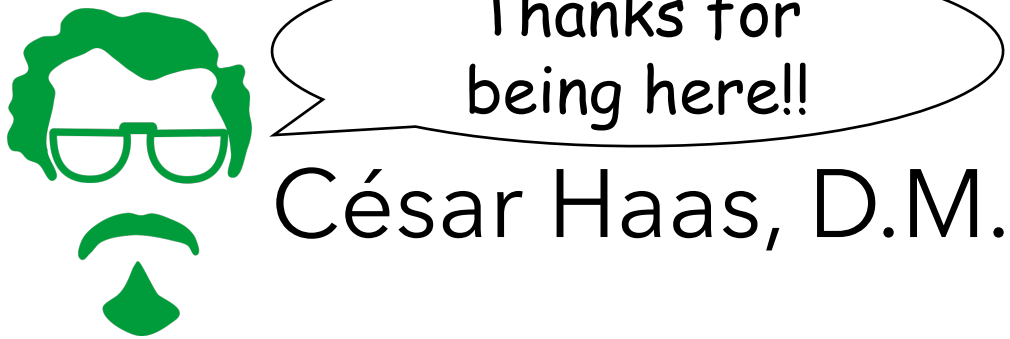
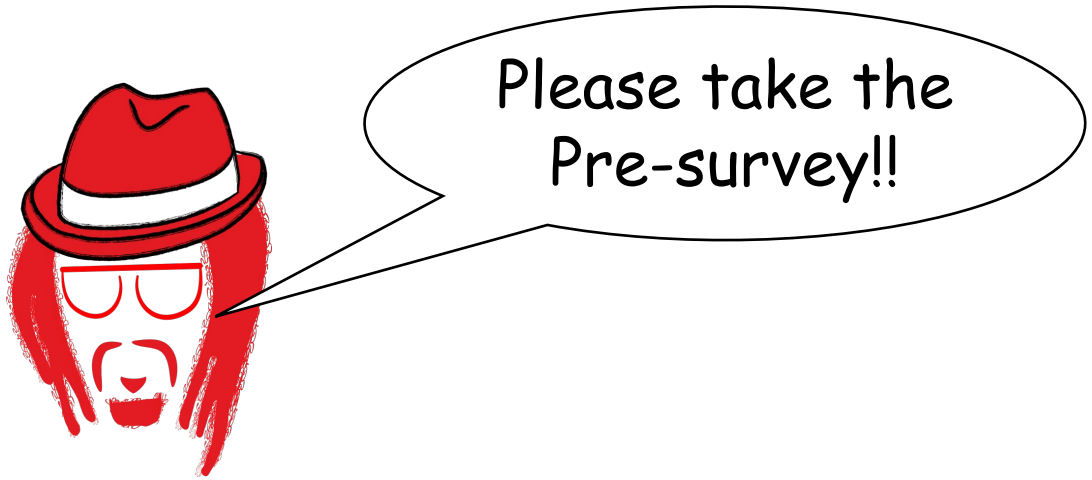
Don't Quantize: AUTHENTICIZE!

Latin Music in Your Jazz Program



César Haas, D.M.A.

Darryl Singleton, D.M.A.



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Latin Music in Your Jazz Program

Darryl Singleton, D.M.A.

César Haas, D.M.A.

School of Music

Washington State University

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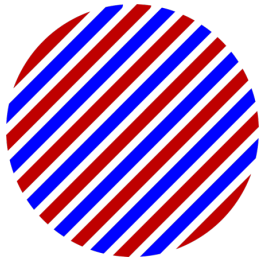
Why is this important?

We are ***EDUCATORS***



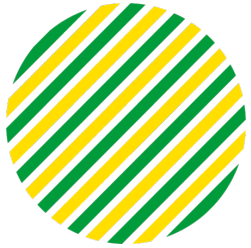
Our students expect us to teach them the right thing!

The hope is that our students continue in music

It's a ***SOCIAL JUSTICE ISSUE!***

The culture of a people group is how the group identifiably survives

If we are important enough to be represented accurately in our absence…



EVERYONE IS!

