second last beat of bar four until its completion in the third beat of bar eight. Its melodic construction is ascending in semiphrase $c$ and concluding in semiphrase $d$ where the rhythmic motifs differ.

![Figure 30. Melody rhythm motifs “Monique” theme.](image)
The third phrase called the *consequence phrase (resolution)* is divided into semiphrases \(e\) and \(f\). Although we see that in traditional Cueca the semiphrase \(c\) (*antecedent phrase*) is repeated in the consequence phrase, in this last phrase I did not change any of the rhythmic ideas, although the melodic part had changes in some notes to align with the harmonic progression. For this reason, to differentiate them, it is named \(e\).

Finally, in the concluding part of section A, the last semiphrase \(f\) rhythmically repeats the same motif of \(d\), although the melodic resolution is different due to the higher note used at the end of \(d\), note E, and the concluding lower note in \(f\) is B.

For section B (Quimba) the first melodic phrase is inspired by bebop, as well as utilising the anacrusis and monosyllabic nature of the Cueca. The chromaticism begins in the first semiphrase of bar twenty-four, with almost twice the pulse in binary time, dotted crotchet in one hundred and twenty BPM. Although almost all of the downward movement of the first semiphrase \(a\) is quaver notes like the second semiphrase \(b\), the rhythmic movement, by the change of subdivision, makes the melody truncated, ideal for unisons in a trio and very common in jazz.

It is evident that this musical phrase isn’t related with the dance as an element of the Cueca in the Quimba. However, this first phrase acts as a compositional bridge, avoiding the monotony of the theme. This idea helps to ensure that the antecedent phrase has a better melodic preparation in \(c\) and \(d\), to then conclude with the same rhythmic melodic idea in the consequence phrase (resolution) repeating \(c\) and resolving in \(e\), respecting section B (Quimba) of the phrasing of the traditional Cueca, and preparing for the sudden melodic beginning of section C (Jaleo).

According to Pease up until the 1950’s jazz musicians composed using Major, Minor and Blues scales. After Miles Davis’ album “Kind of Blue” in 1959, modes became a resource for jazz composers, including the pentatonic and diminished scales. From this idea, intervals with ‘stepmotion’ (two notes connected by chromatic approach) have been used in jazz along with ‘leaps’ and ‘consecutive leaps’, for dramatic melodic construction of phrases between notes without exceeding the interval of an octave. Furthermore, ‘motivic transformations’,
'intervalllic transformations' (same rhythm, different pitches) and 'rhythmic transformations' (same pitches, different rhythm), as well as utilising the apex (climax), the highest note in the tune which is strategically placed as a breakthrough moment of the theme, have all been employed as compositional tools. Finally, there is the 'motivic embellishment', which is a simple motif embellished before it becomes repetitive and monotonous.58

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58 Pease, Jazz Composition; Theory and Practise, 20–42.
Bolivian Cueca generally uses the same components, including use of the Major and Minor scales in diatonic composition, with the influence of the pentatonic scale used throughout Andean music. I specifically used this pentatonic scale, referencing the Bolivian style, in the compositions “Swanston St” and “Liley Street” (listen to Appendix A, track 1, 6), (see Appendix B, Scores 1, 6).

In my creative work, employing these melodic functions of jazz composition mentioned by Pease, I composed the song “Monique”, altering the formal Bolivian melodic Cueca but still holding its characteristic compositional phrasing (see fig. 31).
Harmony

“Jazz harmony is chiefly chordal harmony” (William Russo 1975)\textsuperscript{59}.

In “Jazz Composition and Orchestration”, William Russo explains harmony as a compositional exercise of intervallic harmony in a contrapuntal relationship between the low-melody and the chordal harmony. The latter is explained as a total freedom being able to move independently from the melody in intervallic consideration. Although there is a predetermined or default chordal harmony, and succession of progressions known or repeated, this has served to give a harmonic context to many compositions of jazz. In the construction of the chords there is a correlation between melody and harmony, the manipulation of the latter affects the first; therefore, it will change the way we hear.\textsuperscript{60}

The Bolivian Cueca has always been expressed melodically in a homophonic form, possibly due to the song form. In this research I have taken the direct links between the generations of the Cueca to me, without forgetting the geographical-expansionist sense of popular music that the Cueca had thanks to the guitar, mandolin and instruments of Spanish heritage with their mobility. After the Bolivian National Revolution of 1952, the charango developed its sound through its writers and composers at the expense of the mandolin, which had its importance at the end of the 19th century and beginning of the 20th century. The rhythmic movement of the guitar, mandolin and subsequently the charango, more than the indigenous instruments, allowed them to accompany singers in public festivities and private social events, giving birth to folklore and post neofolklore. Please listen to the Andean zampoña (panflute) included at the beginning of the Cueca Swanston St (Appendix D, CD2: Track 3). This demonstrates the inclusion of what I have found and named in this research as ‘Bolivian Cadence’, and identifies possible future study into the historic language of expression of Bolivian composers of the past.

