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## Artistic Research Report

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Research domain: World music/crossover

Research coach: Santiago Cimadevilla

**Title of the research:** Afro Cuban drumming: the drummers of Chucho Valdes.

**Artistic Research Question:** How can I improve my skills playing accompaniment and solos in Afro Cuban music (with my background in other genres), by analyzing recordings of Enrique Pla, Rodney Barreto, and Dafnis Prieto and interviewing them and others in order to understand their implementation of Latin music concepts?

**Keywords:** Drums, Percussion, Afro Cuban music, Comping and Improvisation, Chucho Valdes, Enrique Pla, Rodney Barreto, Dafnis Prieto.

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English:

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# Plagiarism declaration

Date: 12-06-2022

Place: Rotterdam (Netherlands)

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I further declare that:

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3. I understand that my research must be accurately referenced. I have followed the rules and conventions concerning referencing, citation and the use of quotations as set out in the Manual AR report & Examinations.

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# 1 Abstract

This research wants to be a guide of my personal and artistic process of how I have developed and improved my skills in Afro-Cuban music and Afro-Cuban Jazz through Enrique Pla, Rodney Barreto, and Dafnis Prieto. And how I have integrated this into my background to help me grow as an artist.

The topic that has motivated me to do this research is my interest in Cuban music and especially in Irakere. Many Cuban drummers are worthy of in-depth study, but I have chosen these three because all three have played or currently play with Chucho Valdes.

Talking about Enrique Pla undoubtedly leads you to the founding of Irakere; Rodney Barreto played in Irakere when they reunited again and Dafnis Prieto is his current drummer.

The strategy that I followed is:

**Strategy:** Case study and experiment of the exercises with other students.

**Methodology:**

- Triangulation (analysis/transcription, feedback/reflection, interview).
- Experiment with the drummer's feedback.

The results of this research can be seen in the following categories:

Personal: Results that have enriched me and my way of playing.

Audiences: Elements that may interest the reader and the musician who wishes to gain a deeper understanding of Afro-Cuban music, in particular, its drummers and more specifically those associated with Chucho Valdes

On a personal level, the most important thing has been this two-year process of studying these great musicians and everything that I have acquired musically, technically, and the transcriptions I made during the research.

Readers of this research can appreciate the interviews I have conducted with these three musicians and other related Cuban drummers, the exercises I have created to develop these aspects of the music and repertoire in particular, and the transcriptions of compings and solos that I have made of them.

I have learned many new skills and tips from these drummers and from listening more deeply to this music and this has enriched me a lot as a musician.

Looking back to the results of this research, one of the important conclusions that I reached is that any drummer who wishes to gain an understanding of this music has to listen to and study the tradition of the Afro-Cuban percussion, all the styles, and the periods, and of course open mind and don't be a slave of it since you also have to listen to the evolution of styles.

## 2 Introduction

### 2.1 Motivation and goal

My main motivation to do this research was to improve and develop my skills and knowledge of Cuban music, specifically the tradition that this entails and especially Afro-Cuban Jazz through some of my favorite drummers.

At the beginning of the research, I wanted to study the way of playing of several Afro-Cuban drummers that were among my favorites. I started with Enrique Pla, and during that stage of my research, I decided that I should focus only on the drummers of Chucho Valdes. Therefore I included Rodney Barreto and Dafnis Prieto as the artists that I wanted to analyze in the following cycles.

I transcribed them, I played some of their solos and comping licks and I interviewed them, but the goal of this research is not to be a book of licks of these drummers. My goal is to reach an understanding of the way these great artists and musicians think and learn some of their ideas and incorporate them into my playing.

My goal is that these three great musicians help me grow as a musician too, not only copying them but incorporating this to my background as a musician that I already have as Marc Dino. I see them as an influence and I grow musically learning from them, whether I'm playing Afro-Cuban Jazz or other music that I already played.

### 2.2 Contextualization

In general, it is possible to find information that concerned these three drummers without encountering them, you can find a lot of album recordings, video recordings, master classes, interviews, and in the case of Dafnis Prieto some books but unfortunately, there isn't any academic work related to the drumming support they gave to the Cuban music, considering their collaboration with Chucho Valdes.

This work is a way to highlight the evolution of Cuban music and its drummers through Enrique Pla, Rodney Barreto, and Dafnis Prieto.

There are interviews, videos, and albums and Dafnis Prieto has his books, but this is the first time that research unites these three drummers and relates them to each other.

## 2.3 Research question

How can I improve my skills playing accompaniment and solos in Afro Cuban music (with my background in other genres), by analyzing recordings of Enrique Pla, Rodney Barreto, and Dafnis Prieto and interviewing them and others in order to understand their implementation of Latin music concepts?

My research question is a very personal goal, my academic background is jazz ( I studied my Bachelor's in the Jazz department of Conservatori Superior del Liceu in Barcelona) and my professional background goes through many genres such as blues, flamenco, funk, soul, rock... And of course Cuban music.

I decided to grow in this style and incorporate it into my background. I want to be a better musician, drummer, and percussionist and in the case of this research, I do it by improving my skills in Cuban music to apply them in Cuban music or why not in other genres.

I decided to grow through three of my favorite drummers of Cuban music and what they had in common having played with one of my favorite artists Chucho Valdes.

## 2.4 Specific readers and audiences addressed

This research is very useful for musicians from various backgrounds and levels as well as for the general public who have an interest in Cuban music:

- Drummers specializing in Cuban music want to know more about these three great musicians of the style.
- Drummers who want to start or learn more about Cuban music even if it is not their main style.
- Musicians who are interested in reading the summary of the interviews understand better the rhythmic point of view of this music.
- Music lovers from Irakere, Havana D'primera, or Dafnis Prieto sextet want to know more about the drummer behind these bands.

## 3 Research findings

### 3.1 Presentation of the artistic result

[Solo 1](#)

[Solo 2](#)

[Solo 3](#)

Title: My improvisations through Enrique Pla, Rodney Barreto, Dafnis Prieto, and myself.

Author: Marc Gómez

Recorded: 29th of May 2022 in Vilanova i la Geltrú

Personel: Marc Gómez (Drums)

This is the drum set I used to record my Research findings.





**Drum Kit:**

Gretsch:

Kick drum 20" (70's)

Rack Tom 10" (Catalina)

Rack Tom 12" (70's)

Floor tom 14" (70's)

Tama:

Snare 14" (superstar)

**Cymbals:**

Paiste:

Hi-Hat 14" (Sound Formula

Ride 21" (Line dark)

Anatolian:

Crash 17" (Doublet)

**Percussion**

LP:

Cowbell

Jam block (Red9

Micro snare 6"

Others:

Pan

## 3.2 Documentation of the artistic result

- Read [Appendix 6](#) for drum notation.

I chose three different solos because in the end is improvisation and every take has a different energy, style and the mix between those drummers and myself is different.

The general structure of the solo in each take is similar because I decide to think of it as chronology.

Introduction  
Enrique pla  
Rodney Barreto  
Dafnis Prieto  
Coda

### **Solo 1:**

Introduction	0:00-0:16
Enrique Pla style	0:16-0:40
Transition	0:40-1:05
Enrique Pla style	1:05-1:16
Rodney Barreto Funk	1:16-1:48
Rodney Barreto Mazacote	1:48-2:20
Pan (Dafnis Prieto)	2:20-3:10
Outro	3:10-3:44

### **Solo 2:**

Enrique Pla style	0:00-0:50
Transition	0:50-1:33
Rodney Barreto Funk	1:33-2:06
Rodney Barreto Mazacote	2:06-2:40
Comparsa	2:40-3:40
Open	3:40-3:55
Dafnis Prieto	3:55-5:38

### **Solo 3:**

Introduction	0:00-0:31
Enrique Pla style	0:31-1:30
Transition	1:30-2:17
Rodney Barreto Funk	2:17-3:00
Rodney Barreto Mazacote	3:00-3:34
Dafnis Prieto	3:34-4:13

And between this structure, I play my own ideas. It doesn't mean that I play like them or their stuff, It means I'm playing using their style and ideas but trying to be myself through them and not only a copy of their licks and phrases. The general Clave idea of the solos is in 3/2.

In Solo 1 I start playing some ideas playing snare, toms, and kick drum, playing also cross stick with my left hand (0:00-0:16).

After that, I start the cowbell pattern with my right hand and play around with my left hand. With my left hand, I play Hi-Hat (open and close), snare and the rack tom 1, also kick drum.



Cowbell pattern

With my left hand, I play syncopated and play between up beats and down beats and triplets sometimes.



Second 0:18 Solo 1

In the first bar, I played all the up beats with my left hand and kick drum, snare, kick, open Hi-Hat, snare. In the second bar, I play one and a half and the two on the snare (ghost notes), two and a half on the kick drum, and the third with snare and open Hi-Hat making sound on the two side of the clave. The foot Hi-Hat is always in the two and the fourth.



Second 0:29 Solo 1 left-hand phrase



Second 0:34 Solo 1 left-hand phrase

Those bars are an example of the melodies I played on the toms with the left hand, meanwhile with the right hand I play the cowbell pattern.

Minutes 0:40 to 1:05 I go down and I start to play around the toms [as Enrique Pla plays In this solo I analyzed](#)

Minutes 1:16 to 1:48 I go to the Hi-Hat and I play more Timbero, changing of drummer and starting the [Rodey Barreto part.](#)



Second 1:26 Solo 1 Timba Funk

The Hi-Hat is playing quarter notes with an accent on the second and the fourth beat with the right hand. The Kick drum plays the tumbao in the first bar, Left hand is playing details on the Hi-Hat and accents and ghost notes on the snare.

Next part of the solo I start to play around with the Mazacote idea that [Rodney Barreto mentioned to me](#) and try to move around the kit and play different subdivisions to build up the solo.



Rodney's Mazacote idea

After the Mazacote part comes the Dafnis Prieto influence part, and one of the new sounds I added to my set is the Pan, for example in solo 1 I play some grooves and effects and for example in solo 2 I play a *conga de comparsa* influence on it.

In this part, I also play some [ideas of Dafnis Prieto](#) in some solos in 4/4 and others in 12/8.



12/8 Dafnis Prieto Idea



4/4 adaptation of the Dafnis Prieto Idea



Double time 4/4 adaptation of the Dafnis Prieto Idea

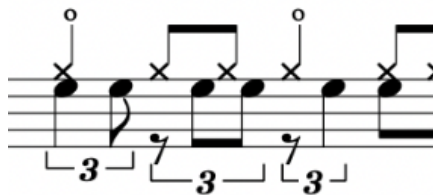
In the final parts, I tried to play a bit with the right-hand clave concept and play variations of this.

Solo 2 starts without an intro, I play this fill to go straight to the groove



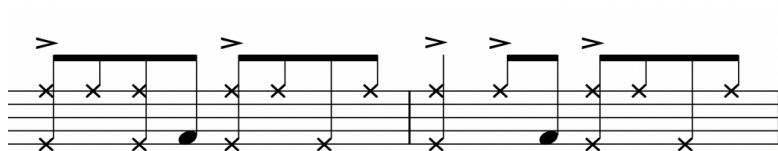
Intro fill to solo 2

Other interesting things about the other solos are for example this phrase in the solo 2, it's an [Enrique Pla solo influence](#) because in the solo I analyzed of him he plays the same more or less.



Second 0.14 solo 2

In the solo number 2 minute 2:40, I start to play a kind of conga de comparsa groove with the pan and the kick drum to quickly move around the kit and I stay more or less one minute with this feeling.



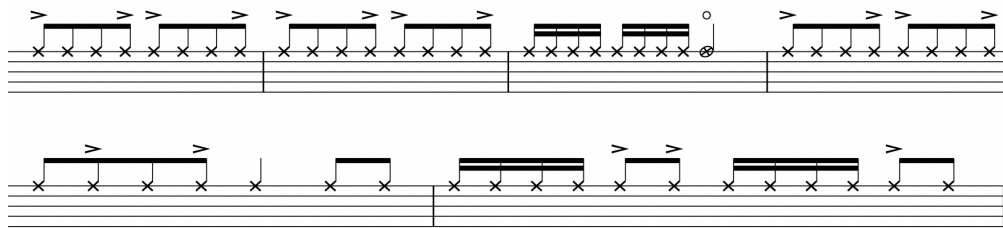
Second 2.40 solo 2 grooves with the Pan, Hi-Hat and kick drum.

The ending of the solo 2 is inspired by the playing of [Dafnis Prieto in his 12/8 playing of Uncenrtradition](#), finishing on the second of the triplet gives a cool syncopation and an Afro-Cuban feeling.



Solo 2 final fill

In the introduction of Solo 3 minutes 0:05 to 0:08 I started playing on the Hi-Hat with a mix of Chekere rhythm (bars 1,2 and 4), with some improvisation between (bars 3 and 5) to go to Maraca rhythm on bar 6.



Solo 3 introduction minutes 0:05 to 0:08

I feel a difference between the classical Maraqueo and mine, I feel my influence of Flamenco and the Spanish rumba, in this bar 6 I played the accents of the Palmas of Spanish rumba (the clapping).



Bar 1: straight maraqueo, Bar: maraqueo with the Spanish clapping flavor

It is a very subtle difference, and it is more of intention than of what is played, which in both cases is similar, the marking, for example, of salsa or timba, the feeling for me is more in the beat and the flamenco and Catalan rumba. I feel on the beat or a little behind.

### 3.3 Assess and expert feedback

#### **Nils Fisher**

Play with the room, your room had a lot of reverb use it in your solo.

Sometimes you change rhythm very suddenly, try to make some transitions smoother.

As Changuito said: The percussion is slow, think about it, less ruff, think about subdivisions and relax!.

Work on the details when you play *conga de comparsa*.

Being more aware of the clave, in general, is ok but sometimes not.

#### **Enrique Pla**

You have a lot of good ideas and you have good technique, what I think you must work on more are the dynamics and nuances.

#### **Enrique Firpi**

Solos are based on the work of 3 famous Cuban drummers (Enrique Pla, Rodney Barreto, and DafnisPrieto).

The influence of each of these 3 drummers is clearly present in all 3 solos Marc has shown me. Besides that, in these solos, he also uses a lot of his own ideas, mostly as a link between the mentioning of the 3 different drummers he has studied.

Marc's own ideas do not always match the style or context of the original Cuban source/flavor, but he also manages to make some of those ideas work on his own terms.

I also find the sound quality of the video recordings could have been better.

## **Udo Demandt**

In solo 1 I sometimes lose track / of the groove and the timing.

In solo 2 that is much better, I feel the groove more, and it has nice dynamics! in the end, the part with the pan / and cowbell becomes a bit random when you add the jam block, maybe you could prepare a little pattern between those 3 things / a little groove so it doesn't come over too random, at the end of the solo dynamics evolve a lot also speaking of the ghost notes and the loud accents, nice.

In the third, I like it even that the groove is being broken sometimes it is good to be aware / to make it clear even during a spontaneous solo when you are within or out of the groove, just motives and accents, both nice

## **My own reflection**

My self-criticism is both positive and negative, I have taken a first step in assimilating the Afro-Cuban style of these three great musicians and most importantly I am starting to create my ideas inspired by them.

There are moments where the ideas resulting from improvisation and the marked premises are a little confused, for this reason, there is a moment of transition between the different styles of the solo.

The solos could always have been better but they are spontaneous with their good and bad things and that is also a personal exercise from which I am happy to show not only the good but also the mistakes, and learn from them. But the solos are sincere with me and with music.

The sound quality of the video recordings could be better but I couldn't do it better.



### 3.4 Conclusion

How can I improve my skills playing accompaniment and solos in Afro Cuban music (with my background in other genres), by analyzing recordings of Enrique Pla, Rodney Barreto, and Dafnis Prieto and interviewing them and others in order to understand their implementation of Latin music concepts?

After these two years of working on the research, I can say that I am satisfied with the results. They could have been better given the demands I place on myself, but the question was about how can I improve, and in these two years I have improved. Of course, it could always have been better but the results have been good.

My level of knowledge of the Afro-Cuban tradition when it started was much more limited than what I have reached now. Each cycle brought me something new, something to improve on. The artistic results are very subjective since the final solos marked the premises of going through the three different drummers and myself, I also marked a day to do it and that I would not edit or cut anything from the solo that would be the entire takes, this it can affect the ego of the performer since there will always be something you want to change or you don't like about yourself, but facing that and receiving feedback from the experts in your purest facet makes you grow too.

This research could last much longer given its nature, it is a topic that can take years or a lifetime to develop, you can always learn more, or you can be dissatisfied with the knowledge acquired.

In this research, I have been able to make a path through these great figures that are Enrique Pla, Rodney Barreto, and Dafnis Prieto, acquiring new language and ideas in each cycle, in each interview, creating exercises to develop the sensation of the Clave, the language. This research has also helped me to create a new methodology of my own to study in general.

I am super satisfied with the scope that I have had with the research, I have been able to interview, have a class, talk and receive feedback from great artists. In this sense, I have come further than I expected and in the research methodology, I have had the least expected result. The experiment with the other batteries has been a great discovery in this research, it has helped me a lot to see other ways of approaching problems and checking my work.

All the knowledge acquired will help me to develop my professional career with greater quality and knowledge, apart from having learned a new work methodology.

This work can also be used for other drummers and musicians, there are transcriptions, opinions, interviews, and analyses of many aspects of Afro-Cuban music and music in general.

This topic is very expandable, you can go deeper into drummers, in particular, expand to more drummers, and focus on styles of music or styles of playing. It is a super extensive theme and it can be extended a lot. I will never stop looking for new ways to improve, it will be through self-search as I have always done even in bachelor's research and master's research, I do not rule out doing a Ph.D. in the future, but whatever the way of study it is clear that there is always much to do and improve.

## 4 Documentation of the research cycles

### 4.1 First research cycle

#### 4.1.1 Overview of first research cycle

My first research cycle started with my first reference recording, which consisted of almost completely free improvisation, just arranging a small intro and coda (is the first transcription of point 4.1.2), with a percussionist without prior rehearsal to see where I would start to build my accompanying and soloing skills in this genre (Afro-Cuban music).

After I focused on starting to learn and transcribe the greats, in this case, Enrique Pla, and I Transcribed the comping of “ La Explosion” in the Yemaya album (1998), I have analyzed it and created some exercises to improve my groove in this song. After creating these exercises I sent them to some drummer students in order to let them prove these and see how it works.

To finish I transcribed some interesting fills of La Explosión and I analyzed the way to change between styles too.

I worked too in one part of one solo by Enrique Pla. This solo is interesting for me because the first part (second 0:09 to 0:40) it's an ostinato in the Ride cymbal with one hand and soloing with the other. For me, it is very interesting and it mixes the parts of auto comping and soloing.

After the analysis of this solo, I will play my part in the same way.

#### 4.1.2 Reference recording

First Reference Recording

Takes:

[Latin Jazz 1 \(3:05\)](#)

[Latin Jazz 2 \(2:59\)](#)

[Afro 1 \(2:52\)](#)

[Afro 2 \(1:29\)](#)

[Guaguanco \(1:31\)](#)

Recorded: Tuesday 13 October 2020 in Codarts Kruisplein.

Personel: Marc Gómez (Drums) and Erik Larrea (Congas)

Intros and Codas of the reference recording 1

##### Intro Latin jazz



##### Coda Latin jazz



##### Intro Afro



##### Coda Afro



##### Guaguanco



### **4.1.3 Reflect & assess**

#### **My own reflection**

- In general, the Afro 6/8 subdivision must be more strong.
- Try to do more fills in the 6/8 subdivision and not in the 4/4 subdivision.
- Be careful with the kick drum volume.
- In Latin Jazz, I must be more strong in the cascara feel.
- Work on my Latin language and tempo.
- Guaguanco, be careful with the subdivision and try to learn more vocabulary of Cuban rumba.

#### **Experts feedback**

##### **Liber Torriente**

- Be careful with the 6/8 subdivision. It moves a bit.
- Search for more stability in your groove.
- You have good ideas but you need to build them up more.
- Work more on your Afro 6/8 cowbell.

##### **Udo Demandt**

- The 6/8 solo it's fragmented, it's good to play some ideas at the beginning but you must develop your solo with more subdivision, ghost notes, etc...
- Latin Jazz works better.
- Guaguanco it's the same, it's fragmented, you must put more flow.

## **Nils Fisher**

-Latin jazz 1: You must be able to play in different dynamics, and in general you can improve your language and tempo.

-Latin jazz 2: Better than Latin Jazz 1, try to communicate better with your percussionist so you don't disturb each other.

-Afro 1: 6/8 it's very open but you must know all kinds of 6/8 feel like Bembe, Palo, Abakua...  
Try to don't play cowbells in the percussion solo.

-Give you the time to build up your solo, improve your tempo and beat, and work your 6/8.

-Afro 2: more or less the same as Afro 1, Abakua the accent is more upbeat.

-Guaguanco: Patterns are good but you must improve your language of the tradition, you can play Kata on your floor tom to do it more traditional.

## **Marc Miralta**

-Improve your 6/8 feeling when you play the second part of the cowbell pattern moves a little bit.

-improve your beat.

-Your 4/4 it's better than your 6/8.


-Try to do the campana more in Clave.

-Afro 2 is better than Afro 1.

-Guaguanco it's nice to try to build more.

-Be careful with the kick drum.


#### 4.1.4 Data collection

For my first data collection, I transcribed the comping of Enrique Pla in “La Explosión” of Irakere<sup>1</sup>, only the theme part. (  Irakere - La explosión ) I choose this song for two reasons, the first because Enrique Pla is one of the oldest members of Irakere and he was one who helps to develop the Afro-Cuban jazz with Chucho Valdés, he was the second drummer of this band, he joined the band in 1974 by replacing Bernardo Garcia.

The second one is because in this song Irakere switches between Funk, Latin, and Swing, this is one kind of fusion and for the musicians to switch between styles and subdivisions without moving their tempo it's a requirement to be a good musician and you need to work in it to have a good tempo.

