

Atacameños musical elements in
three works of composer Carlos Zamora

Ricardo Enrique Antonio Alvarez Bulacio

University of York

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Introduction

This article analyses the compositional style of Chilean composer Carlos Zamora (1968) and its relation to *Atacameños* music.¹ The analysis will focus on three of his works: *Padre nuestro kunza* (1995), *Tres visiones de un sikuris atacameño* (1999) and *Antaras* (1999).² The aim of this work is to identify musical elements in Zamora's work that are related to pre-Hispanic Northern Chilean indigenous music and to explore how he has used these elements in different musical contexts.

Carlos Zamora is one of the most internationally performed contemporary Chilean composers. His catalogue comprises more than sixty works for various forces that have been performed in five continents. His compositional style includes influences from classical music, contemporary music and folk music from Northern Chile, specifically from his roots in *Atacameños* culture.

To develop this research the author conducted interviews with the composer in Santiago (Chile) and York (England), commissioned a collaborative work that included rehearsals for the premiere concert of *Concierto para saxofón y cuerdas* in York, and an open lecture on his music at The University of York in which he participated, musical analysis of his scores, and a literature review of previous analyses of his music.

First, a historical overview of *Atacameños* culture will be presented, describing the different stages and cultures involved in its formation since 11.000 BC. Furthermore, an analysis of its current musical expressions, shown in a graph, will be presented in order to establish its potential connection with Carlos Zamora's compositions.

¹ Atacameños or Likan Antai culture embraces the communities formed around the Puna de Atacama in Northern Chile since 11.000 BC.

² An audio CD with these compositions has been attached as supportive material.

Second, a musical description of the pieces selected will be provided. The analysis will focus on the extracts that can be related to the *Atacameños'* musical elements presented in the previous chapter. The composer's comments on these pieces will be considered, including quotes from interviews done for this research and line notes from the recordings.

This article presents a case study of a contemporary composer in relation to the materials from which his work is built. With Zamora, this search has led him to use folk music from his roots as an identifying element of his music. This decision has linked his music with neo-tonal and Latin American music rather than with a contemporary music aesthetic that is more prevalent nowadays.

Carlos Zamora's compositional style has been described as a 'lonely island'³ within the current Chilean composers' scene, which is more often linked with new trends and techniques from Western contemporary composers. However, his personal decision to develop pieces using Chilean folk music has been well received by audiences, and he is among the composers having numerous performances of his compositions. Whether or not his musical approach will be followed by others is something that will be ascertained by other researchers in the future.

³ Jahnke, Eduardo. 'En torno a la estética musical de Carlos Zamora Pérez', 2.

Cultural context of Atacameños

Atacameños culture (or *Likan Antai* in *kunza* language) encompasses a succession of prehistoric peoples who inhabited the area called the *Puna de Atacama* from 11.000 BC. These established a common ethnicity in the sixteenth century with its own authorities, customs, and language. This arose from an ancient process, involving multiple previous cultures who lived in the valleys and Andean oases in the Atacama desert.⁴

Between 4000 BC and 500 BC these early peoples achieved a high level of skill in the hunting of animals using spearheads made of stone. They also collected plants and food crops and began to domesticate camelids (*llama* and *guanaco*) for transport and clothin. They developed funeral rites and advanced petroglyphs.⁵ Between 500 BC and 300 AD a distinctive culture of San Pedro de Atacama was established, based on agriculture in the oases and *llamas* herding.

Complex systems of terraced irrigation were developed for growing corn, beans, squash, pumpkins, peppers, carob, *chañares*, potato, and quinoa. These advances stimulated the arrival of immigrants from the southern highlands and valleys of what is now current north-eastern Argentina and southern Bolivia. Early forms of black or red ceramic have been found from this period.⁶

Between 900 and 1536 DC a unified *Atacameños* ethnicity was formed. The villages were transformed into kingdoms by an *Atacameño* landlord. This new order was represented in the construction of walls (or *pucarás*) around the cities to define the political and economic power of each group of people. There was a period of peace between the

⁴ Bittman, Le Paige, Núñez. *Cultura Atacameña*, 5.

⁵ *Ibid.* 15.

⁶ *Ibid.* 26.

people of this region and their *Aymaras* neighbors, and that peace allowed the establishment of an *Atacameños* culture with a common territory and language (*kunza*).⁷

Between 1450 and 1536 the area was first conquered by the Incas and later by the Spaniards. Lautaro Nuñez noted that while the first conquest did not change the *Atacameños* organizational structure, the second caused local communities to disintegrate through the effect of wars, the introduction of European diseases, the imposition of a new culture (religion and language), and the racial mixing process.⁸ Clashes between *Atacameños* and Spaniards occurred between 1536 and 1557, ending when Spanish soldiers conquered the *Pucara Quitor*, the political *Atacameños* symbol.

