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Juanito Márquez: Arrímate pá ca

by Trevor Salloum



Juanito Márquez was born in Holguin, Cuba and the son of Juan Gómez Márquez, a famous conductor and guitarist. Juanito is a brilliant arranger, composer, producer, and guitarist. He has worked with Orquesta Riverside (Cuba), Orquesta Casablanca (Venezuela), and Caesar Concepción (Puerto Rico) to name a few. Probably his most famous composition is the bolero "Alma con Alma" (1956) which was performed at the time by Elena Burke, Tito Gómez, and Omara Portuondo. Subsequently it was recorded by Machito, Ray Barretto, Tito Puente, and numerous others thus becoming a Latin standard. His rhythm pá ca, was adopted by many groups and was made especially popular with the tune "Arrímate pá ca" performed by Orquesta Aragón.

*Juanito left Cuba in 1969 for Madrid, Spain. There he worked with many of the popular Spanish groups such as Julio Iglesias, Paloma San Basillo, Mari Trini, and José Luis Perales. In addition, he worked with symphonies and rock groups. In 1976 he settled in Miami working with R&B groups and with popular stars like José Feliciano and Jon Secada. In 1993 he arranged and contributed songs for the award winning *Mi Tierra* by Gloria Estefan. Recently I had the opportunity to speak to Juanito Márquez about his highly complex and captivating rhythm called pá ca.*

Trevor Salloum: When did you create the rhythm *pá ca*?

Juanito Márquez: The original idea was around 1956-57. I did a trip with a local orchestra from my hometown (Holguin) to Venezuela. I really liked some of the rhythms they have which are the *joropo* and one similar to the *merengue* from *Santo Domingo* (Dominican Republic). Those rhythms have a very nice rhythmic pattern but what caught my attention especially in the *merengue*, is that it is written in 4/4, with a slight feel of triplets. In Cuba we use that feel once in a while so, I saw some kind of common ground. I didn't develop the idea until the around 1966-68. I had a show at the Hilton Hotel in Havana where I took elements of the *joropo* rhythm from Venezuela and added different sorts of patterns with a Cuban brass approach. I developed a sort of a combination with a Cuban feel. Note: Dr. Cristobal Díaz Ayala in his book, *Música cubana del areyto a la nueva trova* describes it as "*joropo venezolano cubanizado*".

TS: Is there a specific dance that goes with the *pá ca*?

JM: Well, it was a different one. I didn't design the dance. It was designed by a choreographer named Maricosa Cabrera. She did the dance specifically for the show. Actually, in the

INSIDE THIS ISSUE

- | | |
|---|---|
| 1 | Feature: Juanito Márquez: Arrímate pá ca |
| 2 | Ritmo Pá ca by Trevor Salloum |
| 3 | Tumbao Diferente # 6 by John Santos |
| 4 | Reading a Latin Percussion Chart by Victor Rendón |
| 5 | In The Pocket by Pazcual Villaronga |
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Published by Tortilla Flat Music: Victor Rendón

This issue is dedicated to the families that suffered a loss on September 11, 2001. We also wish to pay tribute to Kimson Plaut, a fine musician and friend who passed away while on vacation in Puerto Rico. Kimson was versatile in many styles of music two of which were Brazilian and Afro-Cuban. He can be heard on all of the CD's by Johnny Almendra & Los Jóvenes del Barrio as well as his own CD, Ubatuba.



Published by Tortilla Flat Music: Victor Rendón

CONTRIBUTING WRITERS

| | |
|---|--|
| John Almendra Greg Askew Milton Cardona Stann Ginn Joel Litwin David Meade David Peñalosa | Bobby Reverón Ken Ross Trevor Salloum John Santos Pazcual Villaronga |
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balls and parties, people danced it in different ways. They mixed what they saw on TV with traditional ways of dancing and sort of invented their own thing.

TS: What does the name *pá ca* mean?

JM: *Pá ca* is a contraction from the Spanish words "*para acá*" meaning "this way". The name started with the first song I wrote using that rhythm. The title is "*Arrímate pá ca*"...meaning, "get closer". That is what it is. Even the orchestra that played it for the first time started to call it *pá ca*. So, that became the name.

TS: I first heard this rhythm being played in Cuba with Miguel "Anga" Díaz teaching it at ENA (*Escuela Nacional de Artes*). He was using three congas. Is this the original way you taught it?

JM: Not actually. In the show, I would have liked to have one thing played by one player and the conga separate. By doing so, the conga player would have more room to improvise and be a little freer. But in the show we had very limited percussion so what I did was use the same thing that Venezuelans do. They play with a stick on the side of the conga and the rest of the pattern on the congas with the other hand.

TS: So the left hand would have the stick and right hand would play two or three congas?