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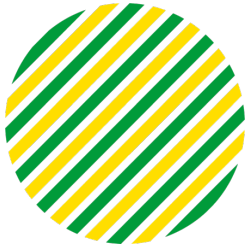
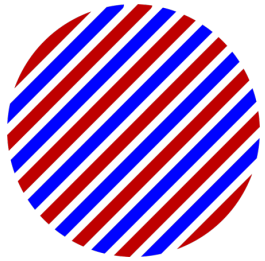
PRINCIPAL OBJECTIVES

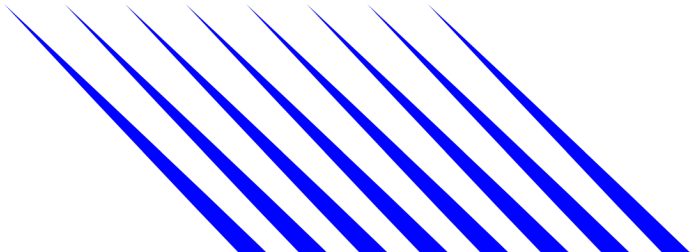
Explore/Understand an ***APPROACH*** that is transferable across styles

Get concepts you can ***USE*** in your bandroom right away

Identify ***RESOURCES*** for you and your students







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Points to Remember:

Responsibility for style is ***NOT*** just the rhythm section

SOLOISTS should align with the rhythmic/ melodic concepts of style

EVERYONE should know/express the fundamental pulse/rhythms

The key is not ***HAVING*** the instrumentation or ***KNOWING*** every little detail, it's ***UNDERSTANDING*** how to reproduce the ***FEELING*** of the music.

There is no ***ONE WAY*** to "git'r done"

…despite what the YouTube video said

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Fundamentals of a style are like the skeleton…

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I J E X Á

Nigerian Yoruba to Brazilian (Candomblé)

"AFRO-Brazilian"

- Don't Quantize: AUTHENTICIZE!

"AFRO-Cuban"

Bembé

Changüí

- Don't Quantize: AUTHENTICIZE!

Key Influences

AFRICAN

+

INDIGENOUS

+

EUROPEAN

////

- Don't Quantize: AUTHENTICIZE!

AFRICAN
+
INDIGENOUS
+
EUROPEAN

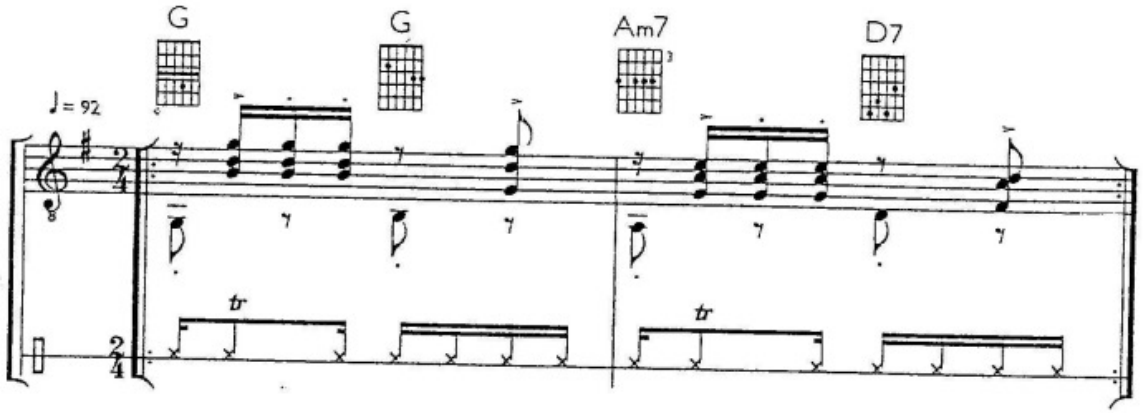
= "LATIN"?

////

B R A Z I L I A N

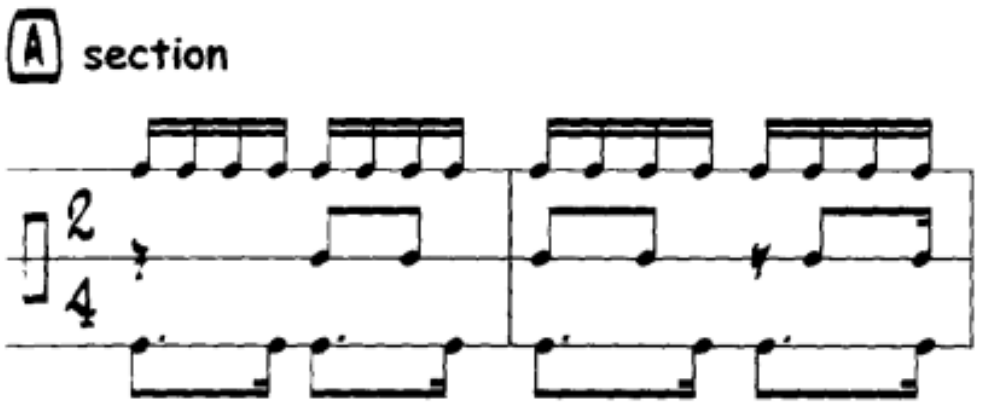
“Pelo Telefone” by Donga (1916)

