

Berklee College of Music

THE CHANGING SAME: LATIN-AMERICAN JAZZ

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Master of Music in Contemporary Performance (Production Concentration)

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ABSTRACT

This project aims at investigating the different styles of jazz that have evolved in diverse Latin American regions, influenced by the cultural background of its performers and the fusion that they have achieved with contemporary jazz. At the same time, it delivers a creative work accompanied by a studio DEMO composed of 5 songs, each of which is committed to a different fusion representing the selected countries. The findings of this work can be summarized as follows: theoretically: the concept known as Latin Jazz responds to a marketing solution and much of the time does not reflect the different variants that have evolved and are present in the contemporary jazz scene in Latin America; practically: the skills acquired during this course, together with what I have learned through this work, offer me the tools to project myself with an innovative proposal in the international market as a singer of New Latin American Jazz.

Keywords: Latin Jazz, Contemporary Jazz, New Latin American Jazz, Fusion.

1 INTRODUCTION

As a Cuban musician, I have had the opportunity to grow up in a country with a great musical richness, marked by a long history of evolution and syncretism of styles. By studying the concepts and bases of popular dance music in my country, its predecessors and main influences, I learned from the immense co-relationship that has existed between them and jazz over the years. Additionally, there were the wonderful contributions of Masters such as Mario Bauzá, Frank Grillo "Machito", the collaborations between percussionist Chano Pozo and bebop trumpeter Dizzy Gillespie, who mixed jazz with Afro-Cuban rhythms and instruments, and of course, years later, the Irakere orchestra who give way and character to the so-called Afro-Cuban jazz movement.

Jazz as a genre of total freedom of improvisation and multi-stylistic and inclusive language, is in constant growth and evolution all around the world. However, it was not until 6 years ago, when I began to interact with the jazz community in Cuba, attending and performing in the international festivals, collaborating with different artists from other parts of Latin America, that I could understand that a new generation of young jazz musicians with languages every time fresher and more innovative are making their way.

From jazz's origins to the present day, the participation and contributions of Latin-American musicians to the jazz genre in US has been globally commodified under the label "Latin Jazz." However, jazz in Latin America is considerably more complex. Latin American nations today produce jazz music that is often a catalogue of the complex sonorities and musical cultures of each country. The genre thus acquires its own identity on a country to country basis, due to the different approaches of its interpreters, who are influenced by the cultural background of each region. Some of the examples will be addressed in section 5.1 and

5.2. Added to this complexity is the usage of new technologies in the production process which have allowed jazz performers to develop sophisticated languages more genuine, singular, and idiosyncratic, thus ripping apart any idea of a unified “Latin Jazz” concept.

2 PROPOSED CULMINATING EXPERIENCE

The proposal of my culminating experience (CE) consists in an investigation of the different styles of jazz that have evolved in diverse Latin American regions influenced by the cultural background of its performers and the fusion that they have achieved with contemporary jazz. This project is, at the same time, a creative work accompanied by a studio album composed of 5 songs, each of which will be committed to a different fusion based on what I will learn from each country.

3 OBJECTIVE & SUB-OBJECTIVES

The main objective of this study is offer to the world jazz community a personal and fresh vision of the evolution of jazz in Latin America. Additionally, I intended to develop and position my professional profile as an international artist in the world market, bringing contemporary Latin jazz music and a wide sample of its many possibilities through my voice.

3.1 Sub-Objectives

- Investigating on the different jazz styles that have evolved along Latin-American regions by contrasting the expressive approaches across nations and communities.
- Creating a base for a future album where each piece reflects a different fusion based on what has been learned from each country
- Exploring my skills as a composer, arranger and producer of my own music

4 METODOLOGY

This CE is based on ethnography and performative research. First, I studied the roots that gave way to the different Latin American styles of jazz, to know their similarities and differences with contemporary and traditional jazz and what made this fusion possible. Through the creation of original music, a new approach will be incorporated to the diverse Latin American tendencies of contemporary jazz in the jazz scene. In addition, this project will be enriched with the advice and feedback of the Latin American jazz musician through interviews that will be documented.

4.1 Plan of Action, Process and Resource

4.1.1 THE ORIGINALS

Determine the traditional styles to be used for the study that have been merged with jazz and the Latin American countries where this case has been developed (contemporary jazz-tradition) and delve into the main characteristics that define them as rhythm and in the case that it applies, harmonies and the scales.

4.1.2 THE AVANT-GARDE

I Searched examples of the most highlighted contemporary artists in each region who have fused jazz with their traditional rhythms. Once identified, select the songs composed by these artists to use as study material and analyze the expressive resources that have given way to a balanced fusion between both musical styles. Interview some of the artists according to the possibilities.

4.1.3 DE CUBA Y PARA EL MUNDO

1) Write original pieces and arrangements: I have composed songs with lyrics and also instrumental pieces that have allow me to explore the possibilities of the voice as an instrument.

2) I have recorded and produced them in order to create a DEMO using concepts studied in the production class (emotional timeline¹, rule of 3², Recording and Mixing techniques)

3) I developed a few strategic tools for the future album (budget, album name, possible single and a studio video).

¹ Emotional timeline: Exercise applied in classes that Analyzes song form, arrangement and dynamics in in function of convey an emotion during a temporary line.

² Rule of 3: Mixing technique that is based on maintaining the balance of three spatial elements (background, middle and foreground) to maintain focus and avoid overcrowding.