I'm trying to practice this and see different ways to do comping in these three styles and how Enrique Pla does the transition between styles.

For the solo part, I chose one solo by Enrique Pla where he is playing an ostinato with one hand and doing the solo at the same time. For me, it is really interesting this way to play an ostinato and play a solo at the same time.

 Enrique Pla - Havana Cuba / PARMA Recordings

#### Comping and transitions

In this transcription (see below) we can see three different grooves, perhaps four, if you consider the introduction and the transitions between the different parts.

The grooves of the different parts don't have a lot of variations in the theme part, the Funk section (A) has a subdivision of sixteen swing feel with the backbeat on the snare. The principal melody of the hi-hat is upbeat with some details and the kick drum moves between downbeat, upbeat, and different sixteen notes going with the bass line too. It reminds of a kind of Partido Alto groove but with the snare drum in the backbeat, which does not follow the typical Partido alto melody, so it gives one kind of Brazilian-funk flow.

In my opinion, according to feedback received from some teachers too, this theory of the Partido groove made a lot of sense, but after talking with Enrique Pla in the interview, He told me that even if Brazilian music has influenced his playing, in this case, he has thought about American Funk groove.

It's obvious that his playing is influenced by many styles but in this case, he didn't think about Partido Alto specifically; actually, he taught more into a Funk groove in the manner of Bernard Purdie. In any case, for my musical background, this groove reminds me of Partido alto above all due to the first kick played on the A part.

---

<sup>1</sup> Irakere and Chucho Valdés. *Yemaya*. Blue Note, 1 juli 1999, CD

In the Latin section (B) Enrique Pla plays subdivision in the background with some accents by helping the conga player and the Timbal player.

The most important instruments in this part are represented by the percussionists. The cowbells and the conga pattern, now, are the leading of this section.

The accents played by Enrique Pla are sometimes both the same accents of the “Campana”, “Cascara” and downbeats. He supported the percussionists by helping them to make this part work.

The swing section (C) is composed of swing grooves with some accents of the melody of the theme. He played accents on the snare drum sometimes in the third beat of the bar, which is not very common in the traditional BeBop style instead of the Latin music that it is, above all if it is to recall part 2 (2-3) of the Clave.

Concerning the switch between the parts, the fills are a preparation for the following section by thinking of the melody that will come. The switches are very similar in the whole song, not only on the theme.

Another interesting thing that Enrique Pla told me about this song is that Chucho Valdés was inspired by Love for Sale by Miles Davis. This is another proof of the enormous connection between American jazz music and Cuban Latin jazz or as Chucho Valdés says specifically Afro-Cuban Jazz.

Chucho Valdés says Afrocuban jazz specifically when you Fusion AfroCuban music because Latin jazz is very open, and can be in Brazil, Puerto Rico, Trinidad, and Tobago...



# La Explosión

Marc Dino

Irakere

♩ = 100 Funk ( 16 swing feel)

INTRO



5



**A**

9



**B**

13

♩ = 100 Latin (3-2)



17



**A**

21



**B**

25



29

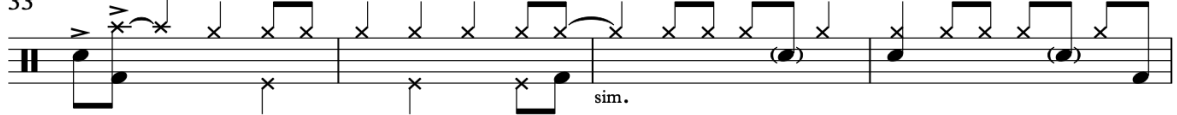


swing feel

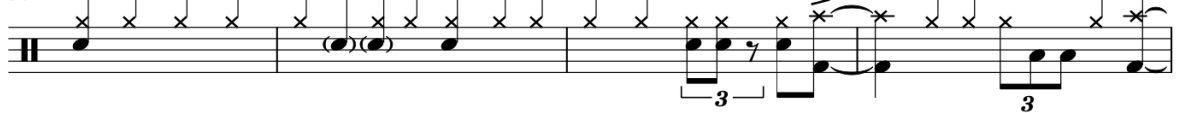
**C**

33

♩ = 200 swing



37



2

41

45

**A**

49

**B**

53

57

My conclusion for the analysis of this comping (the Theme) is that Enrique is working together with the percussionist to create a consistent rhythmic sound by leading the A and C sections and in the background in the B giving not only different styles of sonority, but they also change the color of the sound to changing the leading instruments too. Enrique Pla's presence is notable in sections A and C, but in section B he is more in the background helping with the subdivision and the definition of the clave.

In the A and C sections, he is playing accents with the horns, and the melody, and in the B section only in the transition to the A part.

The Introduction makes subdivisions helping the piano with kick drum accents in the 2 and 4, the fill to go to the A section is preparing the accent of the second sixteen-note of the first beat to start the section in this kind of Partido Alto vibe.

In the A section, the kick/snare groove doesn't change a lot but the Hi-Hat changes a bit. Enrique goes together with the bass line giving this powerful sensation in the low register.

In the B section, He plays subdivision with accents, and it seems that in the first bar of the B part He crossed the Clave for a while, but it still sounds musical and we don't know if it is a mistake for real or not. Just analyzing the music sheets I transcribed, it seems that it is a mistake but it sounds good. Moreover, Enrique Pla told me that usually Irakere rehearsed three days per week for a couple of hours, so, for this reason, the hypothesis of the mistake is quite far from this thought, even supported by his deep music knowledge.



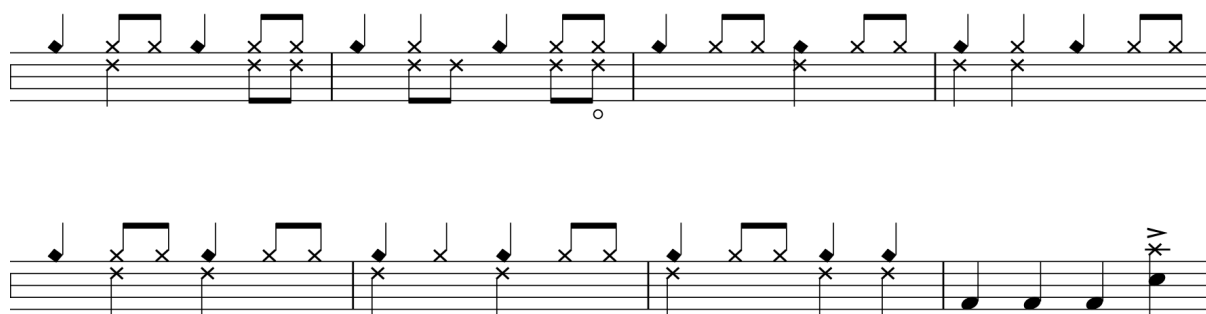
Regarding part B of “La Explosion”, speaking with Enrique Pla, he told me that live he plays the cowbell with his left hand and fills it with his right (Enrique Pla is left-handed).

In the recording there is a percussion overdub so it is difficult to know at what point it is overdub or not, what is certain is that Enrique Pla played it that way live.

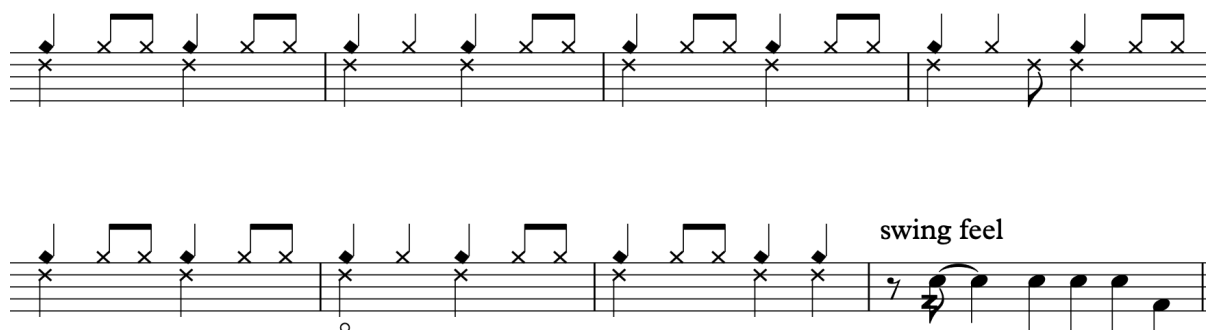
The following transcription is the Cowbell played by Enrique Pla with the accents of the Hi-Hat that is in the recording, thus being what he would play live.

In this transcription, the Hi-Hat is written in the fourth line because it's easy to read with the cowbell notation on top.

### B1



### B2



## Solo

For the second part of this research cycle, I transcribed one part of this solo of Enrique Pla, ([https://www.youtube.com/watch?v=EY2wp0uC\\_ww](https://www.youtube.com/watch?v=EY2wp0uC_ww)) second 9 to second 40. Why these seconds? because you can see and listen to an ostinato played with one hand and the solo with the other hand, in one moment He breaks the ostinato but is musically and it's one solo and improvisation so it's normal, but this doesn't break the concept of the solo of course.

The ride ostinato is the typical Timba Hi-hat, part 3 of the Campana or the guiro or maraca pattern, this pattern is very common in Afro-Cuban music in the Afro-Brazilian and Colombian music too.

In the whole part of this solo, you can see how Enrique Pla plays with this ostinato who reminds me, and this is personally a Timbales solo but in the drum kit. One of the parameters of this solo is the tension and the resolution playing upbeats or a downbeat melody at the end of the part and resolving with the snare in the downbeat or with cymbal accent on the 4th or 4th and half.

This is broken in bar 9 but it starts again in bar 11 until the end of this solo part.

Also, the Hi-Hat makes an ostinato in beats 2 and 4, sometimes it opens it and at some point, it does not play it as in bar 7.

Regarding the kick drum, he usually plays it in the 2 and a half with some exceptions that play it in the 4 and a half like a bar 11 and 22, there are also exceptions in the bar 8, beat 4, and bar 10, beat 1 and a half two and a half and 3.

Regarding the language of the solo, the solo oscillates between two toms, floor tom, and snare, it oscillates between typical Cuban languages such as *quinteo of guaguanco* like the kicks on the 1 and a half, languages of conga like the 3 and 4 of the beat in a low tone, bata and 6/8 like in the bar 21 that he uses the Bembe bell very used by Cuban drummers in the 90s but He plays it in the toms and not in the cowbell because he is doing the ostinato.

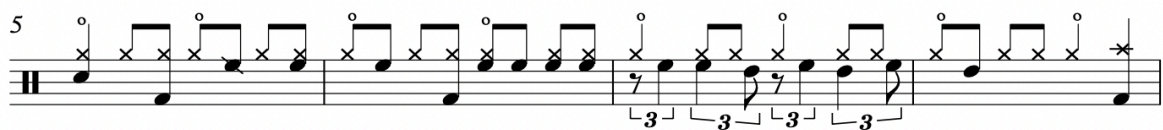
In bar 4 you can see the Iyesa melody or the *salidor* melody of *Conga de comparsa*, also crost in clave if we take the solo as a 2-3 clave, in the end, we can see how Enrique has an amazing knowledge of the Afro-Cuban music and he can mix it and cross it and do it very musically, this bar 4 to go to the bar 5, also bar 12 to go to the bar 13 but the only half bar, we can see it as the typical timba fill of 4 quarter notes.

He plays different kinds of melodies like the melody of bars 13, and 14 He does the same rhythm but in different toms and he broke it in bar 15 starting with the same idea but breaking it in the next bar with one snare in the 1 and a half, one hit very typical of the guaguanco *quinteo*.

In the toms, he uses two kinds of sounds open and muffles, which come directly, to the conga language. Occasionally ends the phrase with Crash or Splash.

Enrique Pla says that for this solo he thought of a way to show the North-American guys the language of Cuban music in their instrument, the drum kit. This is the reason why he plays the "Campaneo" to the Ride cymbal and not on the Cowbell.

0:09



#### 4.1.5 Intervention

In my first reference recording of this research, I played a free interpretation of three different rhythms (*marcha, guaguanco, and afro 6/8 feel*). It was to see my level accompanying and soloing in these styles alone with a percussionist.

Later I worked in “La Explosión”, below you can see some exercises I did to improve my Funk, Latin, and Swig groove. I create different exercises to develop the groove, the independence, and the technique.

To practice the changing pattern between parts you can use click to do it fine, another tip is to see how you feel playing this if you tend to go fast or slow down and work it. It's important to know your body and work it.

Bar number one is the rhythm scheme of part A of the song, kick/snare drum.

Bar two, the Hi-hat in the upbeat which is usual in this section.

Bar number three is the typical Partido alto scheme so you can see the similarities between this groove, bars 1 and 2, and the Partido Alto.

The second line of exercises it's a basic groove and the only element that changes is the Hi-Hat, it works fine to warm up.

The third line starts with the exercise for the A section, the first bar with all of the Hi-hat variations. Until line 7 it's all for the A section. Groups of 1,2,3,4 and different kinds of accents with all the sixteen notes.

The last exercise of line 7 is the same but the Hi-Hat subdivision is in triplets, this exercise is not very musically but it helps to make your subdivision and coordination stronger

The sticking obviously must be more comfortable for the player but it's nice to try different stickings, for example, I think Enrique Pla plays open sticking in the A section (show it in the new reference recording).

Line 8,9 and 10 are different examples of the grooves of the B section (3-2 clave). The first one the accent is in the downbeat, you can accent the note before too, the next one is the accents of the Bongo player bell, a variation for this exercise is playing all time the 3 and 4 eight-note like the guiro pattern. The next line is first the cascara and the next one is only the accents of the cascara, you can play it hand to hand (Right/ Left) or the cascara in one hand and the other notes in the other hand.

Line number 10 is the clave of Son and the clave of Rumba.

The next line is different combinations of kick drums that you can use, obviously there are a lot more options, but I think that these are the best for this song.

The next line is the Bongo cowbell and the Contracampanan cowbell, these are two typical rhythms in Latin music and you can use them in this context to develop this part by playing both cow patterns and adding the kick drum or one bell of these bells, the kick drum and some accents of the Hi-Hat part.

Line number 13 is the exercise for the Jazz part, the first ostinato it's the typical jazz cymbal pattern, the second one is the typical shuffle cymbal, and the third one is quarter notes, very used in a Jazz context.

The exercises of these parts are concepts of comping that you can use in these three different ostinatos, the three first exercises are the evolution of pyramid rhythm, first one note bar, two, and four. In all of these exercises, you can move in every eight notes. It's the same concept for the other three exercises. You can move it around the bar.

The next one it's a dotted quarter note combination, you can start the displacement in the three different bars.

The last one it's a combination of quarter-note triplets starting in different places.

And of course, you can play it in the snare drum or the kick drum, you can also combine these two elements. For example in the exercise with two notes you can play snare-snare, kick-kick, snare-kick, or kick-snare.

There are a lot of exercises and books about jazz playing, this is the reason why I did this part shorter, but of course, these are the exercises I think work for this La Explosión.



## Exercises



you can play it with swing feel or without,  
and it's de same for the A section



### A part Funk exercises



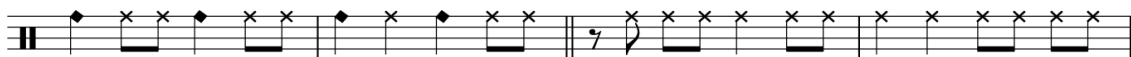
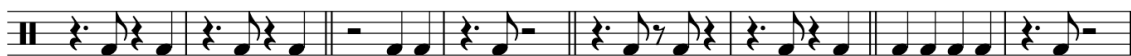
you can add accents in  
the diferent 16th notes  
-1,2,3 or 4 of each beat



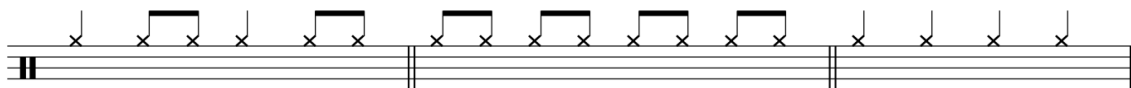
### B part Latin exercises

you can do it as it is written following clave or also always  
accentuating the 3 and 4 eighth note like a guiro

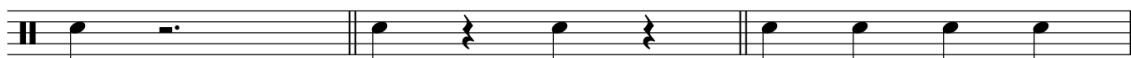




### C part Jazz exercises



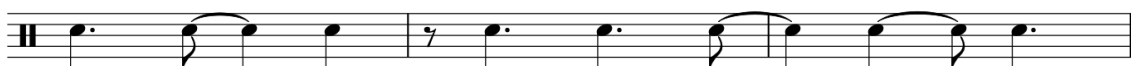
move this exercises  
every 8th note



now the same with  
the second of the  
triplet too

add groups of two

add groups of three



Exercises link's

[Funk \(3:42\)](#) This exercise is played at 90 BPM (quarter notes)

[Latin 1 \(1:42\)](#) This exercise is played at 90 BPM (Half notes)

[Latin 2 \(0:28\)](#) This exercise is played at 90 BPM (Half notes)

[Jazz \(2:27\)](#) This exercise is played at 120 BPM (quarter notes)

I did one experiment with different drummers with different backgrounds (departments, preference of music, year), and I used different parameters, time of each exercise, listening to the song before or not, the A part swing or not.

## Feedback about the exercises by other drummers:

**-Federica Bernabei** (ex-student of Codarts, Jazz bachelor, Latin master with preference in Brazilian and Indian music, nowadays she is attending her first year Ph.D. in Eborá).

Marc made these exercises to be able to play the groove of the song "La Explosión" by Irakere. We did an "experiment" by playing them extemporaneously and at first sight.

He divided the exercises into three parts precisely: the "A" part plays the funky groove, the "B" part the Latin one, and finally the "C" part, the jazz one.

As for the "A" part, therefore the funky one, I played, for example, the first groove (on the third line) as a fixed part and I played the hi-hat groove under the page - starting from bars 1-, changing it every 4 bars approximately. I played from bar 1-to 16. I did not perform the exercises using the same tempo because, being an experiment, we wanted to see the extemporaneous of the same. I noticed some difficulties regarding the hi-hat patterns of bars 6-12 and 16. For bar 16 the hi-hat accents play a 3 against 4. The difficulty was only initial and I had to decelerate over time to understand the interlocking with the groove.

The "B" part (12 bars in a group of two) consists of playing the hi-hat patterns with two hands, moving the typical "tumbao" kick pattern. The only difficulty involved the "Cascara" pattern (bar 5-6) played with two hands.

In the final part, the Jazz one, I played only the first groove of the ride playing beats 4-9 in the following modes: snare drum only, bass drum, snare-bass group (first note played by the snare, the second by the kick). I have not encountered any difficulties.

I believe that the exercises created, based on coordination, are not only preparatory to playing the piece more easily, - considering that the theme changes three different genres in terms of flavor and style, and therefore it is important to underline the three characteristics without inaccuracies, but they are excellent coordination exercises very useful because usually the coordination accents on the hi-hat are often on the beat and running into those difficulties of this kind, always pushes us to improve ourselves by giving us the possibility of being able to apply them in our musical practice. Moreover, I guess that this kind of approach pushes us to think differently.

**-Victor García** (Third-year bachelor's student in the Pop department of Codarts)

At first, Marc let me listen to a song called 'La explosión' by the band Irakere. I observed that it starts as a funky song, played in a swing grid, but after a while, it changes into straight salsa and comes back to funk. On top of that, later in the song, it goes to traditional jazz. When he stopped playing the song, what I first thought is that whoever wants to play this song has to be a very versatile musician, and has to play very well these styles such as funk, Cuban music, and jazz - it is interesting to see in the song that they don't try to mix several styles at ones, but just play different sections in different styles, respecting their respective traditions-. Hereafter, he showed me some sheets.

The first thing is written there was the funk pattern from the song, only snare and bass drum. Following this, many hi-hat patterns could be played on top of the groove. Then there were exercises for the Latin part, and the jazz part as well. All coordination exercises.

When I ran through them (with quite awful micro-timing, I have to admit), Marc asked, do you think that this is useful to help someone play the song?

My answer to this is: How would I do it otherwise? If you want to dominate the song?

Of course, the exercises that Marc showed me on his sheet were not meant to be played in the song - It would not be very musical, to be honest. Instead, they were meant to create headroom so that the player feels extremely comfortable when playing the grooves from the song, which are the simplest (but not easy), and this is made by playing more difficult stuff. This is actually how I practice because I think that If you can play the most difficult things, then the simplest is probably going to be easier. But then, of course, someone can practice these exercises and still have no flavor to play everything. This is why I would practice these exercises on top of an inspiring loop, to get the vibe of the song.

To conclude, I reckon that these are very useful exercises. Although most of these exercises are not going to be played in the song, or only some of them in very specific moments, it is nice to have headroom that helps you play the simple stuff better.

**- Ektor Remsak** (First-year master's student in the Jazz department)

The first impression when Marc asked me to participate in his experiment was very friendly and relaxed, meaning that the way he did it was neutral and didn't trigger any stress from my point of view, as if I had for example to perform well on his demands.

He gave me time to set up and feel comfortable while explaining the process we were about to go through. Phrases such as 'It's not a test of skills' or 'you don't have to play everything correctly' were truthfully expressed by Marc and in this way, he established a gentle atmosphere.

We listened to the specific tune he had brought for his experiment, then he handed me his drum sheet for the exercises I was about to try out.

The approach he took in those sheets is familiar to any drummer, building up slowly the difficulty with an already known frame for practicing which makes it direct and easy to read. I played through the different patterns with Marc's constant guidance and support.

