A Methodology for the Application of Afro-Peruvian Rhythms to the Drumset for Use in a Contemporary Jazz Setting

Daniel Stephen Susnjar

University of Miami, danielsusnjar@hotmail.com

Follow this and additional works at: https://scholarlyrepository.miami.edu/oa_dissertations

Recommended Citation
https://scholarlyrepository.miami.edu/oa_dissertations/993

This Open access is brought to you for free and open access by the Electronic Theses and Dissertations at Scholarly Repository. It has been accepted for inclusion in Open Access Dissertations by an authorized administrator of Scholarly Repository. For more information, please contact repository.library@miami.edu.
UNIVERSITY OF MIAMI

A METHODOLOGY FOR THE APPLICATION OF AFRO-PERUVIAN RHYTHMS TO THE DRUMSET FOR USE IN A CONTEMPORARY JAZZ SETTING

By

Daniel Stephen Susnjar

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2013
A doctoral essay submitted in partial fulfillment of
the requirements for the degree of
Doctor of Musical Arts

A METHODOLOGY FOR THE APPLICATION OF AFRO-PERUVIAN RHYTHMS
TO THE DRUMSET FOR USE IN A CONTEMPORARY JAZZ SETTING

Daniel Stephen Susnjar

Approved:

Rachel L. Lebon, Ph.D.
Professor of Jazz Voice

M. Brian Blake, Ph.D.
Dean of the Graduate School

Stephen Rucker, M.M.
Associate Professor of Studio
Music and Jazz

Martin Bryce Bejerano, M.M.
Assistant Professor of
Jazz Piano

Deborah Schwartz-Kates, Ph.D.
Associate Professor of
Musicology
With a great increase in the global awareness of Afro-Peruvian music in the last ten to fifteen years, jazz musicians have become interested in utilizing the rhythms of Peru to help push their music into new areas of sound and texture. Regarding the art of applying Afro-Peruvian rhythms to the drumset for use in a contemporary jazz setting, inspired heavily by the drumming approach of Hugo Alcázar, there are no published methodologies available which explain how to develop the skills required to make this process a reality.

This document details historical background information about Afro-Peruvian music, the application of Afro-Peruvian rhythms to the drumset, applying Afro-Peruvian rhythms to contemporary jazz and soloing techniques inspired by Afro-Peruvian rhythms. To aid in this process, it includes musical examples, figures, and transcriptions as well as explaining practice strategies aimed at developing these musical skills in a straightforward manner. This paper provides additional discussion of survey responses from musicians and composers who have successfully combined Afro-Peruvian music and contemporary jazz.
ACKNOWLEDGEMENTS

Firstly I would like to thank my committee, Rachel Lebon, Martin Bejerano, Deborah Schwartz-Kates and Steve Rucker, for their assistance and support during the creation of this paper. Steve, thanks for always being in my corner for the past five years. An endless thank you to Alexander Pope Norris and Troy Roberts for recommending me to Steve Rucker, and to the Keller family for helping me to get on my feet in Miami. I would like to extend my gratitude and respect to Whit Sidener and the entire jazz faculty at the University of Miami Frost School of Music, and pay a special tribute to Dean Shelly Berg for his constant inspiration and incredible opportunities he has sent my way.

To Gabriel Alegría, thank you for your friendship and support, and for encouraging me to write about Afro-Peruvian jazz drumming. To my drum instructors and musical mentors—especially Simon Treadwell, Brian Copping, Frank Gibson Jr., Graeme Lyall, Steve Rucker, Whit Sidener, John Yarling and Terence Blanchard—thank you for sharing with me your knowledge and wisdom.

To all my friends in Australia, the United States, and elsewhere, thank you for your loyalty, love and respect. I do not take it for granted. Thank you to my wonderful family and especially to my parents Danny and Kathy. I can never repay you for what you've sacrificed in order to give myself (and Kizzy) the opportunity to follow our dreams. I feel lucky to be your son, and thank you from the bottom of my heart for always being there for me.

And finally, to my partner Dorée—your patience, unyielding support and love inspire me to want to be a better person. I dedicate this work to you.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>LIST OF EXAMPLES</td>
<td>vii</td>
</tr>
<tr>
<td></td>
<td>LIST OF FIGURES</td>
<td>xiii</td>
</tr>
<tr>
<td>Chapter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>LITERATURE REVIEW</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>METHODOLOGY</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>HISTORICAL BACKGROUND OF AFRO-PERUVIAN MUSIC AND KEY PERCUSSION PARTS</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>OF THE FESTEJO AND LANDÓ RHYTHMS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Historical Overview of Afro-Peruvian Music</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Historical Background of the festejo Rhythm</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>Historical Background of the landó Rhythm</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>Analysis of the festejo Rhythm</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>Analysis of the landó Rhythm</td>
<td>28</td>
</tr>
<tr>
<td>5</td>
<td>AFRO-PERUVIAN RHYTHMS APPLIED TO THE DRUMSET</td>
<td>36</td>
</tr>
<tr>
<td></td>
<td>Considerations for Drum/Cymbal Sounds and Basic Setup</td>
<td>36</td>
</tr>
<tr>
<td></td>
<td>The festejo Rhythm Applied to the Drumset</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td>The landó Rhythm Applied to the Drumset</td>
<td>50</td>
</tr>
<tr>
<td>6</td>
<td>THE APPLICATION OF AFRO-PERUVIAN DRUMSET RHYTHMS IN A CONTEMPORARY</td>
<td>61</td>
</tr>
<tr>
<td></td>
<td>JAZZ SETTING</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Applying African Diaspora-Influenced Rhythms to Jazz</td>
<td>61</td>
</tr>
<tr>
<td>Section</td>
<td>Page</td>
<td></td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>Playing Afro-Peruvian Rhythms on the Drumset in an Ensemble Setting and the Importance of the Hihat</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td>Musical Interaction in the Afro-Peruvian Jazz Style</td>
<td>63</td>
<td></td>
</tr>
<tr>
<td>The Importance of Applying Afro-Peruvian Rhythms to Jazz Standards</td>
<td>64</td>
<td></td>
</tr>
<tr>
<td>Applying the <em>festejo</em> Rhythm to the Standard Jazz Repertoire</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>The Application of the <em>landó</em> Rhythm to the Standard Jazz Repertoire</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>The Application of Afro-Peruvian Rhythms to Odd-Meter Compositions</td>
<td>78</td>
<td></td>
</tr>
<tr>
<td>Contemporary Jazz Applications of Afro-Peruvian Drumset Rhythms</td>
<td>80</td>
<td></td>
</tr>
<tr>
<td>The Application of Afro-Peruvian Rhythms to Popular Music</td>
<td>88</td>
<td></td>
</tr>
<tr>
<td>7 DRUMSET SOLOING TECHNIQUES INSPIRED BY AFRO-PERUVIAN FOLKLORIC RHYTHMS</td>
<td>92</td>
<td></td>
</tr>
<tr>
<td>Drumset Soloing Techniques Inspired by the <em>festejo</em> Rhythmic Vocabulary</td>
<td>92</td>
<td></td>
</tr>
<tr>
<td>Drumset Soloing Techniques Inspired by the <em>landó</em> Rhythmic Vocabulary</td>
<td>102</td>
<td></td>
</tr>
<tr>
<td>8 DISCUSSION OF SURVEY RESPONSES</td>
<td>111</td>
<td></td>
</tr>
<tr>
<td>9 CONCLUSION</td>
<td>117</td>
<td></td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>120</td>
<td></td>
</tr>
<tr>
<td>APPENDIX A: INTERVIEW QUESTIONS</td>
<td>123</td>
<td></td>
</tr>
<tr>
<td>APPENDIX B: INFORMED CONSENT FORM</td>
<td>124</td>
<td></td>
</tr>
<tr>
<td>APPENDIX C: PARTICIPANT QUESTIONNAIRE TRANSCRIPTS</td>
<td>126</td>
<td></td>
</tr>
<tr>
<td>Hugo Alcázar</td>
<td>126</td>
<td></td>
</tr>
<tr>
<td>Gabriel Alegría</td>
<td>128</td>
<td></td>
</tr>
<tr>
<td>Eva Ayllón</td>
<td>131</td>
<td></td>
</tr>
<tr>
<td>Ingrid Jensen</td>
<td>132</td>
<td></td>
</tr>
</tbody>
</table>
LIST OF EXAMPLES

Example

<table>
<thead>
<tr>
<th>Example Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.1 The <em>festejo clave</em></td>
<td>22</td>
</tr>
<tr>
<td>4.2 Basic <em>festejo</em> Rhythm Played on the <em>cajón</em></td>
<td>24</td>
</tr>
<tr>
<td>4.3 Common Variation of <em>festejo</em> Rhythm Played on the <em>cajón</em></td>
<td>25</td>
</tr>
<tr>
<td>4.4 Basic <em>festejo</em> Rhythm Played on the <em>cajita</em></td>
<td>26</td>
</tr>
<tr>
<td>4.5 Sixteenth-Note Interpretation of Basic <em>festejo</em> Rhythm Played on the <em>cajita</em></td>
<td>26</td>
</tr>
<tr>
<td>4.6 Basic <em>festejo</em> Rhythm Played on the <em>quijada</em></td>
<td>27</td>
</tr>
<tr>
<td>4.7 <em>Festejo</em> Rhythm with All Percussion Parts</td>
<td>28</td>
</tr>
<tr>
<td>4.8a <em>Landó</em> Clave Notated in 12/8 Time</td>
<td>29</td>
</tr>
<tr>
<td>4.8b <em>Landó</em> Clave Notated in 6/4 Time</td>
<td>29</td>
</tr>
<tr>
<td>4.9 <em>Landó</em> Clave, Notated in Comparison to the <em>festejo</em> Clave</td>
<td>30</td>
</tr>
<tr>
<td>4.10 Basic <em>landó</em> Rhythm Played on the <em>cajón</em></td>
<td>30</td>
</tr>
<tr>
<td>4.11 <em>Zamacueca</em> Rhythm Played on the <em>cajón</em></td>
<td>30</td>
</tr>
<tr>
<td>4.12 <em>Zamacueca cajón</em> Rhythm Notated in 6/4 Time</td>
<td>30</td>
</tr>
<tr>
<td>4.13 <em>Landó</em> Rhythm Played on the Congas</td>
<td>31</td>
</tr>
<tr>
<td>4.14 <em>Landó quijada</em> Rhythm</td>
<td>31</td>
</tr>
<tr>
<td>4.15 Standard <em>landó</em> Cowbell Pattern</td>
<td>32</td>
</tr>
<tr>
<td>4.16 <em>Clave carabali</em> Rhythm Played on the Cowbell</td>
<td>32</td>
</tr>
<tr>
<td>4.17 <em>Clave carabali</em> Rhythm Notated in 3/2 Time</td>
<td>32</td>
</tr>
<tr>
<td>4.18 <em>Clave carabali</em> Rhythm—Traditional Starting Point of Phrase</td>
<td>32</td>
</tr>
<tr>
<td>4.19 <em>Landó</em> Hand Clap (<em>palmas</em>) Rhythm—3 Variations</td>
<td>33</td>
</tr>
<tr>
<td>4.20 <em>Landó</em> Rhythm with All Percussion Parts Including Hand Claps</td>
<td>34</td>
</tr>
</tbody>
</table>
4.21 Foot-Tapping on Dotted-Quarter Note Downbeats of the landó Rhythm........ 34
4.22 Foot-Tapping on Quarter Note Downbeats of the landó Rhythm................ 34
5.1 Drumset Notation Key .................................................................................. 38
5.2 Key festejo Bass Notes Orchestrated on the Bass Drum ............................. 40
5.3 Cajita Pattern Assimilated on the Cross-Stick of the Snare Drum................. 40
5.4 Cowbell Part or quijada Part Played with the Right Hand........................... 40
5.5 The Role of the Left Foot when Playing the festejo Rhythm ....................... 40
5.6 Festejo Rhythm Applied to the Drumset ...................................................... 41
5.7 Festejo Rhythm with the Left Foot Marking the Second Triplet Partial .......... 41
5.8 Philly Joe Jones drumset Rhythm Played on “Omicron” ......................... 42
5.9 Festejo Rhythm Presented in a Straight Eighth-Note Framework with the Left Foot Playing Upbeats .......................................................... 42
5.10 Afro-Cuban son montuno Drumset Rhythm Based in 2-3 son Clave .......... 43
5.11 Brazilian samba Drumset Rhythm .............................................................. 43
5.12 Basic Jazz Beat Written in Standard Notation and Double-Time Feel ....... 43
5.13 Festejo Rhythm Transitioning to the Jazz Beat ........................................ 43
5.14 Straight Eighth-Note Version of the festejo Rhythm with the Left Foot Marking Downbeats .......................................................... 46
5.15 Twelve-Measure festejo Subdivision Exercise ........................................ 46
5.16 Assimilation of the Two-Measure festejo quijada Rhythm on the Hihat .... 47
5.17 Addition of Tom-toms into the festejo Drumset Rhythm ........................... 48
5.18 Son de los Diablos Rhythm Played on the cajón and Drumset ............... 48
5.19 Progressive Exercise for Developing the festejo Drumset Rhythm .......... 49
5.20 Landó cajón Rhythm Orchestrated onto the Drumset

