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**Afro-Cuban Rhythmics as a modern drummer's source of
inspiration, on the basis of my own studies of selected jazz
pieces.**

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toward issuance of the degree of doctor of arts, artistic discipline:
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Introduction

Rhythmics constitutes one of the most important elements of Afro-Cuban musical tradition. For Cubans, it is that which melody and harmony are for Europeans. Its predominance is closely tied with the island's colonial history, and to define it more specifically – with the key role that the African population played in the crystallization process of Cuba's cultural identity. It is precisely the music of Africa that is defined by the fundamental significance of rhythm, being filled with collective, creative participation in the process of forming a work, which is often an amalgamation of singing, dance and playing on instruments. As opposed to the European musical heritage, in which music is perceived as a sophisticated kind of understanding between the composer, performer, and audience, it's an intrinsic element of daily life, imbued with the hallmark of improvisation. It also serves as a means for communicating with gods, the form of which is tightly associated with specific rituals. The result of the interaction of all of these factors is an exceptionally broad palette of tones and rhythms, which is a musical “gold mine” for those seeking exotic sources of inspiration.

Afro-Cuban music, and particularly the characteristic rhythmic patterns and progressions that appear in it, has interested me for years. Over time, in tandem with the development of my artistic awareness, it has become one of my primary inspirations, with a key role in forming my language of musical expression. The beginning of this fascination goes back to the year 2013 when, as a listener in an amphitheater in Olsztyn, I took part in a concert by the group Buena Vista Social Club, which was a pearl of Cuba's national heritage.

The aim of my thesis is to demonstrate that Afro-Cuban rhythmics, through their idioms and rhythmic structures, which create poly-rhythmic phenomena through their interaction, have significantly influenced the language of percussive musical expression in the jazz style. Moreover, by exhibiting the presence of their elements in such genres as *cakewalk*, *ragtime*, and New Orleans jazz, as well as making a selection of pieces composed over the course of seven decades – i.e. from 1942 through 2006 – I seek to emphasize that they have become permanently implanted in the creative subconscious of composers and performers of jazz music. The richness of Cuba's musical folklore, manifested in the dominant role of rhythm, characterized by a broad range of ostinatos and syncopation – which in itself provides a particular dose of creative energy – comprises a novel source of inspiration, both in the context of performance, as well as

those of arranging and composition. Drawing upon its resources leads to Cuban music's popularization, as well as protecting it from fading into obscurity. The lack of Polish-language scholarly publications attests to the insignificant level of interest in the subject matter I'm addressing, within the sphere of Slavic culture – whereas it is worthwhile to expose this culture to phenomena which are less familiar, but undeniably high in value.

The artistic work which constitutes the subject of my dissertation contains seven pieces. The preeminent deciding factor in their selection were the idioms and phenomena characteristic to Afro-Cuban rhythmic, which appear in their main themes, as well as accompanying parts. Each of the compositions was subjected to a process of arrangement, in which the rhythmic element – which in Cuban music is the “spine” of the formal construction of pieces – served as the primary building block. The use of rhythmic motifs such as *clave*, *standard bell pattern*, *tresillo*, *cinquillo*, *cáscara*, *habanera*, as well as 3:2 poly-rhythms, is evinced both in the thematic and the improvised parts. I juxtaposed the respective parts of the recorded work with one another in the basis of formal, metric-rhythmic, agogic, and coloristic contrast.

The work's full performing ensemble is a sextet, comprised of alto and tenor saxophones, piano, bass, drum set, and an additional palette of percussion instruments strictly associated with Afro-Cuban musical tradition (congas, shakers, *Batá* drums, cowbell). I'd like to point out, however, that in order to achieve tonal diversity and a specific character in the respective pieces, the line-up of the jazz combo underwent change: one piece was recorded in a trio configuration (piano, bass, drum set), three compositions were recorded by the full performing ensemble, and the following three by a quintet (without the accompanying percussion instruments). Additionally, I broadened the palette of percussion instruments by several elements: bongos, Basque drum, mambo bell, woodblock, rattles.

The description of the artistic doctoral thesis is comprised of the introduction, three chapters, and summaries. The first chapter contains the characteristics of the Afro-Cuban rhythmic patterns that I used in the recorded pieces. In the second chapter, I do an analysis of transcriptions of drum parts by artists, who have played a significant role in the formation of my language of musical expression. In this analysis, the main idea is indicating the rhythmic motifs discussed in the first chapter. The third chapter comprises a detailed description of the interpretation and performance challenges inherent to the reinterpreted compositions. In the summary, I provide the dissertation's final conclusions.

1. Characteristics of Afro-Cuban rhythms used in studies

1.1. *Clave*

American composer and musicologist Ned Sublette is one of the researchers who have meticulously analyzed the *clave* phenomenon. In his publication *Cuba and Its Music: From the First Drums to the Mambo*, he presents the results of research into both the genesis of the above-mentioned rhythmic concept, and its significance in the context of the development of Afro-Cuban musical traditions.

The musical meaning of the Spanish term *clave* refers to several factors: an instrument sculpted from a piece of hard and resonant wood (claves), a five-note rhythmic pattern, a concept based on the dominant role of this rhythm in a piece, and a type of folk hymn¹, popular in Cuba at the turn of the 18th - 19th century.

Sublette indicates that discovery of the claves is closely linked with the imitation, by black slaves, of the sound of the wooden dowels (*clavijas*) that secured the ships moored in the port of Havana knocking together. The instrument – the beginnings of which the author traces to the turn of the 17th - 18th century – is characterized by an exceptionally resonant and short tone. A need to employ it was shown by both Spanish colonists and African slaves, which accelerated the fusion of their musical traditions².

The word *clave* has several translations to the Polish language. One of them is the word “key”, which ideally portrays the role that the five-note rhythmic pattern plays in the process of forming a musical work. Its function is to integrate the melody with the percussive narrative of the accompanying instruments. It isn’t a means of expression, but rather the “spine”, or factor which organizes the rhythmic space in a piece. It serves as a key to understanding the feel that’s defined by the intertwining poly-rhythmic structures³.

Research by scholars doesn’t categorically indicate a direct source for the development of this rhythmic pattern. Nevertheless, a hypothesis appears in numerous

¹ *Clave* – a type of vocal hymn originating on the docks of Havana, which gained wider recognition in Cuba at the start of the 20th century. The two best known musical groups performing this type of hymn (*coros de clave*) were La Unión and El Arpa de Oro. It emerged from a fusion of Spanish (melodics, expression) and African (rhythmics) musical influences. Its performance was based on the intonation, by a soloist, of a melody unrelated to the text, followed by improvisation on the theme of verses sung by a choir, accompanied by claves or rhythmically used guitars without strings (e.g. striking the resonance box with the hand). [from:] Helio Orovio, *Cuban Music From A to Z*, Durham 2004, p. 54.

² N. Sublette, *Cuba and Its Music: From the First Drums to the Mambo*, Chicago 2004, p. 94–96.

³ N. Sublette, *Cuba and Its Music...*, p. 170.

works, which states that a significant role in the formation of the *clave* was played by the *standard bell pattern* – played on the cowbell or its archetypes – a rhythmic pattern heard in a broad range of the music of Western Africa⁴.



Example 1. *Standard bell pattern*

In a publication titled *The Clave Matrix: Afro-Cuban Rhythm: Its Principles and African Origins*, researcher David Peñalosa states that this motif was brought to Cuba along with slaves hailing from the Yoruba, Bantu, Fon, Efik and Ibo tribes, whose music was subordinate to this binary rhythmic figure⁵. The binomial nature of the *standard bell pattern* (the name commonly used by ethno-musicologists) is revealed by writing its constituent parts into the structure of a 6/8 meter (Example 1.). It's written in with the character of a call and response formula, which comprises a foundation of sub-saharan musical traditions. This succession is defined by Peñalosa as a balanced combination of two cycles: *the six-beat cycle* (a paired grouping of a tripartite pulse – first measure), and *the offbeat-six cycle* (a cycle shifted in the rhythmic space – second measure)⁶. A trait of this rhythmic figure is the asymmetry resulting from the fact that the eighth note preceding the second measure is duplicated with the last offbeat in the measure (Example 1.).



Example 2. Six-note rhythmic cycles in 12/8 meter

Peñalosa cites another phenomenon connected with the structure of this rhythmic motif. That is if, in 12/8 meter, we assign the meaning of a half-tone to one metric value, and that of a whole tone (two half-tones) to two, then the constituent parts of the *standard bell pattern* form a succession of intervals that conforms with the C-major scale

⁴ E. Uribe, *The Essence of Afro-Cuban Percussion and Drum Set*, Miami 1996, p. 35.

⁵ D. Peñalosa, *The Clave Matrix: Afro-Cuban Rhythm: Its Principles and African Origins*, Redway 2009, p. 56–57.

⁶ *Ibid.* p. 60.

(2+2+1+2+2+2+1). This proportion stems from the fact that the foundations of both European harmony, and African rhythmic are based on the simple relationships of whole numbers studied by Pithagoras. The interval of the perfect fifth defines a ratio of 3:2, whereas the perfect fourth – 3:4 (the experiment conducted by the Greek philosopher was based on the division of a string, using a movable support). Analogical proportions define the poly-rhythm that is fundamental to African music⁷.

In Afro-Cuban musical tradition the *standard bell pattern* found use in styles preserved in a tripartite meter (6/8), in the crystallization of which African culture assumed a dominant role (*rumba columbia*⁸, *bembé*⁹, *abakuá*¹⁰, the performance tradition of *Batá* drums)¹¹.

Two types of *clave* can be distinguished: *son clave* and *rumba clave*. Uribe points out the fact that the original version of *clave* was the one which correlated with the earlier discussed rhythmic figure, and therefore writable into a triple time signature¹².



Example 3. Correlation of *son clave* and *rumba clave* with the *standard bell pattern* rhythmic motif.

This motif is made up of five notes, and its structure is divided into two parts: a 3-note part (creating tension), and a 2-note part (releasing tension). Through this kind of

⁷ D. Peñalosa, *The Clave Matrix...*, p. 220.

⁸ *Rumba columbia* – one of the sub-genres of the rumba, that developed in the Matanzas province in the 1880's. The term defines the type of dance, as well as the music accompanying it. A fast-paced, acrobatic and mimetic dance is performed by a soloist (usually male), whose steps and moves are meant to imitate the gesticulations of small demon characters, which appear in rituals of the *abakuá* society. A dancer and the percussionist (*quintero*) who plays the highest tuned conga drum (*quinto*) engage in a dialog, which at times becomes an all-out rivalry, filled with surprising turns of action. The remaining instruments employed are: congas (*tumba*, *salidor/tres golpes*), claves, and *catá*. Legendary dancers of this style of rumba included: José Rosario Oviedo (known as “Malanga”), Bárbaro Ramos, Andrea Baró. [from:] N. Sublette, *Cuba and Its Music...*, p. 268–270.

⁹ *Bembé* – this term defines a set of percussion instruments (drums carved from the wood of palm, mango or avocado trees) used by the Nigerian Yoruba tribe, to play music and perform a ceremony worshipping the gods of *Orishás*. [from:] Helio Orovio, *Cuban Music...*, p. 26.

¹⁰ The term *abakuá* will be clarified in the third chapter of the dissertation.

¹¹ E. Uribe, *The Essence of Afro-Cuban...*, p. 35.

¹² *Ibid.* p. 33.

juxtaposition, this layer is written into the character of the idea of *call and response*. This appears in bipartite, as well as tripartite meters¹³.



Example 4. *Son clave 3:2, Rumba clave 3:2*

The names of both the first and second varieties of *clave* are connected with the musical styles *son*¹⁴ and *rumba*¹⁵, in which they appear, and which had a significant role in the formation process of Cuba’s musical identity. Although, as Peñalosa states, from a historical point of view the above-mentioned two types of rhythmic motif could be considered as *rumba clave*, because at the time of the *son* musical genre’s “journey” to the west of the island, *son clave* was already being used in *rumba* in Havana¹⁶.

¹³ E. Uribe, *The Essence of Afro-Cuban...*, p. 39.

¹⁴ *Son* – a musical genre and type of dance that arose in the eastern regions of Cuba, towards the end of the 19th century. The “forerunner” of *son* is considered to be the *changüi* style. *Son* constitutes a fusion of Spanish (verse-refrain form, melodic, polyphonic vocal singing) and African (rhythmic, instrumentation) influences. Instrumentation consists of: *tres* – aids the rhythmic melody with an ostinato figure called *guajeo*; bongos – steady accompaniment in the verse, freely improvised variations in the refrain; maracas and guiro – steady rhythmic figure, emphasizing the pulse of the piece; claves – *clave*; marimbula (later replaced with bass) – bass line called *tumbao*. As the style developed, the sound of bands (*sextetos, septetos*) was enriched by trumpet. *Son* played a significant role in the emergence of such styles as: *son montuno, bolero, guajira, guaracha, cha-cha-cha*. Composers and performers of *son* include: Arsenio Rodríguez, Ignacio Piñero, Benny Moré, Sexteto Habanero, Trio Matamoros, Buena Vista Social Club. [from:] H. Orovio, *Cuban Music...*, p. 203–205.

¹⁵ *Rumba* – a musical genre and type of dance that originated in the mid-19th century, in densely populated urban centers (mainly Matanzas and Havana), inhabited by black people. The word *rumba* directly refers to receptions, or parties, of which music and dance were integral parts. Its development was significantly influenced by the cultural traditions of the African Congo and Gangá communities. Instrumentation initially consisted of drums originally appearing in the *Yuka* style (Congo): *caja* – largest, *mula* – medium sized, *cachimbo* – smallest. Also used were instruments such as claves and *catá*, or woodblock. In later periods, congas, *shakers* and *cajon* began being used. A piece is usually opened with an expressive vocal introduction, followed by a choral response which is diversified by the first steps of the dancers. The *clave* is usually performed by the lead vocalist. Sub-genres of the *rumba* include: *columbia, yambu*, and *guaguancó*. Both *rumba yambu* and *rumba guaguancó* are danced in pairs. *Yambu* is characterized by: relatively slow tempo, bipartite meter and brief vocal parts. *Guaguancó* is the most popular variety of *rumba*, maintains a quick tempo and has a bipartite meter. Filled with eroticism, it evokes the most expressive dancing. Significant musical groups performing this genre include: Los Muñequitos de Matanzas, Los Papines, Conjunto de Clave y Guaguancó. [from:] N. Sublette, *Cuba and Its Music...*, p. 257–272.

¹⁶ D. Peñalosa, *The Clave Matrix...*, p. 87.

In the context of phrasing, exceptionally vital exponents are notes that are known as *bombo*¹⁷ (b) and *ponche* (p), i.e. the second and third notes of the trinary part of the motif (Example 4.). They are responsible for the rhythmic figure's syncopated character. In terms of structure, the only difference between *son clave* and *rumba clave* is the *ponche* note which, in the case of the latter motif, falls on the last eighth note of the measure (considering the notation used). Thanks to this kind of placement in the rhythmic space, an additional element of asymmetry is introduced, enriching the phrase with a "swing" character. This note, in both variants, is generally accented and used as both a starting, and an end point of the phrase (e.g. cadences of pieces). However, it should be remembered that musical notation doesn't fully capture the essence of the feeling of *clave* phrasing, which in many cases is registered somewhere between the inter-playing binary and trinary pulsations (e.g. *rumba*)¹⁸.

Researcher and percussionist Ed Uribe points out the fact that the shape of a *clave* (3:2 or 2:3) is determined by the rhythmic of the melody. Inasmuch as it doesn't change during a piece in traditional performance practice, in modern arrangements interchangeable application of the constituent parts of the motif is a fairly widespread phenomenon¹⁹. A known technique is shortening the last measure of a given fragment to 2/4 meter (in pieces maintained in 4/4 meter), which puts the following part of the piece under a reverse variant of *clave*²⁰. And another thing that increasing freedom of performance has brought about, over the course of time, is that even in musical genres organically associated with one variety of *clave*, the other began being applied. For example, in styles such as *son montuno*²¹ or also *guajira*²², - which are based on *son clave* - arrangements using *rumba clave* started appearing²³. Moreover, the five-note rhythmic

¹⁷ *Bombo* – the term also refers to the marching bass drum used in, among others, carnival marches (*conga de comparsa*). [from:] D. Peñalosa, *The Clave Matrix...*, p. 253.

¹⁸ E. Uribe, *The Essence of Afro-Cuban...*, p. 33.

¹⁹ *Ibid.* p. 40.

²⁰ D. Peñalosa, *The Clave Matrix...*, p. 145.

²¹ *Son montuno* – a kind of son style pioneered in the 1940s by the composer Arsenio Rodriguez. The traditional orchestration (*sextetos*, *septetos*) were accompanied by timbales, congas and a piano. The vocal-instrumental improvised parts were also expanded (*montuno*). [from:] E. Uribe, *The Essence of Afro-Cuban...*, p. 181.

²² *Guajira* – a kind of Cuban song with an idyllic, rural theme. The metric order follows the measures written in time signatures 3/4 and 6/8. The first movement describes the minor mode, while the second movement is the major mode. It always ends with a dominant chord. The basis for the formal structure of the text is the ten-line stanza (*decima*). In the mid-twentieth century, the term *guajira* began to denote a slow dance in 4/4 meter, which is a fusion of the song of the same name with the musical genre of *son*. [from:] H. Orovio, *Cuban Music...*, p. 101.

²³ E. Uribe, *The Essence of Afro-Cuban...*, p. 49.

layer started to manifest itself not only in its original form, by utilizing the sound of the claves, but in countless rhythms played on the remaining percussion instruments as well²⁴.

The *son clave* and *rumba clave* rhythmic layers, as well as the *standard bell pattern*, all found use in the pieces that I recorded. I employed both types of *clave* in several performance concepts:

1. Direct appropriations: *Salt Peanuts* – the rhythm section’s accompaniment at the end of the intro to the piece (*son clave*); *Moose The Mooche* – the coda (*rumba clave*); *Un Poco Loco* – accompaniment of the drum set in part B of the exposition of the theme of the piece.

2. Creation of rhythmic layers based on the structure of *clave*: *Salt Peanuts* – rhythmic *leitmotiv* and accompaniment in solo parts (*rumba clave*); *Oblivion* – interlude separating solo parts (*son clave*, *rumba clave*); *Un Poco Loco* – rhythmic of the bass line, main melody and accompaniment of the drum set in A sections (*rumba clave*).

3. Creation of percussion solo narrative based on a *clave* motif: *Oblivion* (*son clave*, *rumba clave*); *Moose The Mooche* (*son clave*).

The *standard bell pattern* was used in the following pieces: *Moose The Mooche* (adaptation to 5/4 meter – coda); *Oblivion* (application of its components in creation of a percussion solo narrative, and in the final rhythmic motif of the piece); *Un Poco Loco* (voice conducted on *cowbell* in the intro to the piece, part accompanying the main melody in A sections, and a fragment of the song preceding the final exposition of the theme).

1.2. Tresillo

As David Peñalosa claims, the Spanish word *tresillo* means triplet. However, in the context of Afro-Cuban music, it has one more crucial meaning. This term defines a three-note rhythmic layer that is an integral part of *son clave*²⁵.



Example 5. *Son clave* 3:2, *tresillo*

²⁴ N. Sublette, *Cuba and Its Music...*, p. 95–96.

²⁵ D. Peñalosa, *The Clave Matrix...*, p. 38.

Considering the fact that the roots of *clave* are connected with a triple pulsation, the “triplet” context of the *tresillo* rhythmic figure can easily be discerned. Uribe points out that, written in a tripartite meter (6/8), the first measure of *son clave* 3:2 is filled by notes which divide the rhythmic space into 3 equal parts, due to which they are registered in the idiom of a triplet. Understanding this correlation is particularly relevant in the context of phrasing because, in Afro-Cuban music, something often encountered – in both interpretation of a written rhythm, and in improvisation – is the keeping of a balance between the binary and trinary structure of the *tresillo* rhythmic layer²⁶.

The structure of *tresillo* (written in a bipartite meter) is characterized by the succession of three notes, which are written into a 3+3+2 schematic. This results from the amount of eighth note values that fall on the respective parts of the rhythm. Through alternating application of these elements (3+2+3, 2+3+3) within a single measure, two rhythmic motifs emerge. Analysis of these, from the perspective of a lengthier musical sentence (two measures), leads to the conclusion that they are a basic version of *tresillo*, shifted within the rhythmic space. For this reason, likewise, I termed the listed derivative rhythmic figures as “variants” of the three-note motif (Example 6.) in the following chapters of the dissertation.



Example 6. *Tresillo* and its derivative variants

Peñalosa claims that *tresillo* constitutes a foundation not only for traditional rhythmic layers, but chiefly for the characteristic bass line (*tumbao*) which appears in *son* styles, among others. This bass figure can duplicate the full, three-note form of *tresillo*, as well as just its second and third notes, thus emphasizing the *bombo* and *ponche* notes. The presence of this rhythmic motif is also evident in the musical traditions African ethnic groups inhabiting Cuba (Yoruba, Congo)²⁷. Furthermore, the researcher stresses that the appearance of the three-note rhythmic layer extends far beyond the Caribbean Basin. It is also apparent in the music of Morocco, countries of the Middle East, and even Indonesia. Peñalosa finds the source of the global migration of the *tresillo* motif in the dissemination

²⁶ E. Uribe, *The Essence of Afro-Cuban...*, p. 52.