JM: On two congas. Sometimes at concerts or when we could afford it, I would have someone play maracas and *güiro*. I would also have this guy play the stick on some hard piece of wood and then the conga would be freer to improvise and play more complex.

TS: Isn't there a specific bongo pattern to go with it also?

JM: Yes, there is a clave pattern in Cuba; a two bar pattern (son clave) but *pá ca* is only a one bar pattern.

TS: So we don't worry about 2/3 or 3/2 in this pattern?

JM: Right...although in a certain way we are used to the two bar pattern at times of phrasing. I used to keep the two bar pattern but not with the clave in mind. The bongos would be the same clave part but reversed. The clave was a pattern sort of like pa.pa...pa and the bongo part was pa...pa.pa and together it sounded like tookateek...tookatok...tookateek...tookatok.

TS: Like a call and response?

JM: Yes, later on I started changing things because at the beginning it sounded very good, but later on, I found it was a little rigid. Then I started to give the percussionist a little room within the pattern.

TS: Was there a timbale part also?

JM: Yes, usually there was some kind of *cascara* but usually I would ask the percussionist to play irregular *cascara*, not the regular one. He could also do both or simply eighth notes. They would sometimes play irregular things, improvise, and change accents giving it a little groove. I used more or less the same format as usual Cuban music.

TS: What was the original recorded version of *pá ca*?

JM: "*Arrímate pá ca*". I recorded it myself but strangely enough it didn't get airplay due to those characteristic situations in Cuba. Then

there was Orquesta Aragón. They really made it very popular. They were in my hometown with other local orchestras and they heard me play "*Arrimate pá ca*" with a local orchestra called Hermanos Aviles. Members of Orquesta Aragón asked me if they could play it. I sent them a copy and they made their own arrangement for their *charanga* format that was a seven key flute, three violins, and two guys singing in unison. The percussion section was one conga, *güiro*, and timbales. "*Arrimate pá ca*" was getting very popular but then there was another orchestra called *Pello El Afrokán*. Pedro Izquierdo, the leader, heard the song and he made a special arrangement for his orchestra using his rhythm called the *Mozambique*. Then the radio stopped playing the Aragón version that was an original *pá ca*. So, the tune became a *Mozambique* (laughs). Most people believe that was the original rhythm for that song but it wasn't. The melody and the lyrics were the same but they added some of their own ideas.

TS: Did you create other rhythms also?

JM: Yes, it was in vogue in those days to have different kinds of rhythms but I usually tried to innovate on the current rhythms of Cuba.

TS: I appreciate you taking the time to answer these questions. Thank you very much.

JM: It's okay... Good-bye.

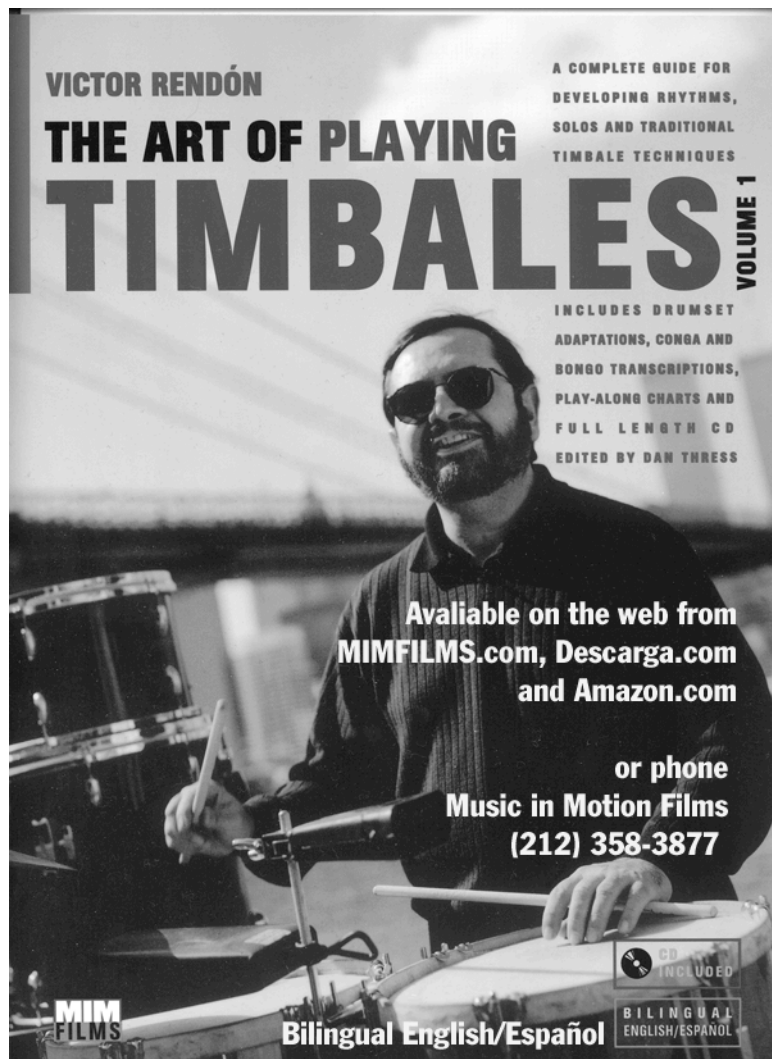
Discography: Orquesta Aragón: La Charanga Eterna, Lusafrica CD 362112;

