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FLORIDA INTERNATIONAL UNIVERSITY

Miami, Florida

ARGENTINE MUSIC STYLES CONTRIBUTIONS TO CONTEMPORARY JAZZ LANGUAGE: ANALYSIS OF SIX ORIGINAL COMPOSITIONS

A thesis submitted in partial fulfillment of the

requirements for the degree of

MASTER OF MUSIC

by

Agustin A. Conti

2009

To: Acting Dean Brian Schriner
College of Architecture and the Arts

This thesis, written by Agustin A. Conti, and entitled Argentine Music Styles Contributions to Contemporary Jazz Language: Analysis of Six Original Compositions, having been approved in respect to style and intellectual content, is referred to you for judgment.

We have read this thesis and recommend that it be approved.

Mike Orta

Sam Lussier

Gary Campbell, Major Professor

Date of Defense: March 24, 2009

The thesis of Agustin A. Conti is approved.

Acting Dean Brian Schriner
College of Architecture and the Arts

Dean George Walker
University Graduate School

Florida International University, 2009

DEDICATION

I dedicate this thesis to my wife Carla. Without her patience, understanding, support, and most of all love, the completion of this work would not have been possible.

ABSTRACT OF THE THESIS

ARGENTINE MUSIC STYLES CONTRIBUTIONS TO CONTEMPORARY JAZZ LANGUAGE: ANALYSIS OF SIX ORIGINAL COMPOSITIONS

by

Agustin A. Conti

Florida International University, 2009

Miami, Florida

Professor Gary Campbell, Major Professor

The purpose of this thesis is to present and analyze six original compositions and arrangements by Agustin A. Conti that demonstrate the influence of Argentinean music on Jazz composition. Conti's compositions combine elements of the Chacarera, Candombe, Murga, Milonga, and Malambo styles, with the odd-meter ostinato and metric modulation used in modern Latin jazz. The thesis includes scores of the six works, as well as a CD of the thesis recital, performed by a jazz quartet consisting of tenor saxophone (or soprano), piano, electric bass and drum set.

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Chapter I: Introduction

This paper presents analysis of transcriptions of six original compositions. These works have been selected to demonstrate the usage and influence of folkloric and urban musical elements from Argentinean styles on jazz composition. They include references to *Chacarera*, *Milonga*, *Malambo*, *Murga* and *Candombe*.[1] These influences, along with modern Latin jazz trends like odd-meter ostinato and metric modulation and the use of contemporary and modal harmonies, combine to create a uniquely diverse recital program. This thesis-recital is part of an on-going project aimed at researching and contributing to the development of a new style or sub-style in the vast realm of what we generically know as Latin Jazz today. This new style, sometimes referred as *Jazz Argentino*[2] is evolving in the works of contemporary composers living in New York, Boston, and Buenos Aires.

In the recital portion of this thesis, the compositions will be performed by a jazz quartet consisting of tenor and/or soprano saxophone, piano, electric bass and drum set. The use of this classic quartet instrumentation (a small combo) anchors the timbre and textural possibilities in the jazz tradition and allows for individual space and interaction, especially in the open, improvised sections. As usually happens usually in Latin jazz, the stylistic elements are strongly and primarily present in the rhythmic aspect of the compositions, affecting the groove, articulation and phrasing. In their traditional form,

---

[1] These styles, referred to throughout this thesis, are described and exemplified in Appendix I.

[2] The term *jazz argentino* was first introduced by the group Baby Lopez Furst Trio in their eponymous 1967 album.

these styles are dances and therefore have a simpler harmonic vocabulary, and a stricter formal structure than do the jazz works that they have influenced. For one thing, they do not include improvised solos.

Historical background: Latin Jazz

The fertile relationship between jazz and Latin styles that developed throughout the twentieth century has been well documented. The first wave of significant Latin music influences was the Argentinean tango, which washed over the US in the 1920s. Next came the Cuban Rumba in the 1930s and the Brazilian Bossa nova in the1940s.[3] Also in the latter, pivotal decade, the Mambo, a truly American-Latin idiom, began to develop.[4] According to jazz scholar Raul Fernandez, "By the 1950's Rhumba, Mambo and Cha-cha-cha, developed by Cuban orchestras, became *de rigueur* in urban dance halls around the Globe."[5] The popular dance music of Cuba became the foundation of a new synthesis, a true hybrid style. Known at first as Afro-Cuban Jazz or Cubop and today as Latin Jazz, this style fuses jazz harmonies and solos with the driving Latin rhythms. Trumpet player and bebop pioneer Dizzy Gillespie, singer and maraca player Machito (Frank Grillo) and West-Coast-based bandleader Stan Kenton were the three creative leaders of the Cubop in the US.

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[3] John S. Roberts, *The Latin Tinge: The Impact of Latin American Music on the United States* (New York: Oxford University Press, 1979), 50-1

[4] Ibid., 100

[5] Raul A. Fernandez, *From Afro-Cuban Rhythms to Latin Jazz* (Berkeley & Los Angeles: University of California Press, 2006), vii

In the 60s and 70s, jazz musicians emigrating from Argentina began collaborating with their American Counterparts. Some of the most notable included Gato Barbieri, Jorge Dalto, and, in particular, the pianist, arranger, director, and composer Lalo Schifrin, who moved to the United States in 1958 to work as a pianist and arranger for Dizzie Gillespie. Today, six decades after the Cubop movement started, the modern Latin Jazz world encompasses much more than the music of Cuba and Brazil, traditionally the main branches of Latin Jazz. It is also influenced by musical forms and styles from Puerto Rico, Panama, Colombia, Venezuela, Uruguay, Peru, and Argentina, witness the proliferation of new terms like South American Jazz, Afro-Peruvian Jazz, or Argentinean Jazz to denote these hybrid styles.

An Ever-Evolving Art Form

Jazz today remains wide open to influences from anywhere and everywhere. As Norwegian saxophonist Jan Garbarek points out, "We have players from any part of the world doing their own, shall we say, native version. They find their own direction, influenced by their own culture, but still using the very strong basic elements of jazz."[6] Critic Stuart Nicholson coined the term "glocalization" to describe jazz played around the globe:

> Glocalization can involve incorporating elements such as national imagery, folkloric, and cultural concerns that give the music relevance to its "local" musical community. These "glocalized" styles use the basic syntax of the classic and contemporary hegemonic American jazz styles-in this context "hegemony" means "the rule of the game" by which others routinely play- that

[6] Stuart Nicholson, *Is Jazz Dead? (Or has it moved to a new address)* (New York: Routledge Taylor & Francis Group, 2005), 175

has been widely disseminated around the world (the globalization process), but are reinscribed with local significance (the glocalization process). [7]

In his essay "Brazilian Jazz and Friction of Musicalities," Acacio Tadeu de Camargo Piedade of the State University of Santa Catarina suggests that Brazilian jazz musicians, sensitive to the potentially humiliating effects of cultural imperialism, strive "to avoid contamination from the bebop paradigm and seek an expression that is more rooted in Brazil," by drawing on local elements such as the *chorinho*. Argentinean sociologist Berenice Corti states that "an economic context that, even in crisis times, favors local production and an international artistic context with global languages that favors diversity help to define the expression *Jazz Argentino*—Argentinean Jazz—in this new century."[8]

Aside from all these terminological and cultural distinctions and critical concerns, it is to the aesthetic qualities arising from the fusion of Jazz with Argentinean elements that I aim to contribute through these six original compositions presented and analyzed in this thesis.

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[7] Nicholson, *Is Jazz Dead?*, 172

[8] Berenice Corti, "Identidad, Jazz Argentino, Y Van" (http://jazzclub.files.wordpress.com/2006/10/identidad__jazz_argentino_y_van.pdf, accessed 19 January 2009).

The Compositions

This paper follows the order in which the compositions appear on the CD.

- *Sudan* is a 3/4 meter, twelve-bar minor modal blues; it is dedicated to all African Refugees. It starts with a solo bass introduction that leads to a syncopated bass ostinato. The groove shifts from 6/8 to a Brazilian samba in 3/4 in the solos. This piece is intended to launch the program energetically and excitingly.
- *El Immigrante* is an extended, through-composed form. The time signature shifts from 15/8 to 9/8 between the A and the B sections. Polyphonic texture is used in the C section, leading to D, the solos section. This song is dedicated to all immigrants, legal or not, to the US.
- *Tangram* is a fast-paced, straight-eighth-note subdivision composition inspired by jazz legend Michael Brecker. It is built on a bass-piano unison ostinato. The C sections possess a half-time 12/8 *chacarera* feel, providing rest and balance.
- *Katurga* is a slow *chacarera* with major-mode harmony and a lighter, happier sound. It opens with a piano-bass rubato section and features the melody in the bass. This song is inspired by and dedicated to my niece Catalina.

- *Omotesando* is constructed on a fast, odd, and mixed meter *chacarera* groove with a 6/8 *malambo* feel in the B section.[9] The intention was to bring the *chacarera* feel in a modern Latin jazz form.
- *Fuegos de Manikarnika* concludes the program and is inspired by the burning gaths of the holy city of Varanasi, India.[10] It opens with a four-part unison line in odd, mixed meter and includes references to the Rioplatenses[11] *Milonga*, *Murga* and *Canbombe* styles.

[9] Mixed meter is the process of a rapid change of meter signature to create unpredictability.

[10] Sacred cremation sites along the Ganges River used for funerary Rites. Manikarnika Gath is the main and most sacred in the city. According to the Hindu religion, being burned here provides an instant gateway to liberation from the cycle of births and rebirths.

[11] Relative to the Rio de la Plata. There is a Rioplatense culture that combines Uruguayan and Argentinean traditions.

Chapter II: Analysis of *Sudan*

This composition is dedicated to all refugees and displaced people in Africa and was inspired by one man that found a new life in Boston, Massachusetts as a taxi driver after having been in a Sudanese Refugee Camp.

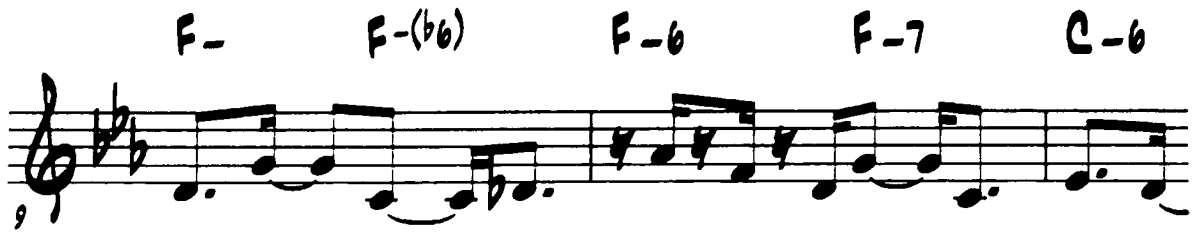
Style and Form

This song was influenced by the compositions of Argentinean pianist/composer Guillermo Klein and his application of odd and mixed meter to Argentinean rhythms. It is constructed of a bass ostinato in Cm6.

The form is a twelve-bar minor modal blues, the perfect vehicle for the mood and inspiration of the composition. The introduction is open and is derived from the bass ostinato. The bridge is open and only played as the opener for the first soloist and before the head out for the drums solo.

Harmony and Melody

The introduction suggests the C Dorian mode as the tonal center. Although the standard blues changes have been reharmonized, the conventional blues structural points remain: bars 1, 7, and 11 are all Cm6 (the tonic minor chord); bar 5 is Fm, the usual IV minor in the blues form; and bar 10 is G7, the V7 chord. The minor IV chord is reharmonized with an ascending-line cliché (m. 9 in the example, but bar 5 in the twelve-bar blues form).



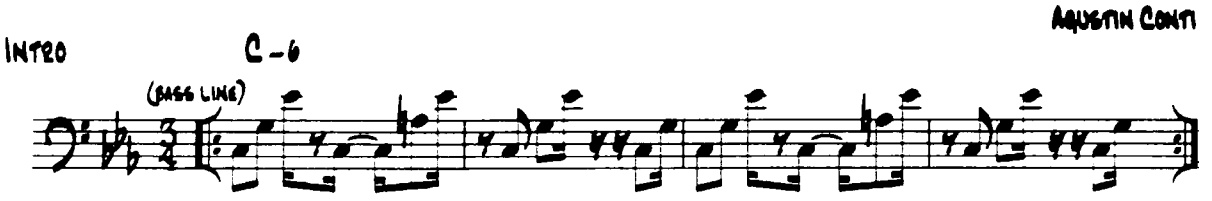
Example 2-1: *Sudan*, bars 5 and 6 of the blues pattern.

Bars 7 and 8 present a Dominant 7th reharmonization following the Im6 chord: Bb7(#11), Eb7(#11) and D7(Alt). In bar 9 the V/V7 is replaced by AbMaj7 (bVIMaj7); the bVI appears again as an unresolved dominant seventh in the final bar and is the ending chord.

The melodic rhythm has the sixteenth-note pulse characteristic of the Brazilian samba and baiao styles. The first four bars are in the C dorian mode and the last four are in the C harmonic minor. The next four bars present the most variation and have the densest harmonic rhythm. Still, with the exception of Db in bar 5 and E in bar 7, the passage remains in C-natural minor (natural because the seventh is not present, and the roots and function of the chords suggest Bb and not B).

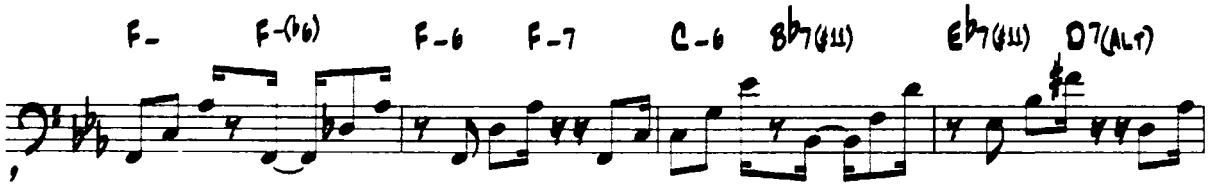
Rhythm

The feel of this composition is straight sixteenth notes as in a Brazilian samba in 3/4. The rhythm subdivision of the opening bass ostinato is a two-bar pattern (or *clave*) that accents irregular groups of sixteen notes as follow: 7+7+7+3, creating an irregular phrasing within the 3/4 pulse.



Example 2-2: *Sudan,* Opening bass ostinato with repeated *clave.*

The rhythmic bass pattern continues unchanged throughout the harmonic progression that supports the ensuing melodic counterpoint; as a result, some of the perceived chordal roots are rhythmically displaced.



Example 2-3: *Sudan*, Rhythmic ostinato continuing against the melody.

The melody, particularly in bars 5-9, where the harmonic rhythm is two chords per bar, suggests a dotted-quarter pulse or 6/8 meter. The comping on piano and drums is open to interact with the melody and bass.[12] This is of importance during the open solos where the rhythm may drift away from the ostinato figures.

[12] Comping: accompanying an improvised solo in jazz context.

Chapter III: Analysis of *El Immigrante*

This composition was inspired by the CD "*Los Argentos*" (The Argies) by Argentinean trumpet player/composer Richard Nant. It is dedicated to all legal and illegal immigrants in the United States and to their struggles. It has a circumspect and gloomy character.

Style and Form

El Immigrante has an ABACD form where D is the open solo section. It contains strong references to the *Chacarera* and *Milonga* styles. After the solos, the melody is restated as BA. The C section is a three-part counterpoint inspired by Tango variations. The Solo section D recalls B but in the major mode. The A and C sections are in 15/8, and the B and D are in a contrasting 9/8.

Harmony and Melody

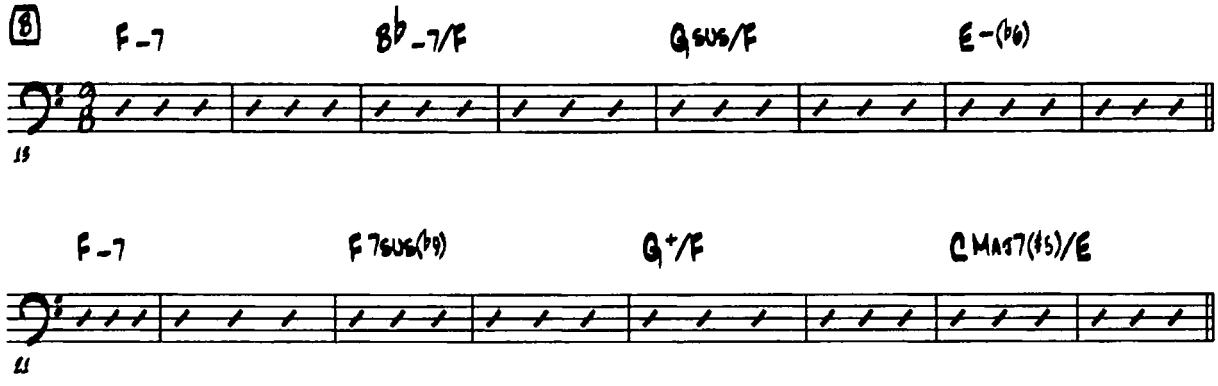
The introductory bass pattern is constructed on A harmonic minor.

Example 3-1: *El Immigrante*, introductory bass pattern.

The first chord in the A section clearly implied A harmonic minor, but the next two could be also imply A natural minor; the melody on this section does not contain the

seventh (G or G#) creating ambiguity. After a short modal shift to Gm, A minor returns via Dm7 (IVm) and FMaj7 (bVIMaj7), both possible chords from the A harmonic minor or natural minor scale.

The B section starts in Fm, the same root with which the A Section ended (FMaj7).[13] This section is mostly built on an F pedal. The first harmonic phrase resolves to E-b6 (C Major) and the second to CMaj#5, anticipating the movement back to A harmonic minor in the following A section.

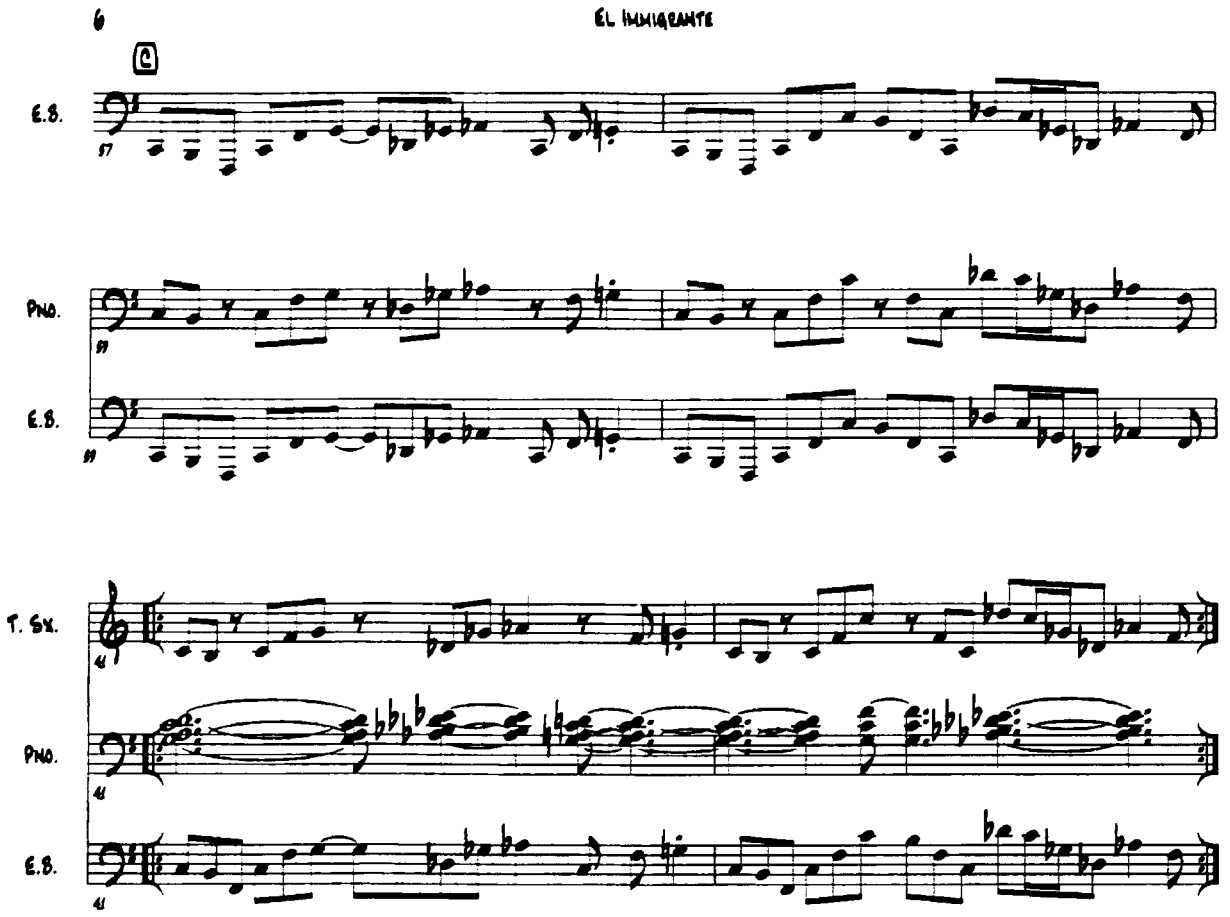


Example 3-2: *El Immigrante,* B section harmonic movement.

The melody in the tenor sax goes to the lower octave and presents a new idea centering on G (the seventh missing on the A section).

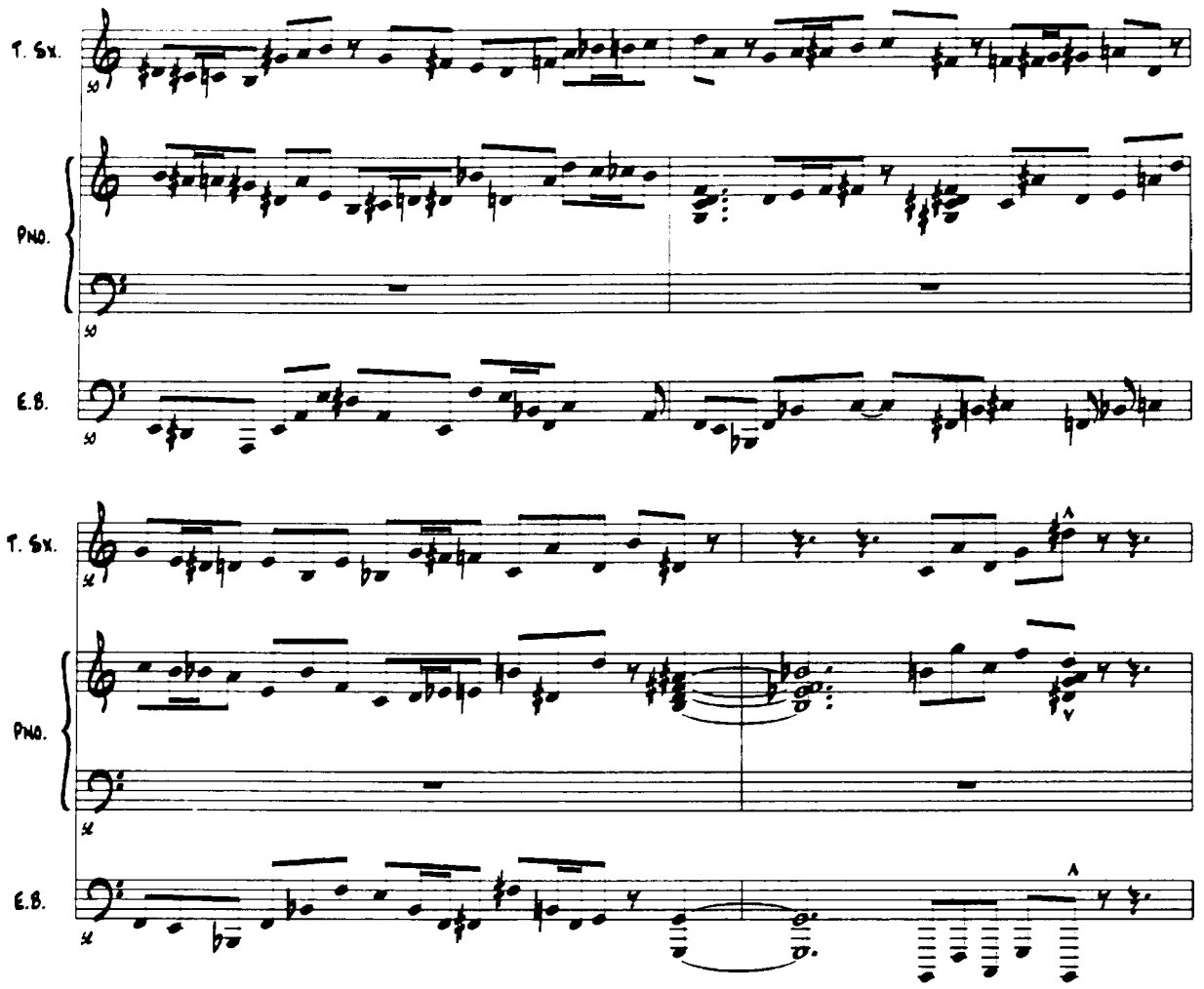
The C section is arranged in three parts and presents a new idea. The two-bar motif is played by the bass and followed by the piano and tenor sax. It is constructed on F Lydian and Gb Lydian, a reference to the earlier parallel key movement from A to B.

[13] This is common practice in Tango forms, where the songs usually modulate to the parallel key in the B section.



Example 3-3: *El Immigrante*, first eight bars of C section.

The bass carries the motif against two independent melodies in the piano and sax through four modulations to Ab, A, Bb, and B Lydian before ending on a dramatic B7 Alt chord. The following example illustrates the last 3 modulations.



Example 3-4: *El Immigrante,* last four bars of C section.

Rhythm

This piece has two distinct rhythmic pulses in dotted quarter notes: the A and C sections are in 15/8, suggesting a slow five beat pulse, and the B and D sections are in 9/8 (a slow three beat pulse). The bass patterns constructed are strongly influenced by *milonga* in A and C, and *chacarera* in B and D with the bouncy feel usually associated to 12/8.

The C section tries to capture the rhythmic feel of the tango variations played by the bandoneon.[14]

[14] Variation: the presentation of the theme in rhythmic figuration, usually in sixteenth notes, that appears in the final section of many instrumental tangos.

Chapter IV: Analysis of *Tangram*

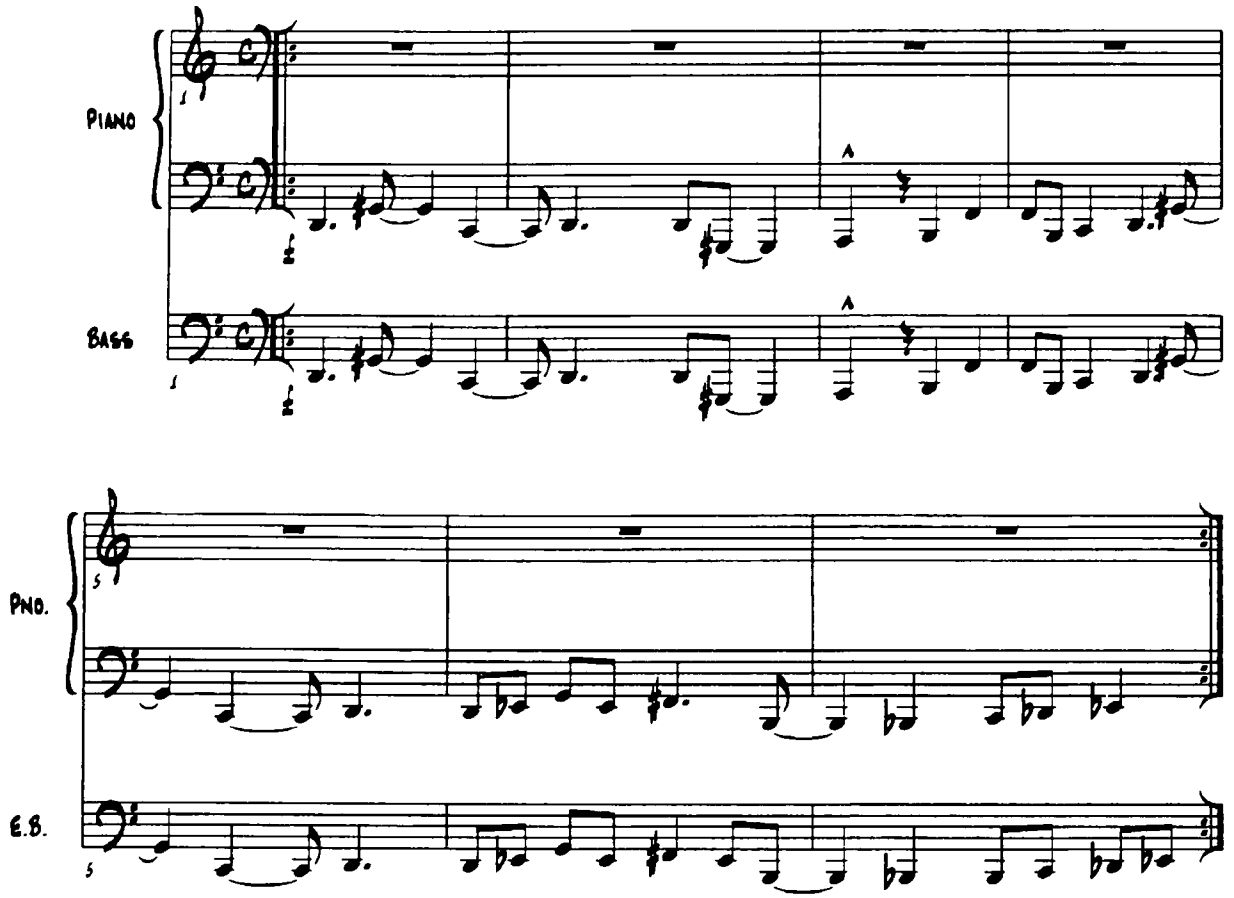
This composition is inspired by jazz legend Michael Brecker. The title refers to the ancient Chinese puzzle game composed of seven pieces, or tans, which are put together to form shapes.

Style and Form

Tangram is a fast-paced, straight-eighth-note composition that presents an ABABCAB form, where C is a contrasting section in half-time, with a 12/8 *chacarera* feel. The solo section is based on a modified BBDA form; after the drums solo the melody is restated as AB.

Harmony and Melody

The opening piano-bass unison pattern is based on a D7 (b9) chord (auxiliary diminished scale) with an A7 (Alt) turnaround on the last three beats of the phrase.

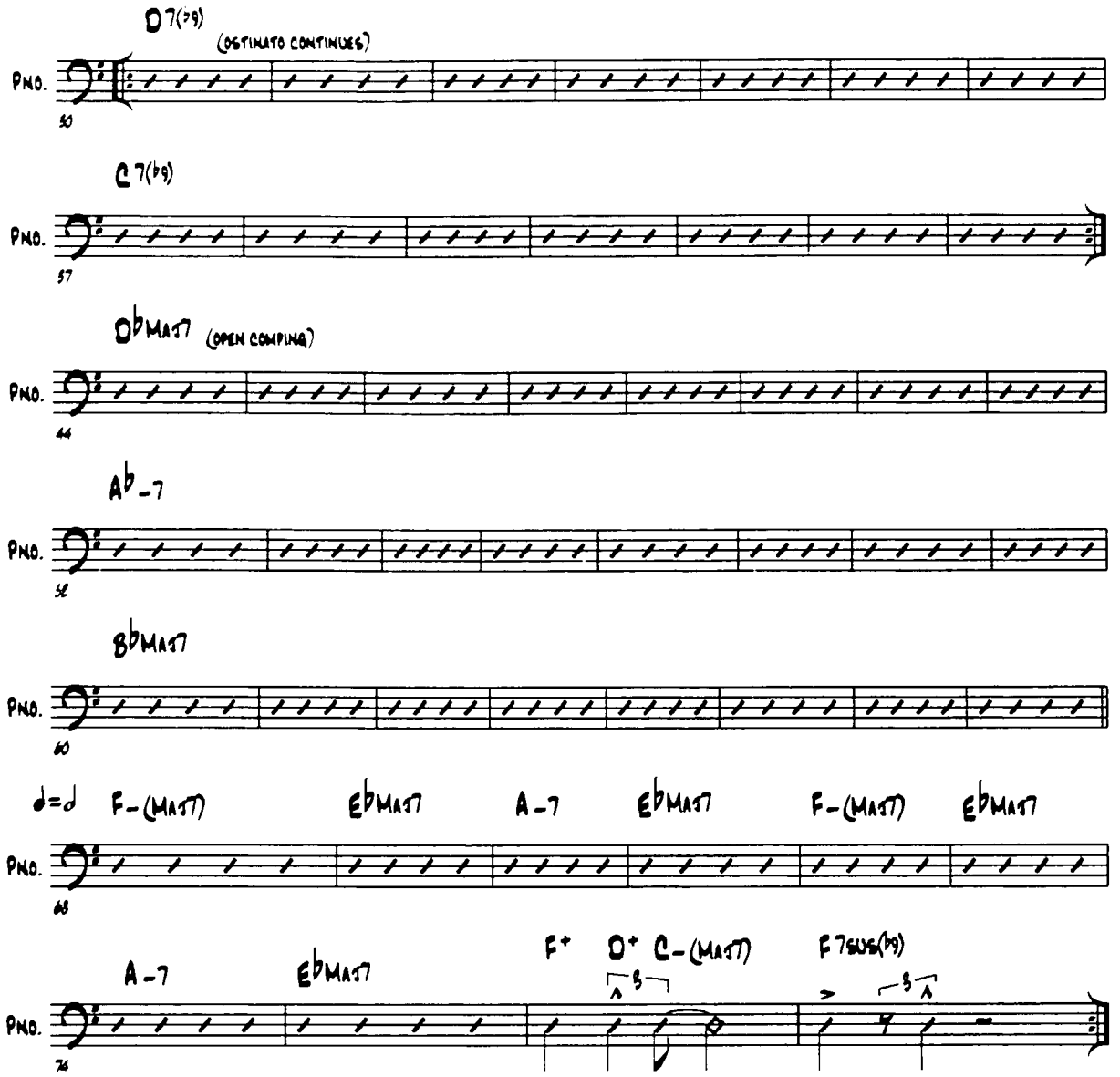


Example 4-1: *Tangram*, opening piano-bass unison pattern.