The *Atacameños* chiefs signed an agreement, accepting the authority of the King of Spain and the Catholic religion; however, clashes continued until the late sixteenth century.⁹ Thereafter, a process of acculturation started in which *Atacameños* added some of their symbols to the Spanish Catholic celebrations which had been introduced after the conquest. The *Kunza* language did not survive, and only some words remain in use in local celebrations.

According to recent research, *Atacameños* descendants living in the Atacama region currently number about 2.000.¹⁰ Some pre-Hispanic rites have survived, especially those which maintain links with the agricultural cycle as *talatur* and *convido a la semilla*. In these rites are sung *coplas de carnaval* using *kunza* words. The melodies use a non-tempered major triad, using intervals of thirds and fourths, with variable pitch, accompanied by

⁷ Bittman, Le Paige, Núñez. *Cultura Atacameña*, 43.

⁸ *Ibid.* 55.

⁹ *Ibid.* 58.

¹⁰ Díaz, *Cultura originaria y música chilena de arte*, 53.

aerophones (*clarin, putu*) and percussion (*chorimori*) instruments. Diaz argues that this tritonic *Atacameños* music is based on ancient aerophonic sounds rather than acoustic or tonal principles.¹¹

Some of the current celebrations that show the Spanish influence are the carnivals and the feasts for saints or the Virgin Mary. The San Pedro de Atacama carnival takes place in February during Lent. The songs are sung in Spanish and are accompanied by acoustic guitar and a type of snare drum (*caja chayera*).¹² The celebrations of saints or the Virgin Mary have elements in common with other pagan-religious celebrations in northern Chile that mix elements of Christian and Andean cultures found in dances, street bands of Andean (*lakas*) and western instruments (brass bands). The Feast of Ayquina is the most popular in this area, devoted to the Virgin Guadalupe.

Maria Ester Grebe identified the following musical differences between two types of *Atacameños* celebrations in the 1970s:¹³

Pre-Hispanic celebrations: (e.g., <i>Talatur, canto a la semilla</i>)	Post-Hispanic celebrations: (e.g., San Pedro Carnival, Feast of Ayquina)
<ol style="list-style-type: none"> 1. Choral unison singing. 2. Instrumental accompaniment by indigenous instruments (<i>clarín, putu, chorimori</i>). 3. Free instrumental improvisation over open forms. 4. Extended length. 5. Adding and variable time meter. 6. Slow tempos. 7. <i>Kunza</i> words. 	<ol style="list-style-type: none"> 1. Solo singing. 2. Instrumental accompaniment by acoustic guitar and bass drum (<i>caja chayera</i>) or brass bands. 3. Fixed form using regular tempos and meters. 4. Limited length. 5. Tendency towards regular time meter. 6. Faster tempos than pre-Hispanic rites. 7. Spanish language.

¹¹ Diaz, *Cultura originaria y música chilena de arte*, 53-64.

¹² *Ibid.*

¹³ Grebe, Maria Ester. 'La trifonía atacameña y sus perspectivas culturales', 29-30.

Atacameños musical elements in Carlos Zamora's works

Carlos Zamora was born in Calama, the main mining city of the Atacama region, and his early music experiences came from two different different sources. On the one hand, he participated in *Atacameños* celebrations with some of his relatives (his father and grandfather), who were active participants as musicians and organizers from childhood; on the other hand, he had the opportunity to listen to symphonic orchestras that visited Calama to perform classical repertoire. These influences were relevant in his decision to study music after finishing secondary school.

In 1985 he started a degree in Music Education at the Universidad de Concepción, southern Chile. During that time he received composition tuition from Miguel Aguilar, one of the first Chilean composers interested in developing serialism, starting in the 1960s¹⁴. In Concepción he also studied choral and contemporary conducting and worked as assistant director of university ensembles and choirs.

In 1990 he moved to Santiago, where he continued studying composition with Chilean composer Gustavo Becerra, who was then developing his own serialist techniques. During this period Carlos Zamora composed his first string quartet 'Cuarteto de Cuerdas Nº1', utilizing some of those techniques.

In 1994 he began a MA in composition at Universidad de Chile. His supervisor was Eduardo Becerra, who was a pioneer in developing contemporary music using Chilean folk

¹⁴ Serialism was stimulated in Chile by Swedish composer Fré Focke who studied with Anton Webern. Focke moved to Chile after the Second World War and held a composition lecturer position at Universidad de Chile, being the leader of a new generation of Chilean composers that developed these techniques since sixties (including Carlos Zamora's composition teachers Miguel Aguilar and Gustavo Becerra).

elements (in his case focused on Mapuches' music from southern Chile).¹⁵ Three characteristic compositions of Carlos Zamora between 1995-1999 will be analyzed in the following sections.