5.21 Landó Drumset Rhythm with Addition of the Ride Cymbal

5.22 Palmas Rhythm Transposed to the Left Foot of the Drumset

5.23 Landó Drumset Rhythm Practiced in an Event-by-Event Fashion

5.24 Landó Bass Drum and Left Foot palmas Parts Combined

5.25 Clave carabali Pattern in 12/8 and 6/4 Time

5.26 Basic landó Drumset Rhythm Felt in 12/8 and 6/4 Time

5.27 Basic landó Drumset Rhythm—Right Hand Playing clave carabali Pattern

5.28 Landó Drumset Rhythm with Metronome Pulsing on Beats 1 and 3

5.29 Landó Drumset Rhythm with Metronome Pulsing on Beat 1

5.30 Landó Cowbell Part Phrased in Regular and “Elasticized” Forms

5.31 “Elasticized” landó Cowbell Part Adapted to the Drumset

5.32 Elongated “Elasticized” landó Cowbell Phrase Played on Tom-Toms

5.33 Elongated “Elasticized” landó Cowbell Phrase Played on Snare and Bass

5.34 “Elasticized” landó cajón Pattern Orchestrated on the Drumset

5.35 Variation of “Elasticized” landó cajón Pattern

5.36 Zamacueca Rhythm Applied to the Drumset

5.37a Tondero Drumset Rhythm Notated as Two Measures of 3/4 Time

5.37b Tondero Drumset Rhythm Notated as One Measure of 6/4 Time

6.1 Left-Foot Hihat Downbeat Exercise

6.2 Festejo Rhythm Notated in Double-Time

6.3 Festejo Rhythm Translated from 12/8 to 4/4 Time

6.4 Festejo Rhythm Notated in Half-Time
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.5 “Caravan” Melodic Placement—Ellington and Blakey Versions</td>
<td>67</td>
</tr>
<tr>
<td>6.6 Melodic Placement of “Teo” Compared to the festejo qui jada Rhythm</td>
<td>68</td>
</tr>
<tr>
<td>6.7 Rhythmic Placement of Melodic Content from “Moose the Mooche”</td>
<td>68</td>
</tr>
<tr>
<td>6.8 Rhythmic Placement of Melodic Content from “Think of One”</td>
<td>69</td>
</tr>
<tr>
<td>6.9 Rhythmic Placement of Melody and Countermelody from “So Near, So Far”</td>
<td>69</td>
</tr>
<tr>
<td>6.10 Original and Re-worked Melodic Placement of “Reflections”</td>
<td>70</td>
</tr>
<tr>
<td>6.11 Melodic Placement of “Thelonious” Compared to the festejo cajón Rhythm</td>
<td>71</td>
</tr>
<tr>
<td>6.12 Comparative analysis of “Tin Tin Deo” Melodic Placement</td>
<td>71</td>
</tr>
<tr>
<td>6.13 “’Round About Midnight” with Double-Time Feel festejo Rhythm</td>
<td>72</td>
</tr>
<tr>
<td>6.14 Landó Rhythm Notated in 4/4 Time</td>
<td>74</td>
</tr>
<tr>
<td>6.15 Zamacueca Rhythm Notated in 4/4 Time</td>
<td>74</td>
</tr>
<tr>
<td>6.16 “Turnaround”- Melodic Placement Compared to the landó cajón Rhythm</td>
<td>74</td>
</tr>
<tr>
<td>6.17 “Con Alma” Adapted to the zamacueca Rhythm</td>
<td>75</td>
</tr>
<tr>
<td>6.18 Zamacueca Rhythm Notated in Half-Time</td>
<td>75</td>
</tr>
<tr>
<td>6.19 Melodic Placement and Harmonic Movement of “A Foggy Day”</td>
<td>75</td>
</tr>
<tr>
<td>6.20 Landó Rhythm Notated in 3/4 Time</td>
<td>76</td>
</tr>
<tr>
<td>6.21 Zamacueca Rhythm Notated in 3/4 Time</td>
<td>76</td>
</tr>
<tr>
<td>6.22 “Some Day My Prince Will Come” Adapted to the landó Rhythm</td>
<td>76</td>
</tr>
<tr>
<td>6.23 “Afro Blue” Melodic Placement</td>
<td>77</td>
</tr>
<tr>
<td>6.24 “Pannonica” Interpreted in the landó and festejo Rhythmic Genres</td>
<td>77</td>
</tr>
<tr>
<td>6.25 Marinera Rhythm as Played by Alex Neciosup-Acuña</td>
<td>78</td>
</tr>
<tr>
<td>6.26 Modification of the festejo cajón Rhythm to 5/4 Time</td>
<td>79</td>
</tr>
<tr>
<td>6.27 “Take Five” Melodic Placement Accompanied by festejo Rhythm</td>
<td>79</td>
</tr>
</tbody>
</table>
6.28 Process for Modification of *festejo cajón* Rhythm to 7/4 time

6.29 Modified *festejo* Rhythm in 7/4 Time

6.30 Bass Line from “Nommo”

6.31 *Festejo* Rhythm with Beat 4 Accented on the Snare Drum

6.32 *Festejo* Independence Exercises Inspired by “The New Breed”

6.33 Double-Time Ride Cymbal Phrasing Applied to the *landó* Rhythm

6.34 Triplet-Based Phrasing Applied to the *landó* Rhythm in 6/4 Time

6.35 Transition from the *landó* Rhythm to Fast Jazz-Waltz Rhythm

6.36 The *panalivio* Drumset Rhythm

6.37 Transition from *festejo* Rhythm to *panalivio* Rhythm in Half-Time

6.38 Drumset Rhythms Used on “If Only I Could”

6.39 “El Primer Final” Ensemble Figure

6.40 “Used to be a *Festejo*” Melody, Rhythm Section Figure and Drumset Part

6.41 Transitioning from the *landó* to the Double-Time *festejo* Rhythm

6.42 *Festejo* Rhythm on “El Tamalito”

6.43 *Festejo* Rhythm with Snare on 2 and 4 (with Mixed Stickings on Hihat)

6.44 *Festejo* Rhythm with Snare on 2 and 4 (Right Hand on Bell of Ride)

6.45 *Festejo* Rhythm with Snare on Beat 3

6.46 *Landó* Rhythm Interpreted in 6/4 Time by Alex Neciosup-Acuña

6.47 *Festejo* Rhythm with Bass Drum Played on all 4 Downbeats

7.1 The *festejo clave* Orchestrated on the Drumset

7.2 Examples of Solo Phrases Inspired by *festejo* Percussion Parts

7.3 Examples of Solo Phrases Inspired by *Son de los Diablos* Percussion Parts
7.4 Key Rhythmic Figure Applicable to *festejo* Drumset Soloing ........................................ 94

7.5 Drum Notation of “Stick-Shot” .............................................................................................. 95

7.6 Triplet Partials Orchestrated Between Bass Drum and Snare Drum .................................. 96

7.7 Solo Phrases Using Second Triplet Partial ........................................................................... 97

7.8 Process for Displacing Rhythmic Phrase mm. 2 and 3, Example 7.7 ................................. 97

7.9 The Use of Straight Eighth Notes when Soloing in *festejo* Genre .................................. 97

7.10 Selected 4-Measure Solo Phrases Played by “Philly” Joe Jones ..................................... 98

7.11 Hugo Alcázar Solo Breaks on “Piano De Patio” ................................................................. 99

7.12 Hugo Alcázar Solo on “Piso 19” .......................................................................................... 101

7.13 The “Swiss Army Triplet” .................................................................................................. 101

7.14 *Landó clave* Orchestrated on Drumset ............................................................................ 103

7.15 Solo Phrasing inspired by Elasticized *landó* Rhythms ...................................................... 103

7.16 Double-Time Phrasing in 12/8 Time ................................................................................ 104

7.17 Triplet-Derivative *landó* Phrasing in 6/4 Time ................................................................ 104

7.18 *Landó*-Inspired 6/4 Solo Phrases (Hihat on Quarter Notes) ............................................ 105

7.19 *Landó*-Inspired 6/4 Solo Phrases (Hihat on Dotted Quarter Notes) .............................. 105

7.20 Exercises for Developing the Left-Foot *palmas* Pattern During Drum Solos .................. 107

7.21 Drumset solo played by Hugo Alcázar on “Toro Mata” ..................................................... 109
LIST OF FIGURES

Figure

4.1 The cajón ........................................................................................................... 24
4.2 The cajita .......................................................................................................... 25
4.3 The quijada ....................................................................................................... 27
5.1 The “Flammed” Cross-Stick Snare Drum Technique ...................................... 51
7.1 The “Stick-Shot” Snare Drum Articulation ...................................................... 95
CHAPTER ONE
INTRODUCTION

Integrating musics from around the world into jazz has been a key element in the evolution and expansion of the art form. From the mid 1940s onward, initiated by noted contributions from U.S. trumpeter Dizzy Gillespie and Cuban percussionist Chano Pozo, jazz artists have combined North American jazz with music from Latin America. It would seem that Cuban and Brazilian musics have most commonly combined with jazz, with Puerto Rican, Dominican, Argentine, Panamanian, Colombian and Venezuelan music integrated to a somewhat lesser degree.

With a great increase in the awareness of Afro-Peruvian music in the last ten to fifteen years globally, jazz musicians have become interested in utilizing the rhythms of Peru to help push their music into new areas of sound and texture. These artists include: Gabriel Algeria, Ingrid Jensen, Geoffrey Keezer, Donny McCaslin, and Maria Schneider, (all of whom are based in New York City); Oscar Stagnaro (based in Boston); and Richie Zellon (based in central Florida).

When jazz is combined with Afro-Peruvian music, three essential elements can be observed: 1) the use of jazz harmonies, 2) the use of Afro-Peruvian rhythms, and 3) the musical interplay between contemporary jazz and music influenced by the African diaspora.
Afro-Peruvian jazz drumset performance seems to be in a formative state of development, with little instructional information available to the public. The tradition is not extensive, with on a small number of recordings commercially available internationally.

Presently, Hugo Alcázar (b. Lima, 1971) stands as arguably the principal driving force behind this movement. Alcázar, who has performed and recorded with many notable artists who combine Afro-Peruvian music and contemporary jazz, is probably best known for his award-winning work with the Gabriel Alegría Afro-Peruvian Jazz Sextet as well as with the Geoffrey Keezer “Aurea” project, which earned a Grammy nomination for Best Latin Jazz Album in 2010. Other accolades include: the Latin Jazz Corner Award for Best Drum Kit Player (2008, 2009 and 2010), and the Medal of Institutional Honor and Diploma of Merit from the Peruvian Guild of Radio and Television Journalists (2003).