The A section is dense, fast-moving, and through-composed. The opening phrase outlines three diminished triads: Db °, G ° and Ab ° harmonized with dominant chords and a minor chord. After the second phrase is resolved with a quick A Lydian chord, the ending note Bb, the b13 on the D7 (Alt) chord, becomes the root of the next section.

The B section is based on the opening D7 (b9) pattern transposed a major 3rd down to Bb7 (b9). The melody is constructed on the Bb auxiliary diminished scale. The contrasting C section has a G pedal and is centered on Eb Lydian.

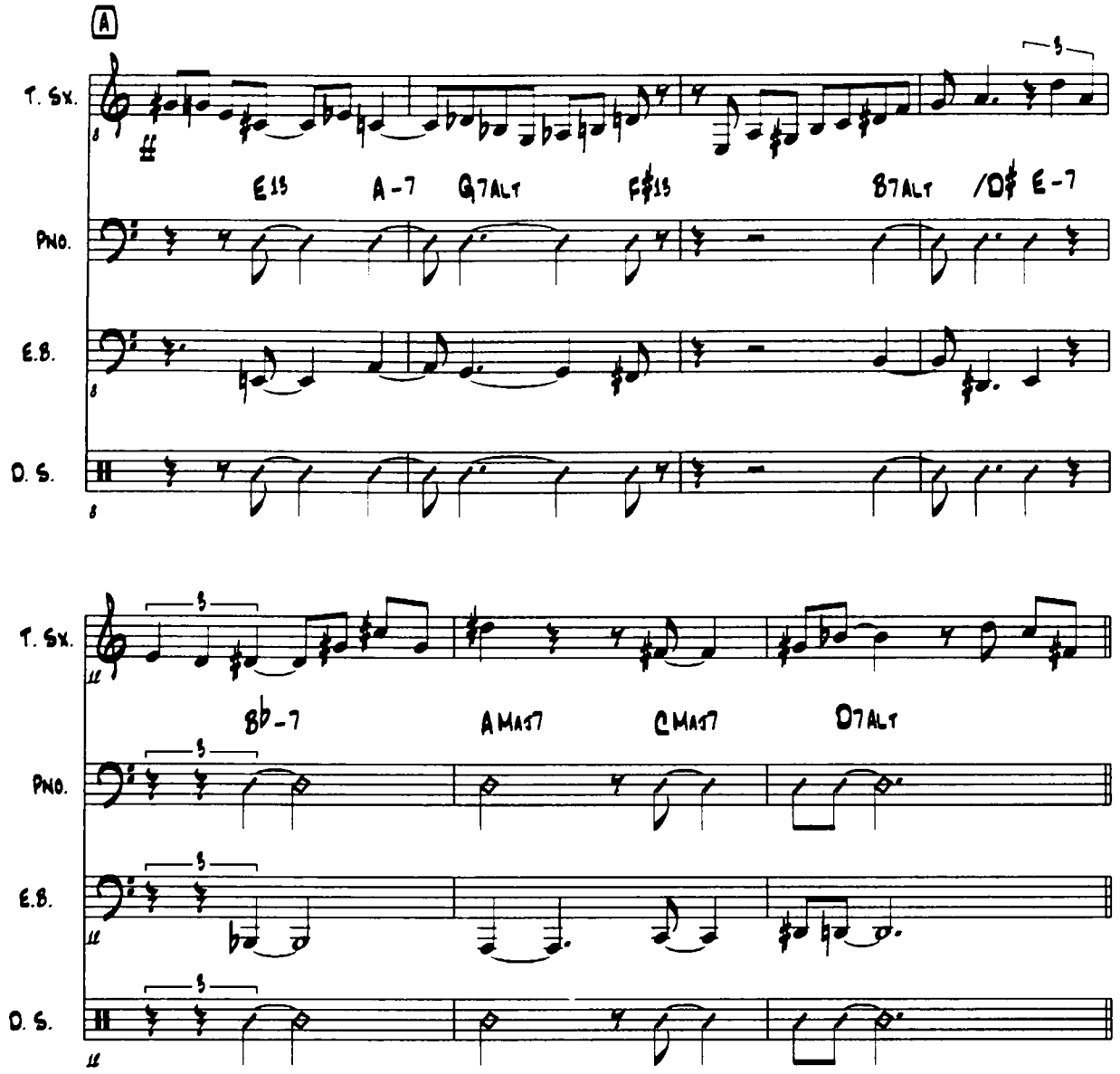
The open solo section introduces a new set of chords.



Example 4-2: *Tangram*, solo form.

Rhythm

The main rhythmic ostinato is played by the piano and bass throughout the different sections of the piece; it is constructed as a four-bar pattern in a 7/4 meter, but it is notated as a seven-bar phrase in 4/4 meter. The A section is entirely a kick section, with no steady pulse on the drums, that also accompany the sax melody.



Example 4-3: *Tangram*, A section.

The contrasting, half-time C section has a 12/8 *chacarera* feel propelled by the static G pedal on the bass. The open drums solo is over the bass ostinato.

Chapter V: Analysis of *Katurga*

Katurga is a slow *chacarera* dedicated to my niece Catalina. The inspiration to write this tune came after listening to the CD *Provinciano* by bassist/composer Fernando Huergo.[15] It has a clear, translucent and well-lit happy mood.

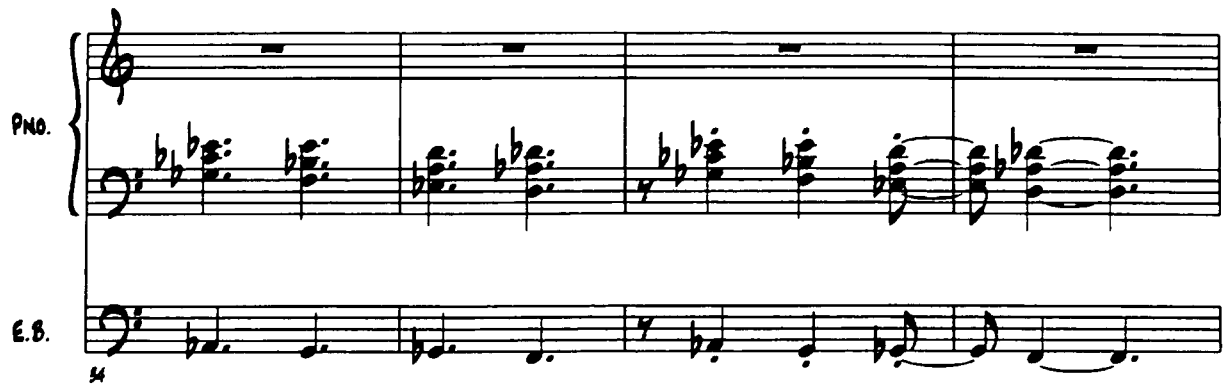
Style and Form

Katurga has an ABCD through-composed form. It opens with a rubato prelude section in which the bass states the melody accompanied by piano, after which a piano pattern introduces the slow groove. The bass maintains the melody through the B section. The solo section is in ABCD form, as well as the recapitulation.

Harmony and Melody

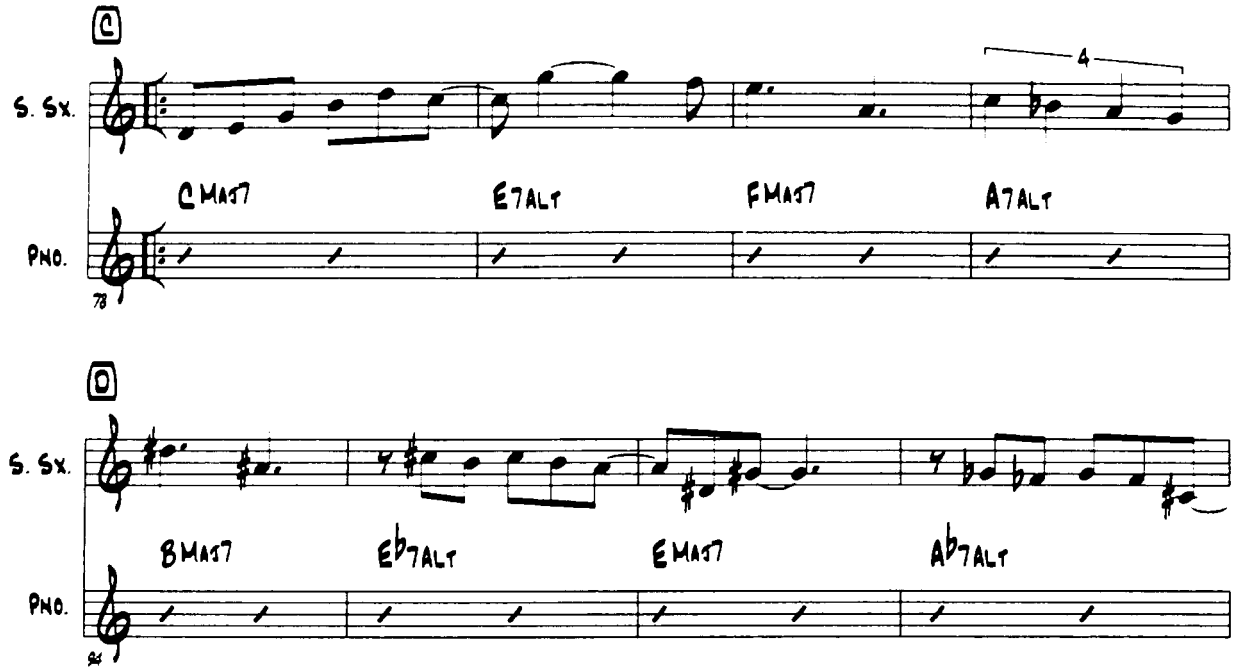
The piece starts with a twenty-four-bar rubato section that functions as a prelude, with its own independent theme. It begins on Db Major and ends on F major.
The introductory chords descend chromatically from Abm7, setting the groove for the A section.

[15] The title *Provinciano* refers to the people of the provinces (states) in Argentina.



Example 5-1: *Katurga*, introductory chords.

The A and B sections are sixteen and eighteen bars long, respectively, in which the melody is played by the bass. The A section starts with a G7sus4 chord and, after a series of major II-V progressions through the B section, it resolves to a BMaj7#5. The C section presents alternating Major7th and Altered dominant chords. The harmonic progression in mm. 1-4 of the D section transposes that in mm. 1-4 of the C section down a half step, but now the progression supports a completely unrelated melodic idea:



Example 5-2: *Katurga*, mm. 1-4 of C and D sections.

Rhythm

The rhythm of *Katurga* is based on a slow steady *chacarera* groove; the melodic rhythm varies from 6/8 to 3/4 and uses quadruplets. The most distinctive figure of this piece is presented on the introductory chords (see example 5-1).

Chapter VI: Analysis of *Omotesando*

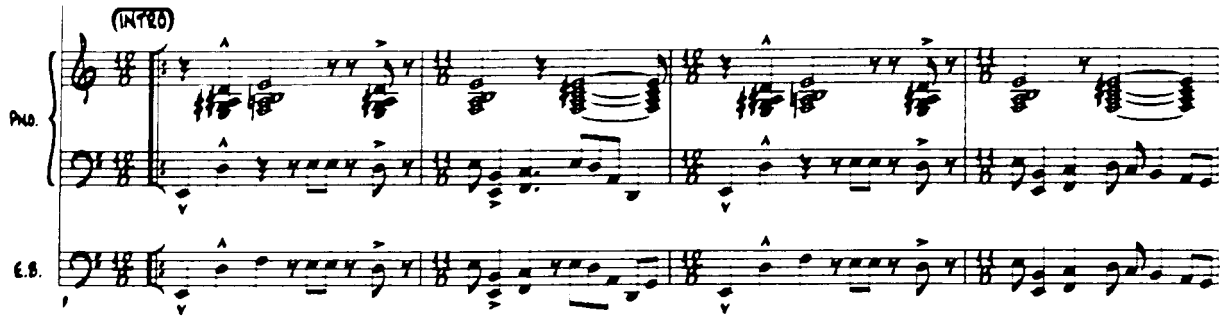
This composition was inspired by the works of the Argentinean classical composer Alberto Ginastera. The title of the piece is the name of a street in Tokyo, Japan; in Spanish, it also refers to any hypothetical present verb or action, from the gerund forms *ando* and *iendo*.

Style and Form

Omotesando is a mid-tempo *chacarera* piece based on a strong, odd, mixed-meter groove. It has an ABDC form. The A section is made up of odd metric patterns, and the B is a long, three-part, through-composed section with a 6/8 *malambo* feel. After a four-bar piano interlude, the six-bar C and seven-bar D sections are presented in 5/4; these sections counterbalance the weight of the strong A section. The open solo section is an AAB form. After the solos, sections C and D are played before returning to the main theme (the initial AB).

Harmony and Melody

The introductory A section's groove is constructed on a piano voicing that suggests E7(#11), E Phrygian, and FMaj7(#5). The bass line, however, remains in E Phrygian throughout, creating a tonal ambiguity that complements the unstable nature of the odd, mixed-meter groove.

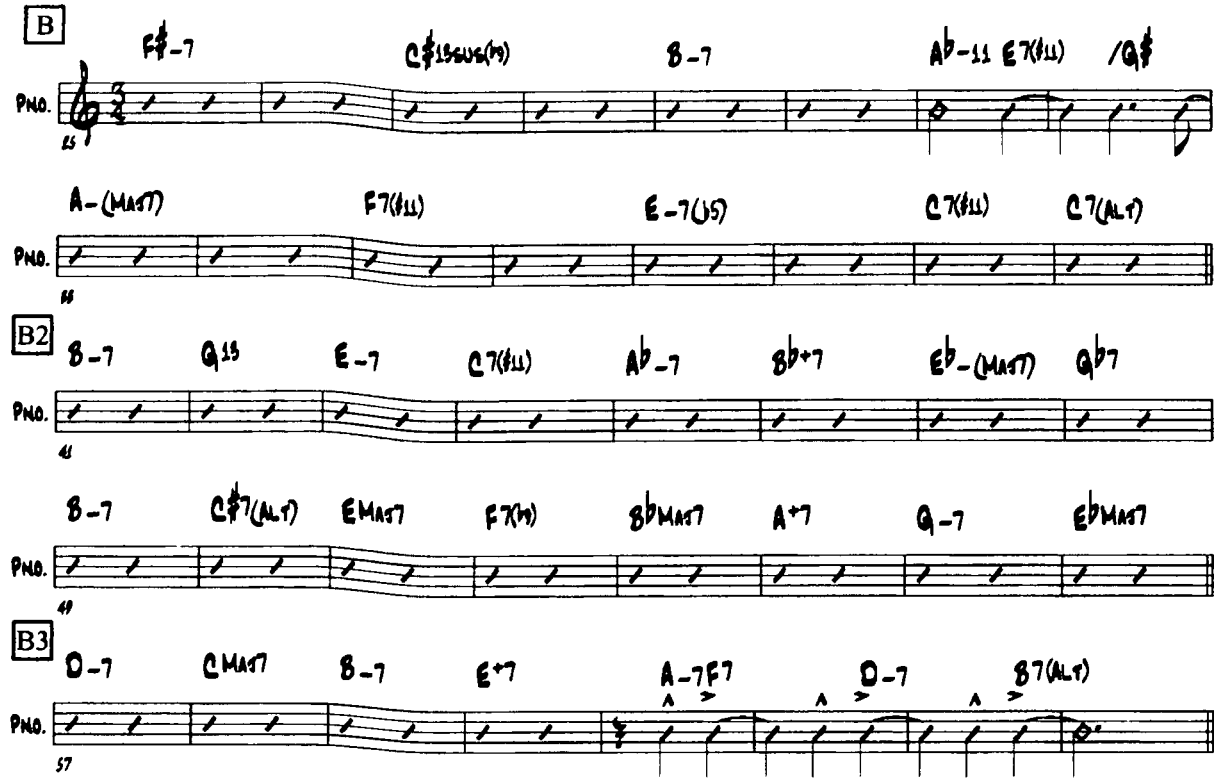


Example 6-1: *Omotesando*, main groove.

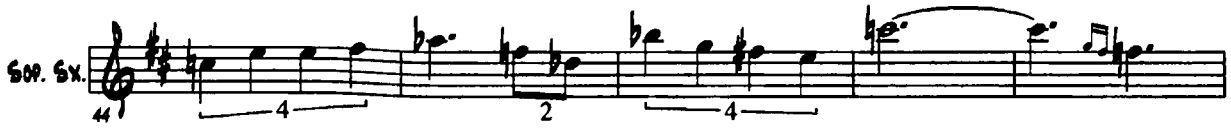
The melodic construction of the A section, like that of the bass, is in E Phrygian. The minor third of the mode, G, only appears briefly on this 8-bar section.

The B section is divided into three parts of sixteen, sixteen, and eight bars, respectively, with no particular mode or tonal center defined. The presence of minor seventh chords, many of them on the first beat of a four-bar group, gives a shifting, minor modal quality. See example 6-2.

The melody does not favor any particular minor mode on these minor chords. The main motif: G#–F#–G#–E is developed in the first sixteen bars. A new idea starts in section B2, where a quadruplet figure predominates. The melodic curve climaxes at measure 47 with a sustained Bb above the staff over the Ebm(Maj7) chord that occurs three bars after the middle of the big B section. See example 6-3.

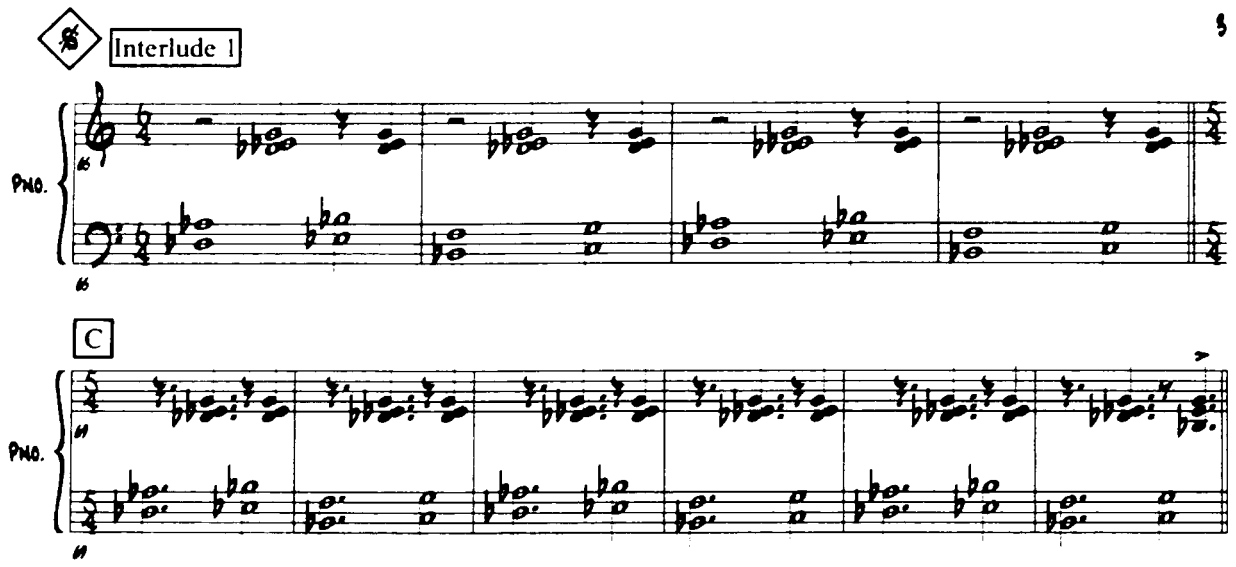


Example 6-2: *Omotesando*, B section harmonic movement.



Example 6-3: *Omotesando*, melodic climax at measure 47.

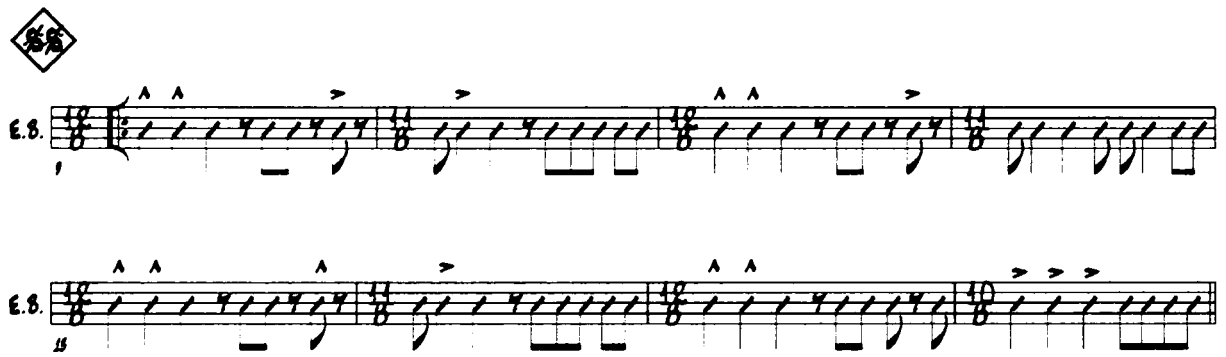
The first interlude, the C and D sections, and the second interlude are constructed on a sus2 pedal grip in the right hand; the left hands plays fifths, suggesting Db Lydian, Eb7, Bbm6, and C Phrygian—all diatonic chords derived from the parent scale Ab Major.



Example 6-4: *Omotesando*, interlude 1 and C section, piano part.

Rhythm

The odd-meter construction of the main groove is perhaps the strongest and most distinct element of this composition. The basic dotted-quarter note pulse of the *chacarera* is truncated by the alternation of 12/8 and 11/8. This alternation is repeated three times in that order; the fourth time, 10/8 (performed as 5/4) replaces the expected 11/8 in the second bar of the pattern.



Example 6-5: *Omotesando*, rhythmic figures of bass line.

The entire B section is played in 6/8, but the melody is written in 3/4 to facilitate the reading and comprehension. Although the C and D sections are in 5/4, another meter change, the entire composition should sound as an organic entity, with a natural, flowing rhythmic feel.

Chapter VII: Analysis of *Fuegos de Manikarnika*

This composition is inspired by the main burning site of the Holy City of Varanasi, India, also called Manikarnika, with its sacred flames that are maintained year round.[15]

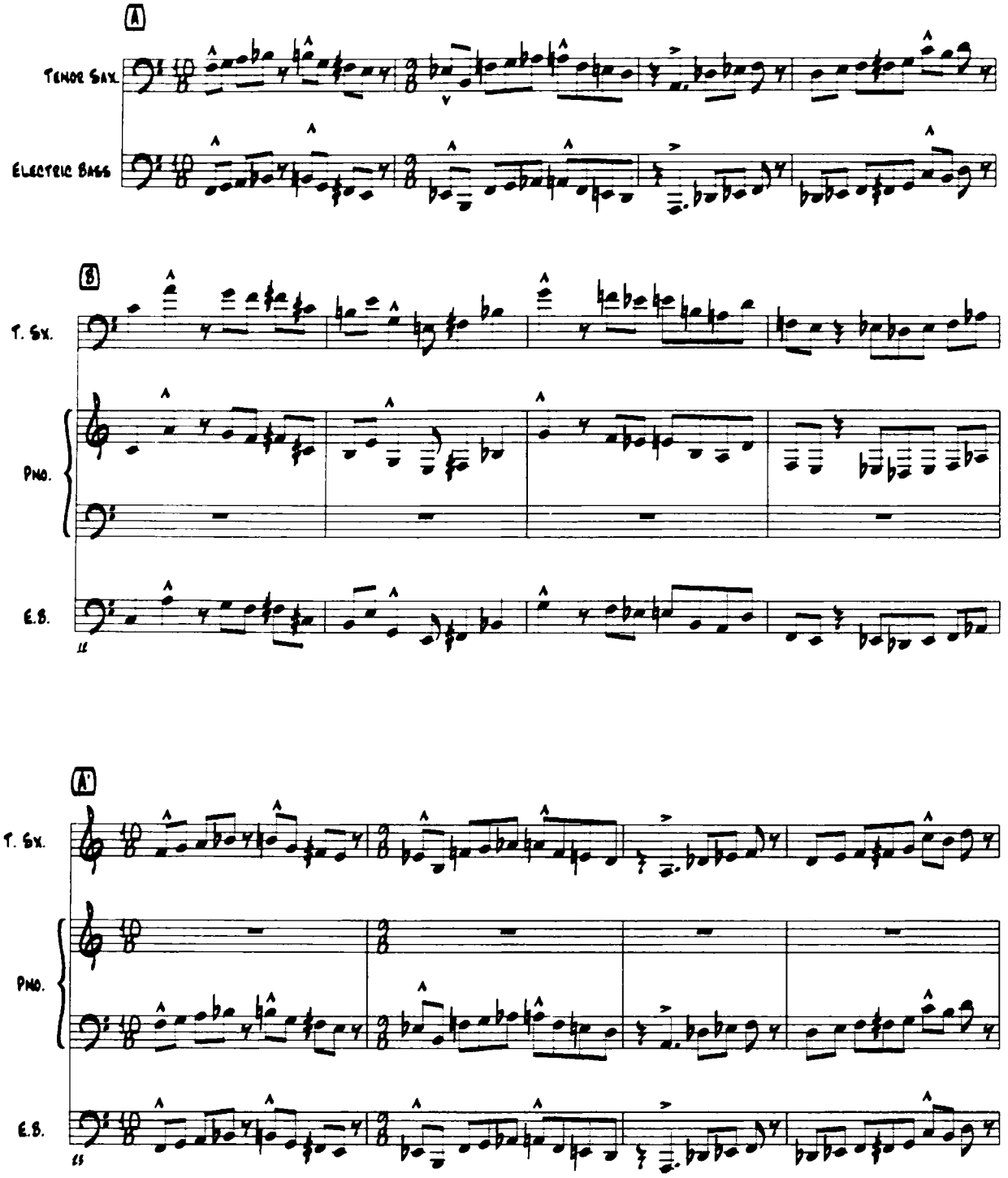
Style and Form

Fuegos de Manikarnika has a through-composed form that can be described as ABA'CDA'', followed by an open solo section. The C section recurs between solos, and the recapitulation involves D and A'' only. D has a *murga* groove, and the solo is based on a *candombe* groove; both are in half-time.

Harmony and Melody

The entire initial ABA' is a unison line, with no chord changes supporting it. The A is played by the tenor sax and bass an octave apart. The piano enters in the B section in unison with the tenor sax. In A' the tenor plays an octave higher, thus two octaves above the bass. The drums are free to play the melody in no specific part of the set, in a linear fashion with no steady groove and without fills.

[15] Also considered the center of the Hindu universe. See Christopher Justice, Dying *the Good Death: The Pilgrimage to Die in India's Holy City* (Albany: State University of New York Press, 1997), 56

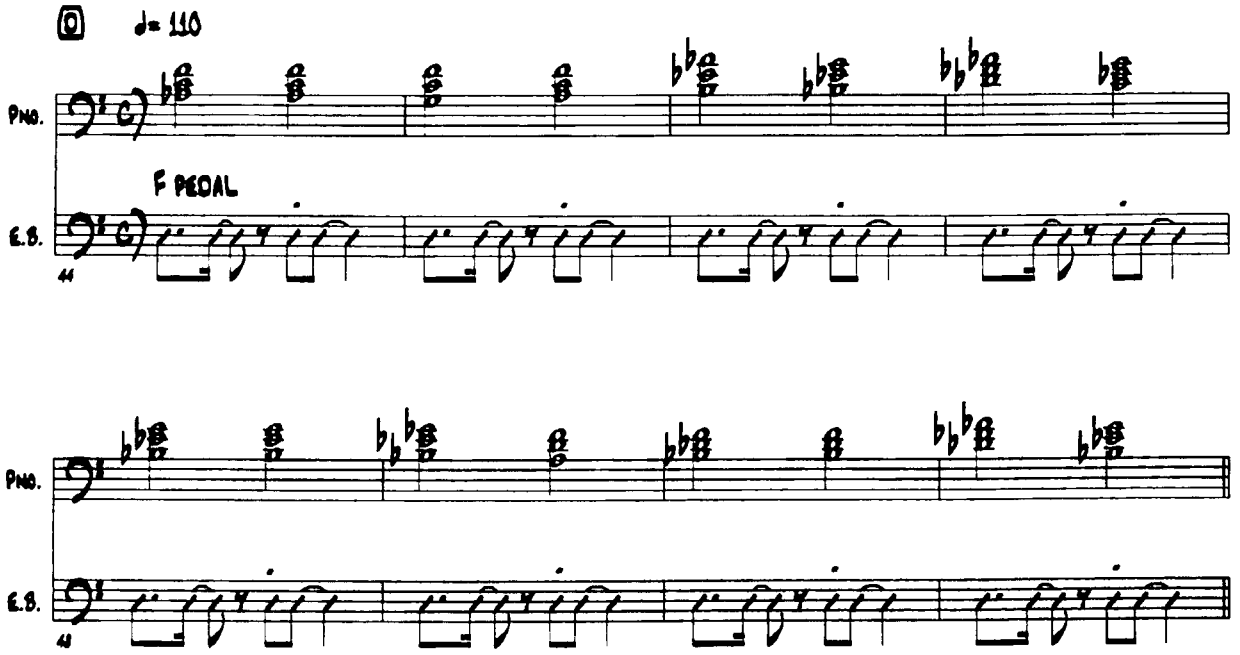


Example 7-1: *Fuegos de Manikarnika*, first 4 bars of sections A, B and A'.

The melody is based on the sequence of three descending major and melodic minor modes a half-step apart: F major and E melodic minor; Eb major and D melodic minor; Db major and C melodic minor.

The C section is based on a Bb7 (b9) auxiliary diminished pattern with supporting chord changes on the piano.

The D section is a *murga* groove in half time with an F pedal on the bass, no melody part and a drifting minor modal quality provided by triads on the piano.



Example 7-2: *Fuegos de Manikarnika*, D section.

The solo section (E) presents a more standard set of chord changes with a preponderance of Dm7 and Bbm7 Chords

Rhythm

The ABA' and C sections remain almost entirely in 9/8, apart from some exceptional 10/9 bars. Until C, the intended effect is that of complete unison, including the drums that play the melody with no steady groove until the D section's half-time *murga* in 4/4

The solo section is in *candombe* style and, like D, is in half-time 4/4, providing a sense of relief from and contrast with the irregular meter of the other sections.

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APPENDIX A: GLOSSARY OF STYLES

Candombe

Candombe is the most important rhythm in the small, neighboring country of Uruguay. Its strong influence can be heard throughout the Rio de la Plata region, especially in Montevideo and Buenos Aires. It was brought to the region in the eighteenth century by black slaves from Angola, Congo and Mozambique.[16] A dramatic religious dance, the *candombe* was usually performed and celebrated on January 6, "Dia de Reyes" (The Day of The Three Kings), in order to commemorate the coronation of the Congo kings. Percussionist Hugo "Foca" Machado explains: "The name *candombe* (or "tangos" which was the name used until 1830) often designated the meeting places where the Africans would congregate, as well as being used in reference to the music and dances performed at these meetings."[17] The rhythmic clave in *candombe* is known as *madera*; it is a 3:2 clave pattern like the traditional 3:2 *Cuban Son* clave. It is played on three Afro-Uruguayan drums called "*Tambores*," and it has been adapted here for the drums set and/ or congas.