What I particularly found interesting about the structure was the detail of variations, therefore any technical troubles from my coordination were exposed. As a consequence, I noticed for myself some specific patterns that were more challenging for me (i.e. 2nd 16th note in the Hi-Hat). Thus, I understood where I am not very strong and what is more challenging for me.

Overall, this approach made me feel motivated to practice and also to take a look at unfamiliar -in my case- grooves. The clarity of the material shows here that with aimed exercises you can 'unlock specific grooves and receive better performance results.

**- Johnny Agisilaou** (Fourth-year bachelor's student in the Latin department of Codarts)

I would like to address that first of all, Marc was a great teacher throughout the whole process.

The patterns were very advanced in level and it took a certain level of drumming in order to execute even for an experienced advanced drummer.

The ostinato that I had to maintain was between my bass drum and my snare drum and it was from the Irakere tune "La explosion", I hadn't listened to the tune in a long time so I had forgotten the pulse which was good for Marc's experiment.

Furthermore, the whole point of the lesson/experiment was to keep that ostinato between my snare and bass drum and then with my right hand on the hi-hat play variations of subdivisions without losing the main ostinato.

It was a great experience because I could really see the coordination and listen to the ostinato at the same time and most importantly improve my playing even in that short amount of 30 minutes.

As I mentioned the whole process was very advanced and it could take me some time to play a pattern. Marc showed amazing patience, and guidance and most importantly he was motivating me. In my opinion, Marc can become a great educator.

Closing off, after I left the lesson I had listened to the tune that the whole ostinato exercise was based upon - "La explosion" - and it was so much easier for me to play and remember the tune because of Marc's experiment.

## **Conclusion:**

I did this experiment to check if these exercises were good only for me or if it helps to improve this song and the drumming in general.

I was very impressed with the results. I used a different approach for everyone, for Federica I only put the paper on the stand and we didn't talk about the subdivision. She chose 16th with no swing feel.

For Victor, I put first the tune and he recognized that the 16th subdivision was with a swing feel before starting.

Ektor was the same but before I put it I asked him which subdivision I prefer, and he told me, Swing.

Johnny's case was very interesting because he listened to it before but a lot of time before and after the session I told him to listen to it again before writing the feedback.

I saw the different approaches to studying new material in every different drummer and it was very interesting. I think this exercise works not only for me. I think it works for other drummers too, not only to improve the three grooves of la Explosion, but they are also good for technique, coordination and language too.

### **4.1.6 New reference recording, assess and expert feedback**

The theme part is the Enrique Pla transcription, after the solos, I played my way of comping.

[Comping \(3:31\)](#)

For all of these solos I started playing some phrases and ideas I transcribed from Enrique Pla but after is my free interpretation of these concepts.

[Solo 1 \(2:23\)](#)

[Solo 2 \(3:14\)](#)

[Solo 3 \(2:36\)](#)

Recorded: Friday 16 April 2021 in Nello's studio.

Personel: Marc Gómez (Drums)

## **COMPING FEEDBACK**

### **Liber Torriente**

-The comping is good, I would prefer Cowbell in the Latin part but it's ok.

### **Nils Fisher**

-Sometimes the groove moves a little bit, but it's not dramatic. It grooves.

-I'm not a drummer expert but in the Jazz part if you play close to the bell it is very *pingy* but this is about musicality more than a mistake.

### **Udo Demandt**

-It's a nice groove, but it's difficult to say more things without the Cuban Context of a band.

### **Enrique Firpi**

-The comping is good, walk! The only thing is that the Latin part I find is light, I think it should have more presence or be tighter.

-I have a personal doubt about the Latin part because the percussion is in 3/2 Clave but for me, the horns melody is in 2/3 Clave.

-The language of the open part is good and it walks.

### **Enrique Pla**

-Less Hi-Hat in the B part supports the Cowbell.

-You can also play in the B part Campana + Cascara quebrada (The accents of the cascara), Campana + Contracampana.

### **My own reflection**

-In this part of the transcription everything is quite correct, there are no mistakes.

-In the free comping part I think the language and some resources are good but I start to play more openly very soon. I think I should wait more before I start playing more fully.

-In the comping part the hit to go to the last A rush a bit and in the free comping it happens two or three times that I move a bit, especially in the Jazz part.

-I like the sound I get from the drums and the forcefulness with which I play.



## SOLO FEEDBACK

### Liber Torriente

- The beginning of Solo number three is really good, it starts minimal and then goes hard.
- Solo number two is more dynamic, the groove and the melodies are more fluently, in this solo you are using more skills like flams, drags, time changes, etc.

### Nils Fisher

In general, it's nice, you add a lot of new Cuban language.

- Solo 1: minute 0:41 the 6/8 feel rushed a little bit.
- The way to play the Hi-Hat and I like the moment you stop playing it. For the listener, it is more difficult to understand what you are playing but it's a musical decision.
- You are using conga sounds like muffle, this is nice.
- Solo 2: I can hear a lot of Enrique Pla or Samuel Formell.
- I can hear Chachalokafun and Guaguanco, maybe you can stay more in these rhythms.
- In minute 0:38 you rush a bit again in the triplets.
- I can listen to more folklore. This is good.
- be careful you rush in the last two bars, this is a pity, the ending and beginning are very important.
- Solo 3: you can improve your Danzón for example by studying it more in the Timbales.
- Minute 1:08 triplets rush again.
- The transition to *Songo* has sounded a bit abrupt, try to prepare it a little more or go directly but hard.
- In the Afro try to play less it will groove better.

### **Udo Demandt**

- Solo 1 in the minute 0:47 and the 1:47 at the end of the fill you rush.
- After the dot quarter notes fill with the minute 0:47 you rush.
- The dynamic of the solo can be better, with more difference between the soft and the loud hits.
- Try to play and suddenly take an accent or hide notes, and dynamics.
- Less drumming rudiments try to play more like a Timbales player in this context.
- When you are Comping yourself and soling with one hand is more melodic than when you are soling with two sticks.

### **Enrique Firpi**

- I like the concept of paying homage to Enrique Pla, the playing is nice, and it has a lot of languages and nice stuff. And it makes a lot of sense.
- I like the sound and the energy, when I play I like to feel the cycles of 4 bars or the clave and sometimes I miss it but this is my point of view and I repeat that your solos are nice.
- In solo 3 in the minute 1:30 I feel that the tempo moves a little bit.
- This is a free interpretation so you can move the cycles etc is your fault and the music moment.

### **Enrique Pla**

- The solos are good, but you need to learn the Cuban details and our language. This is very important.
- You can also play the same pattern as you played in the Ride Cymbal but in the body of the floor tom and the Cascareo on the rim of the snare drum, it will sound more in the Cuban style.
- Remember that you can also play the Hi-Hat on the beat or in upbeat.
- The solos must be a conversation, play phrases, link it with resources, and build like this your solo.

## **My own reflection**

### **Solo1**

-For me, it is the worst of the three solos. I can see when I'm trying to think like Enrique Pla or I'm trying to be myself.

-I can see good ideas but I can not see clean transitions between ideas.

-At some points, I rush a bit.

-When I don't know what to play I use rudiments as a transition.

### **Solo 2**

-I like this solo more, I like the beginning but it lost a little bit of energy.

-I like that I'm the strongest technically.

-This solo has more flow than the Solo1.

-Some transitions are not clean.

-I think that the solo, in general, is more or less good and I'm using a lot of Cuban languages but I don't like the ending of the solo, you rushed.

### **Solo 3**

-Feelings in general similarly to solo 2.

-I like that at one point I used one Indian *Tihai* idea.

-I like the beginning too, and the ending is better than solo 2 and in the similar idea of solo 1, I like it but maybe it could be cooler without the last hit.

#### 4.1.7 Reflect on your progress since the first/previous reference recording

This year I have focused on World music Cuban in particular but also others such as Brazilian and Puerto Rican. I improved on other music like Flamenco and I started to learn a bit of Indian music.

But at the same time, I improved other kinds of music I used to play like Jazz, Funk, and Pop too.

I feel that I have acquired a lot of knowledge of the tradition of these kinds of music, enriched my language, sound, feel, and repertoire, and acquired new sounds also based more on other instruments like muffle of conga or Timbales rolls.

I have improved my independence and coordination in general and with the Clave in particular.

I improved my Clave feel.

I have improved my 6/8 feel, there is still a way to go but it has improved, as a consequence, my tempo and groove have improved with this as well in general.

I can understand better what is happening on the conga and follow better and make us stronger as a percussion section.

I have improved my improvisation with the Latin language and I feel more comfortable improvising in styles like *Guaguanco*, and *Quintear*.

In general, I have noticed an improvement in everything that represents playing and knowing Afro-Cuban music.

## 4.2 Second research cycle

### 4.2.1 Overview of the second research cycle

My second research cycle started by choosing one comping and one solo by Rodney Barreto.

For the Comping part, I chose the comping of Rodney in “Mas rollo que pelicula” of Havana D’Primera because I think this tune is rich in rhythms and variations, and for the drummers who are interested in Timba music and Cuban music it is really interesting.

I chose one Timba tune for the Comping because I think Timba is complex and with a lot of nuances from the point of view of the Drum kit and I want to improve my playing in this style, which is why I chose Rodney Barreto to play with Havana D’Primera.

For the Solo part, I Chose “Cuban Wifi” by Rodney Barreto. First I analyzed one round of Solo of Him to work on some licks of him. After that Toni Bernat, one pianist friend of mine recorded the Tumbao part of the solo and I looped it to work on my Solo with the Tumbao of Cuban Wifi.

To check all this work I had one lesson with Rodney Barreto. It was really useful, he checked a lot of my process and he gave me a lot of feedback on the exercises, a lot of information in the second interview/lesson, and answered a lot of fast questions on Whatsapp.

In the last Research Cycle, I created some exercises to improve my playing in some specific situations/styles made to improve specific aspects of specific tunes. After that, I checked these exercises with different students with different backgrounds and I organized one study session with them.

### 4.2.2 Data collection

For my second data collection, I transcribed the Comping of Rodey Barreto in “Más rollo que película” of Havana D'Primera ( [Havana D'Primera - Más Rollo Que Película | Official Video](#) ). I transcribed some parts of the tune. I think it makes no sense to do the whole tune because some parts are similar and I focused on different kinds of grooves and did not analyze the form of the tune. I chose the introduction where he plays “maraca” with Hi-Hat, another part where he plays the “Mazacote” groove, “Coro” part, “Mambo” part, and the “bomba” part. I chose these different parts because they are the different kinds of grooves that we can find in this tune and the more interesting ones. I transcribed the transitions to go to other parts of the song too.

Regarding the Solo transcription, I chose to analyze the language of Rodney Barreto of “Cuban Wifi” of “Conciertos estamos contigo-Rodney Barreto” I transcribed the first part of the solo and I will play my way of playing in the “Tumbao” part, I transcribed it and looped it at 125 bpm.

[Conciertos Estamos Contigo - Rodney Barreto](#)

I chose Rodney Barreto because he played with Chucho Valdes and with Havana D'Primera. This reflects the high level of Rodney Barreto's playing in different situations, Chucho Valdes being an eminence in the field of Latin Jazz and Afro-Cuban Jazz, and Alexander Abreu's Havana D'Primera one of the most revered groups in the field of Timba.

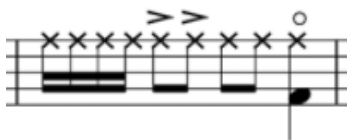
Rodney is not only a great drummer in the field of Cuban and Latin music, but he is also a great drummer in other fields such as Jazz, Funk, and Hip-Hop. This is why he got my attention since I discovered him as one of my biggest influences on Cuban drummers of his generation.

So the choice of Rodney is so much for his musical quality, his condition of having played with Chucho Valdes, and my personal opinion about him.

### Comping and transitions

In these transcriptions (see below) we can see four different parts with specific grooves. The first transcription (1) is the introduction of the tune, where Rodney Barreto is playing “maraca” style on the Hi-Hat, the accents of this groove are in the 2, 2 and a half, four and four and a half. He also sometimes plays the fourth beat with a Kick and opens the Hi-Hat bar as seen in bars 2,4,6,10,12,14, not including the pick-up).

He adds some sixteen notes on the Hi-Hat in the first or third beat of the bar, the sticking for this variation is RRLL (Right, Right, Left, Left) called a double stroke.



*Example: Bar 2*

He ends this section with one typical fill of Cuban music they close before the beat, in this case before the fourth.

We have to know that in this case, Rodney Barreto is playing Timbales too, so it is difficult to know if the Crash cymbals are played when he plays Drum kit or Timbales. In this case, talking with him he told me that he likes to record first Timbales with the kick, etc and after that put the Drum kit to add the colors.

Every four bars he plays a small variation, in these cases the typical last Songo part on Bars four and eight.



50

The groove of the Coro part is similar to the Introduction part, the Hi-Hat concept is the same without the sixteen notes of the “Maraqueo”, the Kick variation goes on the fourth beat like the Introduction section but the Snare drum goes on the fourth and a half, also plays the beat number two of the two-part of the Clave, this is a typical variation, you can see it on bar eleven of the Coro.



For the Mambo section, the basic pattern is the Cascara (2-3) on the Ride cymbal adding some variations with the Kick drum and Snare drum, for example, bar two of the Mambo plays two and a half and three and a half with the accents of the Cascara, bars three and five the plays the for and a half with the snare, this is a typical variation of the Cascara section.

The fourth transcription (4) is the Bomba part, this part starts with one break, it starts on bar two, the side three of the Clave, bar one is the preparation of this break, and the break is the three-part of the Clave but with the four and four and a half, this is a typical kind of break in this music. This break continues with the two and a half of the next bar playing the Crash cymbal and the Kick drum.

We can see different Kicks and Snare grooving in this section but one common Kick drum, typical in Timba music, is the one and a half. The Snare drum in the Comping appears once on the three and the other on the fourth, bar eight and nine.

51



### (1) Introduction Part

0:03

Musical score for the Introduction Part, measures 1 to 16. The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of eighth and sixteenth notes, with many notes marked with an 'x' above them, indicating specific articulation or bowing. The second staff continues the melody. The third staff features a series of sixteenth-note runs. The fourth staff concludes the introduction with a final measure marked with a double bar line and a repeat sign. A time signature change to 4/4 is indicated at the end of the fourth staff.

### (2) Mazacote Part

1:21

Musical score for the Mazacote Part, measures 17 to 24. The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of eighth and sixteenth notes, with many notes marked with an 'x' above them. The second staff continues the melody. The third staff features a series of sixteenth-note runs. The fourth staff concludes the Mazacote Part with a final measure marked with a double bar line and a repeat sign. A time signature change to 4/4 is indicated at the end of the fourth staff.

Coro 1:51

7

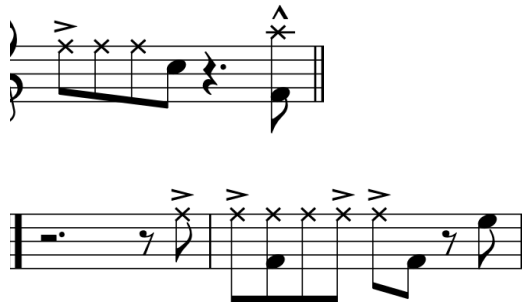
Mambo

The image shows a musical score for a piece with two main sections: 'Coro' and 'Mambo'. The 'Coro' section starts at 1:51 and is marked with a '7' above the first staff. It consists of two staves of music. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. The 'Mambo' section follows, also consisting of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The 'Mambo' section includes a triplet of eighth notes in the second staff, marked with a '3' above the notes. The score is written in a standard musical notation style with various note values, rests, and accidentals.

2:35

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel, specifically a guitar solo section. The score is written on three staves. The first staff begins with a time signature of 2:35. The music is in G major, indicated by the key signature of one sharp (F#). The tempo is marked as "Moderato". The score includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings like "p" (piano) and "f" (forte). The guitar solo is characterized by its iconic arpeggiated pattern, which is clearly visible in the first staff. The second staff continues the solo with more complex rhythmic patterns, including sixteenth notes and eighth notes. The third staff concludes the solo with a final chord and a double bar line.

Other interesting bars from the second round of the Bomba part



My conclusion for the analysis of this comping is that Rodney knows perfectly the tradition of this music and he can mix it and create his way of playing these grooves and styles. For example, Rodney was one of the first to play Hi-Hat upbeats playing Timba as we can listen to a lot of songs of Havana D'Primera.

With this knowledge of the percussion rhythms and being a Timbalero player too, he can connect his patterns on the Drum kit and Timbales with the rest of the percussion elements and with the other instruments too of course.

The DrumKit presence at the beginning of the tune is less strong than the Timbales, Bongo, or Conga players; he plays Maraca on the Hi-Hat making the groove work better and with more subdivision, it continues all the first part of the tune.

In the Coro and Mambo parts, the Drum Kit presence is bigger in the Coro part playing Hi-Hat with some Snare/Kick variations and in the Mambo part playing Cascara on the Ride cymbal with some Snare/Kick variations.

The Mazacote part of the Drum Kit is not loud but it plays one pattern different from the Maraqueeo, you can feel that something different is happening to playing these upbeats and playing different melodies.

The Bomba part is the strongest in the sense of the Drum and Percussion fills, this is one moment where the Drummer plays more with the Kick drum and plays the Hi-Hat with the Chekere accents giving a lot of downbeats and making it stronger.

## Solo

For the second part of this research cycle, I transcribed the first round of the Solo of Rodney Barreto in Cuban WIFI ( [▶ "Cuban Wifi" Rodney Barreto/Esteban Puebla](#) ).

The first transcription (1) you can see (see below) is the Piano part, The Tumbao.

The form of the Solo starts in bar 2, bar 1 is the pick-up and it's only played before the solo starts. We're gonna call bar 2 bar one and pick up bar 0.

We can observe two big sections, bars 1 to 9 and 10 to 19. I divide it because in bar 11 the high pitch melody line starts and before the Tumbao was only in the low register.

Let's call section A (bar 1 to 9) and section B (bar 10 to 19). I divided every section into two more because of the melody of the Tumbao inside of section A: bar 1 to bar 5 and bar 6 to 9. 5+4. And section B: bar 10 to 14 and bar 15 to 19. 5+5. So for me, the form of one corus Solo is 5+4+5+5.

One interesting thing about this tune is that it has a Cha Cha feel but because of the odd meters you have to feel the Clave in double tempo. In this case 2-3 Clave. You can feel it very well and when you are trying to improvise with this Tumbao the change between one layer and the double tempo layer is so natural.

The second transcription (2) you can see (see below), is the transcription of the first round of Solo by Rodney Barreto.

In all Solo in general you can listen to how he tries to play the kicks of the Tumbao but playing around some time explicit others soft and others flying around.

Bar 0 is the pick-up for the Solo. The Hi-Hat is played on the feet almost the whole time of the Solo.

Bar 1 starts in unison with the Tumbao in the snare and it continues until he starts playing Hi-Hat playing between eight notes and triplets with different melodies of Snare/Kick until bar 6.

Bar 5 plays following the melodic line of the piano and ends on the fourth beat.

The next section starts on bar 6 following the melodic idea of bar 6 doing the transition between parts more musical.

Bar 7 Rodney Barreto gives some space by playing ghost notes on the Snare drum and preparing the effect of playing softly and going hard on the next bar.

Bar 8 is one of my favorites, he plays triplet feeling on tom and muffles on the floor tom, the next beat changes the perception to binary and plays the second sixteen notes on the snare to finish on the cowbell on the fourth beat.

He closes the first section on bar 9 playing around the piano melody adding another level of rhythmic movement by playing sextuplets.

In the next section, he starts on bars 10 and 11, and the first two beats of the 12 bar play around the new piano line playing groups of three beats.

In the third beat of bar 12 starts to play sixteen notes and do the effect of double-time, it finishes on bar 13 with one sextuplet on the fourth beat so slow down to eight notes again on bar 14 playing the accents with the melody with the snare and adding on sixteen triplet note to finish on the fourth beat, he adds one tom on the four and a half as a pick up of the next part.

Bars 15, 16, and half of 17 he plays between double and simple time, sixteen notes, play with layback and the tones of tom/snare and cymbals.

At the end of bar 18 and the beginning of bar 19, he plays the triplet in unison with the Piano to follow playing around the melody and the kicks until the last one on the fourth beat of bar 19.

I sent these transcriptions to Rodney Barreto. We talked about it, the concept, the Clave, some phrases he plays, the contrasts between subdivisions time vs double time and triplets, and the double-time again.

With Enrique Firpi we analyzed it a bit, we played some parts and we talked about some bars that are amazing for us.

Transcription (1)

F7(add13)

7

12 F(sus4#9) E(sus4#9) Eb(sus4#9) D(sus4#9) Db(sus4#9) F7(add13)

16 F(sus4#9)

19 E(sus4#9) Eb(sus4#9) D(sus4#9) Db(sus4#9) D7(#9) Eb(sus4) F7(#11)

Detailed description: This is a piano transcription of a musical piece in F major. The score is written for piano with a grand staff (treble and bass clefs). The key signature has one flat (Bb). The piece consists of 21 measures. Measure 1 starts with a whole rest in the treble and a half note F2 in the bass, with a chord label F7(add13). Measures 2-6 continue with a melodic line in the treble and a bass line in the bass. Measure 7 is the start of a new system. Measures 8-11 show a descending melodic line in the treble. Measure 12 is the start of a new system and contains a series of chords: F(sus4#9), E(sus4#9), Eb(sus4#9), D(sus4#9), Db(sus4#9), and F7(add13). Measures 13-15 continue with the descending melodic line. Measure 16 is the start of a new system and features a triplet of eighth notes in the treble, with a chord label F(sus4#9). Measures 17-18 continue the melodic line. Measure 19 is the start of a new system and contains a series of chords: E(sus4#9), Eb(sus4#9), D(sus4#9), Db(sus4#9), D7(#9), Eb(sus4), and F7(#11). The piece ends with a double bar line in measure 21.