The importance of Alcázar’s contribution lies in the way that he has creatively combined the rhythmic concepts and sounds of the primary Afro-Peruvian percussion instruments— the cajón, cajita and quijada— and applied them to the drumset in a way that is not only complementary, but also uses a style that adds new colors to the Afro-Peruvian musical palette. Alcázar’s ability to complement and interact with the other instrumentalists in the ensemble in a conversational, interactive way (that does not strictly adhere to ostinato rhythm patterns on the drumset) is what gives his playing a uniquely jazz flavor and has led to collaborations with artists ranging from the contemporary jazz pianist Geoffrey Keezer to the Afro-Peruvian vocalist, Eva Ayllón.

The synthesis of Afro-Peruvian and contemporary jazz rhythms and musical sensibilities on the drumset has led to the advent of challenging technical and conceptual hurdles which Alcázar has not only mastered, but seemingly pioneered.
Along with his highly developed technical and conceptual approach, another important element of his drumming lies in his drum and cymbal sounds which have strong similarities to that of many of today’s influential contemporary jazz drummers including Antonio Sanchez, Bill Stewart, Jack DeJohnette and Brian Blade.

Although primarily inspired by the drumming techniques and concepts of Alcázar, this paper also discusses the performance practices and conception of two musicians who are also valuable contributors to Afro-Peruvian jazz: the drummer-percussionist Alex Neciosup-Acuña and the percussionist Freddy “Huevito” Lobatón.

To communicate techniques and concepts for developing Afro-Peruvian rhythms on the drumset in a clear-cut manner, this paper uses a variety of pedagogical methods to explain how to achieve a balance between maintaining the underlying flavor of Afro-Peruvian rhythms on the drumset and interacting with the other members of the ensemble in a variety of musical ways. In addition, brief historical notes and transcriptions of Afro-Peruvian rhythms played by traditional percussion instruments have been included to encourage a deep knowledge and understanding of Afro-Peruvian rhythms.

Little information regarding the application of Afro-Peruvian rhythms to the drumset exists (particularly when compared with that of Afro-Cuban or Brazilian drumset methods), thus justifying the need for the present study. Nevertheless, Hugo Alcázar’s unpublished instruction manual¹ and Hector Morales’ percussion and drumset method book² are both excellent resources that discuss the rhythmic patterns played by percussion instruments in popular Afro-Peruvian styles and their


application to the drumset. The focus on contemporary jazz applications of Afro-
Peruvian rhythms is the main factor that distinguishes this paper from the works of
Alcázar and Morales.

The research questions addressed in this study include:

1. What are the essential elements of Afro-Peruvian music?

2. Which elements of Afro-Peruvian music translate to contemporary jazz most effectively?

3. In what ways have contemporary artists combined Afro-Peruvian music with contemporary jazz?

4. In which ways do they feel that Afro-Peruvian rhythms differ from other African-diaspora-influenced rhythms?

5. Will Afro-Peruvian music have a lasting influence on contemporary jazz and why?

Explaining these issues enabled me to gain further insight into the art of applying Afro-Peruvian drumset rhythms for use in a contemporary jazz setting from a variety of musical perspectives.
CHAPTER TWO
LITERATURE REVIEW

This paper is founded upon expert information provided by musicologists, music educators and professional musicians based in Peru and the United States. For historical background on the music and rhythms of Peru, documents written by William David Tompkins\(^3\), Javier León\(^4\), and Heidi Feldman\(^5\) have been referenced. The Tompkins dissertation contains a wealth of information gathered through field research undertaken in Peru in the mid-1970s and is still often referenced in ethnomusicological articles discussing the history of Afro-Peruvian music. This dissertation serves as the backbone for historical information required to explain the history of the \textit{festejo} and \textit{landó} rhythms as well as the percussion instruments integral to these musics. Heidi Feldman’s 2006 book can be seen as an extension of Tompkins’ work, with the addition of further discussion of Nicomedes Santa Cruz and his almost singlehanded endeavor to re-introduce Afro-Peruvian music into the Peruvian social consciousness. Her fieldwork conducted in Peru during the early 2000s details the origins of the \textit{festejo} and \textit{landó} rhythms.


\(^5\) Heidi Feldman, \textit{Black Rhythms of Peru} (Middletown, CT: Wesleyan University Press, 2006).
Javier León’s published works deal with sociological events surrounding the consolidation of the *festejo* rhythm as a globally recognized form of Peruvian music, as well as the international recognition of the *cajón* as a Peruvian musical and cultural treasure that cuts across class, cultural, and ethnic boundaries.\(^6\) His 2003 dissertation discusses how reactions to the process of commodification of Afro-Peruvian music has led to the recognition of Afro-Peruvian music as an artistic endeavor that amounts to more than the mere reproduction of revived musical practices from the past.\(^7\)

With regard to published method books discussing Afro-Peruvian rhythms applied to the drumset, there is little material available. Hugo Alcázar’s unpublished text “Afro-Peruvian Rhythms for Drumset and *cajón*,” is both an excellent training text as well as an inspiration for the creation of this dissertation. Focusing on the *festejo* and *landó* rhythms, it includes notated examples of these rhythms played by traditional Afro-Peruvian instruments (along with variations in many cases) and the resulting drumset rhythms created through the synthesis of these Afro-Peruvian rhythms onto the drumset. This text also discusses topics including the subdivision concept of the *festejo* rhythm and the superimposition of 12/8 and 6/4 time in the *landó* rhythm as applied to the drumset.\(^9\) In this paper, I expand upon the information presented by Alcázar by discussing ways to practice and ultimately master the unique subdivisions found in Afro-Peruvian rhythms. Additionally, I present strategies for performing Afro-Peruvian rhythms on the drumset in an interactive manner.

---


\(^7\) Javier F. León Quirós, “The Aestheticization of Tradition: Professional Afro-Peruvian Musicians, Cultural Reclamation, and Artistic Interpretation” (PhD dissertation, The University of Texas at Austin, Texas, 2003).

\(^9\) Alcázar, 18.
Regarding the subject of subdivisions and accents, Hector Morales discusses an interesting connection he has observed between the Afro-Peruvian *festejo* and the *shabi* rhythm from Morocco, with both rhythms sharing the feature of an accentuation placed on the second triplet partial.\(^{10}\) Morales' book on Afro-Peruvian rhythms offers insight into basic techniques for playing the essential percussion instruments used in Afro-Peruvian music including the *cajón, cajita* and *quijada*, as well as instruments introduced from Afro-Cuban musical traditions including the congas, bongos and cowbell. Included is a section on drumset applications of Afro-Peruvian rhythms as well as a DVD containing examples of Afro-Peruvian rhythm patterns including the *festejo, landó, zamacueca, panalivio, vals criollo* and *marinera limeña* or *jarana*.

Having stated the importance of the Alcázar and Morales texts as an introduction to the application of Afro-Peruvian rhythms on the drumset, there are many questions left unanswered when discussing the application of these rhythms to contemporary jazz. By drawing from pedagogical methods displayed in a variety of drum method books, I believe that this study can help answer these questions in a way that helps students further their overall musicianship—a subject that is relatively untapped in the world of drum method publications, which generally focus on the development of technical facility. To write a paper that appeals to all drummers and is not limited to the Afro-Peruvian music purist, has been a challenging and exciting endeavor.

A parallel method to Alcázar’s text, which similarly applies Afro-Brazilian rhythms is Duduka Da Fonseca’s “Brazilian Rhythms for Drumset.”\(^{11}\) The main

---


element I found useful about this book was the inclusion of brief historical background information, which I believe enables the drumset student to achieve further depth and cultural understanding when playing Afro-Brazilian drumset rhythms.

Published in 1988, Jack DeJohnette’s book, *The Art of Modern Jazz Drumming*,\(^{12}\) contains a short two-page section discussing musical interaction between the drums and the rest of the ensemble. This concept is of the utmost importance when discussing the application of Afro-Peruvian rhythms to the drumset in a contemporary jazz setting.

Presenting a text focused on the further development of musical concepts on the drumset regardless of stylistic preference, Bob Moses’ book *Drum Wisdom* describes in detail a series of concepts including attitude, internal hearing, the eight-eight concept, the eight resolution points, groove canon, organic drumming (with artistic visual description examples), movement/dancing and singing.\(^{13}\) The act of singing can be used to aid in the execution of phrasing Afro-Peruvian drumset rhythms authentically as well as helping the student to memorize the accentual patterns and correct orchestrations used in the execution of the basic *festejo* and *landó* rhythms on the drumset via timbre assimilation. I consider singing of great value when learning all rhythms and mention this technique when discussing ways to memorize Afro-Peruvian drumset rhythms and move beyond the reliance on notated music.


\(^{13}\) Bob Moses, *Drum Wisdom* (Cedar Grove, NJ: Modern Drummer Publications, 1984), 47.
Considered a seminal method in the funk drumming style, David Garibaldi’s book, *Future Sounds*,\textsuperscript{14} covers important topics including dynamic balance, the two-sound-level concept, linear drum grooves, and accent displacement. The most pertinent topic covered in his book is the way to practice and learn complex drumset rhythms. In his book, Garibaldi suggests that drumset rhythms should be learned in a gradual fashion, one note at a time. In using this method to learn Afro-Peruvian drumset rhythms, muscular memory and proper execution will be achieved at a far more effective pace when compared to learning each rhythm as a complete phrase from commencement. Furthermore, incorrect learning (involving the need to un-learn incorrectly executed phrases and re-learn them correctly) will be avoided and overall drumset coordination skills will increase dramatically.

When discussing the subject of developing a working vocabulary of accompaniment phrases in the *festejo* genre on the drumset, independence of the limbs plays a big part in maintaining a steady pulse as well as an authentic sense of rhythmic subdivision, while allowing the drummer the freedom to insert various phrases with the bass drum and snare drum. Gary Chester’s classic text, *The New Breed*,\textsuperscript{15} challenges a drummer’s coordination in a completely thorough manner by creating “systems” (independent drumset ostinati) upon which are superimposes notated figures called “melodies” (designated to a specific limb). Taking inspiration from this text, the exercises in Chapter 6 of this study are presented in a similar way.

Regarding drumset soloing, Jimmy Branly’s book, *The New Method For Afro-Cuban Drumming*, provides a clearly organized method for developing a drumset solo vocabulary in the Afro-Cuban style. Using a *clave* basis to demonstrate different


\textsuperscript{15} Gary Chester, *The New Breed* (Cedar Grove, NJ: Modern Drummer Publications, 1983)
soloing ideas, Branly notes ways in which solo rhythms can be orchestrated on the drumset while maintaining the *clave* basis. This same concept applies to Afro-Peruvian drumming in that the basic feel and sound of the *festejo* and *landó* rhythms can be maintained while orchestrating rhythmic events around the drumset in a non-repetitive manner. In Chapter 7 of this paper, I address the importance of orchestrating Afro-Peruvian rhythms on the drumset to inspire drumset solo phrases.

My choice of reference materials that inspired the presentation of these concepts and techniques adds scholarly substance to this paper. My goal is to arm the reader with a combination of background information, technical exercises, and conceptual food for thought to inspire many hours of drumset practice and research into the application of Afro-Peruvian rhythms to the drumset for use in a contemporary jazz setting.

---

CHAPTER THREE

METHODOLOGY

The present chapter describes the resources, methods, organizational plan, and limitations of this essay. It primarily aims to apply Afro-Peruvian rhythms to the drumset for use in a contemporary jazz setting, and does not aim to provide an historical analysis of Afro-Peruvian jazz drumming. Even so, a component of historical material has been included in order to provide the reader with a deeper understanding of the genesis of this drumset style.