²⁷ D. Peñalosa, *The Clave Matrix...*, p. 40.

process of the islamic religion²⁸. In reference to 20th century popular music in the United States, it's worth noting that the *tresillo* rhythmic layer was commonly used in genres like cakewalk and ragtime (e.g. left hand accompaniment), through New Orleans jazz (e.g. second line), up to later styles such as rhythm and blues and rock-and-roll²⁹.

The *tresillo* rhythmic layer was used in several performance concepts in the pieces that I recorded:

1. Direct appropriations: *Moose The Mooche* – in the drum set's solo part; *Oblivion* – in the drum set's solo part.

2. Creation of rhythmic layers based on the structure of the motif: *Salt Peanuts* – final fragment of the intro to the piece (connection of saxophone voices with the bass part); *Moose The Mooche* – main rhythmic idea of the piece; *Oblivion* – accompaniment in the improvised solo tenor saxophone part, and *unisons* of bass and drum set in the final exposition of the theme; *Riot* – leading rhythmic thought of the piece, and determinant of the formal structure of one of the improvised parts (the number of measures falling on particular harmonic congruities – reflection of the structure of the motif).

3. Creation of percussion solo narrative with use of the motif: *Moose The Mooche*, *Oblivion*.

1.3. *Habanera*

The rhythmic layer which constitutes nearly a “twin” resemblance of the *tresillo* motif is *habanera*. Its name is closely associated with a dance and musical genre, in which it appeared³⁰. Peñalosa considers the structure of this rhythm as a combination of primary metric values (quarter notes) with the *tresillo* figure. The researcher determines that *habanera*, written in a binary pulsation, constitutes an equivalent of 3:2 polyrhythm (trinary pulsation). Through this, similarly as in the case of the previously discussed,

²⁸ D. Peñalosa, *The Clave Matrix...*, p. 242.

²⁹ N. Sublette, *Cuba and Its Music...*, p. 134.

³⁰ *Habanera* – a type of dance and a musical genre that reached its peak of popularity in the second half of the 19th century. This genre is characterized by expressive melody, fueled by lyricism and elegance. Its metric structure is binary and regular (2/4). The form of the piece is an introduction and two parts which cover from eight to sixteen bars. *Habanera* became an inspiration for European classical music composers such as Ravel, Bizet, Debussy and Saint-Saëns. Moreover, it played an important role in shaping the Argentine tango. [from:] H. Orovio, *Cuban Music...*, p. 106.

three-element motif, the dependence which appears between tripartite and bipartite rhythmic values becomes evident³¹.



Example 7. 3:2 Poly-rhythm, *tresillo*, *habanera*

The *habanera* rhythm widely used in piano accompaniment parts (voice conducted in the left hand) in the Cuban musical genre and dance *contradanza*, among other things³². It's worth noting that it also found application in classical music of the 18th century. Beyond that, as researcher John Storm Roberts claims, elements of Afro-Cuban rhythmic, such as *tresillo* or *habanera*, were appearing in early forms of jazz music like cakewalk, ragtime, as well as blues. As examples, he cites the following compositions: *The Dream* (Jesse Pickett), *Creepy Feeling* (J.R. Morton), *New Orleans Blues* (J.R. Morton), *The Saint Louis Blues* (W.C. Handy). What's more, in summing up his considerations, Roberts reaches a conclusion in which he asserts that the presence of these rhythmic layers, in the music of New Orleans, plays a much more significant role than thus far presumed³³.

I used the *habanera* rhythm in the piece *Salt Peanuts*. It appears in the voices led on the *hi-hat* cymbal, and the bass drum (final fragment of the intro to the piece, accompaniment in solo parts).

1.4. *Cinquillo*

The following characteristic, five-note rhythmic layer for Afro-Cuba music is *cinquillo*. Uribe puts forth, as it is connected with *son clave*, in terms of structure.

³¹ D. Peñalosa, *The Clave Matrix...*, p. 41.

³² *Contradanza* – a musical genre and a type of dance derived from European *contredanse*, popular in France. This dance developed in Cuba at the end of the 18th century as a result of a merger of French (population migration after the Haitian Revolution), Spanish and African musical traditions. At the beginning of the 19th century, the creolization of the genre led to the emergence of such dance forms as *paseo*, *cadena*, *sostenido*, *cedazo*. With the development of dance, the differences between its western (Havana - more elegant, salon variety) and eastern (Oriente - intended also for the lower classes) performance practice emerged. The oldest known work is San Pascual Bailón, published in 1803. [from:] H. Orovio, *Cuban Music...*, p. 58.

³³ J. S. Roberts, *The Latin Tinge: The Impact of Latin American Music on the United States*, New York 1999, p. 38–40.

Additionally, the researcher turns attention to the fact that this term doesn't refer only to an actual rhythmic figure, but also defines a variety of *son clave* interpretation, based on "equalizing" inter-note spaces in a way that gives the final effect of a quintuplet³⁴.

The *cinquillo* rhythmic layer was presented to Cuban society by Haitians, who migrated and settled the island en masse at the turn of the 18th and 19th century, as a result of the revolution in the French colony. A significant share of them assimilated in the eastern province of Oriente, where at that time *contradanza* was a popular dance and musical genre. Pursuant of Cuba's newly arrived population, the *cinquillo* motif began being introduced into this musical style. A curious fact is that, in the colony of Saint-Domingue (earlier Haiti), this rhythmic figure was termed by the word *catá*³⁵, which derives from the Bantu family of African languages³⁶. Researcher Alejo Carpentier seeks out its roots in African musical traditions connected with the *voodoo* cult³⁷.



Example 8. *Cinquillo*

The *cinquillo* motif became one of the key elements of the rhythmic in a musical style and dance named *danzon*³⁸, which researcher Raul Fernandez perceives as the first

³⁴ E. Uribe, *The Essence of Afro-Cuban...*, p. 320.

³⁵ *Catá* – the term also describes an instrument made of bamboo wood and used extensively in *rumba* (particularly in the *guaguancó* sub-genre). The Cuban name for this instrument is *guagua* - colloquial meaning bus. A claves-like sound is produced by hitting a hollow piece of wood with small sticks (*palitos*). The rhythmic layers performed on this instrument are constant, driving the ensemble. [from:] E. Uribe, *The Essence of Afro-Cuban...*, p. 321.

³⁶ N. Sublette, *Cuba and Its Music...*, p. 134.

³⁷ A. Carpentier, *Music in Cuba*, Minneapolis 2001, p. 148.

³⁸ *Danzon* – a musical genre and a type of dance that developed in the second half of the 19th century. Its roots are related to the evolution of *contradanza* stylistics. *Las alturas de Simpson* by Miguel Failde, dating from 1879, is considered to be the first representative work of this genre. *Danzon* is kept in 2/4 meter and in relation to the *contradanza* genre it has a slower pace and a more extensive and varied form. The piece begins with an introduction (usually contained in 16 bars), followed by a theme performed by the clarinetist. After the main melody is exposed, the introduction is repeated. The next part is performed by brass or strings (in *charanga* ensembles). The song finale has a faster tempo. A noteworthy phenomenon is the agogic differences within individual parts. They are implemented in an unwavering, smooth manner. [from:] H. Orovio, *Cuban Music...*, p. 65.

national Cuban dance³⁹. In it, *Cinquillo* comprises an integral part of the rhythm *baqueteo*, which is played by the timbales.



Example 9. *Cinquillo* as a component of *baqueteo*

In the context of the two-measure motif *baqueteo*, *cinquillo* fully reveals its syncopated character – it has been apposed to four even rhythmic values. Thanks to this kind of juxtaposition, the rhythmic layer presented above can be attributed to the idiom of a *call and response* formula – the first measure creates tension, which is released in the second measure.

The five-note rhythmic layer was broadly used by 19th century Cuban composers of classical music, such as Ignacio Cervantes, or Manuel Saumell. In works they composed; it shows up in the rhythmic of melodies just as it does in accompanying bass lines⁴⁰.

As Sublette rightly points out, the *cinquillo* motif also comprises the rhythmic foundation for the Cuban *bolero*⁴¹, a Haitian dance named *méringue*, and the Dominican dance *merengue*⁴². Helio Orovio, in turn, points to two more styles, in which this five-note figure fulfills a meaningful role in the shaping of a musical work. The first of these is ragtime. The second is the Puerto Rican musical genre and dance *bomba*⁴³. In traditional performance practice of styles coming from Puerto Rico, the *cinquillo* figure was played on the woodblock, and its role was completion of the spectrum of a piece's rhythmic. What's more, Fernandez turns attention to yet another trait shared by Cuban (*son, son montuno*) and Puerto Rican (*bomba*) musical tradition – the bass lines with the same rhythmic schemes, used in orchestral arrangements⁴⁴.

In the pieces that I recorded, use of the *cinquillo* figure appears in several performance concepts:

³⁹ R.A. Fernandez, *From Afro-Cuban Rhythms to Latin Jazz*, Los Angeles 2006, p. 10.

⁴⁰ H. Orovio, *Cuban Music...*, p. 53.

⁴¹ The term *bolero* will be explained in the third chapter of the dissertation.

⁴² N. Sublette, *Cuba and Its Music...*, p. 134.

⁴³ H. Orovio, *Cuban Music...*, p. 53.

⁴⁴ R.A. Fernandez, *From Afro-Cuban Rhythms...*, p. 7–8.

1. Creation of rhythmic layers based on the motif: *Salt Peanuts* – accompaniment of the drum set in the final fragment of the intro; *Moose The Mooche* – primary rhythmic idea of the piece; *Oblivion, Riot* – accompaniment of the drum set in improvised parts.

2. Creation of percussion solo narrative with use of the motif: *Oblivion* – segue preceding percussion improvisation.

1.5. *Cáscara*

The term *cáscara* (also known as *paila* – a name used interchangeably) refers to a characteristic, ten-note rhythmic layer, as well as it does to shells of percussion instruments named *timbales*⁴⁵, on which it is played. Ed Uribe relates that, in its original version, the shell of the instrument was made from wood. It is for this reason that the beginnings of a playing technique, which involves use of the casing as a source of sound, are found in the desire to obtain a short wooden tone, which is generally called for in traditional styles (e.g. the tone of the *guagua* instrument in rumba)⁴⁶.

In terms of structure, *cáscara* is comprised of a ten-note rhythmic motif that, in its traditional form, is interspersed with characteristic accentuation. Its structure is defined by the succession of three shorter motifs, which are written into meters 5/8, 5/8, and 6/8. Uribe indicates two basic ways of playing this motif. In one of them, the rhythmic figure played with the stick, on the shell of one of the drums, is repeated by the tone of the second drum – which is muted (second quarter note in the measure) and un-muted (fourth quarter note in the measure), struck with the fingers on the membrane. The second way is based on supplementing eight rests with beats on the casing of the neighboring drum⁴⁷. I want to bring attention to the way itself, of accenting the individual parts of the *cáscara*

⁴⁵ *Timbales* – a percussion instrument that evolved from a variety of European orchestral timpani (*Timbales Criollos* - Creole timpani) used in the second half of the 18th century in French *contredanse* in the colony of Saint Domingue. So, as in the case of the *cinquillo* rhythm layer, the presence of this instrument in Cuban music is due to the Haitian population who came to the island. Its evolution coincided with the development of the *contradanza* genre and the *danzon* stylistics (*timbales criollos* - *timbales*; *contredanse* - *contradanza* - *habanera* - *danzon*). Initially, this instrument had wooden shells, which were later replaced with metal ones. It was an inseparable element of the Orquestas Tipicas - traditional groups performing dance pieces (*contradanza*, *danzon*). In the 20th century, it was used in countless Cuban musical genres (including *cha-cha*, *mambo*, *salsa*). [from:] E. Uribe, *The Essence of Afro-Cuban...*, p. 115–116.

⁴⁶ *Ibid.* p. 119.

⁴⁷ *Ibid.* p. 119–120.

motif, as well as to the structure of the rhythmic layer in dialogue with it, in the second of the traditional ways of playing provided by the researcher (Example 10.).



Example 10. Two basic ways of playing the *cáscara* motif

Clearly in the first measure of the motif, the generally applied accents coincide with the rhythmic structure of one of the variants of *tresillo* (3+2+3), whereas in the second measure, they emphasize the following variant of the three-element figure (2+3+3). Something analogous happens in the way of playing, using the shells of both drums (2nd basic approach).

The rhythmic layer presented above represents the *clave* 3:2 schematic, though it's worth remembering that in contemporary manners of playing, the elemental parts of the key motif are applied interchangeably, and this is why the structural setting of *cáscara* may also be subject to change⁴⁸.

Cáscara comprised one of the rhythmic foundations of musical styles like *son montuno*, *mambo*⁴⁹ as well as *guaracha*⁵⁰. It was used in parts of a piece that were of limited sound volume – intros, verses, solo piano parts. Moreover, as Uribe indicates, this motif also appears in one of the sub-genres of *rumba*, i.e. *guaguancó*. It also found applications both in its traditional (woodblock), and modern (timbales or cowbell) forms of playing⁵¹.

⁴⁸ E. Uribe, *The Essence of Afro-Cuban...*, p. 122.

⁴⁹ *Mambo* – musical style and a type of dance that was created at the turn of the 30's and 40's of the 20th century. It developed from the final part of the *danzon* form, which was called *ritmo nuevo*. The first work, representative of the genre, (*Mambo*) dates back to 1938. Its author is Orestes López. In the fourth decade of the 20th century, *mambo* freed itself from the formal framework set by *danzon* thanks to orchestral jazz arrangements by such artists as Bebo Valdés or René Hernández. Since then, this genre is characterized by extensive improvisations enriched with virtuoso parts of the wind instrument section. [from:] H. Orovio, *Cuban Music...*, p. 130.

⁵⁰ *Guaracha* – musical style and a type of dance, the origins of which are associated with nineteenth-century comic theater performances. Along with the development of the genre, the original formal structure of the piece (couplet and refrain) was enriched with a solo vocal part, followed by a choral response (*call and response* formula). The rhythm of the work is defined by the consequences of the rhythms that fit in 2/4 and 6/8 meters. Satirical content dominated in the lyrics. [from:] H. Orovio, *Cuban Music...*, p. 101–102.

⁵¹ E. Uribe, *The Essence of Afro-Cuban...*, p. 122–130.

In the pieces that I recorded, use of the *cáscara* rhythmic layer appears in several performance concepts

1. Creation of rhythmic layers based on the motif: *Un Poco Loco* – accompaniment of the drum set in part B of the theme of the piece; *Of Dreams To Come* – main rhythmic idea in parts maintained in 5/4 meter.
2. Creation of percussion solo narrative with use of the motif: *Oblivion, Riot*.

1.6. 3:2 Poly-rhythm

As David Peñalosa puts it, poly-rhythm is a phenomenon based on the simultaneous appearance of two or more rhythmic layers⁵². The first level in the process of understanding the correlations that are present in Afro-Cuban rhythmic is analysis of pulsation. The researcher indicates that two types of it appear, in music basing on a fundamental role of *clave* : trinary (in 12/8 or 6/8 meter) and binary (in 4/4 or 2/4 meter). In their structure, a distinction should be drawn between the strong parts (e.g. a dotted quarter note in 12/8 meter, or a quarter note in 2/4 meter), and weak parts, known as offbeats (e.g. the second and third eighth note in 12/8 meter, second and fourth eighth note or second, third and fourth sixteenth note in 2/4 meter). Distinguishing these components of the pulse is especially meaningful in the context of the rhythmic motifs which appear in Afro-Cuban music, as they emerge both in their “original” forms, and undergo displacement within bar lines, thus emphasizing the weaker parts of the pulse (offbeats)⁵³.

Peñalosa underlines that the rhythmic proportion 3:2 is a fundamental poly-rhythm for Afro-Cuban music. It arises through the interaction of an even grouping of a trinary pulsation with the basic, intra-metric rhythmic division (in 6/8 meter, three quarter notes are placed against two dotted quarter notes)⁵⁴.



Example 11. 3:2 Poly-rhythm

⁵² D. Peñalosa, *The Clave Matrix...*, p. 24.

⁵³ *Ibid.* p. 5–7.

⁵⁴ *Ibid.* p. 21–22.

The researcher mentions that this poly-rhythm is one of the representative elements of African rhythmic. As examples, he cites parts played on a melodic percussion instrument named *gyil (balafon)*, popular in Ghana and Burkina Faso, a plucked idiophone called *mbira (zanza, kalimba)*, used in Zimbabwe by the Shona ethnic group, among others, and the single-membrane drum *djembe*, used in Guinean music of the Mandinka tribe⁵⁵. From a philosophical point of view, in Africa the idea of poly-rhythm is regarded as a symbol of life's challenges, changes, and accompanying emotional states, among other things. The interactions occurring between rhythmic layers are perceived as a reflection of inter-personal relations⁵⁶.

This poly-rhythm, in its basic form, shows up in many Afro-Cuban musical genres and dances on a metric basis of 6/8. It becomes evident in the correlation of dance steps, based on the primary intra-metric rhythmic partition (dotted quarter notes in 6/8 meter), with the percussion instruments' part emphasizing the even grouping of a trinary pulsation. One of the exceptions is a dance, which comes from the Yoruba tribe, in which movements of the torso accent the binary organization of the rhythmic space, whereas the steps follow its underlying structure⁵⁷.

3:2 poly-rhythm also appears in early forms of Cuban instrumental-vocal music, e.g. *guajira* and *punto cubano*⁵⁸, which Spanish folklore played a key role in inspiring, particularly the *flamenco* style. In this case, this rhythmic division takes on a somewhat different form. It shows up in a way of grouping rhythmic values, which is alternately applied in the space of two measures - in the first, a trinary grouping of eighth note values takes place (3/8+3/8), while in the second it's binary (2/8+2/8+2/8). This succession is consistent with the structure of a hemiola, which is defined by playing two measures in a simple triple meter, as three measures in a simple duple meter. An exceptionally characteristic phenomenon, falling within the idiom of 3:2 poly-rhythm, is the simultaneous presence of trinary and binary pulsation in all styles of *rumba*. As Peñalosa

⁵⁵ D. Peñalosa, *The Clave Matrix...*, p. 22–35.

⁵⁶ *Ibid.* p. 24.

⁵⁷ *Ibid.*

⁵⁸ *Punto cubano, punto guajiro* – music genre that developed in rural areas in the 19th century. Its roots come from Andalusian musical traditions. The instruments included different types of guitars (*tres, tiple, laud*), claves, *guiro, guayo*. There are two main styles of *punto cubano*: free (*pinareño*) and strict (*punto en clave*). The first one comes from the western province of Pinar del Rio and is characterized by a slow pace, freer treatment of time signatures and a smoothly changing melody. The second style, originating from the Camaguey province, defines the steady pace, precise following the metric division and the constant accompaniment of guitars and claves. [from:] H. Orovio, *Cuban Music...*, p. 171.

claims, it appears in the *guaguancó* sub-genre much more frequently than in *yambu* and *columbia*. This correlation is the basis for getting an appropriate feeling for the rhythm that is the essence of this musical genre, and which is often characterized by placement in the rhythmic space that's impossible to register. The researcher emphasizes that, in the context of his works, simultaneously appearing pulsations fulfill the same role that swing does in jazz⁵⁹.

I made use of this poly-rhythm in three of the pieces I recorded: *Riot* – creation of percussion solo narrative; *Of Dreams To Come* – creation of accompanying rhythmic layers in parts of the piece that are in 3/4 meter; *Moose The Mooche* – tempo change at the beginning of the coda.

⁵⁹ D. Peñalosa, *The Clave Matrix...*, p. 226–228.

2. Analysis of transcriptions of drum solos and excerpts of accompaniment based on selected recordings

In the masters thesis titled *Innovative traditionalist. Roy Haynes as the main inspiration and determinant of Marcus Gilmore's style*, I presented profiles and the most characteristic traits of the styles of two artists, whose innovative approach to creating a language of musical expression is one of my main sources of inspiration in the creative process. Research, conducted for the needs of artistic description of my doctoral thesis, induced me to renewed analysis of the transcription excerpts contained in the above-mentioned dissertation. The goal of making this reference is to distinguish only the traits and phenomena with “ancestry” that lies at the roots of Afro-Cuban rhythmic. Therefore, further analytical review of Haynes’ and Gilmore’s exceptionally distinctive way of creating a musical narrative provides a certain kind of fulfillment, allowing for new conclusions to be discerned and reached.

Presenting playing challenges in the context of creating a musical narrative on the ride cymbal, building texture while playing an accompaniment, and soloist eruptions of ideas will be useful in portraying the universal character of the rhythmic layers of Afro-Cuban music, which are deeply rooted in the creative subconscious. The fact that Haynes and Gilmore are of different generations, being born in 1925 and 1986, may represent evidence as to the veracity of this contention. No doubt, over the course of the more than six decades that separate these two artists’ lives and activities, there has been a wide-ranging array of drummers, in whose playing the influence of Afro-Cuban traditions to a lesser or greater degree⁶⁰. However, I want to emphasize that the goal of a more detailed reference, to the work of Haynes and Gilmore, is to indicate their significant impact on the crystallization process of my own language of musical expression.