5 RESULTS

During the research and the interviews conducted, I found that although there is a broad movement of jazz throughout the Latin American region, there are some countries that stand out in this area more than others. For this reason and for this study to be more practical, I decided to pay attention to those countries where composers and performers have been successful in the international jazz context, defending their identities. Within countries where jazz is actually produced from a more idiosyncratic point of view, apart from Cuba and Brazil, we can find Panama, where the new generations of musicians fuse jazz with *Panamanian Cumbia*, *Tamborito* and *Mejorana*, Argentina with the *Tango* and the *Chacarera*. Colombia is notable for the fusion of jazz with Andean and African rhythms, especially with the Colombian *Cumbia*, another country is Puerto Rico, where jazz has been merged with several African rhythms that give rise to the called Afrorican jazz, highlighting among them the *Bomba sicá* and the *Plena*.

Regarding Brazil and Cuba, these are countries that historically have had a position within the jazz market with the development of Bossa-Nova and Afro-Cuban jazz, respectively. Currently, the new generations of these countries have continued to embrace their traditions in search of new languages that define and identify them beyond the styles that dominate the current market of Jazz. For this reason, I would like to mention the Brazilian Choro that has a jazz festival (CHOROJAZZ) and has been defended by international artists such as Anat Cohen. In the case of Cuba, there are many musical genres that have been merged with jazz, currently the youth bands are mixing jazz with *Changu*, *Cha Cha Cha*, *Mambo*, *Filin*, *Guajira*, *Son* and more, but I strongly believe that la Rumba and Afro-Cuban music in its purest essence, continue to define the foundations of contemporary popular music and therefore, Cuban jazz produced on the island.

I would like to mention Spain in this study, since when colonizing an important part of Latin America, a great part of its rhythms were inherited by its colonies and, through the syncretization of these with other cultures (African and aboriginal), the new rhythms evolved into the so-called "traditional rhythms" of each country. In addition, although it does not belong to Latin America as a continent, it has a great influence on the current Latin market. In this particular case, I want to call attention to *Flamenco* that has a well-recognized space within the contemporary jazz movement and has received names such as Flamenco jazz or jazz Flamenco. In addition, this genre, throughout its history, has developed a close relationship with other Latin American styles, such as Cuban Rumba and the similarity of the vocal modulations during the signing, the incorporation of the Peruvian cajón, Brazilian music, among others.

Based on this, the countries and rhythms I decided to investigate are the following:

- Panamá: Punto and Mejorana
- Colombia: Cumbia
- Argentina: Tango
- Puerto Rico: Plena
- Cuba: Rumba

5.1 THE ORIGINALS

Music = Dance = Rhythms

One of the main results found when studying these styles was the fact that they all constitute traditional dances in each country. At the same time, each genre has its own traditional instruments, most of which are percussion instruments that interpret specific rhythmic patterns giving rise to a well-defined rhythmic section. In this section, improvisation plays a fundamental role in several of the styles studied and, as in jazz, all these genres, including Tango and Flamenco, have a marked influence of African music.

For this reason, I decided to focus my attention on the rhythmic basis because it is the main key that defines each musical genre as dance and rhythm. For a better understanding a brief description of each style studied will appear below.

5.1.1 COLOMBIA (Cumbia)

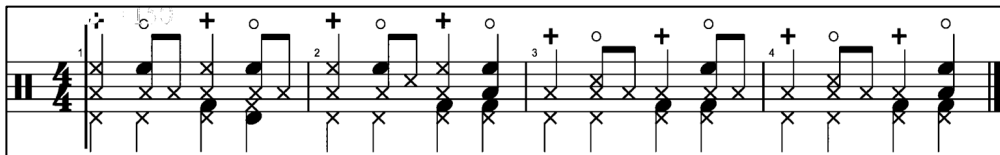
Cumbia has become Colombia's most popular musical genre. "Early *Cumbia* music encompassed an array of instruments", ranging from drums, flutes and vocals. Nowadays, there exists two types of *Cumbia* groups: The *Conjunto de Cumbia*, who perform exclusively on percussion and *Conjuntos de Gaitas* that include the indigenous *gaitas*³. The percussion instruments used in *Cumbia* are African in origin.

³ Cactus wood flutes

Drum set Adaptations

In the drum set adaptations, the underlying closed/open rhythm of the maracaones is replicated on the hi-hat with the foot. The quarter/8th tambora rhythm can be played on the floor tom rim or woodblock of the Drum set. The llamador rhythm can be played on a smaller tom, using the rim and an open sound and the kick play on beats 3 and 4.

Example 5: Cumbia Drums adaptation



5.1.2 ARGENTINA (Tango)

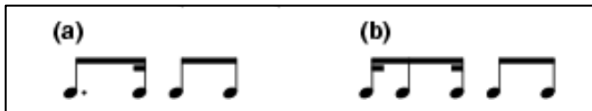
The Tango is the most popular Argentine urban dance and represents one of the most expressive and nationalistic symbols of the Argentine character. Tango music is in 2/4 or 4/4 time of a moderate tempo, and includes both instrumental versions and songs. Early Tango music was often in Habanera rhythm and instrumentation, in early recordings, included flute and guitar, *Orquesta Típica* (two violins, two bandoneons, piano, and bass), and brass bands (“Tango Music”; Muñoz).

Three types of Tango may be distinguished: The *Tango-Milonga*, which is strictly instrumental and has a strong rhythmic character. The *Tango-Romanza*, either instrumental or vocal, that is more lyrical and melodic, and has a strongly romantic text. And, finally, the *Tango-Canción*, as its qualification indicates, is always vocal with instrumental accompaniment and has a strong sentimental character (Muñoz).

