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WYNTON MARSALIS, MANAGING AND ARTISTIC DIRECTOR, JAZZ AT LINCOLN CENTER

BLUES A LA MACHITO

Composed by A.K. Salim

Transcribed by Nate Sparks

As performed by Machito and His Afro-Cubans

FULL SCORE

This transcription was made especially for Jazz at Lincoln Center's
2022-23 *Essentially Ellington* High School Jazz Band Program.

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JAZZ **AT** LINCOLN CENTER

THE BIRTH OF AFRO-CUBAN/LATIN JAZZ - THE MACHITO AFRO-CUBANS

Although the term “Latin Jazz” is an umbrella term that encompasses a musical vocabulary rooted in all of the countries of Latin America and the Caribbean, it was born in New York City. If we further accept the premise that America is not just North America, but Central, South America and the Caribbean as well, then Latin Jazz IS an American art form.

East Harlem at the turn of the century was an ethnically diverse neighborhood with enclaves of Germans, Italians, Irish and Jews. In 1916, when Bernardo Vega, the cigar maker and author, recalled there were about fifty Puerto Rican families living in what later became known as “El Barrio.” By 1926, 60% of the Puerto Rican migrant population lived there.

In the 1920s the hall for hire at 110th Street and Fifth Avenue was rented by political and civic organizations for various affairs. Later named the Park Palace, it featured Latin music and entertainment. Located on the second floor, it was a large space which held 1,500 people; downstairs was the Carlton Club, later renamed the Golden Casino. During the 1930s the Golden Casino often hosted Puerto Rican bandleader Augusto Coen’s orchestra, which played boleros, guarachas, and son from Cuba, plena and danza from Puerto Rico, paso dobles from Spain and swing tunes. The building, standing at the crossroads of Black and Spanish Harlem, became the focal point of the Latin music scene, so much so that Puerto Rican pianist Noro Morales composed a song in tribute, “110th St. and 5th Ave.”

The neighborhood was bordered by Lenox Avenue – the dividing line between Black and Spanish Harlem, and it was on Lenox Avenue that most of the Black Cuban immigrants lived. Between 115th and 116th on Lenox Avenue, Simon Jou had the most popular bakery in the neighborhood, La Moderna. It was unique not only for its baked goods but as the only place in the United States, where one could buy authentic Afro-Cuban percussion instruments. La Moderna also had another unique feature – a backyard patio. Here local players who had immigrated from Cuba and Puerto Rico would play a form of Cuban rumba known as guaguancó. They would teach the youngsters eager to learn, like New York-born Puerto Rican Ernest Anthony “Tito” Puente.

THE BIRTH OF AFRO-CUBAN/LATIN JAZZ - THE MACHITO AFRO-CUBANS

Prudencio Mario Bauzá (April 28, 1911 – July 11, 1993) was a child prodigy on clarinet born in Cuba and raised in Havana. He was raised with his boyhood friend and future brother-in-law Machito-Francisco Raúl Gutiérrez Grillo de Ayala, (December 3, 1908–April 19, 1984). Both grew up listening to the rumba and son traditions as well as the Afro-religious based drumming that is rooted with the Yoruba people of Nigeria. It was in this musically vibrant atmosphere that both Mario and Machito would develop a keen sense of clave - the five-attack rhythmic foundation of Afro-Cuban music.

Mario became a child prodigy, on clarinet and bass clarinet and was featured as a soloist with the Havana Philharmonic at the age of twelve. He would briefly come to NYC in 1926, playing clarinet and flute with orchestra of pianist Antonio Maria Romeu. Bauzá fell in love with Harlem’s nightlife, “Harlem back then was incredible. I saw black people running their own business’s, dressed sharp, walking with pride and the music, incredible! I vowed I would return to play jazz.”

But when he returned to New York City in 1930, he made a switch to trumpet to perform as a last-minute replacement on a recording session for Cuban vocalist Antonio Machin. By 1933 he would become the lead trumpeter for a number of important and prominent big bands, Noble Sissle, Don Redmond, Fletcher Henderson, Cab Calloway and finally with drummer Chick Webb’s big band, becoming music director of the famed ensemble. During this time, he spoke of creating an “...American big band with authentic Afro-Cuban rhythms...”

In 1939 Bauzá’s dream of having this sophisticated orchestra would become a reality. He was more than poised and qualified to do it and he and his brother-in-law, Machito, began to discuss the formation of such an ensemble. In 1939 the Machito Afro-Cubans would debut at Spanish Harlem’s Park Palace Ballroom. By the mid 1940’s they were one of the primary attractions at the Palladium Ballroom at Broadway and 53rd street.