⁶⁰ e.g. Elvin Jones and his concept of building phrases based on polyrhythm 3:2 (John Coltrane *Coltrane Live At Birdland - Afro Blue*), or Jeff Tain Watts, whose one of the most characteristic features of the style is the use of interweaving bipartite and tripartite rhythmic values, often based on the *ostinato*-led voice strongly embedded in the pulse (Branford Marsalis *Coltrane's a Love Supreme Live in Amsterdam - Part 3: Pursuance*).

2.1. Roy Haynes – Matrix. Creation of a musical narrative on cymbals

This piece is from the album *Now He Sings Now He Sobs*, recorded and released in 1968. Haynes and the composer are accompanied on the album by Prague-born bassist Miroslav Vitouš. In terms of evolution in selection of percussion instrumentation this is an exceptionally important release, as it is one of the first recordings with Roy Haynes using the flat ride cymbal⁶¹, which he did much to popularize.



Example 12. Chick Corea – *Matrix*, measures 1–12, (0:00”–0:09”)

In the third measure of the piece, a direct appropriation of the *sicá* rhythm, which is an integral element of the Puerto Rican musical genre *bomba*, can be noted. Compared with its original form, the sixteenth note pulsation and 2/4 meter was replaced with a quarter/eighth-note structure and 4/4 meter.



Example 13. *Sicá* rhythm⁶²

In the first twelve measures of the piece, as many as three references to a basic component of Afro-Cuban rhythmicity – i.e. *tresillo* - can be observed. Direct citations take

⁶¹ *Flat ride* – a bell-less cymbal, which results in a smaller volume and shorter duration of the sound emphasizing articulation - stick definition. The first cymbals of this type were developed by the Paiste company in 1967. [author's footnote]

⁶² *Ritmos de bomba part 1* by Michael de Miranda.

Source: <https://www.youtube.com/watch?v=Gf7hw8oG7ck>, [access 04.11.2021].

place between the fifth and sixth measures, and in the twelfth. Its presence also becomes evident through the eighth-note thickening of texture in the ninth and tenth measures – which, in the context of quarter-note pulsation, is structurally consistent with the three-note rhythmic motif (3:3:2).

Another rhythmic layer used in this segment is *cáscara* - or to put it more precisely, its half – five of 10 notes. It shows up in the space of the seventh and eighth measures, in the voice led by the ride cymbal. A fact worth noting is that it gets applied from the second quarter note in the seventh measure and ends in the analogous part of the following measure. Thus, *cáscara* was subjected to displacement in the rhythmic space, resulting in an unconventional dissemination of tension in the musical thought.

Additionally, I would also like to draw attention to the protraction in length of the sounding of the final note in the first chorus of the theme, which was achieved through the use of a technique based on evoking sound from a half-open hi-hat cymbal. Ending the formal progression of the piece’s chorus with a prolonged note, based on the measure’s final quarter-note value, essentially shows a similarity to the *ponche* note, comprising the conclusion of the phrase, or cadence, in Afro-Cuban musical tradition.

Example 14. Chick Corea – *Matrix*, measures 13–24 (0:09”–0:20”)

The most characteristic segment of the second chorus is the musical thought found in measures 15–19, of which the tripartite structure, in the context of a duple meter, becomes a projection of the concept of a 3:2 cross rhythm. To this end, the artist employs three of the most frequently applied methods of articulation used on the hi-hat cymbal: eliciting sound by depressing the pedal with the foot and striking the closed and half-open cymbal with the stick. In measure 23, Haynes again makes use of the Puerto Rican *sicá*

rhythm. The drummer concludes the second formal progression of the piece, again, with emphasis on the final quarter-note value in the measure.

2.2. Roy Haynes – *Solar*. Creative accompaniment

In the late 1980's, Roy Haynes entered into artistic cooperation with one of the most charismatic guitarists in the history of jazz, Pat Metheny. One of its results was the studio album *Question and Answer*, recorded with Dave Holland, and released in 1990. The segment of transcription used for analysis comes from the Miles Davis composition *Solar*⁶³, which is on that album.

The image displays three staves of musical notation for a drum set, representing measures 1 through 12 of the piece 'Solar' by Pat Metheny. The notation is written on a grand staff with a treble clef and a common time signature. The first staff (measures 1-4) shows a complex rhythmic pattern with eighth notes and rests, marked with 'x' for cymbal and 'v' for snare. The second staff (measures 5-8) continues the pattern, adding a ride cymbal part. The third staff (measures 9-12) shows the final part of the segment, with a prominent bass drum and ride cymbal pattern. The notation includes various dynamics like accents and slurs, and specific rhythmic markings such as 'x' and 'v'.

Example 15. Pat Metheny – *Solar*, measures 1–12 (0:07”–0:18”)

Already in the first exposition of the piece's melody, the drummer employed the structure of the *tresillo* rhythmic component several times. In measures 1–2, it becomes evident in the combination of the first consonance with eighth-note thickening of texture, contained in the *unisons* of the ride cymbal, snare and bass drums. It was virtually repeated in measures 5–6. The difference is based on adding two notes in the voice led by the ride cymbal, which bring a kind of half-time feel into the rhythmic space. Also worthy of attention is the phrase that shows up in the snare drum voice in measures 1–2 and 5–6, which shows a similarity to the *tresillo* motif, in terms of structure.

The following characteristic segment is measures 11 and 12, in which the *tresillo* rhythmic layer shows up in the *unisons* of the bass drum and ride cymbal. It's worth emphasizing that it was introduced on the second quarter-note value in the measure, so its use exemplifies transposition in the rhythmic space.

⁶³ A piece with an almost identical melody is included in the recording from 1946. This work, written by Chuck Wayne, is titled *Sonny*. [author's footnote]



Example 16. Pat Metheny – *Solar*, measures 13–24 (0:18”–0:29”)

In measures 13 and 21, the idea contained in the fifth and ninth measures is repeated. Measure 17 represents a sort of elaboration of the musical narrative appearing in the above-mentioned segments. This expansion is based on applying changes in orchestration, and thickened texture.

One of the variants of the *tresillo* rhythmic figure (2:3:3) is found in measure 15, in the voice led by the ride cymbal. Another of them (3:2:3) shows up in the snare voice, in measures 19 and 20. Also, once again, rhythmic transposition of phrasing was applied, which in this case is based on founding the motif’s first note on the second eighth-note value in the measure.

Example 17. Pat Metheny – *Solar*, measures 25–36 (0:29”–0:50”)

In the first chorus of the guitar solo, I’d like to draw attention to measures 31–33. In the context of an duple meter, the phrase found in measure 31 and 32, through its tripartite rhythmic structure, relates to the idea of a 3:2 transverse rhythm. In measure 33, the artist introduces two characteristic rhythmic motifs. The first of them, *cinquillo*, shows up in the voice led by the ride cymbal, whereas the second, *sicá*, is played on the

bass drum. This measure is a perfect example of the correlations taking place, between the individual components of Afro-Cuban rhythmic.

2.3. Roy Haynes – *In Walked Bud*. Solo part

The analyzed part of the drum solo comes from the Thelonious Monk composition *In Walked Bud*, which is on the album *Misterioso*, recorded live by the pianist's quartet, in New York's Five Spot Café, on August 7th, 1958. Playing with the composer and drummer were saxophonist Johnny Griffin, and bassist Ahmed Abdul-Malik.

In the first chorus of the solo form, the drummer uses the rhythmic structure of the piece's melody in a nearly direct way. I'd like to draw attention to something that happens in measures 3–4 and 5–6 (Example 18.). The quarter notes, on which eighth-note motifs were established, together with the accented sound of the snare drum, display a similarity to the structure of the *habanera* rhythm. In measures 7–16, the artist maintains the concept of a half-note feeling, distinctly emphasizing the first and third quarter notes of the measure. As Ed Uribe claims, this kind of half-note feeling of the rhythmic space one of the most characteristic traits of such Afro-Cuban musical genres as *son* and *mambo*⁶⁴. In measures 15 and 16, Haynes expands the musical narrative, creating a phrase with a structural scheme that is consistent with *rumba clave* 3:2. The rhythmic motif that shows up in measures 17–18 and 21–22 can be divided into three shorter phases, fitting into the following meters: 3/4, 3/4 and 2/4. This scheme clearly relates to the structure of the *tresillo* rhythmic figure (3:3:2). The musical thought appearing in measures 19 and 20 is consistent with the structure of *son clave* 2:3. Something similar happens in measures 23–24. In this case, a two-measure phrase is multiplied with the *rumba clave* 2:3 motif.

As I mentioned earlier, the solo narrative appearing in the presented excerpt of the transcription, to a significant extent, based on rhythmic material that comes from the main melody of the piece. Being aware of this fact, the conclusion becomes easy to reach that

⁶⁴ E. Uribe, *The Essence of Afro-Cuban...*, p. 32.

Monk's composition *In Walked Bud* is a perfect example, displaying the presence of characteristic idioms of Afro-Cuban rhythmic in the melody of a musical work.

The image shows a musical score for the piece 'In Walked Bud' by Thelonious Monk. It consists of eight staves of music, each starting with a measure number: 1, 5, 9, 13, 17, 21, 25, and 29. The music is written in a single melodic line on a grand staff. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals. There are also some specific markings like 'x' over notes and accents (>) over notes in the later measures. The overall style is characteristic of bebop jazz.

Example 18. Thelonious Monk – *In Walked Bud*, measures 1–32 (9:19”–9:55”)

2.4. Marcus Gilmore – *In The Meantime*. Creation of a musical narrative on cymbals

Bassist Joe Martin is known for constant artistic cooperation with Marcus Gilmore. This duo comprises the rhythm section of the trio of Israeli guitarist Gilad Hekselman (*Words Unspoken, Hearts Wide Open, This Just In, Homes*), and in the

quartets of Mark Turner (*Lathe of Heaven*) and Chris Potter (*The Dreamer Is The Dream*). The composition *In The Meantime* is on Joe Martin's album titled *Not By Chance*, which was released in 2009. The group's line-up is completed by Chris Potter and Brad Mehldau. The segments of the analyzed transcription come from part of the piano solo. This piece has a 32-measure form with an AABA scheme.

Example 19. Joe Martin – *In The Meantime*, measures 1–20 (3:26”–3:45”)

In the last four measures, or second part of the A section of the first chorus of the pianist's improvisation (measures 1–4 of the transcription), there are some characteristic things worth taking note of. The first of them is basing a musical thought, led by the ride cymbal, on the structure of *rumba clave* 3:2. This phrase begins from the last note of the cymbal in the first measure, and its end is at the beginning of the third measure. The second of these things is the use, in the fourth measure, of one of the variants of the *tresillo* motif (3:2:3), which was transposed in the rhythmic space. In measure 10, a successive usage of the above-mentioned variant of the *tresillo* rhythmic figure takes place. The difference, relative to its first application, is the place that it appears within the measure. The first chorus of the piano solo is concluded with another variant of the above-mentioned rhythmic motif (2:3:3). Additionally, the musical thought in measures 19–20, together with the last note in measure 18, is consistent with the structure of *clave* 3:2 – both *son*, and *rumba*, depending how the groups of two eighth notes appearing in measure 19 are perceived.

2.5. Marcus Gilmore – *Spur Of The Moment*. Creative accompaniment

Spur Of The Moment is a composition written by American saxophonist Brice Winston, which is on the album *Child's Play*, released in 2014 by the label Criss Cross Jazz. The artistic co-creators of this work are Marcus Gilmore, Cuban pianist David Virelles, guitarist Mike Moreno and bassist Joe Sanders. The formal structure of the composition consists of an eight-measure bass and drums intro, and a 20-measure theme. In the improvised sections, the interlude was shortened to four measures.

The way in which the drums musical narrative was created, in the exposition of the main melody of the piece, is subordinated to the bass line, which has an *ostinato* character. Thus, similarly as in the case of the earlier analyzed segment of the piece *In Walked Bud*, in this case we see idioms of Afro-Cuban rhythmic patterns being applied in the process of composing and arranging a musical work. The difference between these two pieces is that, in the case of Thelonious Monk's composition, these traits become evident in the rhythmic patterns of the main melody, whereas in the piece *Spur Of The Moment*, they show up on the basis of the rhythmic motifs appearing in the bass and drum parts. The presented transcription excerpt allows one to notice the drummer's use of rhythmic layers such as *tresillo*, *cinquillo*, *cáscara*, *son clave* 3:2, *rumba clave* 3:2, and 3:2 poly-rhythm.

In the first, fifth, ninth, thirteenth and seventeenth measures, the texture is subordinated to the structure of the *tresillo* motif (Example 20.). However, looking from the perspective of two-measure musical sentences emerging from the bass line, a ternary grouping of a binary pulsation becomes evident, which is interwoven with the original organization of the rhythmic space: $3/8 + 3/8 + 3/8 + 3/8 + 2/4$ (measures 1–2); $3/8 + 3/8 + 3/8 + 3/8 + 3/8 + 3/8 + 3/8 + 3/8 + 2/4 + 2/4$ (measures 5–8); $3/8 + 3/8 + 3/8 + 4/8 + 3/8$ (measures 9–10, 13–14, 17–18). The difference between measures 1–2, and 9–10, 13–14 and 17–18 results from the rhythmic patterns of the main melody of the piece, which starts at the ninth measure of the transcription. The *tresillo* rhythmic figure shows up again in measures: 19, 23, 28. In measures 19 and 23, it becomes evident in an exceptionally distinct way. A different situation takes place in measure 28. There, its presence is only possible to detect in the context of a change of instrument during the creation of a musical narrative. The *unisons* of the bass drum and cymbals appearing at the beginning and end of the measure, together with the first note of the floor tom, create the structure of the and the above-mentioned rhythmic layer (measure 28; Example 20.).

Example 20. Brice Winston – *Spur Of The Moment*, measures 1–28 (0:00”–0:30”)

In the presented segment of the transcription, the *cinquillo* motif shows up twice: in the voice led by the ride cymbal (measure 15), and in the voice carried on the snare drum (last note in measure 18, together with notes in measure 19). *Cáscara*, or to be more specific, 9 of its 10 constituent notes, become evident between measures 3–5, in the voice led by the ride cymbal. It’s worth emphasizing that it was transposed in the rhythmic space – its beginning is on the last quarter note in the third measure.

I would also like to turn attention to the two-measure musical thoughts appearing in measures 1–2 and 21–22. The first of them is consistent with the structure of *son clave* 3:2, while the second is in *rumba clave* 3:2, where similarly as in the case of measure 28 (*tresillo*), what marks the presence of the above-mentioned rhythmic layer is the specific placement of notes by individual instruments in the rhythmic space. The specific tonal qualities of the tom-tom and snare drum have decidedly more power of expression than the sound of the hi-hat cymbal, which is why using them on the second and third quarter note of the measure allows one to perceive the connection of the two-measure phrase with *clave*.

2.6. Marcus Gilmore – *Hood*. Creative accompaniment

Vijay Iyer’s composition *Hood* is on the album *Break Stuff*, released in 2015. The music was recorded in a trio line-up: Vijay Iyer – piano, Stephan Crump – bass, Marcus Gilmore – drums. This piece is a perfect example of conceptual use of ostinato poly-rhythmics in the process of creating the main rhythmic layer of a piece.



Example 21. Vijay Iyer – *Hood*, measures 1-4 (0:00”-0:07”)



Example 22. Vijay Iyer – *Hood*, 3 planes of poly-rhythmics

The first plane of poly-rhythmics comprises the musical thought contained in the voice carried on the hi-hat cymbal. I want to turn attention to the rhythmic structure of its first half. Bearing in mind the sixteenth-note pulsation of the piece, two eighth notes and the sixteenth note appearing after them comprise a reflection of one of the variants of *tresillo* ($2/16, 3/16, 3/16 = 2:3:3$). The second plane consists of the quarter note passages contained in the bass drum and snare, which through their simplicity play the role of a contrasting stabilizer of the rhythmic space. The third rhythmic plane is the four-measure phrase played on the floor tom, which can be characterized as a succession of a pointed rhythm and a sequence written in a $5/16$ meter. Gilmore, by compiling the three above-described components of the main rhythmic idea of the piece, created a texturally complex entirety, characterized by ostinato poly-rhythms.

2.7. Marcus Gilmore – *Parisian Thoroughfare*. Solo part

Parisian Thoroughfare, a composition written by Bud Powell, is on the Gilad Hekselman trio's album titled *Homes*, which was released in 2015 by the label Jazz Village. The group's line-up is completed by bassist Joe Martin. This piece has a four-part formal structure with an AABA scheme. Originally it is contained in 32 bars, in 4/4 meter. The arranging action applied by the Israeli guitarist is based on extending every four measures by two quarter notes ($4/4 + 4/4 + 4/4 + 4/4 + 2/4 = 18/4$), through which each of the parts can be written and characterized as a sequence of two measures in 9/2 meter. This piece is maintained in a fast tempo, through which from a performance perspective, a half-note feeling of the rhythmic space allows for achieving a fluid and horizontal way of phrasing. Utilizing such, and not another metric registration allows, among other things, for the illustration of the above-mentioned phenomenon. The analyzed segments of the transcription come from the drummer's improvisation.



Example 23. Gilad Hekselman – *Parisian Thoroughfare*, measure 1 (3:36”–3:42”)

In the first measure of the drummer's solo, I want to turn attention to two elements. The first of them is the introduction of trinary grouping of a binary pulsation, which takes place from the third half note in the measure, all the way to its end. It shows up in the voice led by the ride cymbal. The second element is the application of the *tresillo* rhythmic motif in the parts of the bass drum and hi-hat cymbal, in the final part of the measure.



Example 24. Gilad Hekselman – *Parisian Thoroughfare*, measures 4–5 (3:51”– 4:00”)

A characteristic quality of the fourth measure is the way of grouping the shorter phrases, which are parts of a longer musical thought (Example 24.). After the first musical motif that fits in a 7/4 meter, its shorter variation occurs (the beginning of the repeated phrase is comprised of quarter-note triplets), which fits in a 5/4 meter. Thus, here we have spatial dislocation of the same rhythm. The placement next to one another of musical thoughts, with a structure of seven and five metric values, evokes the structural scheme of *son clave* 3:2 which, in 12/8 meter, is built on the basis of such a joining⁶⁵. The culmination of the fourth measure is the phrase contained in the last three half notes of the measure. In the fifth measure, one of the variants of the *tresillo* rhythmic figure (3:2:3) shows up, which is contained in the voice carried on the bass drum (second and third half note in the measure 5; Example 24.).



Example 25. Gilad Hekselman – *Parisian Thoroughfare*, measure 8 (4:10”–4:14”)

In the eighth measure, which is the final part of the first chorus of the drummer’s improvisation, the artist used three quarter-note foursomes. The introduced poly-rhythm divides the measure into two smaller fragments, which fall in a 9/4 meter. The quarter-note foursome is contained in a 3/4 meter, so its threefold usage results in the emergence of a longer phrase, which falls in a 9/4 meter.



Example 26. Gilad Hekselman – *Parisian Thoroughfare*, measures 12–13 (4:10”–4:14”)

⁶⁵  [author's footnote.]

In measure 12 the artist once again applies a tripartite way of grouping a bipartite pulsation, the end of which occurs at the sixth half note in the measure, when the *cinquillo* rhythmic motif is introduced in the voice carried on the ride cymbal (Example 26.). The last element I'd like to turn attention to is the "transposition" over the bar line, of a musical thought based on the *rumba clave* 3:2 rhythmic scheme. Its first half is contained in the *unisons* of the bass drum and ride cymbal, while the second is in the consonances of that cymbal and the snare drum.

3. Description of reinterpreted compositions contained in the artistic work

3.1. *Un Poco Loco* – Bud Powell

Bud Powell's composition with the Spanish title *Un Poco Loco* (*Little Crazy*) was first recorded in 1951 in collaboration with Curly Russell on double bass and Max Roach on drums. It is on the album *The Amazing Bud Powell*, released a year later by Blue Note Records.

Originally, this piece has a 32-measure structure with the scheme of AABA, enriched with an eight-measure introduction and an *interludium* between the melody and the improvised part, which also serves as a coda. The rhythmic layer performed by the drummer in parts A of the theme exposition and the solo piano part is a perfect example of polyrhythm using the following method of grouping eighth notes values: 5 + 5 + 6. Such a sequence refers to the structure of the *cáscara* motif. In the above-mentioned fragments, the cowbell plays a significant role in the percussion texture, starting the aforementioned rhythmic motifs. In the thematic part B, the drummer creates a musical narrative based on the rhythm of *habanera*⁶⁶. The choice of the composition *Un Poco Loco* was dictated by the fact that its melody in the A parts is largely based on the rhythmic structure of the *son clave* 3:2.

Example 27. Excerpt from the original melody of *Un Poco Loco*⁶⁷

⁶⁶ *Un Poco Loco*. Source: <https://www.youtube.com/watch?v=PVNtHCnPUZw> [access 05.01.2022].