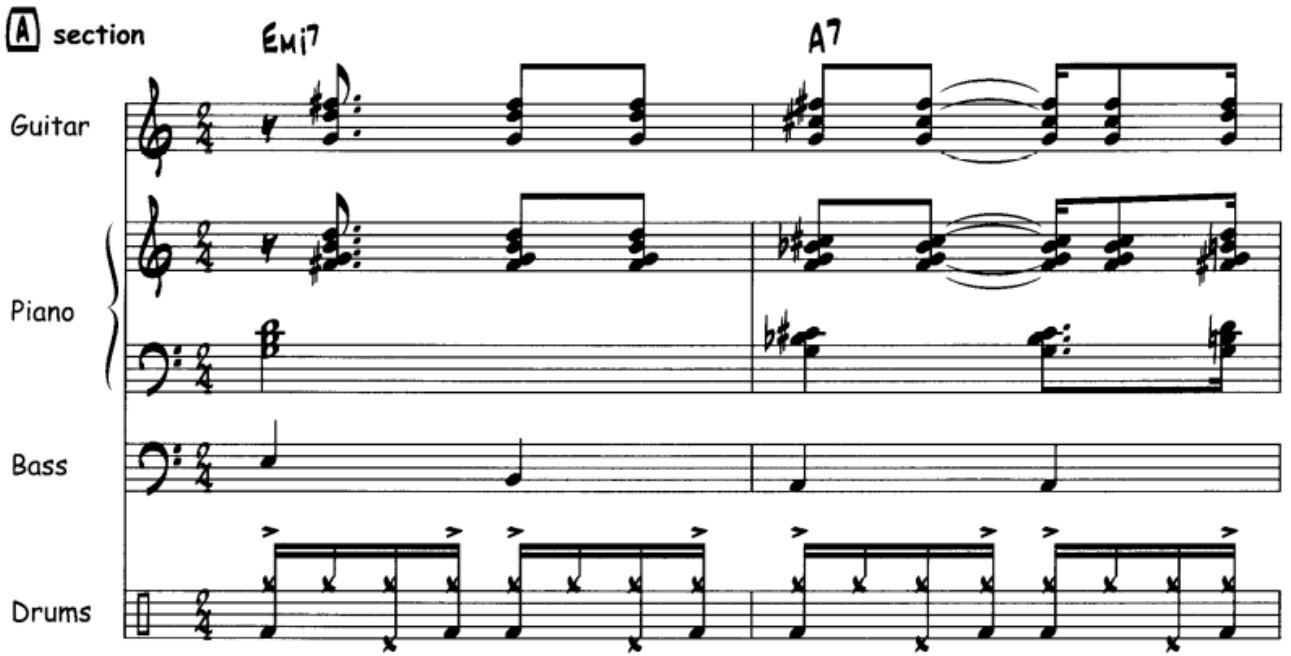
- First recorded “samba”.
- Pay attention to the groove pattern!



