

THE AFRO-CUBAN DRUM RHYTHMS

*Origin, Selection, Analysis and Development of drum patterns applied to
Jazz Trombone*



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Artistic Research Report

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INTRODUCTION

1. *Motor and Motivation*

Since I was a child in Navarra (Spain), I felt immediately captivated for the sound of the drums during the Eastern in my hometown.

Since that moment, I started to be really interested in the rhythm, doing my own drums with whatever I found, and using the pencils as drum sticks in the school.

When I was around 6 years I started to study trombone because there was one in my grandmother's house. I love trombone, but sincerely; it was almost mandatory to me to choose that!!

At 13 years, some African merchants came to my town with his commodity and I bought my first *Djembe* drum.

There was no teachers in my area to learn how to play it, so myself with a friend we developed our "own" language on drums.

My main subject in studies was always trombone, but I had always the drums in my mind. When I arrived to The Netherlands for finish my Jazz studies, I discovered all the "World Music Department" in which I was really involved immediately. I founded also nice people and the possibility of do Afro-Cuban and Afro-Brazilian percussion subjects.

During the election of my research question I thought first to research about Latin and Latin-Jazz trombone players in the history and his influence in the development of Jazz, Latin-Jazz and Salsa. During the election, the question one of the coaches: "What you really like?" helped me to answer immediately PERCUSSION.

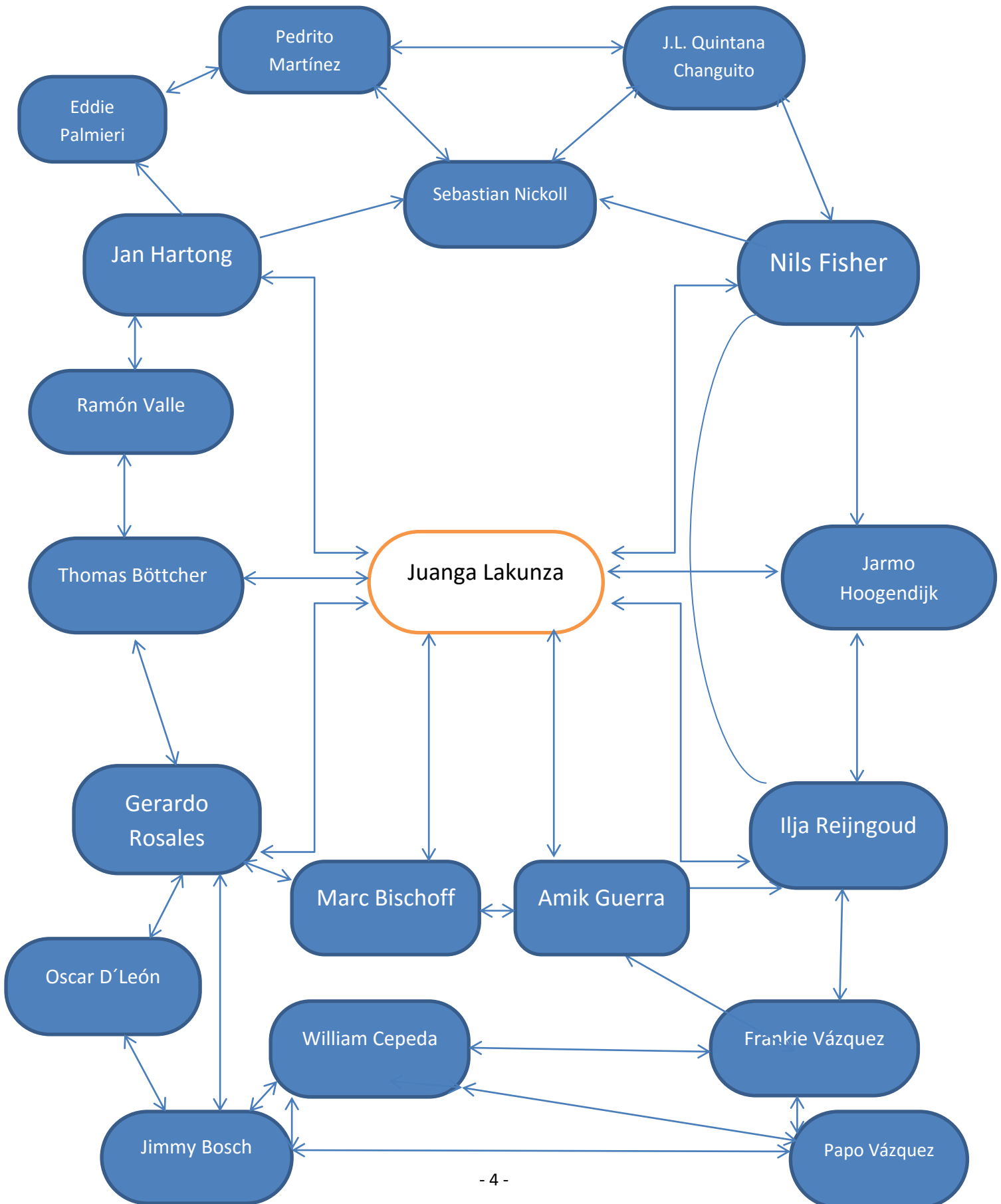
2. *Research Question*

How can I develop my rhythmical trombone language through the analysis of afro-Cuban drum rhythms?

3. *Goals*

- Development of my rhythmic sense in trombone
- Development of myself as a percussionist
- Learning the ancestral knowledge of Afro-Cuban culture
- Interesting meetings with masters (percussionists & others)
- Develop of my own compositions using the new information
- Searching for my personal sound and style.

4. NETWORK



I. FIRST INTERVENTION CYCLE

1.1 First Zero Recording

(Audio-CD, track 1)

1.2 Assess & Reflects

I present here my transcribed playing in my own composition called "Back to the Root" as First Recording point. It is an example of my playing at the beginning of this Artistic Report. The tune is part of the CD "Lakunza Brothers" that I recorded as a leader together with my brother, the saxophonist Oskar Lakunza, at Gárate Studios (Andoáin-Spain) in June of 2012.

Trombón **Back To The Root (rhythmic analysis)** Juanga Lakunza solo

5

8

11

13

17

20

22

My own reflection about my playing, only focused in the rhythmical part, is that it is most of the time based on triplets. Is too easy and natural to go to this feeling, because is the major subdivision in a 12/8 rhythm.

In some parts I go to quadruplets, which creates a speed feeling.

Under the opinion of my teachers Ilja Reijngoud and Nils Fisher, I have more rhythmical possibilities as, for example go to other subdivisions in order to make more interesting the rhythmical speech or move the cell.

They recommend me to research about different rhythms and possibilities to develop.

1.3 DATA COLLECTION

“No pen can give an adequate description of the all-pervading corruption produced by slavery”

Harriet Ann Jacobs

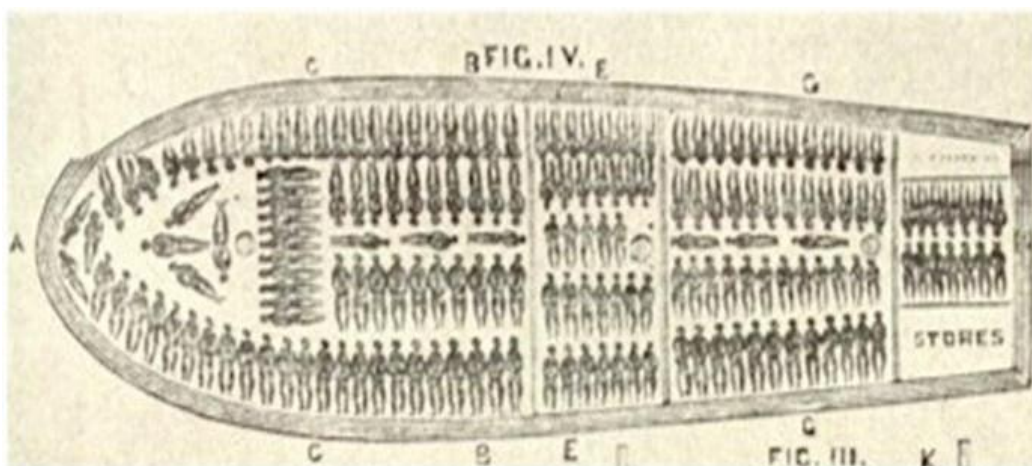
1.3.2. Literature Research

The Origins ¹

The first African slaves arrived in Hispaniola (La Española) in 1501. In 1518 the King Charles I of Spain agreed to ship slaves directly from Africa. The “slave triangle” between Europe, Africa and America was pioneered by the English Francis Drake and his associates. By 1750, the slavery was a legal institution in all of the 13 American colonies, Caribbean and South-American colonies.

The Transatlantic slave trade peaked in the late 18th century, when the largest numbers of slaves were captured on raiding expeditions into the interior of West Africa. These expeditions were typically carried out by African kingdoms, such as the Oyo Empire (Yoruba), the Ashanti Empire, the kingdom of Dahomey and the Aro Confederacy. Europeans rarely entered the interior of Africa, due to fierce African resistance. The slaves were brought to coastal outposts where they were traded for goods.

An estimated 12 million Africans arrived in the Americas from the 16th to the 19th centuries. The usual estimate is that about 15% of slaves died during the voyage, with mortality rates considerably higher in Africa itself in the process of capturing and transporting indigenous peoples to the ships



Slave ship.

¹ <http://es.wikipedia.org>

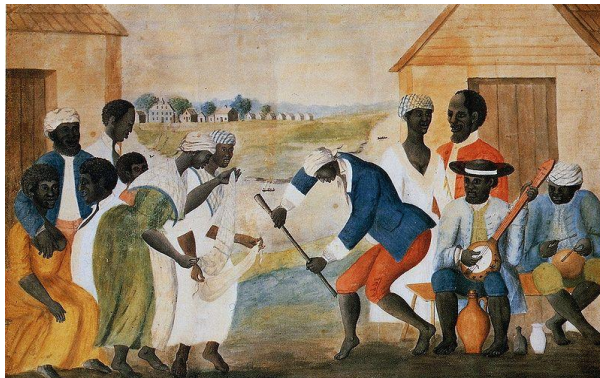
From African liturgies to Creole rhythms²

Sacred Music

Con los Santos no se juega
Dame un baño
Tienes que hacerte una limpieza
Con el *rompe saragüey*

One doesn't play with the saints
Give me a bath
You have to purify yourself
With the *rompe saragüey* (sacred plant)

The slave trade, linked to the plantation economy, began at the outset of the sixteenth century, and the Africans brought with them their languages, religious beliefs, and music. In Cuba, with astounding resourcefulness, they reproduced as best they could the instruments they had left behind, using whatever materials were available to them; they took up European ones (mandolin, guitar, laud, ...), brought boxes, crates, jawbones, spoons, frying pans, hoes, and other objects and tools into their bands, and invented an impressive collection of new instruments. Among them were the *tres* – a kind of guitar with three double strings – the *conga*, the *timbales*, and the bongo. A small double drum with a large “female” and a small “male” head, the bongo embodies the African principle of sexual complementarity and it constitutes, as Fernando Ortiz acutely suggested, a Creole transposition of the African cult of twins. In the rural region of Oriente, the bongo, used as a signal drum and called *bongó de monte* (bongo of the mountain), indicates to the guests the place where a festivity is *about to take place*.



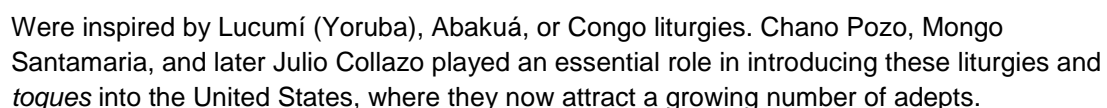
The Africans adapted European instruments into an African approach.

Sandunga, an afro-Spanish word meaning “elegance” or “grace”, best expresses the hybrid quality of Cuban music. As Cuban musicologist Fernando Ortiz wittily put it “*sandunga* is a mixture of *sa* “the white salt of Andalusia, and *ndugu* the black pepper of Africa (with, I would add, a more liberal dose of the latter). For over three hundred years, *jotas*, *soleares*, *malagueñas*, *tanguillos*, *gaditanos*, *romances*, *villancicos*, minuets, contradances, rigadoons, mixed with the various religious and secular African dances, gave rise to rhythms that constitute the essence of popular Cuban music. Like jazz, which feeds on both the sacred exultation of gospel and the raunchiness of the blues, popular Cuban music oscillates between sacred Abakuá, Yoruba and Congo chants and *guarachas*, *boleros* and *rumbas* – more erotic but not less sublime. Similarly Spanish thrown together with Yoruba, Fon, Ibibio, or Bantú expressions

² Leymarie, Isabelle (2002), “Cuban Fire: The story of Salsa and Latin jazz”. Continuum (Londres-New York) pp 9-22.

Music of Spanish origin tended to prevail among the *guajiros* (peasants of the interior), but African rhythms colored popular Cuban music more strongly. “*Quien no tiene Dinka tiene de Mandinga*” (“who doesn’t have Dinka stock at least has Mandinka in him”), or again, “*Quien no tiene de Congo, tiene de Carabalí*,” (“who doesn’t have of Congo has of Carabalí) claimed two Cuban proverbs, implying that however one tries to present oneself, an African heritage is inescapable. Slavery was officially abolished in 1880, but it persisted illegally for about another ten years, reinforcing the black presence in Cuba.