Example:[18]

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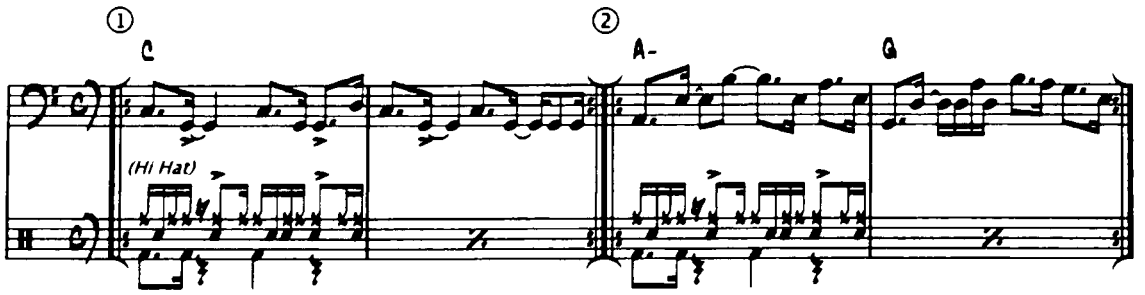
[16] Guevara Facundo and Fernando Martinez, *Roots of South America* (Sun Valley, Cal.: Big Fish Audio, 1999), 15

[17] Hugo Machado, Willy Muñoz, and Jorge Sadi, *El toque de Candombe, ritmo tradicional afro-uruguayo* (Pacific, Mo.: Mel Bay Publications, 2002.

[18] From Esteban Sheinkman, "Ejemplos de Ritmos." Http://www.realbookargentina.com. http://www.realbookargentina.com/extras.php (21 November 2008).

Candombe ♩.=110

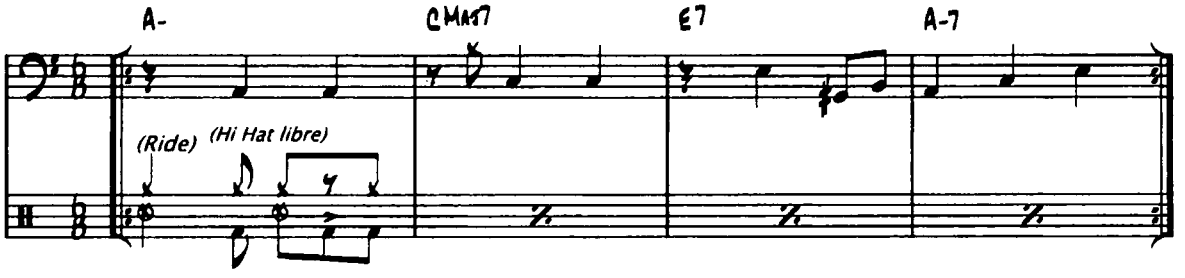


Chacarera

Originally from the northwest region of Argentina, it is played and danced all over the country. This 6/8 dance was strongly influenced by the *zamacueca* (African-rooted music from Peru). The instrumentation generally used is guitars, *bombo leguero* (wooden bass drum) and voice.[19] *Chacareara* is a very popular rhythm in today's Argentinean modern music scene, and it is used by many jazz and fusion groups, who combine its intense polyrhythmic figures with jazz and funk elements.

Example:

Chacarera ♩.=120



[19] Guevara and Martinez, 17

Malambo

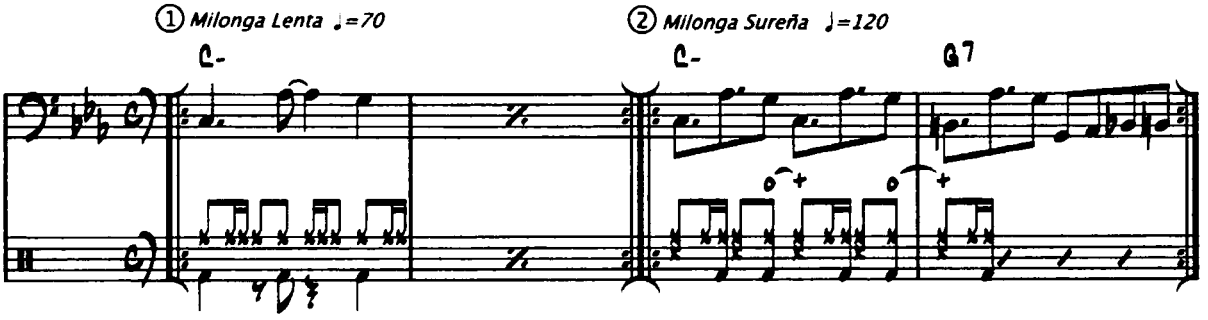
Also from the northwest region of Argentina, the *malambo* resembles the *chacarera* in instrumentation, rhythmic feel, and popularity; although it differs in so far as it is danced only by males. The dancer (*zapateador*) challenges the bombo player with his intricate movements and percussive phrases, responding to the drum patterns in dialogue, creating a "drum battle" sound.

Milonga

From the Rio de la Plata region, it was originally a creation of the *troperos* (cow hunters) in the second half of the eighteenth century. There are two distinct musical genres, both of which are called *milonga*. There is the *milonga* that is part of the tango family, and there is the *milonga folklorica*, also known as *milonga sureña*, that is played on guitar and voice.[20] The term *milonga* is also used to designate the place where *milonga* and tango are danced. The *milonga/tango* is very popular even today and uses traditional tango instrumentation: violins, piano, bandoneon, guitar, and upright bass.

Example:

Milonga

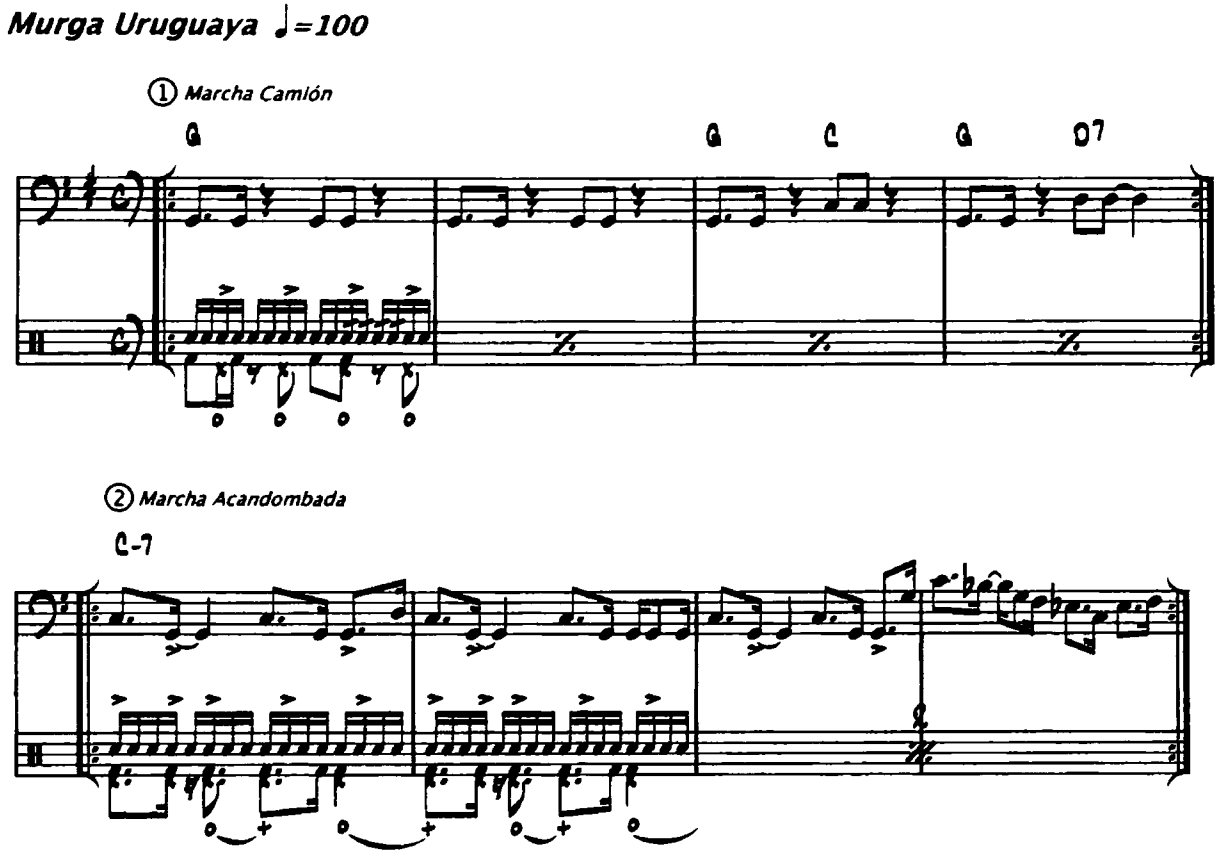


[20] Guevara and Martinez, 17

Murga

This dance is the most important social expression of Uruguay. Each union, neighborhood, community and county has its own *murga* ensemble with its own identity. "They prepare year around to perform in the carnival, much in the same way the "scola do sambas" do in Brazil's carnival."[21] *Murga* flourished along both banks of Rio de la Plata. In Buenos Aires, it is called *murga porteña* to differentiate its origin from its Uruguayan counterpart. The instruments used are the *bombo* (bass drum), *redoblantes* (snare drums), and *platillos* (cymbals). The *cambombe* groove can also be added to the *murga* style.

Example:



[21] Guevara and Martinez, 15

APPENDIX B: TRANSCRIPTIONS

Sudan 38

El Immigrante 39

Tangram 49

Katurga 60

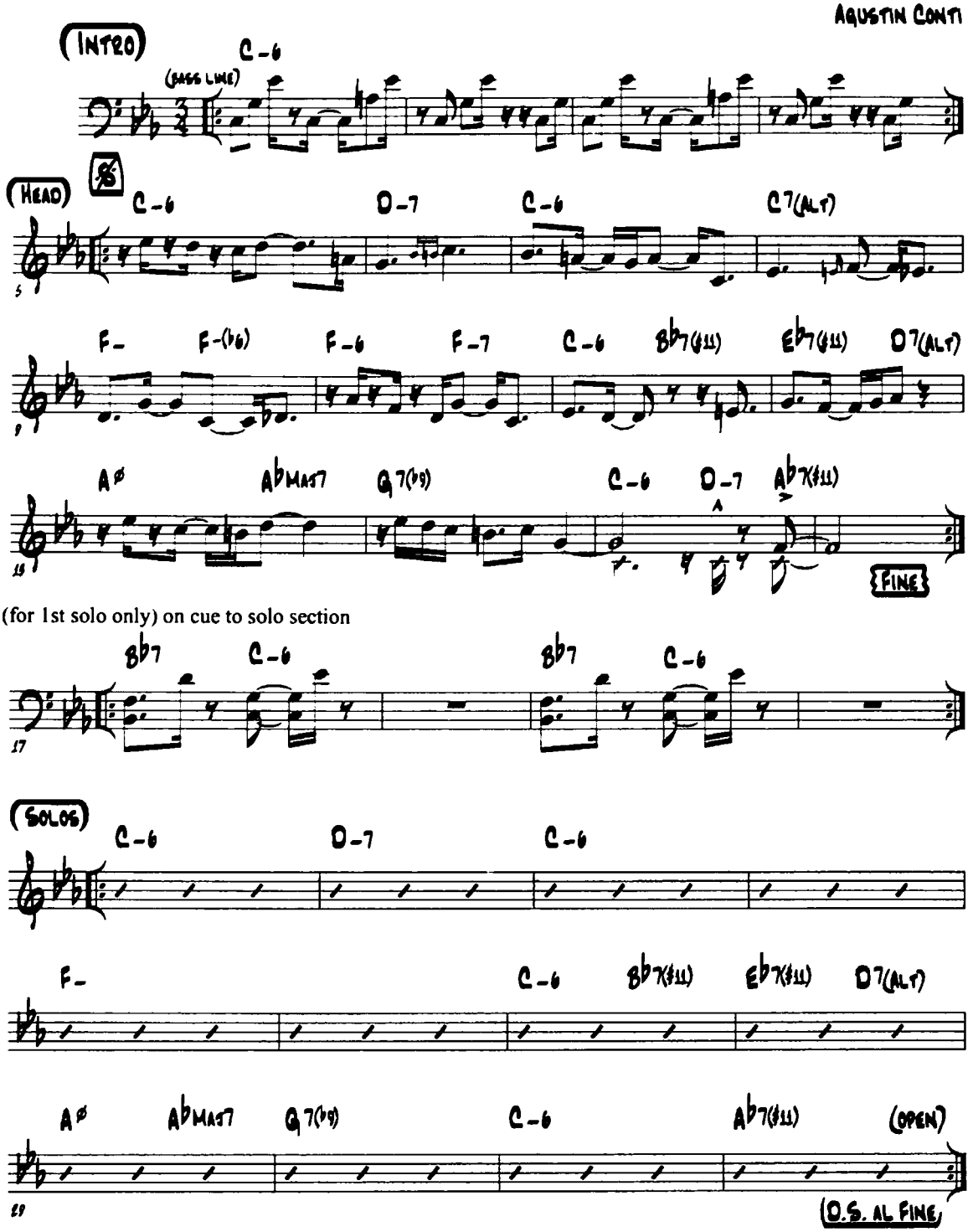
Omotesando 66

Fuegos de Manikarnika 77

♩= 100

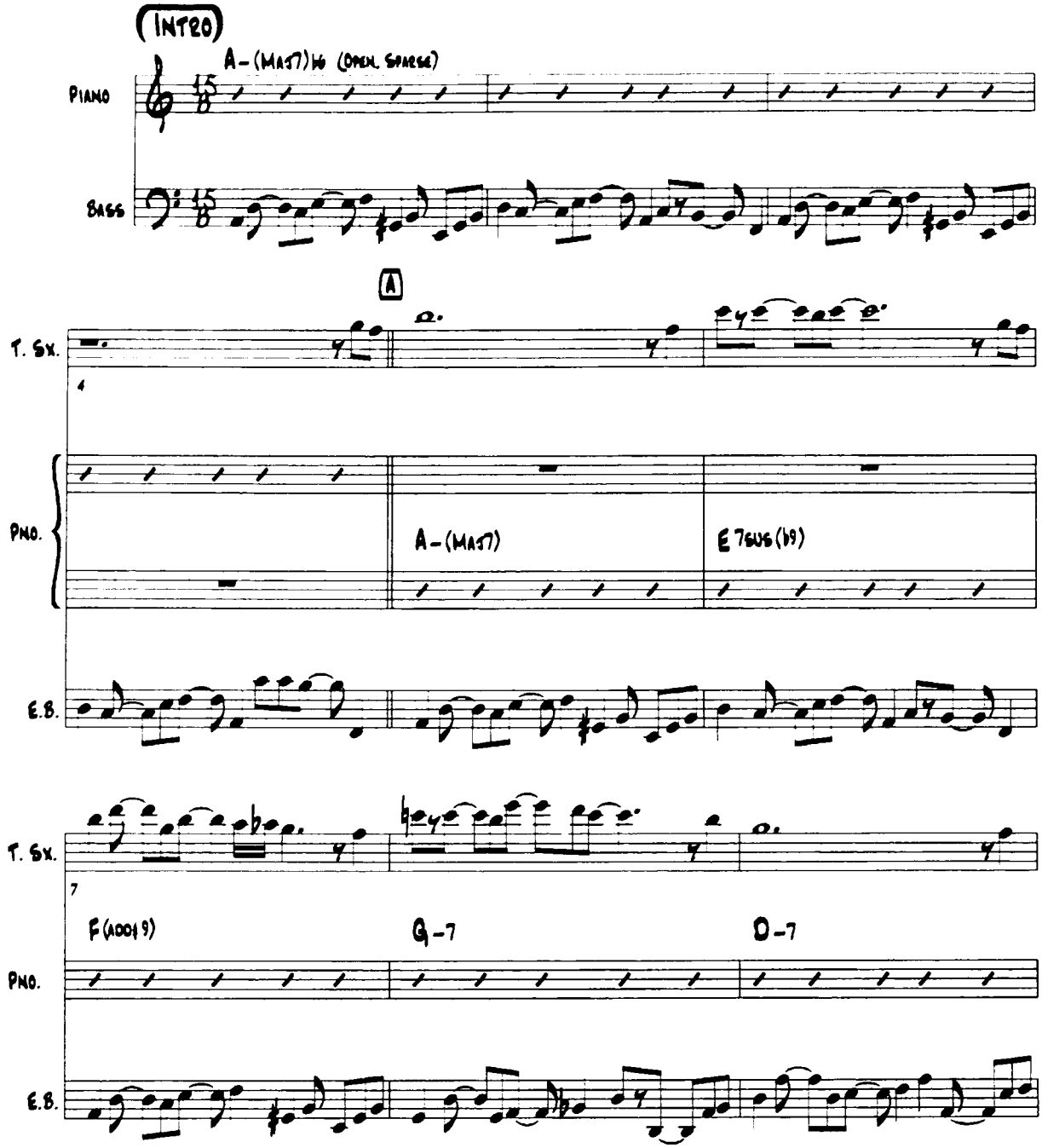
SUDAN

AGUSTIN CONTI

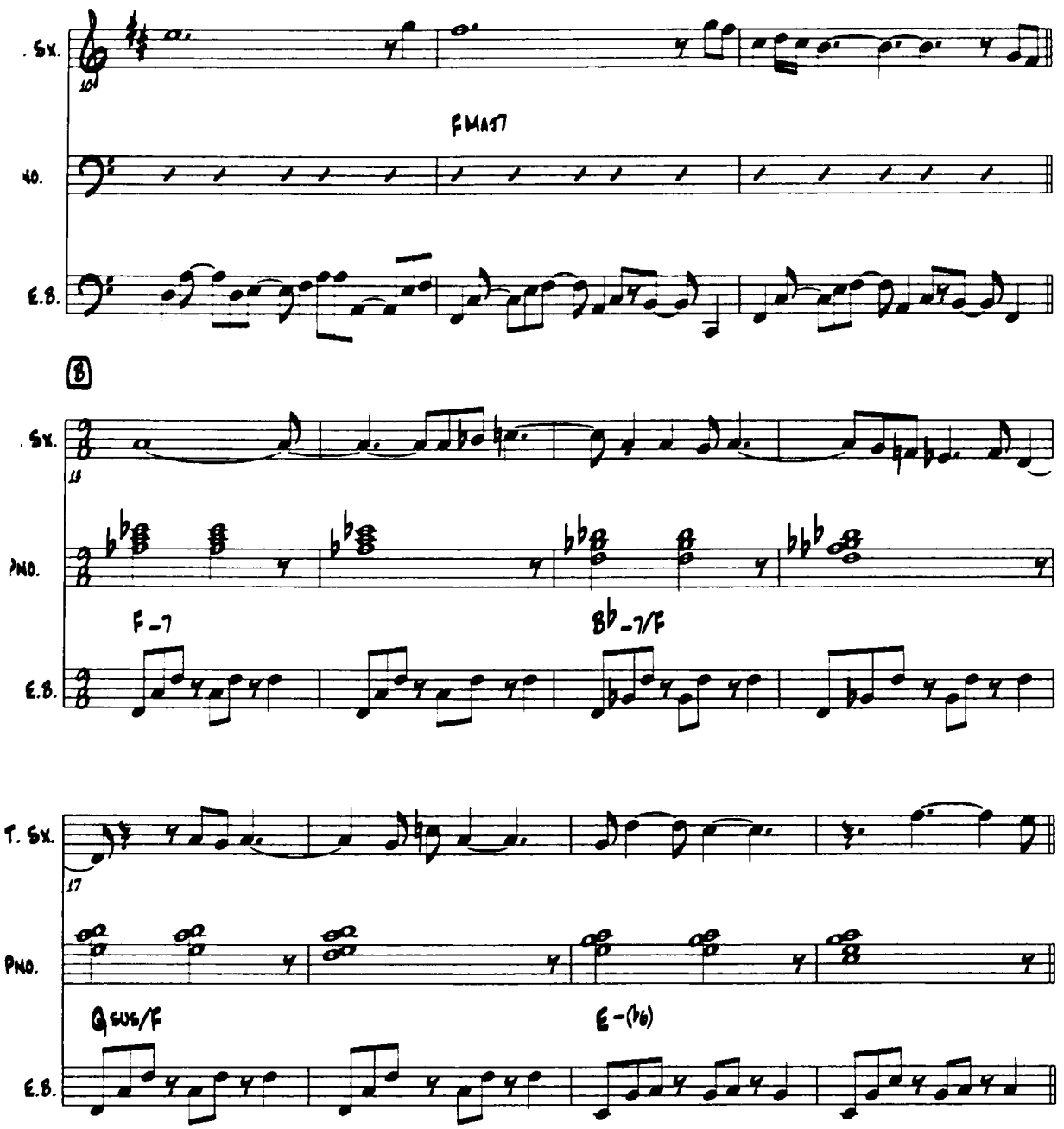


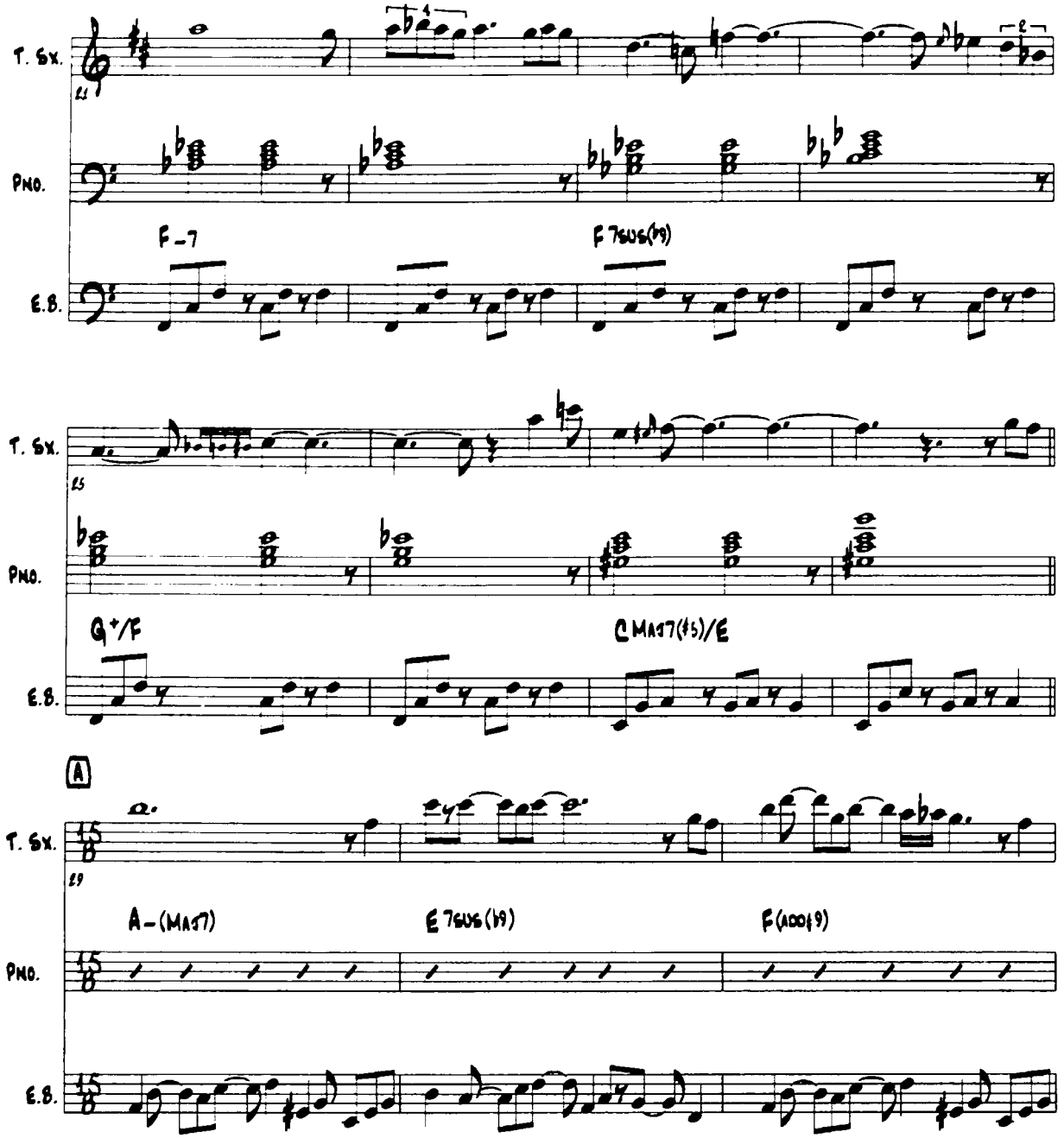
EL IMMIGRANTE

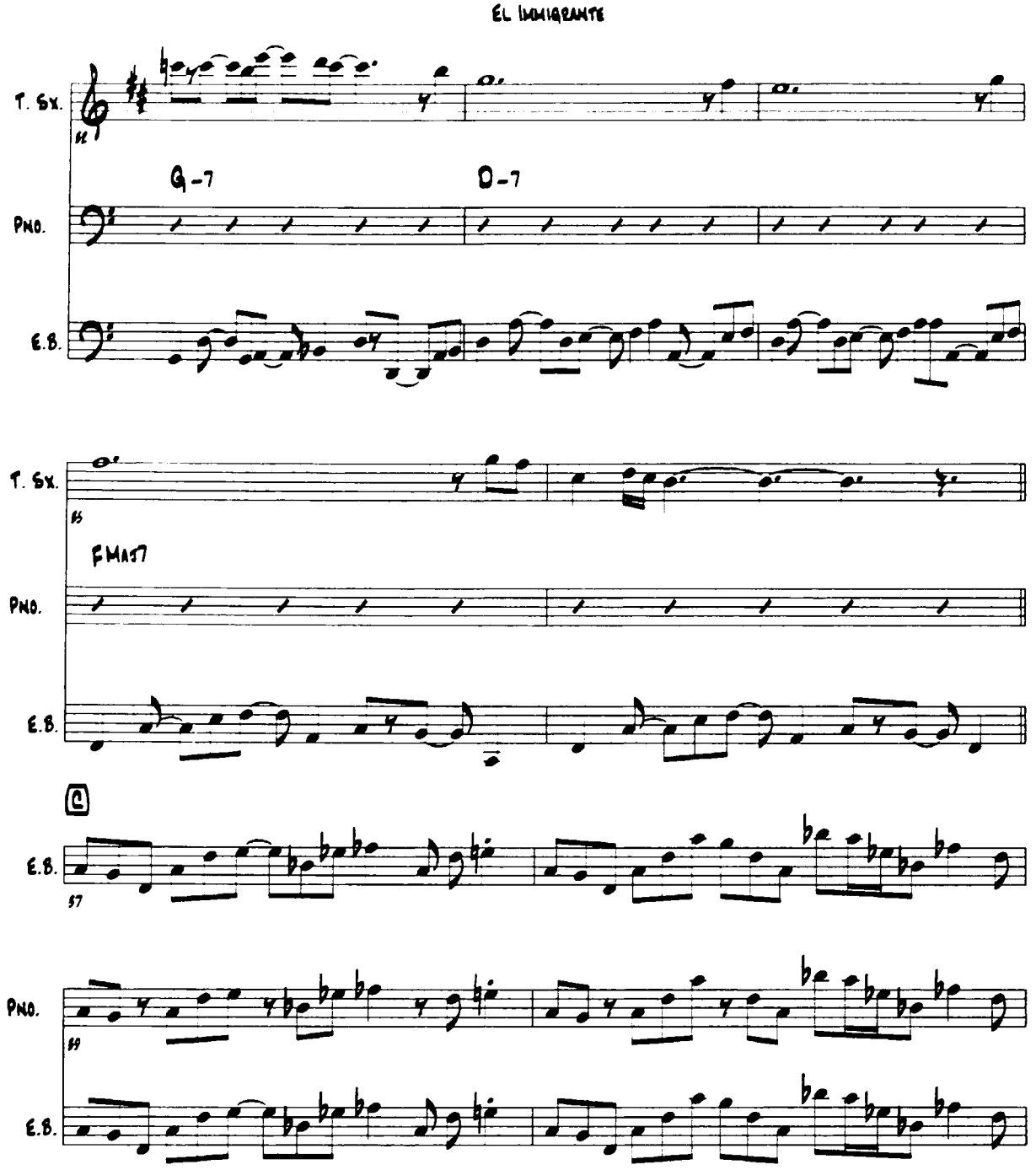
AGUSTIN CONTI

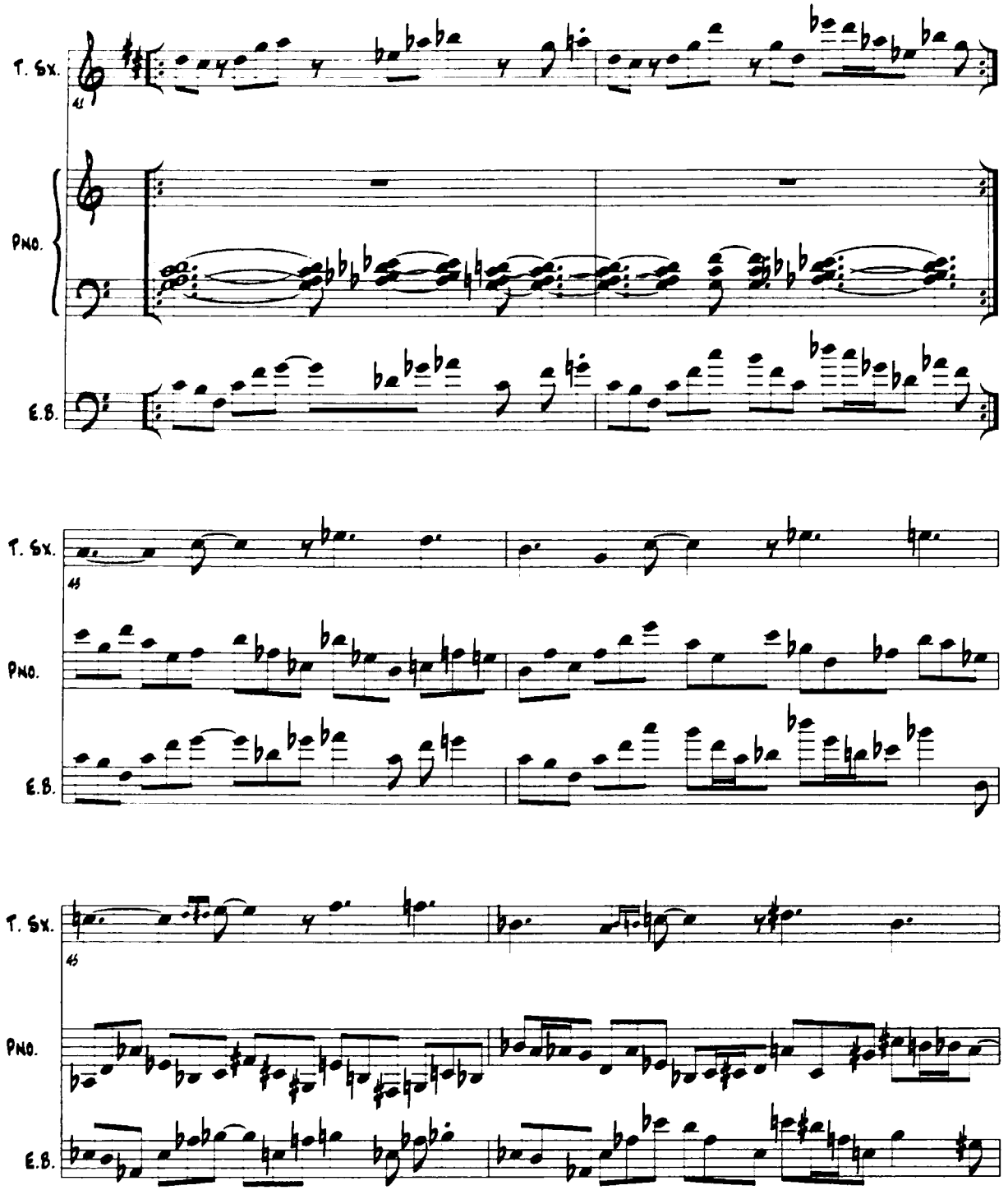


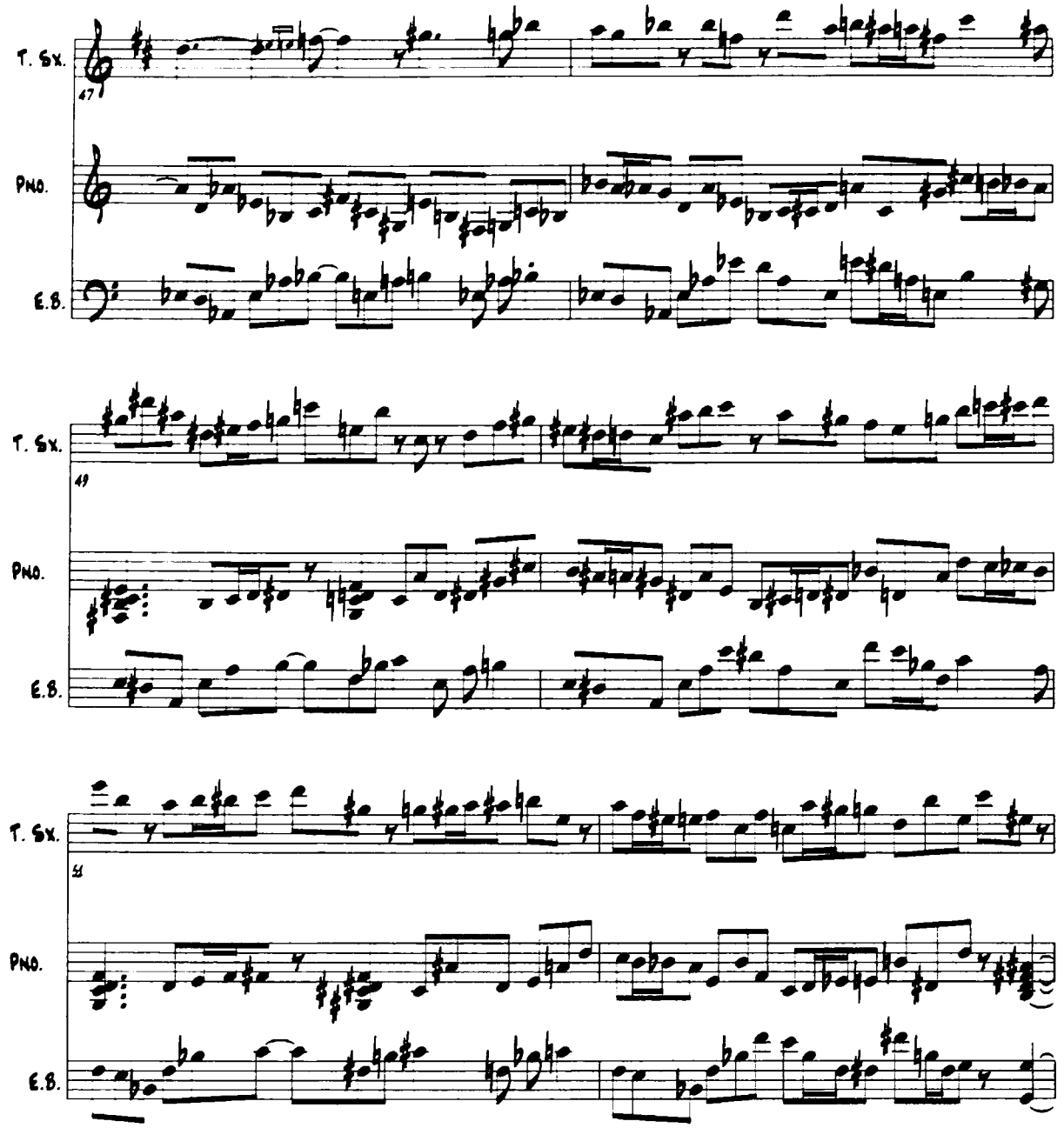
EL IMMIGRANTE

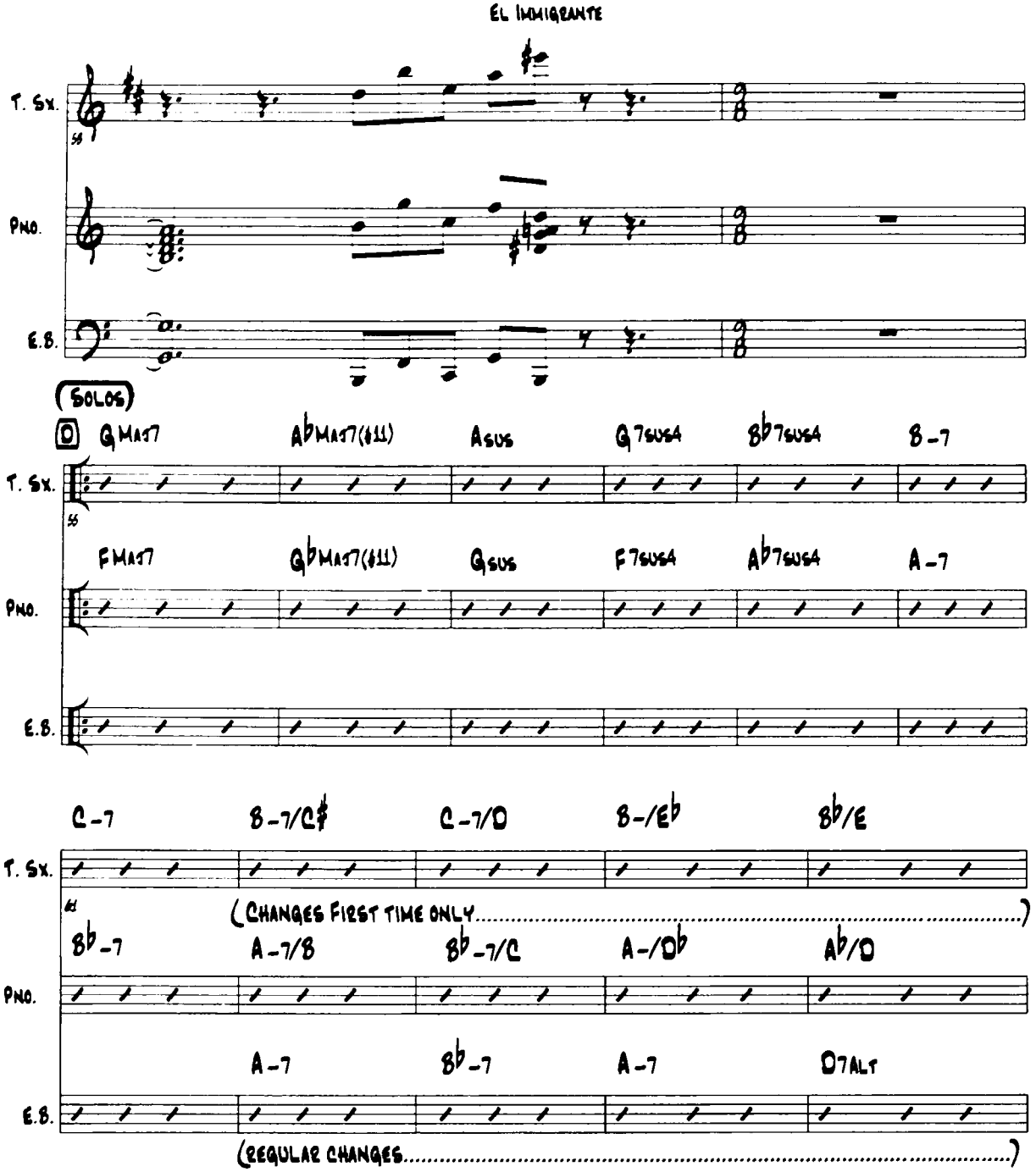


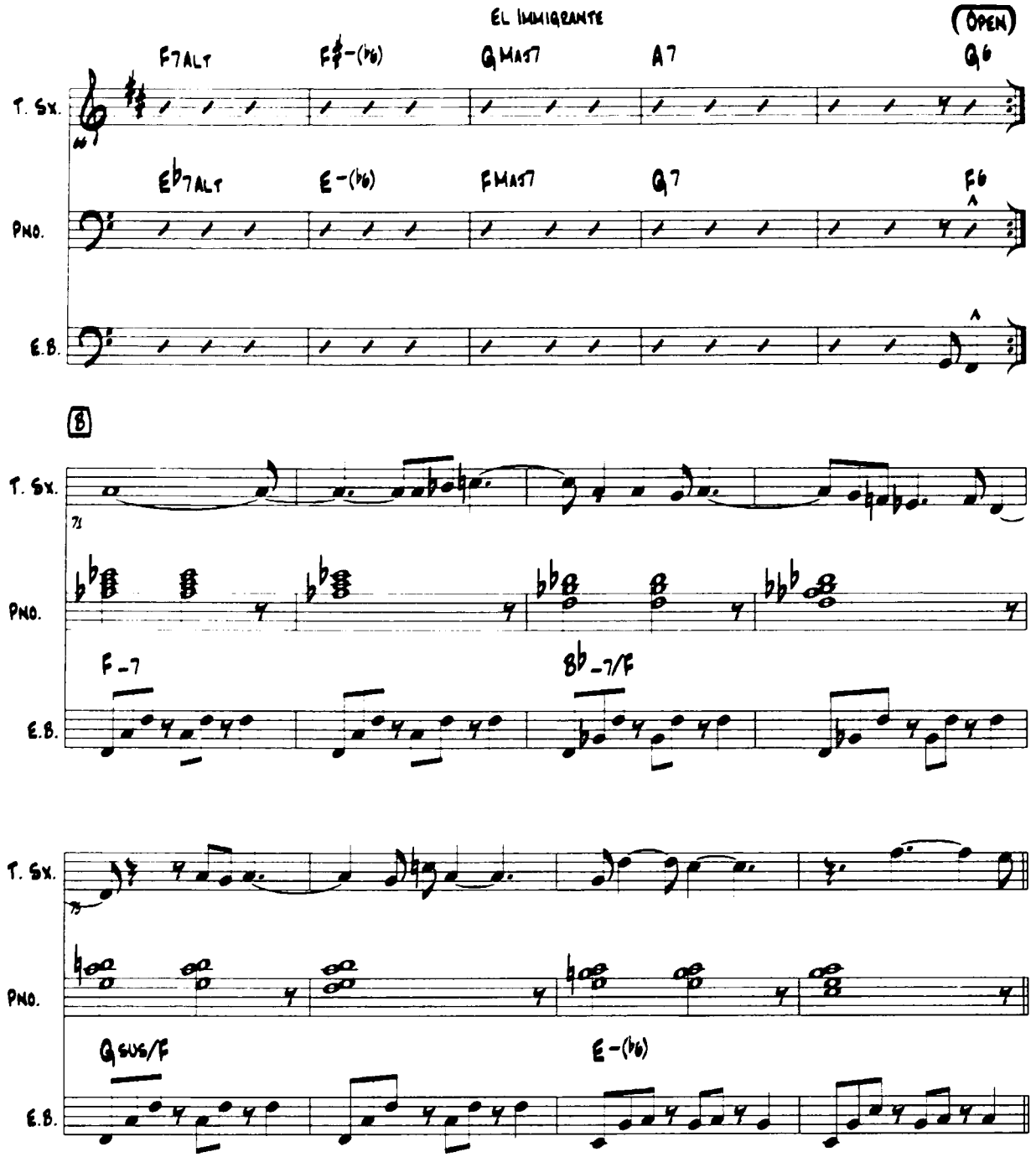

T. Sx.
Pno.
E.B.
F -7
F 7SUS(b9)
11
T. Sx.
Pno.
E.B.
G+/F
C MAJ7(#5)/E
15
A
T. Sx.
Pno.
E.B.
A-(MAJ7)
E 7SUS(b9)
F(ADD#9)
19

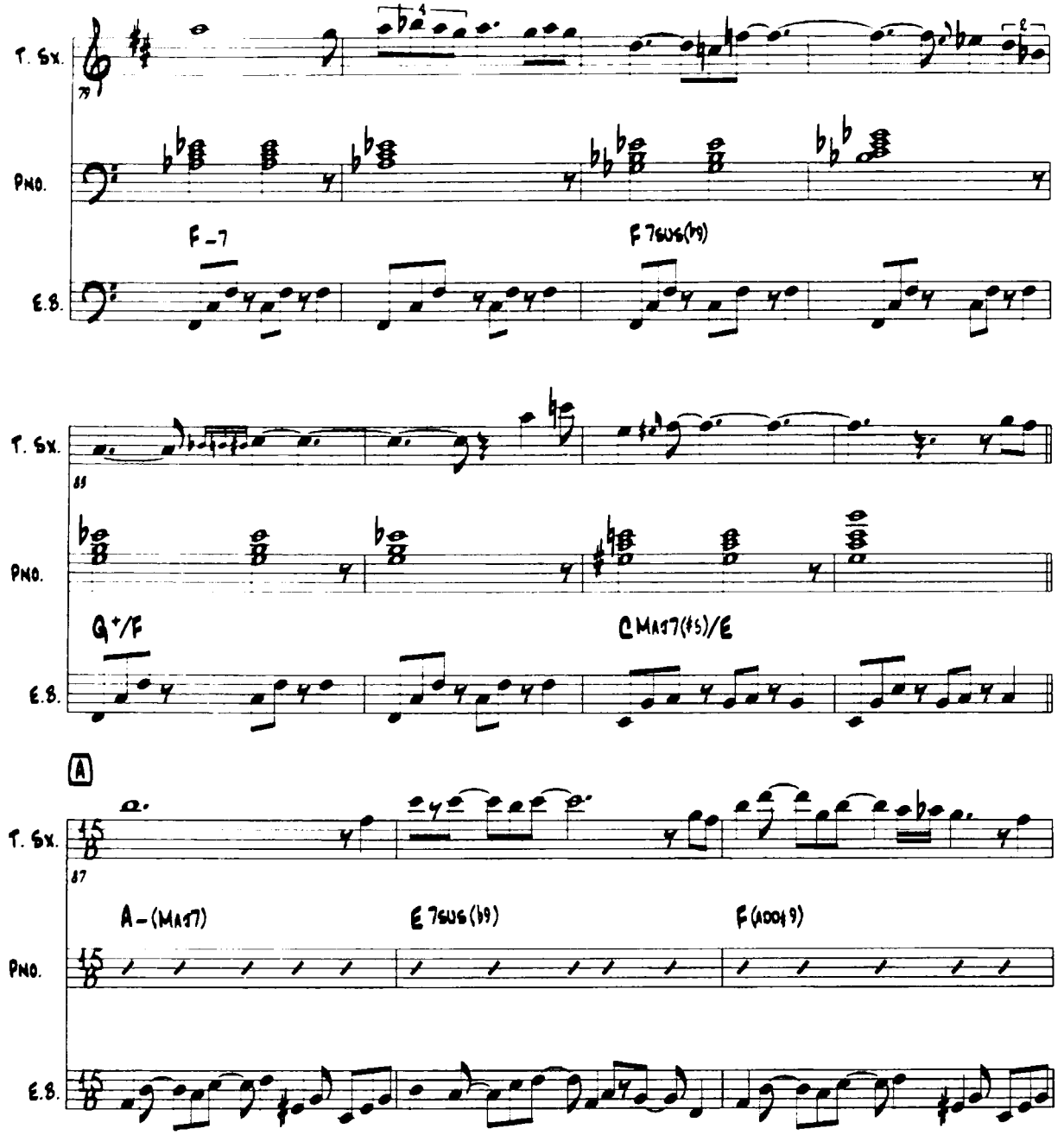

EL INMIGRANTE
T. Sx.
Pno.
E.B.
G-7
D-7
FMAJ7
A

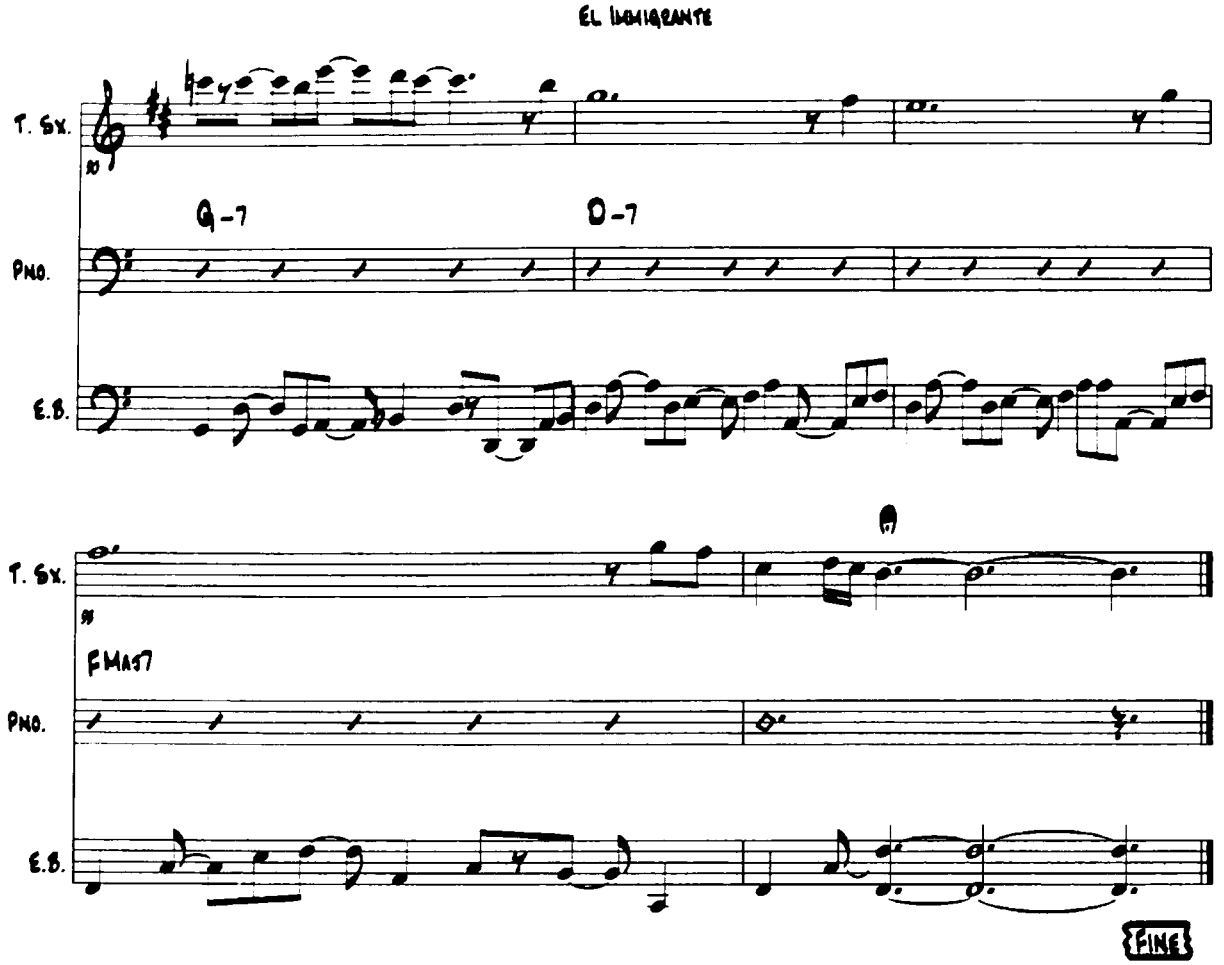

T. Sx.
41
Pno.
E.B.
T. Sx.
45
Pno.
E.B.
T. Sx.
49
Pno.
E.B.


T. Sx.
47
Pno.
E.B.
T. Sx.
49
Pno.
E.B.
T. Sx.
51
Pno.
E.B.


EL INMIGRANTE
T. Sx.
Pno.
E.B.
(SOLOS)
D
GMAJ7
AbMAJ7(#11)
AsUS
G7SUS4
Bb7SUS4
B-7
FMAJ7
GbMAJ7(#11)
GsUS
F7SUS4
Ab7SUS4
A-7
C-7
B-7/C#
C-7/D
B-/Eb
Bb/E
(CHANGES FIRST TIME ONLY.....)
Bb-7
A-7/B
Bb-7/C
A-/Db
Ab/D
A-7
Bb-7
A-7
D7ALT
(REGULAR CHANGES.....)


EL INMIGRANTE
(OPEN)
F7ALT
F♯-(♭6)
GMAJ7
A7
G6
T. Sx.
Pno.
E♭7ALT
E-(♭6)
FMAJ7
G7
F6
E.B.
B
F-7
B♭-7/F
GSUS/F
E-(♭6)

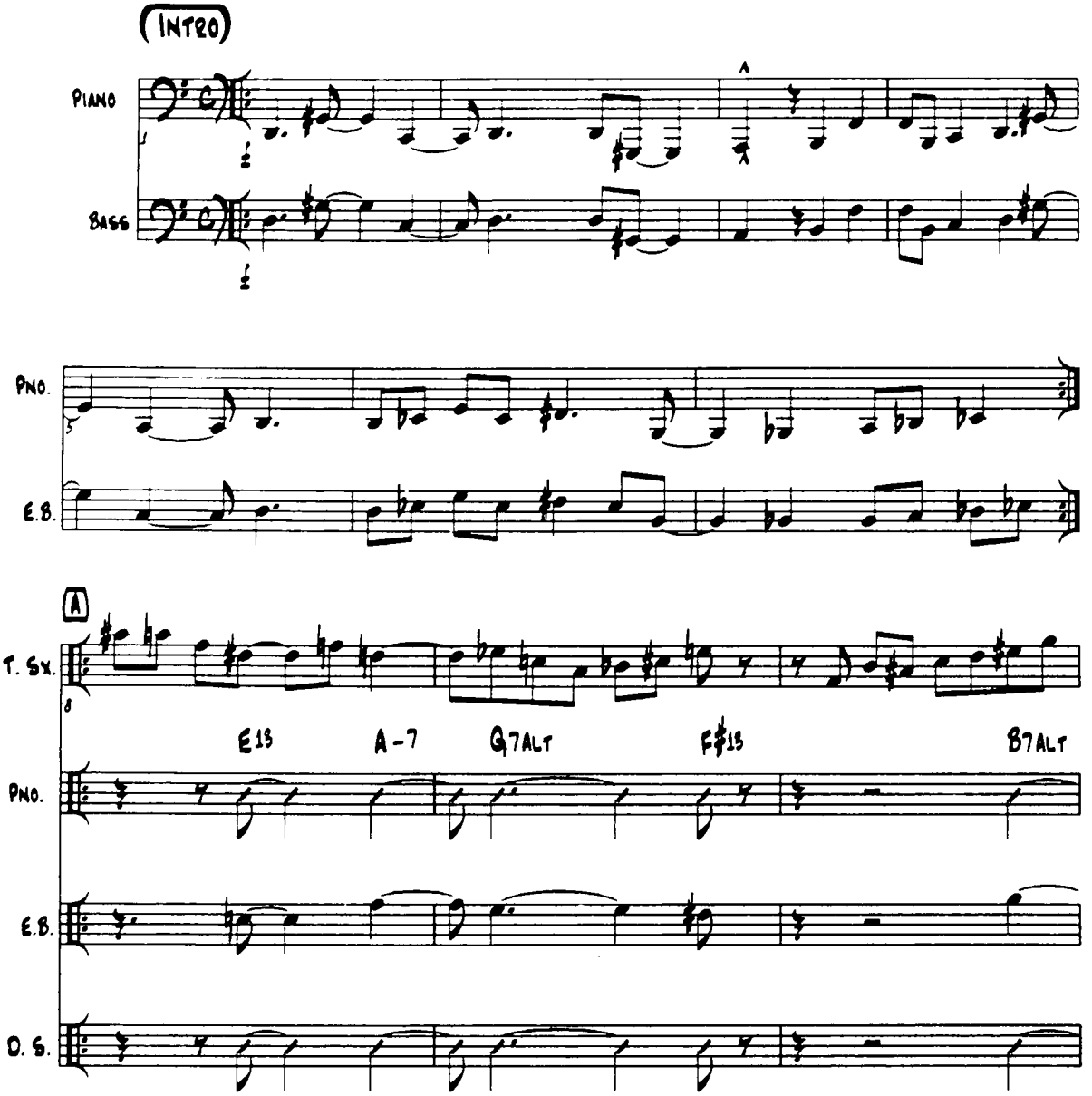

T. Sx.
Pno.
E.B.
79
F-7
F 7SUS(b9)
T. Sx.
Pno.
E.B.
83
G+/F
C MAJ7(#5)/E
A
T. Sx.
Pno.
E.B.
87
A-(MAJ7)
E 7SUS(b9)
F(ADD#9)