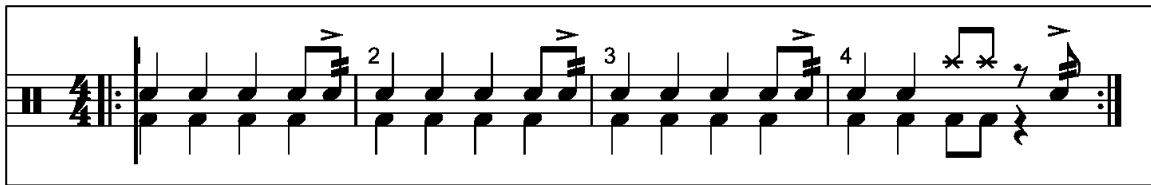
It’s important to highlight the distinctive brand of Tango of the Argentine composer, bandleader and bandoneón player Astor Piazzolla, later called ‘*Nuevo Tango*’. His particular style included fugue,

extreme chromaticism, dissonance, elements of jazz and, at times an expanded instrumentation incorporating saxophones and electric guitars into his music in the 1950s. Considered an avant-garde radical at first, Piazzolla went on to become an international sensation, and since his death his compositions have become extremely popular among classical instrumentalists ("Tango Music").

Example 6: Tango accompaniment patterns



Example 7: Basic pattern for Tango on Drums



5.1.3 PUERTO RICO (Plena)

Plena is a music style which is sang by *barrio* residents with a binary form consisting of solo or duet melodies followed by choral refrains. Narrative texts, often humorous, contain social commentary. This style blends elements from Puerto Ricans' wide cultural backgrounds, including music from *Taino*⁴ tribes and is made using the following musical instruments:

-Three Panderetas which are hand-held drums similar to tambourine: The *Seguidor* (lower-pitched), the *Punteador* or *Segundo* (middle-pitched), and the *Requinto* (high-pitched).

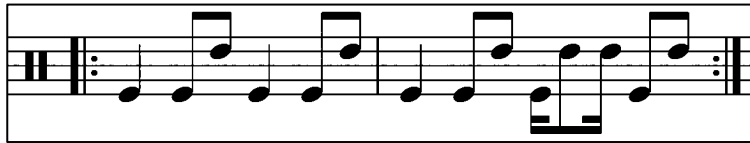
⁴ Tainos were an indigenous people that lived in the Americas before Columbus arrived there.

- Güiro

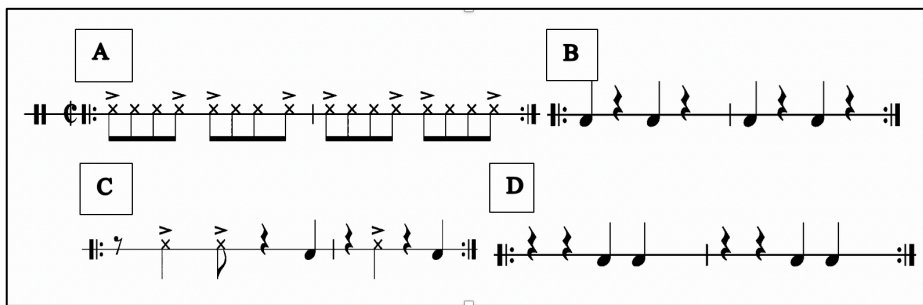
-Harmonic and melodic instruments

In the Plena music, the seguidor and punteador establish the basic rhythm. The requinto improvises over the basic rhythm established by the other two instruments.

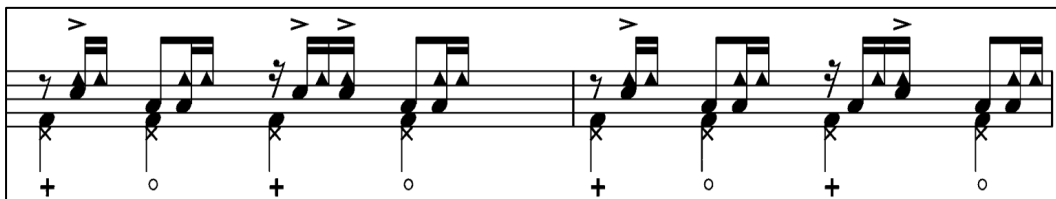
Example 8: Basic Plena Rhythm



Example 9: Güiro (A), Seguidor (B), Requito (C) and Segundo/ Punteador (D) basic patterns



Example 10: Drums Adaptation



5.1.4 PANAMÁ (Mejorana and Punto)

The *Mejorana* and *Punto* are two of the most important folk dances of Panama. Both are performed in two different forms, one instrumental, and another vocal, are in moderate tempo and the meter is 6/8. In the instrumental versions of *Mejorana* and *Punto* the melody is played on the *Rabel* or violin, and is accompanied by the *Mejoranera* or the *Bocona*.

The *Mejoranera* alternates the tonic chord (in 6-4 position) with the dominant from one bar to the next, occasionally with the subdominant in between. *Punto*, on the other hand, has a more stylized melodic line with various periods of two phrases, the first ending on the dominant and the second on the tonic. The initial period returns frequently, giving a *Rondo* character to this dance. When the *Punto* is in a minor key it is called *Coco*

The sung *Mejorana* may take one of three different forms called *Torrentes*: the *Zapateo*, the *Gallino* and the *Mesano*. The orchestra of the *Punto* is also composed by A flute; Spanish guitar, and now a *Tambor Repicador* and even the *Caja* (snare). Originally, they did not use drums that have been incorporated over time, as in the case of *Tambor Pujador*.