I believe that using the musical term “contemporary jazz,” as opposed to simply “jazz,” creates a wider stylistic field for the application of Afro-Peruvian drumming and will appeal to a wider variety of musicians who view themselves as avid enthusiasts of either cutting-edge jazz (incorporating pop, rhythms from around the world, improvisation and electronic elements), and/or music influenced by the African diaspora.

A vital resource for this essay includes audio recordings of both traditional Afro-Peruvian music as well as Afro-Peruvian-inspired contemporary jazz featuring a mixture of Peruvian musicians as well as jazz musicians from around the world. I have focused primarily on recordings featuring the drumming of Hugo Alcázar due to his extensive musical experience playing both traditional Afro-Peruvian music and Afro-Peruvian jazz. However, the recordings of drummer Alex Neciosup-Acuña have
also been included to demonstrate contrasting approaches to Afro-Peruvian rhythms in a contemporary jazz setting.

In January 2011, I traveled to Peru for twelve days to conduct fieldwork on Afro-Peruvian music. There I had the opportunity to play with the Gabriel Alegría Afro-Peruvian Sextet as a guest artist on a number of occasions, “jam” with local musicians, experience many facets of Peruvian culture and history, and meet with Hugo Alcázar to play and discuss Afro-Peruvian jazz drumming.

To present this material in a clear and logical framework, this document is organized into 9 chapters. Following the introduction, literature review, and methodology (in Chapters 1-3), Chapter 4 provides a historical overview of Afro-Peruvian music, and discusses the two most essential Afro-Peruvian rhythms—the festejo and landó—as played on traditional instruments. This discussion outlines the key percussion instruments used in Afro-Peruvian music, including the cajón, cajita and quijada, as well as the use of the cowbell and handclaps (particularly when playing the landó). In discussing these rhythms, the chapter emphasizes the rhythmic feeling of the festejo and landó, both of which contain a unique rhythmic subdivision that cannot be clearly communicated with the aid of music notation (much the same as attempting to explain the rhythmic feel of “swung” eighth notes when discussing jazz rhythms). Recorded examples of traditional Afro-Peruvian music\textsuperscript{17} are mentioned as reference tools to aid in the understanding of these rhythmic concepts. In addition to transcriptions of musical examples and references to audio recordings, I have outlined concepts and exercises that will prove useful in the development of the authentic execution of these rhythms.

\textsuperscript{17} Various Artists, \textit{Afro-Peruvian Classics: The Soul of Black Peru}, Luaka Bop 90018, 1995, CD.
Covering the basic drumset versions of the festejo and landó rhythms, Chapter 5 highlights the connections between the amalgamated parts played on the drumset and the traditional percussion parts discussed previously. Again, the transcribed music examples and references to audio recordings in this chapter aid in discussing the sound and rhythmic subdivision of these rhythms.

Chapter 6 covers the application of Afro-Peruvian drumset rhythms in a contemporary jazz setting. The writer is using the term “contemporary jazz” as an umbrella term, that includes standard jazz repertoire, contemporary jazz compositions, popular music and electronic dance music. A variety of tempos (ranging from slow to fast) and meters (including triple, quadruple, quintuple and septuple) have been examined in demonstrating the potential for the successful application of the festejo and landó rhythms.

Chapter 7 is devoted to the subject of drumset soloing techniques influenced by Afro-Peruvian rhythms. To gain a deeper understanding of this topic, selected solos of Alcázar and Lobatón have be analyzed, allowing for comparisons between cajón solos and drumset solos in regard to phrasing, subdivisions, and rhythmic complexity.

Conforming to IRB protocol, Chapter 8 contains interviews conducted via email with Peruvian musicians who have successfully integrated Afro-Peruvian music with contemporary jazz. These musicians include Hugo Alcázar, Gabriel Alegría, Eva Ayllón, Yuri Juárez, Laura Andrea Leguía and Freddy “Huevito” Lobatón, as well as non-Peruvian contemporary jazz musicians who have delved into Afro-Peruvian music including Ingrid Jensen, Geoffrey Keezer, Maria Schneider and Jon Wikan. The email surveys consist of five short-answer questions, with a sixth eliciting additional commentary, as appropriate.
These questions are:

1. Which elements do you consider to be at the essence of Afro-Peruvian music?

2. In your opinion, which elements of Afro-Peruvian music translate to contemporary jazz most effectively?

3. In what ways, if any, have you combined Afro-Peruvian music with contemporary jazz in your own music?

4. In which ways do you feel that Afro-Peruvian rhythms differ from other African-diaspora-influenced rhythms?

5. Do you think that Afro-Peruvian music will have a lasting influence on contemporary jazz and why?

6. Additionally, is there anything that you would like to add to this survey that you consider of importance?

The information collected through the responses from the abovementioned interviewees enabled me to gain further insight into the art of applying Afro-Peruvian drumset rhythms for use in a contemporary jazz setting from a variety of musical perspectives. In this chapter I detail similarities between interviewee responses as well as comment on those responses that are unique and noteworthy.

To conclude, Chapter 9 contains my own final thoughts on the principal ideas presented in this paper. These personal reflections aim to present the reader with a clear understanding of the current and future state of Afro-Peruvian music, as well as the effect that this music has had on my own musical development as a drummer and composer.
CHAPTER FOUR

HISTORICAL BACKGROUND OF AFRO-PERUVIAN MUSIC AND KEY PERCUSSION PARTS OF THE FESTEJO AND LANDÓ RHYTHMS

The goal of this chapter is to discuss the origins of Afro-Peruvian music and afford the drumset student the opportunity to gain a greater appreciation and understanding for the application of Afro-Peruvian rhythms to the drumset in a contemporary jazz setting. Furthermore, by coupling this information with a detailed analysis of the key percussion instruments and respective rhythmic patterns and subdivisions associated with the festejo and landó rhythmic genres, considerable insight will be gained regarding orchestrating these rhythms onto the drumset in a rhythmically authentic manner.

Historical Overview of Afro-Peruvian Music

Cross-cultural influences within Peru are at the essence of what is known as Afro-Peruvian music today. Afro-Peruvian music, the city of Lima, and the whole country for that matter, have been a true melting pot throughout time, where the musical traditions brought from Africa by slaves have influenced and been influenced by other musical traditions, notably the indigenous Andean and the Spanish heritage. Dating back to the sixteenth century, African slaves were brought to Latin America by Spanish conquistadores in what was perhaps one of the largest forced migrations

---

of all time. The African slaves brought with them rich musical traditions that faced a new social and political context, and, as William David Tompkins states, “throughout world history slavery has been a cause of diffusion of culture, and the slave trade between Africa and the Americas has resulted in one of the most interesting examples of acculturation.”

According to the census data, by the time slavery was abolished during the 1854 civil war, the Peruvian population of African descent had declined to 0.47 percent of the total population. The reasons for this occurrence included intermarriage, miscegenation, and the fatalities caused by slavery and military service. Another factor is that many black Peruvians by this time had demonstrated little sense of belonging to an African diaspora, identifying with a white coastal culture. As a result, musical traditions influenced by the diaspora had similarly “disappeared” from national collective memory, maintained by only a few families in the privacy of their own homes or communities. The world-renowned Peruvian singer Susana Baca paints a vivid picture of this time, stating that “after independence in Peru and the abolition of slavery, people who were slaves wanted to forget that part of their lives,

---


20 Alegría, 48.


to erase all memory of that stage of history. Erasing memory signified erasing melodies, erasing songs, erasing dances and erasing traditions.”

In the 1950s, diasporic consciousness revived in Peru. A series of events—including African independence movements and other Black rights movements, performances in Lima by African and African-American dance troupes, and the appropriation of black culture by white criollos—all fueled this sense of awareness. José Durande, Victoria Santa Cruz, and Nicomedes Santa Cruz headed this cultural revival.

José Durande (1925-1990) was a white criollo who founded the Pancho Fierro company, an ensemble that re-created historic black Peruvian music, poetry, and dance traditions including the festejo. The Pancho Fierro company, whose primary consultant was Don Carlos Porfirio Vásquez Aparicio (1902-1971), followed in the footsteps of the Ricardo Palma company led by Samuel Márquez, as well as the white criolla pianist-composer Rosa Mercedes Ayarza de Morales. These activities filled a void left by the annual Lima festival of criollo music and dance in Pampa de Amancaes that was discontinued shortly before the Pancho Fierro company was founded. The debut performance of the troupe was the catalyst for renewed interest in Black traditions among criollo audiences.

Born into a family of black intellectuals, Victoria Santa Cruz (b. 1922) and her brother Nicomedes Santa Cruz (1925-1992) are key figures in the re-imagining or

---

25 Alcazar, 6.

26 Feldman, 3.

27 Rosa Elena (Chalena) Vásquez Rodriguez, La práctica musical de la población negra en Perú: La danza de negritos de El Carmen (Havana, Cuba: Casa de las Americas, 1982), 37.

28 Feldman, 26-27.

29 Ibid., 54.
reconstruction of Afro-Peruvian dances and music. Together they co-directed the theater group, Cumanana (founded by Nicomedes, who was also internationally recognized as a reciting poet). This troupe gave rise to black theater in Peru in the 1960s and 1970s and acted as a platform for presenting thought-provoking theories regarding the history of Afro-Peruvian artistic culture. These theories included “Ancestral Memory” as applied to rhythm and dance; when employing this term, Victoria Santa Cruz referred to the recreation of Afro-Peruvian dances including the landó. The African origins of coastal Peruvian music and Nicomedes’ theory of the ancestral connection between the African lundù and the Afro-Peruvian landó were also presented by Cumanana. These ideas challenged the paternalism of Pancho Fierro’s criollo nostalgia with powerfully enduring ideas about negritude and Black identity in Peru.31

The festejo and landó rhythms epitomize Afro-Peruvian music in such a profound way that some musicians assert that all sub-genres associated with Afro-Peruvian folklore are derived from them.32 This seems to be a generalized statement, as there are rhythms existent in Afro-Peruvian music including the panalivio (which will be discussed later in this document) that does not bear a direct rhythmic relationship to the festejo or landó. However, the statement does hold a degree of truth, as there are rhythms including the alcatraz, son los diablos, and inga which can be placed under the festejo category, which generally differ only in their choreographies.33 The zamacueca, marinera and tondero rhythms, can be placed into

30 Nicomedes Santa Cruz was a short-time member of Pancho Fierro.


32 Ibid., 163.

33 Tompkins, 239.
the landó category, due to the triple pulse rhythmic feel that they all share. These rhythms accord with Nicomedes Santa Cruz' theory of the origins of the marinera.34

**Historical Background of the Festejo Rhythm**

The noted ethnomusicologist and Afro-Peruvian music specialist Javier León writes that the festejo is a globally recognized form of Peruvian music.35 He discusses how reactions to the process of commodification of Afro-Peruvian music have led to the invocation of new strategies that support the notion of Afro-Peruvian music as an artistic endeavor that amounts to more than the mere reproduction of revived musical practices from the past.36 To clarify León’s latter statement, it is important to recognize that, historically speaking, the Afro-Peruvian festejo rhythm has an ambiguous past. Although there is little known about the festejo before the twentieth century, it is likely that its origins can be found in the more complex polymeters known by the first African slaves in Peru as early as the eighteenth century. The festejo label was adopted no earlier than the late nineteenth or twentieth centuries.37 El Carmen, a port town in the province of Chincha, has a strong historical connection to the festejo rhythm in particular, and is known as the legendary cradle of the origins of black music in Peru.38

34 Feldman, 102.


37 Tompkins, 241-242.

38 Feldman, 175.
Historical Background of the Landó Rhythm

The landó rhythm is one of the best-known Afro-Peruvian musical genres. Although the landó is considered to have an especially high degree of African influence, its possible origin is a controversial subject, lacking valid documentation and complicated by several centuries of cultural assimilation. Furthermore, the only people to regularly practice the form today as a tradition (as opposed to stage presentations) are the people of Guayabo, who still perform the dance during celebrations of the Yunza at Carnaval.