\textsuperscript{59} Russo, William, Jazz Composition and Orchestration (Chicago: University of Chicago Press, 1975) 22.

\textsuperscript{60} Russo, 20-24.
At the beginning of my creative practise it was necessary to revise the harmonic analysis of the composers studied, Simeón Roncal, José Lavadenz and Gilberto Rojas. I realised for example that “Huérfana Virginia” by Roncal uses the harmonic progression of tonic to dominant in minor mode and that Lavadenz in “La Tunantilla” used the role of dominant to tonic in major mode, passing by the plagal cadence (Subdominant IV-I).

Lavadenz used the secondary dominant in the Quimba (B), which might give the pause required for the sudden Jaleo to C in the antecedent phrase. On the other hand, Gilberto Rojas in “Flor de Chuquisaca”, for the same part used the secondary dominant at the start to change the harmonic spectrum giving a sensation of modulation to major followed by a return to the central harmonic minor. The harmonic change in part B (Quimba) has been a consistent feature of the Bolivian Cueca, and characterises the role play or dramatization of the ‘courtship’ dance which suddenly goes to the Jaleo. The harmonic effect can occur through the cadential modulations carried out in relative keys (F major – D minor) or parallel keys-homonymous (F major – F minor) all through the modal interchange. These modulations typical to the Bolivian Cueca are so engrained in the aural expectations of the people of Bolivia that without them the Cueca would not be recognisable. For this reason, I chose to utilise these modulations (also frequently used in many styles of jazz) in each of my compositions as opposed to introducing the further modulations more commonly used in jazz composition today.

Finally, I found verification in the practice of Roncal in his work “Huérfana Virginia”, regarding the Andalusian cadence which is set at the beginning of section A, based diatonically from F# minor and ending in the same chord at the end of the phrase. Furthermore, in the compositional and harmonic form of “Chuquisaqueñita” I used dominant secondary progressions of extension and substitution to enhance the melody. These progressions were very common in the eras of swing and bebop in American jazz based on the harmonic cadence II-V-I in both major and minor keys (See Fig. 23).
“The most common Jazz cadence is II7-V7-I” (William Russo 1975).

![Image of Jazz chord progression]

Figure 32. ‘Autumn Leaves’ (Johnny Mercer, 1945). Transposed from Em to Dm.

An example of using this cadence was when I was invited to play in the International Festival of Culture in Sucre Bolivia with my trio composed of Luis Mercado on drums/percussion, Raul Flores on bass and myself on piano in September of 2016. At this time, I invited the Sucrenese musician Gustavo Orihuela on violin as a guest to play “Flor de Chuquisaca” (Appendix D, Video 4). We practised to play in the traditional form with the addition of improvised solos.

The introduction, verse, Quimba and Jaleo were played as Gilberto Rojas had written for piano, with the harmonic progression maintained. Note that the harmonic analysis is realised under the standards of classical music in which the harmonic centre is assumed to be D minor (see fig. 33). For the turnaround of the solos, the introduction was replaced by a bridge often utilised in jazz to provide a path between the solo musicians, who then entered to the parts of the Cueca in AABC. Reharmonisation through extended and substitute dominants was used in the accompaniment during solos. Although the tonal centre is D minor, the momentary modal interchange toward the tonal centre of F Major facilitates the form of improvisation and systematisation of this (see fig. 34). The solos were from the violin, piano and lastly drums, upon which we returned to the introduction and repeated the total form. I realised and noted that the harmonic sequence of “Flor de Chuquisaca” during the solos was similar to the American standard “Autumn Leaves” (See fig. 32).

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Russo, 38.
I utilised the technique of reharmonisation in Bolivian popular standards brought to jazz and Latin Jazz in my CD recording “Jazz in Bolivia” and in the form of composition in the DVD “Lunar” with the theme “Chuquisaqueñita”.