Example 11: Punto rhythm pattern

		S(slap)	O(open)	B(base)	L(left)	R(right)		
		S	O O	S B B	S O O O	S O O O	S O O	S B B
		S O O O O	S O O O O					S O O O O
6 8								
		R L L	R L L	R L R L	R L R L	R L L	R L L	R R L R L

5.1.5 CUBA (Rumba)

The Rumba, whose meaning is "*fiesta*" (party), is a popular Afro-Cuban dance style that emerged in the second half of the 19th century, in the poor neighborhoods of Havana and Matanzas, thus deriving two fundamental interpretative variants, the one from Havana and the other one from Matanzas. The three main styles of the Rumba are the *Yambú*, the *Columbia* and the *Guaguancó*, each of which presents a dance, rhythm and song that defines them. Since the mid-twentieth century, many innovations have been introduced in the Rumba even though it is still considered a purely folkloric genre. In Cuba, Rumba is defined by the instruments that accompany it, in most cases it includes *Conga*, *Tumbadora*, *Quinto*, *Claves*, *Catá* and *Chequeré*. These instruments are executed with complex pattern that present extensive syncopation and tresillo. The melody is often repetitive and much of the character of the music is derived from the rhythmic pattern.

Example 12: Rumba (guaguancó) accompaniment Matanzas and Habana Style

The image displays two musical staves for Congas and Clave. The left staff is labeled 'ESTILO MATANZAS' and the right staff is labeled 'ESTILO HABANA'. Both staves show rhythmic notation with letters (S, F, O) and numbers (1, 2, 3, 4) indicating specific notes or rests. The Congas part is written on a single line with a key signature of one flat and a 4/4 time signature. The Clave part is written on a single line with a key signature of one flat and a 4/4 time signature. The Congas part features a complex pattern of eighth and sixteenth notes, while the Clave part features a simpler pattern of quarter and eighth notes.

Example 13: Rumba (guaguancó) Drums adaptation

The image shows a musical staff with a key signature of one flat and a 4/4 time signature. The notation consists of a series of notes and rests, with 'x' marks above some notes, indicating a specific rhythmic pattern. The staff is divided into four measures, each starting with a number (1, 2, 3, 4) indicating the measure number. The notes are primarily quarter and eighth notes, with some rests. The 'x' marks are placed above the notes in a way that suggests a specific rhythmic interpretation, possibly related to the Congas or Clave accompaniment shown in Example 12.

5.2 THE AVANT-GARDE

5.2.1 ARGENTINA (From Pablo Ziegler to Tango jazz quartet)

Pablo Ziegler, who worked as a pianist in Piazzolla's final quintet for more than a decade, is currently the main exponent of the new Tango. In 1990 he established the New Tango Quartet, a group without bandoneon, composed of piano, bass, guitar and drums. Actually, Pablo Ziegler's trio, composed of bandoneon, jazz guitar and acoustic piano, received the Grammy for Best Latin jazz Album in 2018 for his album, jazz Tango, marking the first new Tango release to win an important Grammy. Ziegler has toured around the world with his trio, quartet and mixed ensembles and has performed in very prestigious places such as Carnegie Hall, SFJAZZ, the Ottawa International Jazz Festival and the Lincon Center.

New generations include the group "Escalandum" with nine albums, led by Daniel "Pipi" Piazzolla, grandson of Astor Piazzolla, nominated for the Latin Grammy 2011 for his album "Piazzolla plays Piazzolla". and receiving a great impact from the public and the press in magazines such as the magazine "ALL ABOUT JAZZ". Another high-level band is the group "Tango jazz quartet", who has eleven international tours throughout their career and it is directed by the tenor saxophone and clarinetist Gustavo Firmenich. What surprised me most about these last two groups was the sonority achieved with a classical jazz format and the incorporation of elements of funk, beboop, electronic music and, sometimes, metric methods that provide a fresh and innovative sound that retains the essence of Tango and the Argentine flavor. I would also like to mention other outstanding musicians such as the vibraphonist Ezequiel Finger, the saxophonist Ramiro Flores, the guitar player Luis Salinas, and the vocalist and composer Sofia Rei.

5.2.2 PANAMA (Danilo Pérez)

The pianist Danilo Pérez is the main figure into Panama jazz community, and his labor has placing Panama and its culture on high level into the contemporary jazz scene. His second album titled "The Journey" reached the top ten jazz lists of New York's Village Voice, the New York Times, Billboard Magazine, and the Boston Globe and critics highlighted this album for the incorporation of pan-African influences in a jazz context. After receiving his first commission in 1995 by the Concorso Internazionale di Composizione, Danilo Pérez composed the work Pan-American Suite, a double concert for vibraphone, piano and orchestra, combining the musical traditions of Panamanian folk music and classical Western forms. In his Album "Central Avenue", mixed Mejorana music with contemporary jazz receiving Grammy and Latin Grammy nominations. Pérez is the founder of the Panama Jazz Festival; whose main mission is to inspire and educate while providing tools and opportunities to build a better future for people and their communities. This festival has become the largest music education event in the region and includes classic programs, as well as the Latin American Music Therapy Symposium and an annual symposium on Afro-Panamanian traditions. In 2009, he was named founder and artistic director of the Berklee Global Jazz Institute.⁵

5.2.3 COLOMBIA (Juancho Valencia)

Puerto Candelaria de Medellín has consolidated itself in recent years as the most important jazz ensemble in Colombia. It is an innovative and daring Colombian jazz group that emerged in the year 2000