Padre Nuestro Kunza

Padre Nuestro Kunza was written in 1995 for a composition competition organized by the *Federación de Coros de Chile* (Chilean Choirs Federation), where it received first prize. It is the first work by Zamora to include Northern Chilean musical elements and was written in the aftermath of the remembrance of the fifth-hundredth anniversary of the arrival of the Spaniards in America (1992).

Scored for a mixed choir, it is sung in three languages: Latin, Spanish, and *Kunza*, the extinct language of the *Likan Antai* culture. It was written using a narrative form that represents the different stages of the Spanish conquest in the Atacama zone. Carlos Zamora explained the origin of this composition:

El año '93 yo escribí el *Padre Nuestro Kunza* porque en San Pedro de Atacama hubieron muchas celebraciones por el tema de los quinientos años y algunos que han encontrado vestigios del idioma kunza (lengua originaria de la cultura atacameña) tradujeron el padre nuestro en lo que más se pudo. Yo agarré este texto en kunza y compuse una obra para coro a capella que es una obra que relata la historia: empieza con el gregoriano del padre nuestro y después empiezan los indígenas hablando el padre

¹⁵ Carlos Zamora composed the opera *Pucara* for his final exam of the MA degree. This work relates a history based on the Inca conquest of *Atacameños* in the sixteenth century. The opera has not been premiered yet due to the high costs of the production. Only its overture is regularly performed in Chile.

nuestro en kunza y se hace esta mixtura. Por ahí también aparece la música tradicional atacameña, algunos giros melódicos.

In 1993 I wrote *Padre Nuestro Kunza* because in San Pedro de Atacama there were many celebrations related to the fifth century and some locals, who are researching the remains of *kunza* language, translated the Our Father prayer in the best way that they could. I used that text for composing a piece for a *cappella* choir that relates the history: its begins with the *Pater Nostris* prayer in Latin and then is followed by the indigenous that start whispering the *Our Father* prayer in *Kunza* creating a mixture. Also, I included some melodic movements from *Atacameños* folk music.¹⁶

At the beginning of the piece the *Pater Nostris* prayer is sung in Latin, recreating the style of Gregorian chant. Simultaneously, the *Linkan Antai* people appear saying the same prayer in *kunza*, using *parlatto* in a whisper. The meter fluctuates between 3/4 and 4/4 until bar 13 when the *Our Father* prayer, sung in the *kunza* language, is added, using variations on 6/8 meter. Example 1 shows the *hemiola* rhythm (three beats against two beats) frequently used in Northern and Southern Chilean folk music. In example 1a an extract is shown from *Padre Nuestro Kunza*; in example 1b shows the same rhythm in a *Lakas* panflute melody transcribed at the Feast of La Tirana 2012.

¹⁶ Alvarez, Ricardo. 'Entrevista a Carlos Zamora'. Santiago de Chile, July, 2012.

Example 1a: *Hemiola* rhythm in bar 17 (6/8).

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Example 1b: *Hemiola* on bass drum accompaniment of a *Lakas* melody in La Tirana.¹⁷

The piece begins by recreating the imitative counterpoint typical of a Renaissance motet.¹⁸ This serves primarily to evoke Catholic music. Each culture is suggested by means of different vocal techniques sounding simultaneously. Among these are:

¹⁷ Campos, Jimenez and Tellez. *Cuyacas. Música, Danza y Cultura*, 204.

- Modal Gregorian chant sung, and *kunza* prayer in *parlatto* as a whisper.
- Harmonization in thirds as a reference to Spanish songs and harmonization in fourths to suggest Northern Chilean music.¹⁹
- Cluster harmonies with polymetric sections referring to simultaneous sonorities in religious celebrations and festivals in the Atacama desert.

The use of overlapping elements is characteristic of Zamora's compositional style as will be also seen in the other two works analyzed. In bars 50-52 there are metric variations (8/8, 7/8, 6/8) during which the voices overlap with similar music. This serves to vary the repetitive effect of 6/8 folk music; this meter was introduced to Chile by the Spaniards and is currently considered typical of Chilean folk music in, for instance the *cueca*, the official Chilean national dance.

Todas mis obras en ritmo de 6/8 tienen compases de cinco, de cuatro, de siete, mezclados a lo Stravinsky. A veces hay cambio de cifra compás por compás, tratando de desarmar la sensación del golpecito constante. A mi me da la idea que es un elemento atractivo en términos de audición e interpretación porque justamente te mantiene tenso todo el rato. También lo he usado para crear o romper expectativas.

All my works composed in 6/8 bars use bars in five, four, seven, mixed as Stravinsky did it. Sometimes the meter changes in each bar, trying to deconstruct the sensation of the repetitive beat. I think that is an attractive element in terms of audition and performance because it keeps

¹⁸ Díaz. *Cultura originaria y música chilena de arte*, 234.