The great composer, arranger and titan of Cuban music, Chico O’Farrill, said: “...you see, this was a new concept in interpreting Cuban music with as much (harmonic) richness as possible. You have to understand how important this was. It made every other band that came after, followers.”

By the mid 1940’s the Machito Afro-Cubans, under Mario’s musical direction, had not only become the pre-eminent Latin orchestra in the country, but they had revolutionized the jazz world as well. Every major jazz soloist of the time wanted to record or appear with the orchestra and many did, including Dizzy Gillespie, Buddy Rich, Flip Philips, Charlie Parker, Dexter Gordon and many more.

MUSICAL ADVANCEMENTS

1. The first band to make the triumvirate of congas, bongo, and timbales the standard battery of percussion in Afro-Cuban based dance music.
2. The use of broken bell patterns by the “bongocero” (bongo player) in the mambo horn sections.
3. Increased rhythmic vocabulary of the conga drum and its function in a band setting.
4. The importance of the timbales role in in a big band.
5. Expansion of jazz arranging techniques with Afro-Cuban rhythms

on a consistent basis.

6. Exploration of modal harmony through jazz arranging perspective
7. The first large scale Afro-Cuban extended compositional work, “**The Afro-Cuban Jazz Suite**” by **Chico O’Farill**.
8. The successful combination of big band with jazz-oriented soloists utilizing authentic Afro-Cuban based rhythms.
9. The first truly multi-racial band in the United States.
10. Publicly utilized the term Afro-Cuban as the band’s title (Machito & The Afro-Cubans), acknowledging the West African roots of the musical form they were playing.
11. The first band to overtly explore the concept of clave counterpoint from an arranging standpoint. They exemplified the ability to weave seamlessly from one side of the clave rhythm to the other without breaking its rhythmic integrity within the structure of a musical arrangement.

THE BIRTH OF KENYA, THE ALBUM

In December of 1957, Machito and the Afro-Cubans under the direction of Mario Bauzá, went to New York City’s Metropolitan Studios, located on the second floor of the Odd Fellows Temple at East 106th street and Park Avenue. They were to record the music for what would become their acknowledged masterwork and greatest album, Kenya. The neighborhood around the studio is known by its residents as “El Barrio” or “Spanish Harlem” which stretched from 96th to 125th streets and encompassed from First Avenue, to Fifth. Post-World War II this became the city’s major Puerto Rican enclave and produced luminaries such as pianist Charlie Palmieri, percussionists Manny Oquendo and Willie Bobo, and the ubiquitous Tito Puente.

Mario’s brother-in-law, **Francisco Raúl Gutierrez Grillo de Ayala, AKA Machito**, was a vocalist and maraca player steeped in the traditions of the Cuban rumba and son. Mario recalled,

“One day somebody in the Cab Calloway band made a remark that our sounds, Cuban music, were like hillbilly music... so I told him: ‘One day you are going to hear my music sound in a band better than Cab Calloway’s. That’s how the Machito Afro-Cubans were born. My brother-in-law Macho would be the front man, singing, etc. I would take care of directing the band, getting and supervising arrangements...”

The Machito Afro-Cubans hit NYC like a hurricane. Although other Latin groups at the time utilized some elements of jazz arranging technique, none of them had the jazz pedigree that Mario had attained. By 1943 the Afro-Cubans had established themselves as the founders of the Afro-Cuban jazz movement with a composition entitled “Tanga,” which featured tenor saxophonist Brew Moore, alto saxophonist Gene Johnson, and a soaring bravura trumpet solo by Mario. As Dizzy

Gillespie stated, “*Mario and Machito were the first to do it (Afro-Cuban jazz), not me.*”