To realise my creative work, I desired include all the harmonic elements of the Cueca I had found to date into the compositional process. I also wanted to add new progressions not previously attempted in the Cueca, in the way one is usually accustomed to hearing it.

For this I used the tonic-dominant function or dominant-tonic as a harmonic base of the Cueca, adhering in my compositions the modulations of modal interchange (major and minor mode) with a special interest in the Quimba. The extension of secondary dominants and their substitutions are also utilised in all the works.
composed in this research. Quartal and chromatic harmony are not frequent in the Cueca but are more commonly associated with modern jazz. Here they are used as compositional resources in the works “Renata”, “Raquel” and “Monique”. It is necessary to emphasise the Andalusian cadence as an identifying element of the Bolivian Cueca and also the Argentinean Zamba. I used these along with the Bolivian cadence, outlined in this investigation as another musical motive in the small nuclei of harmonic progressions in my own creative work.

The research of the Spanish ethnomusicologist Francisco José Garcia explores the phrygian mode, which was used in the medieval system although since the year 1600 has been little used in favour of the major and minor system. It is from here that the Andalusian cadence is derived, where all the notes remain the same as in a phrygian mode except the third of the scale, which is raised a semitone to a major third. This change allows a dominant 7th chord to be constructed from the tonic of the scale. It was baptised as Andalusian mode - Andalusian scale, known today as “Flamenco mode” (see fig. 35).

![Figure 35. Scale of Phrygian dominant based on an E, Andalusian scale.](image)

The Andalusian cadence is the chord progression of A Minor - G Major - F Major - E Major. Please note that the chord of G is derived from a standard Phrygian scale to preserve the downward motion of root notes in the cadence (see fig. 36).

![Figure 36. Andalusian cadence, derived from an E Phrygian dominant scale.](image)

Flamenco uses the same cadence as Andalusian popular music (Bulerías, Soleares, Seguiriyas among others) within the Phrygian mode, but others are found in the classic mode of major and minor. Fandangos and their derivatives fluctuate in both systems, termed bimodal by the theorists of Flamenco. In the Flamenco
E Major works as a tonal centre, on the other hand in Western music it acts as a dominant to conclude in Am of the minor mode (first degree) of the classic tone.

According to Garcia, the use of the 18th century Andalusian cadences consist in the rapid alternation of two principal chords A minor to E Major (Am-G-F-E) and the most used of the era was D minor to A major (Dm, C, Bb, A). He denotes that in the middle ages the Andalusian cadence was associated with the expression of intense sadness. The Bolivian cadence, to be discussed shortly, evokes this same feeling through the influence of Andean music and the pentatonic melodic scale.

Theoretically, at the end of the 19th century the Fandango was developed through popular Andalusian music then Flamenco and it is possible that the same Fandango evolved to the Zamacueca, and later the Cueca in South America, all using the Andalusian cadence which is found in many different genres of Latin American music.

In the Bolivian Cueca, the Andalusian cadence appears within the bimodality of the minor and major mode. In my experience as a musician in a tropical band in my youth (Los Lobos), I observed that the cadence was used in the introductions of the Cuecas, but I did not know its origin. Keyboardists and guitarists began the sequence in the eight bars of the Cueca while the dancers were looking for a partner to start the dance.

In my composition “Raquel”, I used the Andalusian cadence in the introduction of the Cueca (see fig. 37).

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In the Cueca “Liley St”, the Andalusian cadence appears momentarily as a tonal centre at the end of the antecedent phrase (A7b9) of the melody and resolves in Bb Major (see fig. 38) at the beginning of the next phrase.

Finally, in my composition of the Cueca “Flinders Station” (Appendix A, Track 4) the Andalusian cadence references the Argentinean Zamba, and is performed on piano and bandoneon, instruments which suggest the tango. Placed in the same part of the composition as Liley St, this cadence culminates the melodic phrase, used as a harmonic resource through the extension of subdominant Dm7b5 and then continues to the dominant G7b9 and concludes in the first minor grade.
Cm7(#5), leading to the beginning of the melodic phrase of the consequent (see fig. 39).

![Figure 39. Andalusian cadence in Quimba of “Flinders St Station”](image)

I encountered the Bolivian Cadence in the Cueca by Gilberto Rojas, “Flor de Chuquisaca” and also included it in my own compositional practise. I decided to name it Bolivian Cadence as it contained elements of both major and relevant minor harmony, expressed strongly through pentatonic language that evoked an ideal of unification and cooperation among indigenous and Creole peoples of Bolivia. I have not found this cadence mentioned in any classic or modern manuals of harmony, which suggests that it will be important to do further research on it in the future. With this in mind I interviewed Rolando Peña, a colleague and Professor of harmony at the National Conservatory of Music of Bolivia to corroborate what I found.