Cuba is par excellence the land of music, dance, and also of African gods, ubiquitous, each one with his or her own personality, worshiped with trance-inducing songs and drums. For Hispanic musicians and singers, the Afro-Cuban rituals, preserved to various degrees on the island, constitute the *fundamento*. Gilberto Valdés, Machito, Miguelito Valdés and countless other musicians were nurtured on this *fundamento*, so deeply rooted in the Cuban soil. Tunes such as Mongo Santamaría's (and later John Coltrane) *Afro Blue*:



From the seventeenth century, free black in urban centers, resisting the colonial authorities who were hell-bent on preventing former slaves uniting, organized themselves into *cabildos* (literally “town councils”) which represented different ethnic groups. These *cabildos*, banished to the outskirts of the cities so that the drums would not bother the whites, functioned as mutual aid, religious, and recreational societies and contributed to the preservation of African cultural traits. Among them were the Cabildo Lucumí, placed under the aegis of Santa Barbara, The Mandinga Lucumí, Arará Dajomé, Arará Magino, and Nación Congo Real, to name only a few. At various times *cabildos* were outlawed and blacks forbidden to dance and play their drums in public. In 1909, president José Miguel Gómez, somewhat more liberal than some of his predecessors, despite his nickname “Tiburón” (shark), allowed *comparsas* (group of dancers and musicians from the *cabildos*) to perform for carnivals. But anti-black sentiment flared up once again, reaching a climax during the presidency of Mario García Menocal (1913-21), a former police officer and lackey of the United States. However, drums were merely hidden away, and rituals continued covertly, even attracting whites and Orientals. Despite the repeated persecutions, solidarity networks, secretly woven in black communities, provided fertile ground for the growth and blossoming of a lively music. Works by Eliseo Grenet and Amadeo Roldán, and such popular songs as *La Cumbancha* or Benny More’s *Los Composedores* derive from old *cabildo* tunes.



People of African descent were organized in *cabildos*-associations related to African “nations” or ethnic groups.

Yoruba Music

The Yorubas (also called Lucumí in Cuba) played a crucial part in the cultural history of the island. Despite the *cabildo*'s effort to maintain their own cultural traditions, ethnic groups blended together in the urban swirl. Catholicism provided a cover for the worship of African deities, and the merging of Yoruba and Christian elements gave rise to a syncretic cult called *Santería* or *regla de Ocha*. Yoruba deities (*orishas*), each with his or her own personality and attributes, found counterparts in Catholic saints: for example, Yemayá, goddess of the sea, correspond to the Virgin of Regla (Regla being a small town outside Havana), Ochosi to Saint Norbert, and Changó, god of thunder, to Saint Barbara. Each *orisha* has its own chants and rhythms, and the Yoruba liturgy, sometimes enriched by other contributions, is of haunting beauty and complexity.

The musical score for 'Eladde Osún' is written in 2/4 time. It features a soloist and a coro (chorus). The lyrics are: 'O cha-mi la - pa - mí wó E - lad - de O - sún O - mi pa - mi wó E - lad - de O - sún O - mi pa - mi wó E - lad - de O - sún O - mi ye - ye - mi O - fe ni - ti - có'.

Eladde Osún (invocation to the *orisha* Ochún). From Graciela Chao Carbonero, *Bailes yorubas de Cuba*, p.33.

The musical score for the second *batá* toque for the *orisha* Elegguá is written in 2/4 time. It features three parts: Okónkolo, Itótele, and Iyá. The lyrics are: 'O - fe ni - ti - có'.

Second *batá* toque for the *orisha* Elegguá. From Fernando Ortiz, *La Africanía de la música folklórica de Cuba*, p.383.

The *orishas* are invoked with *batá* which originate from Nigeria and consist of a set of three hourglass-shaped drums held on the musician's lap. They each have two skins, with erotic names and different sounds: the *enú* ("mounth") and the *chachá*, or *culata* ("rump"). The *batá* belong to Changó, and consecrated drums can only be played by initiated and morally irreproachable men. The imposing *iyá* ("mother" in Yoruba), adorned with a red ribbon – red being the color of Changó - and a ring of small bells (*chaworó*), takes the lead; the medium sized *itótele* (or *Omelenkó*, means father or big child) and the small *Okónkolo* (or *Omelé*, means kid) respond in a complex polyphony. The metallic vibration of the *chaworó*, appreciated for its sound, also protects from evil influences.



Batá drum.

The *toques*, considered as *caminos* (roads) leading to the *orishas*, include many rhythm changes introduced by *viros* (breaks), and as each of numerous *orishas* has his or her own *toques*, achieving mastery of the repertoire takes several years. The *olubatá* (drummers) who accompany the singers must also have a though knowledge of the chants in order to know exactly when to come in.

The sacred *batá* contain an object (*aña*) inside them symbolizing the presence of the gods. The drum "speak", that is, they enunciate sentences reproducing the tones of the Yoruba language, to invoke the deities. Once a new instrument has been built, before being used, it must "receive its voice" from an older drum maintain their vital force (*ache*); and, in order to perform at ceremonies, musicians must undergo a purification process and, among other requirements, abstain from sexual intercourse before touching their instrument.

The *aché*, transmitted to human beings, is an essential concept of Yoruba culture. The benevolent greeting "*¡Aché!*" unites members of the Yoruba diaspora, and it appears in such popular songs as Celina y Rentilio's *Flores para tu altar*, evoking the *orisha* Ochún:

*Aché, o mío Yemayá
oñí pa 'Ochún*

Hail, o my Yemayá
honey for Ochún.

Other types of *batá*, built with slight structural differences and without a secret object inside: the *ilú*, *aberikulá*, or *judíos* ("jewish") *batá*, are reserved for secular music.

In 1936, composer Gilberto Valdés used *batá* drums in a symphonic work, and recorded *Tambó*, the first recording in which these drums were featured. Around the same time, Fernando Ortiz borrowed them to illustrate his ethnomusicology lectures. In the United States the *batá* were, until the early 1970s, confined to the realm of *santería*. In the *bembés*, semi-secular festivities, the gods are invoked "without touching them" according to the expression of the percussionist and *babalawo* (*santería* priest) "Puntilla" (Orlando Ríos), that is, without directly soliciting them and specific rhythms are played using *bembé* drums.

Abakuá music

The Abakuá (also called Carabalí or *Ñáñigos* in Cuba) come from the coast of Calabar in south-eastern Nigeria, and they include people descended from Ibo, Ibíbio, Ejagham, and other ethnic groups. In the nineteenth century, in Havana, Matanzas, and Cárdenas, they formed secret societies which recruited the bulk of their members *among stevedores and other dock workers*. *These ñáñigos held a particular fascination* with their mysterious rituals, which they long refuse to divulge. Their lodges (*potencias*) only admitted true and tried men who had proved their courage and virility at initiation rituals (*plantes*) featuring music and dancing. Admitted to these ceremonies when he came to perform in Cuba in 1958, Nat “King” Cole was completely entranced.

Sacred drums such as the *sesé eribó*, with its emblematic plumes, were not played and were kept hidden from public view. The voice of the *ekwé* – a fraction drum producing a kind of grunt recalling that of the Brazilian *cuíca* – evoked the roar of the totemic leopard. Other drums, with membranes maintained by strings and wedges, included the *bonkoenchemiyá*, *biankomé*, *obí-apá*, and *kuchí-yeremá*. A clapper, less bell, bells, and percussive sticks complemented the instrumentation. Abakuá drummers used a friction technique called *fragaya*. It produced a whine that sounds like the *glissé* done by sliding a finger on the skin of a bongo, and when *bongoceros* in dance bands started using *glissé*, fights erupted between them and Abakuá sect members, who claimed they had stolen the *fragaya* from them.

Abakuá music now has to some extent found its way into Cuban popular music and jazz, and several numbers evoke Abakuá culture. Among them Ignacio Piñeiro’s *Los cantares del Abakuá*, AfroCuba’s *En lloro mi ñankwe* and Tata Güines’s *Rumba Ecué Ecué*.

Congo Music

Bantú people, known as Congos in Cuba, became assimilated faster into White society than other African groups, thereby losing some of their religious traditions. However, with their rhythms, instruments, and colorful vocabulary, they considerably enriched Cuban popular music. As we shall see later, the rumba, for instance, stems in great part from ritual Congo dances.

The Congos had several sects roughly corresponding to different ethnic groups: the *regla mayombe*, the *palo monte*, the *regla kimbisa* and its traditional enemy the *regla biyumba*. *Lube lube*, a tune played by the Puerto Rican La Sonora Ponceña, takes its title from a *regla biyumba* alluding to the Lube – a Bantú ethnic group:



Lube Lube (Biyuma Chant) – Transcribed by Argeliers León in: Argeliers León, *Música folklórica cubana*, p. 43.

Many Cuban musical terms, among them “conga”, “bongo”, and “mambo” are Congo. “Conga” is said to come from a Bantú word signifying both “song” and “tumult”. “Mambo” means “prayer”, “conversations with the gods”, and “sacred dance” (in Haiti it also designs a voodoo priestess), and “Mamba” is the Congo goddess of water. In Congo parlance *güiri mambo* means “listen to what I have to tell you”.

Besides the long cylindrical *bocú* drums played at the Santiago carnival, the main traditional Congo instruments are cylindrical *ngoma* drums, which are complemented by a *guataca* (hoe) struck with a metallic stick and maintaining a steady beat; *yuka* and the large *makuta* (two traditional Congo dances) drums; small bells worn by drummers on their wrists (*nkembi*) which, like the *chaworó* of the *iyá* drum, protect both men and drums from evil influences and provide a type of rattling sound. The *tingo talango* (or *tumbandera*) – a musical bow recalling the Brazilian *birimbau* – and the *kinfuiti* friction drum have virtually disappeared, although the *tingo talango* is evoked in a popular number of the same name written by Julio Cueva.

Congo songs abound with satire, piques, and nonsensical elements (*disparates*). These also crop up in such profane songs as Justo Barreto’s *A Nueva York*, in which a man talks to his dog, or in the *Columbia rumba* *Iyá mi ilé Oyá* by Los Muñequitos de Matanzas, in which a man discerns all kinds of fantastic things in pumpkin seeds, among them “*un sacerdote, un pastor con mucha oveja, y en una esquina una vieja empinando un papalote*” (“a priest, a pastor with many ewes, and, in the corner, an old woman flying a kite”). Some Congo invocations have also absorbed the Arabic salute *Salaam Aleikum*, transformed in Cuba into *salamaleco*, and which has cropped up in some popular songs.

Music of Dahomeyan origin

The Ararás, most of whom came from the Fon people of Dahomey, are generally found in the region of Matanzas and Jovellanos. Their culture has been greatly diluted, although attempts are now being made to revive it, and their religion has absorbed Yoruba elements: like Changó, Heriberto is the god of the drums and of thunder, and Asoyí and Sakuatí are often likened to the *orisha* Babalú Ayé, as in sacred Arará chants such as Celina & Reutillo’s song *Asoyí Asoyí*. Three drums with their skins held by pegs, the drum-bodies beaten with sticks (*junga*), plus metallic rattles (*cheré*) and a clapper-less bell (*ogán*) usually provide the accompaniment.

Haitians of similar cultural origin who settled in Cuba in the late eighteenth century and were called *negros franceses* (French blacks) formed in the province of Oriente hierarchized, recreational societies, the *tumbas francesas*, headed by a male or female president. They still meet regularly to dance to the sound of drums, sing songs in French patois mixed with Spanish words, and share food and drinks. The soloist intones the verses, to which a choir of *tumberas* – women clad in traditional costume recalling those of the French Antilles – responds. The dances are led by the *mayor* or the *mayora de plaza*, who whistles to indicate the different moves.

The instruments consist of three large painted drums, each with a skin held by wooden pegs: the *premier*, which improvises, the *bulá*, and the *segón*; and a double-skinned *tambora* used for the *mason* dance. A wooden cylinder beaten with sticks (*catá*) maintains a steady pulse while the singers or the *mayor de plaza* shake metallic rattles (*chachás*).

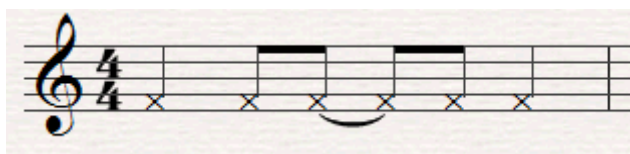
Around Camagüey and in Oriente, a few communities of Haitian origin practice voodoo, with musical instruments similar to the ones found in Haiti.

Traditional secular music

Carnival rhythms

Despite repression, from the seventeenth century until the end of the nineteenth century, *cabildos* were allowed to participate in the Corpus Christi and Epiphany processions, and they spilled out into the streets in a staggering orgy of colors and sounds. They availed themselves of these opportunities to vent their frustrations with satirical songs, a tradition which lived on in the carnivals. The march was followed by the *saludo*, where the procession stopped to salute the town officials; the quadrilles – a specialty of the *tumbas francesas*; and finally the *tango congo*, performed by Congo *comparsas* (carnival groups of singers, musicians, and dancers). The *tumbas francesas* also did a fast dance called *cocoyé*, singing their famous refrain “*abre que ahí viene el cocoyé*” (“oye, here comes the cocoyé”) and sang patois songs such as *Tabatiñe moin tombé* (“My Snuffbox Fell”).

The *cocoyé* is based on a rhythmic unit called *cinquillo*. Said to have been brought to Cuba by *negros franceses*, the *cinquillo* is also found, however, in other Afro-Latin dances such as Puerto Rican *bomba*. According to Fernando Ortiz, the composer Raimundo Valenzuela considered the *cinquillo* a secret which must be closely guarded lest foreign musicians steal it. It nevertheless spread abroad and it evolve from the following motif:



To a pattern called *tumbao*, played with several variations, in dance bands, by the bass and the conga:



Example of bass *tumbao*

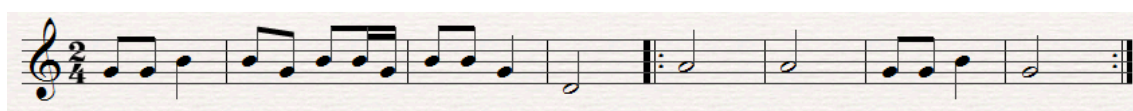
The *tango congo* inspired the songs *Siboney* and *Mamá Inés*; two tunes from Gonzalo Roig's zarzuela *Cecilia Valdés*; and *Tumba la caña* (1912), included by Cuban composer Jorge Anckermann (1877-1941) in his operetta *La casita criolla* and adopted by the famed Havana *comparsa El alacrán*:

Siembra la caña, anda ligero
Mira que ya
Viene el mayoral
Sonando el cuero!