By the 1950s the musical supremacy of the band’s grand experiment was waning. Young bandleaders like percussionist Tito Puente (who had started his career with the Afro-Cubans) and vocalist Tito Rodríguez, themselves products of “El Barrio,” were challenging the musical dominance of the Afro-Cubans. But in December of 1957 all that would change when Morris Levy, owner of Birdland and Roulette Records, would approach Mario about recording a new album. Ray Santos, tenor saxophonist for the Afro-Cubans recalls, Morris and Teddy Reig at Roulette loved the band... They spoke to Mario and put up a big budget to expand the size of the band with trombones (Eddie Bert, Curtis Fuller, Santos Russo). Since Count Basie was signed to Roulette, it was easy to get Joe Newman (trumpet) and Cannonball Adderley (alto sax) who was the hot alto player at the time with Miles Davis.” Within the ranks of the band itself, unsung heroes like tenor saxophonists José “Pin” Madera, as well as Ray Santos, and pianist René Hernández, contributed some of the most successful compositions and arrangements to the orchestra’s extensive repertoire as were heard on the Kenya album. Santos again, “We did the album in three 3-hour sessions as per union rules. We had never seen the music and rehearsed it right there in the studio. The chart I was asked to do on (Dizzy Gillespie’s) ‘Tin Tin Deo’ was an afterthought as they needed one more tune for the album.” Along with Joe Newman and Cannonball, the third lynchpin to this masterpiece was percussionist and future NEA Jazz Master Candido Camero. The Father of modern conga drumming, Camero was the first to develop the techniques to perform on multiple congas, coordinated independence as applied to performing on multiple percussion simultaneously, as well as tuning the drums to specific pitches in order to play melodies. The rhythmic echoes of Afro-Cuban music are certainly rooted in West and Central Africa and Kenya is clearly in the eastern part of the continent. Mario wryly replied, “I was reading about how Kenya achieved their independence. Africa is Africa and freedom is freedom!” Well said Maestro.

GLOSSARY

ABANICO The characteristic rim shot/roll/rim shot played by the timbales to signal the mambo/montuno section. Invented by Ulpiano Diaz as timbalero for Antonio Arcaño y Sus Maravillas.

BEMBÉ Santería ceremony praising the Orishas sometimes called “toque.” Also refers to a Yoruba-derived 6/8 rhythm. A Yoruba feast/party.

BOLERO Cuban ballad of Spanish troubadour origins.

CHARANGA A Cuban orchestral-style band featuring baroque wooden flute and strings with timbales, conga and güiro.

CLAVE A 2-bar rhythmical phrase that is the fundamental building block of Afro-Cuban music, made up of 5 notes split up 3 + 2 or 2 + 3. There are 2 types of clave representing 2 distinct yet related forms of Cuban music; the són and the rumba.

CONJUNTO A small Cuban dance ensemble that features 2 trumpets, tres, bongó, conga, bass, piano, sonero (lead singer) and segunda voz (background singer).

DANZÓN Literally “Grand Dance.” Developed by mulatto composer Miguel Failde in 1877 in Matanzas, Cuba. It fuses elements of the French Contra-danse, British court dance and rondo with clave-driven rhythm. Originally played by brass bands with timpani and güiro known as Danzoneras. They were later replaced by the flute/string-based Charanga Francesa or Charanga. The Charanga is also known as Orquesta Típica.

GÜAJEO The rhythmic arpeggiation of chords played in conjunction with the direction of the clave.

GUARACHA A fast humorous double entendre form of són.

MAMBO Originally a Bantú-Congolese word referring to a repetitive chant, mambo as a popular style of Afro-Cuban music was originated by Arsenio Rodríguez in small bands (conjunto) in the late 1930’s. Antonio Arcaño’s charanga orchestra continued the sound in the 30’s with his legendary bassist, Israel “Cachao” López, and his brother, Orestes López. The style, later arranged in a Big Band context by Cuban pianist, Pérez Prado, involved repetitive horn lines (in charanga’s case, flute + string lines) intersecting at the clave.

The mambo reached the high point of its popularity in the late 1950’s at the famed Palladium Ballroom in New York City where the Machito Orchestra, under the direction of Mario Bauzá, advanced the Mambo concept by fusing it with jazz. The term, Mambo, also refers to the repetitive horn lines in the Montuno section in són.

MOÑA In Spanish a hair ribbon for a moño, hair bun. In Cuban music a short two bar mambo that is improvised by the horn section that is based on the coro (background vocals) in the montuno. It is used to create excitement. Today many times it is written into the chart by arrangers because of the lack of experience by younger horn players of today.

MONTUNO A repetitive vamp utilized by singers and instrumentalists for improvisation in Cuban music. Based on the Spanish words montura (saddle) and montaña (mountain). The son was born in the mountainous regions of eastern Cuba.

ORISHA Supernatural deities of the Yoruban religion (Ifá/Santería) which survived the journey from Africa to the Americas; sometimes called Santos. There are over 1,000 deities in the religion, only 22 made

the trans atlantic crossing to Cuba, Brazil, and Haiti.

