



A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

MTO 32.2 Examples: Tabak, Revisiting Polymeter: “Veneno Rítmico” and Colombian *Currulao*

(Note: audio, video, and other interactive examples are only available online)

<https://www.mtosmt.org/issues/mto.26.32.2/mto.26.32.2.tabak.html>

Example 1. Conservative, Radical, and Polymetric Interpretations of "Adiós Morena," Rio Mira, *Marimba del Pacífico* (2017), 3:19–3:36
(simplified texture)

Conservative Hearing

♩ = 90

Voice

A - diós! A - diós! A - diós! U, a - diós! Y! A - diós! U, a - diós! Y! A - diós! Brim! A - diós mo - re -

Marimba R.

Guasá

Radical Hearing

♩ = 90

Voice

A - diós! A - diós! A diós! U, a - diós! Y! A - diós! U, a - diós! Y! A - diós! Brim! A - diós mo -

Marimba R.

Guasá

dm: i V⁷ i V⁷ i V⁷ i V⁷

Polymetric Hearing

♩ = 90

Voice

Ay A - diós! A - diós! A - diós! U, a - diós! Y! A - diós! U, a - diós! Y! A - diós! Brim! A - diós mo -

Marimba R.

Guasá

Example 2. Polyrhythmic matrix and legend of *currelao's* unpitched percussion (adapted from Ochoa et al. 2014/i, 92; audio provided by Andy Miller)

Cununo Macho
qué? Por qué? Por

Cununo Hembra
Qué te pas' a vos?

Bombo Arrullador
bu - co Bam - bu - co Bam -

Bombo Golpeador
De - le du - ro

Guasá 1

(or) Guasá 2

closed open
Cununo

wood closed open
Bombo

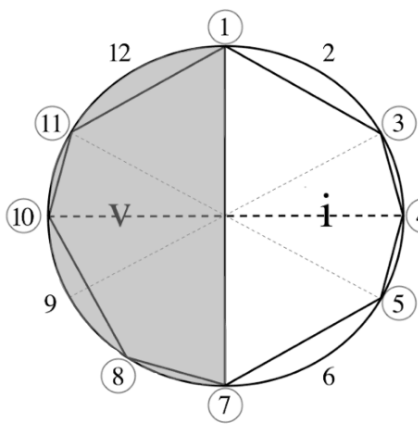
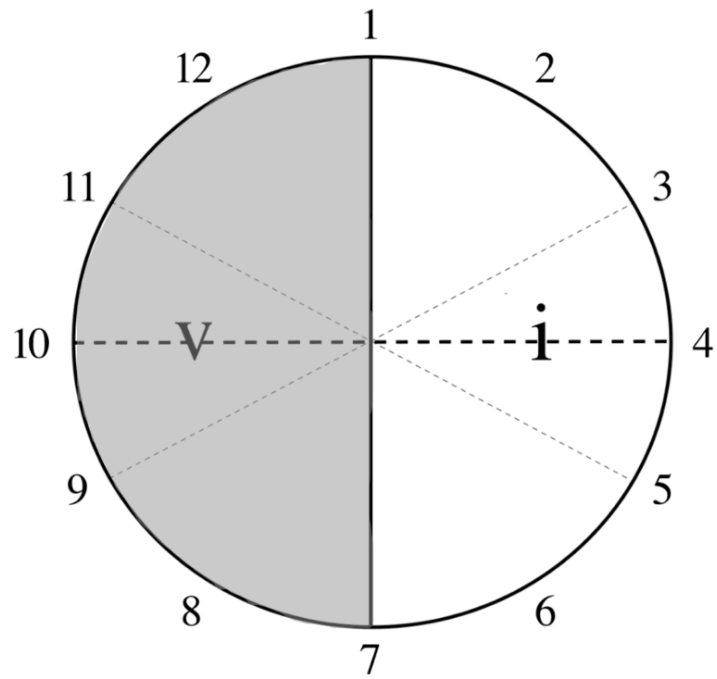
Example 3. Three *Currelao Bordónes* in C minor for *marimba de chonta* (audio provided by Andy Miller)