¹⁹ The *lakas* panpipes perform with two voices harmonized in fourths using interlocking technique (see Campos, Jimenez and Tellez. *Cuyacas. Música, Danza y Cultura*, 204).

the tension all the time. Also I have used it to create or break expectations.²⁰

Example 2: 6/8 meter variations in bar 50.

The musical score for Example 2 shows six vocal parts (S, S II, C, T, T II, B) in 6/8 meter. The score is divided into three measures. The first measure is in 6/8 time, the second in 7/8, and the third in 6/8. The lyrics are in Spanish: 'ca u - - - - nic', 'a - - - - ca', 'hual - - - - chas u - nic', 'li - bra - nos Se - ñor u - nic', 'li - bra - nos Se - ñor u - nic', and 'a - ca li - bra - nos Se - ñor u - nic'. Dynamics include *f* and *p*.

Voices in Spanish sing phrases from 'Oración del Padre nuestro' in the following section and Zamora uses counterpoint to present diverse voices participating with their own versions of the *Our Father* prayer in three languages simultaneously. All these voices join together in bar 61 with a question from Jesus from Matthew 27: 45-46: 'why hast Thou forsaken me?' in Spanish ('*por qué me has abandonado*').

²⁰ Alvarez, Ricardo. 'Entrevista a Carlos Zamora'. Santiago de Chile, July, 2012.

Example 3: Meeting of higher voices, singing ‘why hast Thou forsaken me?’ in Spanish.

The musical score is for six voices: Soprano (S), Soprano II (S II), Contralto (C), Tenor (T), Tenor II (T II), and Bass (B). It consists of three measures. The first measure is in 6/8 time, the second in common time (C), and the third in 10/8 time. The lyrics are in Spanish. Dynamics include *normal*, *f*, *pp*, and *ff*. The lyrics are: 'cie - lo stan - si Ti - can tan - si', 'por qué me has a - ban - do - na - do por', 'Ti can tan si ut quid me de re li quis - ti', 'Ti - can tan - si cie - lo stan - si', 'Ti - can tan - si', 'Ti - can tan - si', 'Ti - can tan - si', 'De - us me - us ut quid me de re li quis ti'.

The piece finishes with a stylized scream repeating the expression ‘forsaken’ (*‘abandonado’*) from fortissimo to pianissimo. The composer created a dramatic ending to convey his opinion of the result of the predominance of one culture (Spain) over another (*Likan Kai*) after the Spanish conquest in America.

Después termina esto con la frase ‘Dios mío, porque me has abandonado’ en castellano...o sea, los tipos aprendieron la religión, aprendiendo su idioma y al final igual los mataron...entonces, la obra termina con unos gritos de ‘dios mío, porque me has abandonado’, después de haber aprendido toda su cultura.

The piece finishes with the expression ‘My God, My God, why have you forsaken Me?’ in Spanish...That means: these guys (*Likan Antai* indigenous) learnt their religion, learnt their language, and at the end they were killed

anyway... So, the piece finishes with these expression ‘my god, why have you forsaken me’, after they learnt their culture²¹.

In *Padre Nuestro Kunza*, in sum, Zamora started to develop compositional elements in his music that became representative of a style that he described as ‘a kind of American Nationalism’.²²

Example 4: Ending bars.

The musical score for the ending bars of *Padre Nuestro Kunza* is presented for six vocal parts: Soprano (S), Soprano II (S II), Contralto (C), Tenor (T), Tenor II (T II), and Bass (B). The lyrics are in Spanish and are repeated across all parts. The final measure of the piece features a glissando (gliss.) and a fortissimo (pppp) dynamic marking. The score includes various musical notations such as 'gritando' and 'gliss.' above the notes, and 'pppp' below the notes in the final measure.

Tres visiones de un Sikuris Atacameño

Sikuris was written for the third edition of ‘New Works by Chilean Composers’ presented by the *Orquesta Sinfónica de Chile* (Symphonic Orchestra of Chile) in 1999, when Zamora received the first prize. After the premiere, Carlos Zamora adapted the work for a string orchestra and called it *Tres visiones de un sikuris atacameño* (*Three visions of an Atacama Sikuris*). The symphonic version will be analyzed below.

²¹ Alvarez, Ricardo. ‘Entrevista a Carlos Zamora’. Santiago de Chile, July, 2012.

²² Jahnke, Eduardo. ‘En torno a la estética musical...’, 11.