Rolando Peña refers to a type of Dorian cadence, explaining that within the Dorian mode there is a ‘Dorian segment’ which is a tetrachord found in a descending Dorian scale (Appendix C, interview 5), (see fig 40).

![Figure 40. Segment, Mode and characteristic note from the Dorian scale.](image)
This segment can be in the bass or in the higher voice (see fig. 41)

![Dorian Segment in the higher voice](image1.png)

Figure 41. Dorian segment in the bass and higher voice.

A possible harmonisation of this tetrachord was demonstrated by Argentinean composer Athos Palma in his publication ‘Treaty of Athos Palma’ (see fig. 41).

![Dorian Cadence](image2.png)

Figure 42. Dorian cadence demonstrated by Athos Palma.

Whilst building a harmonic sequence by harmonising in thirds above the root notes. Harmonising in this manner would result in successive chords of VI, V, IV, III (Bb, Am, G and F in this example), that although having a kinship with the Andalusian cadence (Dm, C, Bb, A), resolve instead to the relative major of the Dorian mode, a much more stable resolution than the Andalusian cadence, which resolves to the Dominant chord.

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64 Athos Palma, *Tratado Completo de Armonía* (Buenos Aires: Ricordi Americana S.A.C.F, 1941), 89.
Within this context there would be a temporary rest in F major (relative to the key), then culminate with a final authentic cadence to the first minor grade (see fig. 43-44).

Peña refers to the text by Vincent Persichetti “Harmony of the 20th century”, where within the Dorian mode there are two dominant modes the Dorian II (Em) and the Dorian IV (G), that is to say, the progression from IV Dorian – III (F) acts as a temporary rest before the resolution of the final cadence of the dominant – tonic (see fig 44).65

I don’t know a name for this cadence, but we could classify it as Dorian cadence of third aspect (following the logic of Athos Palma), or perhaps it is better to invent a name related to our region - Rolando Peña.

Following this logical cadence I created the piano-zampoña introduction of the Cueca “Swanston St” from the Andean music background, creating a Sicureada melody, related to Huayño, Kaluyo and the Cueca, demonstrating in practise the influence of Andean music in the Bolivian Cueca, interpreted by the zampoñista Carlos Ponce (listen to Appendix D, CD2, track 3), (Appendix A, track 1). The Cueca

“Liley St” was the final composition in my creative practise, where I tried to include all the harmonic forms seen earlier of the Cueca together, and where I included the ‘Bolivian’ cadence, among others (Appendix B)(see fig. 38, 45).
To conclude this analysis of the compositions of my creative work, I can say that by examining and deconstructing the musical form I have been able to bring focus on what elements in the composition process demonstrate how the Cueca can be combined with jazz. However, to thoroughly deconstruct all the compositions would require a much longer and more detailed investigation than is possible within this research. I would like to briefly mention that within some of the compositions, other harmonic considerations were used that have not been mentioned and that have a direct relationship with contemporary jazz.
composition. For example; a harmonic analysis of mixolydian modal composition in the piano solo of Monique along with quartal harmony (see Fig. 46). Chromatic harmony is found in the first sections of Monique and Raquel among others.

Figure 46. Harmonic analysis of the solo form of "Monique".

Rather than answer questions, this element of the investigation has been a process of emergent research which has clarified how new lines of enquiry can demonstrate how Cueca can be a generative tool or inspiration to jazz composition and improvisation.
Conclusions

The most relevant findings of this research include the identification of the significant elements of the Bolivian Cueca, through the direct generational links born from its creators, including the generation of my father and then to my generation and peers. This link was not an attempt to legitimate myself in this work, but rather, to reference the Cueca as one of the most important generative musical genres of Bolivia and of southern Latin America. Through the different investigative modalities, I was able to show how the Bolivian Cueca has been important in the construction of a nationalistic ideal through its composers and today is a foundational aspect of Bolivia’s cultural heritage. For practitioners of jazz in Bolivia, the Cueca has in recent years been the main source of a local jazz dialect, affording local musicians something that is familiar with a sense of ownership and, in my own experience, has been one of the most important genres of my musical career. I acknowledge that when I began this research I was not aware of the many regional differences, between the Bolivian Cueca and the Argentinian Zamba for example, and it is this which has allowed me to raise the many questions that this work entailed.