Jesús Alemañy's: Cubanismo! Hannibal Records HNCD 1390

Pello el Afrokán: Mozambique en Paris TM 1007

Bibliography: Ayala, Dr. Cristobal Díaz, Música cubana del areyto a la nueva trova, Editorial Cubanacan, San Juan, Puerto Rico, 1981, pp. 274- 296.

Trevor Salloum is a percussionist and clinician. He is author of Fun with Bongos, The Bongo Book, Bongo Drumming: Beyond the Basics, and Afro-Latin Polyrythms (Mel Bay Publications)



Ritmo Pá ca

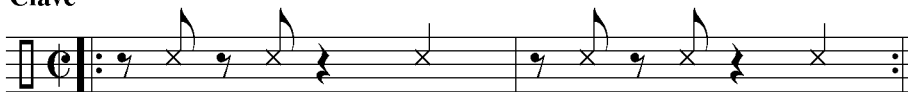
By Trevor Salloum

I was first introduced to the rhythm of *pá ca* in 1994 while attending a workshop at the *Escuela Nacional de Arte* (ENA) in Havana. Miguel “Anga” Díaz, Roberto Viscaino, and José Eladio Amat were among the instructors at that session. Anga was demonstrating this captivating rhythm to his students while everyone was trying to put the pieces together. The complexity and richness of this rhythm was readily apparent. Later in 1996, I saw José Luis Quintana “Changuito”, Anga, Enrique Plá, and Carlos del Puerto perform the *pá ca* in a group setting with percussion and bass at AfroCubanismo in Banff, Canada.

The *pá ca* is probably one of the lesser-known rhythms of popular Afro-Cuban music but undeniably one of the most fascinating. The word *pá ca* is a contraction of the Spanish words “*para acá*” meaning “this way”. Juanito Márquez (the creator of *pá ca*) is a brilliant arranger, composer, producer, and guitarist who has arranged and written songs for Gloria Estefan (*Mi Tierra* 1993) as well as collaborations with Israel “Cachao” López, Omara Portuondo, and many others. His Latin classic, “*Alma con alma*” has been recorded by many Latin and jazz greats. Some of the best examples of this rhythm can be heard on the recordings “*Arrímate pá ca*” *La Charanga Eterna* by Orquesta Aragón, *Charangas* by Orquesta Broadway, and “*Ni Pa ca*” on Jesus Almany’s Cubanismo featuring Alfredo Rodríguez.

Pá ca was originally written for several percussionists including *pá ca* clave, woodblock, congas, timbales, and bongos. Each player had a specific part with numerous variations. The main clave in *pá ca* is a one bar phrase as noted below. The *bongosero* can play in unison by accenting *pá ca* clave or playing a reverse pattern as notated below which gives a circular sound to the rhythm. The downbeats are played on a wood surface or shell of the conga. Although Juanito originally intended to have an auxiliary percussionist play the downbeats, economic constraints in the performance setting often required the *conguero* to play this part. The *conguero* would play on the shell of the conga with the left hand while the right hand would hit the heads of the drums. The conga pattern is a two bar phrase that can be played on two or more drums. When playing in the context of an ensemble, playing a two-bar montuno, recognition of *son clave* direction may be required with the congas. In essence the music may incorporate two distinct claves. See Cubanismo’s recording of “*Ni Pa ca*” where the *conguero* plays the low drum (tumbadora) accents on the 3 side of the son clave while *pá ca* clave is also maintained. The timbale player generally plays regular *cascara*, straight eighth notes, or variations on *cascara*, which compliment the rhythmic and melodic line of the song.

Clave



Congas: Basic pattern 2-3 clave

Variations: unison

X = stick on side of drum; S = slap; O = open tone

Bongos

The image displays musical notation for Bongos. The first staff, labeled 'Bongos', shows a rhythmic pattern in 2/4 time: a quarter rest followed by a quarter note, then an eighth note, a quarter note, and an eighth note. This pattern is repeated twice. The subsequent five staves, labeled 'Variations', each show a different rhythmic pattern. The first variation is a quarter note followed by an eighth note, then a quarter note, and an eighth note, with an accent mark over the first quarter note. The second variation is a quarter note followed by an eighth note, then a quarter note, and an eighth note, with an accent mark over the first quarter note. The third variation is a quarter note followed by an eighth note, then a quarter note, and an eighth note, with an accent mark over the first quarter note. The fourth variation is a quarter note followed by an eighth note, then a quarter note, and an eighth note, with an accent mark over the first quarter note. The fifth variation is a quarter note followed by an eighth note, then a quarter note, and an eighth note, with an accent mark over the first quarter note. Below the staves, the letters 'L' and 'R' are used to indicate the left and right hands. The sequence of letters is: L R R L R L R R L R.