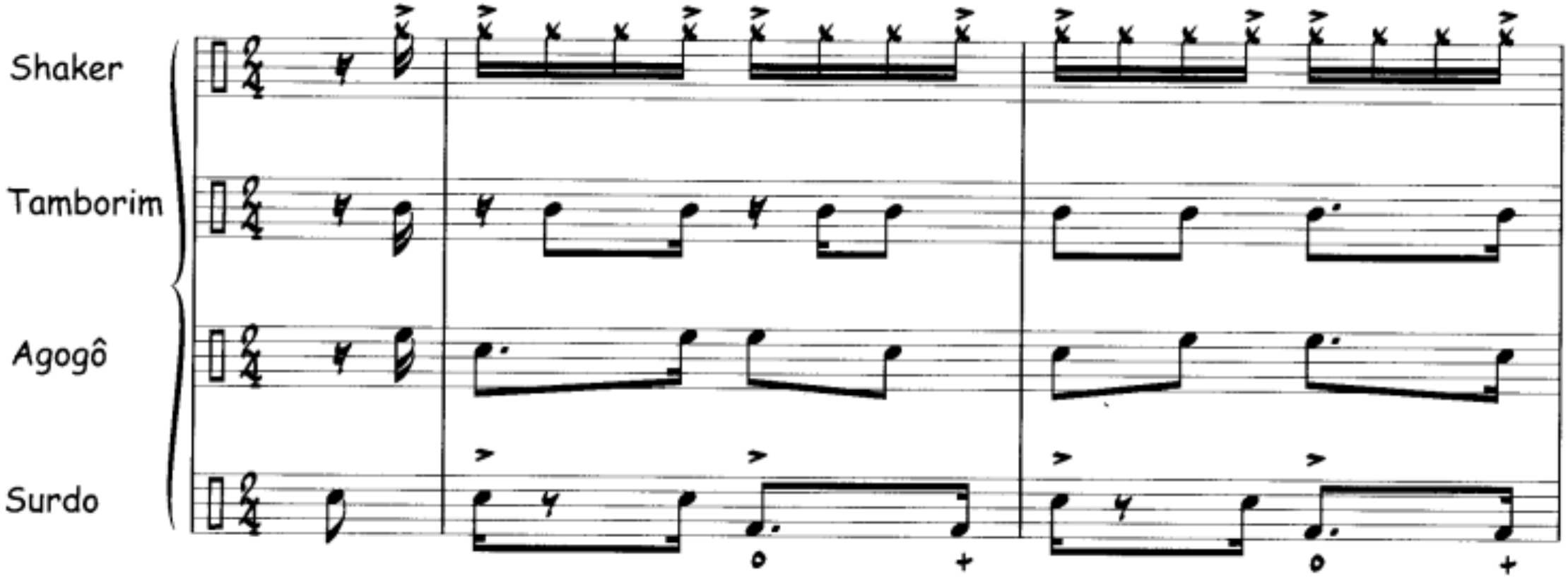
Samba – from percussion to guitar

From percussion to the jazz rhythm section



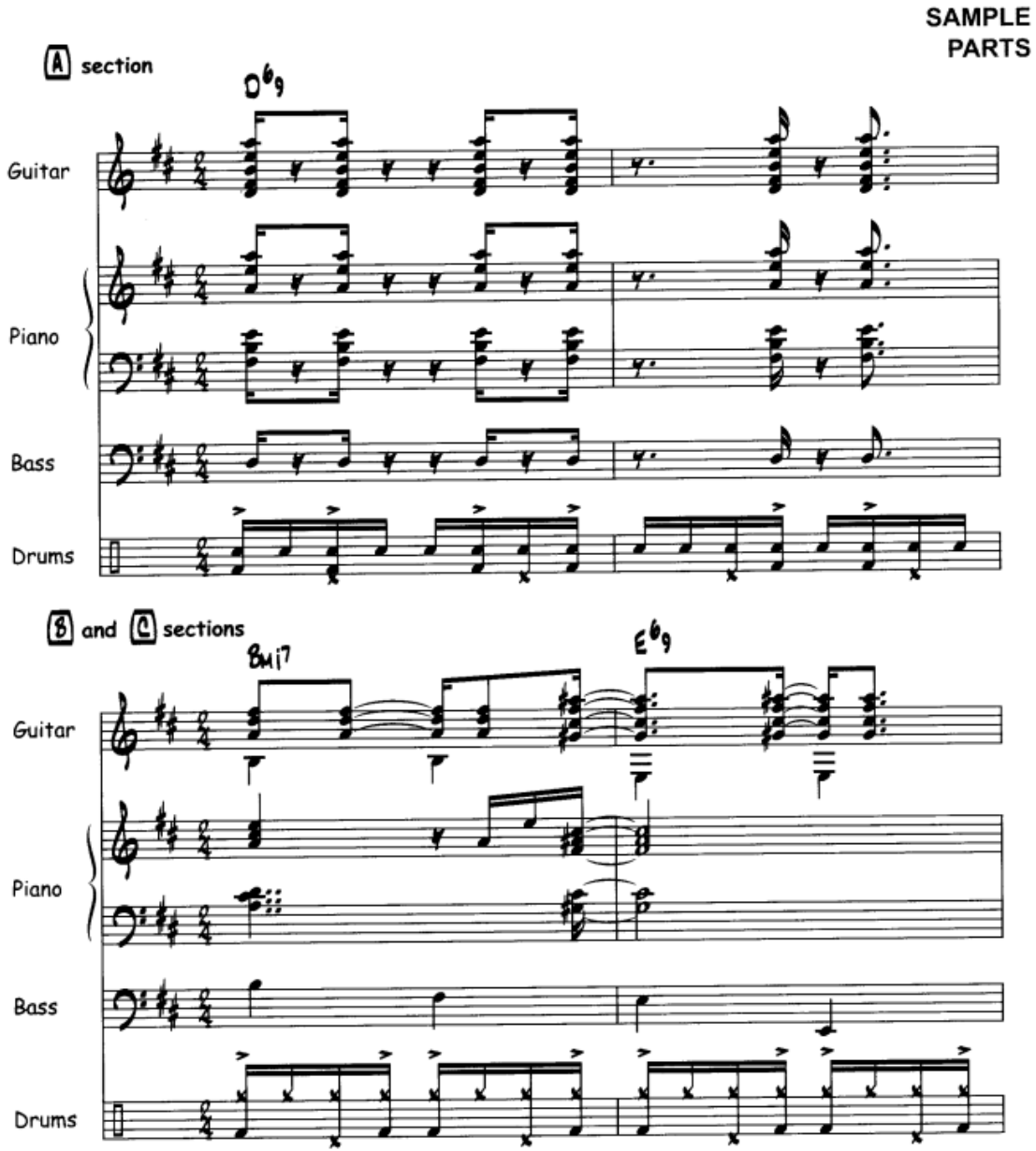


Samba percussion patterns



Bossa

Rhythm
Section Patterns



- CUBAN

CLAVE!

Basic Elements