Sow the sugarcane, hurry up.
Look
The overseer is coming
Cracking his whip!

Toward the late nineteenth century, *comparsas* such as Los Negros Rumberos, and Los Negros Catedráticos (the latter taking their name from stock vaudeville characters ridiculing blacks with intellectual pretensions) performed at the Tacón theater in Havana. Led by a director who supervised the music and organized the choreography, *comparsas* represented various districts of Havana, Santiago, or other cities, inviting comparison with the samba schools of Rio de Janeiro. During carnival, they vied with each other with extravagant costumes and floats, singing their theme songs.

Progressively, the *tango congo* evolved into the carnival *conga* lines (true “walking ballets” as Alejo Carpentier called them), with hundreds of dancers swaying in rhythm behind each other. In 1915 the *comparsa* Los Turcos de Regla (which used a “Turkish” bass drum) brought the conga dance and musical genre from Matanzas to the capital, where they then took on a political character. During electoral campaigns, the candidates of the liberal and conservative parties paraded with *conga* bands in the streets of Havana. *La Chambelona* (“The Lollipop”), a song brought from Camajuaní to Havana by Rigoberto Leyva, livened up the electoral campaigns of José Miguel Gómez and, in 1924, of Gerardo Machado. Today, *comparsas* perform at carnivals or to pay homage to certain personalities, and a host of percussionists, Chano Pozo, Mongo Santamaria, and Daniel Ponce among them, started out playing with these hell-fire ensembles.



Comparsa melody (played on trumpet or cornet)

In Havana, *comparsa* members carry picturesque *faroles* (tall, sometimes beribboned, sticks bearing torches) that create an eerie sight.

The *rumba brava*³

The authentic *rumba* (called *rumba brava*) – a complex and gripping ritual including drumming, singing, declamation and dancing – thrives in black alleys and courtyards, where African blood courses strongly in the veins of the inhabitants. Early *rumbas* were organized as entertainment by slaves working in plantations and sugar mills, and they employed as percussion instruments whatever objects were available – often agricultural tools. Later, in Havana and Matanzas, dockworkers played *rumbas* on packing crates loaded or unloaded from ships, and bakers from the Havana district of Carraguao on the flour crates. Today the *rumba* flame keeps burning with the same fervor, and every *barrio* of the capital, particularly Los Pocitos, in Marianao, boasts of playing the best *rumba*.

The word *rumba* evokes a mood, an atmosphere of noise and celebration. *Ir de rumba* (“to go to the rumba”) means to go on a festive spree. The sensuous *mulata a la rumba*, a rumba dancer and singer and fun-loving creature, is one of the major Cuban archetypes. A bottle of rum, a group of friends, a few makeshift instruments, and a *rumba* springs up anywhere, like the samba in Rio.

The *rumba*, with its intricate cross-rhythms, started to take shape in the eighteenth century in

³ Gerard, Charley & Seller, Marty (1989), “Salsa. The rhythm of Latin jazz”. White Cliffs Media Company (Indiana, USA).pp 16-27.

Matanzas.

The enigmatic “Malanga” became a legend in Cuba. Born on October 5, 1885, to an unknown father and a black woman named Funciana Oviedo, he indulged a penchant for women, parties, and *aguardiente*, the sugarcane spirit that burns the guts and stirs the soul. On *cajones*, which were crates used as conga drums, he challenged his peers, such stalwarts as Mulence, Papá Montero, Joseíto Drake and others. When he died at the age of thirty-six, as mysteriously as he had live, he still looked like a child. Rumors circulated that Mulence or another *rumbero*, perhaps by the name of Chenche, had murdered him by putting crushed glass into his drink. The *rumba Lloro timbero* (“Cry drummer”), was composed in his memory.

Like the *son* the *rumba* expresses a vast range of emotions, from unrequited love to political discontent. *Los Caramelos* for example, a well-known *rumba* penned by “Tío Tom” (Gonzalo Asencio Hernández), satirized the racial situation in Cuba:

*A la fiesta de los caramelos
No pueden ir los bombones*

To the toffees (whites’) party
The chocolates (blacks) cannot go.

Born in 1919 in Cayo Hueso, Hernández – a prolific composer – also wrote *Consuélate como yo*, whose refrain: *Si tú me lo das, por qué me lo quitas* (“If you give it to me, why do you take it back?”) has become a staple of *rumbas*, and *Changó va vení*:

*Changó va veni
Con el machete en la mano
Tierra va temblá
Sarabanda malongo
Mundo acabá*

Chango is about to come
With a machete in his hand
The earth is going to tremble
Sarabanda malongo
The world is coming to an end.

.....

.....

*Abran paso pa’lo de arriba
Que vienen bailando el mambo
Sarabanda Changó va vení*

Make room for those from above
Who come dancing the mambo
Sarabanda Chango is about to come

Having roots in both the Congo and Andalusia, the *rumba* has also incorporated West African genres. And it has been carried back to Spain, where gypsy guitarists now play what they call *rumba flamenco*. Through its Congo lineage, the *rumba* is descended from the *makuta*, a fertility dance characterized by pelvis thrusts.

a. The *guaguancó*

Of the tree prevalent forms of *rumba* – the *guaguancó*, the *yambú*, and the *columbia* – the *guaguancó* has had the greatest impact on popular Cuban music, often serving as a vehicle for Latin jazz. The theme of the *guaguancó* is sexual possession, symbolized by pelvic contact (*vacunao*). According to an ancient Congo tradition, the *guaguancó* is danced in a circle (*oyá*), which is the sacred form of the universe. The man tries to achieve the *vacunao*; and while coyly flirting with him, the woman tries to avoid this contact by abruptly stepping away from him, by hip movements (*botaos*), by folding her skirt in front of her genitals or covering them with her hands – unless she symbolically decides to yield to the man’s advances.

The *guaguancó* is played on three barrel-shaped congas: the *quinto*, which guides the dancers and improvises (unlike in the African tradition, where this role usually devolves to the bass drum), the *segundo* (also known as *tres-golpes* or *tres-dos*) and the *tumbadora*, or bass drum, which maintains the basic beat.

A complementary rhythm is beaten with sticks on the side of a drum (*cascara*), or on a stool, a table, or a wooden board (where it then becomes known as *guagua*).

Machito once suggested that the word *guaguancó* came from the Cuban expression “ir de

guaguancó” (from *guagua*, bus), which means to ride a bus without paying, although the etymology remains obscure. The *guaguancó* first seen in Havana, is also said to have been created by members of an Abakuá *cabildo* or, according to others versions *guaguancó* also evokes *guagua*, pieces of sugarcane beaten with a pair of fine sticks, which the Congos used instead of drums.

Before the advent of the *guaguancó* proper (in the late nineteenth to early twentieth centuries), groups of singers, dancers and musicians sometimes including fifty or more persons, perform in the Havana streets.

The structure of the *guaguancó* consists of an opening statement, a refrain, and finally the dance. In salsa bands, the piano, the guitar or *tres*, sometimes play a type of contrapuntal pattern referred to as *montuno de guaguancó*.



Guaguancó montuno

b. The yambú

The *yambú* surfaced in 1850s with the song *El yambú*. An urban *rumba*, it describes the courtship of old people. The rhythm is slow, almost suspended, the dancing devoid of pelvic thrusts “*en el yambú no se vacuna*” (“in the *yambú* there is no *vacunao*”), one sings in this *rumba*. The dancers are elderly, or dance as if they were. The woman, who has the most interesting role, can pretend to perform domestic chores, washing the floor on her knees, for example, but with enticing, sometimes lascivious, movements of the rump. The man can seize a handkerchief lying on the ground with his teeth to show his partner he is still virile and physically capable.

The *yambú* opens with a *lament* or *llorao* (lamentation) or a *diana* (call) punctuated by ritual invocations: “*bélé bélé bélé*”, “*a la la la*”, “*a na na na*”, “*o yo yo yo*”, “*lo li la la*”, or “*que Bueno, que Bueno aé*”. It then proceeds with the verse (*canto*), consisting of a short melody in a major mode with improvisation by the lead Singer. The refrain (*capetillo*), sung in unison by the choir, and then the dance follow. A well-known *yambú*, *Ave María Morena*, exalts the beauty of black woman:

Ave María Morena
Cuánto tienes
Cuánto vales

Hail Black Mary
 How much you have,
 How much you're worth.

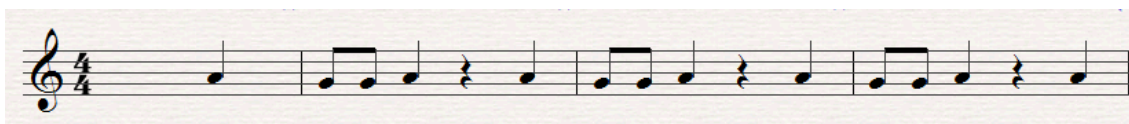
The *yambú* is normally played on *cajones*, wooden crates that stood in for drums in former times when the latter were outlawed. *Cajoncitos de velas* (candle boxes) served as high-pitched congas, while *cajones de bacalao* (codfish crates), chosen for the sonorous quality of their wood, stood in for *tumbadores* (low-pitched congas). Barrels, olive kegs, drawers, chairs, stools, frying pans and other objects can add their own rhythms. In the *rumba de cajones*, a *cajon* can be beaten with spoons, to produce a high-pitched sound. Carleton Beals described some of the instruments used in the *rumba*: “The drumheads are warm. Now the performers are beating on them. The bongo, later discarded for a small packing case covered over with a special wood, is held tightly between the knees. The two players hammer the end with two sticks; for some of the dances, two spoons, or a spoon on a frying pan. Another shakes a hollowed – out gourd”. Today *cajones* are sometimes combined with congas, more specifically *segundos* (also called *tres golpes* or *tres*), which maintain the basic beat.

c. The *Columbia*

A convulsive, stenuous and competitive men's dance, the *columbia* appeared in rural areas of Unión de Reyes, Sabanilla, and Alacranes, near Matanzas.

The name is said to derive from that of a residence called Columbia, located in the small town of Chucho de Mena, not far from the railroad tracks leading to the various sugar mills. Lyrics consist of short phrases peppered with Africanisms (sometimes elements of Congo, Lucumí or Abakuá chants) or traditional interjections: "*a co a co*", "*cocori o co*", "*agua yu sere*", etc.

As in certain part of Africa, dancers gesture for permission to salute the drums. Before starting to dance they prostrate themselves in front of them – a custom deriving from sacred Congo dances. The choreography is precise, characterized by an upright torso, with trembling of the spine and sometimes disjointed leg and shoulder movements. Dancers, striving for virtuosity, may balance bottles or glasses filled with water on their head or, in rural areas, wield knives or machetes. In the old *mañunga*, dancers have to move around a bottle without knocking it over. Each participant tries to outdo his rivals in terms of dexterity and rhythmic imagination. The high-pitched *quinto* improvises and accents the dance's step. As with *yuka* drums, the player can wear small bells on his wrists. And agricultural tools beaten with sticks add their voices to the concert.

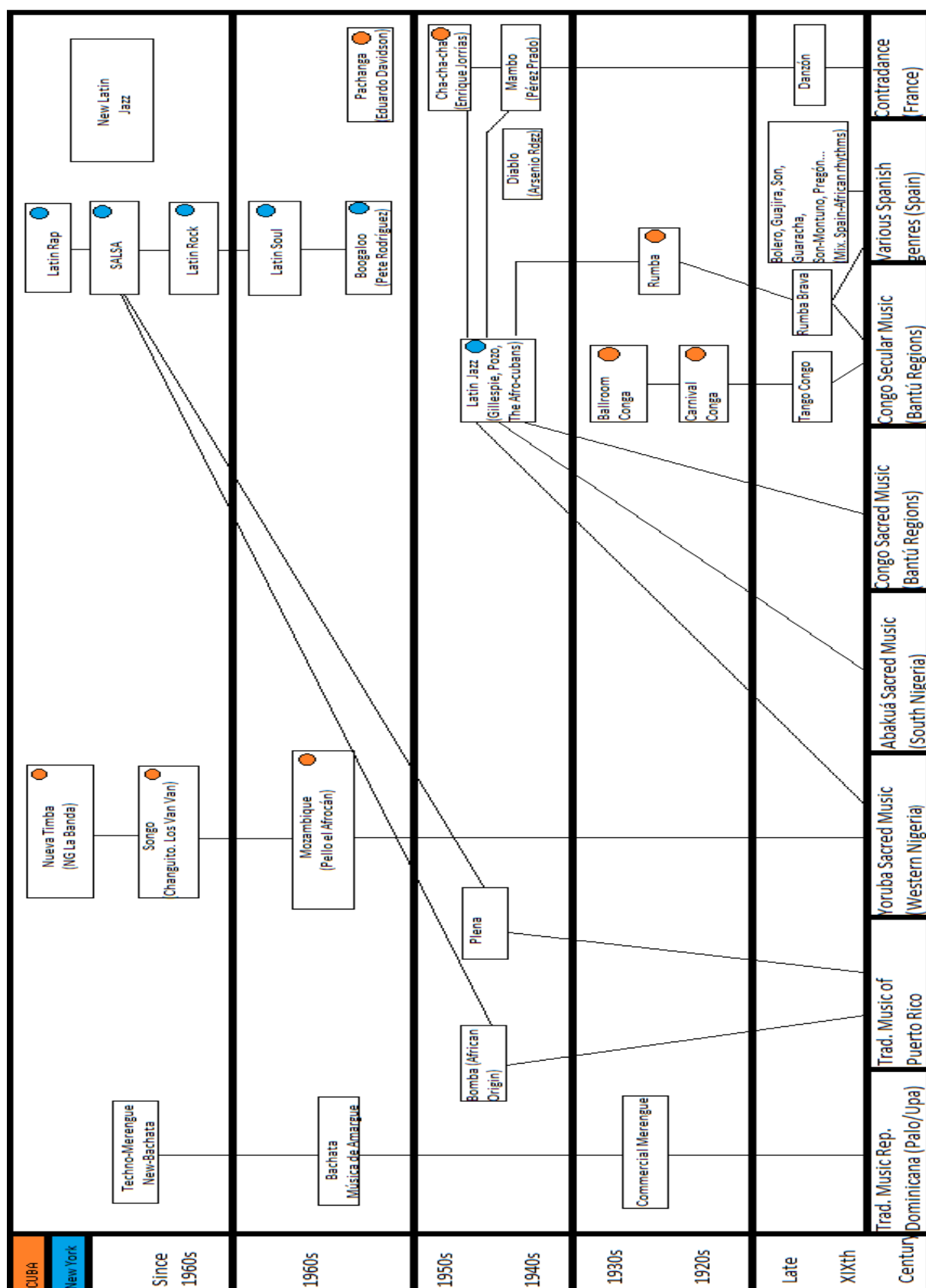


Example of *Columbia tumbao*.