⁶⁷ Source: <https://www.virtualsheetmusic.com/score/HL-38775.html> [access 05.01.2022].

In the process of arranging the piece, the main idea was to adapt both the melody fragments of the piece and the rhythmic layers, characteristic of the *abakuá* musical tradition, to the 7/4 meter. According to David Peñalosa, the term *abakuá* describes both Cuban secret societies (fraternities), originating mainly from West African ethnic groups (Efik and Ejagham), as well as the music and dance performed by them⁶⁸. In turn, Helio Orovio narrows the roots of the aforementioned cultural phenomenon to the Nigerian region of Calabar. He also mentions that these associations, whose second name is *ñáñigo*, began their existence in Cuba, mainly in Havana and Matanzas, at the beginning of the 19th century. These groups were originally formed as mutual aid societies operating under a religious and cultural structure known as the *cabildo*⁶⁹. Orovio also mentions the instruments used during ceremonies and rituals called *plantes*: *bonkó enchemiyá*, *obiapá*, *kuchi yeremá*, *binkomé* - single-membrane, wooden drums; *ekón* - a kind of cowbell; *itónes* - wooden sticks; *erikundi* - a type of rattle; *ekué* - a single-membrane drum on which the sound is made by rubbing a metal rod against the membrane⁷⁰.

Ed Uribe points out that the *abakuá*⁷¹ musical tradition played a significant role in the emergence of many Cuban folklore genres, especially *rumba*. He also points to one of the basic features of this style: juxtaposing rhythmic layers with a bipartite and tripartite structure⁷².

The idea of choosing the 7/4 meter was to draw attention to one observation, which is the result of my many years of studying the discography of contemporary jazz music (at the turn of the 20th and 21st centuries). One of the frequently encountered intrametric rhythmic divisions in the 7/4 time signature are two half notes and two dotted quarter notes (4 + 3). Artists using a given rhythmic division in their own arrangements

⁶⁸ D. Peñalosa, *The Clave Matrix...*, p. 253.

⁶⁹ H. Orovio, *Cuban Music...*, p. 3.

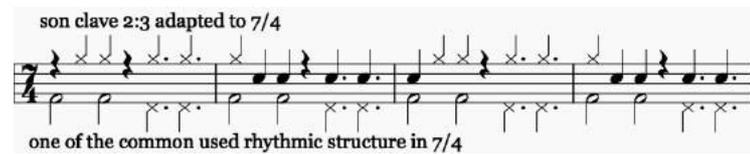
⁷⁰ Ibid.

⁷¹ See more: Donald Brooks Truly, *The Afro-Cuban Abakuá: Rhythmic Origins to Modern Applications*, Miami 2009.

⁷² E.Uribe, *The Essence of Afro-Cuban...*, p. 196.

were: Joshua Redman⁷³, Brad Mehldau⁷⁴, Robert Glasper⁷⁵, Jonathan Kreisberg⁷⁶, or Jacky Terrasson⁷⁷.

After adapting to the 7/4 meter *son clave* 2:3, a direct common feature between the two mentioned rhythmic layers is noticeable.



Example 28. Correlation of the *son clave* 2:3 with the intra-metric rhythmic division in the 7/4 time signature

The piece begins with a *conguero*'s introduction, the instruments of which are congas, a cowbell and a shaker. Cowbell emphasizes quarter-note metric values, in the conga part there are variations of rhythmic motifs characteristic for the *abakuá* style, while the shaker introduces a third plane, referring to its tripartite metric base (12/8). After a while, using a mambo bell, I introduce a musical idea based on the *standard bell pattern* rhythmic figure, which prepares the entrance of the first part of the main melody of the piece arranged in 7/4 meter.

⁷³ *Summertime*. Source: <https://www.youtube.com/watch?v=L8XyjniL0Pw> [access 05.01.2022].

⁷⁴ *All the Things You Are (Live)*. Source: <https://www.youtube.com/watch?v=nc6iApaemEA> [access 05.01.2022].

⁷⁵ *Beatrice*. Source: <https://www.youtube.com/watch?v=P6RzxZ6AuXo> [access 05.01.2022].

⁷⁶ *Stella By Starlight*. Source: <https://www.youtube.com/watch?v=VWVC7QO1qCk> [access 05.01.2022].

⁷⁷ *Parisian Thoroughfare*. Source: <https://www.youtube.com/watch?v=NO4EEonFxOw> [access 05.01.2022].

The rhythmic structure of the main melody and the bass line in measures 2–7 was created on the basis of the *rumba clave* 3:2 rhythmic motif adapted to the 7/4 meter. The measure written in the 7/4 time signature has been divided into two parts: the first (4/4) with a three-note *clave* part; the second (3/4) is a two-note complement to the *clave*. The use of eighth note triplets is due to the pulsation of the piece.

In the first part of A, I limited the instruments used only to the cowbell and the ride cymbals. Such a sparing selection of the instruments means was aimed both at leaving a greater sonic space for the *conguero* and at a more organic merger of the rhythmic layers we perform. In the first measure, four rhythmic motifs can be distinguished: *rumba clave*, *standard bell pattern* and two rhythmic motifs, which are performed in the style of *abakuá* on the *kuchi yeremá* and *biankomé* drum⁷⁸. In measures 2–6 the dominant musical thought was the alternate use of the two aforementioned rhythmic layers.

The image shows two staves of musical notation for a drum set part in 7/4 time. The notation uses eighth notes and eighth note triplets. The first staff is annotated with 'rumba clave 3:2' (with a bracket over the first three notes), 'kuchi yeremá' (with a bracket over the next three notes), and '6 of 7 notes of standard bell pattern' (with a bracket over the first six notes). The second staff is annotated with 'kuchi yeremá' (with a bracket over the first three notes), 'etc.' (with a bracket over the next three notes), and 'biankomé' (with a bracket over the first two notes). The notation is divided into measures by vertical bar lines.

Example 31. A drum set part in the first part of A (0:29"–0:50")

In the second part A, I developed the introduced musical narrative, at the same time extending the sound texture of the drum set with more frequent use of ride cymbals and toms.

In part B of the exposition of the main melody, there is a temporary change in the character of the piece, dictated by the introduction of new rhythmic layers. Namely, in the voice carried on a cowbell, I played the *cáscara* motif, which I merged with the rhythmic figure of the *rumba clave* 2:3. Moreover, I used the cross stick technique (snare drum). The double bass player introduced the *tumbao* melodic line, while the *conguero* started the musical narration based on variations of the rhythmic layers characteristic of the musical genre *rumba guaguancó*. In measures 20–21, the rhythm section emphasizes

⁷⁸ D. B. Truly, *The Afro-Cuban Abakuá...*, p. 51–52.

the notes of the song's melody. In relation to the original melody, the notes in bar 21 have been displaced in the rhythmic space in such a way as to duplicate the bassline of the *tumbao* (Example 29.).

The last part A of the main theme of the piece, from the formal point of view, repeats the first part A.

The first solo part begins with a tenor saxophone, which skilfully introduces the idea of a sixteenth melodic motif appearing in the last fragment of the theme, transforming it into a triple pulsation and a 7/4 meter. The harmonic progression of the first fragment of the saxophone's solo is limited to the sequence of the chords Ebmaj7 and Cmaj7. The pianist introduces sparing chords and short melodic phrases which, together with the unobtrusive accompaniment of the rhythm section, create a spatial texture for the soloist.

In the initial phase of the saxophonist's solo, the basic idea of the drum set part were the rhythmic motifs presented in the theme of the piece performed on the cowbell. Along with the development of the saxophonist's improvisation, I gradually enriched the timbre of the drum kit and thickened the rhythmic texture, introducing eighth note and sixteenth note values. This procedure was aimed at preparing the transition to the final part of the saxophonist's solo part, in which the triple pulsation was replaced by the duple - introducing the 7/8 meter. The harmonic layer, which in this part of the piece is formed by the sequences of the Cmi7, Ebmaj7 and Fsus chords, has also been modified. The first two chords are arranged in the rhythmic space in such a way as to create the polyrhythm 7:2 (7/16 + 7/16). Moreover, for a longer period of time in the voice carried on the hi-hat cymbal, I kept the quarter note values referring to the previous time signature, which stabilized the rhythmic texture and lengthened the sense of phrasing.

38 t.sax solo (slowly introduce 8's and 16's notes) Ebmaj7 Cmaj7 on cue

40 Cmi7 Ebmaj7 Fsus on cue

Example 32. Solo part of a tenor saxophone (2:02"–5:20")

The pianist begins his solo part with a motif repeated several times, displaced in the rhythmic space. The formal structure of this part of the work includes two four-measure sections. The first is a repetition of the final chord progression of the previous

improvisation. In the second section the harmonic basis is formed by the chords Fmi7, Abmaj7, Bbsus.

piano solo

42 Cmi7 Ebmaj7 Fsus Cmi7 Ebmaj7 Fsus

46 Fmi7 Abmaj7 Bbsus Fmi7 Abmaj7 Bbsus 1. Bbsus 2. Bbsus on cue

Example 33. Solo part of a piano (5:20"–7:39")

In the voice carried on the hi-hat cymbal, I introduced eight note values to make this part of the piece more constant. I subordinated the musical narrative to the rhythmic division carried out by the double bass player, on which the harmonic progression was based. *Conguero* leaves steady accompaniment in favor of a more activated musical dialogue with the soloist. Pianist gives the cue in measure 50, concluding his solo part. The final phrase consisting of two rhythmic motifs ($7/16 + 7/16$) is performed in unison by me, the pianist and the double bass player. The use of fermat in the aforementioned measure was intended to introduce a moment of respite after the expressive finale of the improvisation and to prepare the next part of the piece.

The last part preceding the final exposition of the theme is a fragment of a praise song in honor of the god Changó, originating from the *Santería* religion. It was performed by *conguero*, who used three *Batá* drums⁷⁹, which are an inseparable part of the aforementioned tradition. Establishing this piece as an integral element of the arrangement of the piece is related to the fact that according to Ed Uribe, the roots of the rhythmic motifs characteristic of the *abakuá* style are directly related to the performing tradition of *Batá* drums⁸⁰.

According to Ned Sublette, *Santería* - also known in Cuba as *Regla de Ocha* - is a variation of the Nigerian Yoruba belief combined with symbolism, some forms and rituals derived from Catholicism. However, he points out that the term can also mean a more complex spiritism that combines many different traditions. Sublette recalls that African religions did not reject other beliefs, therefore, by professing *Santería*, it was not

⁷⁹ See more: Kenneth George Schweitzer, *Afro-Cuban Batá Drum Aesthetics: Developing Individual and Group Technique, Sound and Identity*, College Park 2003.

⁸⁰ E. Uribe, *The Essence of Afro-Cuban...*, p. 196.

necessary to disavow Catholicism. The (Catholic) priest, on the other hand, might have already proclaimed that *Regla de Och* must be discredited in order to be a Christian⁸¹.

The basis of beliefs is the cult of deities (*Orishas*), whose complex personalities are known to every Cuban. The process of Christianization, the effect of which was, *inter alia*, the prohibition of professing traditional African beliefs, caused that individual deities were worshiped under the figures of Catholic saints - for example, St. Barbara, who was often depicted with a sword in her hand, was identified with the god Changó holding an ax⁸².

The choice of the song, or more precisely its fragment, was not accidental. Because the divine figure of Changó is described as "the owner of the *Batá* drums" and "the most eminent of the drummers". He is considered the archetype of the Afro-Cuban musician. It is one of the most popular *orishas*⁸³.

Kenneth George Schweitzer claims that during a religious ritual called *toque de santo*, the role of the creator of musical events is played by the lead singer (*apón*) and the master of *Batá* drums. The task of this drummer, when the singer intoned a new song, is to immediately recognize it and introduce a rhythmic layer appropriate for a given deity, called *toque*. By introducing the element of improvisation, he is obliged to create a close musical dialogue with the other two drummers (each of them has one drum). He stays in visual contact with the dancers, responding to their movements. At the moment of initiation (connection with a given god), there is an extremely deepened bond between the singer and the drummers, which emanates from the other participants of the event⁸⁴.

Conguero used in this part of the piece a complete set of *Batá* drums, which consists of three instruments: *Iyá* - the largest of the drums with a deep, low sound, leading voice; *Itótele* - a medium-sized drum with a balanced pitch; *Okónkolo* - the smallest of the drums with the highest pitch. Each of them has two membranes, a smaller (*enu*) and a larger (*chacha*). The drum is held parallel to the ground, making it possible to use two membranes at the same time⁸⁵.

After a while, I join the drummer with a *standard bell pattern* played on a cowbell. The musical thought continued together leads to the entrance to the main melody of the piece, which in this case is shortened to six measures. In terms of texture and character,

⁸¹ N. Sublette, *Cuba and Its Music...*, p. 213.

⁸² Ibid. p. 216.

⁸³ Ibid. p. 217.

⁸⁴ K.G. Schweitzer, *Afro-Cuban Batá...*, p. 2.

⁸⁵ H. Orovio, *Cuban Music...*, p. 25–26.

there is a return to the narrative created in the second part A of the first exposition of the theme. In the eighth measure, a coda is introduced, in which the accents of the rhythm section are juxtaposed with a sixteenth note motif played by saxophonists.



Example 34. Coda

3.2. *Moose The Mooche* – Charlie Parker

The *Moose The Mooche* composition is a representative example of the *rhythm changes* musical form, with the structure of a 32-measure, four-part scheme with the arrangement of AABA parts. This piece was composed in 1946 by Charlie Parker. At this time, musical paths of Parker with his longtime companion Dizzy Gillespie has splited, and Parker, after a period of intense artistic activity on the West Coast, decided to return to New York⁸⁶. *Moose The Mooche* was first recorded in Los Angeles in March 1946, and was released by Dial Records. The piece was recorded under the name of Parker septet: Charlie Parker - alto saxophone, Lucky Thompson - tenor saxophone, Miles Davis - trumpet, Dodo Marmarosa - piano, Vic McMillan - double bass, Roy Porter - drums, Arvin Garrison - electric guitar.

I chose Parker composition for two reasons. Firstly, the main melody in the first four bars of each A part follows the *son clave* 3:2. The second reason for choosing *Moose The Mooche* is the *sicá* rhythmic layer, which is the repeatedly occurring in the rhythmic of the main melody. It is characteristic of the Puerto Rican musical genre *bomba* (the first phrase of the melody), and the structure of which is closely related to the rhythmic motif of *cinquillo*.

⁸⁶ Thomas Owens, *Bebop. The Music and Its Players*, New York 1995, p. 19.



Example 35. Correlation of the melody fragment in the first and last part of A with *son clave* 3:2



Example 36. Correlation of the melody of the first four measures of the second part A with *son clave* 3:2

The main ideas in my arrangement of the piece were:

1. Merge and adaptation of *cinquillo* and *tresillo* rhythmic layers into a drum set, with simultaneous use of rhythm displacement.
2. The use of idiom of polymetry in the rhythm section.
3. Fusion of *cinquillo* and *tresillo* with the *sicá* rhythmic motif characteristic of the *bomba* genre, realized by the *conguero*.
4. Changing the feel of the piece to swing in the second improvised movement, which demonstrates the correlation between the rhythmic *tumbao* layer played on the congas and the main beats in jazz music.
5. Adaptation of tripartite rhythmic structures characteristic for Afro-Cuban music to 5/4 meter (*standard bell pattern* - 12/8, *abakuá /nañigo*) - coda.

In terms of the formal structure of the piece, the only difference compared to Parker's original recording is the metric change in the coda, which in fact refers to the rhythmic structure of the melody in this part of the composition. Coda will be described in detail later in this section. Both the exposition of the main melody of the piece and the chorus of the piano solo part and the tenor saxophone covers 32 measures. The harmonic layer in the first four measures of each A part was extended by the Gmi7 and Dmi7 chords, which together with the other chords create the I-VI-II-V and III-VI-II-V progression.

The main melody of the piece is played by a tenor and alto saxophone. The piano accompanies freely based on harmonic development. In parts A, excluding the two bars preceding part B, the double bass performs chord progressions based on half-note rhythmic values, which, combined with the rhythmic layer of the drum kit and percussion, give the composition a dance-like character strongly embedded in pulsation. In measures 15–23 in the double bass and percussion parts a triple rhythm organization is introduced (dotted quarter note - $\frac{3}{8}$), which initiates the idiom of polymetry in the context of the duple time signature of the piece. This phenomenon will be described in the further part of the subsection.

Moose The Mooche

comp. Charlie Parker
arr. Grzegorz Pałka

A B \flat 6 Gmi7 Cmi7 ³F7 Dmi7 Gmi7 Cmi7 F7

5 B \flat 7 B \flat 7/D E \flat 6 Eo7 B \flat 6/F Cmi7 ³F7

A 9 B \flat 6 Gmi7 Cmi7 ³F7 Dmi7 Gmi7 Cmi7 F7

13 B \flat 7 B \flat 7/D E \flat 6 Eo7 B \flat 6 Ami7

B *dr & db polimetric idea* D7 Dmi7 G7

17

21 Gmi7 C7 Cmi7 F7

A 25 B \flat 6 Gmi7 Cmi7 ³F7 Dmi7 Gmi7 Cmi7 F7

29 B \flat 7 B \flat 7/D E \flat 6 Eo7 B \flat 6/F B \flat 6/F ³

33 $\text{♩} = \text{♩}$ (only horns) (band in) B \flat 6/F ³ ³ ³

36 Dmi7 ³Gmi7 ³Cmi7 ³F7 ³B \flat 6 **Fine**

After solos melody to coda

Example 37. *Moose The Mooche*

Example 38. The rhythmic layer of the drum set in the exposition of the main theme
(0:00"–0:35")

The main rhythmic idea of the piece (measures 1–7, 9–14, 25–29) assumes the merging of the *cinquillo* and *tresillo* rhythmic layers, which is applied on several planes. First, the voice led by the hi-hat cymbal follows the *cinquillo* rhythm, and the accentuation introduced in it emphasizes the *tresillo*'s rhythmic structure. Moreover, these accents duplicate the sounds of the bass drum and snare drum, and this all adds up to the „backbone” of the groove structure. The last layer is the snare *ghost notes*, which also implement this three-note rhythmic motif, but in this case it is displaced in the rhythmic space. This phenomenon is related to the mutual correlation of the rhythmic layers mentioned above, which results directly from the eight-note filling of the rhythmic sphere.

Example 39. Correlation of *cinquillo* and *tresillo* rhythms

In part B, when the main melody of the piece is exposed, the phenomenon of polymetry is introduced in the parts of the drum set and the double bass, which results from a change in the way of grouping the eighth notes. This change consists in establishing a dotted quarter note with a basic pulse value which, in the context of the original rhythmic structure implemented by other instrumentalists, introduces a kind of metric dualism. I would like to draw your attention to the fact that in order to increase the clarity of the idiom of polymetry, its beginning was assigned to the last eighth note in measure 16, coinciding with the main melody of the piece (Example 38.).

With the introduction of the second metric-pulse order, the colors of the piece were enriched. The leading role in shaping the percussion texture was taken over by the cowbell, on which I freely interpreted rhythmic motifs, characteristic of Afro-Cuban musical traditions with a triple metric structure (*rumba columbia, abakuá*).

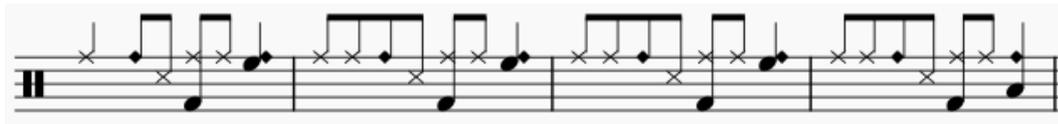


Example 40. The rhythmic layer in measures 16–22 written from the perspective of a triple pulsation

In the fragment presented above, the key role of the rhythmic plane is performed by the sounds of the bass drum and the hi-hat cymbal. Moreover, they were emphasized with the melodic line of the double bass. Because of this the introduction of a new pulsation gained much greater clarity. *Conguero* invariably continues his part based on variations of the *sicá* rhythm.

In measure 23 there is a return to the original feeling of the piece, after which the main rhythmic idea is introduced in the last part A. In the last measure of the melody, a variation of the *sicá* rhythm was quoted, for which I used tom-tom and the consonance of a bass drum with a ride cymbal, at the same time emphasizing the sound of the *ponche* note (Example 38.).

The first solo part begins with the piano, which creates a musical narrative based on the static accompaniment of the rhythm section, aimed at continuing the dance character of the piece. A significant change in the rhythmic layer appears in movement B of the pianist's first improvisation chorus.



Example 41. The rhythmic layer of the drum set in part B of the solo piano part (0:52”–0:56”)

The rhythm presented above was introduced intuitively, and its roots can be found in the secular musical tradition called *tumba francesa*. Raul A. Fernandez claims that its origins are related to the migration of growers, workers and liberated black slaves caused by the Haitian Revolution. In the areas of Santiago de Cuba and Guantánamo some kind of associations - *sociedades* - began to be formed, whose members cultivated the musical traditions brought by them from the French colony of Saint-Domingue⁸⁷. Fernandez states that *tumba francesa* contains rhythmic motifs and feeling that have become part of the Cuban cultural heritage. Interestingly, the researcher also points to the numerous similarities of this musical tradition with the Puerto Rican music genre called *bomba*, which are noticeable in the instrumentation and the presence of characteristic rhythmic layers⁸⁸.