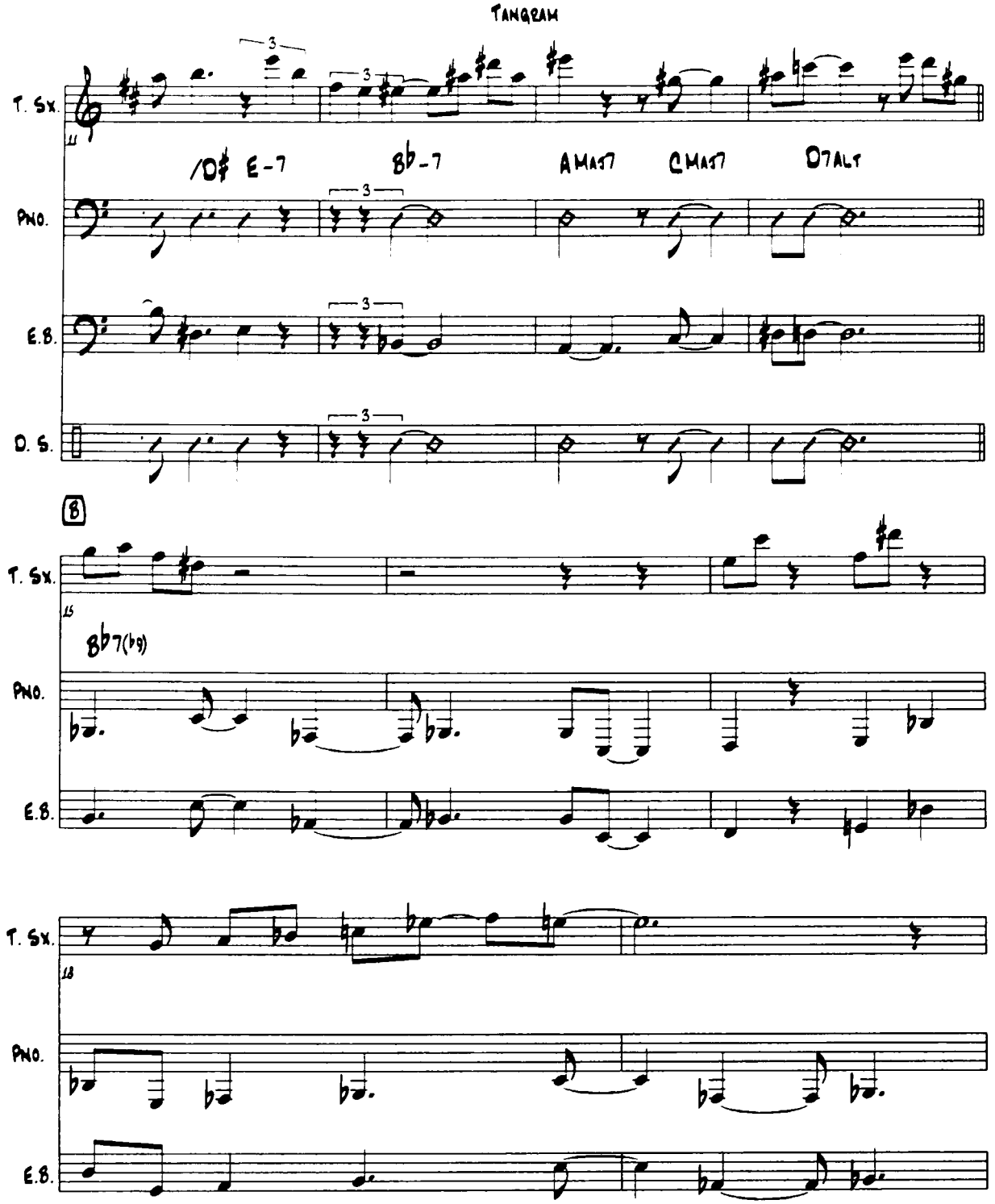

EL INMIGRANTE
T. Sx.
Pno.
E.B.
G-7
D-7
T. Sx.
Pno.
E.B.
FMAJ7
FINE

TANGRAM

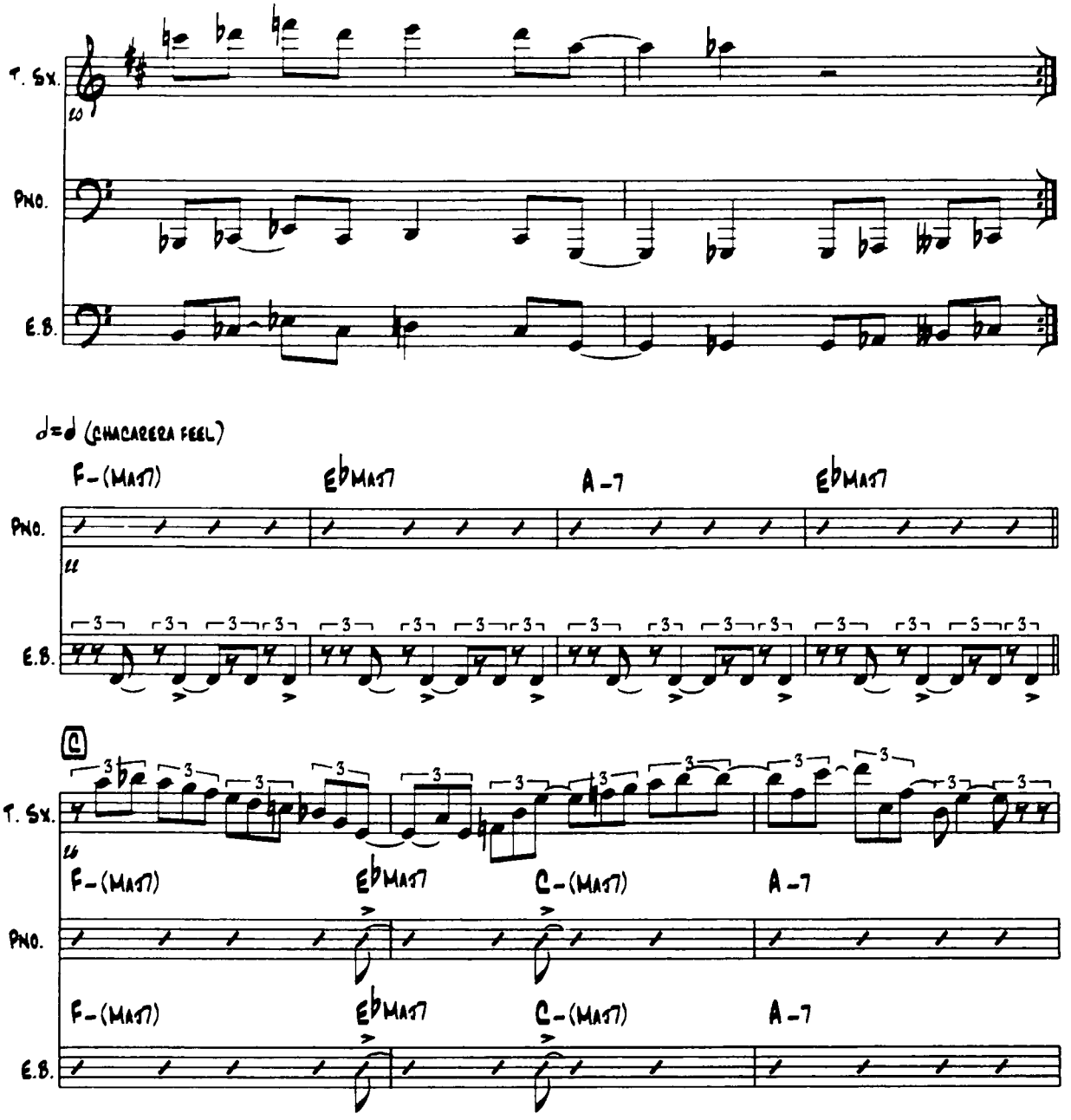
♩=125

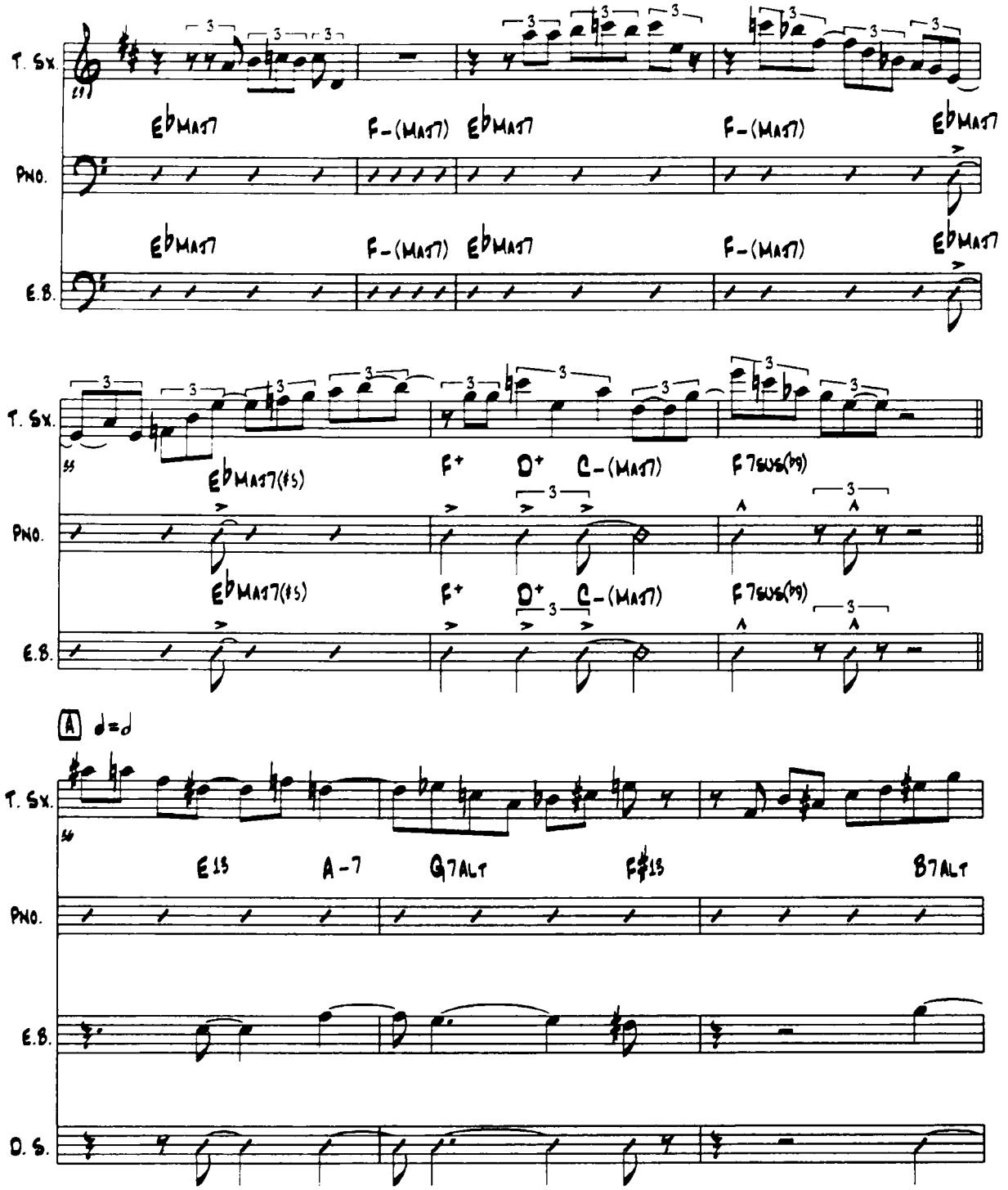
AGUSTIN CONTI

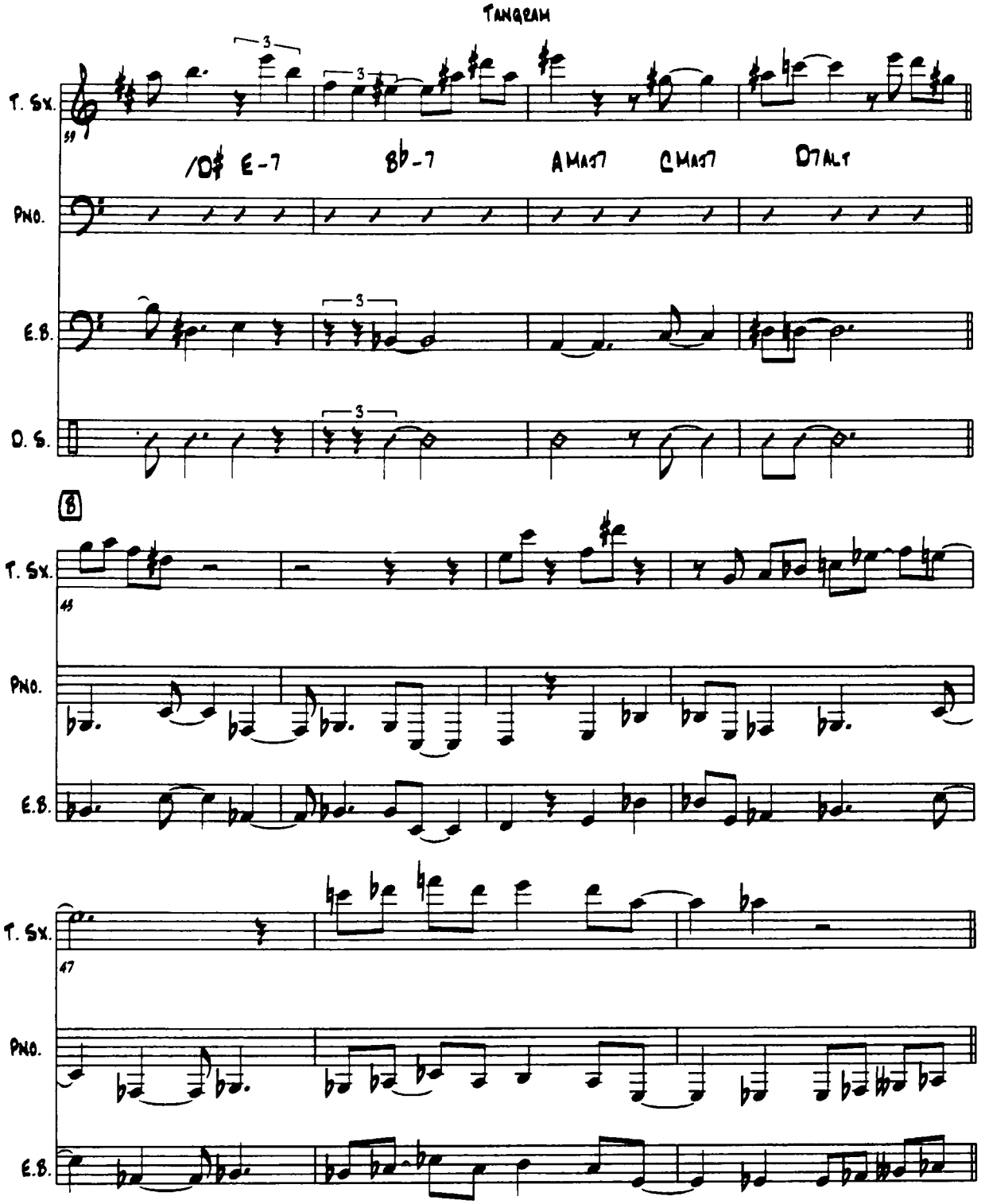


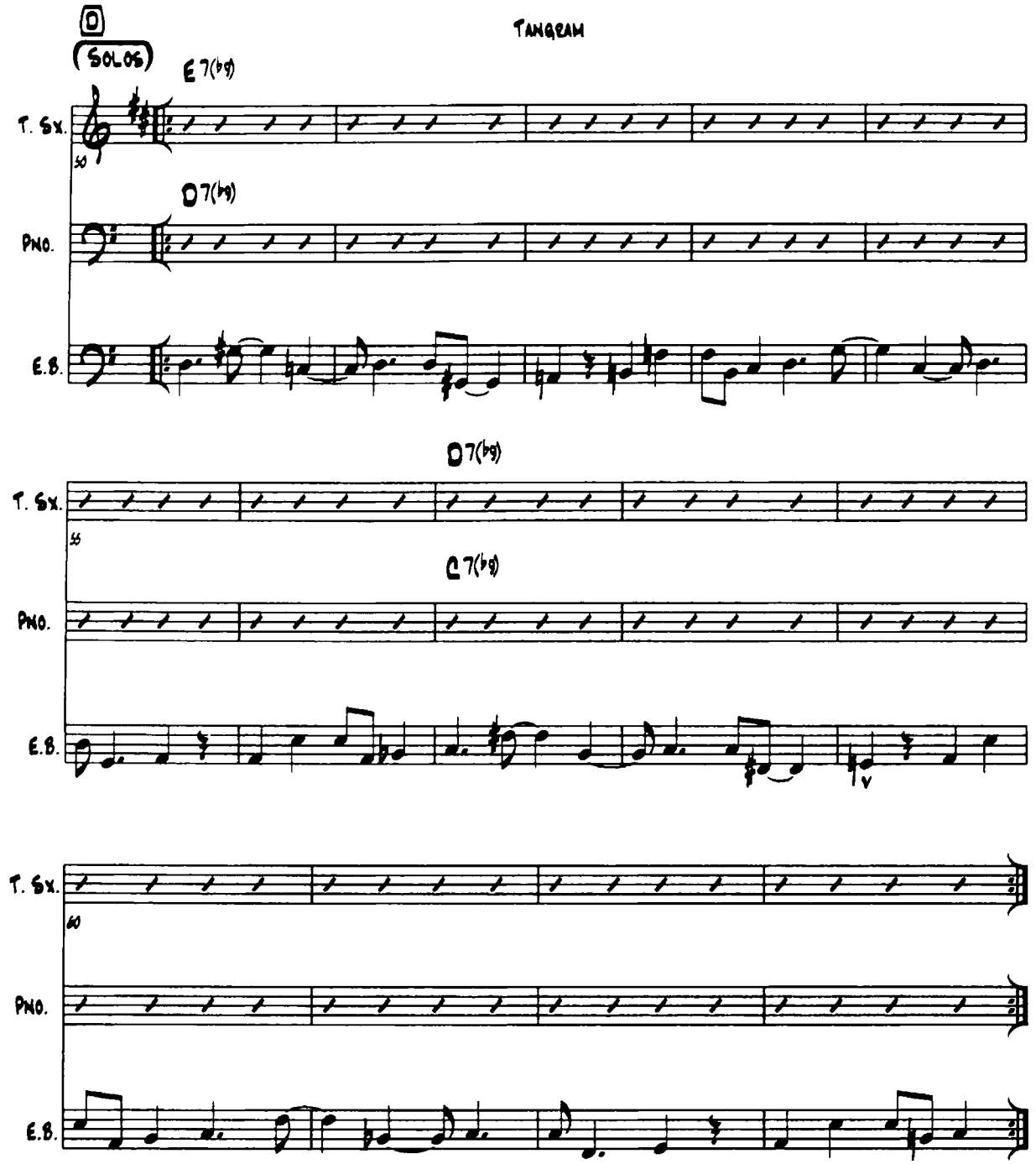

TANGRAM
T. Sx.
Pno.
E.B.
D. S.
/D♯ E-7
8♭-7
AMAJ7
CMAJ7
D7ALT
B
8♭7(♭9)

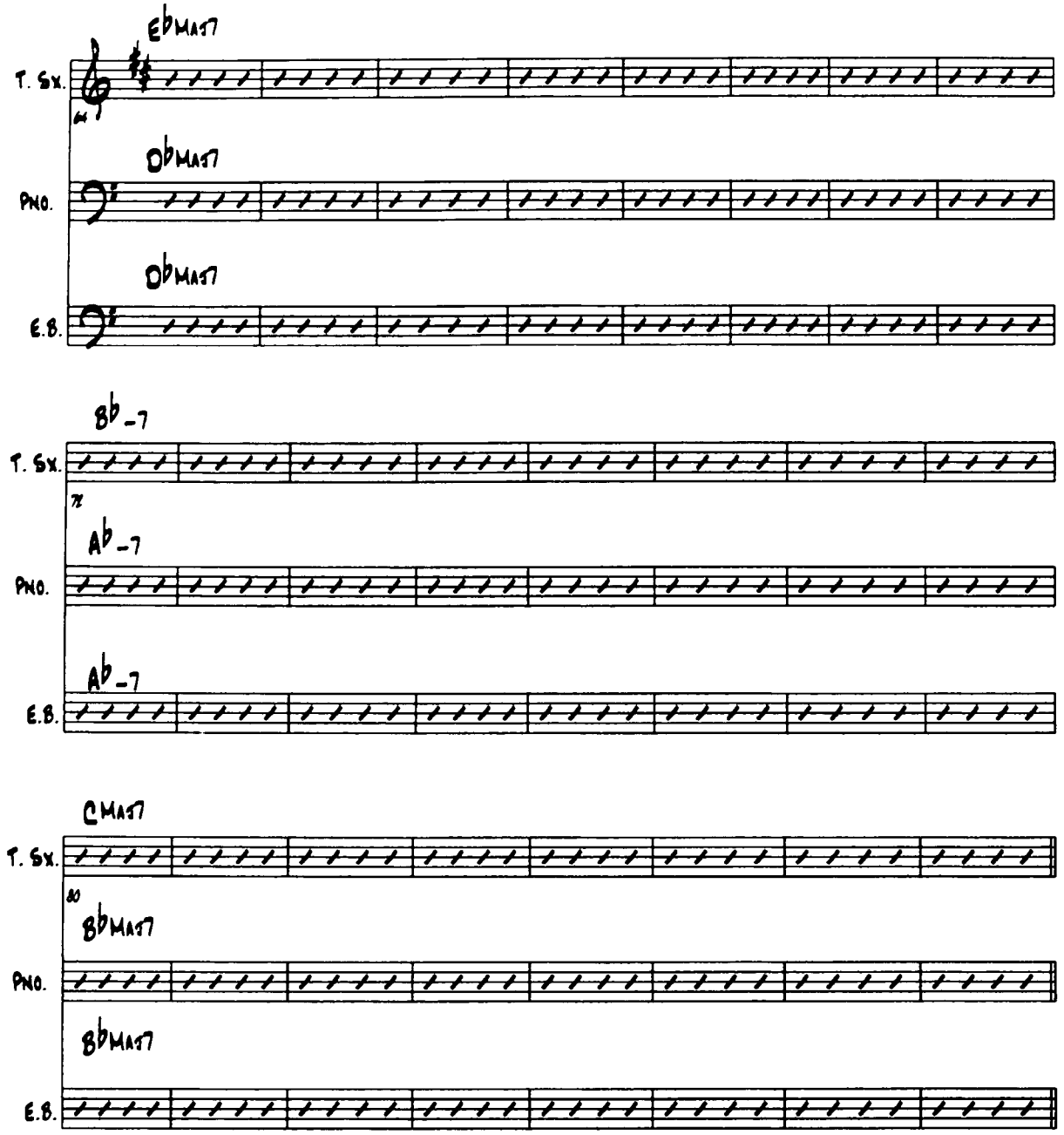
TANGRAM

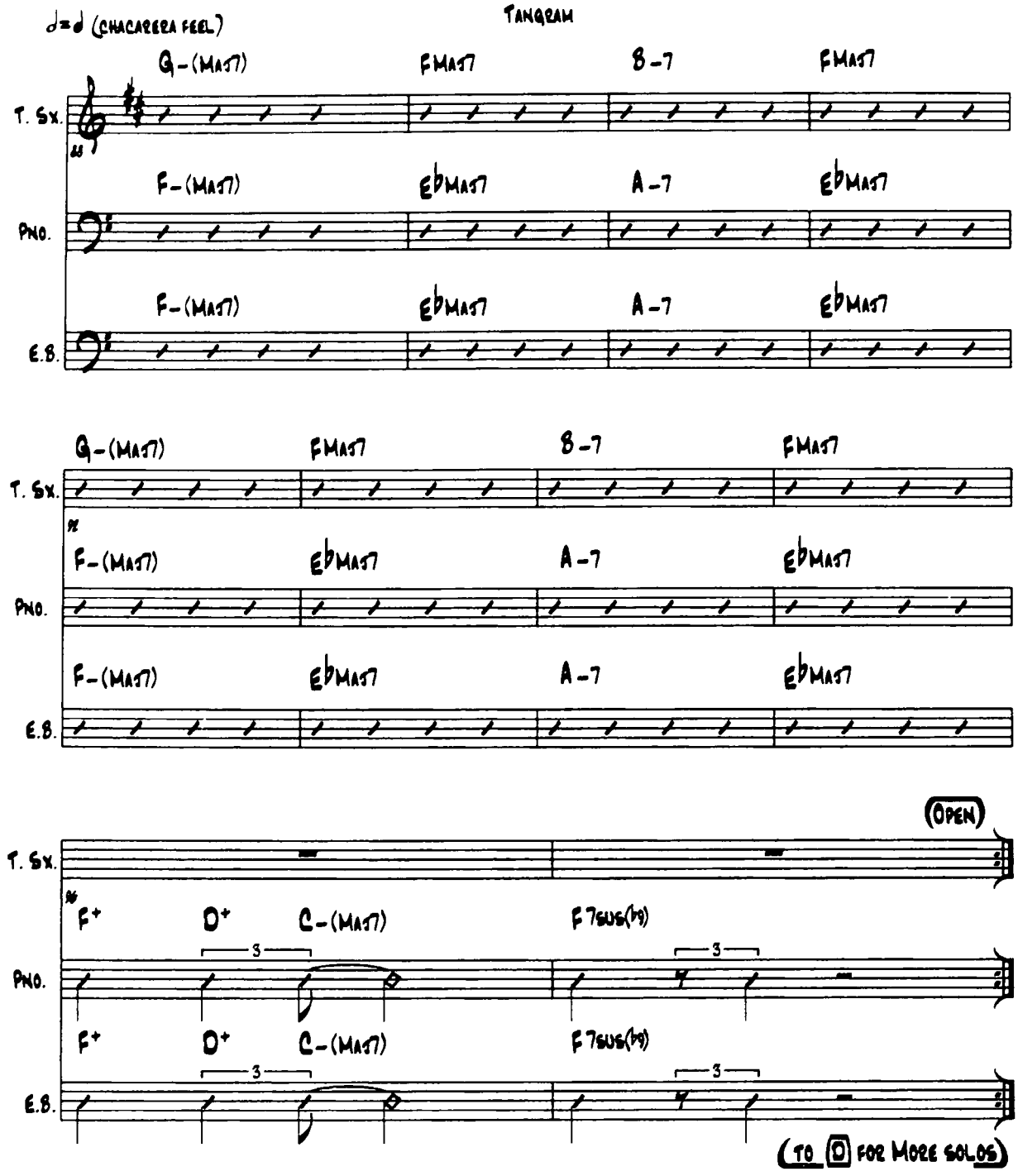

T. Sx.
Pno.
E.B.
♩=♩ (CHACARERA FEEL)
F-(MAJ7)
E♭MAJ7
A-7
E♭MAJ7
C
F-(MAJ7)
E♭MAJ7
C-(MAJ7)
A-7

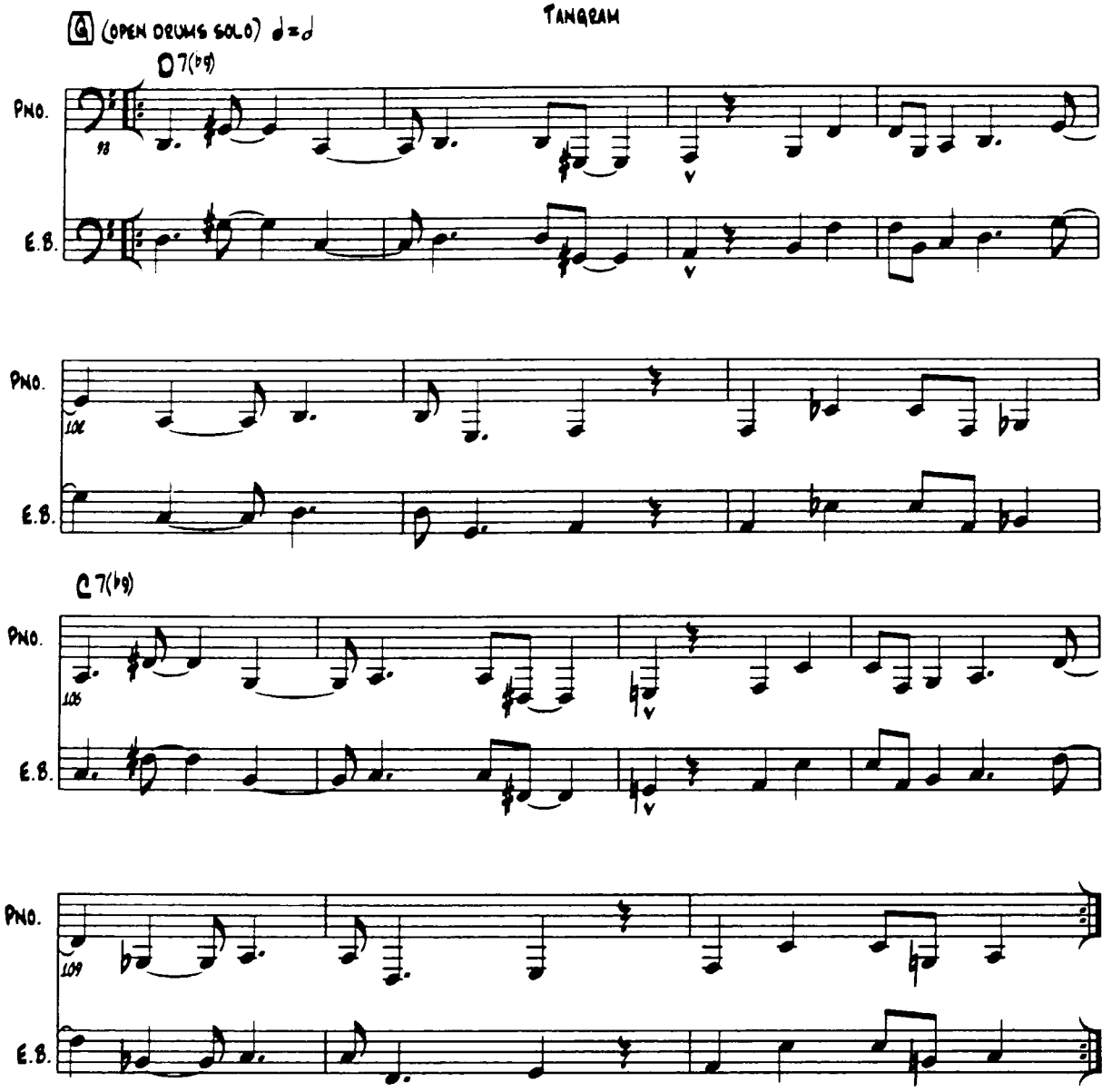

T. Sx.
Pno.
E.B.
D. S.
Eb MAJ7
F-(MAJ7)
Eb MAJ7(#5)
F+
D+
C-(MAJ7)
F7SUS(b9)
A
E13
A-7
G7ALT
F#13
B7ALT

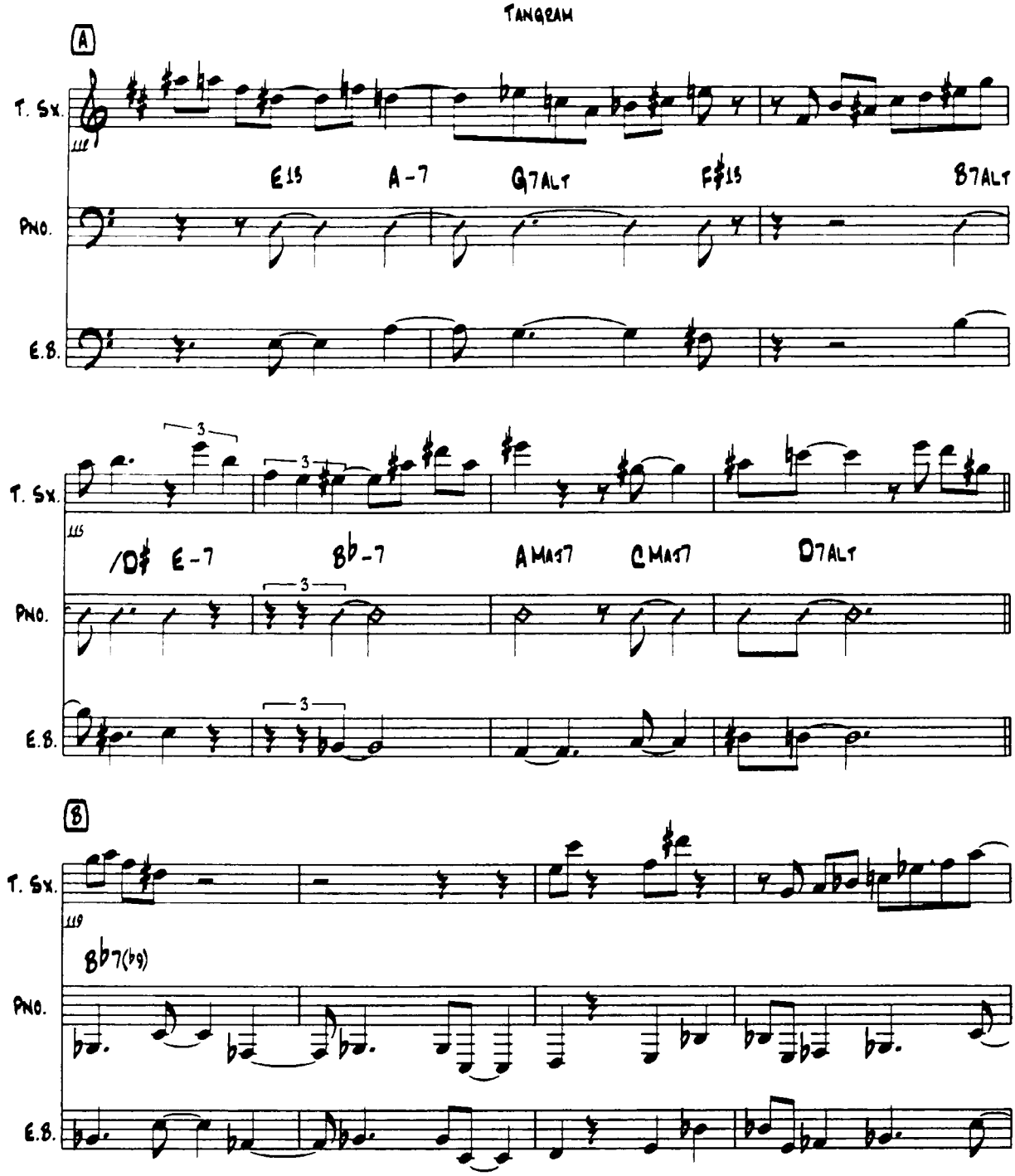

TANGRAM
T. Sx.
Pno.
E.B.
D. S.
/D♯ E-7
B♭-7
AMAJ7
CMAJ7
D7ALT
B
T. Sx.
Pno.
E.B.
T. Sx.
Pno.
E.B.

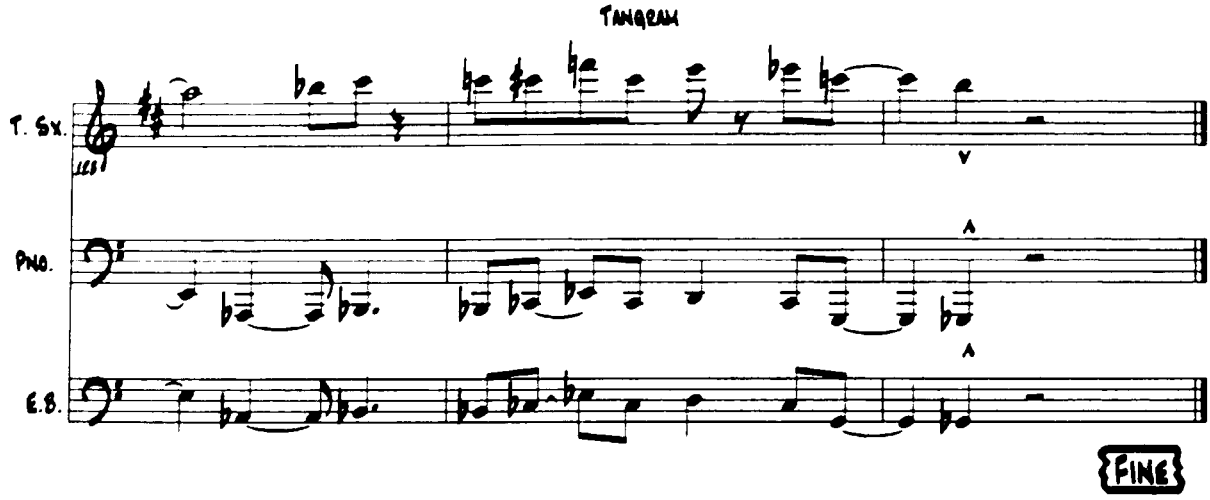

TANGRAM
D
SOLOS
E 7(♭9)
T. Sx.
Pno.
E.B.
50
D7(♭9)
55
C7(♭9)
60


EbMAJ7
T. Sx.
PNO.
DbMAJ7
DbMAJ7
E.B.
Bb-7
T. Sx.
Ab-7
PNO.
Ab-7
E.B.
CMAJ7
T. Sx.
BbMAJ7
PNO.
BbMAJ7
E.B.


TANGRAM
♩=♩ (CHACARERA FEEL)
T. Sx.
Pno.
E.B.
G-(MAJ7)
FMAJ7
B-7
FMAJ7
F-(MAJ7)
EbMAJ7
A-7
EbMAJ7
(OPEN)
F+
D+
C-(MAJ7)
F7SUS(b9)
3
(TO D FOR MORE SOLOS)

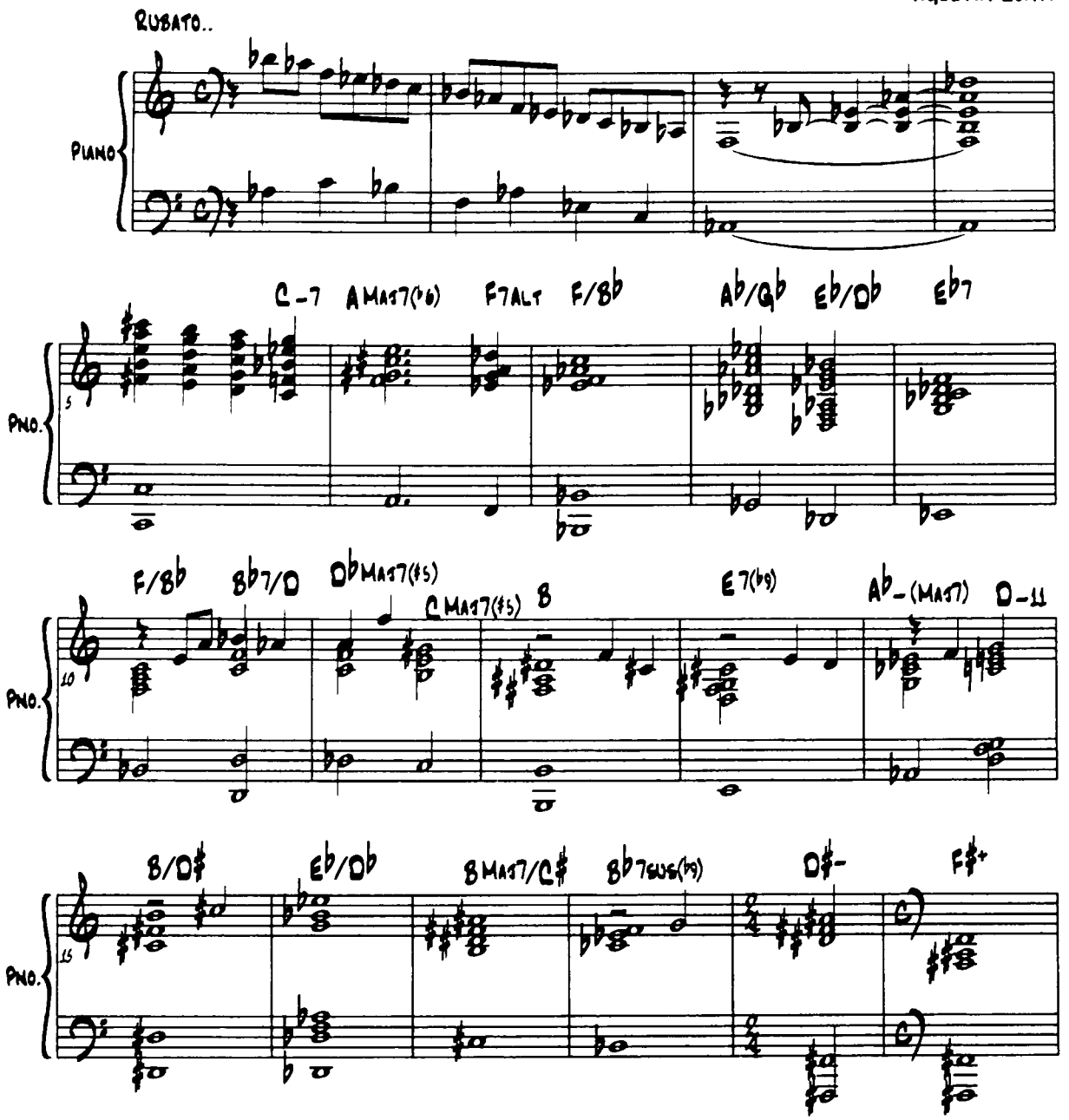

A (OPEN DRUMS SOLO) ♩=♩
C7(♭9)
PNO.
E.B.
98
102
C7(♭9)
105
109

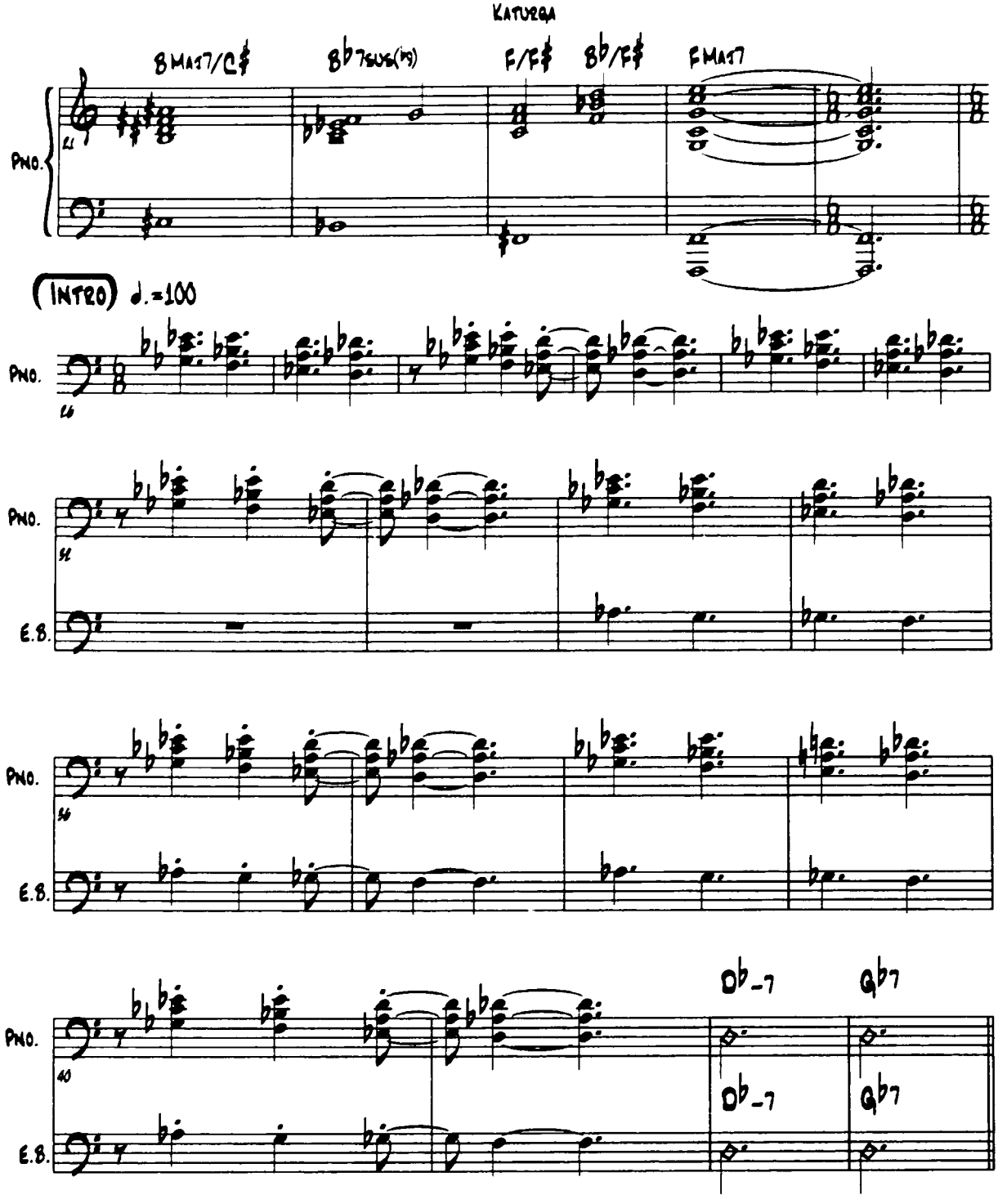

TANGRAM
A
T. Sx.
Pno.
E.B.
E13
A-7
G7ALT
F#13
B7ALT
/D#
E-7
Bb-7
AMAJ7
CMAJ7
D7ALT
B
Bb7(b9)