Cross-fertilization between Afro-American and Caribbean music had already occurred in and around New Orleans at the dawn of the twentieth century. In places like old Congo Square, blacks rattled jawbones and plucked the same rumba boxes as their brothers in Santiago or Matanzas. In the 1850s the Creole composer Louis Moreau Gottschalk, who had spent time in Cuba, Puerto Rico and other Caribbean Islands, introduced the *habanera* and other "tropical" rhythms in New Orleans. These gave rise to the so-called "tango bass" or "Spanish bass", which crept in around the start of the twentieth century, as we shall see later, in rags and other genres.

Cuban music and bebop came together in the 1940s – a "marriage of love", according to the singer "Machito" (Frank Grillo), giving rise to "cubop" later called "Latin jazz" as its scope broadened and it incorporated other kinds of Latin American rhythms. While continuing to support themselves primarily by performing dance music, Machito, Tito Puente, Ray Barretto in New York, Armando Peraza and Willie Bobo on the West Coast, Bebo Valdés and Cachao in Havana, among others, gradually shaped this new genre. But just as bebop took jazz fans away from the dances floors, so cubop became music to listen to, thereby alienating some of its audience, yet also confounding the stereotyped view of Cuban music as being facile and unsophisticated. Latin jazz became – though by no means necessarily – a music for initiated listeners, while most Latin audiences called for the highly charged salsa or *merengue*. Salsa, merengue, and the Cuban *nueva timba* have remained treats for the feet, and as such truly music of the people. But of course, one finds salsa which is complex and challenging, just as one can hear Latin jazz which is accessible and easy to dance.

CHART OF THE MAJOR LATIN RHYTHMS



1.3.2.2. DOCUMENTATION⁴

The main method I'm going to use is the selection and extraction of the most characteristic elements of the afro-Cuban music. I will make exercises to train the patterns in a melodic context (pag 33). I divide the rhythms in three different groups:

Basics

The first step is to explain and understand the three basic components in which the rhythm is based;

Clave, *Campana* and *Guagua*.

The Clave (key) rhythmic pattern is used as a tool for temporal organization in Afro-cuban music.

It is a two-bar rhythmic cell of two beats each, with a strong and a weak part.

The rhythm, the melodies and the songs are organized around it.

The *Claves* are the instrument where the name of the rhythm comes from, and consisting of a pair of short thick sticks. Traditionally they were made of wood, typically of ebony or grenadilla. When struck one to each other they produce a bright clicking noise. *Claves* are sometimes hollow and carved in the middle to amplify the sound.



They are very important in Cuban music, such as the *son* and *guaguancó*. They are used to play a repeating rhythmic figure throughout a piece, known as *clave*, a key pattern (or guide-pattern)

The instrument and the *clave* pattern originated in sub-Saharan African music tradition, where it serves essentially the same function as it does in Cuba.

These patterns are also found in the African diaspora music of Haiti and Puerto Rico voodoo drumming, Afro-Brazilian music and Afro-Uruguayan music (Candombe).

The African clave (Exercises on pag. 33)

The African *clave* or 6/8 *clave* is the oldest rhythmic cell and comes from the West African religious music.

The first part or strong part is a three beats bar which works as “question” of the rhythm, and the second part or weak part is a two beats bar and works as “answer” of the rhythm.



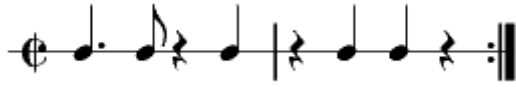
(Audio-CD, track 2)

⁴ <http://en.wikipedia.org>

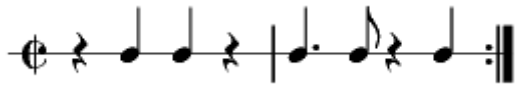
The Son clave

The *son clave* is the most popular rhythm cell of the Afro-cuban music. Is the matrix of all the modern *Salsa* music.

The *son clave* has two possibilities:



Son clave 3/2
(Audio-CD, track 3)



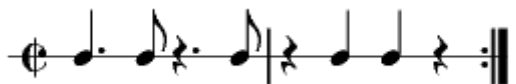
Son clave 2/3
(Audio-CD, track 4)

The names "3-2" and "2-3" came out of Cuba, to help the performers.

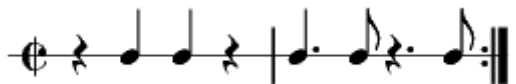
A piece can start one way and then switch to the other. The Cuban *son* has its origins in the *Danzon*, which in turn derives from the *Rondó* form of European classical music, so that in some parts should accommodate percussionists *baqueteos* to match the change in the rhythmic phrasing, or they added measures to maintain the direction of the key.

The Rumba Clave

The *Rumba clave*, also called *clave negra* (black key) is the key difference is in only one time. Appears in the three main styles of rumba (guaguancó, columbia and yambú), and in the modern Cuban *timba* or *salsa*.



Rumba clave 3/2
(Audio-CD, track 5)



Rumba clave 2/3
(Audio-CD, track 6)

The *Rumba clave* is more difficult to follow than the *Son clave*, especially for unaccustomed people. Occasionally, *salsa* arrangements can have short sections of *rumba*, or interludes, but always returns to the *Son clave*.

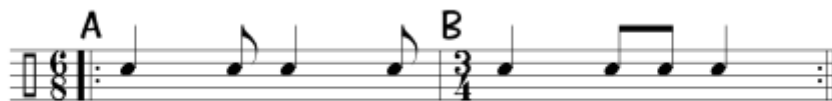
There are also other unknown *claves* used in traditional and farmer (campesino) music.



Abakuá or Ñáñigo clave



Oriental clave



Campesina clave

The Cowbell (*La Campana*)

A bell pattern is a rhythmic cell, also known as *guide pattern* struck on an Idiophone instrument in most of the cases a metal bell.

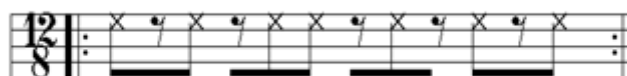
It's used in the Afro-cuban music as a complement of the *Claves* and the *Guagua* or *Catá* for the structuring of the basic rhythm.

The use of iron bells in sub-Saharan African music is linked to the early iron-making technology spread by the great "Bantú" migrations. The spread of the African bell patterns is probably similarly linked.



The cowbell pattern works in the same way as the *clave*.

Can be divided in two parts one strong and other weak, the first part is based in the *downbeats* and the weak part in the *upbeats*.



12/8 clave (Audio-CD, track 7)



4/4 *clave* (Audio-CD, track 8)

The oldest pattern one more time is the 12/8 pattern, adapted lately to the 4/4 rhythms.

There are many different triple-pulse bell patterns found in sub-Saharan Africa. These are a small sample.



The Guagua or Catá

The Guagua or Catá is a hallowed piece of bamboo.

The guagua pattern (also known as cáscara or palitos) contains all of the strokes of the clave and serves to establish the basic rhythm along with the *claves* and the *campana* (cowbell).



The origin of this pattern is also the West African religious music. (Audio-CD, track 9)



1.3.3 SURVEY

1.3.3.1 Interview to Nils Fischer (Attached on Appendix pp 60)

1.4 INTERVENTION

1.4.1 Percussion Lessons with Nils Fischer

1.4.2. Exercises (Attached on Appendix pp 44-49)

1.5 Recording

First Intervention Cycle recording (Audio-CD, track 10)

First Intervention Cycle Recording Transcription (basics)

Juanga Lakunza solo

The image displays a musical transcription of a solo piece by Juanga Lakunza. The notation is written on a single staff in bass clef, with a key signature of one sharp (F#) and a time signature of 12/8. The piece is divided into measures, with measure numbers 4, 7, 10, 13, 16, 19, 22, 25, and 27 indicated at the beginning of their respective lines. The transcription includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings (e.g., 4, 5) and slurs. The piece concludes with a final measure marked with a double bar line.

4

7

10

13

16

19

22

25

28

1.5.2 Assess & Reflects (First Intervention Cycle)

My reflections about my first intervention cycle recording are:

The exercises I did based in the rhythmic patterns of what I called "Basics", opened to me a new way of conceive the improvisation, giving to me a new horizon of tools to use.

Obviously, the recording I present here, it works as an example of how the exercises can be applied in a solo context. I tried to do very obvious the exercises. I'm applying in every moment, but of course, it supposed to be exercises to be mixed with real improvisation lines.

What I founded more difficult during my improvisation is to find exactly the rhythm I wanted apply, I mean, I worked a lot in the patterns as well as in the rhythmic exercises, but at that point I didn't arrive to the place where I feel the patterns really inside of me naturally.

I think I should follow working in the patterns in order to be more familiar with them and get it more inside of me.

Ilja Reijngoud Feedback:

The system Juanga uses is very clear and strong. It makes sense to divide the exercises in three cycles. The analysis of the rhythmical patters is correct and thoughtful. The transition to melodical patters is a fresh and original idea, and the way Juanga turns it into exercises and theme s is impressive.

His performance on the trombone of the various rhythmical based melodies is great: high standard. His playing is amazing, thanks to his technique and thanks to the solid rhythmical basis of the patterns.

Jarmo Hoogendijk Feedback:

I always found it rhythmically difficult to play over 6/8 or 12/8 (or the Antillian Tumba), in particular in this tempo when double time (binary, if you count it like a 4/4) is almost too fast to play continuously.

Leaving some notes out of a series of triplets was the most I managed to do, it worked but I never really worked on developing this further like you did.

You did a great job in designing these exercises after having analyzed the different traditional percussion patterns.

Nils Fischer Feedback

As percussionist I can recognize all the patterns you are using in your improvisations, when are you using *Clave* pattern, *Campana* or *Guagua*, and I think is also really important to do as you are doing, just playing the original patterns clearly.

When you really what to learn these patterns and interiorize them, the best way is to do exactly how it is, without any variation. With the time, it becomes automatically.

I think is also really important that you are taking percussion lessons, because you can feel the rhythms physically, and that gives you more rhythms sense and control.

II. SECOND INTERVENTION CYCLE

2.1. DATA COLLECTION

2.1.2. Literature Research

The Congas⁵

The conga (or tumbadora as the instrument is called in Cuba) is tall, narrow, single-headed skin drum. The Cuban conga is staved like a barrel. These drums may have been salvaged barrels originally. They are used in the Carnival rhythm called *conga* (or conga de *comparsa*), and is the principal instrument in *rumba*. Congas are now very common in Latin music, including salsa music, merengue music, reggae, as well as many others forms of popular music.

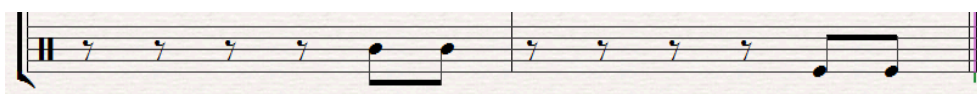


What I will do now is select the most important conga rhythm, to extract the characteristic cell and use it for create new rhythmic-melodic exercises.

BEMBÉ (Audio-CD, track 11)



Basic Cell Pattern (Audio-CD, track 12)



⁵<http://en.wikipedia.org>

COLUMBIA (Audio-CD, track 13)

Columbia

Claves

Congas

Detailed description: This musical notation is for the track 'Columbia'. It consists of two staves. The top staff is for Claves, written in 6/8 time with a key signature of one sharp (F#). The bottom staff is for Congas, also in 6/8 time. The Claves part features a repeating rhythmic pattern of eighth and sixteenth notes. The Congas part features a repeating pattern of eighth notes and rests, with some notes marked with an 'x' to indicate specific playing techniques.

Basic Cell Pattern (Audio-CD, track 14)

Detailed description: This musical notation represents a basic cell pattern. It is written on a single staff in 6/8 time. The pattern consists of a sequence of eighth and sixteenth notes, with some notes marked with an 'x' to indicate specific playing techniques.

ABAKUÁ (Audio-CD, track 15)

Claves

Congas

Detailed description: This musical notation is for the track 'ABAKUÁ'. It consists of two staves. The top staff is for Claves, written in 6/8 time with a key signature of one sharp (F#). The bottom staff is for Congas, also in 6/8 time. The Claves part features a repeating rhythmic pattern of eighth and sixteenth notes. The Congas part features a repeating pattern of eighth notes and rests, with some notes marked with an 'x' to indicate specific playing techniques.