## Cuban Wifi 1st coro solo

The musical score is written in treble clef and consists of five staves of music. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplets indicated by a '3' and a bracket. Some notes are marked with an 'x' above them. The word 'cont.' appears below the first staff. The word 'Layback' appears above the fourth staff. The staves are numbered 6, 11, 15, and 18 at the beginning of their respective lines. The score ends with a double bar line.

6

11

15

18

cont.

Layback

### 4.2.3 Intervention

For my comping I worked in “Mas rollo que película”, below you can see some exercises I did to improve the different grooves of this tune. I create as the last intervention different exercises to develop the groove, the independence, and the technique.

Like the last intervention I practiced it in different tempos with click and without a click, and this time I practiced it with the Clave click, Son and Rumba Clave.

In the Maraqueeo exercises, the first two bars are eight notes with the accent on the 2, 2, and a half, 4, and 4 and a half. The first three groups of exercises are the Hi-Hat ostinato.

On bars three and four you add the sixteen notes on one of each bar, the typical sticking is double stroke RRLL (R-right, L-left) but why not you can try it with single strokes RLRL.

Bars, five and six are the same concept but add the sixteen notes on the first and third beat of each bar. The next step is to improvise by putting the sixteen notes in different places.

On bars, seven and eight are the same concept but with one snare variation (2-3) Clave. With this snare kick or others, you can start to play and practice around with the sixteen Hi-Hat variations and make your licks.

Bars nine and ten are one Hi-Hat variation, in the three sides of the clave, you play the three and a half and the four. You can practice adding the sixteen notes on Hi-Hat and the Snares drum.

The last step is to add the Kick drum, the last line of these exercises is a different Kick drum you can use, sometimes with a Crash cymbal too or opening Hi-Hat.

Mazacote exercises are based on Rodney's Barreto style as he explained to me, he uses the Songo groove to create this movement. Like bars one and two of these Mazacote exercises, these two bars are the basic songo groove 2-3 Clave. The next step is to put the foot Hi-Hat on the foot like bars three and four. These bars are the Songo groove but with the Hi-Hat on the feet.

Bar five is Rodney's Mazacote, he changes the crosse stick on the second eight-note for one muffle floor tom.

Bars six, seven, and eight are variations of this Mazacote style to see how you can start to move around the set and create other variations.

Bars nine and ten are the Mazacote groove but with the Songo variation in the end.  
Bars eleven and twelve are the same variation but adding the last muffle floor tom too.

For the exercises of the Coro part, I choose the Hi-Hat pattern that Rodney plays in Mas rollo que película. Is the same as Maraqueeo but without the sixteen note variations as you can see in bar one.



The rest of the bars of this part are hand variations of the snare, open Hi-Hat, and tom transitions ideas. For the Kick drum, you can use all the variations of the Maraqueo exercises part.

For the Cascara on Mambo part exercises, I put the Cascara on the Ride cymbal, bars one and two.



*Example: Bars 1 and 2*

Bars three and four are one of the most common variations of Snare and Kick drum; this is the same concept as seven and eight bars.

Bar five and six is one kind of variation playing with the open Hi-Hat with the left hand, this is only one of the possible exercises you can play around the bar.

Bars nine, ten, and eleven are some of the possibilities to change between parts.

For the Bomba exercises, I choose the Chekere Hi-Hat style, playing the accent on one, two, and a half, three, and four and a half. Like bars one and two.



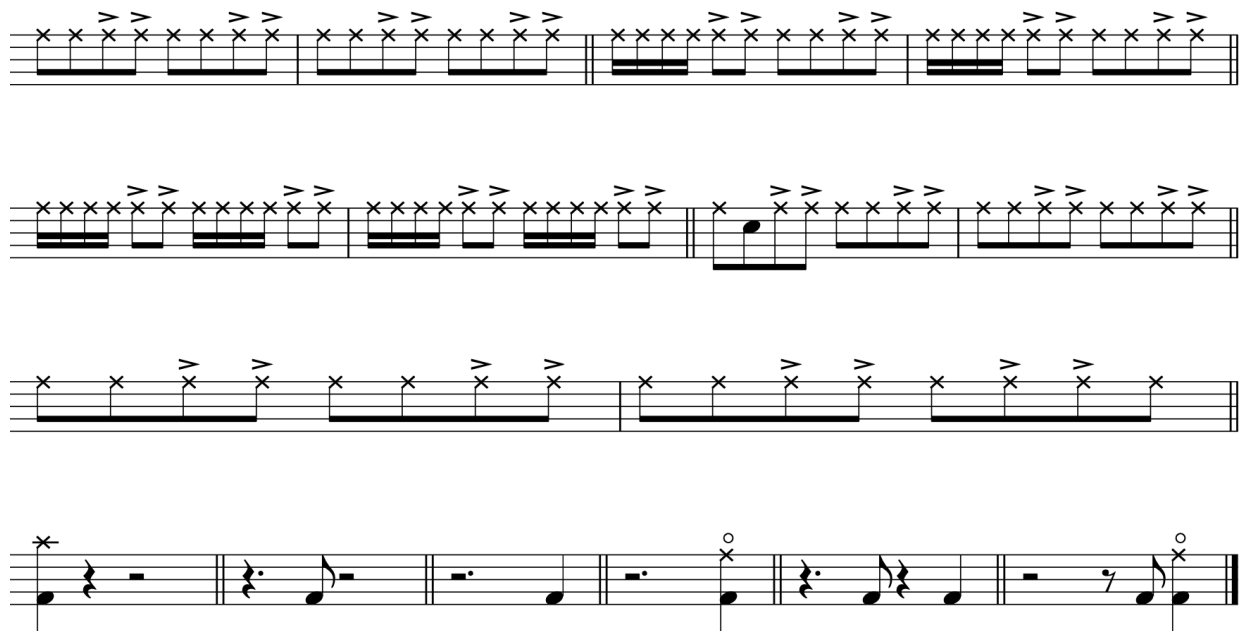
*Example: Bars 1 and 2*

Next line bars three and four and five and six are Snare variations (2-3 Clave).

The last line is Kick drum variations, you can mix the snare and kick variations.

The last two bars are the contracampana accents (2-3 Clave).

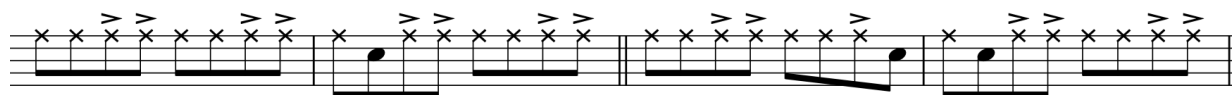
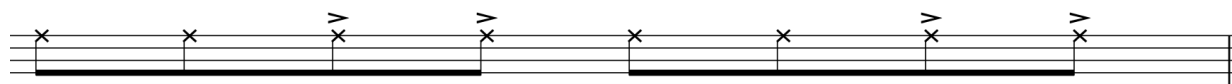
## Marqueo exercises



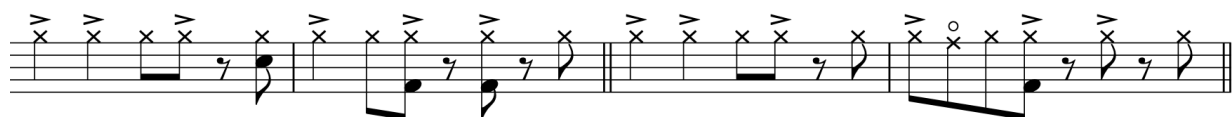
## Mazacote exercises



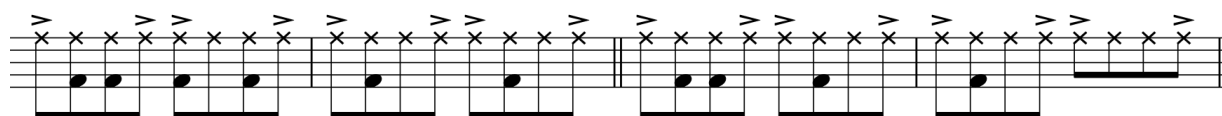
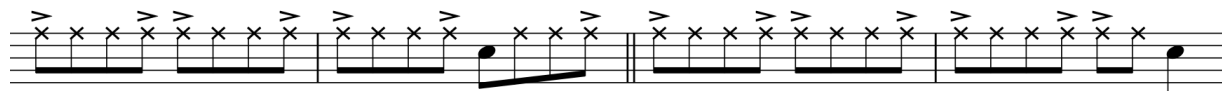
## Coro exercises



## Cascara on Mambo part exercises



## Bomba exercises



## Contracampana accents



Exercises link's

[Maraca exercises 1](#) Maraca groove improvising the variations.

[Maraca exercises 2](#) Maraca groove improvising the variations.

[Mazacote exercise 1](#) Rodney's Mazacote groove improvising the variations.

[Mazacote exercise 2](#) Rodney's Mazacote groove improvising the variations.

[Coro exercise 1](#) Hi-Hat groove of the Coro part improvising variations.

[Coro exercise 2](#) Hi-Hat groove of the Coro part improvising variations.

[Cascara exercise 1](#) Cascara groove improvising the variations.

[Cascara exercise 2](#) Cascara groove improvising the variations.

[Bomba exercise 1](#) Hi-Hat groove of the Bomba part improvising variations.

[Bomba exercise 2](#) Hi-Hat groove of the Bomba part improvising variations.

Recorded: November in WMDC room B2.03

Personel: Marc Gómez (Drums)

[Contracampana](#) Contracampana with the accents.

Recorded: 21 November Vilanova i la Geltrú

Personnel: Marc Gómez (Timbales)

I did one experiment with different drummers with different backgrounds (departments, preference of music, year), and I used different parameters, time of each exercise, listening to the song before or not, and talking about contracampana accents.

## Feedback about the exercises by other drummers

-**Federica Bernabei** (ex-student of Codarts, Jazz bachelor, Latin master with preference in Brazilian and Indian music, nowadays she is attending her second year Ph.D. in Eborá).

The exercises are written in a linear form and are easy to understand. It doesn't need a music key. I think they are exercises that are well suited to an improvisation and grooving approach. The purpose of the exercise has been to play almost, at first sight, these two papers written by him. (He gave me ten minutes to check them and to organize the study session). Having said this, by respecting this parameter I started to see where my difficulty could be, - in this case in the Mazacote rhythm (bars 113-120) -, and I started playing it realizing that not only it wasn't so difficult (by knowing the Songo rhythm) but beside the funny vibe, it is a good approach to improve gradually the limbs get them very independent.

During the exercise Marc asked me to keep the groove and, at a certain point, he asked me to move only the right hand on the set, then only the left one, and finally both, keeping the groove and therefore the same pattern.

I chose an average timing between 90-100 bpm, just to be comfortable.

Concerning the first exercise, the difficulty I ran into was adding the kick drum in the right hi-hat spot, due to my difficulty in mentally translating the eighth note into the sixteenth one.

Secondly, as regards the cascara pattern, I preferred to play the accents on the body of the cymbal and not on the bell.

In conclusion, these exercises are very interesting even for those who want to get closer to understanding how Latin music works.

- **Ektor Remsak** (second-year master's student in the Jazz department).

Marc asked me to participate in his survey/experiment about Rodney Barreto, I was very glad that he did and I accepted the invitation.

First, he asked me to write down what I thought was the contra-campana pattern which I did, to later compare it with Rodney I presume. This part I liked because I knew that Marc had a plan. I had 10 minutes of practice time given to me and I started reading the patterns. They were easy to read but not all of them are easy to perform as well. I almost managed to play all of them and I chose one of each category as he asked me to do.

Then he asked me to play with the chosen patterns and asked me to make combinations of what he had in the exercise sheet. There I was confused sometimes, I would like to have the bars more clearly separated between them. He explained later that the patterns followed the structure of the tune that he transcribed Rodney playing.

My favorite part, which was very fun to play, was when he asked me to play one of the patterns (similar to Songo) and asked me to step by step to improvise the orchestration but not the notes. That was a very nice method to approach: first locking the pattern and then changing the place of the hands one by one by turns, not everything at once.

In the end, we discussed the campana and contra-campana again, Marc revealed to me the way that he was instructed by Rodney on what to do and what not to. It was very interesting to hear the original approach and very valuable information for the future if I would like to play in this context.

**-Victor García** (Fourth-year bachelor's student in the Pop department of Codarts).

Two days before the experiment, Marc told me to check out the Contracampana pattern. I forgot to do it. So I went blank into the session he had prepared for me. When I arrived, he gave me two pieces of sheet. They had written five different rhythms, but with some variations added to each rhythm. He gave me 10 min to check the main rhythms and a couple of variations in each. I did that and when he came, we ran through the whole thing again, but this time we were taking a little bit more time to stop on the variations I hadn't seen before, and improvise with them. He told me to mix them. The most valuable thing about the exercise was Marc's insight on how to approach some sounds. In the second one, for example, he told me to muffle the floor tom, and how to do it. It is something that, as a pop player, I would have never thought of on my own. So that was quite useful, on top of some other advice he gave concerning interpretation.

In the end, after having gone through all the rhythms, he asked if I had checked the contracampana pattern. I didn't do it, so in the end, they told me. I recognized it when he wrote it. I had played many times before, I just did not know the name. So then he asked if I could play/ write it with the right accentuation. The one I did wasn't off-road, but then he told me another way to see it, which also made a lot of sense, and seemed to work better. Marc in ten minutes gave me more material than some of my teachers have given me in 3 years. It was organized, and there was always a step to follow. Moreover, it gave some of the most typical pieces of vocabulary used in the respective genres, so that you could improvise with them, but they were not something made up by him. It was instead something he had taken out of albums, which is, in my opinion, the best way to take exercises from, because you know for sure that they are going to be musical (versus, for example, learning a lick from a drummer on Instagram).

To sum up, I liked the experience of the experiment because I learned and took some nice insights about how to play some Cuban music on drums.



- **Johnny Agisilaou** (ex-student in the Latin department of Codarts with preference in Cuban, now studying first-year master (Jazz) on the Hage)

The lesson was very interesting and had a very clear flow. Marc as a teacher was very helpful and very clear in his explanations even though his native language is not even English.

As for the lesson, being a Latin-based drummer myself it was challenging yes but not to the point that I couldn't play or execute any of the exercises.

The exercises were written and I liked the fact that all of them had a bigger purpose as a result.

Marc seems to investigate and understand his favorite drummer Rodney Barreto as a lot of the exercises were inspired by his style of playing. Concluding, Marc is a great teacher and a great drummer and it seems that his way of executing his drum exercises works.

### **Conclusion:**

I did this experiment again with the same drummers to follow the progression of them and to follow one similar way in the different kinds of drummers to check if these exercises are good for different kinds of drummers or only for me.

I had similar results as the last time, but I think I did this session a bit better because I learned from some little mistakes from the last time. I used a different approach for everyone, for Federica I talked with her about the experiment and some of my goals. In the session, I gave her 10 minutes to check the sheet.

For Victor, I told him to check the Contracampana pattern before the session 2 days before it.

Ektor was the same as Victor because they are not from the Latin department, which is why I told them to check the contracampana pattern. I try to have the same parameters as Ektoras and Victor because I like to see their different approach of them in the same situation, they have different ways to feel the sound of the Drum kit and I like to see how they approach the same situation.

Johnny's case was different. I gave him only 5 minutes because he is from the Latin department and into Cuban music more than Brazilian. So I supposed he already knew a lot of the information I prepared.

I saw the different approaches to studying new material in every different drummer and it was very interesting. I think this exercise works not only for me.

My biggest surprise was that none of them were able to write the Contracampana quickly and without hesitation, even those from the Latin department. And none of them wrote the correct accentuation (at least as Rodney Barreto thinks).

I add one solo I played on 19/11/2021 in Barcelona with one of my bands, I played one spontaneous solo in the middle of one tune, and the day after listening to the gig I saw a lot of the language I studied, the beautiful thing for me was that I didn't think about to play this kind of musical language.

It means that I'm using this music I studied a bit as mine too and this makes me so happy.

#### **4.2.4 Reference recording, assess and expert feedback**

Comping of different parts of Mas rollo que pelicula of Havana D'Primera

[Maraca Comping](#)

[Mazacote Comping](#)

[Coro+Mambo Comping](#)

[Bomba Comping](#)

Recorded: November 2021 in WMDC room Basement.

Personel: Marc Gómez (Drums).

Solo improvisation on top of the tumbao of Cuban Wifi, my solos trying to play some lick in the style of soloing of Rodney Barreto

[Solo 1](#)

[Solo 2](#)

[Solo 3](#)

[Solo 4](#)

Recorded: November 2021 in WMDC room B2.03.

Personel: Marc Gómez (Drums).

One solo I played spontaneously in a concert I had with Zulabard on 11/19/2021 in Barcelona.

[Zulabard Solo](#)

Recorded: 19 November 2021 in sala Taro Barcelona

Personel: Marc Gómez (Drums), Ruben Campo (Vocals and Guitar) Ferran Puertas (Bass) and Biel Solsona (Keys)

## **COMPING FEEDBACK**

### **Nils Fisher**

-Good improvement.

### **Enrique Pla**

-All very well played, but try to play the grooves a little less rigid.

### **Enrique Firpi**

-All correct, good players.

### **Udo Demandt**

-Good playing, but sometimes in the Maraca groove the kick drum on the fourth it's a bit late.

### **My own reflection**

-I improved my language by playing Drums in the Timba context.

-I take more care about the sound playing this music

-My afro Cuban language in general improved

-My Clave feeling is better and I feel better now playing around it.

-I feel more comfortable playing basic grooves such as Cascara or Maraca and I can improvise better variations.

-I have to work more on my Kick drum technique. I move my tempo a bit when I have to play a lot of kick drums like the Bomba part.

-I discovered the Mazacote way of Rodney, I have to work a lot on it but I think it is really useful.

## **SOLO FEEDBACK**

### **Nils Fisher**

-Take your time to build it up more.

-Try to play a groove before starting to play around.

-Good improvement

### **Enrique Pla**

- Good combinations, I like the rhythm of it
- Try to play less rigid, don't play it like a rock or pop drummer.
- Relax the beat
- Good concept in general

### **Enrique Firpi**

- If you play a groove before soloing it is better for the listener.
- Good improvement.

### **Udo Demandt**

- Beauty moments play more abstractly. When you are playing like this try to fix common moments like the triplets in the end.
- Try to play a groove between some ideas. Maybe with a bongo bell pattern.
- In the Zulabard solo try to stay more in the 6/8 and explore it.
- You are risky and I like it.

### **My own reflection**

Solos in Basement (solo1,2,3,4)

- I'm using a lot of new Afro-Cuban language
- The tempo sometimes rush
- I'm using double-time concepts
- I added Mazacote to my playing
- I have to work better on the construction of the solo the ups and downs

Solo with Zulabard

- The language is starting to appear without thinking of it
- I'm able to fusion it into other musical contexts

#### 4.2.5 Reflect on your progress since the previous reference recording

This semester I have focused on Rodney Barreto playing.

I feel that I have acquired a lot of knowledge of the tradition but from the modern approach of the Cuban drummers too. I talked a lot with him and I had one lesson as well. I transcribed, listened, and checked a lot of things. I feel I did a full immersion in his playing and I acquired a lot of good things in this language, sound, feel, and repertoire, and acquired new grooves and techniques.

I have improved my independence and coordination in general and with the Clave in particular.

I improved my Clave feel and discovered how to adapt it to different subdivisions.

I have improved my 6/8 feel.

I discovered new ways of playing

I deep more into Timba style

Understand better concepts of playing with a section.

Rhythmic illusions in Afro Cuban context with Clave

My skills as a soloist improved

In general, I have noticed an improvement in everything that represents playing and knowing Afro-Cuban music.

## 4.3 Third research cycle

### 4.3.1 Overview of third research cycle

My third research cycle started by choosing one comping and parts of one solo by Dafnis Prieto.

For the Comping part, I chose the comping of Dafnis Prieto in “Uncertradiation” of his album of Dafnis Prieto sextet “Transparency” because this tune is in 12/8 rhythm, as a drummer it is really interesting and useful, the drummer and de world music drummer, of course, have to be able to play in this subdivision and stylet.

I chose this 12/8 Latin jazz tune for the Comping because it's a different bar and approach than my first research cycle (Irakere) is complex and with a lot of nuances from the point of view of the Drum kit and I want to improve my 12/8 playing, which is why I chose this tune of Dafnis Prieto.

For the Solo part, I chose the same tune. First I analyzed the intro and the Solo of him to work on some lick and ideas to improve my 12/8 skills and language.

I analyzed the introduction of another solo by Dafnis Prieto, this solo is in 4/4 and plays with an ostinato changing the melody and also playing with the space, in this case, the silence.

To check all this work I had one interview and some emails with Dafnis Prieto. It was really useful, he checked my process and he gave me a lot of the bass guitar sheet of the tune I was analyzing after I sent him the transcription of the comping.

In the last Research Cycle, I create some exercises to improve my playing in some specific situations/subdivisions made to improve specific aspects of specific tunes. After that, I checked these exercises with different students with different backgrounds and I organized one study session with them.

### 4.3.2 Data collection

For my third data collection, I transcribed the comping of Dafnis Prieto in “Uncertradiation” of his album Transparency ( [▶ Dafnis Prieto Sextet | Uncertradiation](#) ) I transcribed three parts of the tune, the A section 12/8 groove more Afro-Cuban, the B section more open “Jazzy” and the C part played like a Shuffle.

I transcribed some of the transitions between A's or between A to B or B to C. I think it makes no sense to do the whole tune because some parts are similar and I focused on different kinds of parts and did not analyze the form of the tune. I chose the A part where the horns start to play and he is playing the 12/8 afro groove, the B part where he plays more Jazzy and open groove, and the C part where he plays Shuffle. I chose these different parts because they are the different kinds of grooves that we can find in this tune and the more interesting ones. I transcribed the transitions to go to other parts of the song too.