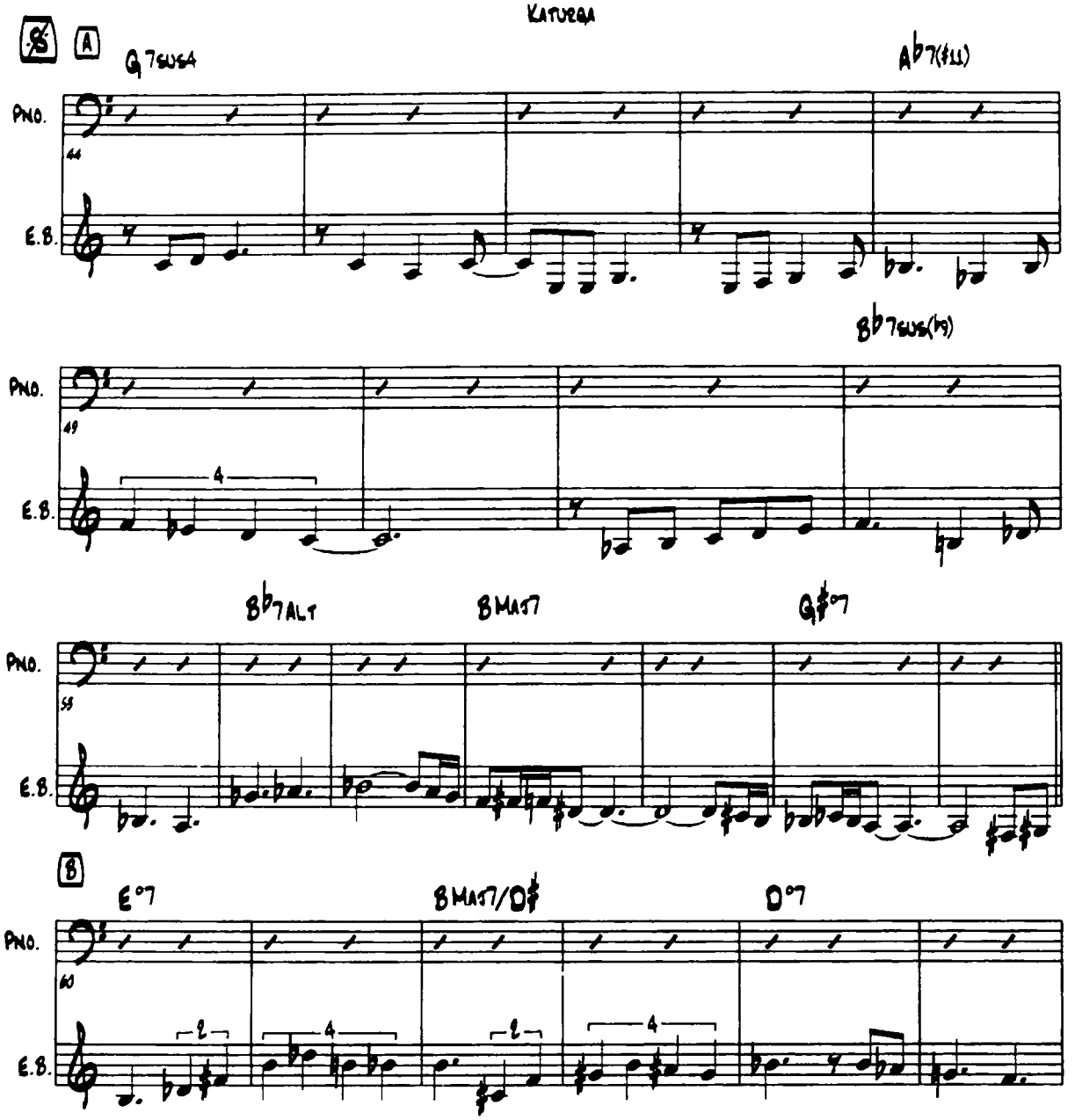

TANGRAM
T. Sx.
Pno.
E.B.
FINE

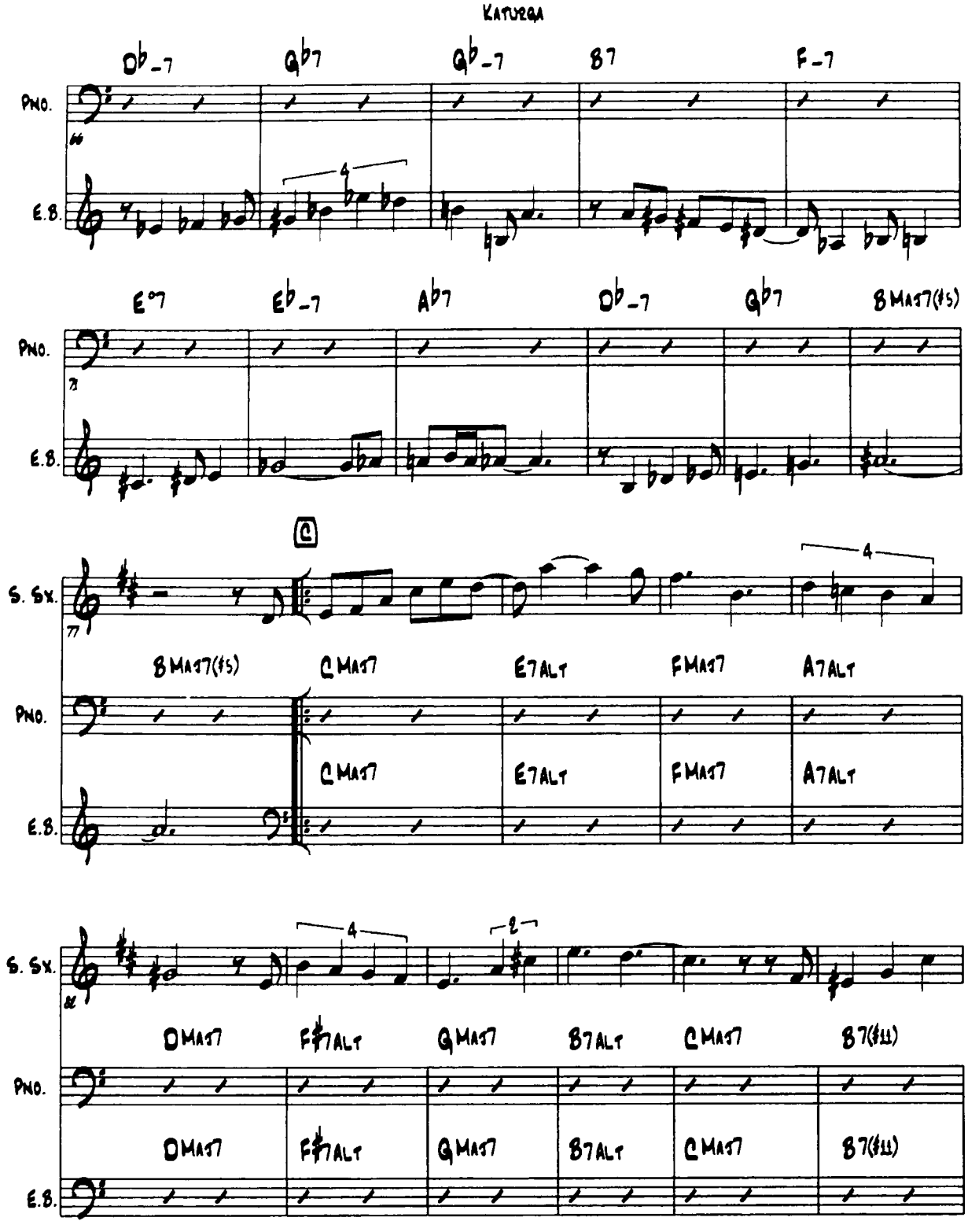
KATURGA

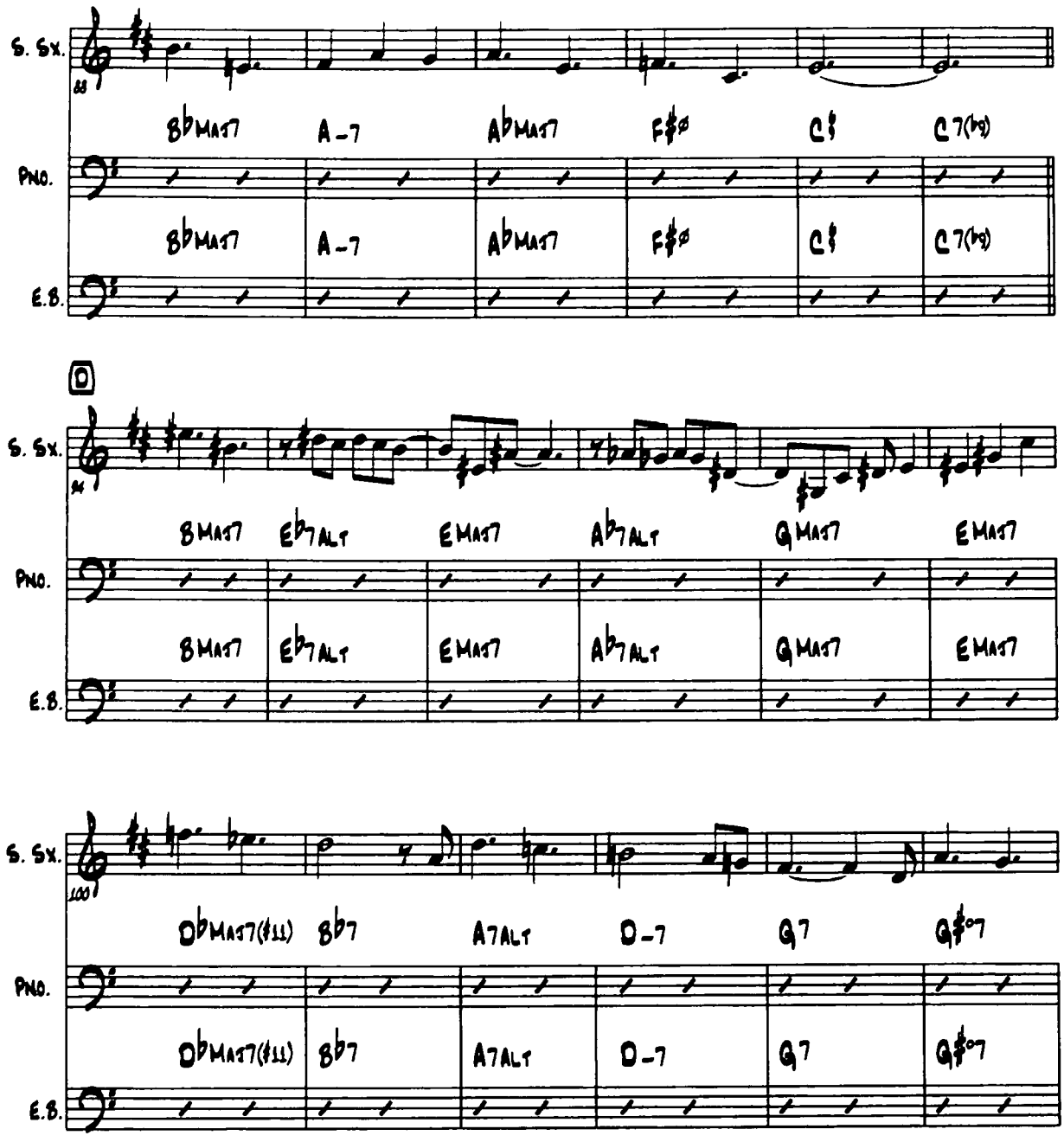
AGUSTIN CONTI

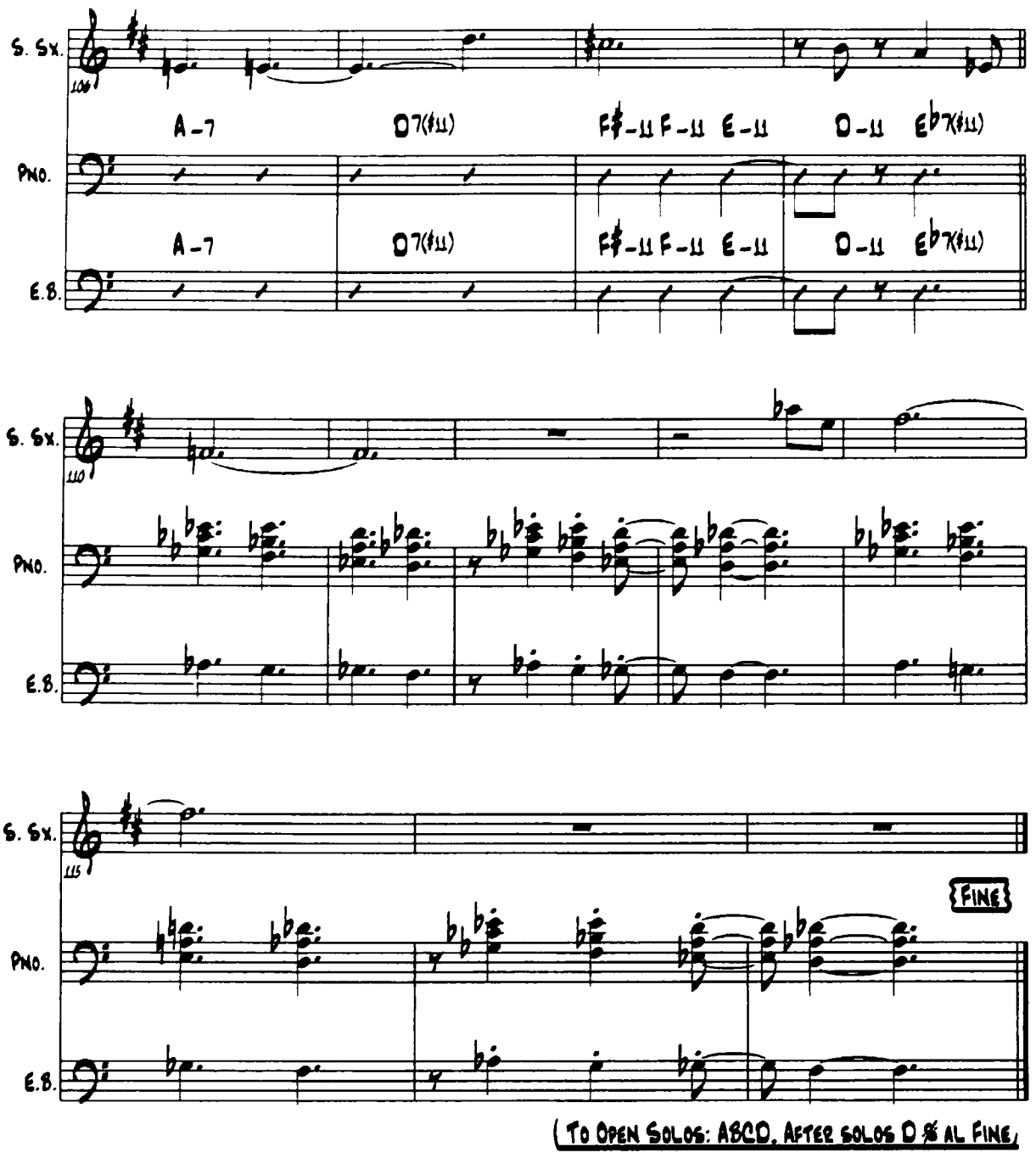



KATUSHA
BMAJ7/C♯
B♭7SUS(♭9)
F/F♯
B♭/F♯
FMAJ7
PNO.
INTRO
♩.=100
PNO.
E.B.
D♭-7
G♭7


KATUEQA
A
G7SUS4
A♭7(♯11)
PNO.
E.B.
B♭7SUS(♭9)
B♭7ALT
BMAJ7
G♯°7
B
E°7
BMAJ7/D♯
D°7


KATUREA
Db-7
Gb7
Gb-7
B7
F-7
PNO.
E.B.
E°7
Eb-7
Ab7
Db-7
Gb7
B MAJ7(#5)
S. SX.
C
B MAJ7(#5)
C MAJ7
E7 ALT
F MAJ7
A7 ALT
D MAJ7
F#7 ALT
G MAJ7
B7 ALT
C MAJ7
B7(#11)

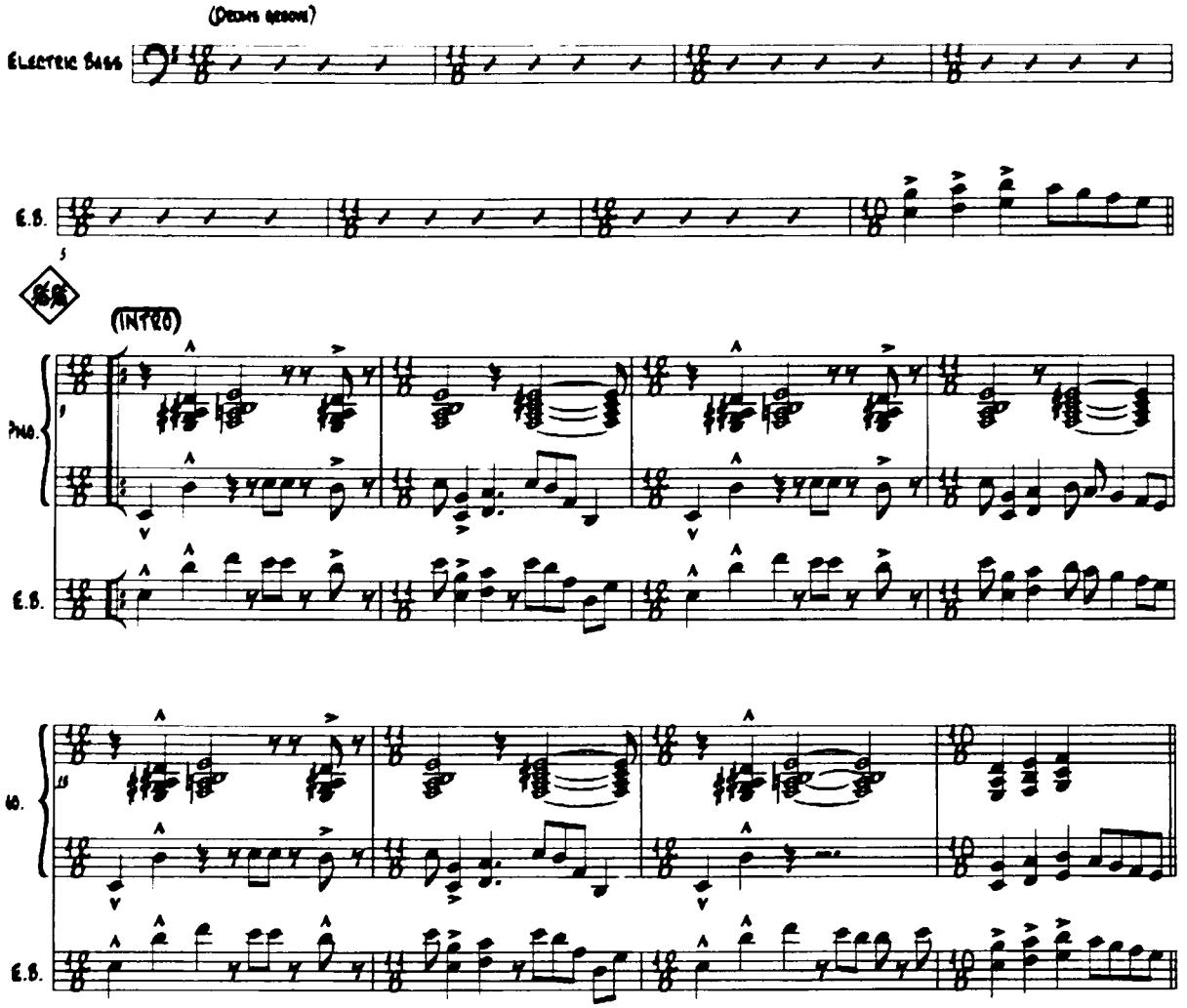

S. Sx.
Pno.
E.B.
B♭MAJ7
A-7
A♭MAJ7
F♯ø
C♯
C7(♭9)
D
BMAJ7
E♭7ALT
EMAJ7
A♭7ALT
GMAJ7
EMAJ7
D♭MAJ7(♯11)
B♭7
A7ALT
D-7
G7
G♯°7