Tres visiones was built upon a *sikuris*²³ melody that was recorded and transcribed in the Atacama zone. Carlos Zamora dedicated this piece to the Mexican composers Silvestre Revueltas and Carlos Chávez, who had influenced him at the time, particularly in their compositions *Sensemaya* and *Sinfonía India*, respectively.²⁴

Structurally, the piece is divided into three parts or 'visions' that are presented over the *sikuris* melody. The first part is notable for the use of consecutive 2/8 and 3/8 bars which are used in an unpredictable way in each section (the meter changes sometimes every bar, sometimes every two; or a mixture of the two). Carlos Zamora explained this element in his music:

En la música del norte de Chile hay dos ritmos que mayoritariamente se encuentran: 2/4, que básicamente esta formado por síncopas, galopas y cuartinas y el ritmo en 6/8, que es mas latinoamericano y sacado de un folklore post-colombino, pero ya esta tan enraizado que lo encontramos por todos lados. Esos dos ritmos yo los uso mucho. En el caso del ritmo en 2/4 no tengo muchos recuerdos de haberlo variado tanto, mas bien lo uso bien en bruto. Pero yo normalmente varío el de seis.

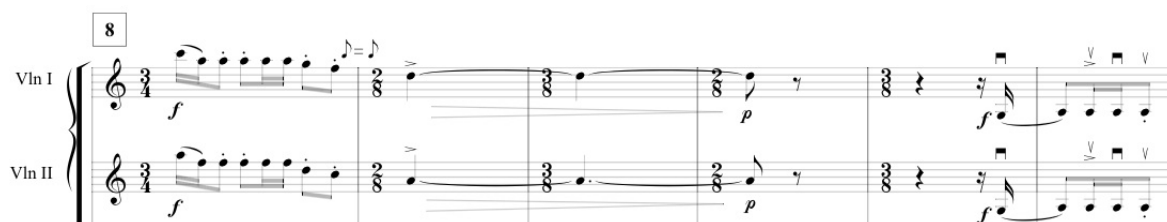
In Northern Chilean music there are two main meters: 2/4, which is basically formed by syncopations and semiquavers and 6/8, which is more Latin American from a post-Columbian folk but is currently part of our roots so you will find it everywhere. I regularly use these two

²³ *Sikuris* or *sikuras* is derived from the name *sikus* used to identify a pan flute from pre-Columbian times often used in celebrations in Southern Andes. The term *sikuris* may be used to represent the *sikus* performer, the full ensemble or the musical style (Grebe, 293). This instrument is also called *lakas* in Northern Chile and was called *zampoña* by the Spaniards.

²⁴ Carlos Zamora has recognized influences from those composers and others such as Heitor Villalobos and Alberto Ginastera, defined by some researchers as the Latin American Nationalism movement of the early twenty century.

meters in my music. I don't have any memories of having varied the 2/4 meter; actually I use it quite raw. However, I usually vary the meter in six.²⁵

Example 5: Metrical variations in the first movement of *Sikuris*.



Another featured of the introduction is the use of musical quotes from *Sensemayá* by Silvestre Revueltas. Musical quotation is present in Zamora's works from his first composition for string quartet, *Cuarteto de Cuerdas N°1* (1993), where he introduced musical quotes from the Ninth Symphony of Beethoven and the *Messiah* of Haendel in a serial context.

Quotation, as a compositional tool, was reinforced during Zamora's participation in the composition seminar INJUVE in Spain (1998-2000), where he studied with Spanish composers Cristóbal Halffter and Mauricio Sotelo.

Yo lo aprendí de Cristóbal Hafter, un compositor español bien renombrado. A él lo conocí hace algunos años atrás en España y tenía este tema con las citas y yo dije ¿por qué no? ? Sobretudo si uno no quiere engañar a alguien diciendo que esto es mío y es de otro compositor. Me gusta usar citas reconocibles.

²⁵ Alvarez, Ricardo. 'Entrevista a Carlos Zamora', 1.

I learned that from Cristóbal Halffter, a renowned Spanish composer. I met him some years ago in Spain and he had this idea of including musical quotes and I thought ‘why not?’ Especially if you don’t want to cheat someone saying that it is your idea when it came from another composer. I like to use recognizable musical quotes.²⁶

The influence of *Sensemaya* can be found in the first ‘vision’ of *Sikuris* in the following musical elements:

1. A combination two and three beat meters; e.g. a 7/8 bar organized as 2/2 and 3/8 bars, with combination made using 2/8 and 3/8 as a rhythmic variation of the original 6/8 *sikuris* melody as transcribed.
2. The use of rhythmic *ostinato* in the lower voices: bass clarinet in the first version and cello, double bass and bassoon in the second.
3. The first melody presented by a low solo instrument: tuba in the first version, trombone in the second.²⁷
4. A quotation of theme 1’s melodic response in *Sensemayá*, in *Sikuris*: see examples 6a and b.

Example 6a: Melodic response to theme 1 in *Sensemayá*.²⁸



²⁶ Alvarez, Ricardo. ‘Entrevista a Carlos Zamora’, 1. Santiago de Chile, August, 2012.

²⁷ In the symphonic version of *Sikuris*, Zamora also uses tuba for the first exposition of the melody.

²⁸ Cardona, Alejandro. ‘Sensemayá, la culebra, sensemayá’, 8.