Regarding the Solo transcription, I chose to analyze the language of Dafnis Prieto in the same tune because I'm interested not only in the 12/8 but in the way of comping I'm interested in the solo as well. I transcribed some of the Ideas of his Intro solo and some ideas of the middle solo part I chose Dafnis Prieto because he played with Chucho Valdes too. He is a composer and arranger too and this for me is interesting and is why I choose one of his compositions. Another aspect that is interesting about his is his facet as an educator and his books are amazing. This reflects the high level of knowledge about the music of Dafnis Prieto and why is playing with Chucho Valdes nowadays, being an eminence in the field of Latin Jazz and Afro-Cuban Jazz.

Dafnis Prieto is not only a great drummer he is a great composer and educator. This is why he got my attention since I discovered him as one of my biggest influences on Cuban drummers of his generation. So the choice of Dafnis Prieto is so much for his musical quality, his condition of having played with Chucho Valdes, and my personal opinion about him.

### Comping and transitions

In these transcriptions (see below) we can see three different parts with specific grooves. The A where Dafnis Prieto is playing his own 12/8 Clave, as he said in one email he sent to me, he tried to do one tune that sounds like traditional but not at the same time, which is why it's called Uncertradiation.

The A section is two big groups of eight bars (sixteen bars). We can call it all of this A or split it into two A's of eight bars. The important thing for us here is the rhythmic essence and pattern.

The A part has a structure of three bars of pattern and in the fourth bar Dafnis plays the accents of the melody, this is repeated every four bars except when Dafnis Prieto changes to another section of the tune.



*Example: Bar 6 to 9*

In the last bar, it's a fill to go to the last three kicks, those three notes match with the melody.

The A section has a strong Clave, one variation of the typical Bembe 6/8 Campana.



*Example: Bembe bell*



*Example: Dafnis Prieto Bell*

This Campana is the base of part A, the rest of the groove is the Hi-Hat played with the foot add a kick drum in all the accents except the last one, this one sometimes is filled with snare accent or ghost notes depending on the bar.

The snare drum fill with ghost notes, and sometimes accents in the last cowbell accent or sometimes he plays accent in the one of the third beat.



*Example: Dafnis Prieto groove*



# Ucnertradition

Dafnis  
Prieto

0:57

**A**

4

6

8

10

12

14

16

It reminds the classic cymbal swing pattern but more freely and with more space, playing the accents in the Crash cymbal and filling it with melodies in the toms and ghost notes.

18 **B** 1:25

19

2:09

8

10

**C**

12

14

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written on five staves. The first staff is the vocal melody, starting at measure 8. The second staff is the guitar accompaniment, starting at measure 10. The third staff is the piano accompaniment, starting at measure 12. The fourth staff is the bass line, starting at measure 14. The fifth staff is the drum line, starting at measure 16. The score includes a "C" time signature and a "2:09" time marker.

The C part is four bars and the pattern is a Shuffle groove played on the Crash cymbal, the kick drum is played on the one and the three, and the accent of the snare on the second and the fourth beat of each bar except in the transition to the other part.

During the second A these are the transitions of every 4 bars, the first, second, and third ones are transitions between A parts, and the last one A to B.



## Solo

Concerning the third part of this research cycle, I transcribed the first part of Solo number one of the intro of the book “Un mundo de posibilidades ritmicas” by Dafnis Prieto.

I transcribed this part of the solo because it has an interesting ostinato all the time changing the melody of the accents, the kick drum, and the Hi-hat is all the time the same ostinato, in this part of the solo concrete Dafnis Prieto, plays a lot with the silence.



*Example: Dafnis Prieto ostinato*

As you can see in this example the Hi-Hat (foot) is playing eight notes in the fourth beat, the kick drum plays a “Tumbao” first and the fourth sixteenth note of the first and the third beat, and the upbeat (third sixteenth note) of the second and fourth beat.

The hands are filling the empty spaces of the kick drum, playing snare and floor tom unison on the second and the third sixteenth note of the beat one and three and the fifth, second and fourth of the beat two and four. This last note is the accent and the melody change, on the second beat plays floor tom and tom, and on the fourth beat plays floor tom and snare.



*Example: Dafnis Prieto's last bar of the sequence*

At the beginning of the solo every four bars he lifts the last two beats with a long Hi-Hat note only.

What I want is to play this ostinato and start to play and fill the spaces with different ideas and concepts I learned from Dafnis Prieto or use my skills and the things I learned from other people.

## Solo intro Dafnis Prieto



For the next part of this data collection inside of the Solo part, I analyzed some parts that for me were interesting from the introduction part and the solo part of Unertradição from Dafnis Prieto.

The first two bars of the intro are fire! It's powerful and beautiful. In the first bar he is playing the 12/8 bell pattern but in the second tom fills the spaces with ghost notes on the snare drum.

In the first and second beats of the second bar he plays the second and third notes on the second tom and the first note is one ghost note on the snare in both beats, the first one simple and the second with a double stroke. The third beat I wrote with sixteen notes but is between triplets and sixteen notes (listen to the original tune to hear how he does it), the last beat is the first and a third of the triplet like the bembé cowbell adding flams on each note.



In this part of the introduction, Dafnis Prieto plays ternary subdivision on the cowbell, Bembé bell pattern (not written here to see more clean the binary part), as you can see the orchestration is between the snare and kick drum, this melody on top of the ternary creates an atmosphere of rhythmic tension really big playing with the two subdivisions, the orchestration and the up and downbeats.



For the next part, I analyzed another part of the introduction, in this part, Dafnis Prieto fills with sixteenth notes the gaps between beats of the Bembé bell, like the first bar where he fills the space in the third and fourth beat, after that in the second bar he hides the first cowbell beat and plays an accent on the snare in the second note of the triplet, he does the same on the third and fourth bar. In these bars, he plays a snare accent on one of the third beats.





I analyzed this section of the solo part where he plays a lot of interesting stuff.

In the fourth bar of the beginning, he plays with his left hand playing cross-stick, in the first var he starts playing the one with an accent of the snare drum (clavo), he fills with eight notes until he starts playing the double-time playing the accent of the third eighth note of the third and fourth beat.

In the next two bars, the accents are in a third of the first and second beat, on the second of the third, and on the fifth and third of the fourth beat. The last bar has the same accents but changes the melody, he plays snare, floor tom, tom 2, and snare with a flam.

The next section is a displacement of 8 on 3 with some accents, it starts on bar 5 in the third note of the third beat and plays accents on the third of the third beat, fifth and third of the fourth beat, and fifth of the bar 6. After he does the same but continues the displacement so he plays the second and third of beats 2 and 3 of bar 6, after that fifth and second of the beat one and two of bar 7 and finishes the displacement doing again the third of the beat three the fifth and third of beat four and the one of bar 8.

Bar 8 is the ending of this part, the first beat is the ending of the displacement, beats two and three are a fill to close on the fourth beat with the fifth and third of the triplet both with a flam accent.

The next four bars are a combination of groups of 9, 5, and 4 with a final fill. Bar 9 he plays groove until the fourth beat where he starts the groping of 9, the second group of 9 stars on the third beat of bar 10 until the second beat of bar 11 where starts the group of 5 until the second note of the third beat of the same bar, on the last note of the third beat starts the group of four until the third note of the fourth beat.

Bar 12 is where he finishes all of this part of soloing playing one fill that ends on the last note of the fourth beat with one accent with a flam note on the floor tom.

12 5:31-5:51

14

16

18 laid-back  
2

21

Detailed description: This musical score is for guitar, spanning measures 12 to 21. It is written on a single staff in treble clef. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure 12 is marked with a time signature of 5:31-5:51. Measures 14 and 16 are also indicated. Measure 18 features a 'laid-back' instruction and a '2' below the staff, likely indicating a second ending. The score concludes with a double bar line at measure 21.



# Dafnis Prieto

## Uncertradtion solo

0:00-0:04

laid-back

3 0:14-0:28

6

8

10

12 5:31-5:51

14

16

18 laid-back

21

### 4.3.3 Intervention

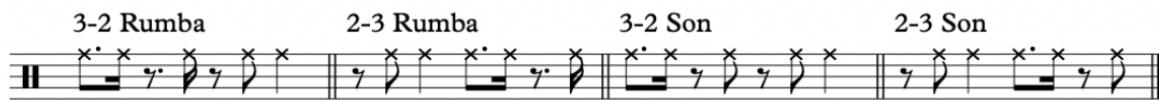
For this intervention and after hearing the music and solos of Dafnis Prieto and also reading much of his book, I focused on improving my independence in different subdivisions and on being able to create a Clave ostinato in my right hand and play other motifs with the left hand, also creating the ostinatos with my feet.

I create as the last intervention different exercises to develop this concept and improve my groove, independence, musicality, and technique.

In the same way, as in the last intervention, I practiced it in different tempos with a click and without a click.

The first page of this exercise are exercises of coordination with a right-hand clave ostinato (2-3 /3-2, rumba/son).

The first line is the two different Claves (Rumba/Son) and in 2-3 or 3-2 and these ostinatos are for the right hand.



The second line is the feet ostinatos, the first and the second are the feet Hi-Hat ostinato, the first one is quarter notes, and the second one eight notes.

The other two bars of the same line are the kick drum ostinato, the first one on the last sixteen notes of the first and third beat, and the second one the same adding the upbeat of the second and fourth beat. This ostinato is the tumbao pattern.



I'm writing the patterns in sixteen notes and not in eight notes because after interviewing Dafnis Prieto and seeing his book I realized that he writes in this subdivision. He told me that it works better for him and he can feel it better.

From bar 9 to bar 24 are the left-hand exercises with only one note per bar, as you can see the exercise consists of displacing this note one-sixteenth per bar.

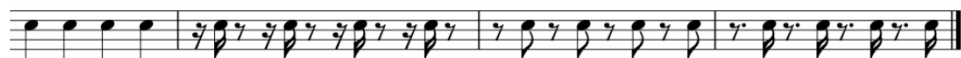
# Left Hand



From bar 25 to bar 32 is the same concept but with two notes, for example, bar 25 is the first and the third beat, and again you move around every sixteen notes but play two each bar.



From bar 33 to bar 36 is the same concept but with four notes, for example, bar 33 is four quarter notes.



Bars 37 and 38 are eight notes, bar 37 all the downbeats and 38 all the upbeats.



Right Hand ostinatos



5 Hi-Hat ostinatos

kick drum ostinatos



9 Left Hand



13



17



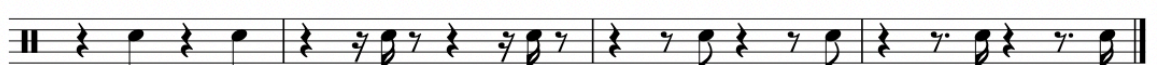
21



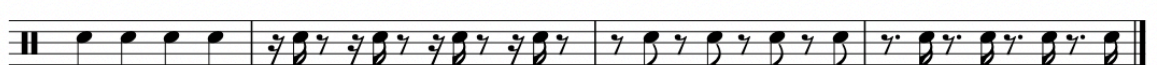
25



29



33



37



The next page is the same concept as the previous one but instead of binary (4/4) in ternary (12/8).

The first line is the right-hand ostinatos. Bar 1 is Bembe bell 3-2 clave, bar 2 is the 12/8 clave, the Ñañiga clave 3-2, bar 3 Bembe bell 2-3, and bar 4 Ñañiga 2-3.



Next line bar 1 is the Hi-Hat ostinato, which is on the one of each beat, after being comfortable with it you can play in other places. Bar 2 and 3 of the same line are different kick drum ostinatos, based on the ternary tumbao feel.



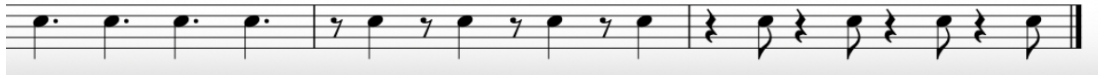
Lines 3 to 6 are the same concept as the 4/4 exercises, move one note around all places of the beat.



Lines 7 and 8 are the same but with two notes.



Bar 9 is the same but with four notes.



Line 10 are six notes, 3 against 2 concepts, the first bar starting from the first of the beat and bar two starting from the second of the beat.



After that, you can create other stuff in both subdivisions for example groups of two or three or four notes, for example, in 4/4 the first and the second of the beat one, after that the second and the third of the same beat, etc... And the same concept as 12/8. After that, you can experiment with mixing 4/4 stuff and 12/8 stuff changing beats, bars, etc...

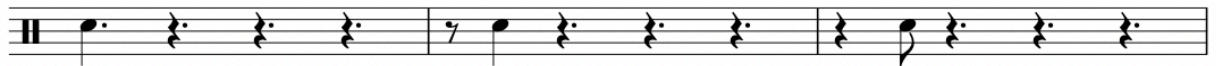




43



46



49



52



55



58



61



64



67



This last page are other concepts I saw in Dafnis Prieto playing, for example line 1 to 5 are the stick control fifth exercises played Kick-snare (left-hand) and playing the Clave with the right hand.

After that last line bar, 1 is the Songo pattern played with the Clave on the right hand, and bar 2 is a chop I heard from Dafnis Prieto that I liked.





Links to exercises:

[-ostinato \(rumba clave\)](#)

[-Rumba clave 1 stroke](#)

[-Rumba clave 2 strokes](#)

[-Rumba clave 4 strokes](#)

[-Rumba clave 8 strokes Downbeat](#)

[-Rumba clave 8 strokes Upbeat](#)

[-12/8 Bell 1 stroke](#)

[-12/8 Bell 2 strokes](#)

[-12/8 Bell 4 strokes](#)

[-12/8 Bell 6 strokes](#)

Recorded: May 2022 in WMDC room B2.03.

Personel: Marc Gómez (Drums).

I did one experiment with different drummers with different backgrounds (departments, preference of music, year), and I used different parameters, time of each exercise, listening to the song before or not, and talking about contracampana accents.

## Feedback about the exercises by other drummers

**-Federica Bernabei** (ex-student of Codarts, Jazz bachelor, Latin master with preference in Brazilian and Indian music, nowadays she is attending her second year Ph.D. in Eborá).

I found Marc's exercise interesting for several reasons:

1. It is a type of coordination exercise that is always helpful
2. The exercises chosen are basic but the particularity is that they are prepared in this way to facilitate the understanding of coordination mechanisms
3. Usually the study of Cuban rhythms foresees for the drummer the assimilation of the groove by studying the clave with the left hand and the cascara (or other) with the right hand. So this exercise not only changes the perspective of playing the groove but suggests a new approach to how to think about the groove.
4. All these points are very effective in the performance considering also that once the exercises have been assimilated it is possible, according to the music played (or not), to pass from ternary to binary time.

The exercise chosen by me included for the right hand the clave de son 3-2 and the first ostinato of the hi-hat, i.e. on each quarter note, and the first of the ostinato kick, i.e. the fourth sixteenth on the first and third beat. (Page 1)

Before approaching the test with Marc, I've been playing with the exercise for about 20 minutes being for me a type of exercise that I have never faced. To me, Cuban music is a very interesting type of music but not my priority in studying.

However, the difficulties I encountered were with the left-hand pattern n.15, 36, 38 which led me to change the clave from Son to Rumba, thus, I played the sixteenth instead of the eighth without realizing it.

As for the ternary time (page 2) I chose the same parameters of the previous exercise, i.e. the first examples of each. My difficulty was mental level having played the exercises in a row and without pause.

**-Victor García** (Fourth-year bachelor's student in the Pop department of Codarts).

Days before the experiment, Marc had sent us some exercises that we were supposed to previously look at. I quickly flicked through them but was not able to take a while to sit on the drum set and study them, because of my tight agenda that week. However, when the time to experiment came, I decided to step in even though I could not study the material.

Once I was there, Marc took out the handouts and indicated to me how I had to proceed with the exercises. There was a 2-3 son clave as a right-hand pattern that kept going persistently, together with a quarter note hi-hat with the left foot. Once that was on, he told me to play some rhythmical figures with my left hand. These included down beats, off beats, playing the 2nd and the 4th 16th- notes of a beat, and so on. Because I had played this kind of exercise before I came to Codarts, it was easy for me to run through them (with of course improvable timing and feel). Once the page was completed, he told me to do everything again, but this time adding a bass drum pattern (the 4th sixth teen note of the first and the third beat). I ran through the exercises again.

After they were done, Marc told me to do the say but with and 3-2 bembe clave in 12/8, again keeping this in my right hand together with the hit-hat doing dotted quarter notes and a bass pattern. I went through all the variations again.

I think those exercises are EXTREMELY useful. As an anecdote, I will say that the period of my life in which I was practicing this kind of exercise was where my improvement boosted the most (way more than at my time at Codarts) and it was thanks to exercises similar to the one Marc presented me. Not only it is a good way for improving your coordination, but also a great manner to improve your vocabulary as a drummer, and become 'free' when improvising, as all these variations make you have a toolbox of resources that you can use in many different musical contexts.

- **Ektor Remsak** (second-year master's student in the Jazz department)

For the experiment with Marc, I chose the first 3-2 rumba clave as a right-hand ostinato along with the first pattern of the bass drum (last 16th upbeat of 1 & 4). As a hi-hat pattern, I simply chose quarter notes to have something simple compared to the bass drum. I chose 3-2 rumba clave because it is the one that confuses me more, therefore it was a nice opportunity to develop that.

I had 10-15' of time to prepare for Marc before we started going through all of the material. I enjoyed the process of performing all the combinations of 16th notes available because first and foremost it puts you in a condition of performing things that one –or at least myself- would never face during improvisation. That means that this exercise is developing your coordination and voice independence at a very demanding level (especially towards the last variations) which will be of use later on in the context of performing music.

Having the clave on the right-hand makes it a bit different than the usual Latin-drumming exercises where one would have to play the cascara pattern. The melodies that arose in this process between the bass drum snare drum and right hand were very interesting and challenging to play. Also, I believe that the connection of every voice with the clave is highlighted that way.

**-Enrico Locci** (student in the Latin department of Codarts with a preference in Cuban, now studying first-year master)

First of all, I found the session very interesting and inspiring for my own “independence practicing routine”, even more for getting new information from Marc’s knowledge about drum independence in Latin music.

The first thing that caught my attention as Marc showed me his binary exercises was the way they were written. I’m used to thinking and reading the binary clave in two bars. Therefore the first problem that I had as I started to read the exercise was to think of a subdivision of 16th notes instead of 8th notes as I’m used to doing. Second, although I’ve spent some time already practicing independence with Afro-Cuban patterns, I’ve never kept the clave as a right-hand ostinato. For these two reasons, I see this exercise as very challenging and helpful for the development of my independence.

I chose the 3-2 Rumba Clave to play the exercise.

Also, the second part of the session was very interesting and challenging. The reason was the bass drum ostinato that was new for me. I chose the first one which is very different from the two bass drum ostinatos which I’m used to keeping when I play on 6/8 or 12/8. It was not easy to keep the Bembe bell pattern stable while I was playing the variations on the snare drum and the bass drum ostinato.

Eventually, I had a lot of fun playing these exercises and I believe that they are very helpful and inspiring for the development of the independence of Latin drummers.

## **Conclusion:**

I did this experiment again with drummers to follow the progression of them and to follow one similar way in the different kinds of drummers to check if these exercises are good for different kinds of drummers or only for me. In this Cycle, I changed one drummer, the Cuban music drummer. In this session, the drummer was Enrico Locci and not Johnny Agisilaou.

I had similar results as the last time, but I think I did this session a bit better because I learned from some little mistakes from the other sessions. I used a different approach for everyone, I have left them free to study at home if they wish, Victor and Enrico came without studying it, Ektoras check it a bit at home but he didn't play it and he ask me for 10 min to study and Federica studied more or less 20 min at home.

They had the freedom to choose the ostinatos of Clave, kick drum, and Hi-Hat.

I realized that these kinds of exercises are difficult for the students because of the right-hand ostinato Clave but all of them did it well.

#### 4.3.4 Reference recording, assess and expert feedback

Comprising different grooves and sections of *Uncertraintion* by Dafnis Prieto. A is the 12/8 cowbell groove, B is the Jazzy part and C is the Shuffle part.

[Comping A. B](#)

[Comping C](#)

Recorded: May 2022 in WMDC B2.01.

Personel: Marc Gómez (Drums), Alfredo Gimenez (Bass)

Solo improvisation in 12/8 playing some Dafnis Prieto ideas and trying to integrate my skills.

[Solo 1](#)

[Solo 2](#)

Recorded: May 2022 in WMDC B2.02

Personel: Marc Gómez (Drums)

#### COMPING FEEDBACK

##### Nils Fisher

- Good combinations of 12/8 styles
- Good dynamics and flow
- Try to move the kick drum, not always together with the bass line

##### Enrique Pla

- Good technique and sound

##### Enrique Firpi

- Good played

### **Udo Demandt**

- Good stuff
- I like the endings before the one you should try to add them to your solos

### **My own reflection**

- I feel I have a long way to play 12/8 super solid
- I improved a lot my 12/8 but I have to work more
- I like some of the transitions and the licks of Dafnis Prieto I learned

### **SOLO FEEDBACK**

#### **Nils Fisher**

- In solo 1 you used fewer dynamics than the solo 2
- Try to play more rhythmic surprises, try to play less the one
- Try more long ideas
- Investigate more 12/8 tradition and the folklore
- Good technique skills in the solo
- You can prepare some licks and use it
- Build up more, take your time
- The second solo is more artistic

#### **Enrique Pla**

- You played interesting things, and you have a good technique, good work
- My biggest advice for you is: Silence is music too, try to use it more
- Create space and longer phrases and your playing will be much better.