Regarding the first research question; what is the history of the Cueca, who are the early pioneers and what are their most important musicological elements which effectuate their Cuecas to be specifically Bolivian I found the following:

The Cueca is an expression of Latin American culture in the form of a dance, poetry and music.

In my investigation I used and ethnomusicological methodology contrasting the different views from researchers of the countries of the pacific region who cite different geographical origins of the Zamacueca, predecessor of the Cueca. The exact origin of the Bolivian Cueca is not certain however, it was necessary for me to understand its development. Joaquin Loayza, musician and former director of the National Archive of Bolivia identified a link from the Zamacueca to the Cueca,
believing the predecessor of the Cueca to possibly be the Villancico. The historical evidence is found in the Spanish Foliars, which can be seen and studied at the National Archive in Sucre Bolivia in scores from the 17th century.

To understand the path of the Zamacueca in South America as a product of the declaration of the independent countries at the beginning of the 19th century I created a map where I detailed the most important points of its practice and territorial extension. The Cueca in Bolivia developed in the cities of Potosi and Sucre. In Potosi, thanks to the exploitation of silver, and in Sucre thanks to the Spanish colonial settlement that brought to the place a way of life from the old world. The church, educational centres (universities) and the political life of the ruling class in pre-colonial and post-colonial Creole led to a culture where the Cueca had an important role of social integration among groups of different social status in the city.

The Zamacueca led to the birth of Bolivian Cueca when the government transferred the seat of government from Sucre to La Paz following the civil war, due to the loss of the Bolivian coastline in the Pacific war 1879 (Bolivia-Chile-Peru), when La Paz identified more closely with Cochabamba and Oruro, allowing the Cueca to evolve with different characteristics.

At the beginning of the twentieth century, Bolivian music had three identifiable traits: (i) the Colonial trait (academic) coming from the European trends taken from popular music; (ii) indigenous trait (Andean), with its tradition spanning millennia, especially Quechua (Inca) and Aymara; and (iii) finally the mestizo trait, bringing elements from the two mentioned above. The Cueca was intended to be a consolidating and synchronising genre of national unity. On this platform the composers accommodated the music and indigenous vision to the western sound.

The Bolivian Cueca had local tendencies stemming from the cultural interactions between the indigenous and Spanish creole that played a very important role, along with the historical circumstances of the colonial and post-colonial periods
that had direct impacts on the cultural life of the country and therefore on its music.

Through laws passed in 2015 by the Bolivian government, Bolivian artists were allowed to define the parameters for the Cuecas, both for its conservation and its development toward future possibilities including Cueca’s integration with jazz. As previously identified in chapter 1, the principle difference between traditional and alternative Cueca is the number of bars. This highlights the rigidity of the traditional structure and principles of Cueca. This rigidity may lead to problems of the freedom of cultural expression and the stagnation of cultural identity.

I chose to analyse using musicology, the three referential composers of the Bolivian Cueca; Simeón Roncal, Jose Lavadenz and Gilberto Rojas.

From Simeón Roncal, pianist and composer, I examined the Cueca “Huérfrana Virginia”, making reference to the musical form of the Cueca such as the dynamics that accompany it. This Cueca retains the introduction (8 bars), verse two times (Part A/12 measures), Quimba (part B/12 bars) and the Jaleo (Part A/12 measures), played in complete form twice. The Andalusian cadence, whilst not immediately identifiable in scores of his music, can be found frequently through analysis and practice of his works. Moreover, the musicologist Brazilian Gomes Pinto refers to the use of the hemiola in binary and ternary time which also includes its juxtaposition in the piano or assembly of right and left hand.

I then examined the mandolinist and composer Jose Lavadenz’s Cueca “La Tunantilla”. I made reference to the musicological analysis of Loayza in which the phrases of each part of the Cueca are divided into three, where each one of these has two semiphrases. This enables one to understand and extract the rhythmic cells of the Cueca. Like Roncal, the form of the Cueca is consistent and similar.

From Gilberto Rojas, I examined his Cueca “Flor de Chuquisaca” where I observed that the Bolivian cadence and modal ambivalence of the Cueca, made explicit between the major and minor mode and through the melody of the major
pentatonic scale and relative minor. The modernisation and symbiosis of academic and popular music in composition, especially for piano, came after the era of Roncal and Lavadenz, and the addition of lyrics in Cueca was part of this. Furthermore, there was reference to the rhythmic accentuation in the second, third, and fifth quaver in binary time as well as the first, second, and third quarter note in the ternary, both rhythmic cell delineation of the Cueca in accompanying ensembles in the use of the hemiola. Like Roncal and Lavadenz the structure of Rojas’ Cueca of is in the form AABA and does not vary in the number of measures.