According to Chalena Vázquez, Carlos Álvarez and other prominent sources, the most recent and accepted theory about the landó is that it evolved from a song called “Toro Mata” and was instituted (as it is known today) by Vicente Vázquez in the 1960s. The first landó to become widely known in the latter part of the twentieth century was “Samba Malato” recorded by Nicomedes Santa Cruz and his Cumanana group and released in 1964. Since its beginnings in the 1960s, the artists who have helped give the landó a global identity as a recognized form of Afro-Peruvian music include Eva Ayllón, Susana Baca, and Perú Negro. Peru’s leading black folklore company for four decades, Perú Negro, collected and reconstructed the well-known “Samba Landó” in the 1970s.

---


40 Tompkins, 296.

41 Ibid., 297.


43 Nicomedes Santa Cruz, “Samba Malato,” Cumanana, Graphic Industrial workshops, 1964, LP.
Also noteworthy is the worldwide impact of the CD “The Soul of Black Peru.” It is a compilation of Afro-Peruvian recordings dating from the 1960s which features artists including Ayllón, Susana Baca, and Perú Negro among others. It could be said that Susana Baca has benefited the most from the worldwide exposure generated by the release of this album. Since then, she has risen to the acclaim of critics worldwide and is now known as the international ambassador of Afro-Peruvian music (and in fact was the Peruvian Minister of Culture from July-December 2011).

The sound and rhythm of the cajón is of critical importance to the identity of Afro-Peruvian music and is recognized globally as Peru’s national instrument. With its origins dating back to the slave trade on the Pacific coast of Peru, the cajón is thought to be the descendent of box drums found in Africa and the Antilles. Furthermore, some argue that the cajón was invented by slaves to trick Spanish authorities who had prohibited music-making in black quarters. A wooden box or crate could be easily camouflaged.

Another instrument vital to Afro-Peruvian music is the acoustic guitar, which accompanies the solo voice and chorus. Of Spanish origin, it has become arguably the most important and necessary of all instruments in Afro-Peruvian music. Together with the cajón, it is one of the two core instruments that symbolically expresses the dual African and European roots of Afro-Peruvian music.

44 Various Artists, Afro-Peruvian Classics: The Soul of Black Peru, Luaka Bop B000002MXM, 1995, CD.


46 Feldman, 22.

47 Alegria, 57.

48 Feldman, 21.
Analysis of the Festejo Rhythm

The *festejo* rhythm emphasizes four pulses per measure and features a high-energy, fast-paced, dance-like quality. It is based on the triplet subdivision, with the second eighth-note triplet partial often accentuated. This is probably the most important rhythmic characteristic that gives the *festejo* rhythm its unique flavor.\(^{49}\) Additionally, the Afro-Peruvian *festejo* rhythm contains a *clave* rhythm (Example 4.1),\(^{50}\) a concept similar to that found in Afro-Cuban music. However, the *festejo* *clave* is implied throughout, and is not repetitively executed by any single instrument.\(^{51}\) In order to read *festejo* rhythms in a simple, straightforward style throughout the document, the 12/8 time signature will be used.

Example 4.1. The *festejo* clave

\[
\begin{array}{cccccccc}
\texttt{12} & \texttt{8} & \texttt{1} & \texttt{1} & \texttt{1} & \texttt{1} & \texttt{1} & \texttt{1} \\
\end{array}
\]

An inflection evident in the *festejo* rhythm makes it difficult to notate in absolute rhythmic terms. With the premise that the *festejo* rhythm should be rhythmically accurate but never rigid,\(^{52}\) the second triplet partial is played in a relaxed manner and is often accented which creates a somewhat “stretched” or “elastic” rhythmic feeling. Furthermore, the *festejo* rhythm contains an internal rhythmic

\(^{49}\) Morales, 26.

\(^{50}\) In regard to the use of the standard five-line music staff to notate all musical examples in this paper, this writer believes that seeing examples formatted in this way will create a sense of familiarity among musicians who have been formally trained to read music notation.

\(^{51}\) Alcazar, 8.

\(^{52}\) Ibid.
ambiguity that stems from the possibility of subdividing the space between strong beats into two or three equal parts (i.e. straight eighth-notes or eighth-note triplets).\textsuperscript{53}

In discussing the influences of the \textit{festejo} genre, the rhythmic elements show a strong sense of African influence, including the use of polyrhythms, layered percussion, call-and response, and metric complexity. The melodic and harmonic elements of the \textit{festejo} show a strong sense of influence from Peruvian \textit{música criolla} (including vocal timbres, melodic guitar styles and strumming patterns, and the strong use of hemiola).\textsuperscript{54}

The three main percussion instruments used to play the \textit{festejo} rhythm are the \textit{cajón} (Figure 4.1), \textit{cajita}, and \textit{quijada}. Of these instruments, the \textit{cajón} is essential. On August 2, 2001, the Peruvian National Institute of Culture (INC) issued the National Directorial Resolution (RDN) No. 798 declaring the \textit{cajón}, an idiophone from the coastal region of Peru, as part of the cultural patrimony of the nation.

The text of the resolution explained that:

The Peruvian \textit{cajón} had its origin in the Colonial Period, when a population of African origin arrived in Peruvian lands and began to make music in the community, accompanying itself with simple wooden crates, establishing the form that is known today and that transformed it into the main percussion instrument for many Peruvian rhythms including the \textit{festejo}.

Additionally the resolution declared the \textit{cajón} as a unique instrument of its kind worldwide. Its uniqueness lies in its warm, dry tone. In comparison to the \textit{cajón} found in Spanish \textit{flamenco} that has a rattle or snare drum quality in its high register, the Peruvian instrument is constructed in such a way that a dry, non-rattling tone is


\textsuperscript{54} Feldman, 4.
consistent throughout its basic sound palette. It is slightly larger than the Spanish cajón, which produces a lower bass tone, and may explain why the Afro-Peruvian cajón is the central percussive instrument used in the festejo rhythm. This may also be the reason that no other percussion instruments are utilized or required to aid in creating a solid bass tone foundation for the festejo rhythm.

The basic rhythm played on the cajón (Example 4.2) in festejo music clearly outlines the clave pattern and is orchestrated between the low and high tones. This basic rhythm opens up possibilities for cajón variations, such as the frequent pattern shown in Example 4.3.

Example 4.2. Basic festejo Rhythm Played on the cajón
Example 4.3. Common Variation of *festejo* Rhythm Played on the *cajón*

Another unique instrument used in the Afro-Peruvian *festejo* is the *cajita*, a small wooden box with a hinged top that is suspended from the player’s neck by a rope (Figure 4.2). It has been said that the creation of the *cajita* was inspired by the boxes used in church to collect alms. To play the instrument involves a combination of opening and closing the top (fitted with a handle) and hitting its side with a stick or mallet. The *cajita* can have a positive visual impact on a performance in that the player can stand and move around while playing it. A variety of sounds can be created when different parts of the instrument are played.

Figure 4.2. The *cajita*

Rhythmically, the *cajita* reinforces the basic pulse of the *festejo* rhythm with the left hand closing the top of the box on downbeats and the right hand (using a stick or mallet) filling in the subdivisions (Example 4.4). Again, the interpretation of the

---

subdivision used in the *festejo* rhythm is not strictly metric, and can sound sixteenth-based as times (Example 4.5). With this in mind, the concept of “stretching” the triplet subdivision by playing the second triplet partial in a relaxed manner on the *cajita* contributes towards the unique feeling of the *festejo* rhythm.

Example 4.4. Basic *festejo* Rhythm Played on the *cajita*

```
\begin{center}
\begin{fbase}[Notes={L, R}]{2} \end{fbase}
\end{center}
```

Example 4.5. Sixteenth-Note Interpretation of Basic *festejo* Rhythm Played on the *cajita*

```
\begin{center}
\begin{fbase}[Notes={L, R}]{4} \end{fbase}
\end{center}
```

Perhaps the most distinctive instrument used for the *festejo* rhythm (certainly on a visual level at any rate) is the *quijada* (Figure 4.3). This instrument, literally the jawbone of an ass, donkey, horse, or mule, has been documented in the history of Peru since at least the eighteenth century.\(^{56}\) Both the *cajita* and *quijada* were traditionally used in the *son de los diablos* (the Song of the Devils), a dance originating in the Spanish Corpus Christi Festivals and later secularized in Peruvian Carnival, in which the dancers portrayed devils and paraded through the streets.\(^{57}\)

In regard to timbre, the *quijada* has two distinct sounds. First, by hitting the large area near the back of the jawbone with a clenched fist (while holding it near the

\(^{56}\) Tompkins, 137.

\(^{57}\) Feldman, 268.
front teeth with the other hand), the molar teeth are caused to rattle and a sound is created similar to that of a vibraslap. Second, by scraping either one of the side rows of molar teeth with a stick or mallet (while holding it near the front teeth with the other hand), a sound is created similar to that of the güiro. The quijada further reinforces the “stretched” triplet feeling of the festejo rhythm in that the second partial of the triplet is often accentuated with the rattling sound of a fist strike (Example 4.6).

Example 4.6. Basic festejo Rhythm Played on the quijada

\[
\begin{array}{c}
\text{Accents played with fist} \\
\begin{array}{cccccccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array}
\end{array}
\]

Standard music notation cannot clearly convey the authentic festejo rhythmic subdivision, which features the slight delay of the second triplet partial. Furthermore, when the percussion parts are combined to play the festejo rhythm (Example 4.7), there is a disparity in rhythmic subdivision used among the individual parts. For example, the cajón part has a more pronounced triplet feeling than the cajita part,
which tends to relate to the sixteenth-note subdivision. The main reason lies in the specific playing techniques involved with each individual instrument.

Example 4.7. Festejo Rhythm with all Percussion Parts

![Diagram of Festejo Rhythm with all Percussion Parts]

Analysis of the Landó Rhythm

Of the Afro-Peruvian genres that have experienced a revival in the mid-twentieth century, the landó is considered to have a high degree of African influence.\(^{58}\) It can be thought of as the alter ego to the festejo and is normally played in a minor mode (although Chabuca Granda introduced the major mode to this genre around 1977).\(^{59}\) A special feature of this rhythm is the superimposition of 12/8 time (Example 4.8a) and 6/4 time (Example 4.8b) throughout, which often causes the

\(^{58}\) Tompkins, 288.

\(^{59}\) Feldman, 162.
listener to search for the downbeat. However, the marked triplet subdivision found in the *landó* makes 12/8 the more accurate perceived meter.

Example 4.8a. *Landó* Clave Notated in 12/8 Time

![Example 4.8a](image)

Example 4.8b. *Landó* Clave Notated in 6/4 Time

![Example 4.8b](image)

As opposed to the use of the first and second triplet partials in the *festejo*, the *landó* clave heavily features the use of the second and third triplet partials (Example 4.9). Again, the *cajón* and guitar are at the core of this style, with the *cajón* playing rhythmic figures that stem from the basic *landó* clave (Example 4.10). Note that if there is only one *cajoner*o in the ensemble, the basic *landó* rhythm is played. However, when two *cajoner*os are playing in the *landó* context, the base *cajón* rhythm (*cajón base*) is called the *zamacueca* rhythm (Example 4.11), which strongly implies a waltz-like triple feel and can be conceived of in 6/4 time (Example 4.12). In this situation, the second *cajoner*o improvises in a non-repetitive manner known as *cajón repicador*. The two instruments can alternate roles, allowing the “time keeping” function to change hands.