**Enrique Firpi**

- The Dafnis Prieto phrasing idea it's there
- There is a moment when you lose concentration and the tempo moves a bit
- The use of the frying pan is very good, it is well played

**Udo Demandt**

- In the double-time push a bit the tempo sometimes you are dragging a bit
- I like the pan
- Try to finish the phrases before or after the one sometimes
- You can work a bit more on the ghost notes
- In general good stuff

**My own reflection**

- I improved my 12/8 phrasing
- I feel my technique is super strong
- There are some moment where my tempo move a bit and some transitions that can be better



#### **4.3.5 Reflect on your progress since the previous reference recording**

In the case of this third research cycle, I have worked on the 12/8 time signature and the ostinatos. It has been a great challenge on 12/8, he is a type of compass that I wanted to develop and I did it with one of the greats, Dafnis Prieto.

I feel that I still have a long way to go in this aspect but logically I have noticed a great improvement.

I have improved the feeling by playing cowbell patterns and filling around

I know better the rhythmic points that used to make me move the tempo like the second note of the triplet.

I have improved the concept of ostinato with the right hand playing the key and filling in 4/4 and 12/8

I feel better the beat in 12/8 when I'm moving around and playing solos on top of the beat

I worked on the melody concept of Dafnis Prieto when he play the toms and I'm trying to incorporate it into my playing

My technique is better now when I use the cross-stick technique in a fast tempos

I used different rhythmic illusions in 12/8 like playgroups of 8 in 12/8

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Barreto 5. Ojala feat. Silvio Rodríguez 6. La danza de makuki feat. Yasek Manzano 7. Solo a la rechupete  
8. Mambo influenciado feat. Chucho Valdes 9. Déjate de atrevimiento feat. Oscar Valdes, Bobby  
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DVD: 1.Vuelve a sacudirse el continente feat. Pablo Milanés 2. Pli' Pla feat Carlos Mijares 3. Ojala feat.  
Silvio Rodríguez 4. Dinga Donga Dunga feat. Oliver Valdes & Rodney Barreto O 5. La danza de makuki  
feat. Yasek Manzano 6. Luisito feat. Kelvis Ochoa 7. Déjate de atrevimiento feat. Oscar Valdes, Bobby  
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▶ Conciertos Estamos Contigo - Rodney Barreto

Live of Rodney Barreto's band

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▶ Rodney Barreto and Alain Perez With Havana D'Primera Jazz Plaza 2018

Video of Rodney Barreto and Alain Perez playing with Havana D'Primera

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▶ Rodney Barreto - Bata Rhythms

Video of Rodney Barreto Playing Bata stuff on drums

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▶ Rodney Barreto - Ejercicio #2 | Gandiga, Mondongo y Sandunga

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## **Bands:**

-Irakere  
Chucho Valdés fusion band between Cuban music, Jazz, classical...

-Havana D'Primera  
It's one of the best Timba Cuban groups of the moment

-NG la Banda  
One of the first bands to play Timba

-Paulo FG  
One of the first musicians to play Timba

-Paquito de Ribera  
Cuban musician who fusion Latin music and Jazz

-Cima Funk  
Funk band from Cuba this band plays a crossover between Funk, Cuban music, Hip hop, and Trap

-Muñequitos de matanzas  
Traditional group of Cuban Rumba

-Michel Camilo  
Latin jazz pianist of Republica Dominicana

-Carlos Santana  
The guitarist who fusion Latin music and Rock

-Dafnis Prieto sextet  
Band of Latin jazz where the conductor and composer is Dafnis Prieto

### **Drummers/percussionists:**

-Rodney Barreto  
Cuban Drummer who played with bands like Habana de Primera, Irakere...

-Horacio "el negro"  
Fusion Cuban drummer who plays with Michael Camilo

-Mark Walker  
American drummer who played with Paquito de Ribera

-Enildo Rasúa  
Drummer and educator with a lot of books about Latin drumming

-Enrique Pla  
drummer of Irakere

-Samuel Formel  
Dummer and Timbalero of Los Van Van son of Juan Formell

-Pedrito Martinez  
Latin percussionist

-Dafnis Prieto  
Cuban Drummer who plays fusion between Cuban music and Jazz

-Giraldo Piloto  
Cuban drummer

-Calixto Oviedo  
Drummer of NG la banda

-Jose Luis Quintana ( changuito)

Drummer and Percussionist who played in Los Van Van

-Raúl Zapata Surí

Cuban drummer of Cima funk

-Tito Puente

Percussionist and Vib player one of the greatest Latin players

-Julio Barreto

Cuban drummer Latin-Jazz player

-Ray Barreto

American percussionist with ancestry from Puerto Rico is one of the most important players of Latin jazz

-Ernesto Simpson

Cuban drummer who plays with people like Arturo Sandoval

-David Garibaldi

Drummer of Tower of power

-Lukmil Perez

Cuban jazz drummer

-Calvin Rodgers

American drummer

-Ignacio Berroa

Cuban drummer

-Oliver Valdés

Cuban drummer

-Juan Carlos Rojas

Cuban drummer

-Yoel Paez

Cuban drummer based in Spain

-Dafnis Prieto

Cuban drummer based in Miami

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-Truly, Donald Brooks, The Afro-Cuban Abakuá: Rhythmic Origins to Modern Applications. 2009.

Research of the University of Miami

-Ioannis, Marios Rizopoulos. Translation of M. Eastern & Balkan rhythms and meters in my setup.

Rotterdam, 15 April 2015

consisting of darbuka, Cajon, and bendir attached to a full drum set.

## 6 Network

-Enrique Pla

The most popular drummer of the great band Irakere

-Rodney Barreto

Rodney is one of the most representative drummers of Cuban music at this moment

-Dafnis Prieto

Cuban drummer based in Miami

-Mark Walker

Mark is the drummer of Paquito de Ribera and one of the best with the fusion of Latin music and jazz

-Georvis Pico

Cuban drummer based in Madrid

-Vicenç Soler

Catalan percussionist expert in Cuban music

-Yoel Paez

Cuban drummer based in Valencia

-Marc Miralta

Catalan Jazz drummer expert in the crossover between jazz and flamenco, but he played a lot of Latin music too

-Daniel Forcada

Percussionist expert in Cuban music

-Liber Torriente

Cuban Drummer based in Amsterdam, he was my Drum teacher in my first-year master in Codarts

-Leonid Muñoz

Cuban drummer and percussionist based in Belgium

-Nils Fischer

German Percussionist expert in Cuban music, he was my percussion teacher in my first and second-year master's in Codarts.

-Udo Demandt

German Percussionist and drummer based in Rotterdam expert in world music, he was my percussion teacher in my first and second-year master in Codarts.



-Martin Verdonk

Percussionist based in Netherlands expert in Cuban music

-Maxim Zettel

German percussionist expert in Brazilian music

-Enrique Firpi

Uruguayan drummer based in the Netherlands, an expert in world music, he was my Drum teacher in my second-year master's in Codarts.

-Carlos Pascual

Pianist and composer ex-Master Codarts student.

-Yaima Saez

Cuban singer

-Patrice Blanchard

Bass player.

-Federica Bernabei

Italian drummer based in Rotterdam.

-Toni Bernat

Catalan piano player who recorded the Tumbao of Cuban WIFI for my research.

-Adrià Andrés

Catalan video editor who helped me with the edition of the videos.

-Ektoras Remsak

Greek drummer based in Rotterdam

-Victor García

Spanish drummer based in Rotterdam

-Enrico Locci

Italian drummer based in Rotterdam

-Johnny Agisilaou

Cypriot drummer based in Rotterdam

-Alfredo Gimenez

Spanish Bass player who helps me play some bass tracks.

# Appendices

## Appendix 1: List of all recordings included in the report

-First Reference Recording.

[Latin Jazz 1 \(3:05\)](#)

[Latin Jazz 2 \(2:59\)](#)

[Afro 1 \(2:52\)](#)

[Afro 2 \(1:29\)](#)

[Guaguanco \(1:31\)](#)

-Second Reference Recording.

[Comping \(3:31\)](#)

[Solo 1 \(2:23\)](#)

[Solo 2 \(3:14\)](#)

[Solo 3 \(2:36\)](#)

-Exercises of La Explosion.

[Funk \(3:42\)](#)

[Latin 1 \(1:42\)](#)

[Latin 2 \(0:28\)](#)

[Jazz \(2:27\)](#)

- Comping of different parts of Mas rollo que pelicula of Havana D'Primera

[Maraca Comping](#)

[Mazacote Comping](#)

[Coro+Mambo Comping](#)

[Bomba Comping](#)

Solo improvisation on top of the tumbao of Cuban Wifi, my solos trying to play some lick in the style of soloing of Rodney Barreto

[Solo 1](#)

[Solo 2](#)

[Solo 3](#)

[Solo 4](#)

Solo I played spontaneously in a concert I had with Zulabard on 11/19/2021 in Barcelona.

[Zulabard Solo](#)

Exercises Mas rollo que pelicula

[Maraca exercise 1](#) Maraca groove improvising the variations. The

[Maraca exercise 2](#) Maraca groove improvising the variations.

[Mazacote exercise 1](#) Rodney's Mazacote groove improvising the variations.

[Mazacote exercise 2](#) Rodney's Mazacote groove improvising the variations.

[Coro exercise 1](#) Hi-Hat groove of the Coro part improvising variations.

[Coro exercise 2](#) Hi-Hat groove of the Coro part improvising variations.

[Cascara exercise 1](#) Cascara groove improvising the variations.

[Cascara exercise 2](#) Cascara groove improvising the variations.

[Bomba exercise 1](#) Hi-Hat groove of the Bomba part improvising variations.

[Bomba exercise 2](#) Hi-Hat groove of the Bomba part improvising variations.

[Contracampana](#) Contracampana with the accents.

Links to exercises of the Dafnis Prieto ostinato context.

[-ostinato \(rumba clave\)](#)

[-Rumba clave 1 stroke](#)

[-Rumba clave 2 strokes](#)

[-Rumba clave 4 strokes](#)

[-Rumba clave 8 strokes Downbeat](#)

[-Rumba clave 8 strokes Upbeat](#)

[-12/8 Bell 1 stroke](#)

[-12/8 Bell 2 strokes](#)

[-12/8 Bell 4 strokes](#)

[-12/8 Bell 6 strokes](#)

Comprising different grooves and sections of *Uncertradition* by Dafnis Prieto.  
A is the 12/8 cowbell groove, B is the Jazzy part and C is the Shuffle part.

[Comping A, B](#)

[Comping C](#)

Solo improvisation in 12/8 playing some Dafnis Prieto ideas and trying to integrate my skills.

[Solo 1](#)

[Solo 2](#)

Final solo recordings

[Solo 1](#)

[Solo 2](#)

[Solo 3](#)

## Appendix 2: Critical media review

### 1. Irakere “La explosión”

For my first critical media review, I chose one band, Irakere. It's very difficult to choose only one song but for this review, I choose “La explosión” from the album Yemayá (1998). I chose this song for one reason: it uses one kind of fusion method, the change between different styles, and doesn't mix it a lot. In this song, Irakere uses Funk, Latin, and Swing.

The drummer is Enrique Pla, one of the most important drummers of Irakere.

The rhythm section doesn't do a crossover between styles, it changes only, in the case of solos the language of the soloist changes playing, for example, Bebop in the Latin or funk section.

This song has three different rhythms. Now we go to analyze the patterns, not the harmony which is also changing between the parts. I go to call A to the Funk section, B to the Latin section (3-2) clave, and C to the Swing section.

The form of the song is:

Intro (some kind of Funky riff of the piano with a Latin feel too)

A (Funk groove)

B (Latin 3-2 groove playing contra-campana)

A

B

C (Swing groove)

A

B

They add another A and B of melody but the form in solos is:

A B A B C

In the solos, they change the rhythm order in the different solos but the form and the harmony are the same, and they add two different unisons.

Solos:

1 (sax): They do the same changes as the melody

2 (trumpet) They do the A and B's with Funk groove and change to Swing into the C

Unison 1 in Latin

3 (guitar) They do all form in Latin

4 (piano) They do the A and B's with Funk groove and change to Swing into the C

Unison 2 in Latin

Return to the melody:

A

B (pp) pianissimo

And they do another B (ff) fortissimo to end the song.

This song's a masterpiece of the Latin-Jazz repertoire, and it's a masterpiece about changing grooves without losing the meaning of the piece and the musicality, when one musician plays this kind of song with groove changes it's easy to move in the timing, Irakere does a masterclass of playing this kind of situations with this song in the studio and in the live situation too.

## 2. Calle 54

Calle 54 for me it's one of the best documentaries on Latin Jazz (Cuba, Puerto Rico, Brasil, Spain, Dominican Republic, Argentina, and Venezuela) and for sure the one that influenced me more.

The director of Calle 54 is Fernando Trueba, and it's one production between Spain, Italy, and France, it was produced in 2000.

This documentary is mainly focused on the playing of the artist, that's why there aren't many explanations or talks.

### The band leaders are:

-Paquito D'Rivera	-Michel Camilo
-Eliane Elias	-Gato Barbieri
-Chano Domínguez	-Tito Puente
-Jerry González	-Chico O' Farrill
-Chucho Valdés	-Cachao
-Bebo Valdés	-Carlos "Patato" Valdés

### And the drummer are:

-Robbie González	-Guillermo Mc Guill
-Mark Walker	- Satoshi Takeishi
-Horacio "El Negro" Hernandez	-Steve Berrios

### Appears percussionists like:

-Ronaldo Guerrero	-Pedro Pablo Martinez
-Joe Gonzalez	-Piraña
-Giovanni Hidalgo	-Frank Colon

One of the songs that define the documentary more is Panamericana of Paquito, this song it's a crossover between different kinds of styles of South America and Caribbean islands like:

Bata music, Argentinian Tango, some kind of Afro 6/8 feeling, Cha cha, Danzón, Bossa Nova, Latin Jazz, Rumba feeling...

In my opinion, it is one of the best crossovers I listen to at the moment, the transitions between styles and the playing are very good.

### 3. Notas sobre Timba y Salsa

Article of Sandra Amrhein from USF (University of South Florida) in Revista Surco Sur (30-9-2010).

This article talks about the context of the birth of Timba music, the difference between Salsa music and Timba music, the characteristics of Timba music, and the actual situation (2010) of Timba music.

The abstract of these points is basically that Timba was born in Cuba in the 90s with the fusion between Cuban music (Afro Cuban, Mambo, Son, Cha Cha...) and North American music (Jazz, Funk, and Rock) with the background of bands like Los Van Van and Irakere, and talks about NG la Banda like one of the most important Timba groups. The lyrics of Timba talk about the day-to-day difficulties and the street Cuban life. The instruments are different from Salsa music too more or less, in Timba music they use Drum sets, Timbales, and Congas, not bongo (not often).

The way of dancing is very different, in Timba, you use more the shoulders and the hips, more like Santeria and more in one kind of sexual movement, in Salsa you use more the arms.

Another important point is the actuality of this music (in 2010) and it talks about it starting to fuse with other kinds of music like Rap, Reggaeton, contemporary Jazz, and other kinds of fusions. The most current in the view of 2020 is Trap music.

### 4. Cuban WIFI

For this critical media review, I chose one tune by Rodney Barreto, Cuban Wifi. I chose this song for one reason: I used the melody part (tumbao part) for my second solo intervention.

This tune has double time clave 2-3

The form of the song is:

Intro 9 bars. He plays the unison and some ambient.

A (tumbao part) 19 bars, he plays double time comping open

A' the second part of the A 9 bars

Intro 8 bars (transition to solos)

Trumpet solo. Blues rounds of 12

Piano solo. Blues rounds of 12

Drum solo. On top of the A with a little ritardando in the last round

This song's a masterpiece of modern Latin Jazz. The creativity is amazing and the language, in general, is full of tradition and modernity. The form is strange but as a listener, it is not strange, it means that it is musical, the transitions, and the playing.

## 5. Unertrudition

For this critical media review, I chose one tune by Dafnis Prieto, Unertrudition. I chose this song for one reason: because the tune is on 12/8 and in the third research cycle I work the accompaniment and the solo on 12/8.

The structure of this tune is:

Drums solo intro: 24 bars+one bar calling+2 groove bars

Intro vamp: 8 bars

A: 16 bars

B: 4 bars

Bridge: 2 bars

A: 16 bars

B: 4 bars

Bridge: 2 bars

C: 4 bars

Solos: A+B+Bridge+B+Bridge+C+C X3 (Tenor Sax, Trumpet, Soprano Sax)

Drum solo: 16 bars without horns + 16 bars with horns

D: 12 bars

Coda: 20 bars + drum fill+ final note.

This song's a masterpiece of modern Latin Jazz. The creativity is amazing and the language, in general, is full of tradition and modernity.

This tune is rich in the fusion between modern and traditional, Latin, jazz and shuffle. It's a mix of a lot of things that create this amazing atmosphere.



## Appendix 3: Full feedback on reference recordings

### First reference recording

#### Liber Torriente

- Take care with the 6/8 subdivision it moves
- Search for more stability in your groove
- You have good ideas but you need to build them up
- Work more on your Afrp 6/8 cowbell

#### Udo Demandt

- The 6/8 solo it's fragmented, it's good to play some ideas at the beginning but you must develop your solo with more subdivision, ghost notes, etc.
- Latin Jazz it's better.
- Guaguanco it's the same, it's fragmented, you must put more flow

#### Nils Fisher

- Latin jazz 1: You must be able to play in different dynamics, and in general you can improve your language and tempo.
- Latin jazz 2: -Better than Latin Jazz 1, try to communicate better with the percussion player, don't disturb each other.
- Afro 1: 6/8 it's very open but you must know all kinds of 6/8 feel like Bembe, Palo, Abakua... Try to don't play cowbells in the percussion solo.
- Give you the time to build up your solo, improve your tempo and beat, and work your 6/8
- Afro 2: more or less the same as Afro 1, Abakua the accent is more upbeat.
- Guaguanco: Patterns are good but you must improve your language of the tradition, you can play Kata on your floor tom to do it more traditional.

### **Miralta Miralta**

- Improve your 6/8 feeling, the second part of the cowbell pattern moves a little bit.
- improve your beat.
- Your 4/4 it's better than your 6/8.
- try to do the campana more in Clave.
- Afro 2 is better than Afro 1.
- Guaguanco it's nice to try to build more.
- be careful with the kick drum.

## **Second reference recording**

### **COMPING FEEDBACK**

#### **Liber Torriente**

- The comping is good, I would prefer Cowbell in the Latin part but it's ok.

#### **Nils Fisher**

- Sometimes the groove moves a little bit, but it's not dramatic. It grooves.
- I'm not a drummer expert but in the Jazz part if you play close to the bell it is very *pingy* but this is about musicality more than a "mistake".

#### **Udo Demandt**

- It's a nice groove, but it's difficult to say more things without playing with a band.

#### **Enrique Firpi**

- The comping is good, walk! The only thing is that the Latin part I find is light, I think it should have more presence or be tighter.
- I have a personal doubt about the Latin part because the percussion is in 3/2 Clave but for me, the horns melody is in 2/3 Clave.
- The language of the open part is good and its groove.

## **Enrique Pla**

-Less Hi-Hat in the B part supports the cowbell.

-You can also play the B part with Campana + Cascara quebrada (The accents of the cascara), Campana + Contracampana.

## **SOLO FEEDBACK**

### **Liber Torriente**

-The beginning of Solo number three is really good, it starts minimal and then goes hard.

-Solo number two is more dynamic, the groove and the melodies are more fluently, in this solo you are using more skills like flams, drags, time changes, etc.

### **Nils Fisher**

In general, it's nice, you add a lot of new Cuban language.

-Solo 1: minute 0:41 the 6/8 feel rushed a little bit.

-The way to play the Hi-Hat and I like the moment you stop playing it, for the listener, it is more difficult to understand what you are playing but it's a musical decision.

-You are using conga sounds like muffle, this is nice.

-Solo 2: I can hear a lot of Enrique Pla or Samuel Formell.

-I can hear Chachalokafun and Guaguanco, maybe you can stay more in these rhythms.

-In minute 0:38 you rush a bit again in the triplets.

-I can listen to more folklore. This is good.

-be careful you rush in the last two bars, this is a pity, the ending and beginning are very important.

-Solo 3: you can improve your danzon for example by studying it more in the Timbales.

-Minute 1:08 triplets rush again.

-The transition to songo has sounded a bit abrupt, try to prepare it a little more or go directly but hard.

-In the Afro try to play less it will groove better.

### **Udo Demandt**

- Solo 1 in the minute 0:47 and the 1:47 at the end of the fill you rush.
- After the dot quarter notes fill with the minute 0:47 you rush.
- The dynamic of the solo can be better, with more difference between the soft and the loud hits.
- Try to play and suddenly take an accent or hide notes, dynamics!
- Less drumming rudiments try to play more like a Timbales player in this context.
- When you are comping yourself and soloing with one hand is more melodic than when you are soloing with two sticks.

### **Enrique Firpi**

- I like the concept of paying homage to Enrique Pla, the playing is nice, and it has a lot of languages and nice stuff. And it makes a lot of sense.
- I like the sound and the energy, when I play I like to feel the cycles of 4 bars or the clave and sometimes I miss it but this is my point of view and I repeat that your solos are nice.
- In solo 3 in the minute 1:30 I feel that the tempo moves a little bit.
- This is a free interpretation so you can move the cycles etc is your fault and the music moment.

### **Enrique Pla**

- The solos are good, but you need to learn the Cuban details and our language. This is very important.
- You can also play the same pattern as you played in the Ride Cymbal but in the body of the floor tom and the Cascareo on the rim of the snare drum, it will sound more in the Cuban style.
- Remember that you can also play the Hi-Hat on the beat or in upbeat.
- The solos must be a conversation, play phrases, link it with resources, and build like this your solo.

## **COMPING MAS ROLLO QUE PELICULA FEEDBACK**

### **Nils Fisher**

-Good improvement.

### **Enrique Pla**

-All very well played, but try to play the grooves a little less rigid.

### **Enrique Firpi**

-All correct, good players.