These three composers were inspired by their geographical context, family and women with dedications written in their scores. The lyrics of “Flor de Chuquisaca” exemplify this observation.

The tonic and dominant forms of harmonic cadences whether in minor mode, major mode or a combination of both, were the basis for the subsequent harmonic development of the Cueca. In chapter 2, it is noted that the form and compositional process in improvisation at the piano, as demonstrated by Roncal, is often a personal and individual practice, whereas composition on other instruments including the mandolin often features a communal and collective practice with other string instruments. This sense of collective could also be due to the accompanying singing and improvising of poets who perform in different venues (lounges, chicherias/bars) across different social classes, and to the mobility of the instruments.

My second research question regarding the context and significance of my artistic investigation and implementation of the Cueca to jazz and improvisation in the year 2005 in the autoethnographic study found the following:

In my autoethnographic perspective, I reflected on the cognitive and subconscious influences on my musical formation, I concluded that due to the emotional connections and social representation of whom my Father was to Bolivia, and his importance to popular music of the 20th century, his work has been present throughout my whole life.
The compositional idealism of my father who unified Bolivia following the Chaco War, was alongside me during my university studies. Nationalistic elements that influenced my artistic career towards ‘lo propio’ – an identifiable Bolivian musical language. This was supported in the identity that I wanted to portray in my CD’s, in their dissemination and openness toward public opinion and the media. The political changes in Bolivia in 2005 supported these notions, the media, public opinion and the music industry (Popular, Jazz, Folk, Andean) became of interest and there was acceptance of Cueca integrated with jazz, as an element which can now be seen in the modernisation of Bolivian music.

My musical past had no early training in jazz, which I studied as an adult, with the need to modernise Bolivian music. In the practice of improvisation, I found an organic form of artistic expression, in both my local ambitions and fostering interaction and exchange with other musical styles. This position became stronger when I interacted on stage with musicians from neighbouring countries who shared that same interest, musicians who I had listened to and followed in their careers. For example, the moment I played and shared with the Argentinean guitarist and composer Luis Salinas, a musical icon for me, was important because the experience encouraged my belief in an idealistic jazz language of improvisation coming from popular Bolivian music.

Another significant context for me, was the relationship with my musical peers in La Paz, many of whom had the opportunity to study overseas, mainly in USA and Europe, and returned as an important cohort of musicians, practicing, teaching and developing the local jazz scene. I noted this through my tenure as a professor at the Conservatory for seven years and my involvement in the jazz clubs and the Bolivian International Jazz Festival.

The implementation of the Cueca to jazz and improvisation was demonstrated in 2005, when my composition “Chuquisaqueñita” was composed with harmonic elements from jazz, specifically the ‘Jazz cadence’ (II-V-I). This was a proposal of modernise the Cueca in a way not previously attempted, coming from the compositional forms of American swing and bebop. While in the Cueca the
harmony is generally technically accompanied with a chord per measure, in this composition the harmony is binary most of the time, incorporating musical elements of American jazz of the 1940s to 1960s. This was a period in which jazz developed harmonically from the tonic form, dominant toward the secondary dominants of extension, chords of substitution and modal ambivalence in parallel or homonymous modulations. I recognised that the part B of the Quimba in the Cueca “Chuquisaqueña” was not complete with twelve-bars, having just eight. The composition is related to the harmony of II-V-I, which allows the imaginative type of relationship and connection with jazz. I concluded that the popular factor of the Cueca in its composition continued with the standard harmonies of the middle of the 20th century. It is possible that this developmental delay from a western point of view is due to Bolivia’s geographical isolation at the time due to its loss of access to the sea, along with other political and historical events.

The musicians in my trio who recorded this piece in 2005 differed in opinion whether the execution of the recording was in the time of 6/8 or 3/4. In addition, they could not explain the use of accents in the accompaniment as such, although both agreed that we merged the Cueca with bebop, which was the local sound heard in jazz clubs of the time (such as Thelonious and Cueva de Jazz).

As part of my creative composition work, the final question examined what elements of the Bolivian Cueca encountered in the autoethnographic investigation could be used as generative material in jazz-based improvisation.