Basic Cell Pattern (Audio-CD, track 16)

Detailed description: This musical notation represents a basic cell pattern. It is written on a single staff in 6/8 time. The pattern consists of a sequence of eighth and sixteenth notes, with some notes marked with an 'x' to indicate specific playing techniques.

TUMBAO Son Clave 2-3 (Audio-CD, track 17)

TUMBAO CUBANO CLÁSICO (Clave de Son)

Cáscara y Clave 2 - 3

Percussion

I I D I I I D D I D I D D I D D

Detailed description: This musical notation is for the track 'TUMBAO'. It consists of two staves. The top staff is for 'Cáscara y Clave 2 - 3', written in 2/4 time with a key signature of one sharp (F#). The bottom staff is for 'Percussion', also in 2/4 time. The top staff features a repeating rhythmic pattern of eighth and sixteenth notes. The bottom staff features a repeating pattern of eighth notes and rests, with some notes marked with an 'x' to indicate specific playing techniques. Below the percussion staff, there is a sequence of letters: 'I I D I I I D D I D I D D I D D'.

Basic Cell Pattern (Audio CD-, track 18)

Detailed description: This musical notation represents a basic cell pattern. It is written on a single staff in 2/4 time. The pattern consists of a sequence of eighth and sixteenth notes, with some notes marked with an 'x' to indicate specific playing techniques. Below the staff, there is a sequence of letters: 'I I D I I I D D I D I D D I D D'.

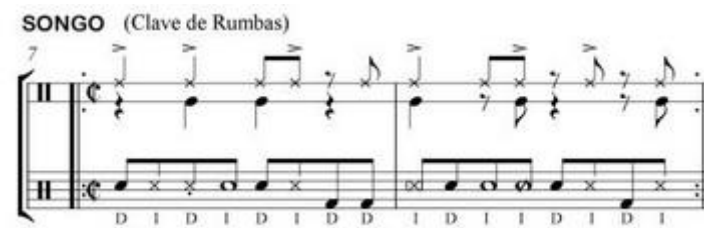
RUMBA GUAGUANCO (Audio-CD, track 19)



Basic Cell Pattern (Audio-CD, track 20)



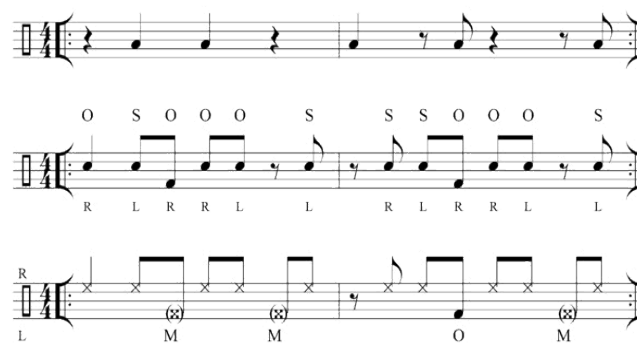
SONGO (Audio-CD, track 21)



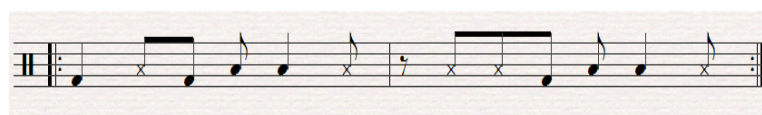
Basic Cell Pattern (Audio-CD, track 22)



MOZAMBIQUE NYC Style (Audio-CD, track 23)



Basic Cell Pattern (Audio-CD, track 24)



2.1.3 SURVEY

2.1.3.1 Interview to Jan Laurens Hartong (Attached on Appendix pp 63).

2.2 INTERVENTION

2.2.1 Percussion Lessons with Nils Fischer.

2.2.2 Exercises (Attached on Appendix pp 50-56)

2.2.3 Transcription of trombonist William Cepeda solo (Attached on Appendix pp 72)

2.2.4 New Composition based in Rumba pattern (Attached on Appendix pp 74)

2.1 RECORDING

Second Intervention Cycle recording (Audio-CD, track 25)

Second Intervention Cycle Recording Transcription (Conga)

The image displays a musical transcription for a Conga part, spanning 26 measures. The notation is written on a single staff in bass clef, with a key signature of one sharp (F#) and a time signature of 12/8. The transcription is divided into measures, with measure numbers 4, 7, 10, 13, 16, 18, 20, 23, and 26 indicated at the start of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as accents and slurs. The notation is presented in a clear, black-and-white format, suitable for a musical score.



2.3.2 Assess & Reflects (Second Intervention Cycle)

The application of the conga rhythms into a melodical approach it becomes more difficult to me than the basics. Normally in the modern conga rhythms they used to play with two congas or “tumbadoras”, which means that we have at least two different tuned sounds.

My idea in the elaboration of the exercises and his application in the improvisation is to reproduce as much as possible, the different tones of the congas.

My first zero recording is based in a 12/8 rhythm meaning that is a ternary feel. I’m trying also to apply 4/4 feelings into a ternary rhythms so it becomes more difficult to make clear examples.

When I use the ternary patterns is really obvious, but when I try to apply the binary patterns is not so clear. I should work more in that part, in order to be able to play with the two feelings.

I think my playing in this cycle is again really clear, and what I tried to do, is give more coherence to my solo, starting with the most simple pattern and doing more complicated each chorus

Ilja Reijngoud Feedback

It is really good idea to extract the conga patterns, but also you can do something else, maybe in the future, you could also try to extract the real intervals of the conga tones, and it could be a really good tool also for your compositions.

For me as a trombone player is very good. The sound is good and also the lines you are doing think is really interest to know the percussion patterns specifically if you are going to play salsa or Latin jazz. With all this knowledge, you can create solos in the mood of the tune, or apply rhythms in 4/4 in 12/8.....

I like what you are doing.

Jarmo Hoogendijk Feedback:

You did not make it easy for yourself: exercises with some very tricky syncopation, sometimes by just leaving one note out.

As musician I could also have used these exercises very well in the past.

Just give it time, and the different rhythmical tricks will come out more and more spontaneously, it’s like adding some sophisticated new words to a language you already speak quite well.

Nils Fisher Feedback:

Is very interesting how you are extracting the characteristic cells of every rhythm. Is a very good way not only of create exercises, but also to learn the rhythms in a very interesting and deep side.

With this extraction of elements you have the elemental part of the rhythms which means, you know what the important part of the pattern is, and gives you freedom to play or improvise with the other part, let’s call it weak.

III. THIRD INTERVENTION CYCLE

3.1 DATA COLLECTION

3.1.2 Literature Research

BATAS⁶

As has been already explained in page number 11, the Batá drum is a double-headed drum shaped like an hourglass with one cone larger than the other. The percussion instrument is used primarily for the use of religious or semi-religious purposes for the native culture from the land of Yoruba, located in Nigeria, as well as by work-shippers of Santería in Cuba, Puerto Rico and the United States. The Batá drum's popular functions are entertainment and to convey messages. Its early function was as a drum of different gods, drum of royalty, drum of ancestors and drum of politicians. Batá drum impacted on all spheres of life.



Batá drums

BATA TOQUES

Obaloke.

First Part

The musical notation is for a piece called 'Obaloke' and is divided into a 'First Part'. It consists of four staves, each representing a different Batá drum: Clave, Okónkolo, Itótele, and Iyá. The Clave staff is in 6/8 time and features a series of eighth and sixteenth notes. The Okónkolo staff uses 'x' marks to indicate specific rhythmic patterns. The Itótele staff features a series of eighth and sixteenth notes. The Iyá staff uses 'x' marks to indicate specific rhythmic patterns. The notation is written in a standard musical notation style with a key signature of one flat (Bb) and a time signature of 6/8.

⁶ Nickoll, Sebastian (2007), "The melodic approach to Batá playing". Rotterdam Codarts Conservatory. pp 13-18.

Second Part

Clave

Okónkolo

Itótele

Iyá

The way of make the melodies more visible, this are the indications of the six skins:

Okónkolo

Itótele

Iyá

Okónkolo

Itótele

Iyá

Chachas

Bocas

The first god I want to focus on is *Obaloke*, because the melodies have the most obvious characteristics.

First Part:

Batas

Clave

(Audio-CD, track 26)

Second Part:

Batas

Clave

(Audio-CD, track 27)

Conversation 1:

Musical notation for Conversation 1, featuring Batas and Clave. The notation is in 6/8 time. The Clave part consists of a series of eighth notes and rests, while the Batas part consists of a series of eighth notes and rests. The notation is in 6/8 time.

(Audio-CD, track 28)

Conversation 2:

Musical notation for Conversation 2, featuring Batas and Clave. The notation is in 6/8 time. The Clave part consists of a series of eighth notes and rests, while the Batas part consists of a series of eighth notes and rests. The notation is in 6/8 time.

(Audio-CD, track 29)

Changó:

First Part:

Musical notation for the First Part of Changó, featuring Clave, Okónkolo, Itótele, and Iyá. The notation is in 6/8 time. The Clave part consists of a series of eighth notes and rests, while the Okónkolo, Itótele, and Iyá parts consist of a series of eighth notes and rests. The notation is in 6/8 time.

First Part:

First Part: Musical score for Batas and Clave in 6/8 time. The Batas part consists of a series of eighth notes and rests, with some notes marked with an 'x'. The Clave part consists of a series of eighth notes and rests, with some notes marked with an 'x'. The score is divided into two measures, with a repeat sign at the end of the second measure.

(Audio-CD, track 30)

Second Part:

Second Part: Musical score for Clave, Okónkolo, Itótele, and Iyá in 6/8 time. The Clave part consists of a series of eighth notes and rests, with some notes marked with an 'x'. The Okónkolo part consists of a series of eighth notes and rests, with some notes marked with an 'x'. The Itótele part consists of a series of eighth notes and rests, with some notes marked with an 'x'. The Iyá part consists of a series of eighth notes and rests, with some notes marked with an 'x'. The score is divided into two measures, with a repeat sign at the end of the second measure.

Second Part:

Second Part: Musical score for Batas and Clave in 6/8 time. The Batas part consists of a series of eighth notes and rests, with some notes marked with an 'x'. The Clave part consists of a series of eighth notes and rests, with some notes marked with an 'x'. The score is divided into two measures, with a repeat sign at the end of the second measure.

(Audio-CD, track 31)

Conversation:

The image displays two systems of musical notation for a conversation between Batas and Clave. Both parts are in 6/8 time. The first system consists of two measures. The second system also consists of two measures, with a repeat sign at the end of the second measure. The Batas part is written on a single staff with a treble clef and a key signature of one flat. The Clave part is written on a single staff with a bass clef and a key signature of one flat. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The Clave part features a repeating rhythmic pattern of eighth notes and rests.

(Audio-CD, track 32)

3.1.3 SURVEY

3.1.3.1. Interview to Gerardo Rosales (Attached on Appendix pp 67)

3.2 INTERVENTION

3.2.1. Percussion Lessons with Nils Fischer

3.2.2 Exercises (Attached on Appendix pp 57-59)

3.2.3 Transcription of trombonist “Papo” Vázquez solo (Attached on Appendix pp 73)

3.3 RECORDING

Third Intervention Cycle recording (Audio-CD, track 33)

Third Intervention Cycle Recording Transcription (Batá)

The image displays a musical transcription for Batá, organized into nine staves. Each staff begins with a measure number in the left margin. The notation is written on a single-line staff with a key signature of one sharp (F#) and a time signature of 12/8. The music consists of eighth and sixteenth notes, often beamed together in groups. Measure 1 starts with a treble clef and a key signature of one sharp. Measures 4, 7, 10, 13, 16, 19, 22, 25, and 28 are marked with a measure number. The transcription shows a complex rhythmic pattern with many beamed notes, characteristic of Batá music. The key signature changes to one sharp (F#) in measure 10. The transcription ends with measure 28.



3.3.2 Assess & Reflects (Third Intervention Cycle)

Undoubtely, the more difficult of the Intervention Cycles I did. It is really difficult for me to apply the examples in a coherent speech in the improvisation.

For the elaboration of these exercises I took a lot of information of the great German percussionist Sebastian Nickoll, and his 2007's Codarts Scriptie "The Melodic approach to Batá playing." It helped me a lot in the creation of the exercises.

During my improvisation I'm clearly using more the Obaloke patterns than Changó's.

The application is different; it becomes difficult to find the feeling of the Bata.

I tried to improvise honestly; that's why I played only by heart, I mean, without any annotation, only after do the exercises.

I'm just a beginner in the Batá playing, that's why I think I should go deeper in this drum in order to get more of his language and his feeling.

In the future could be really interesting to work seriously in these patterns, also been careful about the intervals between the different skins.

Since my point of view, the Batá drumming holds the key of Afro-Cuban music. The role played by those drums in the Yoruba religion (Afro-Cuban), has been the epicenter of today's much modern music

I think it deserves a thorough and detailed study, the role it will play percussion in coming years. The Yoruba religion has a great knowledge and ancestral wisdom, that Western society is now beginning to know.

I'm really attracted for these drums, their sound and power. I think is unusual and magical.

Ilja Reijngoud Feedback:

Of course, with the exercises you did, looks difficult to do, but you can always work out on it. Is not for one day. It has to be a working process. For me is really interesting and maybe in the future you can go deeper on this possibility.

Nils Fisher Feedback:

The rhythm is the root of everything, so It's really interesting if you can control all the patterns as a percussionist, then you will have a very strong rhythmic sense in order to apply it in your melodic developments.

It is a very good idea de development of the exercises and can be very useful also for other musicians.

IV. CONCLUSIONS

My intention with this Artistic Research was to learn more about the afro-Cuban rhythms that I consider one of the bases on which a lot of modern music is built.

As a trombonist, I don't consider myself only as a jazzman, sincerely I would like to be the most complete musician that I can. Of course, to study jazz gave me many tools for being more comfortable in other styles, but rhythmically, the Latin-American music has still a lot to say.