A
cm: i v

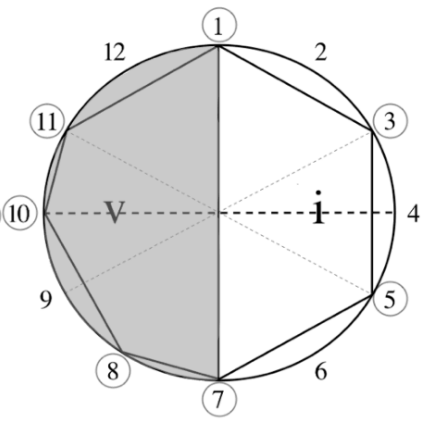
B
cm: i v

C
cm: i v

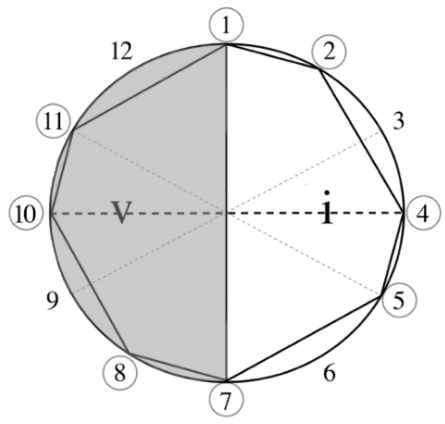
Example 4. Cyclic representation of *Currulao*, and of *Bordónes A, B, and C*



A



B



C

Example 5. *Currulao* Form Chart

Large-Scale Form	Subsection	Instruments				
		<i>Bordón</i> (optional)	<i>Requinta</i>	<i>Glosador</i>	<i>Cantaoras</i>	Unpitched percussion
Introduction	Vocal Introduction (optional)					
	Marimba Introduction		<i>Revueltas</i>			
	Percussion enters		<i>Revueltas</i> → <i>Base</i>			
A (2–10x) (<i>Glosadas</i>)	<i>Glosada</i> (Call)		<i>Base</i>			
	<i>Respuesta</i> (Response)		<i>Base</i>			
	<i>Requinta</i> interlude		<i>Revueltas</i>			
B (<i>Se arrulla la mano</i>)	Polyphonic Climax		<i>Revueltas</i>			
	<i>Requinta</i> solo (optional)		<i>Revueltas</i>			
	Polyphonic Climax		<i>Revueltas</i>			

Example 6. An example of the *Dosillo* rhythm (audio provided by Andy Miller)

Example 7. *Dosillo* creating projections displaced from $\frac{6}{8}$ meter

Example 9. Original and recomposed melodic line featuring *dosillo* in "Adiós Guapi," Grupo Naidy (2002), 0:31–0:40

Actual: Balanced and Complex Polymeter

Voice

Ma - ña - na me voy de Gua - pi, U! E!

Bordón

Recomposition: Integrated and Complex Polymeter

Voice

Ma - ña - na me voy de Gua - pi, U! E!

Bordón

The image displays two musical staves for each instrument, with rhythmic notation below. The top staff is for the voice, and the bottom staff is for the Bordón. The original version (top) shows a complex polymeter where the voice and Bordón parts are not perfectly aligned. The recomposed version (bottom) shows an integrated polymeter where the parts are aligned to share a common rhythmic structure.

Example 10. Marimba introduction of "Adiós Guapi," Grupo Naidy (2002), 0:00–0:07

$\text{♩} = 98$

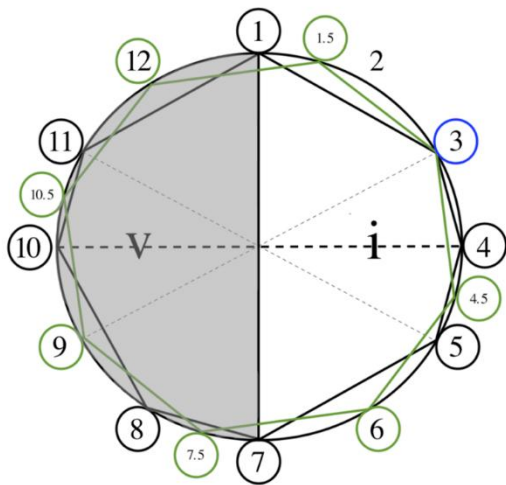
Dosillo

Bordón A

cm: i *v⁷* *i* *v⁷* *i*

The image shows a musical score for a marimba introduction. It features a treble clef staff with a 6/8 time signature and a tempo of 98. The bass clef staff is labeled "Bordón A". The score includes a "Dosillo" section. Below the staff, there are rhythmic notations and chord symbols: *cm: i*, *v⁷*, *i*, *v⁷*, and *i*.