The practice-led research element of the research was split in two; the finding of the musical elements of the Cueca by part of the referential composers and my creative compositions taken from the experience of these composers. I wanted to use their compositional styles and musical elements in a context that was not Bolivian. The constant self-reflection in my practice led me to different facets of the research: from the process of composition, reflection, formation of the trio, reflection, musical arrangements, performance as a group, reflection and finally to conclude the following:
The form of Cueca in improvisation that will have best results is AABC instead of AABA, with their respective dynamic executions defining a more detailed description of these aspects, for example by adding Quimba, Jaleo, Las palmas, "Now (Ahora)". Las Palmas (Hand clapping) in part C (Jaleo) is a characteristic part of the Bolivian Cueca, whilst the introduction is free in terms of bars and interpretation, usually the indication vamp (unlimited number of bars until the entry of the melody).

The background composition of other melodies and forms of extension from other genres can be used as tools of inspiration without changing the traditional form of the Bolivian Cueca. For example, “One Note Samba” by Antonio Jobim and Pools (interpreted by Steps Ahead) for the Cueca “Monique”.

Variations of time are measurable in metronome preferably with the dotted crotchet for the binary sense in the movement. The Argentinean Zamba for example is performed at 50-60BPM, and is therefore slower than the Bolivian Cueca of 60-70BPM. In terms of pulse both share the accentuation of the fifth quaver or third crotchet to indicate the imagined ritardando/delay due to the accent, which in popular form is spoken of as “hacia atrás” or to play held back. This action may have been inherited from the phrasing of European Romantic music. High density rhythm is due to the phrasing of the melody and to the amount of lyrics, it could also be one of the reasons for the apparent slowdown of the traditional Cueca. On the other hand, the long melody, quartal harmony and modal harmony of an American style of jazz could accelerate the pulse, giving a more African impression when played. It is as if the pulse, by inertia, is “para Adelante” (forward), which is the case in the Cueca “Renata”. To speed up the count to 70-80 bpm the Cueca could become more like the “Chapaca” from Tarija or the “Cochala” from Cochabamba (region of the valleys of Bolivia), and if the speed is increased even further towards 80-90 bpm for example, the Cueca could change to other genres such as is the “Chacarera”, a genre shared by many countries in the region, especially in the south of Bolivia, North of Argentina, Paraguay and north-west of Brazil.
The hemiola constantly occurs in the form of accompaniment of the melody, apparently in the investigations of the Bolivian Cueca this phenomenon is random, but in practice it is found at the ending of the phrases, especially the consequent phrase of each section is in ternary time, to start and give mobility to the incoming binary time.

During improvisations the tempos are less defined, and it is possible that at the beginning of the improvisation the tempo slows down to something more like the Argentinean Zamba, and to accelerate the fifth quaver it loses the sense of stress. Everything returns back to its normal channel when the Cueca melody is played.

In traditional Cueca the time can be written in 6/8 and 3/4, however with the subdivision of the rhythmic cells with jazz motives and known characteristics of the stress it is advisable that the time is written in 6/8 for a more effective arrangement, mainly for the poly-rhythmic utility for its later reading. In practice they are divided into three primary types of accents (natural, first eighth note), secondary (second and third eighth note) and the principal (5th eighth note or third crotchet).

The anacrusis of two quaver notes is frequently found in Cueca compositions as it highlights the beginning of the first beat of the next bar. This action is usually the entry of the dance in the Cueca in section A and can be in semiphrases or complete phrase, imitating the entrance step of the dance toward the turn between the couple dancing. The repetition of the motif in the first semiphrase of section A is important and a reminder of the musical theme in this genre because it repeats the melody in forte to return in part C (Jaleo). We can conclude that the first musical motif of the first bar is the natural apex of the Cueca so to speak, on the other hand if we seek compositionally another possibility found in American jazz, this would come through the highest note composed at the end of the antecedent phrase depending on the form of the piece.

In the part of the Quimba (section B) the dynamics are pianissimo (pp) or piano (p) accompanied by the inclusion of transitional modulations in harmony to begin the
Jaleo in section C (*forte or fortissimo*), for example the activity of the piano in section C. These dynamic indications are very often used in composition of traditional Cueca.

The phrase composition of the Cueca could be called: development (first phrase with two semiphrases), antecedent (second phrase with two semiphrases) and resolving with the consequent (third phrase as a variant of the second phrase with two semiphrases). This approach is used in sections C and B, respectively. For this to happen, it is vital to compose, play and think from a dance perspective and to accentuate the fifth quaver in the interpretation.