### **Udo Demandt**

-Good playing, but sometimes in the Maraca groove the kick drum on the fourth it's a bit late.

## **SOLO ON CUBAN WIFI TUMBAO FEEDBACK**

### **Nils Fisher**

-Take your time to build it up more.

-Try to play a groove before starting to play around.

-Good improvement

### **Enrique Pla**

-Good combinations, I like the rhythm of it

-Try to play less rigid, don't play it like a rock or pop drummer.

-Relax the beat

-Good concept in general

### **Enrique Firpi**

-If you play a groove before soloing it is better for the listener.

-Good improvement.

### **Udo Demandt**

- Beauty moments play more abstractly. When you are playing like this try to fix common moments like the triplets in the end.
- Try to play a groove between some ideas. Maybe with a bongo bell pattern.
- In the Zulabard solo try to stay more in the 6/8 and explore it.
- You are risky and I like it.

### **COMPING UNCERTRADITION**

#### **Nils Fisher**

- Good combinations of 12/8 styles
- Good dynamics and flow
- Try to move the kick drum, not always together with the bass line

#### **Enrique Pla**

- Good technique and sound

#### **Enrique Firpi**

- Good played

#### **Udo Demandt**

- Good stuff
- I like the endings before the one you should try to add them to your solos

## **SOLO FEEDBACK**

### **Nils Fisher**

- In solo 1 you used fewer dynamics than the solo 2
- Try to play more rhythmic surprises, try to play less the one
- Try more long ideas
- Investigate more 12/8 tradition and the folklore
- Good technique skills in the solo
- You can prepare some licks and use it
- Build up more, take your time
- The second solo is more artistic

### **Enrique Pla**

- You played interesting things, and you have a good technique, good work
- My biggest advice for you is: Silence is music too, try to use it more
- Create space and longer phrases and your playing will be much better

### **Enrique Firpi**

- The Dafnis Prieto phrasing idea it's there
- There is a moment when you lose concentration and the tempo moves a bit
- The use of the frying pan is very good, it is well played

### **Udo Demandt**

- In the double-time push a bit the tempo sometimes you are dragging a bit
- I like the pan
- Try to finish the phrases before or after the one sometimes
- You can work a bit more on the ghost notes
- In general good stuff.

## **Last feedback about the results**

### **Nils Fisher**

Play with the room, your room had a lot of reverb use it in your solo.

Sometimes you change rhythm very suddenly, try to make some transitions smoother.

As Changuito said: The percussion is slow, think about it, less ruff, think about subdivisions and relax!.

Work on the details when you play *conga de comparsa*.

Being more aware of the clave, in general, is ok but sometimes not.

### **Enrique Pla**

You have a lot of good ideas and you have good technique, what I think you must work more are the dynamics and nuances.

### **Enrique Firpi**

Solos are based on the work of 3 famous Cuban drummers (Enrique Pla, Rodney Barreto, and DafnisPrieto).

The influence of each of these 3 drummers is clearly present in all 3 solos Marc has shown me. Besides that, in these solos, he also uses a lot of his own ideas, mostly as a link between the mentioning of the 3 different drummers he has studied.

Marc's own ideas do not always match the style or context of the original Cuban source/flavor, but he also manages to make some of those ideas work on his own terms.

I also find the sound quality of the video recordings could have been better.

### **Udo Demandt**

In solo 1 I sometimes lose track / of the groove and the timing.

In solo 2 that is much better, I feel the groove more, and it has nice dynamics! in the end, the part with the pan / and cowbell becomes a bit random when you add the jam block, maybe you could prepare a little pattern between those 3 things / a little groove so it doesn't come over too random, at the end of the solo dynamics evolve a lot also speaking of the ghost notes and the loud accents, nice.

In the third, I like it even that the groove is being broken sometimes it is good to be aware / to make it clear even during a spontaneous solo when you are within or out of the groove, just motives and accents, both nice



## Appendix 4: Transcription of interviews

**Rodney Barreto 22 October 2020, Havana (Cuba) online.**

All score fragments are transcriptions of concepts or vocalizing of Rodney in the interview.

-The Cuban drummer has to master all the “elements” (rhythms, patterns, instruments, variations, parts...) and with this creativity and adapt (formation, style, kind of instruments).

-The only rhythm composite for drums is Songo, knowing this you must adapt your playing in other kinds of styles (In Timba now we can say drums it's from the style too) and to the percussion section ( Only drums, Drums+Timbales in one, Drums Timbales and Conga, Drums Conga Bongó...) Take the elements and fusion them.

-For example, if you are playing with Timbalero and Conguero you must adapt and maybe play Contracampana and Timbalero play Bongo Bell.

-You must search the common elements between styles like the kick drum in the two and a half and other common rhythmic places.



-For example in Guaguanco you can play the kata, or if there are Kata players you can play the accents of kata and play with the melody, of course, you can add the kick drum in the two and a half in part Three of the clave. If all elements are sounding without, you can play more fusion if you respect the typical accents. The same in other styles, for example in conga de comparsa you have different kinds of *comparsas* and bell and drum patterns, you can adapt this and add snares or play the melody in the toms.

More typical example.



Fusion way thinking between guaguanco and conga de *comparsa*



Playing the Clave with one kick in the snare.

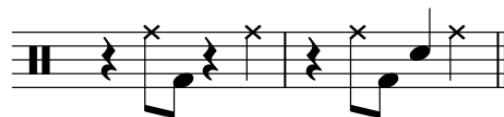


Same as before with the cascara you can play the melody and accent different ghost notes. You must know all elements of the patterns and rhythms to play with it!

-A lot of people think the cowbell accent in Cuban music is on the 1 and 3 but is in the 2 and 4 the same as Swing.



Play these accents and move around.



-For improvising one of the best tips it's thinking like a *Guaguanco Quinto*, this is the base of the Cuban improvisation, and being able to improvise on top of the clave.

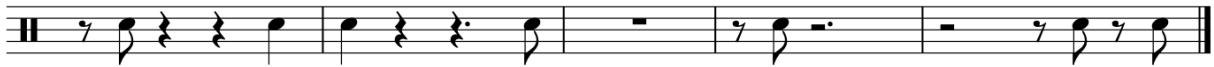
-The Cuban Clave has a lot of syncopation. You can use it in your solo or think about how to use it inside your solo.

-You can try to start like a Timbale player starting slow and building it, start slow, putting gaps in your solo, and build it.

### Quinteo de Rodney



### Quinteo Rodney 2



### Steve Gadd Lick



-This "lick" can be used in Cuban music too.

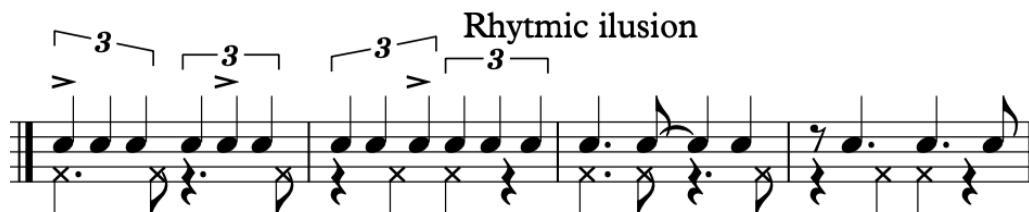
-One exercise is to play cascara and improvise like a Timbal player but with a kick and snare after you can change the cascara pattern to another kind of rhythm and return



-The difficult thing is to return nicely to the groove after soling, going out is easy, returning well and in clave is the difficult thing.

-You must try to end your phrases in different places not only in the 1 of the clave.

-To have a nice playing in Cuban music you must study with a click but with clave click too, so see the relationship between your solo and the clave, think about clave but play it or not, in your solo but too literally in one jam block with your hand or feet. If you fail in the clave concept you fail in the idea of your solo.



All score fragments are transcriptions of concepts or vocalizing of Rodney in the interview.

All score fragments are transcriptions of concepts or vocalizing of Rodney in the interview.

-You must practice with and without a click, there are two different worlds.

-The song is indeed the first genre invented for drums, but drums were used before in Cuban orchestras such as Benny More's band.

-To decide your role in the band or song the most important it's the knowledge of the situation, the different elements and the possibilities of the percussion section, and, the commitment between your section mates and the music.

-The traditional "Charanga" section is Guiro, Conga, and Timbales, but now you can see the same with one person playing Drums and Timbales like Los Van Van. The Timba section is more open, like Timbal and drums played for different people, add bongo, etc...The drummer can play more Funky or Rock style or *contracampaña* and Funky comping, etc...



-To do solos in a Cuban context you can play in clave or against the clave but you must return to the clave to have the feeling of ending well. You can play half-clave too, think in part 3 or 2 of the clave and the other bars are freer.



-I don't think in Clave other genres like Funk, Rock, Jazz...

-In a Cuban music concept I change my way of doing a solo depending on the style (Timba, Son, Latin Jazz).

-In the way of comping in a Latin-Jazz concept is very different if you play Jazz with the sound of Latin or Latin with sounds of jazz, you must be able to play hard cascara or most soft and freely, your way of playing depends too if you are alone or if you are playing with Conguero, it changes a lot.

-There are a lot of kinds of fusion with Cuban music, for example with Metal music.

-My drum kit depends on the number of members of the band, kind of music, etc..., And depends too if I'm playing with an electric bass or double bass, the frequencies are very different and it can make decide me to play with an 18 or 20-inch kick drum, you can tune your toms high to make it shine. Or in the style for example Timba can be with a lot of energy and be less dynamic.

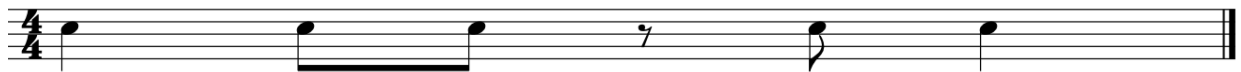
-The odd meters appear in Latin music as a result of the fusion with other kinds of music, now you can listen to Latin music in 3,5,7 or 9

One tip to play in 7 is to think in 4 seven bars



-Apart from Cuban music, the other music that has influenced me is Haitian, it has a lot of folklore.

#### Haitianan clave



### Enrique Pla 3 April 2021, Havana (Cuba) online.

-As a drummer, I started playing Rock (13 years old) not traditional Cuban music, and this music influenced my playing a lot when I played Cuban music too.

-I understood that studying is very important to develop your skills as a player and this was the reason why I moved to Havana. So It must be a mix between the study and the essence of every student/musician. Every generation has a lot of things to show.

-Study is very important but when you are playing the most important thing is the music, not you.

-Chucho Valdes told me that if you can not hear one of the instruments of the band as a drummer you are playing loud, this is a very important sentence to remember every time and a good tip.

-With Irakere we wanted to improve as musicians and to show that music could evolve and recover Afro-Cuban percussion.

-At the beginning of Irakere I played Rock and Roll but soon I adapted my drum kit with the Bongo cowbell to help the percussionists to play free. I put the cowbell in the opposite way as typical, first because I'm a left-hand player and It was more comfortable for me, and second because the hole of the cowbell was in the direction of the band, and was better to listen to each other, in the right-hand player if you put the cowbell in the kick drum the hole is looking you and not the band.

-This way of playing left hand on the Hi-Hat, Ride, and cowbell, open position, helped me to create my way of playing and my style.

-The drummer or percussionist must do the "Cocinadito" (do the basic rhythm) and after adding the extra notes of the comping or solo, build up your playing.

-The Cuban drummer must learn all the styles and the traditional rhythms and after that, you can mix, fusion, or switch between it in your playing and solos, but the knowledge it's very important.

-The coordination of the Campanas and cascaras with the clave are basic, you must practice all of this (as a right-hand player) cowbells and cascaras with the right hand and Clave with the left hand, but of course, you can change the hands or do clave with the right hand too.

Campaneo Enrique



### Campaneo "reducido" (3-2)



-For us, the *Cascara quebrada* (only the accents of the cascara) is very important and it helps when you are playing fast.

-For the fast tempos you must leave notes.

### "Cascara quebrada" (2-3)



-If you play the cowbell patterns on the cymbal it will sound more like a drummer and not traditional but this is another approach to Cuban music too.

-For the comping and soloing it's important to have your licks and melodies, it can be based on patterns, in the melody of songs, or your lick. This is your repertoire.

-For me, Abakua is one of the more rich styles in the Afro-Cuban tradition and I use it a lot in my playing.

-It's important to use Tumbadoras and Timbales sounds on the Drum kit, sounds like "Tapao" (muffle), "Accento con aro" (Rimshot), and "Crunch" (short press roll used on Timbales).

-It's very typical to finish the section on the 4 or 4 and a half of the beat in Cuban music, as well you can finish in the downbeat too, like an *Abanico* on the 1 of the beat. All it's about is creating tension and resolving it.



(Abanico to go to the one)



-Play with your friends, teachers, musicians, masters... Play *descargas*, Play = To learn.

-In the traditional way, the only one who plays solo "floreo" or plays more openly is the bongo player, this is the traditional way and you must respect it. Another thing is playing more fusion but traditionally the bongo plays more open and the others do the patterns more closely.

-The drum kit it's American, not Cuban so the way to play this Cuban drum concept is the fusion between one American instrument and the Cuban percussion.

-The drum kit appears in Cuba for the facility of this instrument to adapt to a lot of different music and rhythms after we adopt the instrument for our necessities at work like adding cowbells, woodblock, jam block, timbales, etc to help the percussionist.

-I play a kind of *Songo* pattern in my Left hand (He is a left-hand player) and after I use as I said before language of other genres, for example, Guanguanco fits very well in all, and of course play with the tension of the solo using up and downbeats.

-Another important thing is the origin of the player. It's difficult for a foreign guy to sound like a Cuban, one Cuban, American, or Spanish drummer playing the same will sound different, not bad different.

-There are a lot of examples, as for me, of Cubans playing Rock and it sounds different, Rock with "Sabor Cubano".

-Another important aspect is the foot Hi-Hat, you can play it on the beat (1 and 3) or upbeat (2 and 4), some drummers like to play all but personally, I don't like it a lot but as an exercise, you can do it with the clave.



-Another interesting sticking of the Hi-Hat pattern is the variation of the Guiro.



-When I teach North American people I always tell them to play rock or funk, It fits!!! Another thing is if you want to go deep into the tradition.

-Other styles very important for me are Charanga and Changui. You can play the charanga bell on the cymbal but be careful to don't do a lot of "Bulla" (noise).



-I think that the way of adapting drums to Brazilian music has a more drumming approach “American way” than the Cubans approach based more on the percussionist way “like other percussionists in the section”.

-The cascara is very relational with other patterns like the Baqueteo and the Cinquillo Cubano.

-The kick drum it's a tricky thing, you must listen and adapt with the bass player, if the bass player is really good you can play less on the kick. But of course, it's all about listening to the bass and percussion section.

-Bata is one of the important tools for percussionists and you can mix it with all, like Irakere. You can play Bata with a Rock thinking why not.

#### Bata/Rock impro



-The tempo (beat) can not move, but it's cool to play a little bit behind the play with more “Sabor”.

-The sound of the “Campaneo” must be strong but it doesn't mind loud means strong, you must feel the definition of the pattern, for me, it works better if you hold the stick a little bit stronger.

-A good way to build a solo is to start playing less and build it up.

-The language when one drummer or percussion player writes a fill is different from when this is written by other musicians like the percussion fills written by Chucho Valdes in Irakere.

-When you are playing in a big section (percussion) you must play the essential, there are different situations like only drums, drums+Timbales, Timbales+Kick and snare... and all of this with conga player or without, bongo player or without if the singers play Maracas, Guiro, Clave or not, etc. There are a lot of different situations and you must adapt.

-In the studio, I try to use different drum tunings, depending on the band. But I don't change my drum set or drum kit.

Rodney Barreto 10 October 2021, Havana (Cuba) online.

-About the upbeat on the Hi-Hat, some years ago they played only in the Bomba part, now it is more common to play it not only in the Bomba part.



- The classical Timba Marcha is playing the downbeats, I like to try to play a bit more strong the accents of the Clave



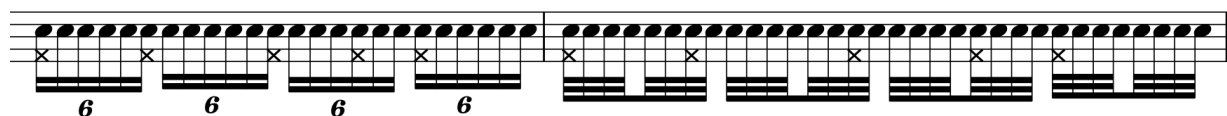
-I have this Marcha as the main groove and depending on the tune I change it a bit or a lot.

-The most important elements to explore and match with the other percussionists are the Kick drum, the Snare drum, and the Hi-Hat, you have to explore your options with these elements. In a full percussion set (Timbales, Tumbadoras, Bongo, and Drum kit) you have to be careful with what you play helping with the colors and subdivisions.

-The main difference between Salsa and Timba is first of all that Timba has a drum kit and Salsa does not and the role of the bass player. Timba is more syncopated too.

-Is magic to see the difference between studying the Chops with Click on the beat or studying it with Clave click.

- You have to adjust the Clave feel to your licks and phrases.



-You can use a lot of elements of the Afrocuban percussion when you play Timba. The Hi-Hat can support the Chekere or the Contracampana for example.

-When you play Timba you can think like playing Funk in a Latin context, for example, you have the Upbeat on the two and four, playing Timba you can skip one, like this example of classic Timba Marcha, on the first bar you have the 2 and 4 but in the second bar, the 4 is not played.



-It's nice to don't break the snare when you are playing fills or out, of course, you don't have to play all but it is nice to play some.



-Is nice to think in big patterns of 2 or 4 bars to make the music more interesting but not play randomly. Like the example before or this of Latin



-One good piece of advice for improvisation and why not for the groove too is to play around the Clave, play it or fill it.

You don't have to do really difficult things to make the Clave interesting, play, and develop it.

-The Compings of Elvin Jones (Kick/Snare) if you put it in binary sounds like a Quinteo of guaguanco.

-Other advice is to play on top of Salsa loops

-The second and fourth sixteen notes sound Cuban if you put them with the correct intention and in a correct way.

-The jack of all trades in Cuban music is this element. All the Cuban genres have it.



-The downbeat is interesting and a lot of people don't play it. Cuban music sounds nice because of the syncopation of this music. I like the contrast between down and upbeats.

-The Drum kit in Cuban music allows you to experiment a lot, play funk, Cascara Picada on top of the Campana for example.

-Playing the typical Flamenco Rumba works well for me in the Pre Coro.



-Play Maraca style on the Hi-Hat is a good resource to play on drums.



-I took my Mazacote way to play it from the Songo



-The tempo can not be affected because of the fills and breaks

-One of my favorite subdivisions is the sixteen note triplet for fills and improvising. I like to use some elements of the Bata drums or from Africa to add to my playing, these folkloric rhythms are really important too.

-The 6/8 is a really deep thing; you have to listen to a lot of different styles with a 6/8 feel.

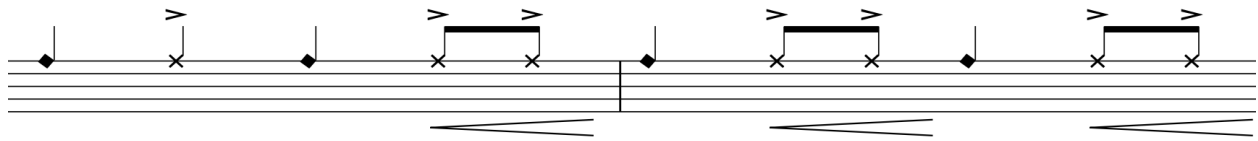


-The greats as Changuito or Julio Barreto first start grooving until the musical context is settled and after that, they start developing ideas.

-About the discussion of who plays Campana or Contracampana when you are playing with one Timbalero player.

If I'm alone I play Bongo bell of course or both.

### Campana 2.3 clave



The first system of the exercise consists of two measures. The first measure contains a half note G4 with an accent (>) and a slur over it. The second measure contains a half note A4 with an accent (>) and a slur over it. The notes are written on a five-line staff.

-The best option for me is if the Timbalero player plays both Campanas, it gives me more freedom.

## Georvis Pico 29 October 2021, Madrid (España) online

-Enrique Pla is one of my favorite drummers too and he was one of my biggest influences.

-Everything has been distorted a lot, there is a lot of influence from other styles (gospel), you have to understand what you want to play, not play them without knowledge.

-In the world music context there is a lot of music that is based on experiences and soul, you have to understand it a bit, like in Cuban music or with the Gospel in the USA.

-I'm from Guantanamo so Changui is one of my biggest influences, I use language from this style and the repique of the Bongo del Monte in my playing.

-One of the best things about playing with Chucho Valdes is the freedom he gives to you as a drummer to create.

-I've been influenced by traditional jazz more than eclectic jazz bands, and the American drummers with the Cubans are my biggest influence.

-If you transcribe the comping of Elvin Jones or Billy Higgins and you play the ternary feel in binary you have an amazing Guaguanco Quinteo.

-I have a big influence on classical music as well, I love the pianist. That is why I like to think of the drum kit as a pianist sometimes.

-Irakere with Pla and Anga is one of the strongest sections I have ever seen.

-As a Drummer, you have to adapt, join the section and give colors, for example, if you are playing in a full percussion section maybe in a Latin jazz context you can play a reduced Songo, add the wood sound, cymbals, cascara picada or why not funk.

-And playing without Timbales players is another thing, you have to play some of these patterns.

-The drum kit is American, this is the sound of this instrument but you can add it in other styles like the Cuban.

-I like to play like a Danzon but play cascara or Songo, with a lot of wood. It's about finding a way to adapt to the sound of the band and the tune.



-Listen and adapt to the band, if you have to break the patterns do it.