Example 42. A rhythmic motif representative of the style of *tumba francesa*⁸⁹

After the eight-measure part B, there is a return to the original rhythmic narrative, which accompanies the pianist until the end of the improvisation.

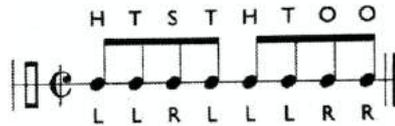
At the turn of the first and second improvised parts, a change in the character of the piece to swing is prepared. There is an evolution of the accompaniment of the rhythm section, which from that moment to the end of the improvisation of the tenor saxophone will remain in the swing convention. *Conguero* introduces the rhythmic *tumbao* motif around which he creates a musical narrative.

⁸⁷ Fernandez, *From Afro-Cuban Rhythms...*, p. 8.

⁸⁸ Ibid.

⁸⁹ Ibid. p. 9.

Changing the convention of the piece was to demonstrate the common feature between the rhythmic *tumbao* layer (played on the congas) and the main downbeats in jazz music.



Example 43. Basic version of the *tumbao* rhythmic pattern performed on one conga⁹⁰

Among the types of articulation presented in the above example, used in congas playing, the two with the greatest expressive and the volume of sound are slap tone (S) and open tone (O). In the basic, traditional version of the *tumbao*, they are duplicated with the second and fourth quarter note in a measure and thus show an organic similarity with the main downbeats in jazz music.

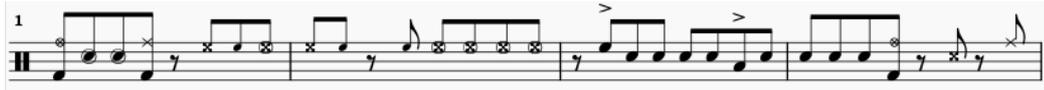
The next part of the piece is the solo part of the drum set, in which the main idea was to return to the concept of the triple grouping of duple rhythmic values.



Example 44. Excerpt from a solo part of a drum set (2:53"-3:02")

The presented excerpt shows the first eight measures of a solo part of a drum set. The phrases that create the overall musical narrative of the presented fragment fit in the 3/8 meter. This idea ends in the eighth measure, when a return to the conventional organization of the rhythmic space takes place. In measures 2-4 I used the buzz roll technique - the use of multiple bounce on the drum's membrane.

⁹⁰ Uribe, *The Essence of Afro-Cuban...*, p. 90.



Example 45. Excerpt from a solo part of a drum set (3:18"–3:22")

A characteristic phenomenon in the above fragment is the use of the *bombo* note as the climax of the phrase (measure 4). The aforementioned musical thought was constructed by combining two shorter, five-note phrases, the finale of which falls on the consonance of the bass drum and ride cymbals. In measures 1-2, using the tom-tom, I used three performance techniques: *rim shot*, muted tone and *rim shot* on a muffled membrane.



Example 46. Final excerpt from the solo part of the drum set (3:34"–3:50")

The above excerpt shows the last 16 measures of the solo part of the drum set. In measures 1–7, the dominant role is played by six sixteenth-note motifs, which are a continuation of a previously created musical narrative. It fits in with the concept of the tripartite grouping of bipartite rhythmic values, which introduces the principle of cross-rhythm. In terms of the rhythmic structure of the phrases in the first two measures, this fragment can be written as a sequence of 2/4, 3/8, 3/8, 3/8, 3/8 time signatures. Following this idea, measures 3–8 create the following pattern: 3/4, 3/8, 3/8, 3/8, 3/8, 3/8, 3/8, 3/8, 3/8, 3/8, 3/8, 2/4, 4/4. The difference between the sixteenth note phrases in measures 1–2 and 3–7 is the use of a "mirror image" - the first motif begins with four snare drum notes and two bass drum notes, while the second musical thought consists of two bass drum notes and four snare drum notes. Moreover, from the fifth measure the voice carried on

the hi-hat cymbal is activated, which additionally emphasizes the tripartite rhythmic structure of the phrases. In the fifth and sixth measures, the timbre of the percussion medium was enriched by the sounds of bongos. In the seventh measure, which is the end of the sixteenth notes progression, I used the 8:3 polyrhythmic phenomenon by using quarter triplets notes in a voice carried on the hi-hat cymbal.

The musical idea in measures 9–10 follows the structure of *son clave* 2:3. In the tenth and fourteenth measure, the phrases were based on the rhythmic structure of the *tresillo*. I would like to emphasize that in measure 14, the use of the aforementioned rhythmic motif is a consequence of the tripartite grouping of the eighth note values occurring in the previous bar (the consonance of the bass drum and the ride cymbals). In the last measure of the improvisation, I again used bongos which, with their different tonal colors, prepared the entrance to the final exposition of the main theme.

In terms of arrangement, the last theme of the piece does not differ from the first. The entrance to the coda takes place at measure 31 (Example 37.). Then three phenomena take place. The first is changing the time signature from 4/4 to 5/4. The second is the introduction of a new, slower tempo, which is the effect of transforming the length of a quarter note - the new quarter note corresponds to the dotted quarter of the previous tempo. This correlation is related to the rhythmic ratio of 3:2. The third, key phenomenon from the point of view of the feeling of the piece is the introduction of triple pulsation and the interpretation of rhythmic layers characteristic of such styles as *abakuá* or *rumba cubana*.

In the first measure of the coda there is a pause in the accompaniment of the rhythm section, which lasts until the next measure. The final motif of the piece is measure 36, where in the drum set and percussion parts the rhythmic motif *rumba clave* 3: 2 is quoted. Its beginning falls on the second value of a quarter note in the measure, which made it possible to merge the last note of the melody with the last *clave* part.

33 $\text{♩} = \text{♩}$. (only horns) (band in)

36 Fine

Example 47. *Moose The Mooche*, coda

3.3. *Of Dreams To Come* – Robert Glasper

The composition *Of Dreams To Come* has been recorded and released twice by the author, i.e. Robert Glasper. The first recording was made in 2006 during the artist's solo concert in the New York music club Blue Note. This piece was released as part of the Blue Note Jazz Series. The second performance, which is an analytical reference point, can be found on the studio album entitled *In My Element*. The artists who co-created this work were: double bass player Vicente Archer, drummer Damion Reid and pastor Joe Ratliff (spoken word in the song *Tribute*). The publisher of both the first and the second publication is the record label Blue Note Records.

Originally, this piece is kept in 3/4 time signature, and its formal structure can be divided into several parts: introduction (repeated four-measure); two parts of A (14 measures each); part B (24 measures); part C (16 measures)⁹¹.

The reason why I chose the composition *Of Dreams To Come* is the significant role of the 3:2 polyrhythm in the rhythm of the main melody. It manifests itself by juxtaposing rhythmic values such as dotted quarter notes and quaterles with the obligatory metric order. The above-mentioned division is also partially emphasized in the part of the double bass and the drum set. Moreover, I would like to draw your attention to the skillful use of the hemiola by the drummer in the following fragments of the piece: second part A of the first main theme, (0:43"-0:51"), part C (1:16"-1:26") and the initial phase of improvisation (2:14"-2:22"). The drummer plays half-note values in the snare drum voice. Then, over the course of two bars, an apparent impression of a change in time signature is created: two bars in 3/4 corresponds to three bars in 2/4 ($3/4 + 3/4 = 2/4 + 2/4 + 2/4$).

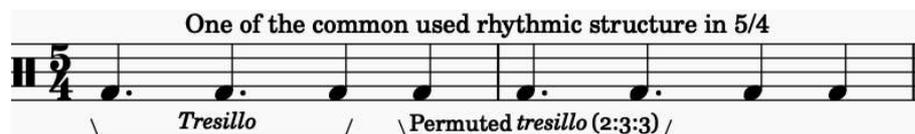
The image shows two staves of musical notation. The top staff is in 3/4 time and contains three measures of music. Above the notes are fingerings: '1 2 3' for the first measure, '1 2 3' for the second, and '(1 2 3) 1 2 3)' for the third. The bottom staff is in 6/8 time and contains three measures. Above the notes are fingerings: '1 2 3' for the first, '(4 5 6) 1 2 3' for the second, and '(1 2 3 4 5 6) 1 2 1 2 1 2' for the third. The notation illustrates how two bars of 3/4 time (6/8) can be perceived as three bars of 2/4 time.

Example 48. *Hemiola* in 3/4 and 6/8 time signature

⁹¹ *Of Dreams To Come*. Source: <https://www.youtube.com/watch?v=wtnMSKoLZSs> [access 20.02.2022].

Referring to the aforementioned two-measure phrase, and then changing its basic time signature value, a quarter note to an eighth note ($6/8 = 2/8 + 2/8 + 2/8$; example 48.), it can be seen that a similar phenomenon is found in the song *Son de la Mother Theodora*⁹², which, according to Alejo Carpentier, is the only known example of 16th-century Cuban popular music⁹³. The researcher states that the author of the piece is considered to be the liberated Dominican woman, Teodora Ginés, who in the second half of the 16th century was a member of a small orchestra that performed in the city of Santiago de Cuba during local parties and holidays⁹⁴.

In the context of the original performance of the piece *Of Dreams To Come*, one of the main arrangements is the use of the 5/4 time signature in the following parts: introduction, parts A and part B. By making the aforementioned change, I wanted to draw attention to the rhythmic phenomenon occurring in compositions and interpretations of pieces from the canon of jazz music, written in the 5/4 meter - starting from the first piece in the history of this music composed in the indicated time signature, i.e. *Take Five*⁹⁵, through the works of Brad Mehldau⁹⁶, down to Aaron Parks' composition⁹⁷. The factor that binds the given musical examples together is the intra-metric rhythmic division (two dotted quarter notes and two quarter notes), which determines both the shape of the main melody and the accompanying voices.



Example 49. Correlation of the rhythmic division characteristic for 5/4 time signature with the *tresillo* motif

The example presented above shows the correlation of the intra-metric rhythmic division in the given recordings with the *tresillo* motif. In the context of a one-measure phrase, the first three notes duplicate the structure of the aforementioned rhythmic figure.

⁹² Transcription of the song *Son de la Má Teodora*.

Source: <https://www-tc.pbs.org/buenavista/music/images/ma-teodora.jpg> [access 20.02.2022].

⁹³ A. Carpentier, *Music in Cuba*, p. 84.

⁹⁴ See more: A. Carpentier, *Music in Cuba*, p. 84–88.

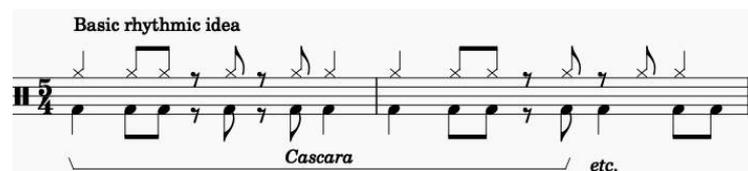
⁹⁵ *Take Five*. Source: <https://www.youtube.com/watch?v=vmDDOFXSgAs> [access 20.02.2022].

⁹⁶ *I Didn't Know What Time It Was*. Source: <https://www.youtube.com/watch?v=X5Vj5rY0kuw> [access 20.02.2022].

⁹⁷ *Praise*. Source: <https://www.youtube.com/watch?v=Td2ptRuVA18> [access 20.02.2022].

An analogous phenomenon appears in the two-measure phrase. In this case, one of the variants of the three-component motif (2:3:3) is revealed.

However, in order to keep the idiom of the 3:2 polyrhythm contained in the original performance of Glasper's composition, I decided not to adapt to the above-discussed rhythmic division in favor of a different one, the structure of which consists of two motifs that fit in the two measures written in the 5/8 time signature. Such a combination of two phrases within one measure written in the 5/4 meter allows to obtain the 5:2 polyrhythm effect. The second reason I decided to use this kind of intra-metric division is its connection to the structure of the *cáscara* rhythm.



Example 50. Correlation of the rhythmic figure used in the arrangement with the *cáscara* motif

Another changes in the context of Glasper's performance of the piece is a slower tempo, and the instrumentation, enlarged by a tenor saxophone and alto, aimed at enriching the timbre of the reinterpreted composition. Both the harmony and the order of the thematic parts have not been modified.

The piece begins with an eight-measure movement in which the two-voice musical idea presented by the saxophonists is a direct reference to the original introduction. The upper, leading voice was assigned to the tenor saxophone, while the lower, accompanying, alto saxophone. The phrases in the first and third measures are subordinated to the intra-metric rhythmic division (5/8 + 5/8), which is the basic idea of the double bass part and the drum set (Example 53.).

After a short introduction, the theme of the piece is exposed. The adaptation of the main melody to the 5/4 time signature mainly consists in emphasizing the polyrhythm 5:2 (measures 5, 7, 11–12, 14, 16, 19, 21, 25, 29, 31, 35; Example 53.). In contrast to the introduction, the lead voice has been assigned to the alto saxophone, which is accompanied by improvised responses of the tenor saxophone. The piano part comes down to a sublime way of realizing the chord progression. In measures 9–10, the time signature changes from 5/4 to 3/4, which is emphasized by the unison of the wood-wind

instruments. The aforementioned two-measures fragment alludes to Glasper's performance of the piece (Example 53.).



Example 51. Excerpt from a drum set part in A section of the main theme (0:13"-0:23")

The above example shows the drum kit part at the beginning of the main melody of the piece. I would like to draw your attention to two musical phenomena that appear in the rhythm I have proposed. The first one is juxtaposing rhythmic values played on the hi-hat cymbal with the basic rhythmic idea which results in obtaining a 5:4 polyrhythm in relation to the two-bar phrase. Moreover, the juxtaposed two planes create idiom of the polymetry: 2/4 - hi-hat cymbal; 5/4 (5/8 + 5/8) other percussion instruments. The second one is hemiola (bars 5-6), which was created as a result of changing the time signature to 3/4 while continuing the narration on the hi-hat cymbal.



Example 52. Fragment of a drum kit part in B section of the main melody (0:54"-1:07")

In part B, in order to emphasize the beginning of a new section of the piece, I used a ride cymbal with a much darker timbre and shorter decay. Moreover, the use of its bell, characterized by a point-like tone, made it possible to obtain a greater sonic space, which I filled in by introducing instruments such as tom-tom and floor tom to the percussion texture. Another novelty is the use of rim click on the snare drum. In the voiced carried on the ride cymbal, I developed musical ideas based on the main rhythmic division, which I consistently opposed to the ostinato figure played on the hi-hat cymbal (Example 52.).

In the discussed part, the contrabassist continues the musical narrative based on the 5:2 polyrhythm.

In part C, I have put the main melody performed by the saxophonists in unison in a measures with variable meters: 6/4, 5/4, 4/4, 3/4. It was arranged in such a way that each measure was divided into two equal parts. The application of the aforementioned rhythmic idea was aimed at introducing the accelerando effect. In this fragment, the pianist plays a harmonic progression, using the *tremolando* articulation, while the double bass player, along with the accompaniment of cymbals, emphasizes the rhythmic divisions. All the arrangements used in the discussed part of the piece were aimed at creating the final tension, leading to the Dbmaj9 chord in measure 42, preparing the beginning of the first improvisation (Example 53.).

Movement D, which is the final 16-measure period of the chorus, is formally structured and borrowed directly from the original version of the piece. Preserving its unchanging structure was aimed at creating a common denominator between my own and Glasper's performance, keeping at least some of the identity of the composition. This is the point at which the first solo part begins.

The first improvisation is performed by the pianist. The formal structure of this section includes the following parts: D, A, A, B (1:32"–2:56"). In part D, the soloist creates a musical narrative based on a motive work, accompanied by an unobtrusive accompaniment of a double bass and a drum set. In drum set part I used alternating phrasing based on the polyrhythm 3:2 (e.g. dotted quarter notes, or eighth note motifs matching the 3/8 time signature) and quarter note pulse. At the beginning of the A movement, the pianist continues his musical narrative, once again using the *tremolando* technique. This time based on two-note motifs that he plays within one octave. Then, in the parts of accompanying instruments, there is a return to the „motor-driven” way of leading the accompaniment, presented in the main theme of the piece. Both in the first and second A, double bass and drum set emphasized the rhythmic motif, which is a constant part of the arrangement of the piece (measure 16; Example 53.). In part B, I used the bell of the right cymbal, thus diversifying the timbre of the percussion texture. The pianist reaches the climax of the solo part by making fast melodic passages. The exodus of the first improvisation is part C, in which the saxophonists perform the final fragment of the main melody of the piece. I emphasize the rhythmic divisions occurring in measures with variable time signatures in the voice led on cymbals.

The second improvisation, whose formal structure does not differ from the first - D, A, A, B - is performed by the tenor saxophonist (3:04"–4:29"). In the first part of the improvisation, the soloist uses trills and fast melodic motifs, which he plays regardless of the bar lines dividing the chordal progressions. Inspired by his musical narrative, I decided to interact with him, using such types of articulations as: tremolo on the snare drum; single, intuitive hits to the cowbell; hitting one of the bongos with a mallet stick; rubbing the shaft of the stick, the head of which rests on the membrane of one of the bongos. Initially, the dialogue is accompanied by the pianist, responding to the soloist with phrases with a descending direction. The resulting musical plan was contrasted with the selective realization of the harmonic progression, which was included in the double bass part. In part A, the main rhythmic idea of the piece is introduced, which I interpret with greater freedom compared to the main theme and the first improvisation. The main difference is the lack of an *ostinato* motif in a part of the hi-hat cymbal. At the beginning of the mentioned part, I decided to enrich the timbre of the drum set by using the cowbell.

In part B, along with the development of the musical narrative created by the soloist, there is a return to a more "driving" accompaniment, as evidenced by the reappearance of a constant rhythmic figure in the part of the hi-hat cymbal. In the final fragment of the saxophonist's improvisation, I introduced another instrument to the percussion texture, i.e. woodblock. The improviser, hearing the phrase played by me, immediately repeated it and then transformed it into his own musical language. This fragment proves extraordinary attention, sensitive hearing and openness to the collective interaction of the soloist (4:18"–4:29").

In part C a *diminuendo* takes place, preparing the entrance to the part D, characterized by quiet dynamics and spatial texture.

In order to obtain the effect of surprise the listener, in the final theme of the piece, I reduced its formal structure by one part A. The transition to coda takes place in measure 59 (Example 53.). Coda includes 14 measures and was performed without the accompaniment of wood-wind instruments. The spatial musical narrative maintained in non-loud dynamics, diversified by the *ritardando*, leads to the final consonance in the piece (Example 53.).

Of Dreams To Come

comp. Robert Glasper
arr. Grzegorz Palka

INTRO (rhythm section's groove based on polyrhythm 5/8 + 5/8)

$\text{♩} = 180$

A (tenor responds to the melody) (bars 9-11 horns unisono)

B

C (horns unisono)

D (Solo)

To the A section

FINE

rit.

The musical score is written in a single staff with a key signature of two flats (Bb and Eb) and a time signature of 4/4. It includes various time signatures: 5/8, 3/4, 6/4, 5/4, and 3/4. Chord progressions are indicated above the staff. Section A (measures 5-11) features a tenor melody with horns unisono in measures 9-11. Section B (measures 12-18) continues the tenor melody. Section C (measures 19-33) is a horns unisono section. Section D (measures 40-48) is a solo section. The score concludes with a 'To the A section' instruction and a 'FINE' section with a 'rit.' marking.

Solo's form:
D, A, A, B
C - interlude between and after solos
Last Head:
A, B, C, D to Coda

Example 53. *Of Dreams To Come*

3.4. *Riot* – Herbie Hancock

The composition of the American pianist called *Riot* is on the studio album *Speak Like a Child*, recorded and published in 1968 by the Blue Note Records label. Apart from the composer, the recording artists included: Ron Carter - double bass, Mickey Roker - drums, Jerry Dodgion - alto flute, Thad Jones - flugelhorn, Peter Phillips – bass trombone. *Speak Like a Child*, the artist's sixth original album, contains almost all of his original compositions. The exception is the track recorded in the configuration of the trio, i.e. *First Trip*, by Ron Carter. A characteristic feature of the album is an extremely velvety sound, which results both from the very selection of instruments included in the horn section, and from the great respect for the timbre of the instrumentalists themselves. In his autobiography, Hancock confessed that the work of Canadian composer, arranger and pianist Gil Evans was a great inspiration in the process of composing the pieces for the album⁹⁸.

The image displays two systems of musical notation for the piece 'Riot'. The first system is a four-measure introduction in 4/4 time. The top staff shows chords: EmΔb6, F#7, EmΔb6, F#7, and EmΔb6. The bottom staff shows a bass line with eighth and quarter notes. The second system, labeled 'HEAD', shows a change to 3/4 time. The top staff shows a melody starting with a quarter note, followed by eighth notes, and ending with a half note. The bottom staff shows a bass line with eighth notes. The chords for the second system are EmΔb6 and DΔ5/G#.