Example 6b: Melodic response to theme 1 in *Sikuris*²⁹:

Clarinet in B \flat

The musical notation is for a Clarinet in B-flat. It consists of a single staff with a treble clef. The piece is in 3/8 time. The notation starts with a quarter rest, followed by a quarter note with a sharp sign (F#) and a dynamic marking of *mf*. This is followed by a glissando (marked *gliss*) leading to a half note with a dynamic marking of *f*. The next measure contains two eighth notes with a dynamic marking of *f*. The piece then changes to 2/8 time, with a half note marked *p*. This is followed by another half note marked *mf*. The piece concludes with a quarter rest.

The structure of *Sensemayá* follows an accumulative logic and that elements are presented in four ‘waves that musically recreate the rite of killing a snake’ as musicologist Alejandro Cardona describes. Cardona points out the necessity of finding new ways to analyze these works, which are inspired by ancient non-western musical rites based on eternal repetitions but use Western instrumentation:

En la música europea, a partir del Renacimiento, empieza a dominar la estructuración seccional y monométrica. La forma es cerrada, producto de una organización basada en claras articulaciones periódicas (...) Pero esto no aplica en muchas músicas latinoamericanas que se estructuran a partir de procesos abiertos y temporalmente circulares de intensificación acumulativa. También pueden tener más de un referente métrico que se combinan en una polifonía rítmica. Lo polimétrico, por extensión también se manifiesta como superposición de diferentes estratos de actividad musical (...) Se trata, pues, de polos de expresión musical: la acumulativa/polimétrica en donde la “obra” representa el proceso, y la seccional/monométrica en la donde la “obra” contiene el proceso. Son, si se quiere, dos visiones de mundo.

²⁹ Zamora, Carlos. ‘Sikuris’, 5.

In European music, since the Renaissance, sectional and monometric structures started to be predominant. Forms were closed at that time, as the result of an organization based on clear periodic articulations (...) But this does not apply in many Latin American musics which is structured from open and circular temporal processes of increasing intensity. These forms may also have more than one metric basis that combine into a rhythmic polyphony. The polymeter, furthermore, is also represented by the overlapping of different layers of musical activity (...) There are, consequently, two poles of musical expression: the accumulative/polymetric one, where the 'piece' represents the process; and the sectional/monometric, where the piece holds the process. They are, in other words, two world-views.³⁰

Sikuris is presented in three 'visions' that recreate a sound landscape. Structurally, it can be analyzed as an accumulative form (three melodies inside one musical stream) and as a Western music form (symphony in three episodes: allegro, lento and allegro). Comparative analysis of other works composed by Carlos Zamora show that he used Western classical resources such as sonata or theme and variations form inside his polyrhythmic melodic ideas inspired in Northern Chilean music.³¹

Zamora has confirmed both influences in his composition process where he is open to include all the resources available to develop his music, according to his musical

³⁰ Cardona, Alejandro. 'Sensemayá, la culebra, Sensemayá', 1-2.

³¹ Jahnke, Eduardo. 'En torno a la estética musical...', 16-17.

background. He visualizes his music as ‘a brick wall built by fragments with their own individuality which, when sounded together, generate a bigger homogeneous space’.³²

Zamora’s classical western influence is represented in the second vision of *Sikuris* written in a slow tempo ($\text{♩}=48$) that breaks the tempo of the first vision. In this section a new *sikuris* pentatonic melody is quoted with a lament character used in Andean rites for farewells and remembrance moments (*kacharpayas*). The use of orchestral *tuttis*, dynamic variations and *solis* gives an expressive character to this section reaching a climax in rehearsal number 23. Harmonization in fourths recreates the sonority of pan flutes performing in this zone (example 7).

Example 7: Climax in the second movement using harmonization in fourths.

The musical score for Example 7 is written in 3/8 time with a tempo marking of $\text{♩}=48$. It features four staves: Flute, Oboe, Violin I, and Violin II. The Flute and Oboe parts are marked *mp* and play a melodic line with a pentatonic character, characterized by intervals of a major second, a minor second, and a major third. The Violin I and II parts are marked *mf* and play a harmonic accompaniment consisting of sustained notes and moving lines in fourths, creating a rich, resonant texture. The overall mood is one of a slow, expressive climax.

Finally, a new tempo starts for the last vision: $\text{♩}=130$. The first vision melody is repeated at the beginning but transposed up a fifth from the original key (E minor in the first, B minor in the second). This section keeps to a single time meter (3/8) but uses syncopation in the accompanying lower voices (cello and double bass), to provide variation.

³² *Ibid.*, 16.

Counter melodies appear followed by an overlapping effect created by four different melodies sounding simultaneously; this creates the brass bands sonorities in Northern Chilean religious celebrations. These melodies are reduced at the end, where there is an orchestral *tutti* using harmonization in fourths. The final chord presents the cluster sonority in the upper voices.