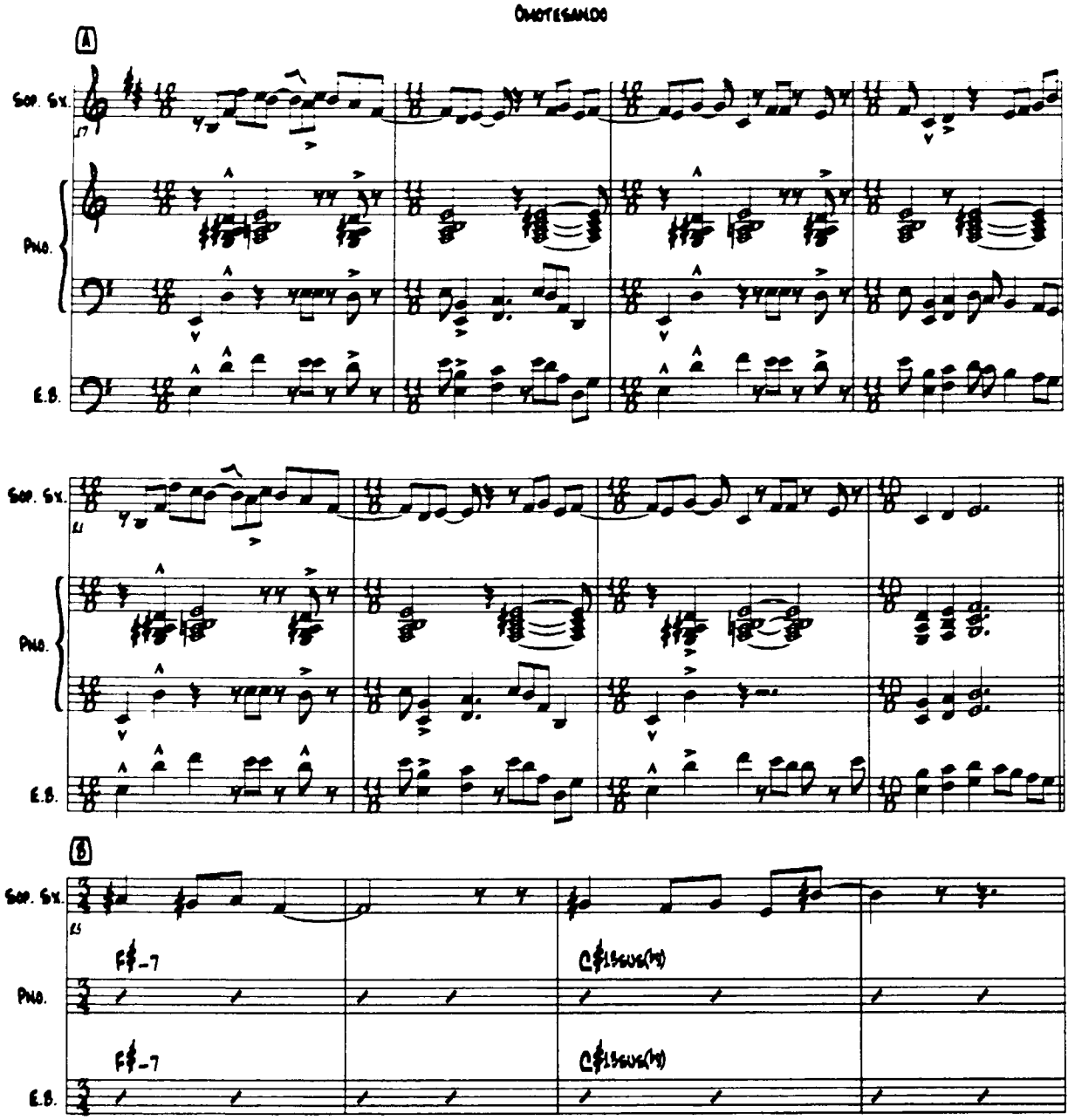

S. Sx.
Pno.
E.B.
A-7
D7(♯11)
F♯-11 F-11 E-11
D-11
E♭7(♯11)
FINE
(TO OPEN SOLOS: ABCD, AFTER SOLOS D.S. AL FINE)

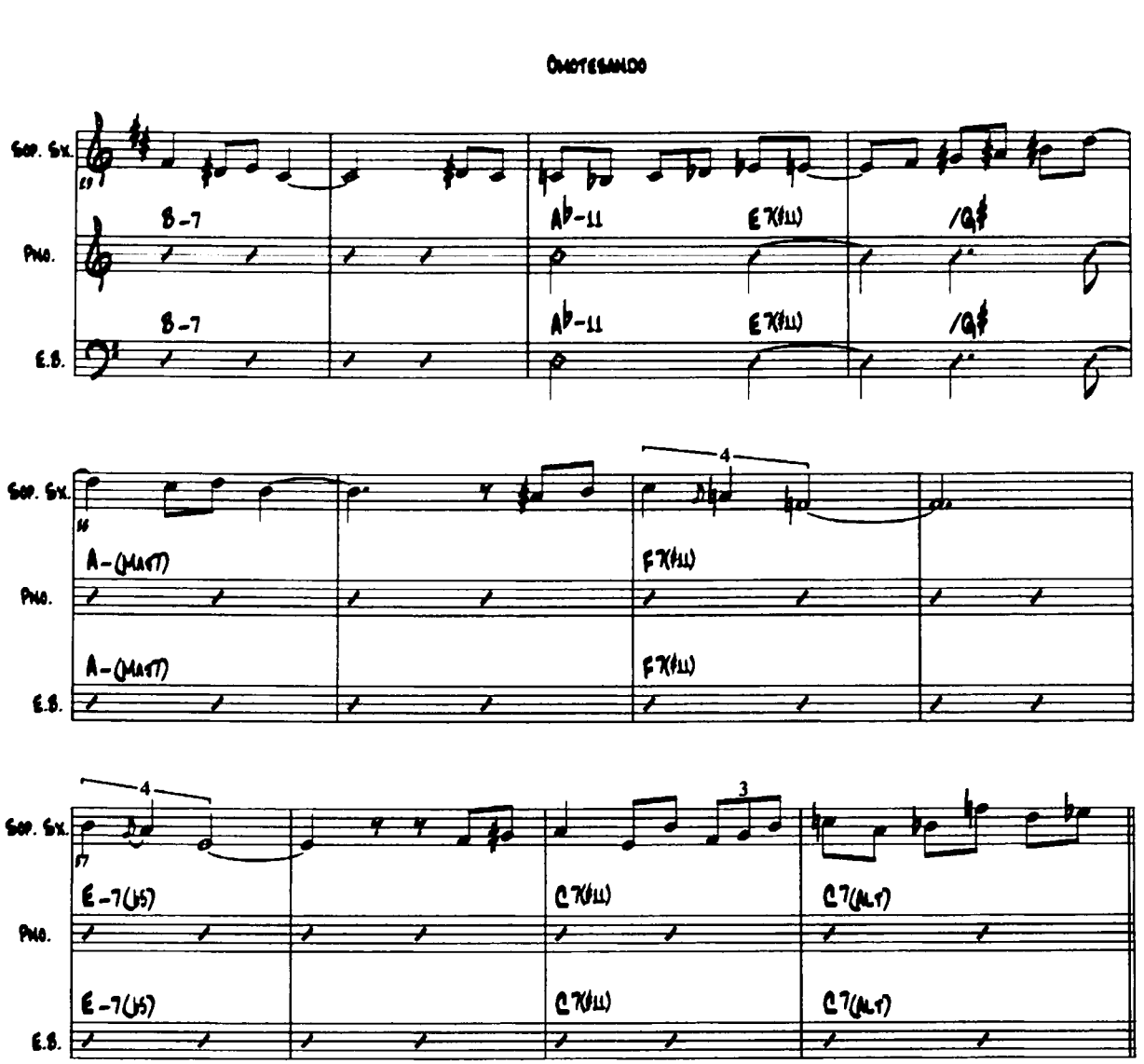
OMOTESANDO

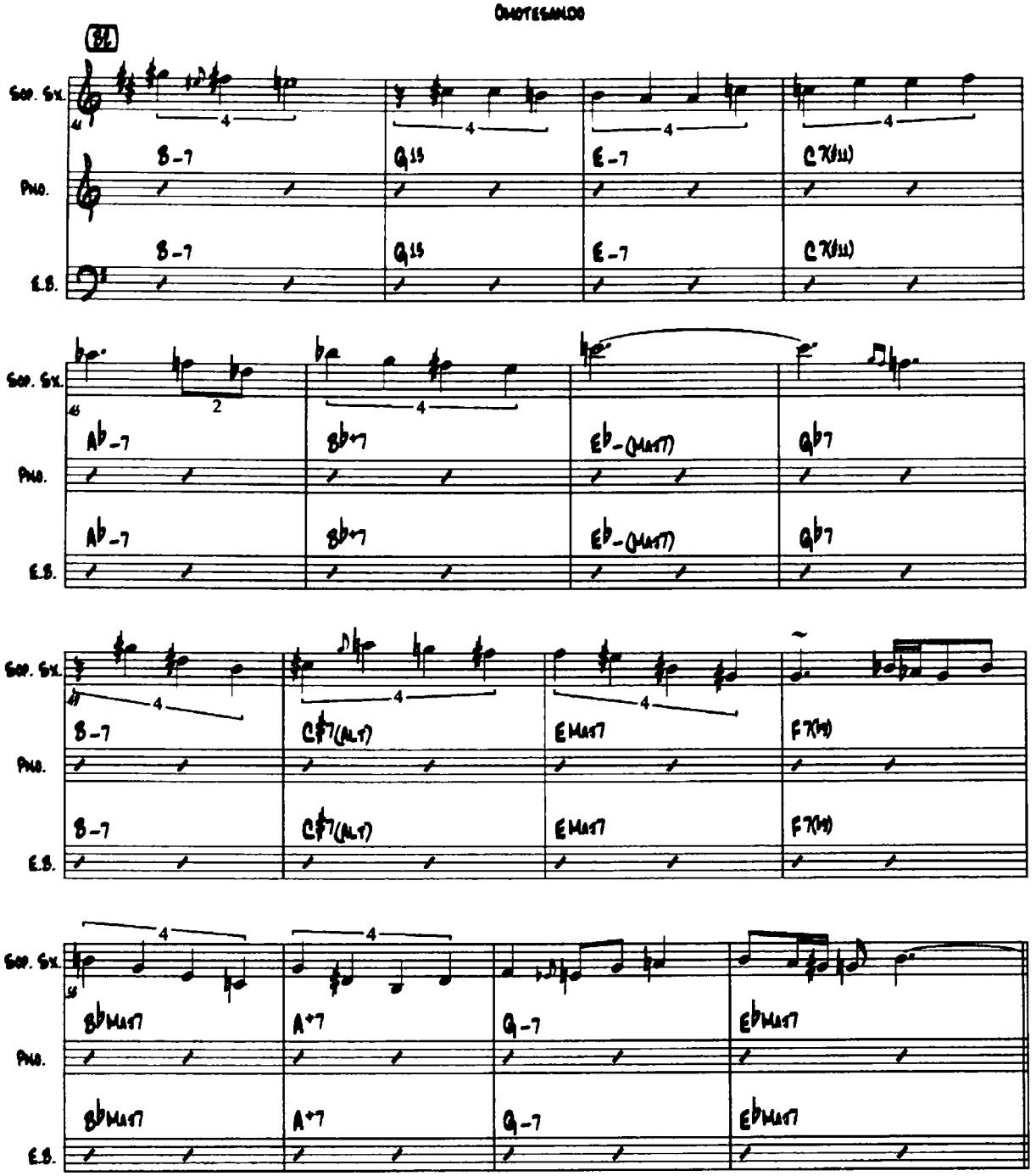
AGUSTIN CONTI

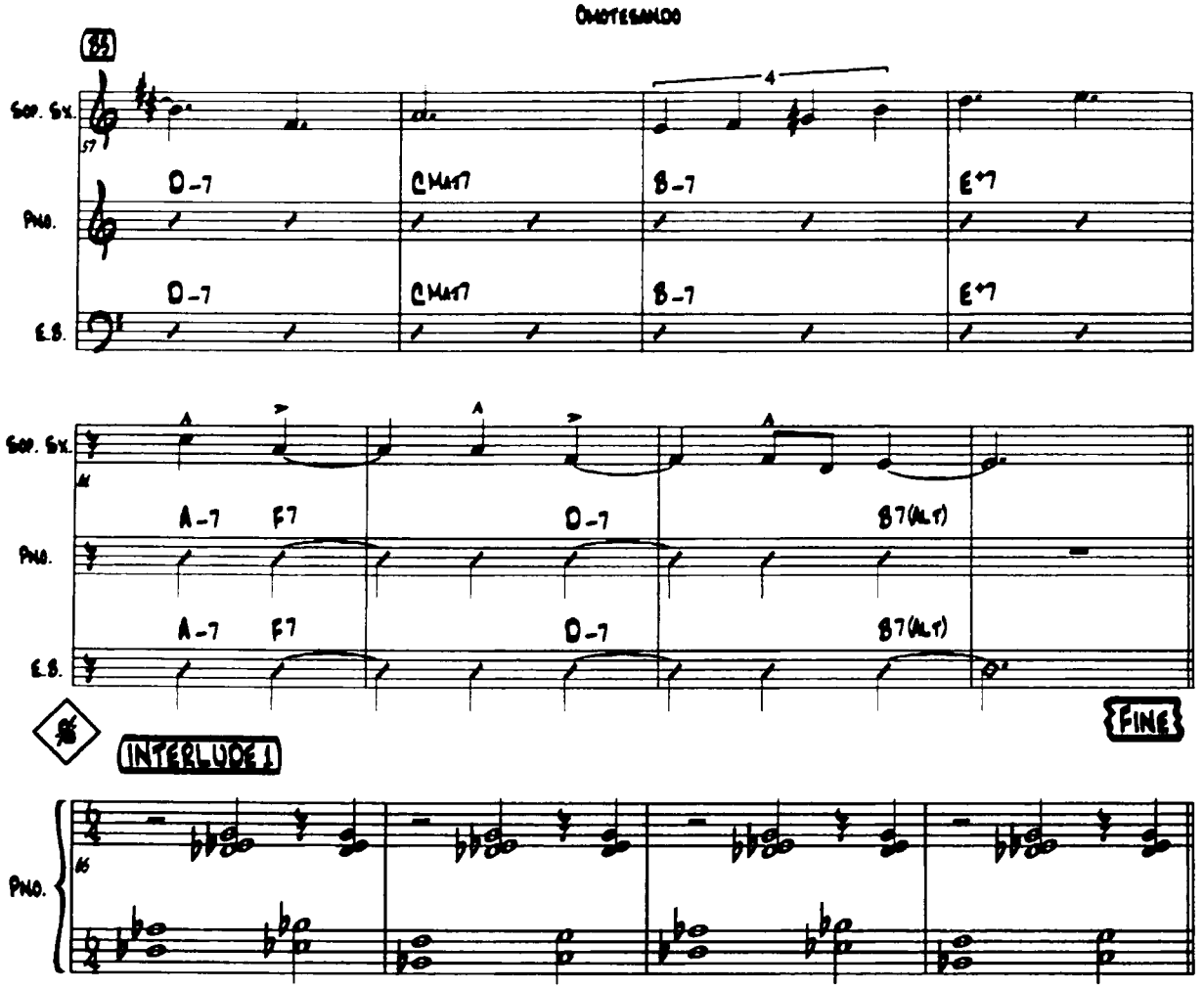
(CHACARERA FEEL)

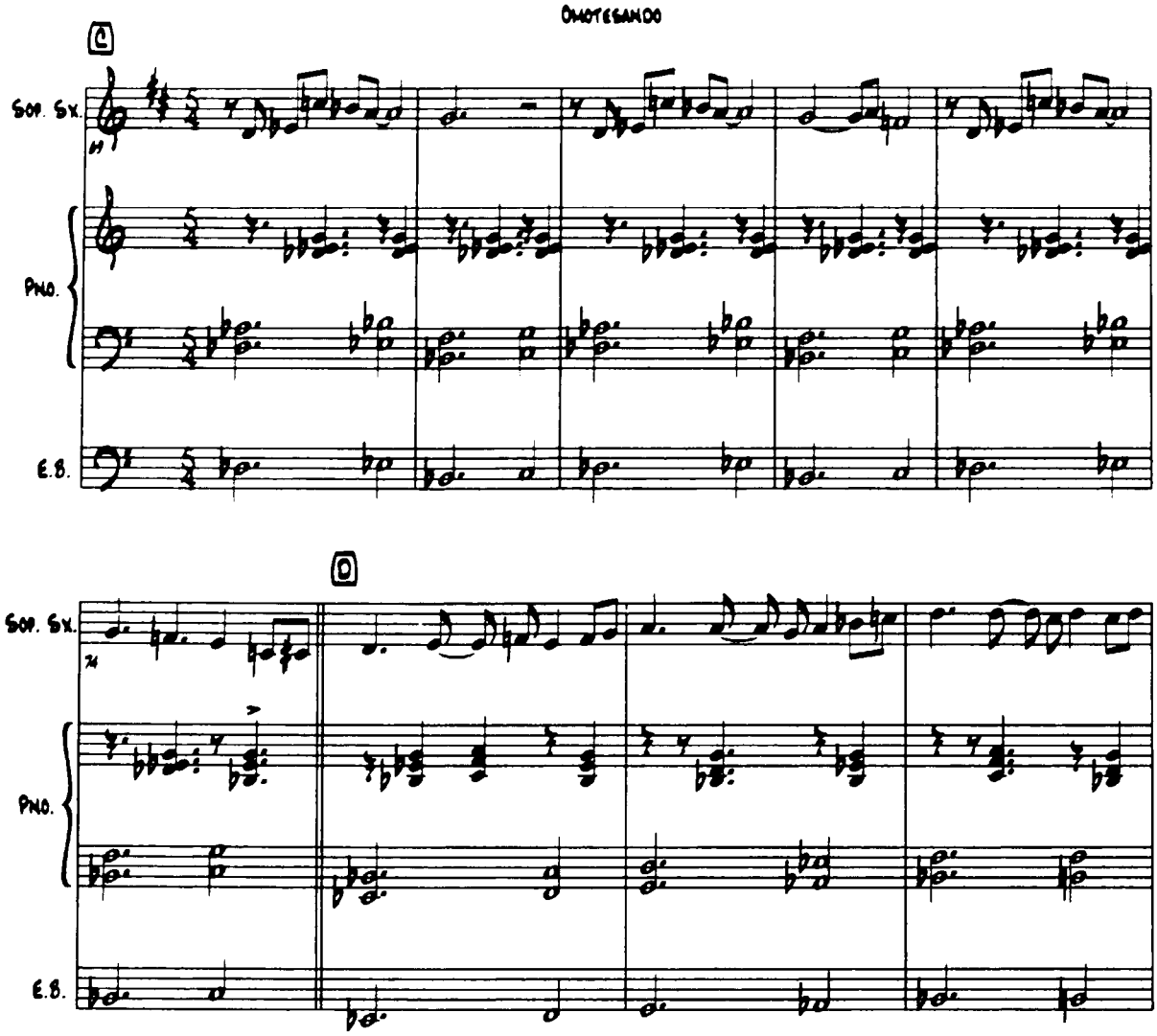


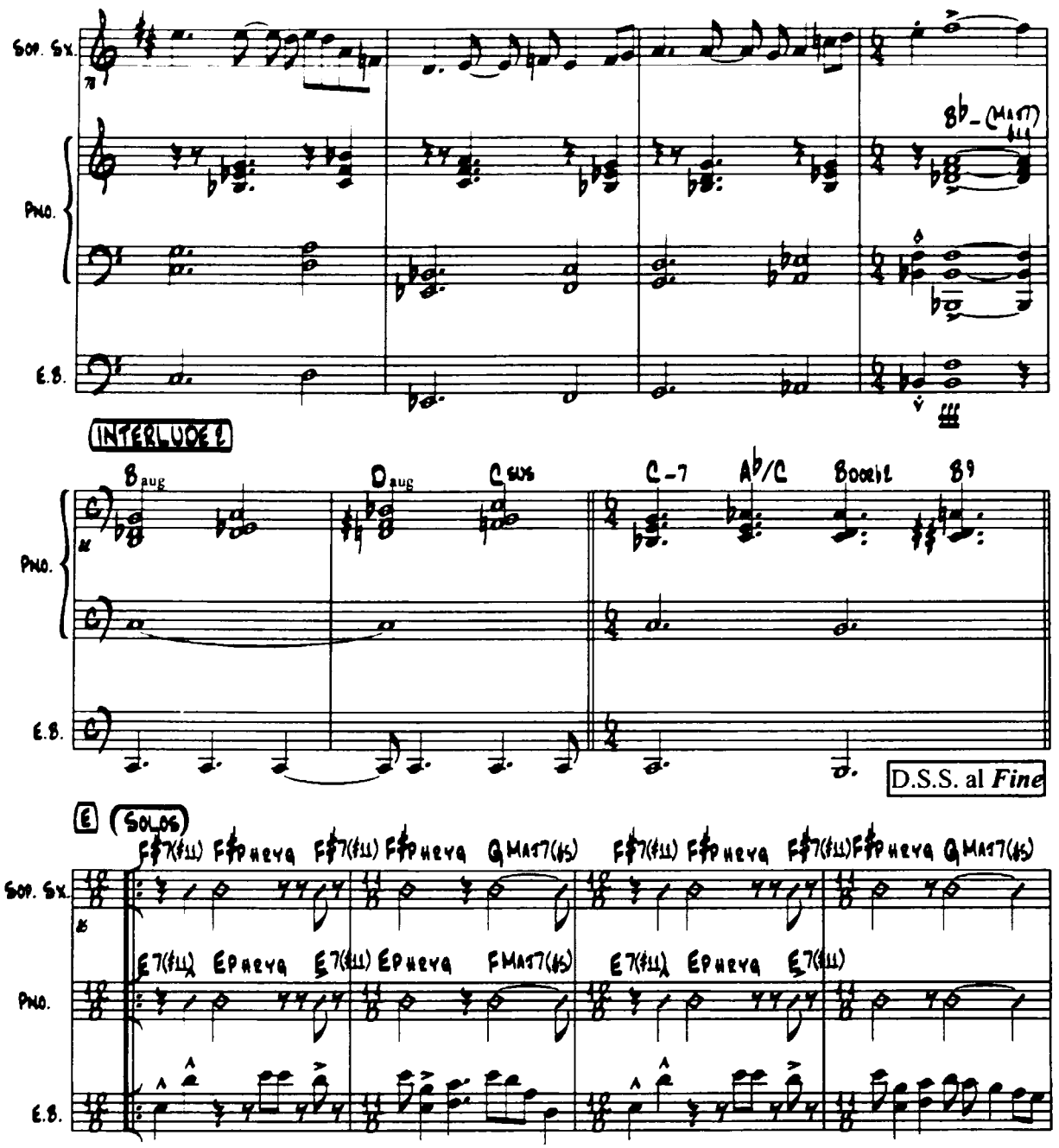

OMOTESANDO
A
Sop. Sx.
Pno.
E.B.
B
F♯-7
C♯sus(♭9)

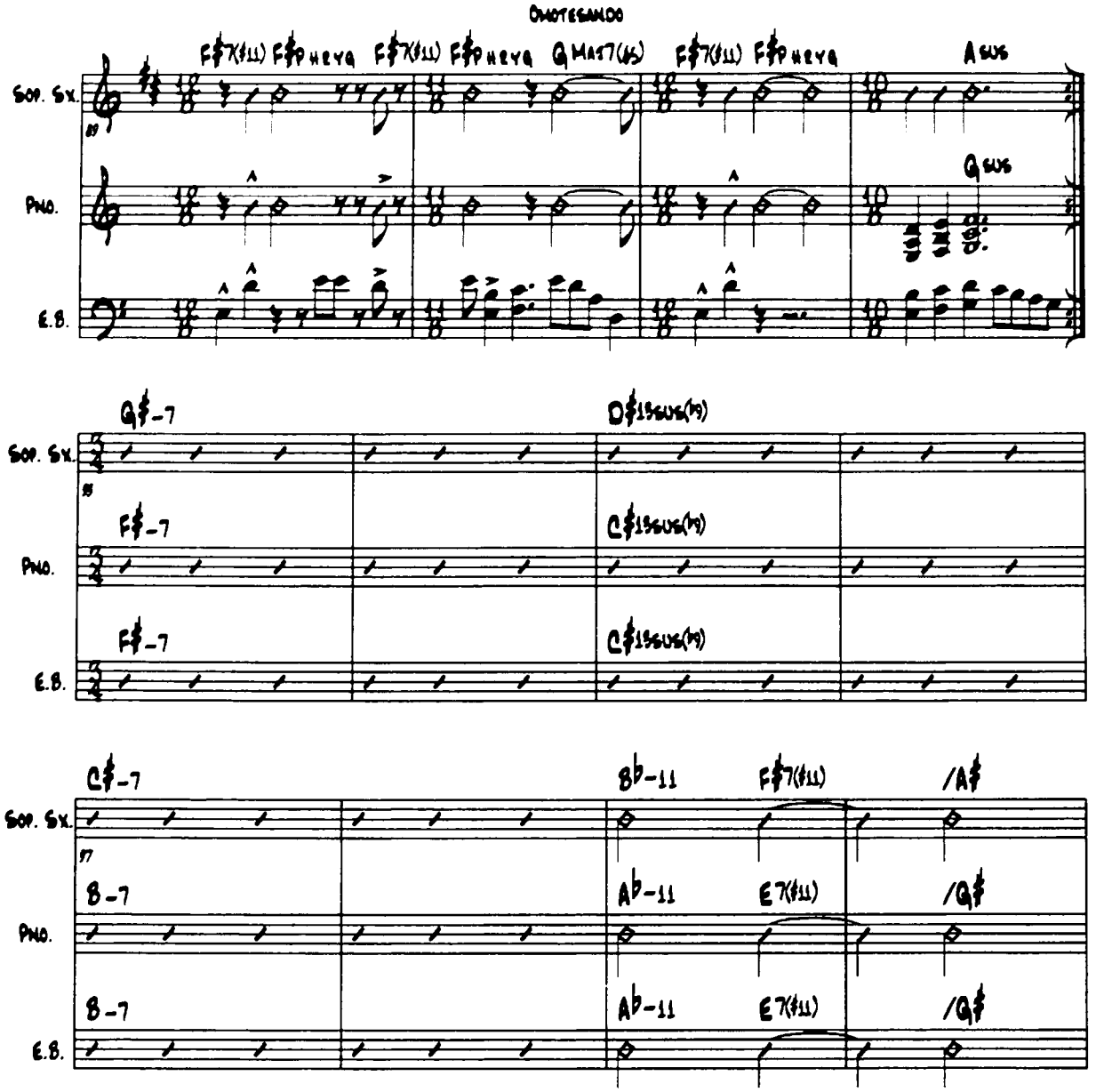

Sop. Sx.
Pno.
E.B.
B-7
A♭-11
E7(♯11)
/G♯
A-(MAJ7)
F7(♯11)
E-7(♭5)
C7(♯11)
C7(ALT)

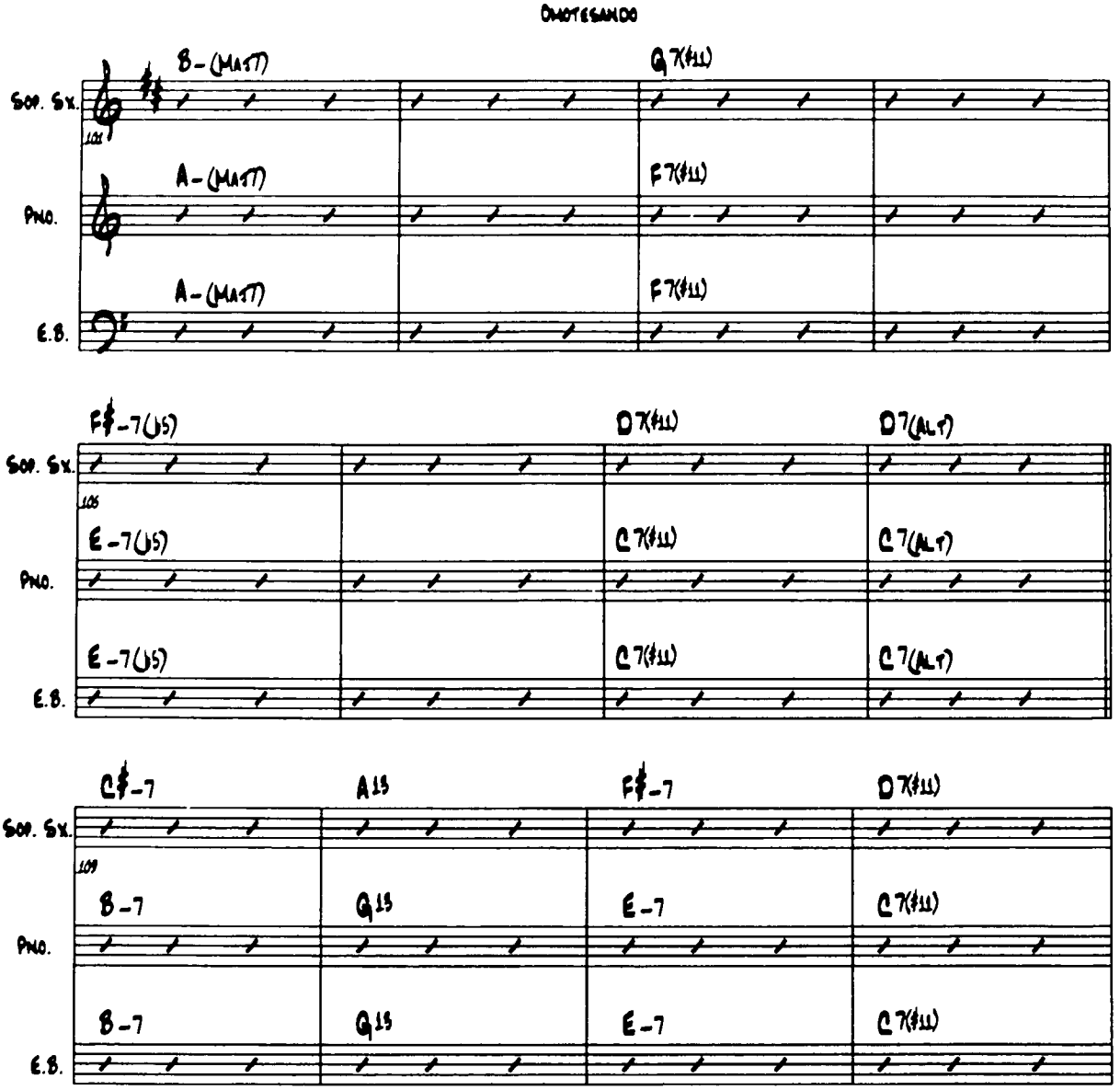

Sop. Sx.
Pno.
E.B.
B-7
G13
E-7
C7(#11)
Ab-7
Bb+7
Eb-(MAJ7)
Gb7
B-7
C#7(ALT)
EMAJ7
F7(#11)
BbMAJ7
A+7
G-7
EbMAJ7

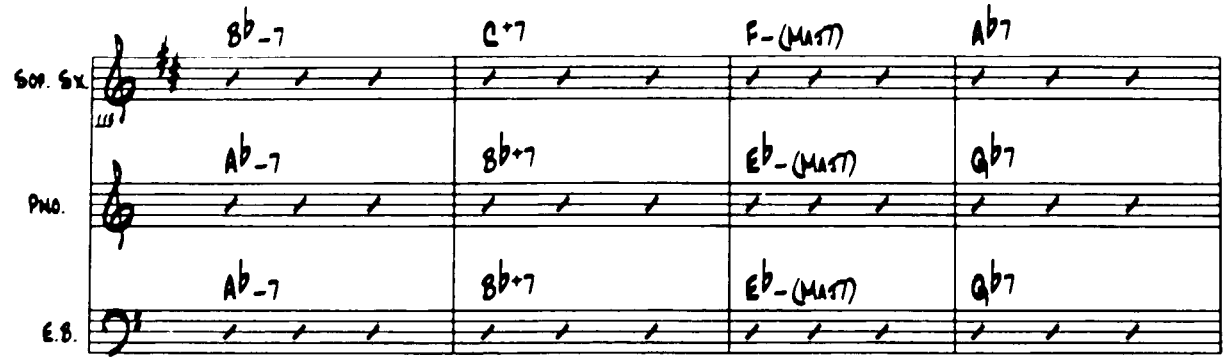

OMOTESANDO
SOP. SX.
PNO.
E.B.
D-7
CMAJ7
B-7
E+7
A-7
F7
B7(ALT)
FINE
INTERLUDE 1

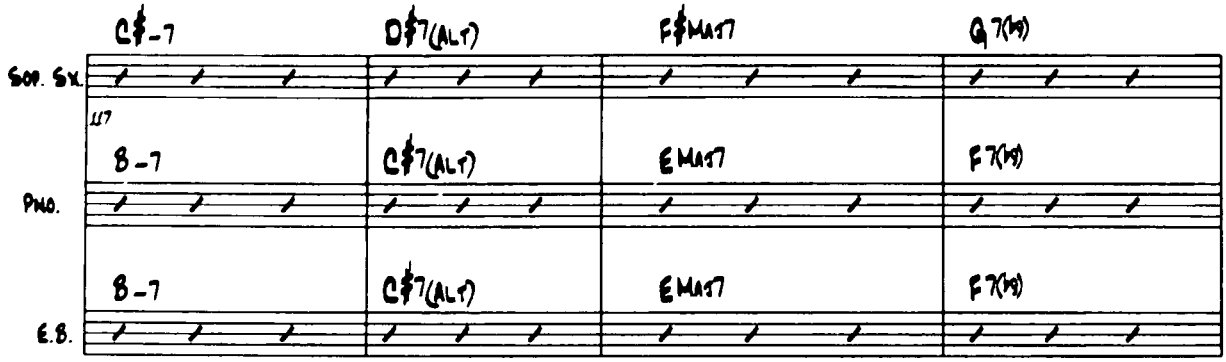

C
Sop. Sx.
Pno.
E.B.
D
Sop. Sx.
Pno.
E.B.

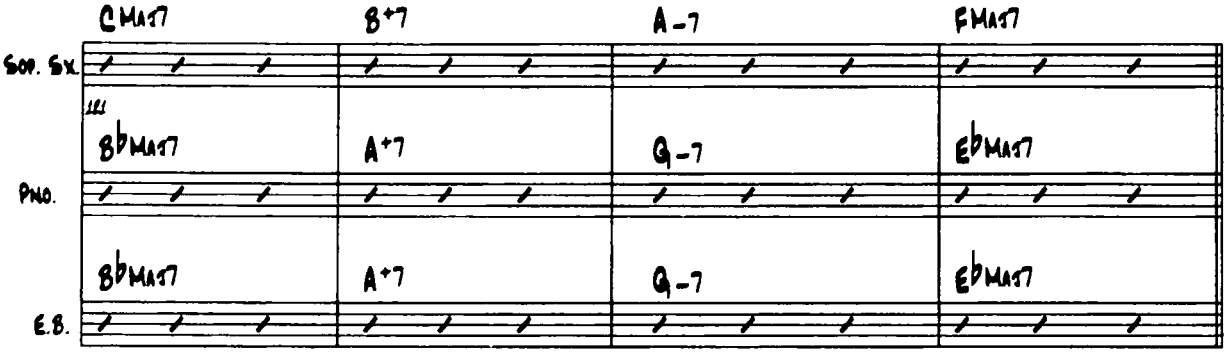

OMOTESANDO
SOP. SX.
PNO.
E.B.
INTERLUDE 2
D.S.S. al Fine
E
(SOLOS)

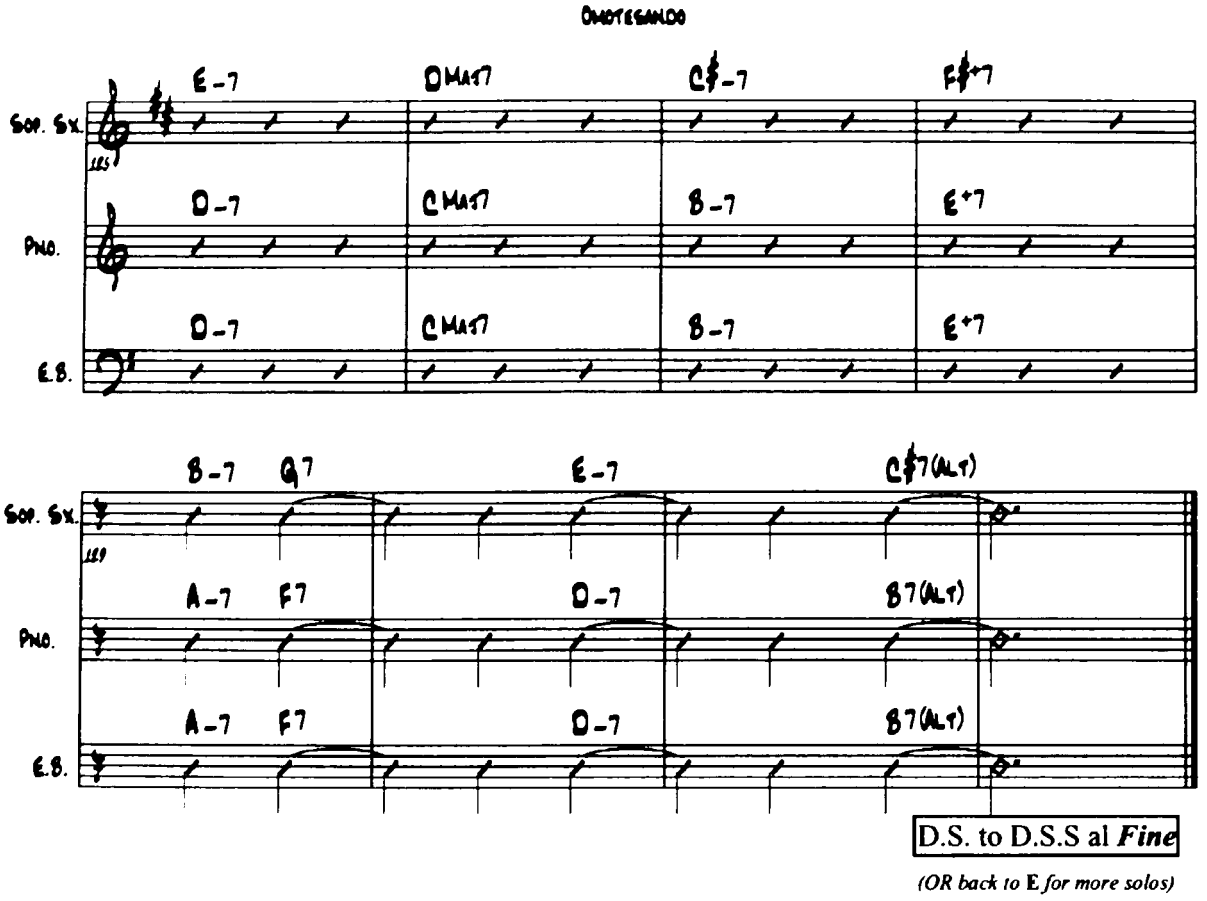

OMOTESANDO
F♯7(♯11) F♯PHEYG F♯7(♯11) F♯PHEYG G MAJ7(♯5) F♯7(♯11) F♯PHEYG
A SUS
G SUS
SOP. SX.
PNO.
E.B.
G♯-7
D♯15SUS(♭9)
F♯-7
C♯15SUS(♭9)
C♯-7
B♭-11
F♯7(♯11)
/A♯
B-7
A♭-11
E7(♯11)
/G♯


OMOTESANDO
SOP. SX.
PNO.
E.B.
B-(MAJ7)
G7(#11)
A-(MAJ7)
F7(#11)
A-(MAJ7)
F7(#11)
F#-7(b5)
D7(#11)
D7(ALT)
E-7(b5)
C7(#11)
C7(ALT)
E-7(b5)
C7(#11)
C7(ALT)
C#-7
A13
F#-7
D7(#11)
B-7
G13
E-7
C7(#11)
B-7
G13
E-7
C7(#11)


Sop. Sx.
Pno.
E.B.
B♭-7
C+7
F-(MAJ7)
A♭7
A♭-7
B♭+7
E♭-(MAJ7)
G♭7
A♭-7
B♭+7
E♭-(MAJ7)
G♭7


Sop. Sx.
Pno.
E.B.
C♯-7
D♯7(ALT)
F♯MAJ7
G7(♭9)
B-7
C♯7(ALT)
EMAJ7
F7(♭9)
B-7
C♯7(ALT)
EMAJ7
F7(♭9)