⁵ Danilo Pérez, "Danilo Pérez - Song to the Land (feat. Claudia Acuña)," posted by Francisco Mondaca Fernández, August 10, 2015. YouTube Video, 5:21, <https://www.youtube.com/watch?v=otsORnTJ6Is&feature=youtu.be>; "Panama Blues", posted by Danilo Pérez – Topic, July 31, 2018. YouTube Video, 4:06, https://www.youtube.com/watch?v=U4-fr57rHZY&list=OLAK5uy_INuBiRSS2LJAaoMGmbljvIUkrJQJFnDNY&index=9; "EBS SPACE 공감] 미방송영상 다닐로 페레즈 - Elegant Dance", posted by TheEbsspace, October 5, 2012. YouTube Video, 4:05, <https://www.youtube.com/watch?v=c1N37kFdfU>

directed by the young pianist and composer Juan Diego "Juancho" of Valencia. From the beginning, the group's proposal has been marked by its curious mixture of jazz with urban folklore: *Guasca*, *Porro*, *Vallenato*, *Cumbia*, among other rhythms. The sound achieved explores unconventional structures, which have served as the basis for other groups in Colombia. Juancho, who is the founder and director of the company Merlin Producciones, has several nominations for the Grammy Awards and has become an international reference of contemporary Colombian music. Other artists that stand out are the saxophonist Antonio Arnedo, leader of the Colectivo Colombia, the composer Roberto López, creator of the Afro-Colombian Orchestra, the harpist Edmar Castañeda, the guitarist Nelson Riveros and the group "The Colombian Jazz All Star".

5.2.4 PUERTO RICO (From William Cepeda to Roy McGrath)

From Puerto Rico, one of the most important figures that stands out is the trombonist William Cepeda as founder and defender of the Afrorican jazz project. Cepeda, who has played with musicians such as Dizzy Gillespie, has fused contemporary jazz with several native genres of Puerto Rico, such as *Plena* and mainly with *Bomba*, in new and innovative ways. Him has been dedicated to foster the incorporation of Puerto Rican music in jazz for more than 20 years and has written an encyclopedia accompanied by DVD where he discusses the fusions he has experienced with the different traditional styles and Jazz. In 2013 he received an honorary doctorate from Berklee College of Music and the Heineken Jazz Festival of Puerto Rico was dedicated in his honor that same year. William Cepeda was one of the artists I had the opportunity to interview and he mentions that within the genre cataloged as Latin Jazz there are currently different variants that have already earned their place as Colombian jazz, Panamanian jazz, Cuban jazz and of course the Puerto Rican jazz. He also comments that although years ago there was no such experimental motivation into Puerto Rican jazz community, from approximately 7

or 9 years ago there is an effervescence of many young musicians who are assuming and defending their roots within contemporary jazz.

Within the new generations, I want to highlight the alto saxophonist and the multiple Grammy nominee Miguel Senón and the tenor saxophonist Roy McGrath, who have also worked with the *Bomba* and *Plena* rhythm. Once again in these generations, you can appreciate the search for an authentic and innovative sound, through the use of interesting harmonic pressures, the Odd metric and classical jazz instrumentation. In the case of Roy, I would like to highlight the incorporation of other elements such as Spoken Word and Poetry, the use of keyboards, the bass and electric guitar and the fusion of *Plena* with other rhythms such as funk and R and B in a way of very contemporary jazz. Other outstanding artists are: IQ Project, the drummer Humberto Ramirez, the trumpeter Papo Vasquez and the saxophonist David Sánchez.

5.2.5 CUBA (the New Generation of Cuban Jazz)

The evolution of jazz in Cuba would not have been possible without the indispensable contribution of the masters who presided over us and marked a milestone in the jazz scene. Beginning with Chano Pozo, Fran Grillo (Machito), Mario Bauzá, Amadeo Roldán, Mongo Santamaría, Israel López (Cachao) and continuing with maestro Chucho Valdéz and all the musicians that were part of the Iraquere Orchestra, Maestro Ernán Lopez Nussa "Cuatro Espacios" project, the pianists Emiliano Salvador and Gonzalo Rubalcaba, as well as the saxophonist and historian Leonardo Acosta. Thanks to all of them, today Cuban jazz is respected and has earned a place in the contemporary music scene.

Currently there is a strong jazz movement in Cuba that is constantly growing and evolving, becoming an essential genre within the current catalog of Cuban music. A new generation of young jazz musicians with increasingly fresh and innovative languages makes their way, showing the wide range of

inherited rhythmic traditions and their enriching experimentation with production techniques and contemporary music from around the world. Among the artists I would like to mention are the pianist Roberto Fonseca, the trumpeter Yasek Manzano, the drummer Yissi García, the vocalist Daymé Arocena, the pianists Harold Lopez Nussa, Aldo López Gavilan and Marialy Pacheco, the drummer Dafny Prieto and the percussionist Pedrito Martinez.

I want to make a special mention to the pianist Omar Sosa, who mixes influences of jazz along with Latin rhythms, percussions from North Africa and spoken word / rap. He also experiments with electronic music, world music, free jazz and avant-garde. Sosa has been recognized for his music on multiple occasions, in addition to having five Grammy nominations during his extensive career as an engraver. He has performed in prestigious venues as diverse as Blue Note (New York, Milan and Tokyo), Zankel Hall in Carnegie Hall, the Museum of Fine Arts in Boston, the Museum of Contemporary Art in Chicago. Arts, the Philadelphia Museum of Art, just to name a few, as well as numerous international jazz festivals around the world. Omar Sosa is considered one of the most versatile jazz artists in the current scene and has received positive reviews from important magazines as All About Jazz, The Irish Times, the Jazz Journal, the JazzTimes and JAZZIZ Magazine among others.