Sikuris continues the development of the compositional ideas begun in *Padre Nuestro Kunza*, in which Zamora fuses his musical background as a classical composer with the music associated with his roots in the Atacama region. These musical elements become central to his compositional style in subsequent works.

Antaras

Antaras was commissioned by Ensemble Antaras in 1999 for their first album. This instrumental ensemble is led by Chilean flautist Alejandro Lavanderos, and it aims to create an imaginary sonority from the reuse of a pre-Hispanic and traditional American musical heritage and the fusion of this with Western modern flutes.³³ The piece was written for four wind players and two percussionists, using a mixed instrumentation (indigenous American and Western instruments).

Carlos Zamora presents multicultural sonorities in this composition simply from the instrumentation chosen: pre-Hispanic and American instruments, such as tarkas and *zampoñas* panpipes (aerophones); rainstick and shakers made from camelid hooves (idiophones); bombo, conga, and *legüero* bass drum (membranophones) and Western instruments such as transverse flute (piccolo, C, G and bass flutes), cymbals, and snare drum.

³³ Ensemble Antara. *Músicas Actuales de America*. CD

This mixed sonority is explained in the linear notes of his first album *Música de Camara*, where the piece was included:

Se encuentra en ella experimentaciones tímbricas en las flautas tradicionales, a lo que se le agrega el uso de sonoridades de instrumentos precolombinos (zampoñas y tarkas). El uso de estos instrumentos de viento, mezclado con las sonoridades de las percusiones y sumado a la utilización de la pentafonía, evoca el imaginario sonoro de las culturas precolombinas, traslapadas al sonido de la llamada “música contemporánea”. La obra es una apuesta sonora, en la búsqueda de una amalgama tímbrica entre las culturas andina y europea.

In *Antaras*, timbral experimentation is found in traditional flutes, adding the use of pre-Hispanic instruments (*zampoñas* panpipes and tarkas). Using these wind instruments, mixed with the sounds of drums and pentatonic melodies, the piece evokes *imaginaire* of pre-Hispanic cultures, overlapping the sound of contemporary music. The piece is a sound bet, in the pursuit of timbral fusion between Andean and European cultures.³⁴

Structurally, the piece is in an open accumulative form, with clear connections to *Atacameños* ritual music. The rainstick in the introduction evokes the sounds of water, a sacred element for *Atacameños*. The first section is built over multiphonic sounds in 5/4 using piccolo, C and bass flutes, and the sound of a *legüero* bass drum played softly. The cluster harmonies could represent the untempered pre-Hispanic panflutes found in ancient

³⁴ Zamora, Carlos. *Música de Camara*. CD

Atacameños rites. Furthermore, air sounds from the players are used to recreate the *huayno* snare-drum rhythm (example 8).

Example 8: *Antaras'* first section.

In the second section the wind players change to *tarkas* flutes, and conga/bongo drums start a 5/8 rhythm. One of the performers plays a solo C-flute pentatonic melody using harmonics in the high register. The melody is repeated but overlapped by *tarka* long tones that sound simultaneously.

The third section is played by *zampoñas* panflutes using a hocket or interlocking technique that is characteristic of South Andean aerophones' performance. The melody is shared by two players, performing in a dialogue and accompanied by a *legüero* bass drum in 4/8 (recreating the 2/4 *huayno* rhythm). This short section of six bars then introduces the next one with a bass drum trill.

The fourth section is an improvised G-flute solo using some extended techniques suggested by the composer in the score, such as tongue-rams, air sounds, glissandos and harmonics. This flute solo is accompanied by an ostinato rhythm using 12'' and 20'' cymbals. This section was not recorded in the *Ensamble Antaras* version, but it is included in the original score (example 9).

Example 9: G flute solo section

A connection between this section and the *talatur* ritual can be made. According to Maria Ester Grebe's article on tritonic *Atacameños* music, the musical accompaniment to this pre-Hispanic ritual was performed by aerophones players who freely improvised without a fixed structure according to their instrument's capabilities and using extended open sections.³⁵

The next section presents a unison pentatonic melody performed by *tarka* instruments, recreating the sonority of *lakas* panpipe street bands in religious celebrations. It is in a fixed AAAB form that is played twice. The final section quotes all the melodies previously performed in the piece but in a simultaneous clash, as is frequently found in Northern Chilean pagan-religious celebrations. (See example 10, next page).

³⁵ Alvarez, Cristina, Grebe M.E. 'La trifonía atacameña y sus perspectivas interculturales', 29.

Example 10: Ending section of *Antaras*.

The musical score is divided into three systems, each separated by a double slash (//). The first system includes Piccolo, Flute in C, Flute B, Percussion 12" and 20", Cymbal s/b and c/b, and Toms B.I. The second system includes Trk soprano and Flute in C. The third system includes Trk piccolo and soprano, Flute in C, Flute B, Percussion de Agave, Percussion 12" and 20", and Toms B.I.