Bell Patterns

Emphasis on Percussion

Africanisms

Rhythm/Pulse/Ostinati

Call and Response

CUBAN

Focus Points

Percussion

Cascara

Marcha

CLAVE!

CUBAN

Focus Points

Bass

Tumbao

Variations

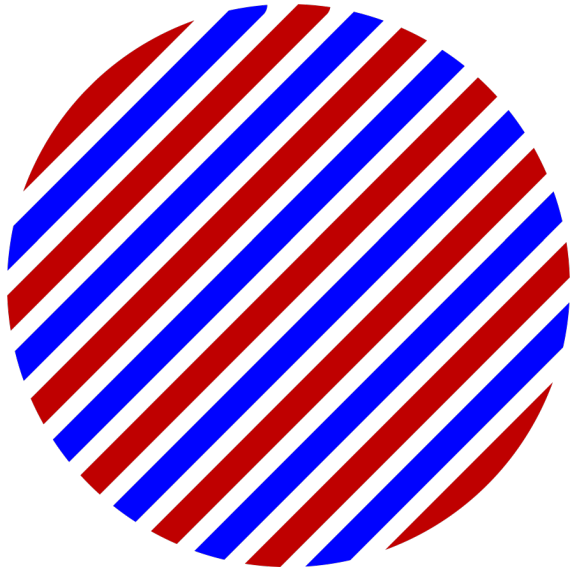
CLAVE!