5.2.6 LATIN-AMERICAN JAZZ (A New Generation)

By listening to and analyzing some of the pieces of contemporary Latin American jazz artists, I could conclude that the essence of fusion is the utilization of the rhythmic cell of traditional style in a balanced way with the elaborate harmony that characterizes modern jazz and, of course, improvisation. It is worth noting that there are many artists who defend their roots and traditions through contemporary jazz in each of the countries studied and several figures stand out in different generations of musicians throughout the evolution of the jazz style in question. Finally, I could see that many of the first formats created, that are still used, include the traditional instrumentation that

distinguish the sound of each rhythm as it is the case of the use of *Bandoneon* in Tango jazz and typical percussion instruments in Colombian Jazz and Afro Rican jazz. These operate in synchrony with more used instrumentation in the jazz bands like electric guitar, acoustic bass, piano and drums and in most of the cases, are included a horn section formed by saxophone, trumpet and/or trombone. Recently new generations of young jazz players tend to use small formats for which they translate the languages of traditional instruments, their essences are adapted and their roles replaced by the instruments commonly used in trios, quartets and jazz quintets.

In addition, in many of the occasions, the experimentation with elements that break the aesthetics of traditional jazz is highlighted, for example, the use of unpredictable harmonic progressions and a more complex form of the song, as well as odd metric utilization. It has also become common to merge these rhythms with elements used in modern jazz, such as Spoken Word, Hip Hop, World Music, New Soul and elements of electronic music, either through the use of synthesizers or other electronic instrumentation, as well as the use of electronic bits, sequences and loop stations. To this broad mix, the application of new tools and techniques of musical production have been added and have given character and uniqueness to the new sounds of each artist in each country of Latin America. In this way, they have been able to differentiate more and more the new styles of jazz that are produced today from the traditional sound that characterized Latin jazz 20 years ago. At the same time, the variety of styles offered by the different regions have become increasingly abundant and its exponents present it as a more personal and representative form of their identities in each area. It is for this reason that I consider that the concept of Latin American jazz is more appropriate and inclusive to refer to the growing movement that takes place in our continent.

5.3 DE CUBA Y PARA EL MUNDO

During the creative process of the music for this project, three fundamental ideas came to my mind. First, to compose contemporary jazz pieces that reflect the different musical styles of the countries studied. It should be noted that my intention was not to create traditional songs or use each and every one of the fundamental characteristics of the styles such as scales, harmonic progressions, forms, instrumentation, etc., but, to determine which of these qualities captures the fundamental essence of each genre. Then merge them with the style of composition that I have been developing and, of course, has evolved by incorporating the new knowledge acquired during this course. The determining features in most of the cases were the rhythmic patterns of the percussion and the bass line.

Secondly, it was the fact that as a jazz singer I have always been impressed by the use of the voice as an instrument, so my first intention was to compose completely instrumental works that showed my voice in this role. An important fact was that, when I presented this idea to my tutor, she made me understand the importance of the lyrics for a vocalist trying to excel in the current music market, and for this reason, I decided to write a text for some of the melodic lines already composed and even use a sequence of spoken voice as one of the resources to be used in another song. On the other hand, my purpose was to reflect the mix of jazz and Latin American rhythms not only from the compositional aspect, but also from the arrangement perspective of a well-known work that already exists. In this sense, I decided to incorporate and arrange an American jazz standard and, through this way, showcase the fundamental bases of both traditions complemented with each other.

Finally, a very important factor was to analyze the purpose of this music, that is, what would the final product be of this project musically. Having in my career my first studio album about to be released at the end of 2019, I concluded that this work could become the raw material of my second album, which

I intend to record next year and release it in 2021. Bearing this in mind, at the time I was composing the songs, I concentrated on giving a sonic unity to the new music, not only from the rhythmic point of view, but also from a harmonic point of view, from the instrumentation, and in a general sense from the conceptual one.

Taking all this into account, the final result of this work has been a DEMO of five songs, each of which reflects different influences of the traditional styles of Latin America. The main rhythmic patterns in each case were adapted to be interpreted by drums in a jazzy style and the basic format in all pieces were double bass, drums and acoustic piano. In most of the pieces, the congas were incorporated and, in some occasions, I decided to include guitar and tenor saxophone. Regarding the melodic and harmonic composition, in the case of some pieces, I approached by trying different harmonic progressions in a random way and once I was satisfied with the result, I composed a melodic line from it. However, my favorite method of composition consisted in recording small sporadic vocal improvisations that later turned into unconventional melodic lines. I used these melodic phrases sometimes as *ostinato*, or making small variations throughout the song or even many times they become THE HOOK. Subsequently, these repeated melodies were harmonized by progressions and harmonic solutions in which I do not necessarily followed the traditional rules of jazz or popular music, but I experimented with colors that could convey specific emotions or feelings and this gave me infinite possibilities.

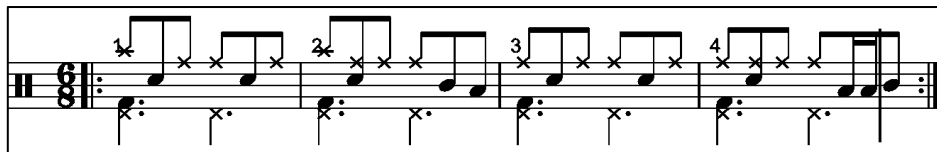
Below I will describe briefly the creative process of each of the compositions:

5.3.1 AT SUNSET

The feeling of nostalgia when observing a sunset was the source of inspiration for this song and, rhythmically, it is influenced by the rhythm of Punto and La Mejorana (Panama). It is written in moderate tempo, in the ternary meter of 6/8 and the cadence of the main rhythmic pattern is marked by the drums

(with a jazzy style) and the congas (following a more traditional pattern). On the other hand, as well as one of the variants of the Punto and the Mejorana, this piece is instrumental and the main melodic line in this case is carried by the voice and the saxophone. In addition, I decided to incorporate the Spanish guitar, which is an instrument present in the typical format of the genres in question (which replaces the *Mejoranera* in the case of the Mejorana) and is accompanying this melody using the rhythmic base of the Mesano Torrente.