---

60 Ibid., 162.

61 Alcazar, 18.

62 Alegría, 14.
Example 4.9. *Landó* Clave, Notated in Comparison to the *festejo* Clave

Example 4.10. Basic *landó* Rhythm Played on the *cajón*

Example 4.11. *Zamacueca* Rhythm Played on the *cajón*


Along with the *cajón*, the main percussion instruments used in the *landó* rhythm are the congas, *quijada*, cowbell (*cencerro*) and hand claps (*palmas*).  
Whereas the *cajita* is not an integral part of the *landó* style, the congas (assimilated from Afro-Cuban music) are included. Normally in a *landó* ensemble, the *conguero* will play a pattern on two or three congas that complements the basic *landó* rhythm played on the *cajón* (Example 4.13). Note that, in a situation involving two *cajoneros*, the *cajón repicador* will sometimes double the conga part. In the case of

---

63 Alegria, 16.
the song, “Toro Mata,” it will outline the basic *cajón* part while still improvising over the *cajón base* (which plays the *zamacueca* rhythm).  

Example 4.13. *Landó* Rhythm Played on the Congas

![Diagram of Landó Rhythm](image)

The *quijada* provides an important sonic contribution to the *landó* rhythm, marking downbeats on the beginning of each measure and adding a sense of rhythmic depth and space (Example 4.14). It is perhaps similar to the role of the *shekere* in Afro-Cuban music, which balances out the sonic density created by the clave and accompanying drum rhythms.


![Diagram of Landó quijada Rhythm](image)

The cowbell (*cencerro*) pattern can vary when playing the *landó* rhythm, with the standard pattern falling in line with the basic *landó clave* (Example 4.15). There also exists a pattern called the *clave carabali* that is occasionally played (Example 4.16), and implies a new meter of 3/2 time (Example 4.17). This rhythm is identical to the *clave* heard in Afro-Cuban *abakuá* music.

---

64 Morales, 65.

65 As an interesting sidenote, the *clave carabali* (which nowadays begins on the downbeat) originally began on the second triplet of the measure, as in Example 4.18.

66 Ibid., 64.
Example 4.15. Standard landó Cowbell Pattern

Example 4.16. Clave carabali Rhythm Played on the Cowbell

Example 4.17. Clave carabali Rhythm Notated in 3/2 Time

Example 4.18. Clave carabali Rhythm- Traditional Starting Point of Phrase

Spontaneous audience participation known as guapeo is typical of Afro-Peruvian music, and an important part of the landó rhythm involves the use of hand claps (palmas) from audience members as a vehicle to encourage the musicians (Example 4.19). This element of Afro-Peruvian music provides an opportunity for the ensemble to feel unified with the audience in regard to energy, intensity and excitement.

68 Alegría, 17.
A final percussion instrument worthy of mention (in both the festejo and landó styles) is the bongos, of Cuban origin. Due to their high pitch and light timbre, they assume the role of the soloist in the Afro-Peruvian percussion ensemble. Furthermore, they have a highly interactive function (particularly when accompanying dancers). They often cue transitions, breaks, and endings in the music, as well as emphasizing the dancers’ steps in a gesture that is called marcar al bailarin (mark the dancer). 69

When all of the parts (cajón, quijada, congas, bongos, cowbell, as well as hand claps in this case) are combined (Example 4.20), a strong rhythmic coexistence of 12/8 and 6/4 time occurs. Thus, it is critical to conceive of the landó as based in both meters. This exercise can be reinforced by foot-tapping on dotted-quarter-note downbeats to highlight the duple pulse (Example 4.21), followed by foot-tapping on quarter note downbeats to highlight the triple pulse (Example 4.22).

---

69 Morales, 50.
Example 4.20. *Landó* Rhythm with All Percussion Parts Including Hand Claps

Example 4.21. Foot-Tapping on Dotted-Quarter Note Downbeats of the *landó* Rhythm

Example 4.22. Foot-Tapping on Quarter Note Downbeats of the *landó* Rhythm
Although challenging at first, the ability to hear the *landó* rhythm in 12/8 and 6/4 time can be developed to an equal level where no foot tapping is required. Diligent practice, at a slow tempo, and patience are essential. The bimmetrical orientation of the *landó* rhythm will be discussed in further detail in the following chapters.
CHAPTER FIVE
AFRO-PERUVIAN RHYTHMS APPLIED TO THE DRUMSET

The goal of this chapter is to discuss a variety of ways to apply Afro-Peruvian rhythms to the drumset. Musical examples include basic drumset interpretations and variations of the festejo and landó rhythms, as well as specific exercises and strategies designed to aid in the development of playing with an authentic rhythmic sensibility. Also covered will be an in-depth discussion of the 12/8 and 6/4 rhythmic conception of the landó rhythm with accompanying exercises.

Considerations for Drum/Cymbal Sounds and Basic Setup

Drum and cymbal sounds are critical components of applying Afro-Peruvian drumset rhythms to jazz. Hugo Alcázar’s sound and touch exhibit strong similarities to that of many of today’s influential contemporary jazz drummers, including Antonio Sanchez, Bill Stewart, Jack DeJohnette and Brian Blade. Hallmarks of this sound include:

- A smaller-sized bass drum that measures 14x18” or 16x18” and that is tuned in a medium-high range. Generally, coated drumheads are used on both sides and sometimes a smooth black plastic drumhead is used on the resonant side. The drum is only slightly muffled and the resonant head is fully intact.
- A metal or wood snare drum tuned at a medium to high tension with a crisp articulation. A drum measuring 14” in diameter and between 5-7”
in depth is common, with a coated drumhead used on the batter side and a clear drumhead used on the underside.

- Higher tunings for tom-toms with usually one or two mounted above the bass drum and one (sometimes two) on the floor. Tom-toms are standard jazz sizes measuring 8x10”, 8x12” or 9x13.” The floor tom measures 14x14” (or 16x16” when a second floor tom is used). Generally, coated drumheads are used on all batter sides, and clear drumheads are used on all resonant sides. All toms exhibit a warm timbre and feature a relatively short, controlled decay.

- Medium to low-pitched cymbals which have a dark, sometimes abrasive undertone and, in some circumstances, a dry timbre. Many contemporary jazz drummers choose to use bigger cymbals of twenty inches in diameter or larger, as well as fourteen-inch hi-hats.

- All surfaces are played with a clear, percussive articulation.

Alcazar uses smaller drums (16x16” bass drum, 7x13” snare drum, 7x8” and 7x10” toms mounted in reverse order and a 14x14” floor tom). His cymbals include a 20” crash/ride above the first tom-tom, a 22” inch ride above the second tom-tom and a 20” crash/ride above the floor tom next to the twenty-two inch ride. He also uses a cowbell, especially applying the landó rhythm to the drumset. On the other hand, Alex Acuña’s setup resembles a funk-fusion configuration, with larger depth tom-toms and a 22” bass drum. Acuña’s setup is interesting in that he creates the opportunity to combine his skills as a Latin percussionist and a drumset player by incorporating congas on his left side and timbales on his right. Similarly, Alcazar sometimes incorporates hand drums such as the djembe into his setup.
Having stated these technical specifications, the most important factor lies in the individual drummer’s concept of touch and articulation. One trait that these players share is the ability to generate clarity, intensity, and an articulate sound at low dynamic levels. This should be a major goal in applying Afro-Peruvian rhythms to contemporary jazz. Another important concern is making sure that the tuning of the bass drum does not interfere with the tone of the *cajón*. For this reason, a bass drum with a long, resonant note is not recommended. To remedy this situation quickly, it can be advisable to apply some toweling to the batter head with duct tape.

Regarding drumset notation, the musical chart shown in Example 5.1 outlines the position of each available drumset sound used in this paper, using standard five-line staff notation. A standard four-piece drumset configuration (consisting of bass drum, snare drum, tom-tom, floor tom, hihat, crash cymbal, and ride cymbal) with the addition of a splash cymbal and a cowbell is used throughout.

Example 5.1 Drumset Notation Key
The Festejo Rhythm Applied to the Drumset

The understanding of percussion instruments and their respective rhythmic patterns is a key factor in representing Afro-Peruvian rhythms on the drumset with a high degree of stylistic accuracy and authenticity. Like applying Afro-Cuban or Afro-Brazilian rhythms to the drumset, in Afro-Peruvian music, pitch and timbre assimilation are important factors, in order to arrange these vernacular rhythms tastefully.

In the case of the festejo rhythm, some important points to keep in mind are:

- The key bass notes of the cajón rhythm are assimilated on the bass drum (Example 5.2).
- The cajita pattern is assimilated on the cross-stick of the snare drum, with the left hand playing all of the non-downbeat hits (Example 5.3).
- On the right hand, the quijada or cowbell parts can be played on the snare rim, hihat or ride cymbal, with optional accents added as musical intensity increases (Example 5.4). For the hihat accents, the edge of the hihat is played with the shoulder (tapered section) of the drumstick, and, for the ride cymbal accents, the bell of the cymbal is played with the shoulder of the stick.
- The basic role of the left foot on the hihat lies in marking downbeats. However, it can also be used to play the second eighth-note triplet partial (Example 5.5).

---

71 In this instance, a right-handed setup is the point of reference for the musical notation.
Example 5.2. Key *festejo* Bass Notes Orchestrated on the Bass Drum

Example 5.3. *Cajita* Pattern Assimilated on the Cross-Stick of the Snare Drum

Example 5.4. Cowbell Part or *quijada* Part Played with the Right Hand

Example 5.5. The Role of the Left Foot when Playing the *festejo* Rhythm

The *festejo* rhythm applied to the drumset (Example 5.6) provides a series of technical challenges. First, the hands must be coordinated and unison notes executed with precision (in other words, "flamming" should be avoided between the hands). The same level of precision applies when adding the bass drum, with particular attention required in accurately executing the second bass drum note in unison with the right and left hands.
Example 5.6. *Festejo* Rhythm Applied to the Drumset

Downbeats are not the only option when playing the closed hihat with the left foot in the *festejo* drumset rhythm. Marking the second triplet partial (Example 5.7) signifies not only a strong departure away from the common practice of accentuating downbeats by one or more parts of the drumset, it also creates a much higher level of challenge regarding coordination. This is an uncommon rhythm for the left foot to execute and can create problems regarding physical balance, as well discrepancies regarding execution and dynamic blend between the limbs. It is definitely advantageous to practice this rhythm slowly at first at a suggested tempo of 85 beats per minute (BPM). An Example of this specific rhythm can be found on the Alegria recording of “El Sur.”

Example 5.7. *Festejo* Rhythm with the Left Foot Marking the Second Triplet Partial

Playing the hihat on the second triplet partial raises an important point. An early example of this technique can be found on the Philly Joe Jones solo drum introduction from the recording “Omicron” (Example 5.7). Recorded in 1956, it predates Alcázar’s use of this practice. The importance of Jones’s recording lies in the fact that it shows that Alcázar was not the first drummer to play the second triplet partial on the left foot.

---


73 Paul Chambers, “Omicron,” *Whims of Chambers*, Blue Note 1534, 1956, LP.
Example 5.8. Philly Joe Jones drumset Rhythm Played on “Omicron”

One way to become comfortable with the concept of applying the left foot to the festejo rhythm is to practice in a straight eighth-note framework in which the left foot marks upbeats throughout (Example 5.9). In doing so, one senses a similar approach to playing rhythms such as the son montuno (Example 5.10) and the samba (Example 5.11). Because the left-foot hi-hat notes fall on upbeats throughout the measure—a feature common to the basic jazz beat (Example 5.12)—this musical idea has the potential to transition between the festejo rhythm and the jazz beat (similar to the transitions between Afro-Cuban mambo rhythms and the jazz beat in Dizzy Gillespie’s “A Night in Tunisia”). This type of transition is exemplified on the Alegria recording “Piso 19.” Note that when performing up-tempo jazz compositions involving transitions between the festejo rhythm and the jazz beat (Example 5.13), the festejo is played with a half-time feel (whereby the rhythmic cycle of the festejo takes two measures of 4/4 time to complete).