Example 54. The original introduction and the beginning of the melody of *Riot*⁹⁹

Originally the track has a swing feeling and a fast tempo. From the formal point of view, it has a four-measure introduction, which is also the ending of the theme (two volts) and a coda, as well as a nine-measure melody. One of the characteristics of the main melody is the change from 4/4 to 3/4 time signature over three measures.

⁹⁸ Herbie Hancock, Lisa Dickey, *Herbie Hancock. Autobiografia legendy jazzu*, Kraków 2015, p. 117–119.

⁹⁹ Source: <https://www.scribd.com/document/524320392/Riot-Herbie-Hancock> [access 06.01.2022].

The choice of *Riot's* composition was dictated by the fact that the introductory sound material (combining the bass line with chord consonances) and the first four measures of the main melody fit into the rhythmic structure of the *rumba clave* 2:3 (Example 54.). Moreover, in the context of grouping note values, the phrase appearing in the fourth introductory measure, accompanied by the chords F#7 and Em+7b6, contains components of one of the variants of the *tresillo* rhythmic motif (3:2:3).

The main idea in the process of arranging was to establish the *tresillo* rhythmic motif as the *leitmotif* of the piece, which manifested itself both in the drum set and double bass part, as well as in the formal construction of the first solo part (assigning a specific number of measures to individual harmonic sequences). Compared to the piece *Moose The Mooche*, in which the aforementioned rhythmic layer together with the *cinquillo* motif play the role of a stable rhythmic ground in parts A and in the pianist's solo part, in this case I wanted the *tresillo* to be only a kind of freely interpreted „hint” around which a musical narrative will be created.

In the context of the character of the piece, there has been a change from the lively swing feeling for a slowly developing dramatic narrative, which is the result of agogic, dynamic, harmonic and textural changes. This composition was recorded in a quintet configuration, i.e. without the accompaniment of an additional percussion instrument voice.

The piece begins with an introduction performed *ad libitum*. The freedom of performance was marked by guidelines that defined the roles I assigned to individual instrumentalists. The leading musical thought in this fragment of the piece are dialogues of the double bass with saxophones, for which the reference point of the created melodies were the sounds from the original bass line. This musical conversation was arranged with the spatial accompaniment of the piano and the drum set, whose task was to introduce various color spots. For this purpose, I used, among others, several types of articulation in cymbal playing: gentle tapping with the fingers the edge of the cymbal, making it vibrate without audible contact with its surface; rubbing the head of a wooden stick against the surface of the cymbal along the embossed grooves, enabling the extraction of overtones with bright colors and "squeaky" sound characteristics; rubbing the metal end of the percussion brush handle against the surface of the cymbal in order to create a metallic, raw color; *tremolo* made with felt sticks. The effect of combining all the musical events taking place in this fragment is a mysterious atmosphere which, together with the

introduction and stabilization of the tempo, prepares the entrance to the main melody of the piece (Example 55).

ad lib. (conversation between horns and double bass - freely interpret notes of the original bass line)

Em11

mp piano uses spatial texture drums play colours then set up tempo

A

$\text{♩} = 92$ Em11

F# \emptyset etc.

Em Δ 7b6/G B7b9/D#

(tenor only 2nd time)

6 Em11 F# \emptyset Em Δ 7b6/G B7b9/D# **B** Em11 F# \emptyset

(horns dialogue) cresc.

12 Em Δ 7b6/G D Δ 7#5/G# Am7 A# \emptyset B \emptyset B7b9/D#

dim.

Example 55. *Riot*, introduction and main melody (0:00”–2:14”)

Both the harmonic structure and the formal structure of the main melody of the piece, in terms of the number of measures, have been reconstructed. The exposition of the main theme has been incorporated into the structure of the parts AAB. Part A contains eight measures, while Part B - ten. In the first movement A, the main melody of the piece is performed by the alto saxophonist. In the sixth measure, the improvised melody of a tenor saxophone is introduced, the role of which was to initiate a musical dialogue with its alto counterpart. The harmonic progression in this part, inspired by the chord sequences from the original introduction of the piece, was constructed in a way that allows to follow bass line with interval of seconds with a calm, subdued character. The exception is the interval of the augmented fifth - G, D# (measures 4-5; Example 55.). In this part of

the piece, the percussion texture is dominated by the sound of the snare drum, which, together with the use of the *buzz-roll* technique, introduces a kind of marching motorics. The rhythmic layers that appear both in the drum set and the double bass part refer in their structure to the *tresillo* motif, which is the *leitmotif* of the piece.

For the second part A, a voice accompanying the main melody was composed, which I assigned to the tenor saxophone, thus enabling the continuation of the dialogical narration of the piece. From the rhythmic side, the composed melodic line overlaps with the eight notes *offbeats*, which in its structure refers to the *guajeo* - ostinato melody performed on *tres* in such genres as *changüi*¹⁰⁰, or *son*. According to Ed Uribe, this term is also used to describe the parts of string instruments in *charanga* - traditional Cuban ensembles performing the musical genre *danzon*¹⁰¹. However, it is worth paying attention to the structural differences in the *guajeo* structure. Well, in the early form of the *son* genre, i.e. *changüi*, the characteristic two-measure phrase, i.e. *clave* was not used¹⁰². In *changüi*, the melodic fully or largely fits in with the rhythmic structure of *offbeats*, while in *son styles*¹⁰³, *clave* is subordinated, which fragmentarily emphasizes the strong parts of the measure.

Moving from the first part A to the second part A, I gradually enriched the sound texture of the drum set with the use of ride and hi-hat cymbals. In the second movement A, there is a smooth thickening of the rhythmic space, announcing the entrance to the movement B.

In measures 10–13 of movement B, the main melody of the piece is performed by a tenor and alto saxophone. This procedure was aimed at creating a sublime character and tension, the finale of which is a chromatic chord progression in measures 15–19, kept in the 3/4 time signature, which is a reproduction of the original fragment of the piece. In order to display it, I used a ride cymbals *tremolo*. The return to the original metric division occurs at measure 19 (Example 55.). In the discussed part, the leading role in shaping the rhythmic narrative was taken over by the voice carried on the ride cymbals. The role of the pianist during the exposition of the main melody, as in the introduction, is limited to the spatial and non-intrusive accompaniment filling voids.

¹⁰⁰ *Grupo de Changüi de Guantánamo 1988.*

Source: <https://www.youtube.com/watch?v=fIsdOK5CsEc> [access 10.01.2022].

¹⁰¹ E. Uribe, *The Essence of Afro-Cuban...*, p. 321.

¹⁰² N. Sublette, *Cuba and Its Music...*, p. 96.

¹⁰³ *Qué Lindo Bayamo.* Source: <https://www.youtube.com/watch?v=TPE00BMyqAc> [access 10.01.2022].

alt solo

20 Em11 F#ø EmΔ7b6/G 1. B7b9/D# on cue 2. DΔ7#5/G#

poco a poco accelerando

25 Am7 A#o Bo B7b9/D# Em11 F#ø DΔ7#5/G# Am7 A#o

49 Bo B7b9/D#

on cue tenor continues then drums introduce solo

54 Em11 F#ø DΔ7#5/G# Am7 A#o Bo B7b9/D# Em11 F#ø B7b9/D# on cue

Example 56. Solo parts of alto and tenor saxophone (2:14"-7:17")

The formal structure of the improvisation of the alto saxophone consists of several parts. The first is a repeated four-measure harmonic motif (measures 20–23), the basis of which is the chord progressions from part A of the theme exposition. A characteristic agogic phenomenon initiated in the solo part of the alto saxophone, the end of which falls on the finale of the improvisation of the tenor saxophone, is the *accelerando* aimed at introducing the self-propelling motor of the piece.

In the initial phase of the saxophonist's solo part, the accompaniment of the double bass and the percussion set is limited to emphasizing the first two component notes of the *tresillo* rhythmic structure, around which further musical ideas are developed. In the percussion texture, I consistently refer to the narrative from the exposition of the theme, using the ride cymbals, as well as the *buzz-roll* technique used on the snare drum. An extremely characteristic, unintentional musical event is measure 23 during the third repetition of the musical period (2:43''–2:45''). Then the first two eighth notes played by the double bass player in the measure found their answer in a motive performed in unison by me and the pianist. By combining these two phrases together, it can be seen that the resulting musical thought is nothing else than one of the variants of the *cinquillo* motif, which is the result of the displacement of its components in the rhythmic space. From that moment on, the abovementioned rhythmic layer will appear more frequently in the accompaniment of the rhythm section.



Example 57. One of the variants of the *cinquillo* rhythmic motif.

Along with the development of the musical narrative, the double bass player gradually introduces the rhythmic *tresillo* motif in diminution, which is an announcement of the next movement in the first improvised part. This phenomenon turned out to be a stimulus for more and more bold and more complex creation of rhythmic layers, the direct effect of which was a dense percussion texture.

On the cue of the soloist, measure 24 follows, announcing the introduction of a 29-measure musical period accompanied by the double time phenomenon. In this fragment I used an experimental arrangement procedure consisting in reflecting the structure of one of the variants of the *tresillo* rhythmic motif (3:2:3) in the number of measures per changes in the chord sequence: Am7 - three measures, A#o - two measures, Bo- three measures , B7b9/D# -three measures, etc. This procedure was aimed at destroying the previous formal order by introducing temporary asymmetry in the process of shaping improvisation. The first four chords come from the final fragment of part B of the exposition of the main theme. The next three, i.e. Em11, F#Ø, D+7#5/G#, are borrowed from measures 20, 21, 24. They are followed by the repetition of the chords from measures 25–35 (Example 56.).

In measure 54 there is a 20-measure final part of the first improvised part, in which the harmonic basis are chords borrowed from the previous parts of the work. After one repetition of the aforementioned musical period, the leading, solo narration is taken over by the tenor saxophonist, who begins an improvisation based on this period. Through the consistent use of *accelerando*, the preservation of the dynamic level and the texture of the final fragment of the first improvisation, I wanted to achieve the effect of an organic merging of the two improvised parts.

The tenor saxophonist's task was to intercept the narrative proposed by him from his predecessor, and then adapt it to the needs of his own language of musical expression. During the second improvisation, the double bass player skillfully weaves into his part the rhythmic *tumbao* layer, which is the result of the omission of the first *tresillo* note, which falls on the first quarter note in the measure. There are variants of the *cinquillo*

rhythmic motif in the part of the drum set, and in particular in the voice carried on the ride cymbal. The pianist thickens the texture, undertaking a more activated dialogue with the soloist. The procured emotional tension, which is the result of a tangle of musical events that took place, ends in a dramatic "scream" of the saxophonist, followed by a solo part of the drum set. The last phrase of the tenor saxophonist was smoothly carried out through the bar line ending the last repetition of the 20-measure musical period, so that, again, the next improvised part became a continuation of the previously created musical narrative.

The aforementioned 20-measure fragment, constituting both the final part of the first improvisation and the chorus of the second, this time serves as an interlude of the solo part of the drum set, in which the pianist and the double bass player continue their unobtrusive accompaniment. In this part (7:17"–7:36") of the piece, the characteristic fragments are five-note, eighth-note motifs, contrasted with the quarter-notes contained in the voice led by the hi-hat cymbal. Because of this combination of two musical planes, I got the 5:4 polyrhythm effect. I performed the irregular phrases discussed using such instruments as: snare drum, tom-tom, bass drum and ride cymbal. In order to enrich the sound texture, I used the *rim shot* performance technique and differentiated accentuation.



Example 58. Excerpt from the solo part of the drum set (7:36"–7:45")

The transcription above shows the beginning of the drum set improvisation. The pianist together with the double bass player suggestively emphasize the beginning of this part of the piece by playing a tonic chord - E minor. It is worth paying attention to the note E played with a bow, which in the first phase of the solo part will constitute the background for the musical narrative I create. The accompanying bass meant that for a significant period of improvisation I did not use the bass drum, so as not to dominate the texture with a low pitches.

In the initial stage of improvisation (7:36"–7:59") the narrative I propose fits into three eight-measure periods, followed by a move-away from any formal structures in

favor of free musical expression. The overriding idea in the solo part of the drum set is 3:2 polyrhythm. In the presented excerpt, it manifests itself through the binary grouping of the note values of eighth-note triplets juxtaposed with ostinato quarter notes of the *hi-hat* cymbal (Example 58.). I would like to emphasize that this phenomenon has been used in two ways: by starting phrases in the main beat of the measure (e.g. the voice led by the snare drum from the middle of the first measure to the middle of the second measure) and the weak part of the measure (e.g. the voice carried on the snare drum and the tom-tom from the middle of the second measure to the middle of the third measure). The aforementioned musical ideas are intertwined until the third eight-measure period, the beginning of which is suggestively emphasized by the pianist.

The image shows a musical score for a drum set solo, consisting of three staves of notation. The first staff starts at measure 1 and contains eighth-note triplets and quarter notes. The second staff starts at measure 6 and features a complex rhythmic pattern with eighth notes and quarter notes. The third staff starts at measure 12 and continues the rhythmic development. The notation includes various rhythmic markings such as triplets, accents, and dynamic markings.

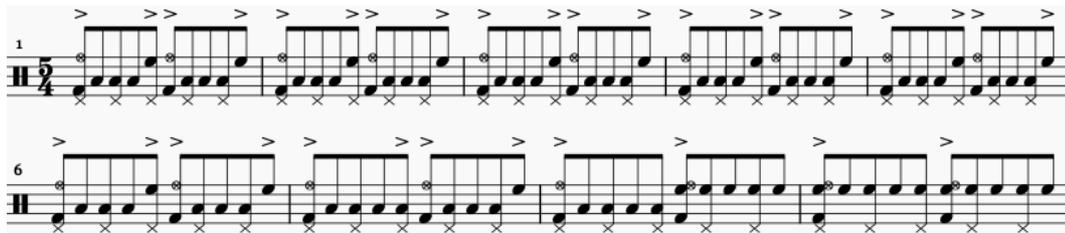
Example 59. Excerpt from the solo part of the drum set (7:51”–8:06”)

In measures 1–4 of the presented excerpt, the triple phrases, which are a continuation of the previous motifs, correspond with the eighth and sixteenth notes, which prepare a change in the way of creating rhythmic structures, including the 3:2 polyrhythm. From the sixth measure, this idea is implemented in voices carried on the hi-hat cymbal and the bass drum. The eighth-note values took the lead in the texture. In measures 6–17, the phrases performed on the remaining percussion instruments were subordinated to the ostinato rhythmic layer, thus introducing an apparent change of time signature to 3/4.

Measure ninth plays an important role in the context of the form of improvisation and tonal colors. At that time, I added a cowbell to the instrumentation used, the appearance of which highlighted the moment of a gradual move-away from the symmetrical way of creating improvisation in favor of a free musical expression unrestricted by formal frames. In measures 13 and 14, between the motifs performed on the aforementioned metal instrument, I weave a short phrase played on a woodblock, enriching the sound texture with another element (Example 59.). Moreover, this is the

moment when the double bass player gradually introduces the *diminuendo* effect, leaving me the sound space for deeper exploration.

The continued musical narrative, the rhythmic basis of which is an ostinato polyrhythm in the voice carried on the hi-hat and the bass drum, ends when the *rim shot* technique is used on a snare drum muted by one hand (8:33”–8:35”).



Example 60. Excerpt of the solo part of the drum set (8:48”–8:56”)

In the fragment of improvisation shown above, phrases are smoothly introduced, the structure of which fits in the 5/4 time signature. The 3:2 polyrhythm is then replaced by the ostinato 5:2 rhythmic structure, which is the result of the juxtaposition of two sound layers: quarter notes contained in the voice carried on the hi-hat and five-note rhythmic motifs, additionally emphasized by a distinctive accent.



Example 61. Correlation of the phrase ending the solo part with the *cáscara* motif

Concluding my deliberations on the solo part of the drum set, I would like to draw your attention to the final phrase of this part of the piece. In terms of its structure, it duplicates the component sounds of the *cáscara* rhythm.

The final exposition of the main melody is preceded by a short interlude in which there is a return to the original time signature and tempo of the piece. Together with the double bass player, we introduce the *tresillo* rhythmic motif, which will continue to the second measure of part B. In A parts, the main melody is performed by the alto saxophone, accompanied by the contrapuntal voice of the tenor saxophone. In the first five measure of part B, as in the case of the first exposition of the theme, the use of the unison in the lead voices was to emphasize the melody of the piece. In measure 89 there

is a coda in which three chords borrowed from the original version of the composition are followed by a sequence of diminished chords performed *ad libitum*, in relation to the interval of minor seconds. The aforementioned harmonic progression leads to the chord of Em11, which ends the work (Example 62.).

The image shows a musical score for Example 62, consisting of three systems of music. The first system (measures 76-80) is marked with a box 'A' and contains the following chords: Em11, F#ø, EmΔ7b6/G, B7b9/D#, and Em11. The second system (measures 81-86) is marked with a box 'B' and contains the following chords: F#ø, EmΔ7b6/G, B7b9/D#, Em11, F#ø, and EmΔ7b6/G. The third system (measures 87-90) starts with a 3/4 time signature and contains the following chords: DΔ7#5/G#, Am7, A#o, Bo, Co, C#o, Do, D#o, and Em11. The score includes performance instructions such as 'horns dialogue', 'ad lib.', and 'FINE'.

Example 62. Final main theme (9:20”–10:45”)

3.5. *Salt Peanuts* – Dizzy Gillespie

Salt Peanuts is a composition written in 1942 by Dizzy Gillespie in collaboration with drummer Kenny Clark. It is a representative example of the form of *rhythm changes*. The first known recording of this piece was not made by the author, but by the Auld-Hawkins-Webster Saxtet group, composed of: Georgie Auld - tenor and alto saxophone; Coleman Hawkins - tenor saxophone; Ben Webster - tenor saxophone and clarinet; Charlie Shavers - trumpet; Bill Rowland - piano; Hy White - guitar; Israel Crosby - double bass; Specs Powell - drums. This version of the song was recorded on May 17, 1944 in New York and then released as a by the Apollo record label.

A year later, in 1945, *Salt Peanuts* was recorded by Gillespie himself with his All Star Quintette and this performance became a kind of classic of the genre. The recording was published by Guild, and the band consisted of: Dizzy Gillespie - trumpet, Charlie Parker - alto saxophone; Al Haig - piano; Dillon "Curly" Russell - double bass; Sidney

"Big Sid" Catlett - drums. The instrumentalists who co-created the band played an extremely important role in the crystallization of a style in jazz music - bebop.

The reason why I decided to choose Dizzy Gillespie's composition was not only the element of Afro-Cuban rhythmic present in the melodic structure of the piece, which will be presented later in this section, but also the trumpeter's contribution to the fusion of jazz with Afro-Cuban music. As a result of this combination, a musical genre emerged, which during its crystallization period, that is in the second half of the 1940s, was referred to as Afro-Cuban jazz. Today, Latin jazz is the term commonly used¹⁰⁴.

According to Jacek Niedziela Meira, the key moment was 1946, when Gillespie invited to his orchestra a Cuban drummer Luciano Pozo Gonzales, commonly known as Chano Pozo. He introduced the Afro-Cuban timbre and rhythms, which from then on will appear not only in the big-band repertoire, but will also become part of the jazz musical language in such songs as: *Manteca*, *Con Alma*, *Woody'n You*, *Guarachi Guarao*, *Tin Tin Deo* (Chano Pozo comp.), *Cubana Be* (comp. Russell / Gillespie), *Cubana Bop* (comp. Russell / Gillespie), *Rhumba Concerto* (comp. Gil Fuller)¹⁰⁵.

However, I would like to emphasize that the interplay of the idioms of Afro-Cuban rhythmic and jazz music was noticeable much earlier. Raul A. Fernandez claims that the activity of Cuban musicians in New Orleans was already recorded at the end of the 19th century. Because of that, it became possible to find the Latin music timbres in the early forms of jazz music, and this musical "tinge" was defined by J.R. Morton as Spanish tinge¹⁰⁶. Fernandez states that the late 1930s and early 1940s educated the precursors of the Afro-Cuban jazz genre. It also emphasizes the fact that the fusion of jazz music with the Cuban musical genre *son*, which took place at the beginning of the fourth decade of the last century, was noticeable not only in the United States, but also in Cuba - it has been documented in detail by such researchers as Leonardo Acosta or Cristóbal Diaz Ayala. Fernandez also refers to the musicologist Max Salazar, who in his research often emphasized the significant role of the Afro-Cubans music group, founded in 1940 by the trumpeter Mario Bauzá and the vocalist Machito (Francisco Raul Gutierrez Grillo), in the context of the fusion of Afro-Cuban and jazz music¹⁰⁷.

¹⁰⁴ R. A. Fernandez, *From Afro-Cuban Rhythms...*, p. 61.

¹⁰⁵ Jacek Niedziela-Meira, *Historia Jazzu. 100 wykładów*, Katowice 2014, p. 229.

¹⁰⁶ R. A. Fernandez, *From Afro-Cuban Rhythms...*, p. 61.