RUMBA The fusion of Spanish Flamenco vocalese and dance with West African rooted drumming and dance of the Bantú-Congolese which occurred in the 19th Century Havana’s solares (slave quarters) and rural Matanzas. Three basic forms evolved—Yambú, Guaguancó (which has a Havana and Matanzas style) and Columbia.

SÓN Derived from the Latin word sonus = sound/song the Són is the folk song form which developed in Cuba’s Oriente (eastern) region in the late 16th Century. It fuses Spanish troubadour, West African, North African and Middle Eastern rhythmic/melodic forms. The word “Salsa” is the commercial word for Són styled music. It literally means “sauce” and began being used by the industry to promote the music in New York City in the early 70’s. Punto Cubano, Changüi, Són Montuno, Bolero Són, Guaracha and Songo are all part of the Són family.

SONGO The most contemporary form of Són. Developed in 1969 by Cuban bassist/composer, Juan Formell, with his group, “Los Van Van.” It fuses the melodic elements of són with rhythmic elements of the rumba tradition along with rock, funk and r&b.

TIMBA The street slang word for “party”. Contemporary style of high energy Cuban dance music developed by NG LA Banda based on innovations by the band Irakere. It incorporates all of the elements of songó but with even more elements of funk, highly complex cierre’s (stop breaks), double time horn figures derived from be-bop, and elements of hip hop such as rapping in Spanish. Most timba bands have three singers. One who sings the son styled music, one who sings the rumba and Afro religious oriented music, and one who is an “animador” (MC) who raps.

TUMBAO Derived from the Spanish word, tumbar = to knock off or out any repetitive rhythm played by the congas, bass, piano, tres and guitar. Any repetitive rhythm.

Bobby Sanabria

Native Nuyorican *Bobby Sanabria* is a drummer, percussionist, composer, arranger, educator, and a multiple Grammy nominee as the leader of his Multiverse Big Band. He was the drummer for the Mario Bauzá Afro-Cuban Jazz Orchestra.

For an expanded glossary and additional resources please visit the “Video Resources” page on jazz.org/ee.

BLUES A LA MACHITO • INSTRUMENTATION

Reed 1 – Alto Sax

Reed 2 – Alto Sax

Reed 3 – Tenor Sax

Reed 4 – Tenor Sax

Reed 5 – Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Piano

Bass

Drums

Congas

Guiro

ORIGINAL RECORDING INFORMATION

Composer • A.K. Salim

Arranger • A.K. Salim

Recorded • December 24, 1957 in New York City

Original issue • Roulette R52006

Currently available as digital download • Amazon, iTunes (Machito, *Kenya: Afro-Cuban Jazz*)

Personnel • Francis Williams, Doc Cheatham, Paul Cohen, Frank “Paquito” Davila, Joe Livramento, Joe Newman (trumpets); Santo Russo, Eddie Bert, Bart Varsalona (trombones); Cannonball Adderley (alto sax); Ray Santos, Jr. José Madera (tenor saxes); Leslie Johnkins (baritone sax); René Hernández (piano); Roberto Rodriguez (bass); José Mangual (bongos); Candido Camero, Carlos “Potato” Valdes (conga); Uba Nieto (timbales); José Silva, Nilo Siera, Pedro Bouloug (percussion) Ben Webster (tenor sax); Harry Carney (baritone sax); Fred Guy (guitar); Duke Ellington (piano); Jimmy Blanton (bass); Sonny Greer (drums).

Soloist • Joe Newman (trumpet)

REHEARSAL NOTES

The nexus of bebop and Afro-Cuban music existed between the years 1948 and 1966 on West 52nd and West 53rd Streets on Broadway in New York City. It was at Birdland and the Palladium Ballroom, the Home of The Mambo, where the musicians from the worlds of jazz and Afro-Cuban dance music would visit each other on their breaks sitting in with whomever was performing.

Composer and arranger A.K. Salim was a witness and participant during this incredible time. The enigmatic Salim was born Albert Atkinson in Chicago, Illinois on July 28, 1922, and later converted to the Muslim faith receiving the name Ahmad Khatab Salim or Ahmad Kharab Salim. He was a promising alto sax player having been trained at the legendary DuSable High School located in Chicago’s South Side where notables like Nat King Cole, Johnny Griffin, Johnny Hartman, Gene Ammons, Dinah Washington, and many others attended.