The compilation of the information for the development of this research report, has allowed me to discover an exciting world to which I am truly attracted.

Since I was a child I have been fascinated and captivated by the percussion.

Music is magic, but if there is something more magical than the music itself, that is the sound of the drum. Since ancient times the drum has been a sacred element in many cultures. The present Western society, with its great technological development, is forgetting the basics of human spirituality.

I sincerely believe that the drum will have an important role in the future, as a healing member of society. Every musician should be percussionist before playing his own instrument.

What did I learn from writing this Research Report?

When I started in the Masters almost two years ago and after decide my research question, I started to take percussion lessons with the master Nils Fisher. That was a great pleasure for me, because all the things I practiced with my hands, were automatically in my body and in my mind so, I could start to apply it into my trombone playing.

Also with the collection of exercises I did, I developed my rhythmical language but also my trombone skills, because I did the exercises with the idea of press myself with some complicated lines.

In my opinion, the most interesting part of the work is the Third intervention cycle. Is possible that in the future, I will try to go deeper into these rhythmic possibilities.

There is also the possibility that somebody who is not involved in the Latin rhythmical language could use the exercises, and help him to develop his knowledge and language. I would feel really happy in that case.

Other aspect that I learned writing this report was all the part in relation with the history. I consider really important to know the history of the things, and where they come from, in order to do coherent developments in harmony with the history and the culture, and don't disrespect nations and societies because of this ignorance.

In conclusion I can say that I am proud to have chosen the world of Cuban percussion as a research report

This has allowed me to develop my percussionist side, even more, have met very interesting people along the way, which has not only helped me, but I feel will be an important part of my development as a musician and as a person.

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- Nueva Manteca: "Afro Cuban Sanctus".
- Yoruba Andabo: "El Callejón De La Rumba".
- Grupo Folklórico y Experimental Neoyorquino: "Concepts In Unity".
- Papo Vázquez, "Breaking Out".
- Eddie Palmieri, "Orchestra La Perfecta"
- William Cepeda "Live in Montreaux"

Internet

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- J.L. Quintana Changuito- <http://www.youtube.com/watch?v=al6ggigfQa8>

VI. APPENDIX

Rhythmic-Melodic Development on:
2/3 Son Clave



Rhythmic-Melodic Development on:
3/2 Son Clave

3/2 Son Clave



5 Example 1.



9 Example 2.



13 Example 3.



17 Example 4.



21 Example 5.



Rhythmic-Melodic Development on: 3/2 Rumba clave

3/2 Rumba Clave



Rhythmic-Melodic Development on:
2/3 Rumba clave

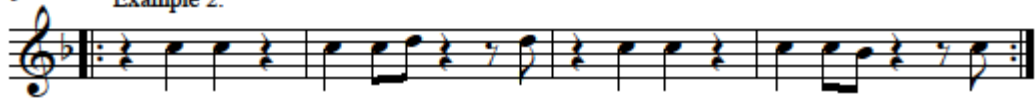
2/3 Rumba Clave



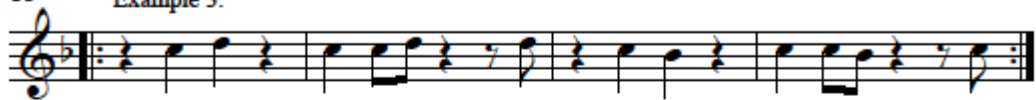
5 Example 1.



9 Example 2.



13 Example 3.



17 Example 4.



21 Example 5.



Cowbell pattern



Rhythmic-Melodic develop on:
Catá or Guagua pattern

Guagua pattern



3 Example 1.



5 Example 2.



7 Example 3.



9 Example 4.



11 Example 5.



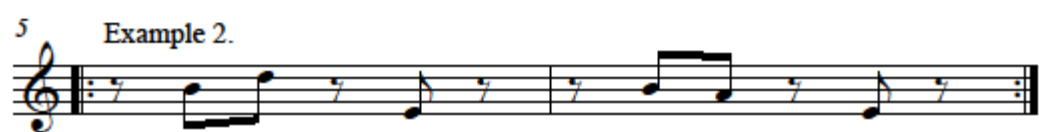
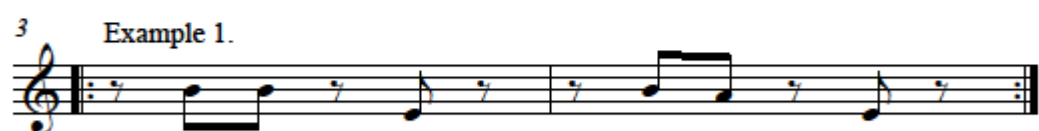
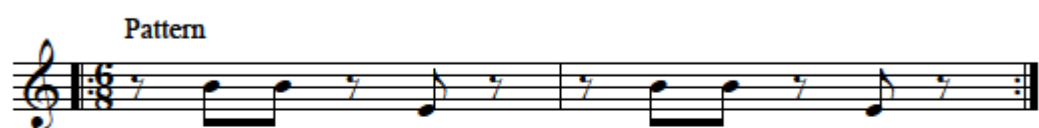
Rhythmic-Melodic development on Bembé



Rhythmic-Melodic development on Columbia



Rhythmic-Melodic development on Abakuá

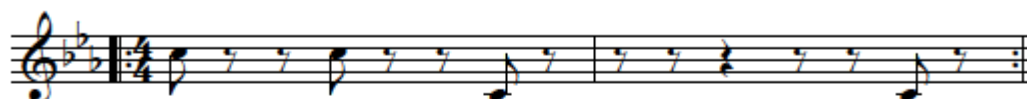


Rhythmic Melodic development on:
Conga classic Tumabo 2-3 clave



Rhythmic-melodic development on:
Conga 2/3 Rumba clave

Original pattern.



3 Example 1.



5 Example 2.



7 Example 3.



9 Example 4.



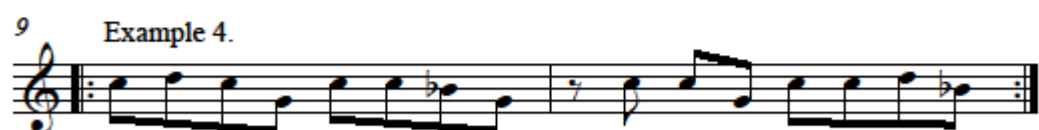
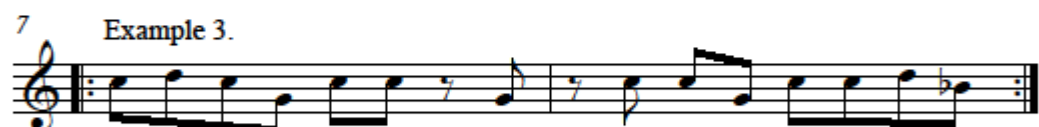
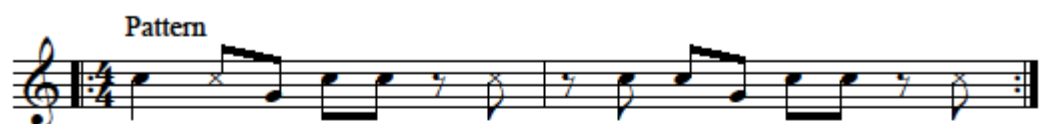
11 Example 5.



Rhythmic Melodic development on:
Songo 2-3 rumba clave



Rhythmic-melodic development on: Mozambique (NYC style)



Batá Obaloke rhythm

Exercises Conversation 1.



Batá Obaloke rhythm Exercises Conversation 2.



Batá Changó rhythm Conversation

Pattern

3

5 Example 1.

7

9 Example 2.

11

13 Example 3.

15

The image displays musical notation for the Batá Changó rhythm, specifically a 'Conversation' piece. It consists of eight staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation is written in a rhythmic style where notes are often marked with 'x' above them, indicating specific rhythmic values or accents. The first staff is labeled 'Pattern' and shows a sequence of notes. The subsequent staves are numbered 3, 5, 7, 9, 11, 13, and 15, indicating measures or beats. Examples 1, 2, and 3 are marked above specific staves. Example 1 is on staff 5, Example 2 is on staff 9, and Example 3 is on staff 13. The notation includes various note values, rests, and dynamic markings, all presented in a clear, legible format.

SURVEY (Interview)

Interview to Nils Fischer

Nils Fischer is one of the top percussionists in Europe, touring and recording constantly with Nueva Manteca, his own groups Timbazo and CaboCubaJazz, and with many others. He has shared the stage with such legendary figures as Giovanni Hidalgo, Pío Leiva, Orestes Vilató, Armando Peraza, Paquito D´Rivera and Chocolate Armenteros.

- *How did you started in afro-Cuban percussion world?*

I started on the piano actually, because my whole family everybody play instruments, and I tried also the guitar, trombone, flute...but then I saw a guy playing congas in a band and I said, this is what I want. I took lesson for four weeks and then the guy told me, I cannot show you anymore, because I was practicing 8 hours in the day..., I was 15 years old and I was analysing everything. Apart of that I love piano so the first time I heard a *Guajira* on piano I said this is what I really like! My sister also she has recording of Paquito D´Rivera and I liked so much. Then with 19 years old I went to Cuba for two months and there I learned the *Rumba*, the *Batá Drums*, all the folkloric stuff, I played in the Carnival and then I was changed... Here again I played a lot over the recordings and plays along. Then I played with a lot of bands and this is how I developed my playing.

- *What do you think is the hardest thing to understand in Latin culture for people outside of this world, which is the greatest distance between the Europeans and Latin-American cultures?*

Interesting question! I think the most important think to understand out of the culture is the feeling of the rhythm, not to rush, because people who don´t know the music, they learn the patterns mechanically, the most of the time they go too fast, because they don´t understand the *groove* of the rhythm, because is not just the patterns. When we play a typical *Tumbao* of Salsa, under it you have the whole African history, so If you are of other country and you want to play good Salsa on congas, you should learn first all the folkloric stuff of Cuba, Puerto Rico, Venezuela....and try to go really deep deep deep in the culture and understand. I think it helps a lot.

Also the differences between Cuban and let´s say African style music and European music is the poly-rhythmic. In the African music everybody plays different rhythms at the same time and in the European the most of the time everybody play the same rhythm.

These poly-rhythms make like a mosaic and it´s difficult to understand for people of outside.

In Jazz music for example, if a trumpet player is soloing, he don´t want so much disturbing of the rhythm section, but in Latin music, if the trumpet player is soloing he invite you to inspiring him with your drum.

Also the harmony changes in Latin music are most of the time not in the one of the bar, so sometimes I think this is difficult to understand for people not from there.

- *What it means for you percussion?*

It is the only thing I can do, so that's what I do... (Laughs..!).

No, percussion for me is what I live, it's my life. Since I'm a teenager I try to develop every day more, to become better, I discover things I cannot do, I always try to practice...

And also lately, I try to do other things than the Cuban, because I come from the Cuban music, and I did, I played also with very famous Turkish darbuka player, also with Flamenco dancers, making crossover with African musicians, with *Tabla* players sometimes so I try always to make new things, not only Latin jazz, this is already mixed with everything.

I my own band we mix Cape Verdean music with Cuban music...which is completely different. I always try to bring new colours into the percussion.

Percussion is really knowing the basic folklore, and then try to do your own thing.

- *What do you think is the extent of his power? What happens in people when the drum sounds?*

The drum is immediately emotion, immediately!

If you have a painting, it's beautiful, the people look and say- it's nice-, and some other people can have really deep emotion with the picture, but the for me the drum is really emotional, go directly to the beginning.

Dizzy Gillespie said, "I think the music started like this: there was a guy playing the drum".... (Laughs...).

The drum is the strongest emotion.

Also in melodic instruments if you play a melody with the wrong notes, but the rhythm is good, the melody works, but if you play the correct notes but the rhythm is not good, in this case don't works. So the rhythm is extremely important.

- *Can you explain how you feel drumming? What do you like to transmit through them?*

What I transmit in my playing is always I want the people dancing, it's what I like.

I'm from Germany and when I play and people start dancing I think I'm making a good job.

Also when I play the Cape Verdean rhythms and I see the people dancing, this is what I want.

Here so many people don't dance, because you understand they didn't learn, but maybe they are moving the head, and this is what I like, I like the contact with the people I mean, they feel something with the rhythm. I don't play for myself. I play for the people.

- *You think can the rhythm of Afro-Cuban percussion be exported to melodic instruments?*

Yes of course, it's already done!

If you take the *Tres Golpes rhythm* which is very primitive example, you can make *Tumbaos* with this rhythmic pattern (audio example) and if you play the *Salidor* is the rhythm of the bass on tumbao.

But of course, you can explore a lot the patterns of the *Contracampaña*, *Clave*, *Cáscara*, and apply to the melodic instruments.
The pianist Rebeca Mauleón and Hilario Durán, they have some books talking about this things applying into the piano, and they apply also the voices of the *Okonkolo*, *Itótele* & *Iyá*, the *Batá* drums.

- *On an emotional or religious aspect, you think they could somehow make an extrapolation of the original character that these rhythms have?*

Of course, in fact the tune *Afro- Blue* of Mongo Santamaría which John Coltrane made his version is originally a melody extract from the *Lucumí* chants of the Santería. It's a pentatonic melody really ancestral, so it's possible of course apply this kind of melodies in new contexts.

- *How much important is in your opinion for a melodic-instrument player as trombone or trumpet, the knowledge of the percussion rhythms, or play a percussion instrument?*

If you go to Cuba, there every musician and also the brass musicians know to play drums and congas.

They are crazy with the rhythm, so they are always researching in the *Clave* for find new ways of rhythmic improvisation.

I learned a lot of tricks with trumpet players, for example to play 7/4 over the clave and other things.