Example 14: Punto Drums adaptation jazz Feel

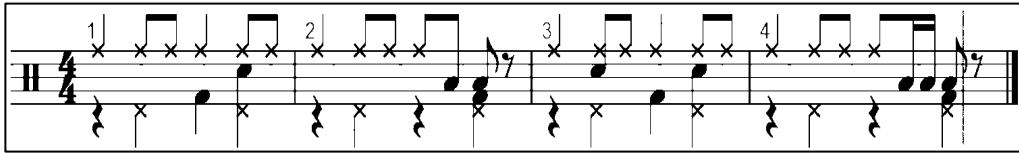


5.3.2 IN BETWEEN

In between, is a love story written in Spanish. It talks about the choice that one of the characters should make. This person is divided between accepting the love and well-being that the other offers towards which she feels moved but not passionate, or trusting her instincts and going in search of a maddening love.

This piece is inspired by the rhythm of the *Cumbia* (Colombia), its main feature is the anticipation of the bit of the first time and in this case the fundamental rhythmic patterns are marked by drums, percussion and bass. The latter follows several accompaniment schemes, most of the time through triads, and occasionally alternates the fifth with the seventh grade of the scale. In this song, the voice is also responsible for leading the introduction that is presented through a long instrumental melodic line. This is also one of the classic examples of how the main vocal line was created from an improvisation, as shown by the quick passages and phrases that occur during the body of the song.

Example 15: Cumbia Drums adaptation jazz Feel. The *Tambora* rhythm is played on the Ride Cymbal, the *Llamador* rhythm can be played on the snare, the hi-hat is playing the *Maracones* rhythm with the foot in the beat 2 and 4. And tom floor improvises as the Alegre.



5.3.3 RUMBA PA OSHUN

In the Yoruba religion⁶, Oshun is the goddess of sweetness, love, procreation, rivers and is the patron saint of Cuba. She was one of those who suffered most in life but with her intelligence, kindness and cheerful heart, she managed to get ahead. Oshun is my mother of religion and has always guided me on the right path. Her advice and blessings have filled me with light, strength and joy in each and every one of my days since I crowned her in my head and I received her as her OMO (daughter in Yoruba). That's why, in her honor, I wrote this song to show my gratitude for everything she has given me.

As the name implies, this song is a Rumba, specifically a Guaguancó and rhythmically is represented by the two variants (Havana and Matanzas). To begin, I include a text in Yoruba that is a prayer to Oshun, accompanied by the rhythmic Pattern (Touch) in the Batá Drums that represents her. This is another instrumental piece, where my voice establishes a musical conversation with the saxophone, and small phrases of the initial prayer in the form of sequences are interspersed with melody and musical accompaniment throughout the song.

⁶ It is one of the most important religions in Cuba which retains the basic characteristics and traditions of ancient Africans religions practiced in Nigeria by the Yoruba people.

5.3.4 LONELY WOMAN

There are several jazz composers that have influenced me throughout my career and without a doubt Horace Silver has been one of them. His music contributed to my formation as a composer and arranger and many of his pieces today are considered jazz standards. Because of this, I decided to arrange "Lonely Woman" one of her most beautiful compositions using some of the characteristics of the Argentine Tango. The whole arrangement is conceived around a "leitmotiv" that will define the "*Tanguera*" character of the piece. The original music is an instrumental, however the version I chose presents a lyric composed by the singer Dee Dee Bridgewater. The format of my arrangement includes acoustic piano, double bass, drums and guitar.

Although harmonically it does not present great changes, the biggest contribution of my arrangement besides the rhythm is in the structure or form of the song. For this occasion, I decided to start with the part B as acapella in sync with the guitar and bass, I also wrote a small instrumental interlude before the solos' section where once again the voice assumes the main roll interpreting the melodic line and to finish, I incorporated a coda where the leitmotiv is retaken this time with a suspended chord. As an important fact, due to the challenge it would represent for me to modify a Horace Silver song, this piece became the work of the course and the final song of my arrangement and production class, respectively.

LONELY WOMAN

♩ = 115

The Arrangement begins with the bridge. of the original song. This will be interpreted by the voice, the Guitar and bass with different voices a capella feel.

PRINCIPAL MOTIVE
(this motive will be repeated throughtout the song with different variants)

Composed by Horace Silver
Arranged by Zule Guerra

The musical score is divided into several sections with block diagrams indicating their lengths and structures:

- 6**: Initial piano and bass staves with a block diagram of length 6.
- 13**: **FIRST VERSE** (piano, bajo drum and voice) with a block diagram of length 13.
- To Coda**: A section with a block diagram of length 3.
- 14**: **SECOND VERSE** guitar motive (piano, bajo drum cont.) with a block diagram of length 14.
- 8**: **BRIDGE** rythem changewith more marked tango air with a block diagram of length 8.
- 51**: **C INTERLUDE I** with a block diagram of length 8.
- D PIANO SOLO** with a block diagram of length 16.
- E SCATT SOLO** with a block diagram of length 7.
- 84**: **F INTERLUDE II** with a block diagram of length 3.
- 1. 2. D.S. al Coda**: A section with a block diagram of length 3.
- 1. 2.**: Final section with a block diagram of length 3.

Figure 1. Block diagram of the arrangement for Lonely Woman. The figure shows a brief description of the principal changes

Example 16: Tango accompaniment adaptation for drums with a jazz feel

The drum notation is in 4/4 time and consists of four measures:

- Measure 1: A series of eighth notes on the snare and bass drum, with a hi-hat pattern.
- Measure 2: Similar to measure 1, but with a different hi-hat pattern.
- Measure 3: Similar to measure 1, but with a different hi-hat pattern.
- Measure 4: Similar to measure 1, but with a different hi-hat pattern.