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Tumbao Diferente # 6

By John Santos

Music Notation Key: H - heel (palm), T - toe, touch or tap (fingers), S - slap, O - open tone,
M - muffle tone, B - bass tone

high drum middle drum lowest drum



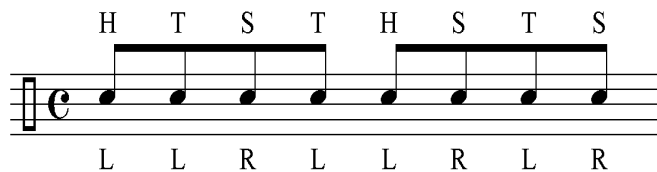
The following rhythms are for three congas with the highest pitched drum in front of you, the middle drum to the left, and the lowest pitched drum to the right. I'm a big believer in experimenting and strongly encourage you to experiment with the setup, hand sequence, tones, phrasing, tempo, volume, etc in order to develop musicality, ambidexterity, and to truly digest the rhythms.

Exercises 3, 4, and 5 expand on what Yulo (may he rest in peace) and Changuito refer to as Bota (Exercise 1). Bota is a fundamental variation of the standard Tumbao (Exercise 2) which Yulo used frequently in the early days of the ground-breaking Cuban group, Los Van Van. It forms an important building block for the modern Songo and Timba styles.

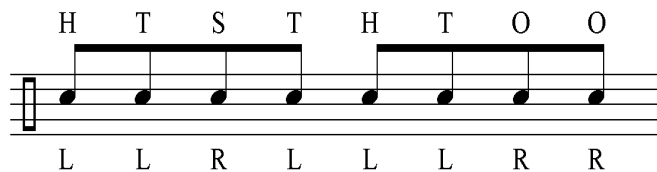
Exercises 3 through 7 are written in 2/3 clave.

Exercises 6 and 7 bring a little Guaguancó into the equation.

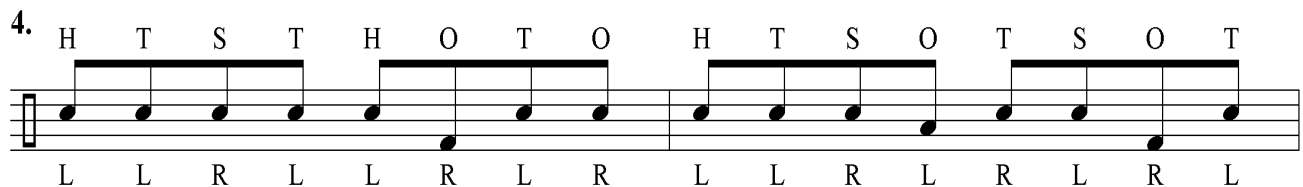
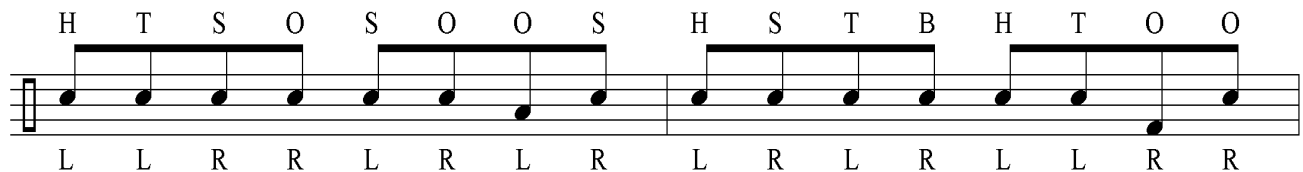
1. One drum: Bota



2. One drum: Tumbao



3. Three drums



5. H T S T H O T O H T S O T S O O

L L R L L R L R L L R L R L R R

6. O T T S H O O O H S T O H O O O

L R L R L R L R L R L R L R L R

7. O S O O O S S S B S O S

L R L L R L R L R L R L R R

John Santos is a renowned percussionist and producer from San Francisco. He can be heard on numerous recordings including his Machete Ensemble, Coro Kindembo Folklórico, and Batachanga. Recordings with Machete and Kindembo are available from Xenophile (203-730-0333, Connecticut). Machetazo! is available through Bembe Records (707-923-7262). His latest releases are Tribute to the Masters and Mambo Jazz with Bobby Matos, available through Ubiquity/Cubop Records (415-864-8448). For booking, concerts, lectures, or clinics: 510-530-1903. Website: www.JohnSantos.com. John Santos endorses LP Percussion instruments.