If you listen the horn section of Irakere, everybody knows what the conga and the *Bata* are doing in every moment, and sometimes the horns go to the same patterns.

For me is really important for every musician who want to play Cuban or African styles music, to know about the drum.

If you don't know what is happening behind you, you cannot play relax.

- *What do you think will be the way forward for the drum, is a booming instrument or minority and relegated to the background by more modern instruments?*

I think there are a lot of percussion or conga players who have forgotten or they don't know the tradition.

Is necessary to know all this traditional knowledge for have a good timing, the essence, *el sabor*...of the drum.

They are adding and building things but sometimes without any essential support, but in other hand there are people as Pedro Martínez or Mauricio Herrera, who are developing the conga technique to other level. They are applying concepts of other instruments like the *Tabla* and the level is continuously rising.

Today the kids start to lean with all those new concepts, so I'm sure it's going to develop so much in the next years....so we have to be ready!!!

Rotterdam 17-11-2013

SURVEY (Interview)

Interview to Jan Laurens Hartong

Jan Laurens Hartong is a Dutch jazz, classic and Latin-jazz piano player and bandleader.

Founder of the group “Nueva Manteca” in 1983. He has performed in the most prestigious festivals around the world and shared stage with great Latin jazz players as Tito Puente or Eddie Palmieri.

Master at Codarts Rotterdam Conservatory, his wisdom has no limits and

- *What is for you the power of the drum?*

Well, at the first place, if you look at use of the drum in the world, in all those cultures, you find that most of the time, especially in traditional cultures, the drums are in relation with the mystic or metaphysical world, the gods, the spirits. So the drums, they talk to the gods and spirits in these cultures, and also they create a spiritual *ambiente* (environment). The drums are played also for entertainment, I’m talking about African cultures, Indonesian cultures, and Japanese cultures. But I find playing the drums for me personally, gave me tremendous energy.

For me jazz and Latin music it all starts with the drums, with the rhythm. Even if you do a concert and you are very tired (if you go to remote place and you have jet-lag), the drums give you a new energy. There is also an interesting thing about drums: I read an interview to a Brazilian psychiatrist about the neuron-effect of drums on situations on people who are in ceremonies for the gods, like the Santeria in Cuba and Candomblé in Brazil, and there is an interesting topic they were talking about, that in a certain situations (when the *Babalawo* (ceremony conductor) call for the *Orisha* (god), they play a certain kind of rhythm in a specific volume and intensity to bring the people into a trance. If they couldn’t, they have also secret rhythms that make it happens for sure.... (Laughs)....The psychiatrist was writing about the power of certain rhythms for the body and the mind, it’s so heavy support.

There are certain rhythms with a special feeling really attractive, as *rumba* for example.

There is also a funny thing that happens in Indonesia, with the function of the drum. At first, they were built of wood, but they developed to build it of metal, and became a present for the weddings....is so curious. Also the function of the drums changed when they become ambassador, he replaces the king, in a diplomatic situation, as for example in the Ashanti Empire in Ghana. Also in Centre-Africa, they use the drum for evocate the animal spirits of the familiar clan in the tribes, but when they are playing the drum, nobody is allowed to see the drum, only to hear it. These drums are the father of the Brazilian *quique*, and they imitate the voice of the leopard or the puma to protect their families. Also in Scotland they have also drum tradition.

One more thing to finish this question. What do you think about the success of the Djembe? I’ll tell you. The secret of the djembe is that he has all the sounds of all the other drums. He has a really big range, from a deep and round low sound as a *dun-dun*, and a sharp and direct high tone as the *quique*. So the drum has a lot of functions all those cultures around the world.

- *My strategy in the research is to extract the basic cells of the rhythms since the basic of the Cuban music as clave, campana, guagua, then take the characteristic conga rhythms as guaguancó, songo, Mozambique...and I would like to know what do you think if it could be also possible with the batas?*

For sure, it can be done. There is guy who was our student and he is now living and in New York and playing with the top musicians there, with Ralph Irisarri and Pedrito Martínez. You should check his Thesis for his bachelor. He recorded here in the school with other Batá players. He has a theory about the “melody” that the Batas create over the poly-rhythmic mixing.

He makes an analysis, recording and transcription of the *toques* for the *orishas* and he talk about this melody that is kind of the son of the three different parts creates this melody.

- *You talked me couple of times about Barry Rodgers. Which recordings you recommend me for transcribe as one of the pioneers of the trombone in Salsa.*

You should check the first recordings of Eddie Palmieri and check what Barry is doing. What Eddie Palmieri did in his first recording was, in the 1st side of the vinyl, he recorded with 4 trumpets and in the 2nd side he used two trombones and one flute, to take care of the overtones. I research too much about Eddie Palmieri's playing. That was the beginning of the change in the salsa, and also in the success of the bands of Palmieri.

At the beginning here in the Netherlands I had a salsa band called Manteca, and then it became in Nueva Manteca, because we had top improvisers, as Jarmo Hoogendijk, Bart van Lier or Ben van den Dungen and also myself, but without singer, because you know how the singers are....(laughs...). So I transcribed all the Palmieri stuff and I was really deep in his playing and the way of compose. I met him twice and he's a really humble cat. But by studying his music I really got much influenced by his music and his whole concept and because I studied it so deep, really got into his musical kitchen, I developed an idea about why I became so special and why the trombone took this tremendous role in his music. In my philosophy Eddie Palmieri changed the whole scene in New York. Palmieri became tremendously popular in Cuba, and I think what he was so special is that you have to realize that in those days in New York, in the 70s, there was a group of musicians living in the South Bronx, and there was a guy that I met called René López, who was considered the first Latin musicologist with the most famous Latin record collection, and the Bronx people was in the house, listening all those recordings. Musicians as Eddie Palmieri, Mamy Oquendo, Ray Barreto, Andy and Jerry González, members of the Fort Apache Band. At the same time in Cuba Pello el Afrocán developed the rhythm called Mozambique. The interesting thing is that all those rhythms came from Cuba to New York, and the Bronx people they had those records, a part of other records. I don't know what happens but sometimes, when the people listen things and they try to reproduce it, something change and they create a new thing. This is what I thing it happened there, they started to play Mozambique, and they changed and created a new way of playing. At that moment in the 70s there was a really famous radio Dj called Symphony Sheet, very well-known in New York in the jazz scene, but he was really interested in Latin scene, so he taught it going to be interesting to record what was happening. So he organized a concert in a famous club

of these days called Village Gate, doesn't exist anymore. And they had a show called "Salsa meets jazz at the Village Gate", so they had a Salsa orchestra, with jazz soloists, but before they already met one each other in long *descargas* (jam-sessions) called "Descarga at the Village Gate".

After this *descargas* they formed *la Perfecta*, and *El Conjunto Libre*. Barry Rodgers was really involved into the Cuban percussion, he played conga and *Tres*.

There is no tradition of trombone in Cuba, the tradition of trombone come from this age in New York. Also "Papo" Vazquez and William Cepeda you have check it.

He was really influenced by Mc Coy but much more by Larry Young, the organ player who played with Woody Shaw. I heard that a lot of people went to his house to study with him.

Also a good trombone player is Jimmy Bosch. I met him in Barranquilla in Colombia. I wrote an arrangement of a Cumbia, called Macumbia, of Francisco Zumaqué told me that my arrangement was better than his arrangement.

- *How was your musical career?, your musical background and your influences?*

I was kind of *niño prodigio* (prodigy kid), and I started to do jazz concerts with two friends of mine, really talented also. We used to play a lot of modern jazz concerts, and my idols were Ahmad Jamal and Wynton Kelly. I met him when I was 15 years and he came here with Miles Davis.

But at the same time, I had a brother who later died in a car accident, and he was a dancer in the dance academy that my aunt founded. His big love in live till he died was Cuban music, and nobody know why. He was always telling me; "Oh, the jazz man.....the Latin is better".....but in those days I was no so many interested in the Latin pianist, because I preferred jazz pianists, but I started to be really interested in conga. I bought congas and I started to learn it. I knew all the *congueros*. So the Latin thing started to by inside of me, but when I finished my high school, I wanted to developed more as a pianist so I went to study classical music in Salzburg (Austria), and I graduated there as a classical pianist, but at the same time, I was doing a lot of jazz concerts and I study musicology also. I studied Arabic music, and my wife she is half Egyptian so I went to El Cairo and I did my Doctorate there.....I was a crazy guy....(laughs).

Of course, I had to survive so I did a lot of concerts for kids in schools, and I used to play with Antillian percussionist of Curaçao, and we used to play with the rhythm everywhere, enjoying the rhythms, and once he told me; "you got a nice feeling for the Latin music, you don't know nothing about Latin pianists?" and he brought me a recording of Papo Luca, and I was really impressed and I started to practice and became interested in Latin piano. Then I found Manteca, and the rest is history (Nueva Manteca).

- *What do you think what the music direction is coming?*

Yeah!, you can see that nowadays everything is crossover, but there are no creators. There are no more Charlie Parkers, or Thelonious Monks, or John Coltranes.... Nowadays you got all those, I call them stylistic genius as Brad Mehldau, or Keith Jarret, but for me there are no inventors, but the music we have today was created for a generation that is not alive anymore. You have his talented musicians who keep the music alive. Back in the day companies as Blue Note, they have all those brilliant

musicians as Horace Silver, or Wayne Shorter who had contracts to do 5 or 6 albums... We also recorded an album for Blue Note with Nueva Manteca. But nowadays is different, they got this short deal that produces only one or two albums and after that nothing happens...

Talking about this cross over, here in the school, we have all those departments and some people influx in the rest.

But we have also a problem today, and is that the jazz piano players for example. They have all the recordings of everybody, I mean, they analyze for example a bit of Brad Mehldau, a bit of Jarrett, a bit of Chick Corea, so they have a lot of knowledge, but sometimes is only an superficial knowledge. Back in the days, when we have a record, it was like golden. You listened the same record hundreds of times, and you have to wait a lot of time to have another new record, so you could go very deep in a certain style.

Nowadays is like supermarket in the music offer. Some students ask me, what I recommend them to listen or analyze, because as I tell you we have too much music, all the music available.

I find that a lot of young students are become nervous, also because this period of Smartphone and a lot of distractions. I cannot tell them, just spend one year analyzing Bud Powell...but is the truth. In the old days is what we did. Eat the records. I remember the first record I got, when I started to play modern jazz, "Dial S" of Sonny Clark, I literally ate it up. That was the lesson, the life, in the street, street university. Now is different, four years and then you go to the street...

Also the jazz before the 2nd World War, when Armstrong started in the 20s, the whole period is not present in the schools, the Big Band era....the Benny Goodman sextet....with Teddy Wilson on piano.....Herbie Hancock? Yes of course, but Teddy Wilson? Fats Waller? Art Tatum? Is not present, nobody talks about that in the school...

Couple of years ago Wynton Marsalis was here in the school for a Workshop and there was also private lessons by instruments. I couldn't be there, but some students talked me later than in the lesson with the pianist. I don't remember his name, but blind guy, really great player with all those Herbie Hancock lines and stuff... and the students were really expected about that, and the guy say: "Well, in the last time I'm very involved in the Ragtime stuff. Could you play a bit of Ragtime?", of course, nobody knew anything about Ragtime.....really funny. Also all the great Big Bands as Jimmy Lunceford, Fletcher Henderson, Billy Eckstein...

Let's be realistic, people start now with the latest records of Brad Mehldau and people like that. Maybe the people doesn't take so much time for study the tradition. They learn some stuff and then already they go to this kind of fusion and modern things. And there is a different situation in the United States especially in New York, but in all the country. They have tremendous respect for the tradition, and they really know about that. I was three summers studying in New Orleans.....incredible!!! You have the whole range there, from the street music and brass bands, gospel choirs, blues, Cajon music, to Wynton and Branford Marsalis...amazing!

You have to check our recording with Nueva Manteca called Congo Square, tribute to the music of New Orleans, and in the time *Wild Man Blues*, and Jarmo Hoogendijk played the original intro of Armstrong, before our 6/8 arrangement of the tune, unbelievable!! Also Bart van Lier is in the recording....You will be surprised by the arrangements we did.

Rotterdam 17-01-2014

SURVEY (Interview)

Interview with Gerardo Rosales:

Gerardo Rosales is a Venezuelan percussionist based in Holland since 1993. He has performed with greatest *sa/seros* of the world as Oscar D'León, Conexión Latina, Jimmy Bosch among others.

- *What does it mean for you the drum?*

The drum is a way to communicate. It is the first communication element that the human being had. He was the telegraph, the e-mail, the phone at that time. The drum has an ancestral language, but I don't just mean the African drum, the drum was used in many civilizations as in China, India, Africa ... etc. Then what Gerardo Rosales think about the drum is that it is a language, is communication. Thanks to the drum and its sound, I could survive in my life. There is an evolution of language that we speak through the drum. Inexplicably we talked, because most drummers are born with it. That is, when we hear a rhythm, when we played a *Solo*, we need a vocabulary, such as a, b, c.... Then the drum is the beginning of the rhythm, to walk in basic musical language, at least in Latin music. I mean with Latin to the music that was generated in Latin – America that basically comes from Africa and the syncretism and mix. For me the drum is that, it is communication, it is a language, is a form of rhythm, is a cultural heritage and something ancestral.

- *What do you think about his power, his force?*

You think (you know, you've seen) that makes people into altered states of consciousness (trances), without the use of any substance?