5.3.5 EMBRACING COLORS

“Embracing colors”, is a song written from a position of enlightenment and acceptance. In general, it talks about how all experiences are important for our life, whether good, bad or regular; how it is important to venture out and take control of our future and trust that, even if the road is difficult, we will always find a way to walk on it. But above all, it invites us to trust in ourselves and learn to love and accept all our shapes, emotions and colors. This piece is inspired by the rhythm of Plena (Puerto Rico).

Once again, the rhythmic base is lead by drums, percussion and bass. In this case, I started specifically from the harmonic progression in search of the feeling of joy and liberation of the soul, so I use abundant Ionic and Lydian chords throughout the song and alternate them with the Doric modes, exposed on the Up Tempo beat characteristic of the plena. This progression of chords gave rise to the melodic line that during its creation was in function of the lyric discourse that it wanted to highlight, so the lyrics and the melody emerged at the same time. An important detail is that the title of this song can encompass so many meanings that it seems perfect to name the album resulting from this project, since as a Latin singer I have chosen to embrace not only my Cuban tradition but also, I intend to incorporate several Latin American styles that, at the end, are the result of the mixture of many other styles of Europe and Africa, COLORS.

Example 17: Plena accompaniment adaptation for drums with a jazz feel.



6 JUSTIFICATION

With this project I achieved a better understanding of the vast catalogue of sonorities that could nurture both my professional repertoire in jazz as a Latin-American artist, as well as my historical understanding of the multi-continental musical evolution. I also believe it will help me understand how to market myself as a distinctive and fresh voice. I also would like to help putting “some light” over all the jazz genres that exist nowadays in Latin America and thus, inspire other artists to think of different ways to approach making music through the various languages offered by contemporary Latin jazz. Through this work, I also hope to encourage other musicians to collaborate with me in the future.

7 PROFESSIONAL PLAN

After this work, my career will be enriched by a new album produced from a conceptual vision and that will expose a more international image of my artistic identity. This album will also be accompanied by essential promotional tools that will serve as a starting point for the creation of a communication and positioning strategy in the international market. The relationships and collaborations achieved during the creation process will provide a basis for future contacts with new artists who are already involved in the process of internationalization. With this new material, composed of original pieces, I can explore the possibility of reaching different contracts with agencies of interest such as: booking agencies, record labels, publishers and others. In addition, through the information collected, I will have valuable material for possible future publications that will allow me to insert myself in the academic area, which is one of my objectives as a professional musician.

8 CONCLUSIONS

I conclude that although this movement of searching for an autochthonous and idiosyncratic sound is not taking place all countries, the jazz community in Latin-America is becoming increasingly aware of these possibilities.

There are several musicians who already consider that the jazz produced in their countries has reached a certain singularity, to the point of looking for a different denomination for their music that separates them from the Latin Jazz brand.

With the skills acquired during this master's course, in combination with what I have learned through this work, I consider that I have enough foundations to project myself with a fresh and innovative proposal within the international market as a Latin American jazz singer.

APPENDIX A: Questionnaire

- a. Which one or which of the traditional / popular rhythms of [COUNTRY] is currently merging with jazz?
- b. Which have in your opinion greater similarities with jazz or common points that make possible a more fluid / natural fusion (ex: improv, virtuosity, native scales hosted by jazz? EX Arabic, Flamenco, etc.
- c. Which of these fusions has evolved most to the present to the point of generating an authentic sonority of jazz in [COUNTRY]?
- d. You, as a musician who works jazz or who has collaborated with jazz players. Which one have you used the most or have you experienced?
- e. Are there other artists from [COUNTRY] that are fusing jazz-tradition now? Name some examples.
- f. Is there a jazz festival in [COUNTRY]? If it exists, what is the main style that the young artists / groups of [COUNTRY] defend?
- g. Do you know if there are precursor musicians in the history of the music of [COUNTRY] who have previously experienced some of these fusions? Name some examples.
- h. Do you consider that there is [COUNTRY] jazz beyond what is known or known globally as Latin jazz? Ex: Cuban Jazz, Brazilian Jazz;
- i. Where can I find bibliography or information about the evolution of jazz in [COUNTRY] to the present?

APPENDIX B: Jazz along the actual Latin American region



APPENDIX D: new album budget

CE ALBUM RESULT BUDGET			
Recording Costs	Rate	Number	Budget
Musician Fees/Song			
Drums	100	9	900
Bass	100	9	900
Acoustic Piano	100	9	900
Guitar	100	5	500
Perc	100	7	700
tenor Sax 1	100	5	500
Trompet	100	3	300
alto sax	100	5	500
Strings	400	1	400
subtotal			5600
Studio Costs/days			
Studio A (Rehearsal)	50	4	200
Studio B (Recording)	150	7	1050
subtotal			1250
Producer Costs			
Producer 1	4000	1	4000
Mastering Costs			
Mastering Engineer / Studio	600	1	600
Video Documentary			
recording/edition	1000	1	1000
Musicians Costs (Guests)			
Featured Guest 1	500	1	500
Featured Guest 2	1000	1	1000
subtotal			1500
Recording/Mixing Engineer Costs			
Mix Engineer / song	250	9	2250
Misc. Costs			
Catering/days	70	11	770
Transport	130	4	520
Artwork/designs	1000	1	1000
Artist contingency	2000	1	2000
Marketing (merchandasing/community manager)	1500	1	1500
Project Management Fee	3000	1	3000
subtotal			8790
Total Recording Costs			24990

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