Example 11. Cyclic notation of *dosillo* (green) superimposed onto Bordón A (black), coinciding on the third eighth note (blue) (audio provided by Andy Miller and author)



1 2 3 4 5 6 7 8 9 10 11 12

Requinta

Bordón

Example 12. Form of "Adiós Morena," Rio Mira, *Marimba del Pacífico* (2017), with unusual Section C

Large-Scale Form	Subsection and Timestamp	Instruments				
		Bordón	Requinta	Glosador	Cantaores	Unpitched percussion
Introduction	Marimba Intro. (0:00)		<i>Revue</i>			
	Percussion enters (0:13)		<i>Revue</i> → Base			
A (<i>Glosadas</i>)	<i>Glosada</i> (Call) (0:26)		Base			
	<i>Respuesta</i> (Response) (0:35)		Base			
	<i>Requinta</i> interlude (0:37)		<i>Revue</i>			
	<i>Glosada</i> (Call) (0:53)		Base			
	<i>Respuesta</i> (Response) (1:02)		Base			
	<i>Requinta</i> interlude (1:04)		<i>Revue</i>			
B (<i>Se arrulla la mano</i>)	Polyphonic Climax (1:20)		<i>Revue</i>			
	<i>Requinta</i> solo (2:05)		<i>Revue</i>			
	Polyphonic Climax (2:46)		<i>Revue</i>			
C	Vocals from climax (3:22)					(!)
	<i>Requinta</i> introduction repeats, with vocals (3:35)		<i>Revue</i>			(!)
B'	Polyphonic Climax (3:45)		<i>Revue</i>			

Example 13. Pulse streams in Section C of "Adiós Morena," Rio Mira, *Marimba del Pacífico* (2017), 3:19–3:50

... **B** **C**

$\text{♩} = 90$ 4x 1.2.3. 4.

Solo Voice
A - diós! Ay a - diós mo - re - na! A - diós mo-re - n'a - diós! A - diós! A - diós! U, o, y! O - yó! U, O - yó! Brim

Cantaores
A - diós! A - diós! A - diós! A - diós! A - diós! A - diós! A - diós! A - diós! A - diós! A - diós!

Dosillo

Marimba

Cununos 6/8

Bombo

Guasá

B1

S. Voice
ba o mo-re - n'a - diós, mo-re - n'a - diós mo-re - ni - t'a - diós! Me u! O bri! O - yó! u! O bri! O - yó! Brim! Brim! Brim!

Cant.
A - diós! A - diós! A - diós! A - diós! A - diós! A - diós! A - diós! A - diós! A - diós! A - diós!

Mar.

Cun.

Bombo

Gu.

Example 14. Onsets do not align with $\frac{6}{8}$ beats until m. 6 in "Mirando," Grupo Naidy, *Vive Tus Raices* (2011), 0:09–0:22

The image displays a musical score for the piece "Mirando" by Grupo Naidy. The score is divided into two systems. The top system features a single staff for the Requieta, with a tempo marking of $\text{♩} = 102$. The music is in 6/8 time and begins with a melodic line. A box labeled "Dosillo begins" with an arrow points to the start of a rhythmic pattern in the second measure. Below the staff, a series of dotted lines with arrows indicates the onset of notes, showing that these onsets do not align with the 6/8 beat structure until the sixth measure. The bottom system consists of five staves: Requieta (labeled "Req."), Cununo m., Cununo h., Bombo arr., and Gu. The Requieta staff continues the melodic line from the first system. The percussion parts (Cununo m., Cununo h., Bombo arr., and Gu.) show their respective rhythmic patterns, with the Gu. part mirroring the onset pattern shown in the first system. A bracket on the left side of the bottom system is labeled with the number "5".

Example 15. Introduction to "Mirando," Grupo Naidy, *Vive Tus Raíces* (2011), 0:09–0:33 (simplified transcription)

♩ = 102

Requinta

Req.

Bombo Arr.

Guasá

6

12