¹⁰⁷ *Ibid.* p. 61–62.

Therefore, with the above-mentioned facts in mind, the musical cooperation of Gillespie and Chano Pozo should be seen as a milestone in a long-term process rather than an unexpected revolutionary event.

Salt Peanuts is an example of the form of *rhythm changes*. Thus, it has a four-part formal structure with the AABA part scheme (32 measures). As I mentioned before, one of the reasons for choosing this piece is that the rhythmic structure of the melody, combined with the accents of the rhythm section in part A, follows *son clave* 2:3 motif.

Example 63. *Son clave* 2:3 and melody of part A¹⁰⁸

The conceptual assumption in the process of arranging this piece was to refer to the basic rhythmic layer characteristic of the *songo* genre, created in the early 1970s. It is a kind of mixture of broadly understood Cuban folklore with contemporary musical styles. Ed Uribe characterizes it as a syncretism of such genres as *son*, *rumba*, rhythms of the Cuban carnival parades (*Conga de Comparasa*), as well as jazz and funk music. He also mentions that the drummer of the Los Van Van music group, Jose Luis Quintana, commonly known as Changuito is considered to be the pioneer of the new style¹⁰⁹. One of the most important features of the genre is the freedom in terms of performance, which is manifested in the approach to treating the basic rhythmic layer. It is only a skeleton of rhythm around which improvised musical thoughts are developed, resulting from in-depth performance interaction.

The time signature of 4/4 (*alla breve*) is representative of the *songo*. The pace of the songs ranges from moderate (half note = 108 bpm) to very fast (half note = 166

¹⁰⁸ With reference to the composer's first recording from 1945.

Source: <https://www.youtube.com/watch?v=gg1Wl-NmzWg> [access 22.11.2021].

¹⁰⁹ Ed Uribe, *The Essence of Afro-Cuban...*, p. 108.

bpm)¹¹⁰. It is also worth emphasizing that the instrumentation consisting of a piano, bass guitar or double bass, timbales, kongs, claves and cowbells was included with a drum set.



Example 64. Main rhythmic motif representative of the *songo*¹¹¹

The rhythmic layer presented above is based on the *rumba clave* 2:3 pattern. It shows a close similarity to the rhythm characteristic of the *rumba guaguancó*, occurring in the voice led by *gua-gua (catá)*.



Example 65. Rhythmic layer representative of the *rumba guaguancó*¹¹²

In the example presented above, it can be seen that this rhythm is based on the structure of the *rumba clave* 3:2. Thus, from the formal point of view, a noticeable difference between the presented rhythms is the interchangeable use of *clave* components.

The piece begins with an eight-measure introduction by a *conguero*, who used three drums (*Quinto, Conga, Tumba*) and the cowbell struck by a beater mounted on the percussion pedal. The rhythmic layer proposed by him is a variation of *rumba guaguancó*, which is closely related to the *songo* genre. In measures 9–20, the tenor and alto saxophones enter, which use the notes from the original introduction (referring to Gillespie's first recording from 1945), inscribing them into the rhythmic structure of the characteristic bassline of the *tumbao* (Example 66.).

In the repeated 12-measure section, a drum set is introduced, which by the gradual development of musical thoughts leads to the entrance of the piano voice in measure 19 and the double bass in bar 21. For this purpose, I used two permanent components of the

¹¹⁰ Ed Uribe, *The Essence of Afro-Cuban...*, p. 108.

¹¹¹ Ignacio Berroa, *Mastering the Art of Afro-Cuban Drumming* (DVD)
Source: <https://www.youtube.com/watch?v=fU8z70pdrmo> [access: 29.11.2021].

¹¹² Los Papines *Dicen Que No Es Vida Esta Que Yo Llevo*.
Source: <https://www.youtube.com/watch?v=25SXqIckDWc> [access 29.11.2021].

percussion medium, i.e. tom-tom and snare drum. Moreover I used a basque drum¹¹³, which I hung on a metal rod protruding from the top cymbal of the hi-hat. Resting the wooden rim of the basque drum on the movable cymbal and hooking it to the metal component of the hi-hat was intended to enable two-way use of its sonic qualities. The first one, which was used in repeating measures 9–20, was achieved by hitting the middle part of the membrane with a stick. The second use was found in part B of the main melody and in the improvised parts. Due to the contact of the upper cymbals with the wooden shell of the drum, with the conventional method of extracting sound using the pedal, its metal elements vibrate briefly, which results in a timbre similar to the sound of a *shekere*¹¹⁴.

In this fragment, using the tom-tom, I used a type of articulation characteristic of the *conguero* performance language, namely *muted tones* - leaving a hand on the conga membrane after impact, which results in a short, muted sound with an altered pitch. In my case, the use of this method of articulation consisted in simultaneously placing the head of the stick on the drum membrane and hitting the other stick against the membrane and the rim (rim shot).

The introduction of the piece is continued with measures 21–32, in which the double bass introduces the rhythmic figure of the *tumbao*, using the C note within the small and great octave. The piano implements an improvised musical narrative of an ostinato character. The rhythmic structure of the saxophone voices is changed and, in combination with the double bass part, they form one of the variants of the *tresillo* (2:3:3).

At the end of measure 32, the accompaniment of the rhythm section is stopped, followed by parallel fifths (based on offbeats) played by the saxophones. In measures 35–36, a phrase from the main melody of the piece is introduced, preparing the entrance to the A movement. The rhythm section accentuates the *son clave* 2:3, while the *conguero* introduces the rhythmic *tumbao* layer. The change in the musical narrative in the voice led by the congas is dictated by the direct quotation of *clave* by the piano, double bass

¹¹³ Basque drum, tambourine - a percussion instrument belonging simultaneously to the group of membranophones and idiophones, a hoop drum with one membrane and metal clangs loosely embedded in the rim. It was transferred to Europe from Asia in the Middle Ages. It was used in folk music, and from the 19th century also in symphonic music (e.g. George Bizet). Source: <https://encyklopedia.pwn.pl/haslo/bebenek-baskijski;3876854.html> [access: 30.11.2021].

¹¹⁴ *Shekere*, *chekeré* – a type of gourd of African origin, also known as *agbé* and *aggué*. It is a kind of drained, hollow, beaded mesh wrapped gourd with a hollow hole. The extraction of sound is by shaking the instrument, making the beads hit and rub against the outside of the gourd's body. Once used only in religious rituals, it is now part of Cuban dance music instruments. [from:] H. Orovio, *Cuban Music...*, p. 52.

and drum set. This arrangement procedure was aimed at the organic fusion of the aforementioned two rhythmic layers.

The image shows a musical score for the introduction of 'Salt Peanuts'. It is in 4/4 time with a tempo of 240 beats per minute. The score is divided into four systems of staves. The first system (measures 1-8) is labeled 'Perc. Intro' and features a melodic line with eighth notes and chords. The second system (measures 9-13) continues the melodic line. The third system (measures 14-20) is labeled 'bass tumbao' and features a complex rhythmic pattern with eighth and sixteenth notes. The fourth system (measures 21-33) continues the bass tumbao pattern, with a 'C' time signature change and a 'F' dynamic marking. The score ends with a double bar line and a repeat sign.

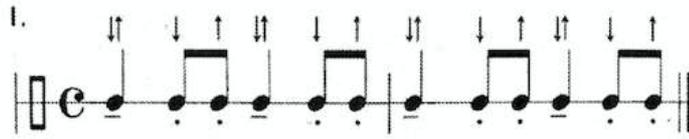
Example 66. *Salt Peanuts*, intro part (0:00”–0:46”)

The image shows a musical score for the rhythmic layer in measures 21-28. It consists of two staves of music. The top staff is in 4/4 time and features a complex rhythmic pattern with eighth and sixteenth notes. The bottom staff is in 4/4 time and features a similar rhythmic pattern. The score is labeled with measure numbers 21 and 28.

Example 67. The rhythmic layer in the measures 21–28 (0:31”–0:39”)

The main rhythmic idea of the piece crystallizes in the drum set part. In measures 21-23, the *cinquillo* motif is introduced in the voice by the ride cymbal’s bell. From measure 24 there is a final reference to the rhythmic layer characteristic of the *songo* genre. From measure 22 on, it is worth paying attention to the *bombo* and *ponche* notes in the voice led by the bass drum, which in fact coincide with the double bass part, i.e. the *tumbao*. Looking at them in the context of the voice carried on the hi-hat cymbal, the rhythm of the *habanera* is noticeable. The right hand introduces a timbre dualism, using both the cymbal’s bell and its flat surface. This kind of duality, combined with the quarter-

eighth note structure, refers to the rhythmic layer characteristic of the *guiro*¹¹⁵ instrument, which is present in all *son* styles.



Example 68. Rhythmic layer performed on the guiro instrument¹¹⁶

The melody of the piece in the first movement A is contained in the unison of the alto saxophone and the tenor saxophone. *Conguero* continues the musical narrative using the *tumbao* motif. The piano, double bass and drum set consistently emphasize the *ponche* note in measures 38, 40, 42, 44. In the first and fifth measures of the second movement A (measures 45 and 49), the first two notes of *son clave* 2:3 are introduced in the rhythm section (Example 70.).

In the two bars preceding the B movement, a rhythmic figure enters, serving as a kind of *leitmotif*¹¹⁷. This motif will appear in the final fragments of the improvised parts and in the last exposition of the main theme. It was composed on the principle of adapting the *rumba clave* 3:2 structure written in 12/8 meter to the 4/4 meter.



Example 69. Correlation of rhythmic *leitmotif* with *rumba clave* 3:2

¹¹⁵ *Guiro, calabazo, guayo* – an instrument belonging to the group of idiophones, made of the dried fruit of a cylindrical gourd. Its prototypes can be found both among the African Bantu tribes and the Indian tribes living in Cuba. Parallel grooves 1-2 millimeters deep are carved on its outer front surface. The extraction of sound consists in rubbing the grooves in the vertical direction with a hard, thin stick. The result is a hoarse sound. Sometimes its flat surface is used to tap the *clave* rhythm. [from:] H. Orovio, *Cuban Music...*, p. 104.

¹¹⁶ E. Uribe, *The Essence of Afro-Cuban...* p. 138.

¹¹⁷ *Leitmotif* – a term for a recurring theme that is relevant to the content of a musical, literary or cinematic work. First used by the German composer Richard Wagner. [author's footnote]

Example 70. *Salt Peanuts*, measures 37–68 (0:47”–1:18”)

The introduction of the first chord of the B part based on the accentuated sound of the *ponche* note refers to its role in traditional Cuban music, which both sets a clear target point of harmonic-melodic tension and is the beginning of the creation of new musical ideas¹¹⁸. With the appearance of the B movement, the double bass introduces the *tumbao* melodic line, on the basis of which it implements the progression of the dominant seventh chords. *Conguero* returns to the musical narrative based on variations of *rumba guaguancó*. The rhythmic layer of the drum set can be characterized as a free interpretation of the *songo* rhythm.

The last part A of the main theme of the piece, in terms of arrangement, is a repetition of the part preceding the *bridge*, excluding the rhythmic motif in measures 51–52 (Example 70.).

¹¹⁸ E. Uribe, *The Essence of Afro-Cuban...*, p. 33.

Example 71. The form of the improvised parts

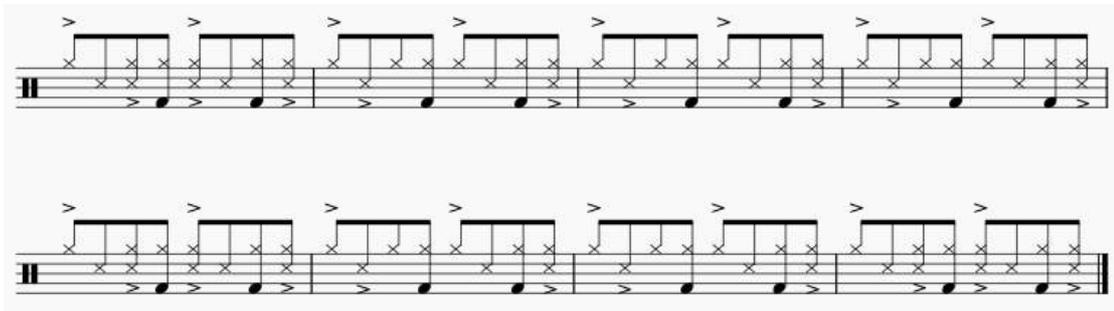
The first improvisation is performed by an alto saxophonist. The form on which the instrumentalist develops the musical narrative can be divided into 3 sections: I - an indefinite number of repetitions of eight-measure periods based on the Fsus chord; II - harmonic progression from the *bridge* part; III - an eight-measure final with a Csus harmonic basis, ended with a rhythmic *leitmotif* of the piece. The idea of simplifying the harmonic material was related to the desire to deepen the rhythmic interaction of the soloist with the accompanying part of the ensemble. All harmonic changes were carried out on the basis of the *tumbao* motif consistently performed by the double bass player. The rhythmic layers played by the *conguero*, both during the solo of the alto saxophone and the piano, are a mixture of variations of *guaguancó rumba* and *songo* rhythm.

In terms of its formal structure, the pianist's improvisation is a repetition of the first solo part. The only difference is the harmonic changes. The first part of the piano solo is based on the Csus chord. The purpose of repeating the harmonic basis of the last fragment of the previous solo part was to create a "bridge" between the two improvisations, making them monolithic. The pianist creates musical thoughts alternately, basing them on the weak and strong parts of the measure (*offbeats*, *downbeats*), while at the same time conducting a rhythmic dialogue between the right and left hand, which in its nature resembles the technique of *call and response*. There is an in-depth musical interaction, mutual stimulation of rhythmic ideas. With the advent of the progression of the dominant seventh chords, the pianist begins to treat the piano keyboard

almost in a percussive manner, introducing short rhythmic ostinato motifs. Thus, it perfectly fitted into the assumed concept of emphasizing the rhythm against the background of other elements of the musical work.

The harmonic progression was constructed in a manner analogous to the first improvisation form (Fsus; A7, D7 etc ..; Csus; E7, A7 etc.), as was the sequence of the last dominant seventh chord and the last harmonic improvisation function (G7 - Gsus). The solo part of the piano ends with a presentation of the *leitmotif* of the piece.

The solo part of the *conguero* follows, dominated by rhythmic motifs based on *offbeats*. It is also worth paying attention to the artist's balancing between the bipartite and tripartite rhythmic layers, emphasizing the key feature of *rumba guaguancó* style, i.e. feeling.



Example 72. Excerpt of the drum set accompaniment (4:53''–5:00'')

The example above shows an excerpt of the drum set part accompanying the *conguero* during its improvisation. Compared to the previous solo parts, a significant difference is the change of the instrumentation, consisting in the use of a hi-hat cymbal, a bass drum and a snare drum, on which I used the *cross stick*¹¹⁹ performance technique, which made it possible to obtain a specific sound. I would like to emphasize the fact that the snare drum used in the recording has a wooden rim. Because of this it was possible to obtain an organic, wooden tone (referring to the timbre of claves) using the above-mentioned technique. It is also worth paying attention to the sonic qualities of the hi-hat cymbal, on which, invariably from the beginning of the piece, the basque drum is partially located. This allows for a muffled, "dirty" color of the sound. Such a selection of instruments allowed to leave the *conguero* with a larger sonic space.

¹¹⁹ *Cross stick* –technique based on resiting one part of the stick on the mebrane and hitting its other end against the drum's rim. [author's footnote]

3.6. *So Tender* – Keith Jarrett

The composition of the pianist Keith Jarrett entitled *So Tender* was first recorded in 1979 in Tokyo with the members of his European Quartet (Jan Garbarek - saxophones, Palle Danielsson - double bass, Jan Christiansen - drums). The album on which the recording was released was called *Sleeper* and was published in 2012 by the ECM record label.

This composition, however, was known for decades from the recording that was included on the studio album *Standards, Vol.2*, released by the same publisher in 1985. The recording was made two years earlier, in 1983, and the band was completed by the double bass player Gary Peacock and drummer Jack DeJohnette. This formation can be described as one of the most characteristic in the history of jazz music. The features that distinguish the trio are: extremely original sound; the foreground of the melody in creating the narrative of the piece; high emotionality - the way the sound is produced shows the intensity of expression; in the harmonization of the melody of the themes of the pieces, the use of triads that have no functional connections with each other.

The choice of the piece *So Tender* was dictated by two factors. The first of them is a personal sentimental "journey" in time - the jazz album with which my musical path began was precisely *Standards, Vol.2* by Keith Jarrett. Both this album and the entire work of his trio played a significant role in shaping my personal musical expression. The second reason is the significant role of the eighth note offbeats in the rhythm of the main melody, which in their structure have a common feature with the *guajeo* accompanying voice.

Originally, this piece has a 32-measure formal structure, which fits in with the scheme of the AABA. Referring to the trio performance of the piece, this composition is kept at a fast tempo, except for the first exposition of the main theme, which was performed *ad libitum*. In terms of style, this recording is an example of contemporary performance practice, which is part of the broadly understood concept of latin jazz.

The overriding idea in the process of interpreting the piece *So Tender* was the creation of an intimate, romantic mood, supported by the tranquil dancing steps of the Cuban *bolero* rhythm. This type of narration aimed to emphasize the meaning of the composition's title (*So Tender*). One of the most characteristic changes from the original performance is the much slower pace that gives the song a balladic aura. The tonal center was also modified, from the key of A major to A flat major. The reason for this change

was the collective conclusion that the performance of the main melody in transposition to the key of A flat major will allow to obtain a much warmer and darker timbre of the piece, which, together with the tranquil character, follows the stylistic narrative of the *bolero*.

I choosed the *bolero* music genre as a source of inspiration because according to Helio Orovio it plays one of the key roles in the context of the global popularization of traditional Cuban vocal music¹²⁰.

Different from its Spanish counterpart, the genre and dance was created in the last three decades of the nineteenth century, and its roots are derived from the traditional *trova*¹²¹ style, then popular in the city of Santiago de Cuba. The composer, guitarist and vocalist José Pepe Sánchez¹²² is considered to be the creator of the genre. In *bolero* we notice a complete fusion of Spanish and Afro-Cuban elements, as evidenced by the guitar accompaniment and its influence on the shaping of the song's melody - within the binary meter, 2/4 (in Spanish *bolero*, the 3/4 time signature was used), the text is overlaid with a percussion accentuation of the *cinquillo* rhythm. In the twenties of the twentieth century there was an evolution of the genre, caused by the adaptation of the aforementioned rhythmic layer into the piano accompaniment part of the left hand, which made it possible to create melodic-harmonic figurations. The next step was to use the texts of famous poets by composers, which means that they took into account the rhythms of poems specific to these texts - this resulted in the *cinquillo* motif being deprived of its dominant role¹²³. Despite the changes in the performance and instrumentation that have taken place over the years, the *bolero* has retained its identity, remaining a pearl of Cuban national heritage¹²⁴.

I recorded the composition *So Tender* in the configuration of a trio, i.e. piano, double bass, drum set. The limitation of the instrumentation was intended to create a

¹²⁰ H. Orovio, *Cuban Music...*, p. 30.

¹²¹ *Trova, Trova Tradicional, Vieja Trova* – a kind of Cuban vocal song characteristic of the second half of the 19th century. The genre was represented by vocalists and songwriters, mostly from the black working class. The first protagonists of the new musical movement were: José Pepe Sánchez and Sindo Garay. *Trova* combines inspirations from a romantic song with opera arias. It is led by two vocal voices accompanied by a guitar. Kept at a relatively slow pace with elements of *rubato*. It has an extensive harmonic layer varied with frequent modulations. The texts were dominated by romantic themes (love, homeland / patriotism). [from:] H. Orovio, *Cuban Music...*, p. 214–215.

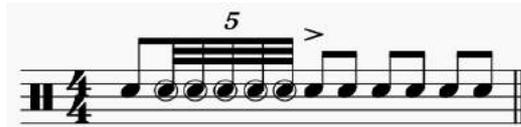
¹²² *Ibid.* p. 30.

¹²³ *Ibid.*

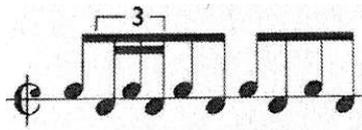
¹²⁴ See more: N.Sublette, *Cuba and Its Music...*, p. 252–253, 484–485.

common denominator between the performance on the *Standards, Vol.2* album and my interpretation of Jarrett's work.

The piece begins with a four-measure introduction played by the drum set, in which I presented my own interpretation of the rhythmic layer characteristic of Cuban *bolero*. Whilst performing, by using hands and fingers, I used various ways to produce a sound on the snare drum, which imitated the timbres and rhythmic motifs found in the mentioned musical genre in voices carried on congas and timbales.



Example 74. The main rhythmic thought in the piece *So Tender*



Example 75. Rhythmic layer performed on timbales in the *bolero*¹²⁵



Example 76. Rhythmic layer performed on conga in the *bolero*¹²⁶

The quintole filling of the second eighth note value, which I played with the fingers of both hands, was the result of transforming the triplet motif performed on the timbales in the *bolero* (Example 74., 75.). In contemporary performance practice of this musical genre, it is common to use not only three-note phrases, but also two, four or even six-note phrases¹²⁷.