Yes, I was talking about what the drum is, but we're talking in the spiritual sense . There are four elements that we know are: fire, wind, water , minerals , timber and stone. The drum is a hollow wood with an animal skin . The drum has a sounding board and said that the drum has a soul. That soul is the spirit , of the mysterious spirit from beyond . The belief is that the drum is communicating with the gods. Both American Shamans , such as Santeria drum they need to communicate with spirits, because they do not come if you do not touch the drum . That's why in the Bata drums of Afro - Cuban music , drums are consecrated for religious ceremonies to lower spirits of trance. It is one of the evidence to say that the drum is connected with divinity , God. In all Latin American cultures as Venezuela , Colombia , Brazil, Uruguay , the Caribbean, Puerto Rico , Dominican Republic , we all know that there are these religions like Voodoo, Santeria , Spiritualism , Shamans and all of them used drum . The drum and maracas are the oldest instruments used by the shamans of the indigenous culture , to call the spirits. He then joined the with pumpkin and chekeré of African culture .

The spiritual world is directly connected with the drums . Trance is the result of vibration . The drum produces a vibration that connects to the stomach chakra , and other higher sounds , they connect with the chakras chest or forehead . The continuous repetition of a pattern, make a person fall in trance, not out of boredom or anything, but

because the drum calls the spirits. The drummers also need to be protected in these ceremonies, because when the person falls into the trance, he will feel all these vibrations, using specific ceremonies and they give the drummer some power. Percussionist generates an internal voltage produces small deterioration in his physical. The drum is very deep, and more complicated than most people think, the drum is what moves the world, is the rhythm of life, and I'm not specifically talking about the music of any country, but has a and a specific frequency vibration. Today we have all these electronics and what we call "house music", which tries to reproduce the frequencies with computers and samplers and created a new form of artificial trance, but very degenerate by the use of drugs and alcohol. Honestly all of us in the world of percussion know that to reach a trance no need for drugs. To connect with their spiritual inner world and drums is enough.

- *Do you think this could be related to the current interest in Western societies for electronic music?, which is basically the cyclical repetition of rhythmic patterns. You believe that there is intrinsic to the human an ancestral need to escape reality through rhythm?*

In my lessons to people who have no connection with the world of music, as housewives, businessmen, children or people who have nothing to do with it, the first thing I explain is that the drum is within you, because is the heartbeat, and depending on the emotions sometimes goes fast and other slow. The drum is the same, when you touch it you're giving the sound of your heart but out. This vibration of you and the drum is what people hear. You're taking your feelings out. With regard to electronic music, the most common beat is the quarter note. In the dance, pop, funk, the bass drum is the one, is the ruler, but not in Latin music. In the music of the bass drum Suriname is not the one, either in the Venezuelan Joropo. Many people are lost. What happens?, is the rhythm of your steps, the sound of your heart and what makes people dance, so it is so popular. We know that some combinations of low bass and drums create problems for people. This is what happens to African music or some types of Caribbean music. They are not popular because people do not feel comfortable. So you as a percussionist, as an artist, you must decide if you want to vibrate the way it does most of the world, or have your own vibration. It is clear that if there is as a standard of what people need to hear, which is governed by trade and globalization. ...

- *How you divide rhythms in danceable or not danceable?. Or called them sacred rhythms, secular rhythms, or another*

There is a belief and a reality. There are religious no danceable rhythms, and not religious danceable rhythms .

I consider anything that has rhythm as danceable. What happens? The respect for certain beliefs of the human being makes some rhythm danceable or not. A Oro – Seko to Obatala or to Chango is not danceable, but if the person doesn't knowI believe that everything with rhythm can be danceable. What is clear is at the time you play and someone is listening, that music is not yours anymore. Any recordings you make or any sound you do, doesn't belong to you anymore . This conversation for example, it doesn't belong to me, because it is being recorded and you 're going

to use for your thesis would not be disturbed because your dancing or not. I guess I'm can't decide whether something is danceable or not , I think even Beethoven or Chopin can be danceable .

- *From your point of view and if you had to , how do you think you could apply the Afro- Cuban and Afro-Caribbean rhythms and rhythmic in general, an instrument like the trombone, or melodic instruments in general?*

Well, this has already been done. I can name you already trombonists used the rhythmic patterns in the world of Latin music, like Barry Rodgers and José Rodríguez when they played with Eddie Palmieri's Orchestra . In the 60s it was fashionable the Cha-cha-cha and Mambo at the time of Palladium, but when it was the rupture of relations between Cuba and the U.S. it began to degenerate in another style of Cuban music in New York City, and began to be fusion with the Blues, the Rock And this has been happening before already, but it's in the 60s when he has his greatest strength . The Mambo and Cha-cha- cha are within the *Charanga* genre , which is with flutes and violins. Then what they called the "trombanga" , which is charanga but with trombones, and they began to play the role of the violins. The violins were playing rhythmically the *Cáscara* made in the shell the *Timbales* ... In the mambos they use pattern of the Cowbell for example ... as I said, almost all the strokes and lines of the horns reminds some conga, clave or bell pattern.

Between trombonists there two already named (Barry Rodgers and Jose Rodriguez) ,but also the " Tojo " Jiménez (Generoso Jiménez) , Willy Colon (with Mon Rivera) and today that has picked up the baton is Jimmy Bosch , I think it is a mixture of all.

Jimmy has also taken part in the beating of the *Timbales* , which are already part of his language. Don't forget the trombonists of Oscar D'León's Dimension Latina called Meatball (César Monge) and Rojas (Rojitas) .

"Bailatino" a Venezuelan group. "Conjunto Libre" of Mamy Oquendo , who was with Steve Turre, Papo Vazquez...El Gran Combo of Puerto Rico also give much importance to the trombones.

- *Who do you think were the most important musicians on the move rhythms from the drum to the melodic instruments like the piano or Tres , and later on trumpet , trombone , saxophone*
Musicians such as Miguel Matamoros, Ignacio Piñeiro, Arsenio Rodriguez and Benny Moré , or some previous names ...

There is a very important tool is the pencil and the largest arranger that you can feel the beat in the arrangements is Tito Puente. His arrangements "Oye Como Va" Etc.

He knew Machito, Chano Pozo and known of all Cuban and Latin music.

In charanga flute also has a very important role, because it has timpani figures in their melodies. For example, Aragon, Jorrín , Fajardo and its stars , Johnny Pacheco's (Percussionist for George Benson) Orchestra.

Pacheco then was with the Fania , played an important role in using the orchestra as a

rhythmic element and had many different formats , for example, two trumpets , flute and three .There are also percussionists who played melodic instruments such as Carlos " Patato " Valdes played bass , Cándido Cameros played (plays) the tres and guitar , Ray Barretto plays drums and piano, Tito Puente played piano and vibraphone , conga. Papo Luca plays, bongos , timpani , trumpet, vibraphone and Tres .

Moreover, Miguel Matamoros and Ignacio Piñeiro they were pioneers in that music using guitar ,clave and maraca , and gradually integrating the bongos and the Tres. Arsenio Rodríguez despite being blind, was a great visionary since started using mambo riffs or a very intelligent way , added two or three trumpets, piano and conga . The conga was until then a prohibited instrument, and they couldn't play them at Clubs and Nightclubs .

From that moment Arsenio adds his brother in the band, who was a conga drummer, we can say that at that time starts the base of the Salsa music.

Arsenio was dedicated to playing only the Son , but his music has elements of Abakuá music, of African religious origin , and some lyrics he used are in Yoruba or African dialects.

What we know as Salsa today was the mixing of Mambo, Cha -cha- cha, Guaguancó , Son Montuno under the same rhythm.

We can say that Arsenio is the father of the sauce.

- *I know you are a collector of Latin music. Tell me if you had to say one name?, Who has been to you the most influential in the development of this music musician?*

There is a break in the history of this music and it is the figure of Chano Pozo. In just over a year he spent in New York, he changed the history of music. In his friendship with Gillespie managed to break the traditional jazz. Gillespie was an innovator and was advised by Mario Bauza. When Pozo became Gillespie's band, greatly influences the music. Chano dictated to Gillespie the patterns of Afro-Cuban music, and added new sounds to the jazz band Gillespie. They didn't know the historically time it was living. So there is a break for this music, as are the jobs with Charlie Parker, Machito, Chico O'Farrell later Tito Puente and Tito Rodriguez, and a whole development of Afro-Cuban jazz is produced, generating the Latin-jazz. In fact, all this things changed bass line in jazz, since the Manteca number with characteristic Tumbao or Tin-Tin Deo-what changed history forever. From the death of Chano, was essential figure of a conga drummer in Gillespie's bands, as Cándido Cameros, Patato, Ray Barretto, Mongo Santamaria, Jerry Gonzalez and Giovanni Hidalgo.

- *We all know, the development of the drums and the art over the past 50 years. Percussionists Chano Pozo, Tata Guines, Changuito, Giovanni Hidalgo, Alfonso Niño, Angá ... who do you think are currently the most influential musicians, who are leading the way forward in music and percussion?*

The path is already marked, the others are copies. I am a percussionist known, I believe that much of my game, I come from them. The language of the drums is like an inheritance. We are like parrots that we repeat.

A change from the '80s, with the inclusion of the art battery on congas occurs, although this was done in the 60 Candido Cameros.

Changuito developed the technique of the Conga, in which style, the most representative is Giovanni Hidalgo.

He has made a change, a break in the drum, when Chano Pozo came things changed, even when Giovanni appeared. Also not forget that Irakere's Niño Alfonso. 5 congas, a bell and a stick From that moment, changed our view of percussion. We had the influence of Mongo, Patato, Barretto, Tata Guines ... and that the boy did Alfonso rupture.

The Giovanni made another break. Giovanni has two important things: first is a good person, and second through his cheerful personality, has made it into many places, not only as a drummer but as a person. Giovanni is a person who has changed their mind to percussionists

- *You are a Salsa musician , but what do you think the current percussionists such as Pedrito Martinez that are also in the modern jazz (not jazz Latin) with musicians like EJ Strickland, or as I did before Michael Brecker ?*

A Pedrito Martinez did not place it exactly, I would say that Pedrito is a showman, but of all the things he does, I like singing.

He has an amazing voice rumba. He comes from Guaguancó groups . The movie came out in Fernando Trueba's Calle 54, and they all became famous , Paquito , Jerry Gonzalez, Eliane Elias all went to world tours after the film.

One thing I like about him is his quartet, which is 4 but they sound like 20 .

Musically daring. Are disclosed on the Internet. Pedrito is an example of a multi - talent. You appoint Marcial Istúriz playing piano, trumpet , congas etc Gonzalo Rubalcaba. Pedrito and Giovanni or Changuito , has secured a name in Cuban music, high level. It is a religious person, right person. all favorable.

Den Haag 15-02-2014

TRANSCRIPTION (Audio-CD, track 34)

William Cepeda solo on “El Coco” (Unity, 2007)

El Coco

Unity (2007)

William Cepeda solo

Trombón

5

9

13

17

21

25

29

33

37

TRANSCRIPTION (Audio-CD, Track 35)

"Papo" Vázquez solo on "Fiesta Ciká" (Breaking Out, 2002)

Fiesta Ciká

Breaking Out (1992)

"Papo" Vázquez solo

The musical score is written for a solo on a double bass, in the key of D major (two sharps) and 4/4 time. It consists of ten staves of music, each beginning with a measure number. The notation includes various musical symbols such as eighth notes, sixteenth notes, beamed sixteenth notes, and rests. There are also some specific markings like '8' under groups of notes, possibly indicating eighth notes or a specific rhythmic pattern. The score is a transcription of a solo performance.

7

12

18

23

28

33

38

43

48

Based in Rumba

$\text{♩} = 220$

Ten. Sax.

Tbn.

Pno.

Bass

Dr.

$\text{♩} = 220$

5

System 1 of a musical score. It consists of four staves. The top staff is a single melodic line in treble clef. The second staff is a grand staff (treble and bass clefs) with block chords. The third staff is a single line in bass clef with block chords. The bottom staff is a single line in bass clef with a rhythmic pattern of eighth and sixteenth notes.

5

System 2 of a musical score, starting at measure 5. It consists of four staves, similar in layout to System 1. The top staff continues the melodic line. The second staff continues the grand staff block chords. The third staff continues the single bass line block chords. The bottom staff continues the rhythmic pattern.

First system of a musical score. It consists of four staves. The top staff is a single melodic line in treble clef with a key signature of two flats (B-flat and E-flat). The second staff is a grand staff (treble and bass clefs) with block chords. The third staff is a single line in bass clef with block chords. The fourth staff is a single line with a double bar line and rhythmic notation (vertical strokes with flags).

5

Second system of the musical score, starting at measure 5. It follows the same four-staff structure as the first system. The notation continues with melodic lines, block chords, and rhythmic patterns. The key signature remains two flats.

First system of musical notation. It consists of four staves. The top staff is a single melodic line in treble clef with a key signature of two flats and a common time signature. The second staff is a piano accompaniment in grand staff (treble and bass clefs). The third staff is a single melodic line in bass clef. The fourth staff is a single melodic line in bass clef. The music features complex rhythmic patterns and many accidentals.

5

Second system of musical notation, starting with a measure number '5'. It follows the same four-staff structure as the first system. The notation continues with complex rhythmic patterns and many accidentals across all staves.

Musical score for measures 1-4. The score is in 7/4 time and E major. It features a vocal line, a piano accompaniment with chords, a bass line, and a drum line.

Chord: E⁷(♯US4)

5

Musical score for measures 5-8. The score is in 7/4 time and D major. It features a vocal line, a piano accompaniment with chords, a bass line, and a drum line.

Chord: D⁷(♯US4)

System 1 of a musical score. It consists of four staves. The top staff is a single melodic line in treble clef. The second staff is a piano accompaniment in grand staff (treble and bass clefs). The third staff is a single melodic line in bass clef. The bottom staff is a single melodic line in alto clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The system contains four measures of music.

5

System 2 of a musical score, starting at measure 5. It consists of four staves, identical in layout to System 1. The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4. The system contains four measures of music.

Solos Open On Cue

5 E⁷(♯054) D^{b7}(♯054)

E⁷(♯054) D^{b7}(♯054)

E⁷(♯054) D^{b7}(♯054)