Example 5.9. Festejo Rhythm Presented in a Straight Eighth-Note Framework with the Left Foot Playing Upbeats

---

74 Gabriel Alegria Afro-Peruvian Sextet, “Piso 19,” Pucusana, Saponegro 26126, 2010, CD.
Example 5.10. Afro-Cuban *son montuno* Drumset Rhythm Based in 2-3 *son* Clave

Example 5.11. Brazilian *samba* Drumset Rhythm

Example 5.12. Basic Jazz Beat Written in Standard Notation and Double-Time Feel

Example 5.13. *Festejo* Rhythm Transitioning to the Jazz Beat

When practicing the left foot hihat variations, it is important to remain just as aware of the parts played by the other three limbs. In the case of the *festejo* drumset rhythm, the downbeats played within the right hand *quijada* or cowbell rhythms are an important rhythmic focal point when accurately playing along with a metronome
or recording. The concept of heightened awareness among the individual parts played by each limb can be mastered by using the following practice sequence:

1. Start by playing at an overall quiet dynamic level.
2. Play the bass drum rhythm loudly while maintaining a quiet dynamic level with the remaining three limbs.
3. Play the right hand snare rim/hihat/cymbal rhythm loudly while maintaining a quiet dynamic level with the remaining three limbs.
4. Play the left hand cross-stick rhythm loudly while maintaining a quiet dynamic level with the remaining three limbs.
5. Play the left foot hihat rhythm loudly while maintaining a quiet dynamic level with the remaining three limbs.

Practicing within a straight eighth-note rhythmic framework can be extremely useful in understanding the overall subdivision concept behind the festejo. Again, this concept is difficult to notate in absolute rhythmic terms and is best communicated through the study of recordings from artists including Gabriel Alegria, Peru Negro, Eva Ayllón, Susana Baca and Alex Neciosup-Acuña.

---

75 As explained earlier, this subdivision can be described as a mixture of straight eighth-notes and eighth-note triplets, with the second triplet partial being slightly delayed or elasticized.
Inspired by Bob Moses’ *Drum Wisdom,* another technique that can be of use in mastering the *festejo* rhythmic subdivision involves vocalization. Below is a sequential strategy for applying this technique to reinforce the understanding of the *festejo*:

1. Listen to recorded examples of the *festejo cajón* rhythm. Vocalize along with the recording (approximating the high and low tones of the *cajón*), while focusing on authentic rhythmic placement.

2. On the drumset, play along with recorded examples of the *festejo* rhythm while continuing to vocalize the *cajón* part. It is advisable to play non-stop (without any rhythmic variation whatsoever) for a few minutes, concentrating on the rhythmic execution and dynamic balance between the limbs.

3. At a suggested tempo of 108 BPM, play the *festejo* rhythm in a strict 12/8 rhythmic framework whereby every note has the same rhythmic value. Again, play without variation for a few minutes, concentrating on rhythmic execution and dynamic balance between the limbs.

4. At a suggested tempo of 108 BPM, play the straight eighth-note version of the rhythm, with the left foot marking downbeats as shown in Example 5.14. Setting the metronome to sound out sixteenth-note subdivisions can be useful for this particular exercise, while constantly maintaining a focus subdividing accurately and dynamically balancing the limbs.

5. At a suggested tempo of 120 BPM, play a twelve-measure phrase containing four measures of the elasticized *festejo* subdivision,
followed by four measures of the pure triplet subdivision and ending with four measures of the straight eighth-note subdivision (Example 5.15). Aim for a high level or rhythmic accuracy within each variation.

Example 5.14. Straight Eighth-Note Version of the festejo Rhythm with the Left Foot Marking Downbeats

Example 5.15. Twelve-Measure festejo Subdivision Exercise

In playing the above three subdivision variations of the festejo drumset rhythm in a comparative manner at a suggested tempo of 108 BPM, two purposes will be served. First, a heightened awareness of overall subdivision accuracy will be attained. Second, it will become more natural to hear, feel, and execute the festejo subdivision on the drumset authentically. A high level of proficiency in this essential skillset will instantly improve a drummer’s capability to function successfully in an
Afro-Peruvian ensemble (as both a strict time-keeper and in a deeper interactive role with the other musicians).

When playing the *festejo* in an ensemble setting with a *cajón* player, orchestration is an important factor. To enable the *cajón* to be heard clearly, it is advisable to keep the orchestration of the drumset pattern consistent. Avoiding the overt usage of the tom-toms (which are somewhat similar in timbre to the tones of the *cajón*) and adhering to the cross-stick sound or light snare drum hits in the left hand creates a better opportunity for the *cajón* to remain an integral (and clearly audible) part of the ensemble sound. Another musically effective alternative to playing a fully orchestrated *festejo* drumset rhythm in an ensemble that includes *cajón* entails playing the two-measure *quijada* rhythm on the hihat. The drummer should assimilate the rattle sounds on the *quijada* as slightly open and accented hihat strokes using the right hand (Example 5.16).

Example 5.16. Assimilation of the Two-Measure *festejo quijada* Rhythm on the Hihat

Another factor vital to the drumset functioning musically in conjunction with a *cajonero* is the use of a suitable dynamic range. This can vary drastically depending on the situation. To achieve an optimum balance, a microphone can be placed on the porthole of the *cajón* and the sound amplified via loudspeakers. This technique allows a higher median dynamic level from the drumset. It is also important to play with high intensity at lower dynamic levels when participating in all-acoustic
Afro-Peruvian jazz ensembles. More often than not, this situation occurs in rehearsal settings where a public address system is not accessible.

There are, of course, situations when playing with a cajonero that the sonic texture will change. For example, the cajonero may abandon the cajón for part of the piece to play a different percussion instrument (such as the cajita or quijada), or not play at all. If this is the case, then the drummer can choose to orchestrate the festejo employing the use of tom-toms to create a fuller drumset texture, in the absence of the cajón (Example 5.17). A tasteful alternative to the addition of tom-toms to the basic festejo rhythm can be the implementation of the Son de los Diablos rhythm, derived from the festejo, which has a bass tone emphasis at the beginning of the measure (Example 5.18).

Example 5.17. Addition of Tom-toms into the festejo Drumset Rhythm

Example 5.18. Son de los Diablos Rhythm Played on the cajón and Drumset

Developing the ability to portray the festejo rhythm at different levels of sonic texture, density, intensity, and complexity is essential when discussing the musical application of the festejo rhythm to the drumset. The end goal is to attain a total conceptualization of the genre rather than simply learning a series of Peruvian
influenced drumset patterns. This approach challenges drummers to consider their choice of dynamics, drumset orchestration, and rhythmic density in relation to the total instrumentation, dynamic range, tempo, and emotional content of the music on a moment-to-moment basis. Starting from a sparse approach and gradually growing more complex without losing the essential character of the *festejo* rhythm, the following drumset rhythms (Example 5.19) present a progressive strategy in developing the ability to perform the *festejo* at varying levels of sonic texture, density, intensity and complexity:

Example 5.19. Progressive Exercise for Developing the *festejo* Drumset Rhythm
The Landó Rhythm Applied to the Drumset

Applying the landó rhythm to the drumset involves the orchestration of Afro-Peruvian percussion rhythms. Again, the level of coordination required to play these drumset rhythms with a high degree of rhythmic authenticity is demanding.

Furthermore, it is imperative to remember that, although the marked triplet subdivision found in the landó makes 12/8 the more accurate feel, the rhythm can be perceived in 12/8 or 6/4 time.
Below are some basic principles about applying the landó rhythm to the drumset:

- The bass notes of the landó cajón rhythm are orchestrated onto the bass drum.

- The high notes of the landó cajón rhythm are orchestrated on the rim of the snare drum using the cross-stick sound. In this case, a “flammed” cross-stick sound is used. This is produced when the left hand cross-stick hit is preceded fractionally by the right stick making contact with the drumhead and the rim of the drum (Figure 5.1).  

- The hihat marks downbeats with the left foot to create a strong 12/8 emphasis.

Figure 5.1. The “Flammed Cross-Stick” Snare Drum Technique

In performing this rhythm (Example 5.20), the primary goals lie in accurate rhythmic execution and in achieving dynamic balance between the bass drum, snare

---

77 In regard to drumset notation, this figure looks similar to a regular snare drum flam, with the exception of the change in the appearance of the notehead.
drum, and hihat. Playing along with Afro-Peruvian recordings such as Susana Baca’s “Maria Landó”78 can be an effective way to develop the landó on the drumset. Once this rhythm is understood and can be played smoothly with a relaxed, steady feeling, the right hand can be added. Outlining the key bass drum and snare drum rhythms, the right hand can use the ride cymbal, hihat, cowbell, or floor tom shell as potential sound sources (Example 5.21).

Example 5.20. Landó cajón Rhythm Orchestrated onto the Drumset

Example 5.21 Landó Drumset Rhythm with Addition of the Ride Cymbal

Because spontaneous audience participation typifies Afro-Peruvian music, an important part of the landó involves the use of hand-clapping (palmas) from the audience and ensemble to encourage the musicians. During the performance of the landó rhythm in times of increased musical intensity, the palmas rhythm that features the first and last triplet partials can be orchestrated onto the drumset by using the left foot on the hihat (Example 5.22). In doing so, a much higher degree of difficulty in executing the landó drumset rhythm is created. It can be useful to practice this pattern beginning with only the first event in the measure, followed by eleven eighth rests. As each new measure occurs, an additional event is added to the drumset rhythm until all

78 Susana Baca, “Maria Lando,” Afro-Peruvian Classics: The Soul of Black Peru, Luaka Bop 90018, 1995, CD.
rhythmic events are played (Example 5.23). The student should aim to play each measure perfectly before moving on to the next.\footnote{The idea behind this suggestion should be credited to: David Garibaldi, \textit{Future Sounds} (Van Nuys, CA: Alfred Publishing Company, 1992).}

Example 5.22. \textit{Palmas} Rhythm Transposed to the Left Foot of the Drumset

Example 5.23. \textit{Landó} Drumset Rhythm Practiced in an Event-by-Event Fashion

The student must remain patient when learning these rhythms, as they differ from conventional drumset practices and may feel awkward at first. For this reason, it is useful to isolate the bass drum and left-foot hihat parts, practicing them until
achieving flawless execution, clear rhythmic articulation, and a sense of physical balance (Example 5.24). Slow tempos ranging from 50-70 BPM are recommended for this exercise.

Example 5.24. Lando Bass Drum and Left Foot *palmas* Parts Combined

Once drummers can flawlessly execute this rhythm with a metronome, they should play along with landó recordings (on which the cajón part is clearly audible). An excellent piece to try is “Yo No Soy Jacqui” sung by Manuel Donayre.\(^8^0\) This track provides a high level of challenge near the end due to an accelerando before the piece fades, creating a faster tempo than is comfortable for the *palmas* rhythm to be played on the hihat with the left foot. At 120 BPM, it actually falls within the tempo range of the *festejo*. Although the landó is almost never played this fast, it can be useful to practice these rhythms outside of their common tempo ranges in the event that a performance situation demands it. By the time this composite right foot, left foot pattern has been mastered, the drummer’s ability to execute the landó rhythm with an authentic Afro-Peruvian feeling will improve.

The *clave carabali* pattern can be a tasteful right-hand option while playing the basic landó cajón rhythm between the bass drum and snare drum, marking downbeats on the hihat with the left foot. It is important to feel the *clave carabali* in both 12/8 and 6/4 time (Example 5.25).

---

Example 5.25. The clave carabali pattern in 12/8 and 6/4 time

Inspired by the teaching and performance practices of Hugo Alcázar, the following three exercises can aid in the development of the ability to hear and play the landó rhythm in both 12/8 and 6/4 time:

1. In 12/8 time, play dotted quarter notes on the left foot while executing the basic landó cajón rhythm between the bass drum and snare drum (with both hands using the cross-stick sound for a “flammed” effect). Now play the same rhythm from the 6/4 perspective, marking quarter notes with the left foot on the hihat (Example 5.26). Mentally change the emphasis every four bars between the 12/8 and 6/4 time signatures. Note that the value of the eighth note remains constant.

