

JAZZ AT LINCOLN CENTER'S ESSENTIALLY ELLINGTON LIBRARY

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

KENYA

Composed by Mario Bauzá and René Hernández

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.

Jazz at Lincoln Center and Alfred Publishing gratefully acknowledge the cooperation and support provided in the publication of this year's *Essentially Ellington* music series:

Founding leadership support for *Essentially Ellington* is provided by The Jack and Susan Rudin Educational and Scholarship Fund and Gail and Alfred Engelberg.

Leadership support is provided by Helen and Robert Appel, Jody and John Arnhold, The Ella Fitzgerald Charitable Foundation, Jacqueline L. Bradley and Clarence Otis, Augustine Foundation, and Jeanette Marie Davis-Loeb.

Generous support is provided in part by ConEdison, Peggy Cooper Davis and Gordon J. Davis, Jennie L. and Richard K. DeScherer, The Emiko Terasaki Foundation, The Fiona and Eric Rudin Charitable Fund, Dr. J. Douglas White and the King-White Family Foundation, Sandra and Eric Krasnoff, Eleanor and Howard Morgan, Lisa Roumell and Mark Rosenthal, and Barry F. Schwartz.



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 in turn 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 with his brother-in-law, Machito, they 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.

Said the great composer, arranger and titan of Cuban music, Chico O’Farrill: “...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.*”

But 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 Rodriguez, 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/Santeria*) 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 transatlantic 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 *songo* 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.

CONGO MULENCE • 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

Bass

Drums

Conga Drums

Bongo Drums

Timbales

Timpani

ORIGINAL RECORDING INFORMATION

Composer • Mario Bauzá and René Hernández

Arranger • Mario Bauzá and René Hernández

Recorded • December 17, 1957 in New York City

Original issue • Roulette R52006

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

Personnel • Doc Cheatham, Paul Cohen, Joe Newman, Francis Williams. Frank “Paquito” Davila, Mario Bauzá (trumpets); Santo Russo, Eddie Bert, Jimmy Russo, Bart Varsalona (trombones); Cannonball Adderley, Mario Bauzá (alto saxes); José Madera, Ray Santos, Jr. (tenor saxes); Leslie Johnkins (baritone sax) René Hernandez (piano); Roberto Rodriguez (bass); Candido Camero (conga); José Mangual (bongos); Uba Nieto (timbales).

Soloists • Jimmy Russo (trombone); Ray Santos, Jr. (tenor sax)

REHEARSAL NOTES

As with all musical compositions, there is always a moment of inspiration for the composer. In this case Mario Bauzá found it in reading about Kenya’s fight for independence from Great Britain. That struggle began in 1952 in what became known as the Mau Mau uprising. It would lead to political reforms in 1957, more struggle, and then culminating with the country’s successful liberation from British rule in 1963. Hence the piece has four distinct sections representing revolution, struggle, reform, liberation, and finally stability and peace.

The first section displays Kenya’s majesty. Mario deftly composed an opening fanfare. Fanfares are traditionally played by brass and drums to announce that something dramatic is about to happen or to honor someone or an event, as in the entrance of a royalty or a dignitary. In this case honoring the country itself. The key for you as the band director is to transmit to your ensemble the key adjective that embodies the first section - MAJESTY.

The piece should start with all of the drums and percussion opening with an ad libitum roll before the entrance of the horns. More drama can be added by simply having the roll start with just the bongocero all by themselves, then cueing the conguero, and finally the drummer/timbalero - as well as any accessory minor percussion (guiro, clave, maracas) - before the in-tempo cue for the entrance of the horns 4 bars before A.

On the original recording timbalero Ubaldo Nieto played the roll on timpani that was available in the studio. When I would play the piece with Mario Bauzá’s own Afro-Cuban Jazz orchestra I would play the roll on the floor tom to simulate this. Your drummer/timbalero should definitely do the same.