CUBAN

Focus Points

Piano/ Guitar

Montuno



- CUBAN

Focus Points

Soloists

Rhythmic Development of Ideas

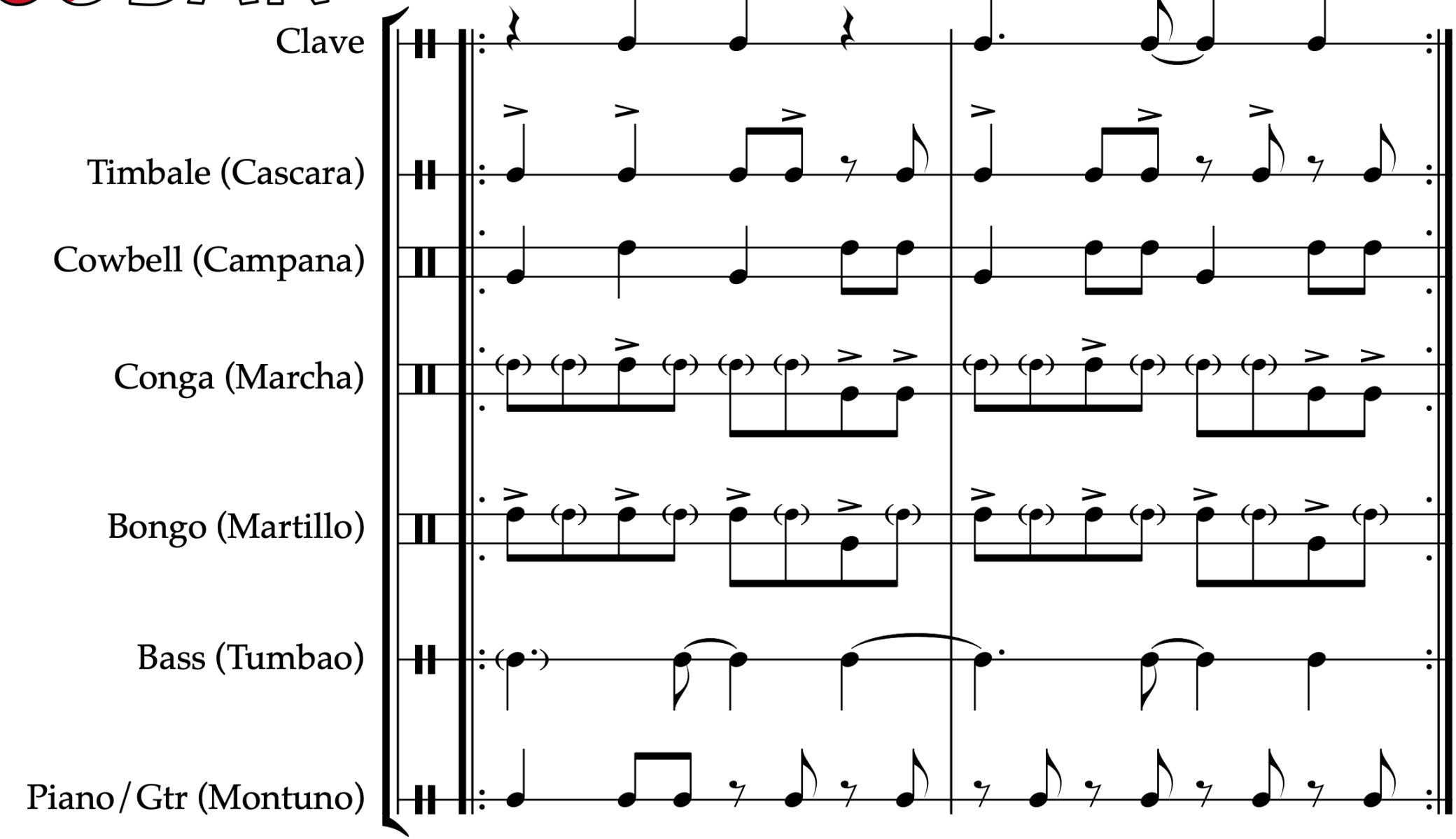
CUBAN

Focus Points

SECTIONS

- Change should be evident
  - Cascara to cha cha and mambo bell
  - Bongo to bell
  - Orchestration

CUBAN


Clave
Timbale (Cascara)
Cowbell (Campana)
Conga (Marcha)
Bongo (Martillo)
Bass (Tumbao)
Piano/Gtr (Montuno)

Final Reminders

- For most Brazilian music: Think and feel in 2 not in 4!
- For most Cuban Music: Clave only goes one way and doesn't change!
- Listen to popular music artists to get references for the grooves, feel and accents!
- This presentation only scratched the surface. There are MANY more Brazilian (Baião, Forró , Coco, Axe, Frevo, Milonga, Chamamé, etc.) and Cuban (Mambo, Son Montuno, Timba, etc.) styles
- This doesn't even include other Latin American musics like Merengue, Cumbia, Tango, etc.
- Next time you see "Latin" on the left side of a lead sheet, think about it…

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César Haas

cesar.haas@wsu.edu

@CesarHaas

Darryl Singleton

darryl.singleton@wsu.edu

@ditnoj

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THANKS FOR ATTENDING!!

Please take the exit survey!!