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Reading a Timbale Latin Percussion Chart

By Victor Rendón

Very often, the key to sight-reading a drum chart successfully after you master the fundamental reading skills is simply being aware of where the chart is going, listening to what is going around you, and reading ahead. Back in the seventies, I attended an Ed Shaughnessy clinic who at the time was the drummer for Johnny Carson's, "Tonight Show". I remember him saying, "To be a good reader in any type of band, you have to grow "elephant ears" and you cannot bury your head into the music stand like an ostrich". By this he was simply reinforcing his point which is to listen to the band above everything else so that you won't play mechanically and in an unmusical manner. He also stressed the fact that one must not read each note or measure one at a time as it appears on the page. Rather, one must see the music in sections or groups of measures so that one can look ahead at the next section while you are playing the previous one. If you miss a break or hit, at least you can move on because you are not "lost" in the music. Reading a Latin chart is no different from reading a jazz big band chart on drumset. With this in mind, we will look at the following chart written for timbales.

This chart is in a typical *descarga* (open jam) form. It starts off with a *cierre* (unison break). It then goes into playing time at letters A and B. At the end of letter B, the *timbalero* or drummer has a setup or fill to establish the break which is coming up again. After the break, it goes into an open *montuno*. This is where we have open solos. On cue, we have a D.S. Al Fine that means go back to the sign at letter B and stop at the measure that says Fine.

Look at the overall road map first. Instead of looking at each individual measure, just know how many measures are in each section. For example, section A has eight bars. Section B has two sets of four measures repeated with a setup at the end of the phrase. It also says to play *paila* in these two sections.

The *montuno* starts after the break. Now you can relax and just play. However, you should be aware of what is coming up. If you look at the bottom of the chart, it says D.S. Al Fine. This means to go back to the sign on cue. Therefore, look for the sign that is at letter B. Assume that you have to make all repeats unless the instructions say otherwise. Next, look at the word "Fine." It's at the end of the second break. That means the end.

Stay on the bell or cymbal throughout the *montuno* unless there is a piano or bass solo. It is customary to go to *paila* for these two instruments mainly because it brings down the volume. Very important: the whole tune is in 2-3 clave.

Being aware of all these things will keep you from getting lost in the music. If you make a mistake, at least you know where you are going and a sense of panic will not set in.

Video: Ed Shaughnessy, *The "Tonight Show" Drummer: How to be a Great Drummer*

Books: Fink, Ron *Drumset Reading: A practical method to develop the skills necessary for reading with big bands and combos*, Alfred Publishing, 1973.

Recommended Listening: Tito Puente, Machito, Félix Chapotín, Ray Barretto, Mario Bauza, Willie Colón, Benny Moré, Eddie Palmieri, Charlie Palmieri, Pérez Prado, Arsenio Rodríguez, Willie Rosario, Poncho Sanchez, Larry Harlow, Joe Cuba, Típica 73, El Gran Combo, Los Kimbos, Conjunto Libre

Standard Tunes: Bilongo, Se Acabo La Malanga, Ran Kan Kan, Picadillo, El Manicero, Son De La Loma, Maria Cervantes, Sabor, Mamblues, Alonzo, Mambo Inn, Manteca

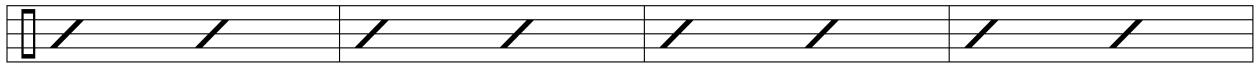
Son Chart

2-3 clave

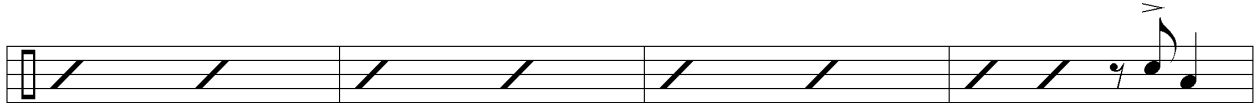
FILL



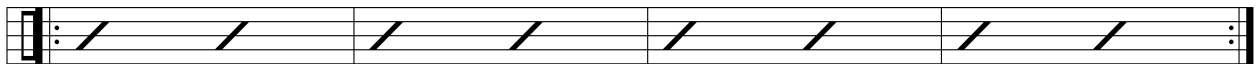
A PAILA



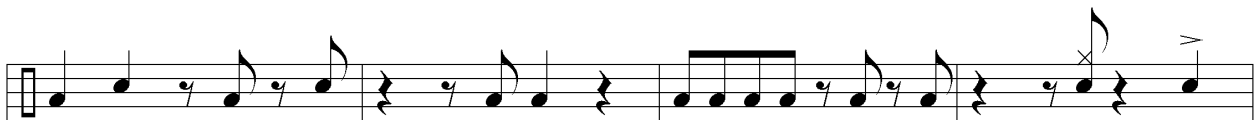
FILL



B %



(2nd TIME)