Once the fanfare has been completed, the second section features a slower tempo in an Afro-Cuban rhythm known as Afro Son or simply just Afro. A composite rhythm made up of elements of a rhythm called Wardo played on the sacred Yoruba rooted hour glass shaped batá drums for the religious ceremonies. Its rhythmic cadence is at the root of the funk rhythm drummer Harvey Mason played on Herbie Hancock’s hit recording of his now classic composition, Chameleon on the 1973 album Headhunters. Your drummer can play this same rhythm during the second section, at a light volume effectively blending in with the percussion playing the Afro rhythm.

The gorgeous virtuosic trombone lead at letter **A**, on the original recording was played by Bronx resident Santo “Sonny” Russo. Have your lead trombonist study the recording for the subtle inflections that Maestro Russo adds to the melody. It has a singing, violin like character and must be played as such.

Here dynamics within the rhythm section, particularly with the drums/percussion are a must. Lightly and politely are the key words here so the lead trombonist and later the tenor sax can shine. The section at letter **C** functions like a bridge, and the saxes must play with feeling and

precision, as there are independent moving parts that must be heard. That singing, violin like quality in the trombone solo must be mimicked by the lead alto here.

Letter **D** is a brass tutti re-stating the soaring melody. Play under the lead trumpet! Listen to Mario Bauzá’s beautiful phrasing and try to get the same feeling.

At letter F the tenor sax also responds by playing part of the melody. Again, as in the trombone lead, this movement leaves room for interpretation by the player. The student/player should be approaching it in the same manner a good jazz vocalist would approach a song. They may wish to interpret the melody with a variety of techniques available to them such as vibrato, dynamics, scooping, growling, etc.

In order to interpret the music more effectively you can take this movement even slower than on the originally recording. It is important to remember, this was the era of the 3-4 minute cut on an album. The Machito Afro-Cubans recorded this four-section piece in three minutes and 28 seconds! Slowing down the tempo slightly, as Mario would sometimes do in live performance, allows the beautiful melodic theme played by the trombone, brass section and tenor sax to breathe more and gives the players more room.

Letter **I** is the cierre (a rhythmic stop time break in Cuban based music) the drums/percussion explode into a go for broke rumba abierta, a fast open rumba based on the guaguancó tradition in 3/2 clave direction. Traditionally utilized to feature the virtuosity of the drummers as soloists, here it is shortened. In performance you can open it up to feature the bongóceros or congueros, or even both, as we would do in Marios’ own orchestra. Again, due to the time limits imposed on albums in those days, it was shortened on the original recording and the horns are cued in quoting the fanfare melody but in double time fashion over the fast rumba abierta.

As in all forms of Latin music, in particular Cuban, Puerto Rican and Dominican music - rhythmic precision is of the utmost importance with everyone, and that means the horns as well. Strive for this.

Letter **L** is an abrupt break with signals the end of the third section going into the fourth and final section; a reprise of the original theme in Afro Son rhythm. Before the entrance of the “finale” you may wish to insert a fermata on the downbeat of bar 105 and then cue in tempo the closing. It adds a nice dramatic pause to the piece if you wish to use it.

The final note placed by the lead trombone represents ascendancy and the triumph of Kenya’s liberation. The student player can prepare to play that note, while the final chord is being sustained, by doing a short cadenza and then hitting the final note over the held chord.

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

To listen to original recordings, view videos of the Jazz at Lincoln Center Orchestra in rehearsals, and obtain rehearsal guides for the *Essentially Ellington* repertoire please visit jazz.org/EE.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

KENYA

René Hernández and Mario Bauzá

Transcribed by Nate Sparks

Edited by Christopher Crenshaw

Afro $\text{♩} = 110$

Afro Son

Reeds 1 Alto Sax
2 Alto Sax
3 Tenor Sax
4 Tenor Sax
5 Baritone Sax

Trumpets 1
2
3
4

Trombones 1
2
3

Bass

Drums
Timbales
Congas
Bongos
Timpani

1 2 3 4 5 6 7 8 9

Solo

arco

pizz

Cm7

F13

Cm11

B13

muted cymbal bell or cowbell

Copyright © 1958 (Renewed) EMI Longitude Music
This Arrangement Copyright © 2022 EMI Longitude Music
All Rights Administered by Sony Music Publishing (US) LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
International Copyright Secured. All Rights Reserved.
Arranged with Permission of Hal Leonard LLC