I also highlight the use of ‘las palmas’, the clapping in part C (Jaleo) as an important element for the audience regarding the Bolivian Cueca, even in the improvisations. It is difficult to think of the Cueca without “las palmas”. For this the ternary completion and the rallentando of Phrase B (Quimba) is important.

From an autoethnographic point of view I have attempted to include in my compositions elements from the entire historical process of the development of the Cueca alongside my harmonic pianistic perspective influenced by American jazz from the 1940s to 1960s. Melodically, my composition process was derived from Minor and Major modes with tonal ambivalence in parallel and homonymous (relative) modulations including identifying the Bolivian cadence and Andalusian cadence in different parts of the compositions. Harmonically, I was influenced by American jazz standards, as well as more contemporary jazz harmony including quartal and chromatic harmony. These latter are optional subjects in traditional forms of composition of the Cueca in Bolivia today. The compositions realised in this creative work correspond to my family and to the places to which I have had a connection during this time of my research in Melbourne. “Monique” for my wife, and daughters “Renata” and “Raquel”, the streets of the city centre “Swanston St”, “Flinders Station”, and “Liley St”, the name of the street where I live in the neighbourhood of Newport-Williamstown.
This research has aimed to expand and share knowledge of the Bolivian Cueca from an alternative musical viewpoint, due to my location in Australia and geographical remoteness from the birthplace of Bolivian Cueca. I myself was most surprised by the elements I found and their similarity to other traditions in their musical linguistic construction, such is the case of American jazz. In the future other musical trends will influence the composition and performance of the Cueca and the Bolivian Cueca, which will reflect the way of life and historical and social implications that accompany it. As long as there is a couple who dance Cueca, this will be adapted and coexist in any circumstance or location as has been demonstrated through the ages, not least in South America and in Bolivia.
Bibliography


Fundación Cultural Alfredo Soliz Béjar. “Apolinar Camacho VIVA MI PATRIA.” youtube, August 6, 2015. https://www.youtube.com/watch?v=M5fQsWS5xM.


APPENDIX A: CD Audio

Recordings of Compositions

1. Swanston St* (4:43)
2. Renata (9.22)
3. Monique (6.23)
4. Flinders Station* (4:30)
5. Raquel (7:26)
6. Liley St (5:48)

Musicians

Danilo Rojas (Piano/Composition)
Emiliano Beltzer (Bass)
Al Kerr (Drums)
Salvador Pérsico (Percussion)
Mirko Guerrini (Soprano Saxophone)

*Carlos Ponce (Zampoña)
*Marcelo Peña (Quena)
*Alvaro Ibañez (Bandoneon)

Recorded, mixed and mastered in Pughouse Studios, Melbourne - Australia 2018. Sound Engineer: Niko Schauble

*Recorded in Prosonus Estudio, La Paz - Bolivia 2018
Sound Engineer: Ramiro Quispe
Recordings Digitally attached.
APPENDIX B: Scores

Charts and Full Arrangements of Compositions

1. Swanston St; Chart/Full Arrangement
2. Renata; Chart/Full Arrangement
3. Monique; Chart/Full Arrangement
4. Flinders Station; Chart/Full Arrangement
5. Raquel; Chart/Full Arrangement
6. Liley St; Chart/Full Arrangement

All scores digitally attached
APPENDIX C: Email Interviews (in Spanish)

1. Interview with Willy Claure
2. Interview with Edward Mendoza
3. Interview with Edward Carrillo
4. Interview with Luis Alberto Mercado
5. Interview with Rolando Peña
APPENDIX D: Supporting Data (Audio/Video)

CD 2; (audio)

1. Rojas Family (Recording 1981)
2. Danilo Rojas (Wa Ya Yay)
3. Danilo Rojas (Swanston St Intro)
   Played by Danilo Rojas (Piano)/Carlos Ponce (Zampoña)

APPENDIX D: USB (video)

1. Rojas DVD Lunar (Maria Luna, Gilberto Rojas F., Ramiro Soriano)
2. Rojas/Montenegro (La Vida es Linda)
3. Danilo Rojas DVD Lunar (Chuquisaqueñita)
4. Danilo Rojas FIC Sucre 2016 (Flor de Chuquisaca)
5. Danilo Rojas (VCA Composition Process)
Recordings Digitally attached.

Video Recordings Digitally attached.