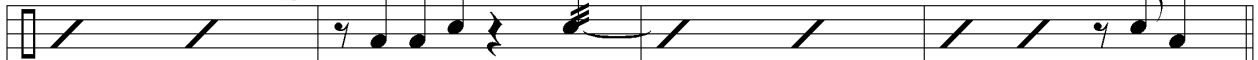


C PAILA
PLAY 15 BARS

FILL

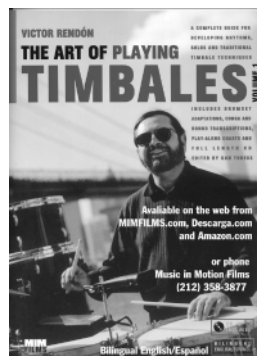
BELL
PLAY 15 BARS

Fine



D.S. al Fine

This article is an excerpt from *The Art of Playing Timbales* available on the web at mimfilms.com, descarga.com, and amazon.com.



REVIEWS

CD's:

Alex Pertout: From the Heart

PO Box 903 Eltham, Victoria 3095, Australia

Email: pertout@netspace.net.au

Website: www.alexpertrout.com

Alex Pertout was born in Santiago, Chile, lived in Italy and settled in Australia in 1972. A graduate of the Victorian College of the Arts in 1983, Alex has studied Latin American percussion in addition to jazz vibes, orchestral percussion, piano, and composition as well. From the Heart features ten of his original compositions with too many musicians to list. However, some of them are Mike Stern (guitar), Tom Coster (keyboards and accordion), Mark Levine (piano), Raul Rekow (congas), Darryn Farrugia (drums), and David Jones (drums). You can hear Alex's percussive versatility in his performance of Afro-Cuban, Brazilian, and South American styles including synthesizers, fender rhodes, marimba, vibes, and a large assortment of ethnic percussion. This is a fine CD that conveys a wide range of emotion from serenity to rejoice with some excellent compositions.

Grupo Cuero y Cajón

Produced by Nolan Warden

nolanwarden@hotmail.com

Website: www.geocities.com/grupocueroycajon

This CD is a field recording by Nolan Warden made in August of 2000 of a group from Marianao, Cuba. It is intended not as a major commercial release but as a release for students, teachers, and researchers or Afro-Cuban folkloric music. The recording quality is very good. The group's playing and interplay is excellent. All proceeds from the sale of the CD go directly to the musicians that are on the recording. Currently, the CD is available directly through the website or at percussionmusic.com.

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This is Latin-jazz at its best from Montevideo / Uruguay by a group called La Tin Banda. They play a variety of tempos and other originals (mostly written by Juan Prada) making use of 6/8 rhythms, mambo, rumba, and other rhythmic feels. What is unique about this recording is that it makes use of *Candombe*; an Afro-Uruguayan style of the popular music of Uruguay. Sergio Tulbovitz, Pablo "Pelao" Meneses, and Julio César "Pipo" Esmoris do an excellent job on the *tambores de Candombe* as well as all the other percussive chores. The *Candombe* is featured on "*Candombe de la avenida*" and "*Tá caliente*" which also fuses *Candombe* with the *batá* drums. Members of La Tin Banda are Santiago Gutierrez on clarinet, piccolo, soprano, alto, and tenor sax; Juan Prada on piano and keyboards; Marcelo "Taquini" Nuñez on bass; Sergio Tulbovitz on percussion; Pablo "Pelao" Meneses on drumset and percussion. They are joined by invited guests; Dionisio "Nico" Almeida on trumpet and Julio César "Pipo" Esmoris on *tambores de Candombe*. For more information on *Candombe* check out the book review, [El toque de Candombe](#).

Latin Percussionist

Los Más Valientes: Caribbean Journey

Gira Caribeña

Laughing Buddha Productions

250 West 54th Street Suite 602

New York, NY 10019

Phone: 212-977-8940

Website: www.losmasvalientes.com

When you listen to Jessica Valiente y Los Más Valientes Caribbean Journey / Gira Caribeña you are transformed and taken on a marvelous musical voyage. Los Más Valientes have given you the opportunity to savor a musical smorgasbord of Merengue, Reggae Cha, Mambo, Bossa Nova, Songo Blues, Bomba, Salsa and Mozambique. It is all a very nice variety of the musical forms of the Caribbean.

The group is lead by flautist Jessica Valiente and her trombonist husband, Rick Faulkner. Other members are Willie Rodríguez on piano, Ana Milat Meyer on electric and acoustic bass, Debra Kreisberg on alto saxophone, Victor Rendón on timbales, Yasuyo Kimura on congas, and Willie Serrano on bongó. They are joined by invited guests Ray Vega on trumpet, Miri Ben Ari on violin, Carlos "Tato" Torres with Yerba Buena, Julio César del Perú, and Anibal "Tito" Rivera on coros.