What would it be like if the Count Basie orchestra had an authentic Afro-Cuban rhythm section? This chart gives you a good example of what it would sound like.

Built on 12 bar blues form, the piece is rhythmically grounded in the Cuban cha-cha-cha. But beware, it’s not that simple! Notice the way the Machito Afro-Cubans interpret the piece. It lies in that “Twilight Zone” between straight and swung eighth notes. Early rock and roll treaded that nether world with drummers playing a shuffle or swing rhythm with a strong back beat while the bass and piano would play straight eighth notes eight to the bar against it. The way the Afro-Cubans approach the piece is very similar. As a nod to that music Salim deftly inserts a quote in the saxophones at 00:46 of the recording of a typical R&B/rock ‘n’ roll lick of the time that would re-appear in the 1965 hit by the Beach Boys, “Help Me Ronda”. That all said, which feel is it? You must make the decision as to how to rhythmically interpret this piece. The Basie band was known for its mastery of slow tempos, particularly when playing a blues. This composition is a perfect opportunity for your students to capture that spirit. If you keep in mind that this is Basie meets Machito you’re halfway there to interpreting the piece properly.

The Machito Afro-Cubans were known for their skilled sax section, the Afro-Cubans used a complete five-person section giving it a thick, fat sound. Mario Bauzá had asked Salim to write something that would feature them, and so he did. You’ll notice that the melody is carried by the saxes over two choruses with elements of bebop vocabulary. When trumpeter Joe Newman comes in for his solo, they continue to play backgrounds. They basically never stop playing through the entire piece.

The intro is not as easy as one may think, so play close attention to having your students be as precise as possible, since there is no rhythm section there to help them. A sforzando/crescendo can be played in each of the figures making them more dramatic. Keep in mind, you don’t have to play the piece at the tempo the Afro-Cubans recorded it. You can do it at a slower pace and the piece will still sound great. It will also

help your students in utilizing/learning the sfzando/crescendo effect if you wish to use it. Again, always keep in mind, this is Basie meets Machito! Both bands were masters of slow tempos.

Particularly attention must be paid to blend dynamically and not overpower the soloist. During the trumpet solo the saxes become subservient to the brass section, to the trombones. But remember, this is background accompaniment to the soloist. There is room here to add effects the bone figures in certain spots. For example, in bars 52 and 53, a growl and glissando going down can be added to the written trombone figure for a great effect. This is what I always say, make the chart your own!

In terms of the trumpet soloist, this is a perfect opportunity to instruct them in the subtleties, and deep well of vocabulary found in jazz’s grounding keystone, the blues. Joe Newman was one of the chief soloists in the Count Basie Orchestra and as you can hear, a masterful one. Since Basie recorded for the Roulette label under Morris Levy, (Morris was the mastermind behind The Atomic Mr. Basie album released the same year as Kenya) Newman’s addition to the record date was not only an easy one, but a wise one as well. Whomever your trumpet soloist is should make an effort to learn what Newman plays. There’s a lot of food for thought in what he plays, and they will be the wiser for it.

My final rehearsal note for you as the band director is that I encourage you to think outside the box and use your musicality and knowledge to make the chart your own. It is an essential part of our ethos in jazz that we are not looking to recreate something exactly as it was, but rather reinterpreting it and making it our own. I also encourage you to continue to explore and share with your students the culture this music comes from. It is an essential but neglected part of jazz history and only strengthens our understanding of the music and each other.

- Bobby Sanabria

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CONDUCTOR

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Edited by Christopher Crenshaw

Son Montuno Swing ♩ = 115

Alto Sax

Alto Sax

Tenor Sax

Tenor Sax

Baritone Sax

Trumpets 1

2

3

4

Trombones 1

2

3

Piano

Bass

Drums

Timbales

Congas

Guitar

snare and cowbell

bell

1 2 3 4 5

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JLC-5120S

A

swing 8th's

Alto

swing 8th's

Alto

swing 8th's

Tenor

swing 8th's

Tenor

swing 8th's

Bari

swing 8th's

Tpts. 1

swing 8th's

2

swing 8th's

3

swing 8th's

4

swing 8th's

Tbns. 1

swing 8th's

2

swing 8th's

3

swing 8th's

Pno.

E^b A^b Fm7 E7 E^b B^bm7 E^b7 (7^b) A^b7

Bs.

swing 8th's

Drs.

swing 8th's

Timb.

continue, with some variation

Cgas.

swing 8th's

Gro.

6 7 8 9 10 11