The methods of articulation that I used in the six final eighth notes of the leading rhythmic motif were designed to reflect both - the timbre of the conga's sound and the rhythmic layer performed on them in the above-mentioned musical genre. Thus, the

¹²⁵ E. Uribe, *The Essence of Afro-Cuban...*, p. 124.

¹²⁶ *Ibid.* p. 94.

¹²⁷ *Giovanni Hidalgo – Bolero*. Source: <https://youtu.be/GOl6mrWgRk?t=274> [access 05.02.2022].

accent, resulting from the use of the *rim shot* performance technique (in this case hitting the two fingers of the right hand on the slightly muffled snare drum membrane) on the second quarter note value in the measure imitates a *slap tone* (S), performed on the cong (Example 74., 76.). Then, I used the fingers of the left hand with simultaneous contact of the wrist with the membrane, and then the fingers of the right hand. In order to reflect two different pitches of the last three notes of the rhythmic motif performed on the congas, I used the following types of articulation: hitting the entire surface of the left hand in the middle part of the membrane - this is the place with the least degree of tension, which, when combined with a large contact area, imitates a lower pitch; hit with one finger of the right hand right next to the rim edge of the membrane - achieving the impression of a higher tone (Example 74., 76.). I would like to emphasize that in terms of the timbre of the piece, my concept was to obtain an unchanging, consistent palette of sounds, and therefore throughout the entire duration of the piece I did not depart from using my hands as a tool for extracting sound.

After a short interlude follows the theme of the piece, which beginning is emphasized by the sound of the ride cymbal. The main melody is performed by the pianist, accompanied by a sparse, uncomplicated bass line and a consistent rhythmic leitmotif. In accordance with the written interpretative hints concerning the performance of the theme of the piece, the pianist treats the rhythm of the melody with great freedom, adding a singing, balladic character to it (Example 77.). The introduction of part B of the song is accentuated by the sound of a ride cymbal. In the last measure of the above-mentioned fragment, together with the double bass player, we intuitively emphasized the second quarter note value, thus breaking the symmetry of the phrase.

The first improvisation is performed by the double bass player, accompanied by a methodically continued rhythmic narrative. The instrumentalist begins his musical narrative in the last measure of the main theme, thanks to which he skillfully combines the two mentioned sections of the piece. The quoted fragment covers one chorus of the piece (1:33"–2: 58"). The final point of the improvisation is a phrase based on the first two quarter notes, which is a reference to a spontaneous motif performed at the end of part B during the main theme of the piece.

The pianist's improvised part, as in the case of the first improvisation, covers one chorus of the piece (2:55"–4: 22"). The second feature common to both solo parts is the overlapping of the opening phrase with the last measure of the chorus of the previous movement, thus preserving a compatible musical narrative. In the context of the timbre

of the drum kit, a novelty is the use of tom-tom that partially takes over the role of an imitator of the sound of a lower-tuned conga (Example 77.). The pianist skillfully differentiates the texture, introducing interval and chordal consonances between linear phrases. In the last fragment of the solo part, the artist implements shorter, more spatial musical thoughts that prepare the entrance to the final theme of the piece.

Compared to the first exposition of the main theme, the most significant difference in the percussion texture is the sound of the tom-tom, which first appeared in the second improvised part. In measure 31 there is a coda in which, after the chords Eb7sus4 and Eb7 / Db, I used one of the harmonic progression most characteristic of jazz music: III-VI-II-V. In measures 37–38, using the ride cymbal, I emphasized the chord follow-up preceding the pianist's solo cadence. Played in the high register, having a descending direction, the interval chords lead to the final, tonal chord in the piece (Example 77.).

So Tender

comp. Keith Jarrett
arr. Grzegorz Palka

$\text{♩} = 92$
4 bars of drums intro (kind of bolero ballad)

A (pianist freely interprets melody)

2 Abmaj7 Fmi7 Gmi7 Gb9 Fmi7 (triplets)

7 Bb7(b13) Ebmaj7 B7\#9\#5 E7\#5 Ami7 D7sus4 D7b9 Gmaj7/B (triplets)

B

14 $\text{B}\flat 7$ E7b9 Amaj7\#5 $\text{Eb}\flat 7$ Ab7 Dbmi7

21 Dbmi7/B Ami9 D7 Ab7\#5b9 Dbmi7 Bbmi7 Amaj7(\#11) Abmaj7

27 Fmi7 Bbmi7 Eb7b9 Cmi7 F7b9 Bbmi7 Eb7sus4 Eb7 Abmaj7\#5 Amaj7

34 Eb7sus4 $\text{Eb7/D}\flat$ $\text{C}\flat 7$ F7b9 Bbmi7 Eb7sus4 Abmaj7

rit. (piano cadenza)

FINE

Example 77. *So Tender*

3.7. *Oblivion* – Bud Powell

Bud Powell's composition *Oblivion* was composed at the turn of the fourth and fifth decades of the 20th century. It is on the album *The Genius of Bud Powell*, published in 1956 by the cooperating music publishers Clef Records and Mercury Records. Originally the album was called *Bud Powell's Mood*, but after a few years it was re-released under a changed title. The recording was made in two sessions: the first one in 1950 in the trio configuration (Ray Brown - double bass, Buddy Rich - drums) and the second, solo in 1951, from which the composition *Oblivion* comes.

Originally the piece is kept in a bebop style, so it is characterized by a fast tempo and a virtuoso language of improvisation. The formal structure of the composition includes 32 measures, and its structure can be divided into two sixteen-measure sections.

The choice of this piece was dictated by the fact that in the premiere solo performance, the author uses the rhythmic structure of the *tresillo* in the accompanying voice of the left hand.

Example 78 shows a piano excerpt from the first recording of *Oblivion*. The tempo is marked as quarter note = 142. The key signature has two flats. The notation includes a treble and bass clef with various chords and notes. Chords are labeled: Bb7b5, Am7b5, D7alt, Gm7b5, and C7b9. A dynamic marking 'f' is present.

Example 78. Excerpt from the transcription of the first recording of *Oblivion*¹²⁸

Example 79 shows a piano excerpt from the first recording of *Oblivion*. The notation includes a treble and bass clef with various chords and notes. Chords are labeled: F9#11, F7, Bb7, and Bb7b9(#11) Bb7b5.

Example 79. Excerpt from the transcription of the first recording of *Oblivion*¹²⁹

¹²⁸ Gene Rizzo, *The Bud Powell Collection*, Milwaukee 2002, p. 46.

¹²⁹ Ibid.



Example 80. Excerpt from the transcription of the first recording of *Oblivion*¹³⁰

In the first and third transcription (Example 78., 80.), the pianist used the *tresillo* rhythm within a two-measure phrase. The second excerpt from the transcription (Example 79.) shows the phenomenon of diminution, i.e. carrying out the same musical motif by using twice shorter rhythmic values.

Maintaining the reinterpreted piece in a swing character aims to show the presence of Afro-Cuban rhythmic idioms in the broadly understood percussive jazz performance language. This issue concerns both the accompaniment and solo playing.

An exception from the swing character are the interludes played between the improvised parts and the coda, where half-time is introduced and the feeling of the piece changes. This composition was recorded in a quintet, i.e. without the accompaniment of additional percussion instruments.

The piece begins with the solo part of the pianist, who follows the harmonic structure of the piece. It lasts for one chorus followed by a drum set entry. Then, a dialogical improvisation is established, which develops until the moment the contrabassist introduces walking. It takes place in the next, i.e. the third chorus of the piece, which is also the final fragment of the pianist's solo. Eight measures before its end, the saxophones entry takes place, which begins with an interlude, which lasts 11 measures. The quote from the main melody of the theme pause at the point where the time signature changes to 2/4 (measure 8; Example 81.). In the next measure, a return to the 4/4 time signature takes place and the use of a half-note sense of rhythmic space with the simultaneous introduction of a triplet pulsation. The rhythmic motif performed in unison ends the pianist's improvisation. In its implementation, I used a mambo bell and woodblock, enriching the timbre of the band's sound. This motif, in combination with the half-notes appearing in measures 9-10, fits into the rhythmic structure of both *son clave* and *rumba clave* 2:3.

¹³⁰ Gene Rizzo, *The Bud Powell...*, p. 47.

Example 81. *Oblivion*, improvised parts (0:00''–5:33'')

Example 82. Excerpt of a drum set part (0:31''–0:38'')

Example 82. shows the first eight measures of a musical dialogue between a piano and a drum set. In the third and fourth measure, the accentuation of rhythmic values is duplicated with the structure of the *tumbao* bass line. Compared to its traditional variation, which falls on the eighth note after the second quarter note and the fourth quarter note in a measure, it has been displaced in the rhythmic space - it starts at the eighth note after the first beat. In the fifth and seventh measure there is a *cinquillo* rhythmic motif. In the seventh measure, it appears in a voice led by the ride cymbal.

The mentioned rhythmic layer has become a permanent element of the rhythmic vocabulary of the performance language in jazz music. One example of its use is a solo by Tony Williams in the piece *Walkin'*¹³¹, which is on the Miles Davis Quintet concert album titled *Four & More*, recorded in 1964 and released in 1966. It appears both just before the improvisation of the drummer, performed in unison by all the instrumentalists,

¹³¹ Miles Davis Quintet, *Walkin'*. Source: <https://www.youtube.com/watch?v=wo5cio1KNkE> [access 02.01.2022].

and at the end of it. Another example of using the *cinquillo* is the piece *At The Vanguard*¹³², included on Joe Lovano's Nonet live album *On This Day at The Vanguard*, released in 2003. This motif was used in it during the interchangeable improvised parts of the leader with the drummer, Lewis Nash.

The 11-measure interludium is followed by the solo parts of saxophonists, which in terms of their form assume the formula of *calls and responses*, shaped as follows: 32 + 32 measures, 16 + 16 measures, 8 + 8 + 8 + 8 measures, 4 + 4 + 4 + 4 measures, and eight measures of collective improvisation, followed by a 12-measure interlude leading to the solo part of the drum set.



Example 83. Excerpt of a drum set part (2:32"–2:39")

The above excerpt shows a drum set part during the saxophones solos. The *cinquillo* motif has been displaced in the rhythmic space in such a way that its components are located in two adjacent measures (measures 4-5). Moreover, I used the *rim shot* technique, which allowed to emphasize its expressiveness in the texture. I would like to draw attention to two rhythmical phenomena occurring in this fragment. The first is the use of triple grouping of quarter notes in a phrase played on the hi-hat cymbal (measures 1–3). The second musical phenomenon is the use of one of the variants of the *tresillo* rhythmic motif (3:2:3), which is noticeable in eighth note texture in the voice carried on the ride cymbal (measures 2–3)



Example 84. The drum set part in the final of the second interludium (3:58"–4:02")

In the excerpt presented above, we can observe the two-fold use of the *cinquillo* rhythmic layer. The first takes place at the turn of the second and third measure and is

¹³² Joe Lovano Nonet, *At The Vanguard*.

Source: https://www.youtube.com/watch?v=qlhyF_f-gUA [access 02.01.2022].

related to the use of the sound of bongos. This motif also appears in measures 4–5. In this case, I used the *rim shot* technique, which emphasized the correlation between the mentioned rhythmic figure and the *tresillo* motif.

Example 85. Extract of a solo part of a drum set (4:02"–4:39")

The musical idea contained in measures 1–2 and 4–5 was based on the rhythmic structure of the *son clave* 2:3. I would like to emphasize that this kind of two-measure rhythmic phrase has become a permanent element of the performance language of jazz music, and its use can be found, among others, in the big-band arrangements of Count Basie (the coda of the blues, the last piece of the orchestra concert from 1965¹³³), or in drum set solo parts (solo by Billy Hart in the last piece of the concert from 2018)¹³⁴. In the eighth measure I quoted the *tresillo* motif. Its repetition, in one of the variations, is found in measure 10 in the voice led by the snare drum.

The keynote in measures 11–20 are two-measures phrases that fit into the structure of the *rumba clave* 3:2. They are derived from a fragment of the main melody of the piece. The concept of shaping the initial phase of improvisation based on a thematic motif was

¹³³ *Show of the Week – Count Basie and his Orchestra (1965)*.

Source: <https://www.youtube.com/watch?v=hHMYhajNtNg> [access 03.01.2022].

¹³⁴ *Billy Hart Quartet featuring Joshua Redman*.

Source: <https://www.youtube.com/watch?v=IFRCNI77GNc&t=2012s> [access 03.01.2022].

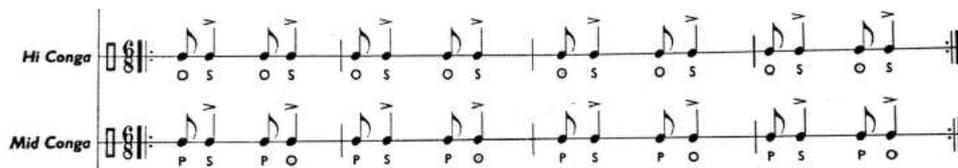
aimed at drawing attention to its rhythmic structure, which is duplicated with the *cáscara* motif.



Example 86. Correlation of the theme's phrase with the *cáscara* motif

The quarter-note triplets, introduced gradually from the 19th measure, prepare the appearance of the half-note feeling and the tripartite order of the rhythmic space (Example 85.). The phrase in measures 27–28 follows the rhythmic structure of the *standard bell pattern*. A similar musical phenomenon takes place in measure 31 (the motif is partially used).

The introduction of phrasing, in which a significant role is played by the second quarter-note triplet in a measure (measures 30, 34, 35, 39; Example 85.), reveals inspiration from the *abakuá* music, and more precisely with rhythmic motifs performed in contemporary performances on a high and medium-tuned conga.



Example 87. Rhythmic layers characteristic for the *abakuá*¹³⁵

By using both the accents and the technique of muffled rim shots, whose sound characteristics are similar to the sound of the conga using a slap tone, the musical idea in measure 39 is the best representation of the above-presented rhythmic motifs.

Later in the solo part, the existing musical narrative is developed, followed by a gradual introduction of eighth notes rhythmic values, alternating with recurring triplets. In the culmination point of the solo part, using the sound of a mambo bell, I enriched the timbre of the drum set.

¹³⁵ E. Uribe, *The Essence of Afro-Cuban...*, p. 196.

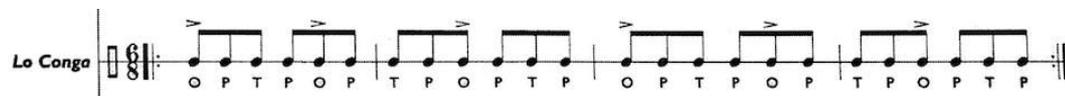
Example 88. Fragment of the drum set solo (5:12"–5:25")

In the final fragment of the solo part, the triplets bring back the musical idea occurring in the initial stage of the improvisation (measures 9-10, 13-14), thus giving it a framework character. I would also like to emphasize that the motif contained in measures 7–8, which prepares this return, fits in with the rhythmic structure of the *rumba clave* 2:3. By using a half-open hi-hat cymbal in measures 15–16 and simplifying the texture, I introduced the final stabilization of the pulsation, which leads to the main theme of the piece.

Example 89. *Oblivion*, main melody and coda (5:32"–6:53")

The melody is introduced by a tenor saxophone, joined by an alto saxophone in measure 35. The contrabassist introduces a bass line based on the rhythm of the main melody. In the percussion texture, I continued the musical narrative using the hi-hat cymbal. In the second part of the main theme of the piece, which leads to the entry of the coda, the *tresillo* motif is emphasized several times in the double bass and drum set parts.

In the coda, the value of a quarter note is changed (half-time feeling) with the simultaneous introduction of a triplet pulsation. This is a kind of reference and development of the idea contained in the interludes played between the improvised parts. In measures 53–54, the rhythm section introduces a rhythmic motif inspired by the quadruple grouping of triplets, characteristic of the *abakuá* style (Example 90).



Example 90. The rhythmic motif characteristic for the *abakuá*¹³⁶

The inspiration for the final rhythmic motif performed by all instrumentalists was the rhythmic structure of *standard bell pattern*. Direct borrowing constitutes the last five notes of the motive (measures 55–56; Example 89.).

¹³⁶ E. Uribe, *The Essence of Afro-Cuban...*, p. 196.

Synopsis

When undertaking my description of the artistic doctoral dissertation, I set myself goals and assumptions, which I then implemented in several stages.

I started studying the Afro-Cuban musical tradition - from available literature, through contact with artists dealing with this topic, to observing and listening to performances of songs and dances in audio or audio-video format. Unfortunately, the pandemic reality made it impossible to do some field research and to cooperate with Cuban musicians living outside of Poland.

Afterwards, I selected rhythmic motifs and phenomena characteristic for this music which I considered worth displaying in my own arrangements. Then I made a selection of the pieces that were the basis of my dissertation, which in their melodic and rhythmic structures had distinguished idioms.

The next stage of the work was to create arrangements in which the primary role was played by the rhythm, aimed at highlighting the features typical for Afro-Cuban rhythmic: subordination of the main melody to the *clave* in odd meters; the concept of shaping the musical narrative, both in the solo parts and in the accompaniment of the rhythm section, based on the structure of selected motifs (*tresillo*, *cinquillo*, 3:2 polyrhythm, etc.); showing the specific character of selected musical styles (e.g. *bolero*, or the *Batá* drums performance tradition related to the *Santería* religion), etc.

During the arrangement work, I used the different timbre of the instruments in the ensemble, presenting selected pieces in various instrumental combinations. I used changes in tempo and time signature, and also established a different order of improvisation in successive pieces. One of the conceptual assumptions was also an adaptation into the drum set various methods of articulation used in performance including such instruments as congas, bongos, timbales. Moreover, in order to diversify the timbre of the drum set, I expanded its set-up with a few additional components: basque drum, mambo bell, woodblock, bongos, rattles.

Thus presented material was recorded at the Studio Recording A12 in the Krzysztof Penderecki Academy of Music in Kraków on the dates of 01–02.03 2021.

The artists co-creating the recording were:

Mateusz Śliwa - tenor saxophone

Marcin Konieczkowicz - alto saxophone

Piotr Orzechowski - piano

Alan Wykpiśz - double bass

Tomas Celis Sanchez - percussion instruments

The sound engineer was Kamil Madoń, while Bartłomiej Staniak was responsible for the subsequent mixing and mastering.

The next stage of my work was to arrange the order of the recorded pieces. After listening to them several times, I made a specific order for the final presentation. They are arranged in a way which emphasises the contrast between them in terms of tonality, time signature, timbre and form, with an aim of maintaining the listener's interest.

At the same time, I worked to produce a thorough description and analysis of the whole process as a part of work towards obtaining the PhD in the musical art.

The final outcome of the stages described above is an artistic piece recorded on an album for an instrumental sextet inspired by Afro-Cuban rhythmic legacy. Its elements gave it peculiar features. I hope that my work will contribute to bringing closer to a wider group of people a valuable sources of inspiration which come from Cuban musical heritage.

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Summary

Afro-Cuban Rhythmics as a modern drummer's source of inspiration, on the basis of my own studies of selected jazz pieces.

The description of the artistic doctoral dissertation is divided into three chapters, which precede the introduction and end with a summary.

In the introduction, I described the reasons for my interest in Afro-Cuban rhythmics, set the goals of the work and explained the concept of the artistic work, pointing out the reasons for the selection of individual pieces, the main ideas behind the arrangement process, and the changing instrumentation.

The first chapter deals with the characteristics of the rhythmic motifs and phenomena that I used in the recorded pieces. It contains six subsections. I presented the conclusions of research by musicologist such as Ned Sublette, David Peñalosa, Ed Uribe on the genesis, structure, meaning and application of the described rhythmic motifs.

In the second chapter, I made a detailed analysis of the transcriptions of the drum set parts of two artists, i.e. Roy Haynes and Marcus Gilmore, who played a significant role in the process of crystallizing my language of musical expression. The overriding idea in this process was to point out rhythmic motifs described in the first chapter in the context of the three layers (playing on the ride cymbal, building a full percussion texture during accompaniment, solo improvisation). This chapter contains seven subsections. Each of them describes one of the transcriptions.

The third chapter contains a detailed description of the genesis, inspiration, creative process, structure, and used arrangements of individual pieces which form the basis of my artistic dissertation. Each of the seven subsections deals with a single reinterpreted composition, arranged in the order of the recording. It is the most extensive part of my description of artistic doctoral thesis.

In the synopsis, I have included an essential description of the measures taken. In it, I recalled the assumptions of the work and presented the obtained effects and results. In this part, I also provided information on the process of recording the sound material, which is the basis of my artistic dissertation.

The bibliography contains a list of publications that were used in in the description of artistic doctoral thesis. I have arranged them in alphabetical order, starting with the author's name.

The discography presents a list of musical works that were my inspiration in the creative process.

Online sources complement the bibliography, mainly in the context of audio-video materials available online.

Keywords: Afrocuban rhythmic, *clave*, polyrhythm, *tresillo*, *cinquillo*, *habanera*, jazz music, Cuban musical folklore.