The CD has some outstanding highlights. Victor Rendón's "Timbason" (which debuted in the Top Ten of Latin Beat Magazine: # 6 in Los Angeles, # 8 in San Francisco, and # 6 in New York) is a moving treat, especially the percussive energetic exchange between he and his wife Yasuyo Kimura. At the writing of this review "Timbason" was still in the top ten in New York. Also debuting in the # 10 spot in New York and # 16 in Miami was the group's version of Pedro Flores' "Obsesión" featuring Mr. William Paul Rodríguez on vocal.

Saxophonist Debra Kreisberg's soulful and passionate playing on "You'll Never Know" by Rick Faulkner is one of my favorites. Jessica's own creation, "I Don't Think So", a songo blues, really moves the imagination on the journey and makes you THINK SO! Her swinging "Pa' Yasu", a klezmaranga, highlights the talents of Yasuyo Kimura on congas and Miri Ben Ari on violin. I really thought that "Vieques", a bomba, is hard hitting and appropriate. I was happy to see a group not afraid to tackle something political that is on the minds of many Puerto Ricans. Bravo to all!

All in all, Jessica Valiente y Los Más Valientes Caribbean Journey / Gira Caribeña is a voyage that you will find yourself taking over and over again, whether at home, in the car or on the dance floor!

Pazcual Villaronga

Chris Washburne and the Syotos Band

The Other Side / El otro lado

Jazzheads & Wash and Burne Music

P.O. Box 0523 Planetarium Station

New York, NY 10024-0523

Phone: 212-580-9065

Website: www.jazzheads.com

When I first got my hands on the new SYOTOS band recording of the Other Side / El otro lado, I went straight to "Methane Mambo" written and arranged by trumpeter John Walsh. I had the privilege of hearing it debuted at the Nuyorican Poets Cafe on one of those incredible Thursdays when Chris Washburne and SYOTOS heat up the night. I flipped that night at the energy and drive that the number had and wanted to hear it first before listening to the rest of the CD.

I found it even fierier upon hearing it again and it serves as the catalyst for the rest of this incredible, explosive CD which is also a special tribute by trombonist /leader Chris Washburne to *master*

timbalero, Tito Puente. The tribute had been planned long before Puente's leaving us and Puente himself had been aware of it and was lending his energy and guidance to the project before he was called to "the other side".

The CD is full of fantastic music! From the very first cut, Chris Washburne's TITORAMA (Bobby Sanabria's solo definitely made Puente smile) to the last cut, Puente's own "Hong Kong Mambo". Every thing in between is powerful, vibrant and explosive. Just listen to the heated exchange between John Walsh and Ray Vega on "Titorama" and Washburne's great trombone work that pushes them both into their battle.

The percussion section is handled by an elite group. Wilson "Chembo" Corniel, Vince Cherico, and Bobby Sanabria give us all a wonderful tour of their energy and dynamic talents. Barry Olsen is slick and inventive on piano and as always, seems to just flow so freely. Saxophonist Ole Mathisen is just masterful on "Deep Song" and throughout the entire CD. He is a must to see in person!

SYOTOS is Chris Washburne on trombone, John Walsh - trumpet, Barry Olson - piano, Vince Cherico on drums, Wilson "Chembo" Corniel on congas, Ole Mathisen on tenor saxophone, and Harvie Swartz on bass. It also has invited guests; Ray Vega on trumpet, Bobby Sanabria on timbales and batá, Renato Thoms on bongos, Maiken Derno on the Korean gong, and tap dancer Max Pollak on "Now What".

This is indeed a great follow up to their very successful first CD "Nuyorican Nights". In keeping true to the Tito Puente tradition, "*the music is for the dancers*". The *Other Side / El otro lado* does just that. You can listen to it or just get up and DANCE!

Pazcual Villaronga

Books:

El toque de Candombe

By Hugo "Foca" Machado, Willy Muñoz, and Jorge Sadi
Book/CD Chas-Chas Producciones
Website: <http://pagina.de/candombe>

The *Candombe* is an essential style of the popular music of Uruguay. *El Toque de Candombe* approaches the study of *Candombe* with a 48-page self-contained method book with over 100 fully documented examples in standard music notation and on the accompanying CD or cassette. It starts off with a brief history and explanation of its Afro-Uruguayan traditional drums, which are the *chico*, *repique*, and *piano*. The individual parts are then demonstrated in music notation, photos, and audio examples culminating with all the instruments being played together. Modernized applications are also provided for congas, bass and drumset. Written in a bilingual English/Spanish format, this book/CD will be a valuable item in any percussionist's collection. *Highly recommended.*