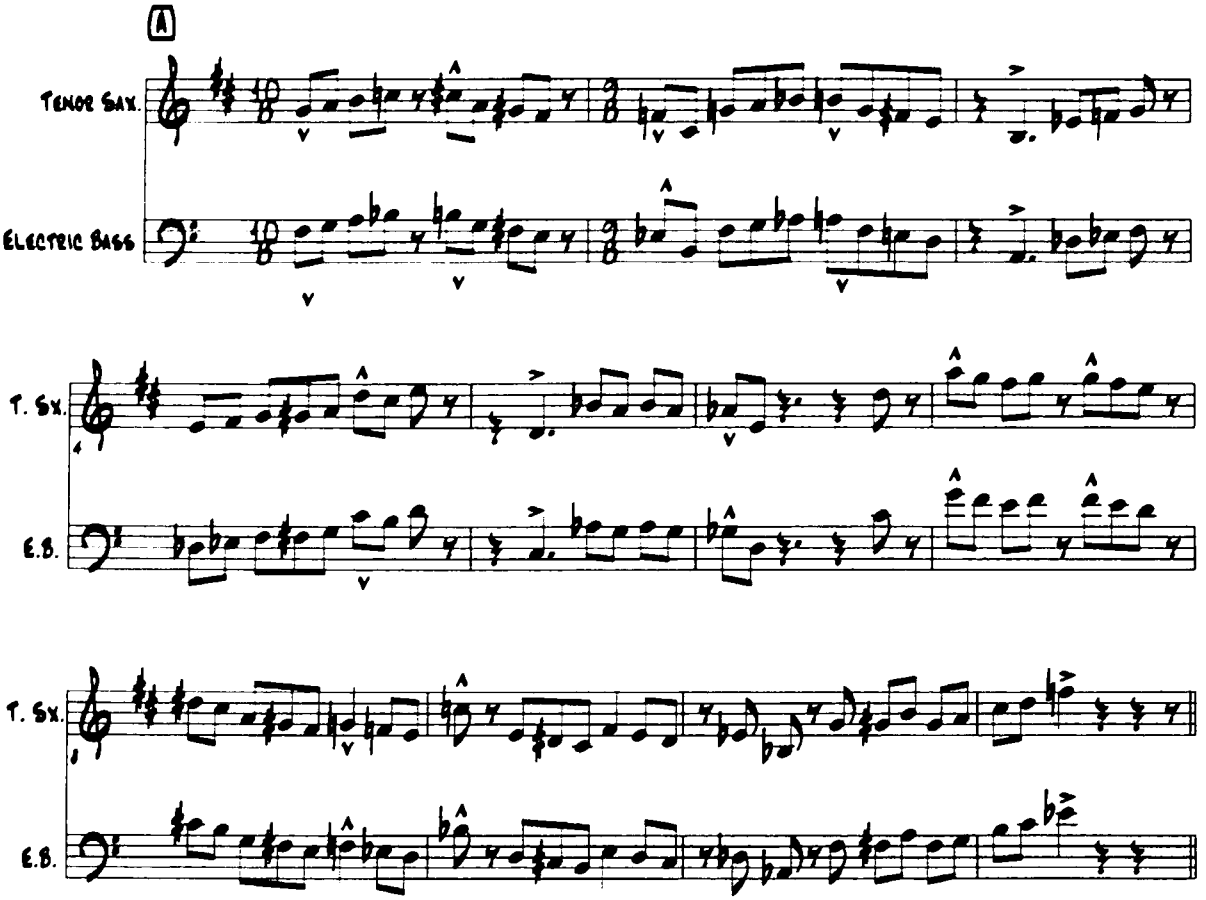

Sop. Sx.
Pno.
E.B.
CMAJ7
B+7
A-7
FMAJ7
B♭MAJ7
A+7
G-7
E♭MAJ7
B♭MAJ7
A+7
G-7
E♭MAJ7

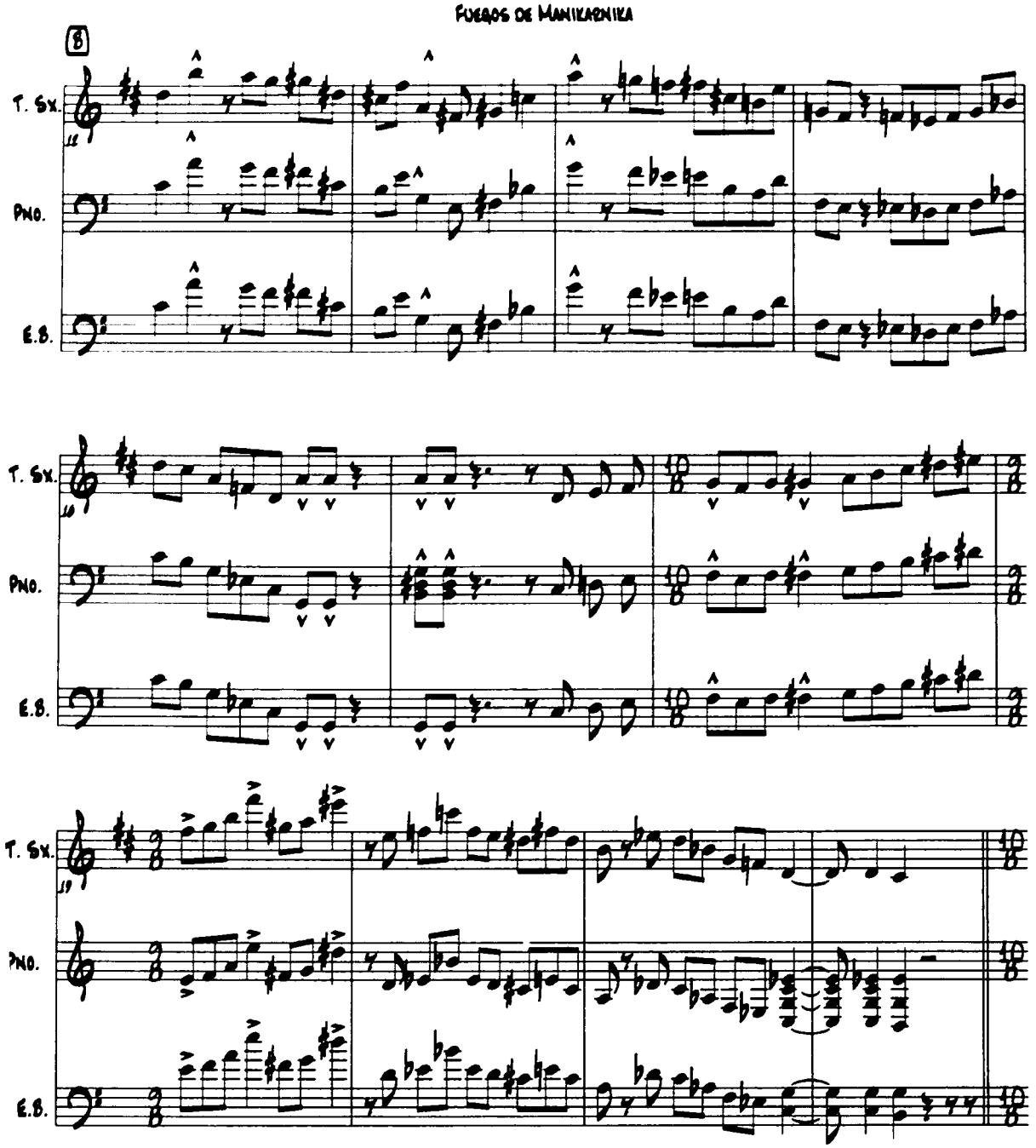

OMOTEGANDO
E-7
DMAJ7
C♯-7
F♯+7
Sop. Sx.
Pno.
D-7
CMAJ7
B-7
E+7
E.B.
D-7
CMAJ7
B-7
E+7
B-7
G7
E-7
C♯7(ALT)
Sop. Sx.
A-7
F7
D-7
B7(ALT)
Pno.
A-7
F7
D-7
B7(ALT)
E.B.
D.S. to D.S.S al Fine
(OR back to E for more solos)

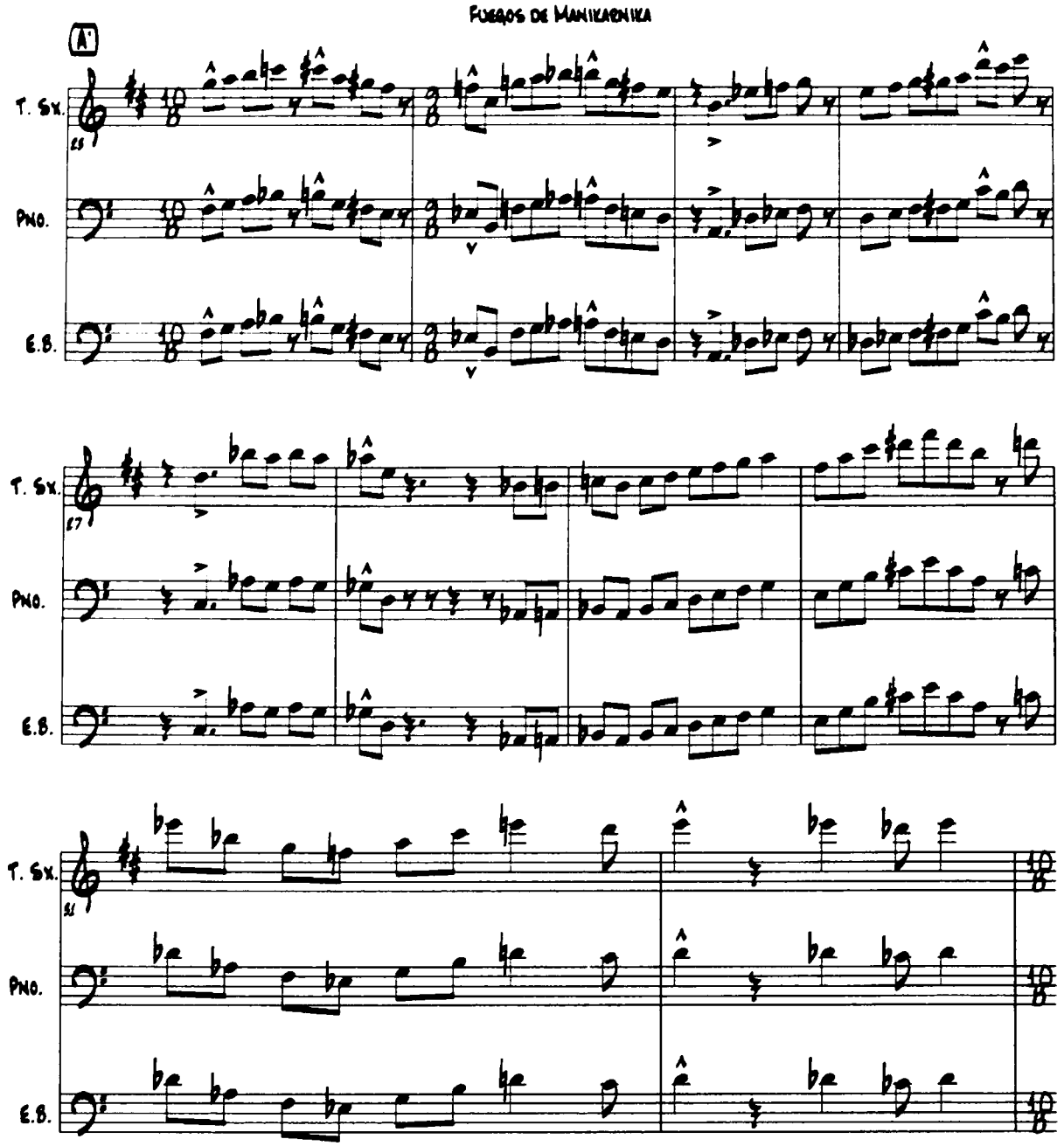
Fuegos de Manikarnika

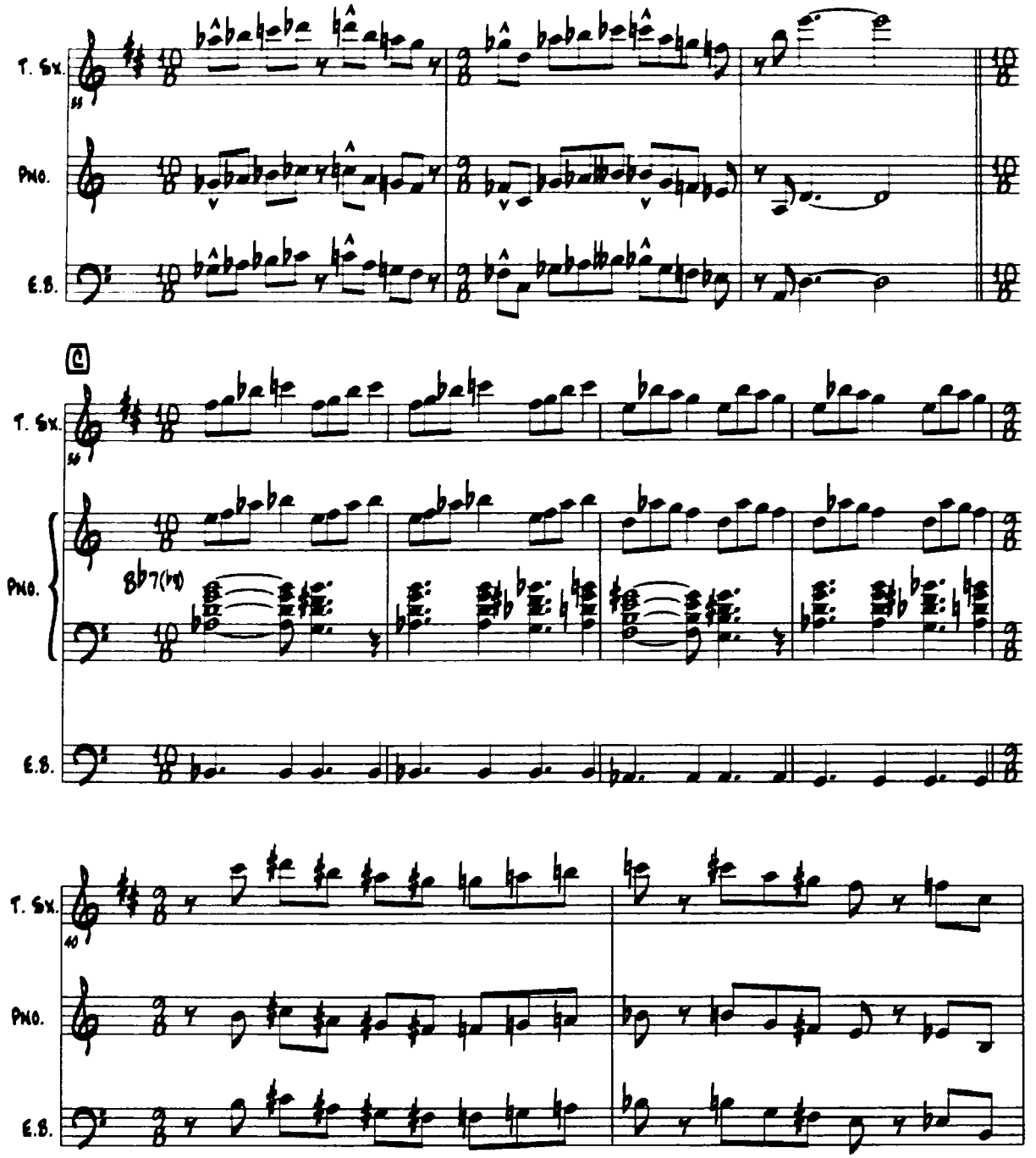
♩= 110

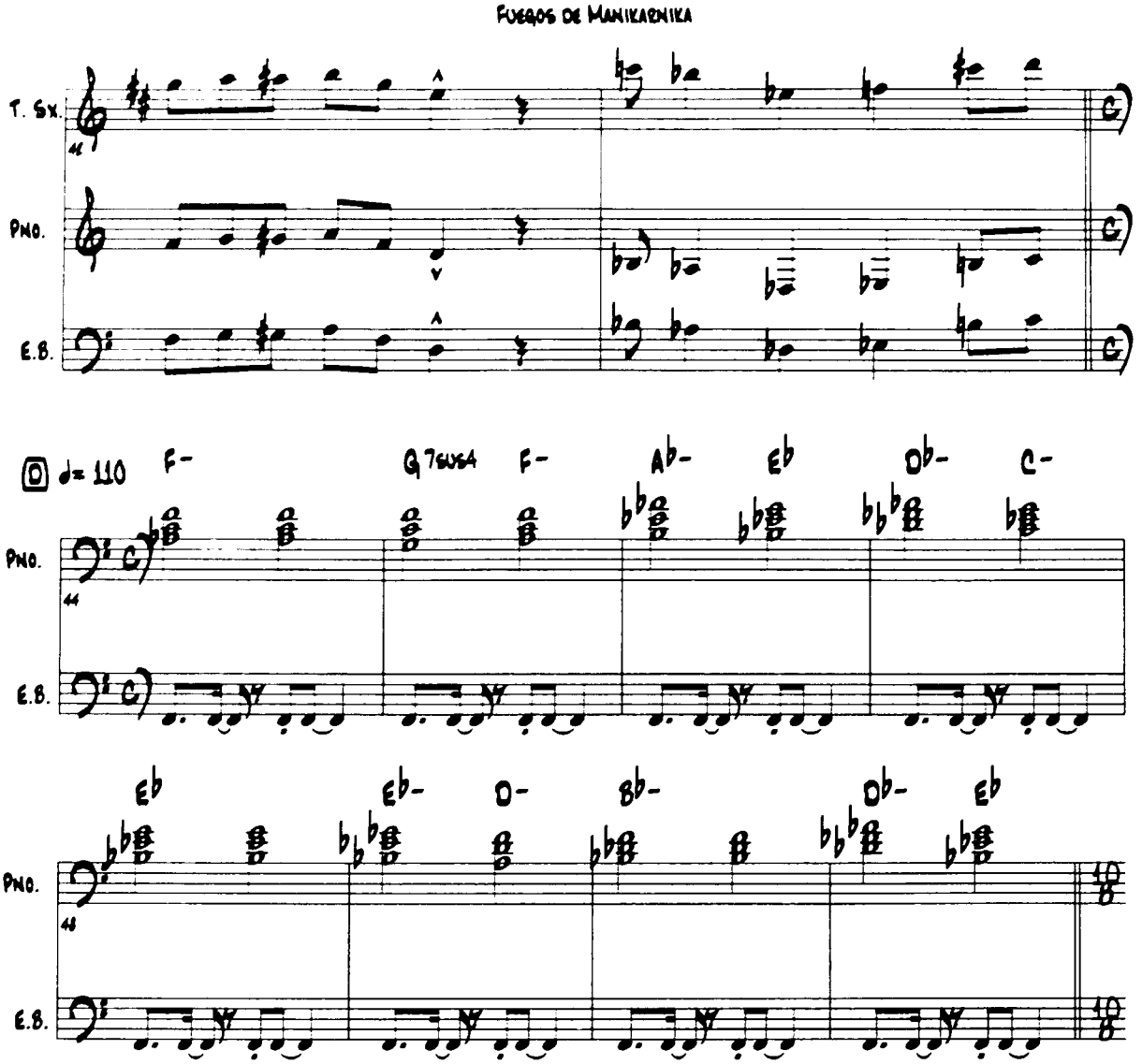
Agustin Conti

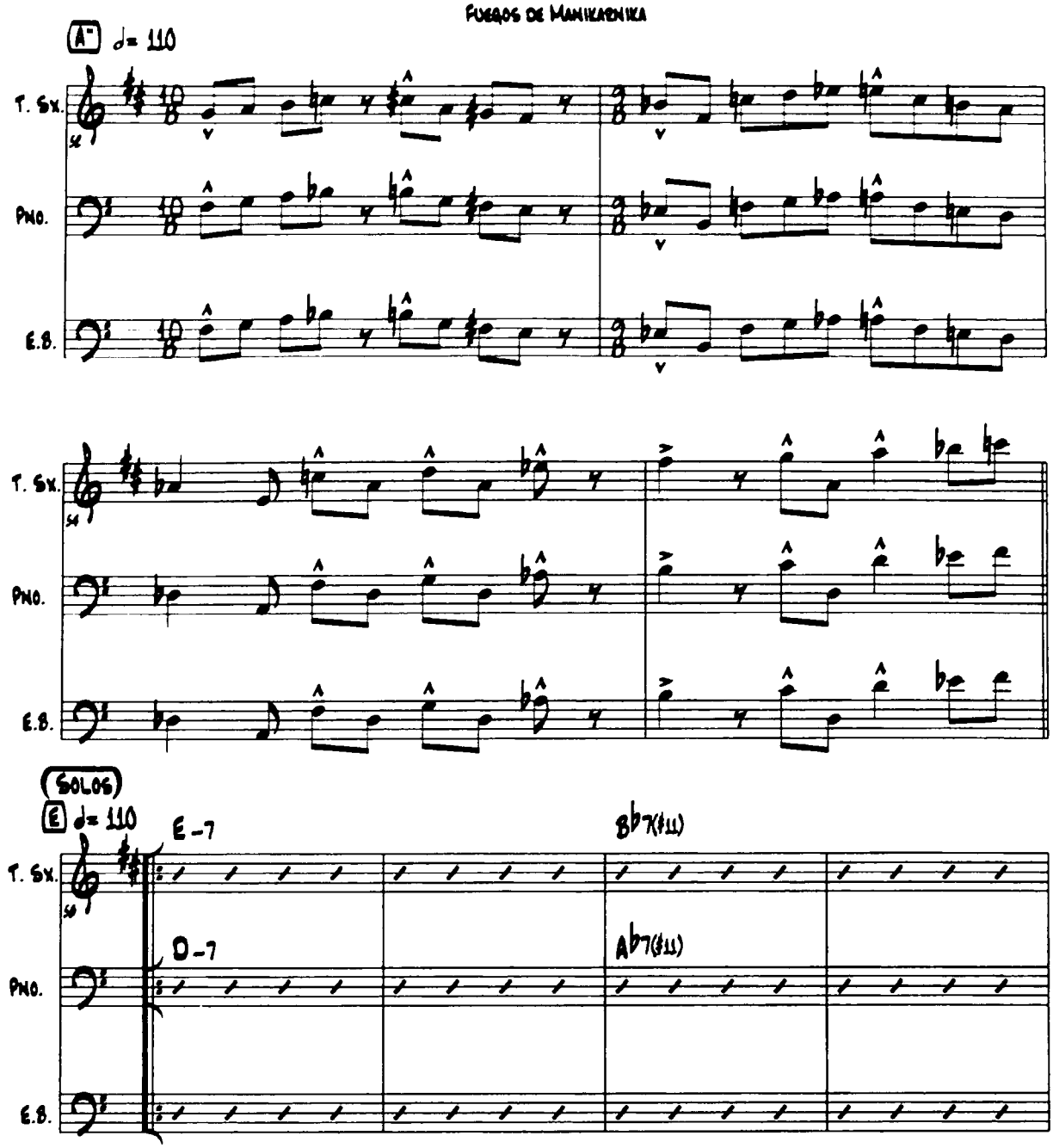



8
T. Sx.
Pno.
E.B.
10
T. Sx.
Pno.
E.B.
19
T. Sx.
Pno.
E.B.


FUEGOS DE MANIKARONIKA
A'
T. Sx.
Pno.
E.B.
15
17
21


T. Sx.
Pno.
E.B.
55
C
56
Bb7(b9)
40


FUEGOS DE MANIKARNIKA
T. Sx.
Pno.
E.B.
♩= 110
F-
G7SUS4
F-
Ab-
Eb
Db-
C-
Eb
Eb-
D-
Bb-
Db-
Eb



FUEGOS DE MANIKARNIKA

A♭ ♩= 110

T. SX.

PNO.

E.B.

T. SX.

PNO.

E.B.

(SOLOS)

E ♩= 110

E-7

B♭7(♯11)

T. SX.

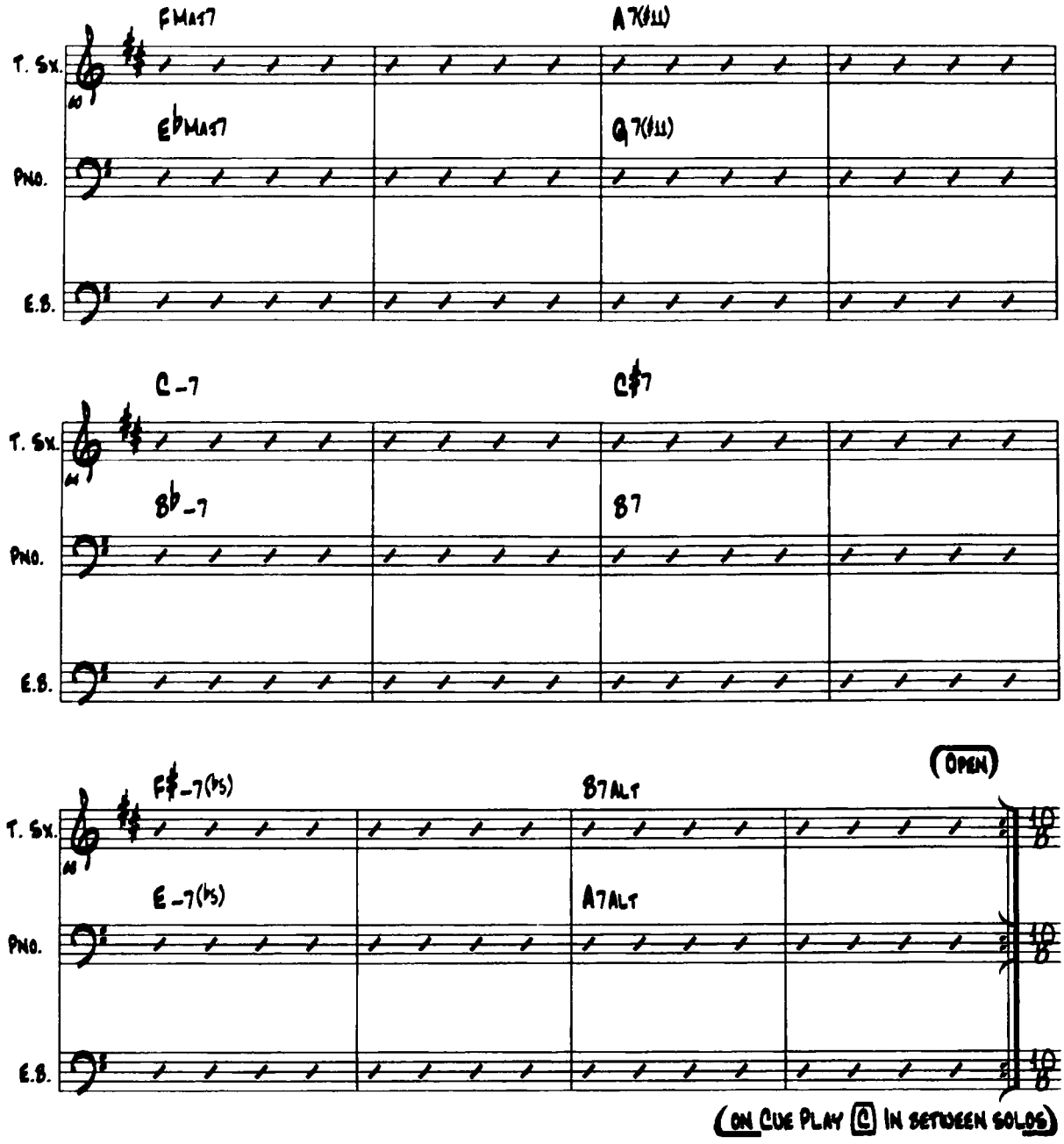
D-7

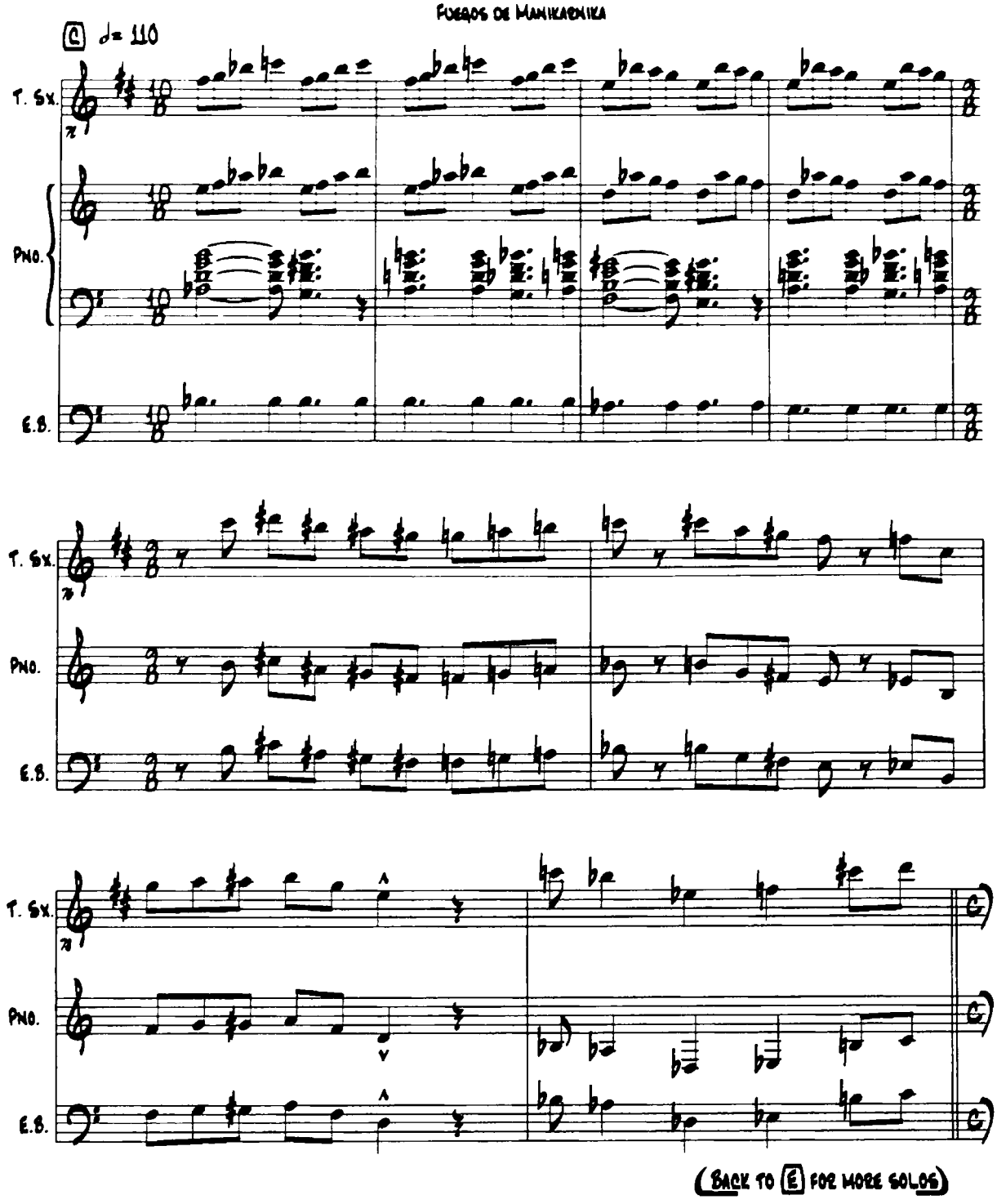
A♭7(♯11)

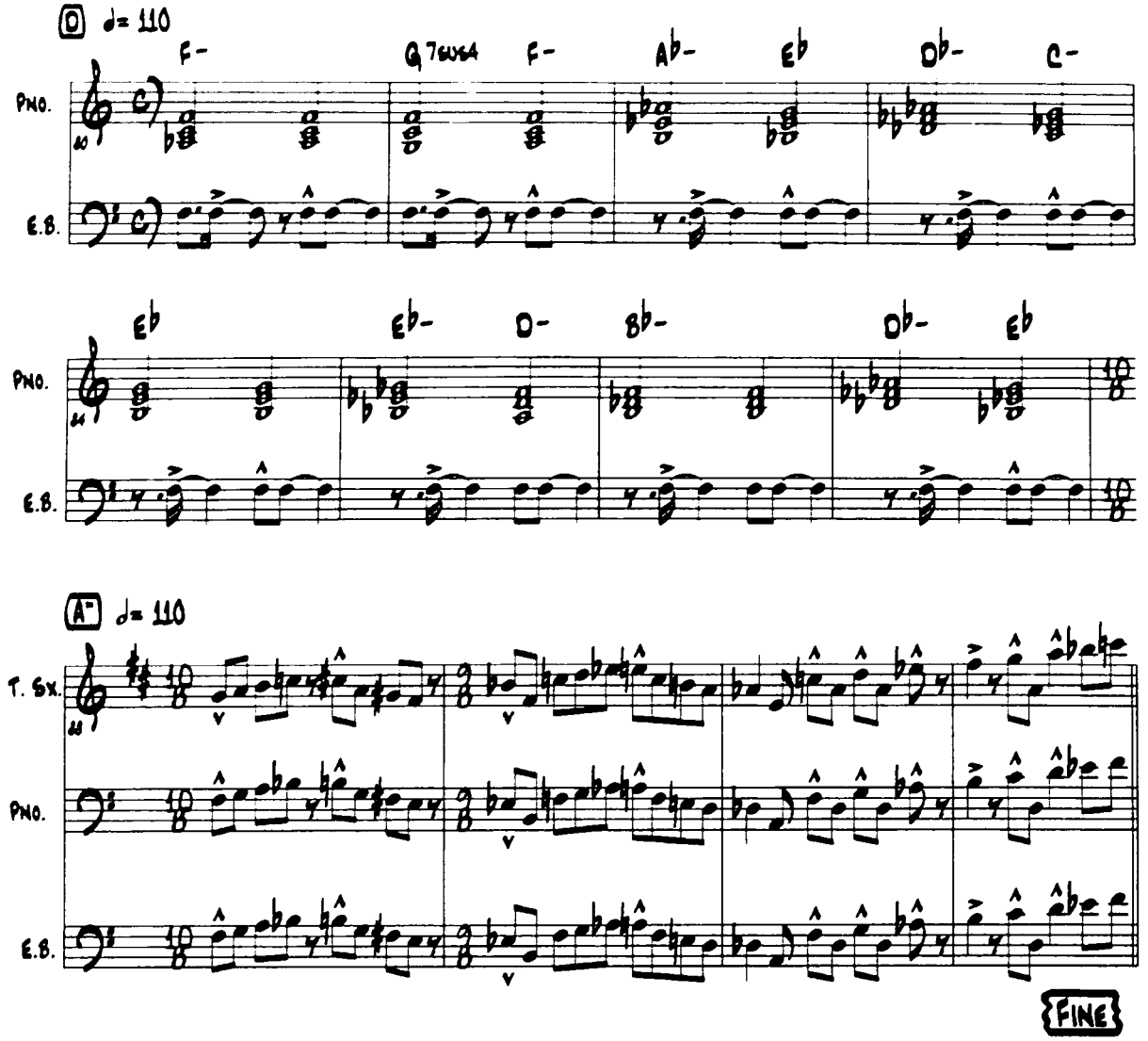
PNO.

E.B.

FUEGOS DE MANIZALENKA




FUEGOS DE MANIKAENIKA
D ♩= 110
T. Sx.
Pno.
E.B.
T. Sx.
Pno.
E.B.
T. Sx.
Pno.
E.B.
(BACK TO E FOR MORE SOLOS)


D d= 110
F-
G7SUS4
F-
A♭-
E♭
D♭-
C-
PNO.
E.B.
E♭
E♭-
D-
B♭-
D♭-
E♭
PNO.
E.B.
A" d= 110
T. SX.
PNO.
E.B.
FINE