-Quinteo singed by Georvis



-To play odd meters in Latin music you have to use your tools as a drummer or percussionist, the elements like Clave, Cascara, bells, conga, etc. Reduce it and adapt.

-I like to use the same drum kit but change the tuning.

-For the solo part you have to listen to a lot of different Latin genres, in this case, Cuban styles, Changui, Rumba, Son, Cuban, etc. transcribe guaguanco quinteos this way works.



-Arranging from the moment spontaneous.

-In the bass solo part, play less.

-For the Flamenco is the same concept, if I play with a Cajon player I play less Hi-Hat.

-The abstract of all of this is that as a Drum player in world music when you have the knowledge you are free like a jazz player.

## **Dafnis Prieto 23 November 2021, Barcelona (Catalunya)**

-In Santa Clara, I grew up with a lot of influences from different folklore: Rumba, Bata, Conga... And I started in the world of percussion by playing Bongo.

-I like to add and listen not only to Cuban music. I like to play and listen to Jazz, Brazilian music (Aito Moreira, Nene, Marcio Bahia are a big influence), African (Ghana, Senegal...), Indian (more south Indian tradition than north), and of course Flamenco too since I lived two years in Barcelona.

-What I like about modern jazz is that everything has a place in it. The fusion between ideas, melodies, and styles has a place.

-You have to play what the music needs, respecting the style but without prejudice. Find the balance of the sound and, complement each other between the percussion section and the rest of the band.

-If I'm alone I have more freedom.

-As a Cuban, I only start to think about the Clave when I have to develop the Clave to another level, move it, or as a concept of odd meters.

-I have more influences from percussionists in my Solo than from drummers.

-For me, it's a different inspiration than influence. It's different but complementary.

-I have never followed many drumming methods, and as a result of that I have had to create them myself and it is a bit like how my book was born. The only method I remember using was the Buddy Rich that we added the Clave.

-Whenever you know a lot about something, it is that you do not know about anything else, it is important to know what you want and what you do not want, to be open but selective.

-I like to implement the use of the Clave ostinato with the right hand as an ostinato, like the Pop Hi-Hat or the Ride Jazz pattern. Use the right hand as ostinato and comping and soloing with the other hand and feet.

-The idea to use a pan came from two sides, one of them for my tradition of Conga de comparsa and the other because of Aito Moreira and his idea of the setup. Is nice to play with sticks or with mallets to have this kind of gong sound.

-I like to play with at least two toms and one floor tom, I like to create a lot of melodies with toms, I'm a drummer but it doesn't mean that I can not play melodies!!! I try to don't fall into the drum cliches.

-I try to play with the same drum kit, changing cymbals and other items.

-When I compose I like to start with the melody before the harmony or the rhythm.



-Chucho Valdes is a great leader, he gives you freedom and this is important.

-For me the Clave has to be written in one bar, this is how we feel it except for Cha-Cha, Bolero, and Danzon, those styles can feel it in two bars.

-Is because the American way to write it is that we write it in two bars and take about 2-3 or 3-2. Music is first and the notation comes after, we have to write what we feel.

-The Clave came to form Africa and in Africa, they feel it like this.



-If I'm playing with a Timbal player I will choose the Bongo bell.

**Yoel Paez 30 May 2022, Valencia (Spain) online.**

- I grow up listening to the rehearsals of my dad at home, and going to the Yoruba and Abakua ceremonies in Matanzas and that experience is what introduced me to music. And I started playing bongo at 5 years old.
- Matanzas is one place where tradition and folklore are huge and important.
- The first non-Afro-Cuban drummer that impressed me the most as a child was John Bonham when I grow up another non-Cuban drummers who impressed me were Vinnie Colaiuta, Steve Gadd, and Dave Weckl.
- The Afro-Cuban drummer than impressed me where Guillermo Barreto, his subtle and a lot taste, and of course Calixto Oviedo.
- The Afro-Cuban drummer has to have different facets, know all the traditions and rhythms to choose the best in each context, and try to adapt better.
- And of course, it changes depending on if you are playing live or recording.
- We are musicians we have to analyze and feel the music we are playing to know what our role is in it, it will depend on the set and the instrument too.
- For me, percussion is a big family. I don't like to distinguish between Afro-Cuban, Brazilian or classical, everything is part of a whole.
- Regarding the improvisation inside of a song, I prefer spontaneity, I don't care if it's better or worse, what matters to me is that it's sincere.
- Everything influences the solo, the public, the lights, the mood, etc.
- In an open solo I also improvise but if I structure more or less what I want to play, the dynamics, etc.
- Regarding the set, I change the set and the tuning depending on the work and the style.
- I like the practice Pad. I play music and play rudiments on top, the same with the congas. I also like to listen to music while actively walking.
- Study is everything than inspires you like playing, watching a movie or a video, etc...
- Sometimes I study without the instrument, I turn off the light, and I meditate.
- I like to study progressions, dynamics, tempo, and sing what I play.

- You have to differentiate between tradition and research. It is very good to create sets for live performances but to record, I like to record the instruments separately.
- I play a lot of Flamenco, I think that flamenco and Cuban music are very connected by the sentiment and the history. And of course with Puerto Rico too.
- I think that being from Matanzas has given me a sound typical of my land.

## Appendix 5: Transcriptions/annotated scores/analyses

- Intros and Codas of the first reference recording

### Intro Latin jazz



### Coda Latin jazz



### Intro Afro



### Coda Afro



- Comping of La Explosión (Irakere)

<https://www.youtube.com/watch?v=28BGxXHEhJQ>

## La Explosión

Marc Dino

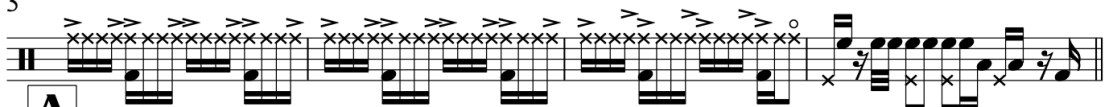
Irakere

♩ = 100 Funk ( 16 swing feel)

INTRO



5



**A**

9



**B**

13

♩ = 100 Latin (3-2)



17



**A**

21



**B**

25



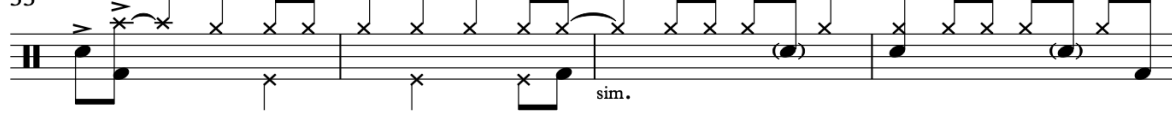
29

swing feel

**C**

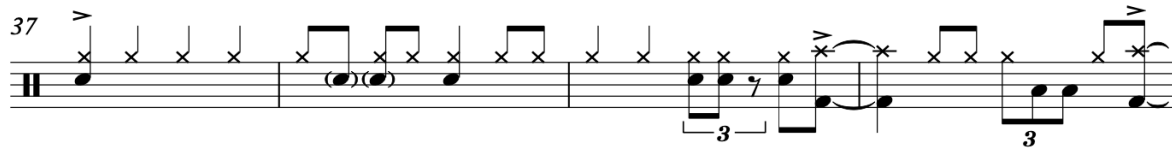
33

♩ = 200 swing



sim.

37



2

41



45

**A**

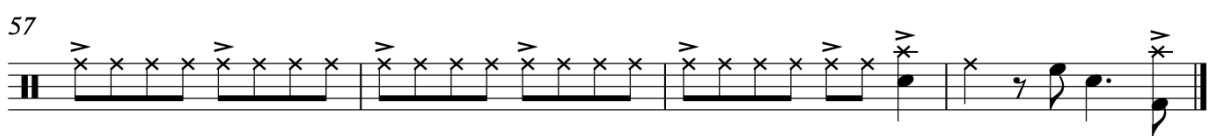
49

**B**

53

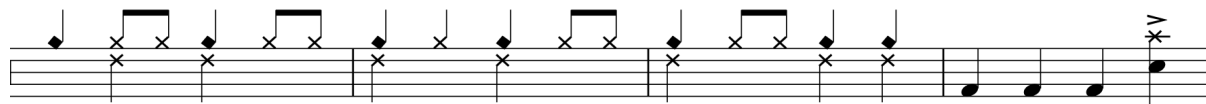
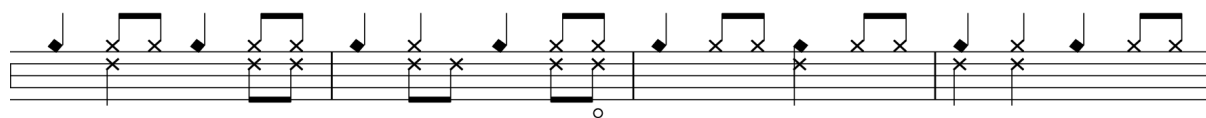


57

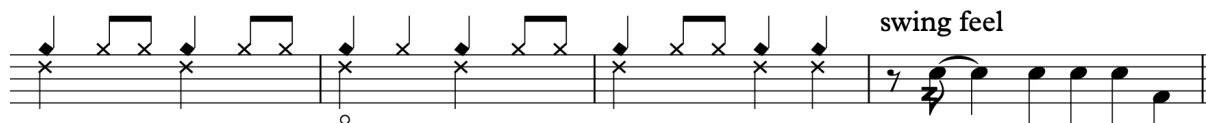
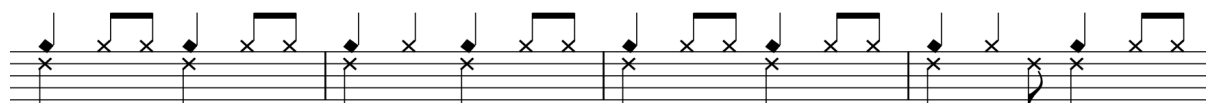


- Live idea of the Comping of La Explosión (Irakere)

B1



B2



- Exercises to improve different grooves of la Explosión



you can play it with swing feel or without,  
and it's de same for the A section



#### A part Funk exercises



you can add accents in  
the diferent 16th notes  
-1,2,3 or 4 of each beat

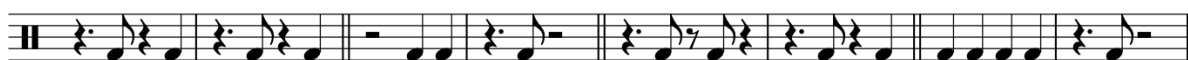


#### B part Latin exercises

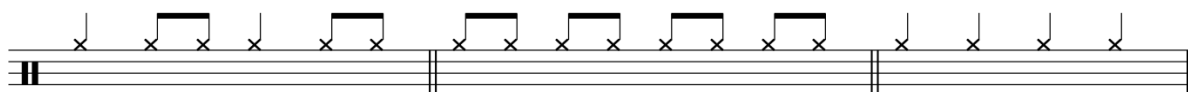
you can do it as it is written following clave or also always  
accentuating the 3 and 4 eighth note like a guiro







**C part Jazz exercises**



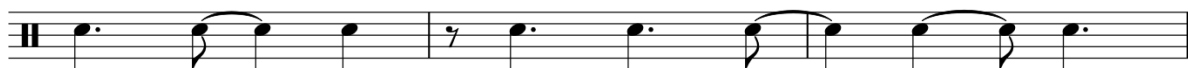
move this exercises  
every 8th note



now the same with  
the second of the  
triplet too

add groups of two

add groups of three



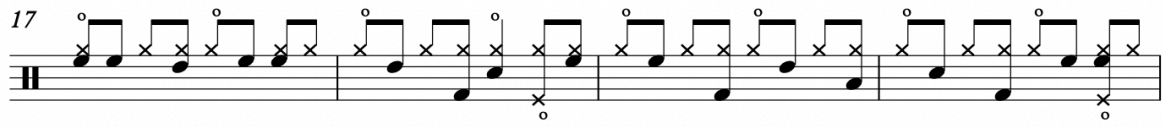
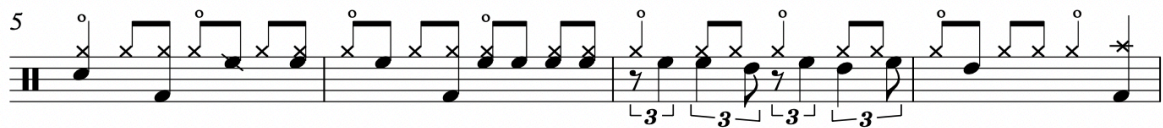
- Interesting transition fills in la Explosión



- Solo of Enrique Pla


Enrique Pla - Havana Cuba / PARMA Recordings

0:09



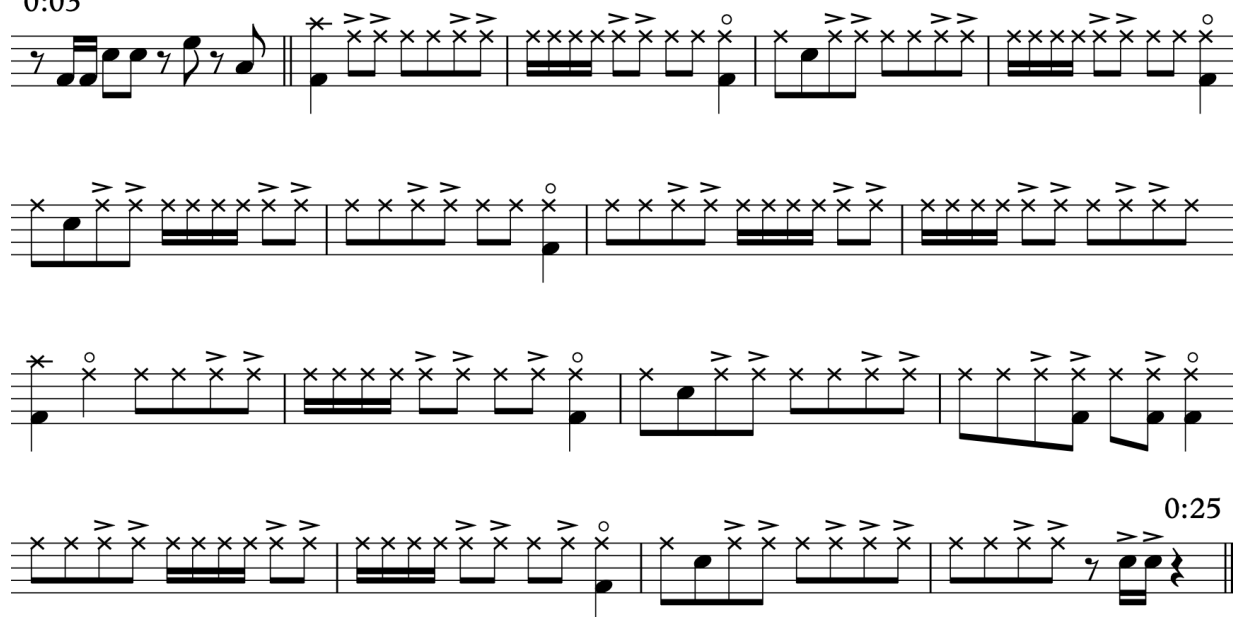
0:40

- Mas Rollo que película Rodney Barreto's comping

 Havana D'Primera - Más Rollo Que Película | Official Video

### Introduction Part

0:03



Musical notation for the Introduction Part, spanning from 0:03 to 0:25. The notation is written on a single staff and includes various rhythmic markings such as eighth notes, sixteenth notes, and rests, along with dynamic markings like accents and slurs.

### -Mazacote Part

1:21



Musical notation for the Mazacote Part, spanning from 1:21 to 1:40. The notation is written on a single staff and includes various rhythmic markings such as eighth notes, sixteenth notes, and rests, along with dynamic markings like accents and slurs.

- Second Coro Part and Mambo Part

Coro 1:51

7

Mambo

-Bomba Part

2:35

F7(add13)

7

12 F(sus4#9) E(sus4#9) Eb(sus4#9) D(sus4#9) Db(sus4#9) F7(add13)

16 F(sus4#9)

19 E(sus4#9) Eb(sus4#9) D(sus4#9) Db(sus4#9) D7(#9) Eb(sus4) F7(#11)



- First Rodney Barreto's solo round

## Cuban Wifi 1st coro solo

cont.

6

11

15

18

Layback

## Unertradtion

Dafnis  
Prieto

0:57 **A**



4

6

8

10

12

14

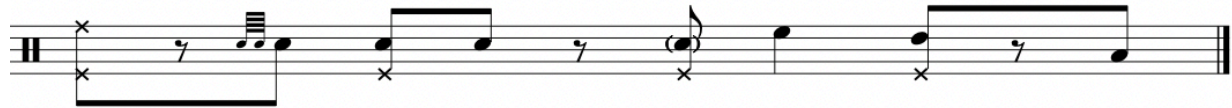
16





- Transitions between A parts in Ucerentradiation

22 1:42



23 1:48



25 1:55



26 2:05



- Dafnis Prieto open solo

## Solo intro Dafnis Prieto

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'H' (Allegro). The score consists of 15 measures, grouped into four systems of four measures each, with the final system containing three measures. The notation is as follows:

- Measure 1: F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note).
- Measure 2: F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note).
- Measure 3: F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note).
- Measure 4: F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note).
- Measure 5: F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note).
- Measure 6: F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note).
- Measure 7: F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note).
- Measure 8: F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note).
- Measure 9: F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note).
- Measure 10: F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note).
- Measure 11: F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note).
- Measure 12: F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note).
- Measure 13: F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note).
- Measure 14: F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note).
- Measure 15: F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note), F#4, A4, C5, E5 (quarter note).

- Intro and solo parts from Unertradtion

## Dafnis Prieto Unertradtion solo

0:00-0:04

laid-back

3 0:14-0:28

6

8

10

12 5:31-5:51

14

16

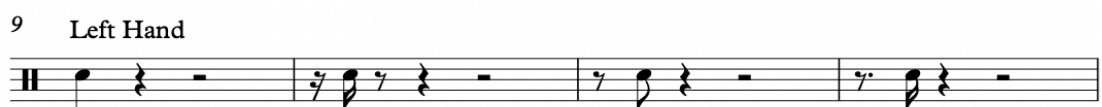
18 laid-back

21

The musical score is written for a solo instrument, likely a guitar, in treble clef. It consists of nine staves of music. The first staff (measures 1-4) is in 12/8 time and includes a 'laid-back' annotation. The second staff (measures 5-8) is in 4/4 time, marked with a '3' and a triplet symbol. The third staff (measures 9-12) is in 12/8 time, marked with a '6' and a '2' for a double measure. The fourth staff (measures 13-16) is in 4/4 time, marked with an '8'. The fifth staff (measures 17-20) is in 4/4 time, marked with a '10'. The sixth staff (measures 21-24) is in 12/8 time, marked with a '12' and a '5:31-5:51' time signature. The seventh staff (measures 25-28) is in 12/8 time, marked with a '14'. The eighth staff (measures 29-32) is in 4/4 time, marked with a '16'. The ninth staff (measures 33-36) is in 4/4 time, marked with a '18' and a 'laid-back' annotation. The final staff (measures 37-40) is in 4/4 time, marked with a '21'.

- Exercises to improve Dafnis Prieto concepts

Right Hand ostinatos



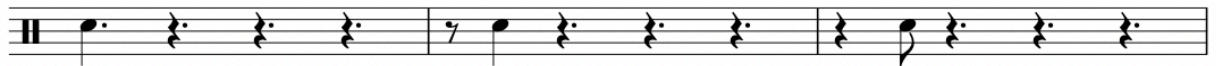




43



46



49



52



55



58



61



64



67



The image displays a musical score in 4/4 time, consisting of six staves. The notation is as follows:

- Staff 1:** Four measures of eighth-note chords. The first two measures are followed by a double bar line, and the next two measures end with a repeat sign.
- Staff 2:** Four measures of eighth-note chords. The first two measures are followed by a double bar line, and the next two measures end with a repeat sign.
- Staff 3:** Eight measures of eighth-note chords. The first four measures are followed by a double bar line, and the next four measures end with a repeat sign.
- Staff 4:** Four measures of eighth-note chords. The first two measures are followed by a double bar line, and the next two measures end with a repeat sign.
- Staff 5:** Four measures of eighth-note chords. The first two measures are followed by a double bar line, and the next two measures end with a repeat sign.
- Staff 6:** A sequence of chords marked with 'x' (likely indicating natural harmonics). The first four measures are followed by a double bar line. The remaining measures contain triplets of eighth notes, indicated by a '3' above the notes. The sequence of triplets is: two eighth notes, a quarter note; eighth note, quarter note, eighth note; eighth note, quarter note, eighth note; eighth note, quarter note, eighth note; eighth note, quarter note, eighth note; eighth note, quarter note, eighth note. The final measure contains a triplet of eighth notes followed by a quarter note, also marked with a '3'.

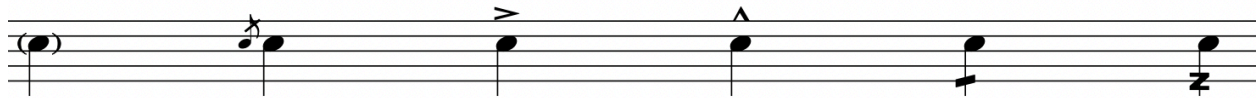
## Appendix 6: Drum Legend

### Drum Legend:



Left to Right: Ride cymbal, Ride Cymbal bell, Hi-Hat, Open Hi-Hat, foot Hi-Hat, open foot Hi-Hat, Crash, Splash, Stack, Kick drum, Floor tom 2, Floor tom 1, Floor tom muffle sound, wood side of the floor tom, Snare drum, cross stick, Tom 2, Tom 1, Tom with muffle sound, Low part of the cowbell, High part of the cowbell (in the context of playing cowbell), foot Cowbell, Jam block.

### Expression Legend:



Left to Right: Ghost note, Flam (or drag if you add more than one note), Accent, Short accent, Roll, Buzz roll.