The Latin Bass Book: A Practical Guide

By Oscar Stagnaro and Chuck Sher
Sher Music Co., P.O. Box 445, Petaluma, CA 94953
Price: \$34.00 includes 3 CD's
Website: www.shermusic.com

This is a no nonsense method book for learning how to play bass in the different Latin styles. It starts with a simple Afro-Cuban *tumbao* bass line using the root and fifth of the chord with no variations. It then gradually covers the many subtle variations, which includes the anticipation of the root and different rhythmic patterns used in relation to the clave. It also covers cha cha chá and its variations, Afro lines in 6/8, merengue, reggae, contemporary bass lines, as well as bass lines for

Latin Percussionist

samba, partido alto, baião, and other lesser-known South American styles such as joropo, pajarillo, gaita, chacarera, festejo, and others. Also included are transcriptions of recorded bass lines by Pedro Perez, Andy Gonzalez, and Oscar Stagnaro. These transcriptions are very detailed, thorough, and provide a tremendous insight into the playing of other professional players. There is minimal amount of text throughout the book taking you straight into the playing. Listening and/or playing to the accompanying CD's is essential making it an excellent *hands-on* study.

Now Available in the U.S.:

Sight Reading: The Rhythm Book by Alex Pertout
Mel Bay Publications, Inc.
4 Industrial Drive, Pacific, MO 63069
Website: www.melbay.com Price: \$12.95

This book was originally reviewed in issue # 9. It is now available here in the U.S. and is still highly recommended. The following is a repeat of the original review.

This is a graded workbook for instrumentalists and vocalists designed to develop sight reading and rhythmical skills. It was developed by Alex Pertout, performer, composer, and educator in Australia. The book is laid out in twenty-two lessons starting with quarter notes. Each lesson progressively adds another note value until all values are covered including their equivalent rest value. One of the problems facing the beginner reader is the ability to count at a steady tempo. Alex aids with this problem by providing the counting numbers at the beginning of each exercise. It is an excellent teaching tool for the novice. It can also serve as supplementary sight reading material for the more experienced student. The biggest advantage to this book is its lay out, ease in reading, and logical sequence.

Videos:

Afro Cuba de Matanzas: Batá para Eleguá
Orisha Productions
Phone: 303-934-1790 email: odalita@aol.com
Website: orishaproductions.com
Price: \$39.00

This is the first of a series of videos put out by Orisha Productions concentrating on batá drumming. This particular video pays homage to Eleguá (orisha who is the overseer of all roads) featuring Afro-Cuba de Matanzas. It is narrated by Francisco Zamora (Minini) the director of the group. The lesson centers on the *toque* to Eleguá called *Latopka*. The individual drum parts are played in isolation starting with the *iyá* and followed with the *itótele*, and *okónkolo*. The parts are then played together as an ensemble. It is then followed by song and dance in tribute to Eleguá. There are other videos that pay homage to *Ochosi*, *Changó*, and *Ogún*.

This is an excellent opportunity to see this group play their interpretation of these *toques*. Check out their Website. They have a number of other videos featuring Los Papines, Afro-Cuba, Los Muñequitos de Matanzas, and others. *A great study source.*

IN THE POCKET

By Pazcual Villaronga

There are those
who dress themselves in so much glitz
so much movement to their expression
believe that they say so much
that they have got that certain
magic touch

and

there are those who speak,
so they say,
words of the soul
their language full of pizzaz
all that jazz
believing an impression
has been made

and then

there are those
who sit in the pocket
in the pocket
in the pocket of their souls
and speak volumes with their simplicity
a language so beautiful
so full of life
in the pocket
in the pocket of their souls
they rocket the mind
to heights of joy
thoughts become notes
the heart listens
doesn't just look,
records the sensation
the conversation
that is truly being had
they hear the lines
and don't have to read between

oh yes

and there are those
who present themselves
packaged so wonderfully

who riff a thousand times
and try to push themselves into your mind
pounding on the door
time after time
with opulence supreme
trying to create a picture
conjure up a dream
so it seems
their musical verblativity
wasted in the air

and

then there are those
who sit in the pocket
in the pocket
in the pocket of their souls
and silently speak above the din
walking into your mind
connecting the heart and soul
communicating the melody
that is created from the collaboration of these
you hear the music
pure as it was meant to be
unadulterated
by
the glitter and the flash
making you a part of the dance
gently pulling you into the creators trance
into the pocket
the pocket
the pocket of his soul
which is the goal of the musician
to have you dance
dance in the pocket
in the pocket of his soul

From the book: By The Music Inspired

Inspired by Oye Lo Que To Conviene (E. Palmieri)
as played by Sergio Rivera's Grupo Caribe
Solo by Louis Bauzó - bongó
at Gonzalez y Gonzalez
Manhattan, Now York