System 1:

- Picc:** Starts with a *p* dynamic, then changes to *ff* at the first measure of the ending section. A note change symbol ($\text{♩} = \text{♩}$) is present above the staff.
- Fl en C:** Starts with a *ppp* dynamic, then changes to *ff*. Includes the instruction *s/art.*
- FL.B.:** Starts with a *ff* dynamic. Includes the instruction *s/art.*
- Pl 12" / Pl 20":** Starts with a *mp* dynamic. Includes the instruction *bq, madera*.
- Cj s/b / Cj c/b:** Starts with a *f* dynamic.
- Toms B.I.:** Starts with a *f* dynamic. Includes the instruction *bq, fieltro blando*.

System 2:

- Trk sopr. y sop.:** Starts with a *f* dynamic. Includes the instruction *Trk sopr.*
- Fl en C:** Continues with *ff* dynamics.
- FL.B.:** Continues with *ff* dynamics.
- Pl 12" / Pl 20":** Continues with *mp* dynamics.
- Toms B.I.:** Continues with *f* dynamics.

System 3:

- Trk picc y sop.:** Continues with *f* dynamics.
- Fl en C:** Continues with *ff* dynamics.
- FL.B.:** Continues with *ff* dynamics.
- P.de Ag.:** Includes the instruction *en forma natural*.
- Pl 12" / Pl 20":** Continues with *mp* dynamics.
- Toms B.I.:** Continues with *f* dynamics.

Conclusion

The aim of this article was to analyse three works of Chilean composer Carlos Zamora in order to identify musical elements that form his compositional style and that focus its relation to *Atacameños* music. The result of this analysis confirms the importance of that relationship in generating the material of these compositions.

Padre Nuestro Kunza presents a piece for mixed-choir in three languages representing the cultures involved in the colonial process in this region. This piece was the starting point of Zamora's 'American Nationalism', in which the first elements of this compositional style and its point of view about this historic process are presented.

Tres visiones de un Sikuris Atacameño is a motivic development on a *sikus* panflute melody from Atacama's celebrations, adapted for symphonic orchestra. The composer introduces references to Latin American composers from the early twentieth century, represented in the dedication of the piece to Mexican composers (Revueltas and Chávez) and musical quotations from *Sensemayá* by Revueltas.

Antaras shows how the elements identified in this article were developed in a composition using for mixed instruments (Andean-Western) that shows connections with *Atacameños* pre-Hispanic music rituals. The intent to developing this piece in an imagined multicultural scenario is clearly stated by the composer in the linear notes to his first album, *Música de Cámara*.

The three pieces display the following elements, related to the use of *Atacameños* music:

- *Atacameños* pre-Hispanic musical elements such as the *kunza* language, additive meters, open improvisation sections, untempered aerophones, slow tempos, and the evocation of water as a sacred element.
- *Atacameños* post-Hispanic musical elements such as Western instruments, fixed forms using regular tempos and time meters, limited length, Spanish language, and modal harmony.
- The use of cluster harmonies, overlapping melodies and metric variations as a reference to simultaneous brass band sounds in religious celebrations in the Atacama region, such as the Feast of Ayquina.

These elements have been employed in combination with compositional techniques learned during Zamora's academic studies, including classical music elements (sonata form and theme and variations) and contemporary music elements (extended instrumental techniques, serialism, and aleatoric music).

Carlos Zamora has combined these elements in order to develop a new sonority that represents his own conception of Northern Chilean music. He has included some *Atacameños* musical elements and has ignored others (e.g., tritonic major chords) in a personal aesthetic decision that links his music with a larger area of Northern Chile rather than with a specific local music.

Future research could analyze newer works by Carlos Zamora to discover whether the compositional elements found from *Padre Nuestro Kunza* onwards were part of a compositional period in his music or if they have persisted. One could also consider whether it is possible to link his music with the work that is being developed by other Latin American

contemporary composers nowadays, as it was linked to the Latin American nationalist movement of the early twentieth century.³⁶

³⁶ According to Rafael Díaz (2012) other Chilean composers who have composed pieces inspired by the music of Atacama Desert using Western Art instrumentation are Roberto Falabella (*Estudios emocionales*), Santiago Vera (*Silogística I*), Guillermo Riffo (*Fejelé*), Carmen Aguilera (*Oratorio a la Virgen del Carmen*), Cristián López (*El Resplandor de la Noche*), Félix Cárdenas (*Quena 3001, Desde mi ventana, Misa Alférez*), Rafael Díaz (*Al sur del empampado Riquelme, Huasquiña*), Leonardo García (*Tumy*) and René Silva (*Anta-kolla, Tirana, Ventolera*).

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