2. In 12/8 time, play the clave carabali pattern on the right hand while executing the basic cajón rhythm between the bass drum and snare drum. Now play the same rhythm from the 6/4 perspective, marking quarter notes with the left foot on the hihat (Example 5.27). Mentally change the emphasis every four bars between the 12/8 and 6/4 time signatures.

3. Play the landó drumset rhythm (with the left foot playing the palmas part on the hihat) along with a metronome sounding at 50 BPM at a rate of two pulses per measure. Mentally change the emphasis every four bars between the 12/8 and 6/4 time signatures (Example 5.28).
Now practice the same exercise with the metronome pulsing only on beat one of each measure (Example 5.29).

Example 5.26. Basic landó Drumset Rhythm Felt in 12/8 and 6/4 Time

Example 5.27. Basic landó Drumset Rhythm– Right Hand Playing clave carabali Pattern

Example 5.28. Landó Drumset Rhythm with Metronome Pulsing on Beats 1 and 3

Example 5.29. Landó Drumset Rhythm with Metronome Pulsing on Beat 1

An important part of the landó rhythmic language involves the “elasticizing” of phrases. A clear example of this practice can be found in the phrasing of the landó cowbell part. A simple way to describe this pattern is that the fifth note of the phrase is delayed by a sixteenth note (Example 5.30). It can be adapted to the drumset using
the right hand on the ride cymbal, hi-hat, or cowbell. The bass drum falls in unison with the delayed figure (Example 5.31). Once this phrase becomes comfortable to execute on the drumset, it can be elongated and orchestrated onto the tom-toms (Example 5.32) or between the snare drum and bass drum (Example 5.33).

Example 5.30. Landó Cowbell Part Phrased in Regular and “Elasticized” Forms

Example 5.31. “Elasticized” landó Cowbell Part Adapted to the Drumset

Example 5.32. Elongated “Elasticized” landó Cowbell Phrase Played on the Tom-Toms

Example 5.33 Elongated “Elasticized” landó Cowbell Phrase Played on Snare and Bass

Arranging the cajón part for the snare drum and bass drum simulates the high and low tones of the instrument. A commonly used cajón phrase demonstrating the
“elastic” landó rhythm in 6/4 time can be orchestrated in the same way (Example 5.34). Hugo Alcázar uses this technique on the recording “Toro Mata” by Gabriel Alegria. Another phrase common to the cajón strongly implies the 3/2 time signature and is an extension of the “elasticized” landó cowbell part (Example 5.35). This phrase can sound either as sixteenth notes or triplets depending on the rhythmic interpretation. When orchestrated onto the cross-stick of the snare drum, it is particularly effective.

Example 5.34. “Elasticized” landó cajón Pattern Orchestrated on the Drumset

Example 5.35. Variation of “Elasticized” landó cajón Pattern

The zamacueca rhythm can also be applied to the drumset as a variation to the landó rhythm. This is done by adapting the high tones of the cajón base on the closed hihat with the right hand on the first and last triplet partials (or in unison with the cross-stick on the snare drum) and playing the low tones on the bass drum (Example 5.36). This bass drum rhythm can act as a tasteful musical variation to the bass drum figure played in the standard landó drumset rhythm.

---

Example 5.36. Zamacueca Rhythm Applied to the Drumset

Originating from northern Peru, the tondero rhythm (Example 5.37) is felt in triple meter and shares a strong rhythmic resemblance to the zamacueca. When orchestrated onto the drumset, the drummer should follow the following principles:

- The right hand plays the high tones from the cajón part on the ride cymbal, the closed hihat, or the rim of the snare drum.
- The bass drum plays the low tones from the cajón part.
- The left hand plays beat one of the first measure and the second eighth note of the second measure using the cross-stick sound on the snare drum. This figure outlines the rhythmic framework of the guitar part played in the tondero. A track which is exemplifies this genre is “El Borrachito,” recorded by Los Troveros Criollos.\(^{82}\)
- The left foot on the hihat can play quarter notes or the high tones from the cajón part. Alternatively, the left foot can remain silent.

Example 5.37a. Tondero Drumset Rhythm Notated as Two Measures of 3/4 Time

\(^{82}\) Los Troveros Criollos, “El Borrachito,” Record label unknown, 1958, LP.
Example 5.37b. *Tondero* Drumset Rhythm Notated as One Measure of 6/4 Time
 CHAPTER SIX

THE APPLICATION OF AFRO-PERUVIAN DRUMSET RHYTHMS IN A CONTEMPORARY JAZZ SETTING

The aim of this chapter is to discuss the application of Afro-Peruvian drumset rhythms in a contemporary jazz setting. In this section, I use the expression, “contemporary jazz” as an umbrella term that includes standard jazz repertoire, contemporary jazz compositions, popular music, and electronic dance music. A variety of tempos and meters (including duple, triple and irregular) will be used in demonstrating the successful application of the festejo and landó rhythms to a variety of musical situations. In addition, I describe the drummer’s musical interaction with other instrumentalists and the combination of different Afro-Peruvian rhythmic genres within the same piece of music.

Applying African Diaspora-Influenced Rhythms to Jazz

The application of traditional rhythms from the African diaspora to jazz can produce unique and exciting new sounds. Jazz musicians today frequently substitute swung eighth-notes for rhythms with a straight eighth-note subdivision, often inspired by Afro-Cuban and Afro-Brazilian rhythms as well as African-American funk music. The same principles can apply to Afro-Peruvian rhythms in a contemporary jazz setting. In order to decide whether to apply rhythms of the festejo or landó in a particular jazz context, the drummer should primarily consider the tempo and the rhythmic structure of the melody.
Playing Afro-Peruvian Rhythms on the Drumset in an Ensemble Setting and the Importance of the Hihat

When playing in an ensemble setting with players who are not intimately familiar with Afro-Peruvian music, it is important to realize that the highly syncopated nature of these drumset rhythms can lead to uncertainty as to where the actual downbeats fall. This is certainly the case when accenting the second triplet partial with the right hand, a common trait of festejo. It can therefore be useful to master the ability to control the dynamic level of the left foot hihat to create rhythmic clarity. In situations where the acoustic environment is loud and undefined, the simple act of playing the hihat downbeats louder can make a noticeable difference in the cohesion of the ensemble.

A helpful exercise designed to aid in the ability to play left foot hihat downbeats in a pronounced and precise way involves playing unison figures with the other three limbs against hihat downbeats played with the left foot while emphasizing the hihat as the lead voice in terms of orchestration (Example 6.1). It is advisable to practice each measure repetitively along with a metronome at a starting tempo of 50 BPM, while gradually focusing on cancelling out the sound of the metronome pulses with the hihat downbeats. Once the drummer can play the exercise comfortably and flawlessly, he or she can move onto the next measure. The more attention placed on this seemingly simple exercise, the bigger the dividend is in being able to articulate a strong pulse while playing Afro-Peruvian rhythms on the drumset.
Musical interaction in the Afro-Peruvian Jazz Style

Musical interaction in the Afro-Peruvian jazz style is a topic that could be a dissertation subject unto itself. For the sake of this paper, every attempt has been made to keep information concise and useful to the reader. This material is based on a combination of in-depth analyses of pertinent recordings, discussions with high-level musical practitioners in the genre, and personal performance experience. The most essential aspects of musical interactions discussed in this chapter will be: 1) rhythmic authenticity, 2) dynamic awareness and orchestration 3) blending the intensity of the soloist while accompanying, 4) playing in a complementary style that supports the other musicians, 5) listening carefully to all ensemble members at all times, and 6) awareness of visual cues and musical gestures.

These basic guidelines are part of a large-scale musical conception for playing the drumset in many styles of music, not just Afro-Peruvian jazz. Understanding the drummer’s basic functions of providing a consistent pulse, stylistically appropriate rhythmic subdivisions, sensitive dynamics, and a clear delineation of song form can help maintain a simple, uncomplicated outlook on this sometimes intricate musical style. At times, in a performance, there will be a strong connection between the drummer and the soloist akin to a musical dialogue, in which the soloist will play a phrase and the drummer will respond. At other times, there will be a strong rapport between the drummer and the guitarist, or the drummer and the cajonero.
Another situation may occur where there is strong musical interaction between the bassist and guitarist, which can be balanced out by the drummer playing in an understated manner. To be interactive does not necessarily imply the need to respond to everything that is happening within the ensemble by changing drum patterns or adding fills. The sheer power and beauty of these Afro-Peruvian rhythms can create such intensity and musical excitement that the overuse of variations can detract from the overall impact of the ensemble. A final note on interaction is that, at all times, the bassist and drummer should aim for a total agreement on tempo and subdivision, which lies at the essence of all jazz styles focused on the rhythm section. Otherwise, the possibility for high-level musical interaction in this genre will be seriously compromised.

*The Importance of Applying Afro-Peruvian Rhythms to Jazz Standards*

In developing the ability to apply Afro-Peruvian drumset techniques tastefully to contemporary jazz, it is vital to experiment with translating these rhythms to standard jazz compositions that the drummer has learned thoroughly. This implies the ability to accurately play and sing the melody and to maintain the song form regardless of the amount of space/density or complexity of harmonic/rhythmic devices. Undertaking this process provides the drummer with an informed approach to Afro-Peruvian rhythmic applications built on the priority of respecting the melodic contents of a composition and the desire to complement and enhance the melody without diminishing the musical impact of the composition. This concept forms the basis for the application of Afro-Peruvian drumset rhythms to contemporary jazz.
Applying the Festejo Rhythm to Standard Jazz Repertoire

Applying the festejo rhythm to jazz standards presents a fresh and exciting way to approach the performance of well-established repertoire from a new rhythmic standpoint. The tempo range at which the festejo drumset rhythm feels natural and physically playable is from approximately 80-170 BPM. This range can be extended from approximately 40-340 BPM when keeping in mind that the festejo can be implied in the following ways:

- As a double-time feel whereby two rhythmic cycles of the festejo pattern equal one measure of counted tempo (Example 6.2). Pieces ranging from 40-85 BPM are approached in this manner.
- As one rhythmic cycle of the festejo pattern equal to one measure of counted tempo (Example 6.3) on pieces ranging from 80-170 BPM.
- As a half-time feel whereby one rhythmic cycle of the festejo pattern is of equal duration to two measures of counted tempo (Example 6.4). This rhythmic pattern is used on pieces ranging from 170-340 BPM.

Example 6.2. Festejo Rhythm Notated in Double-Time

Example 6.3. Festejo Rhythm Translated from 12/8 to 4/4 Time
Example 6.4. The *festejo* rhythm notated in a half-time

![Notation of the festejo rhythm](image)

When applying the *festejo* rhythm to jazz compositions, the underlying goal at all times should be to complement the melody while retaining the rhythmic essence of the *festejo* rhythm. Generally speaking, the *festejo* rhythm itself goes unchanged apart from variations in orchestration. Three scenarios can take place between the phrasing of the melody and the rhythmic accompaniment in the *festejo* genre:

- The melodic structure comfortably fits within the rhythmic basis of the *festejo* and very little fine-tuning of melodic placement is required.

- The melody can be tastefully modified to connect more closely to the rhythmic basis of the *festejo*. This is the most common scenario that this writer has encountered when applying the *festejo* rhythm to jazz compositions.

- The rhythmic basis of the *festejo* can be adjusted at pertinent times to enhance and complement the melody. This is the least desirable situation and begs the question of whether the composition is suitable for a *festejo* rendition.

The ideal scenario is that the melodic structure fits perfectly (or requires very little modification) with the rhythmic basis of the *festejo*. Generally speaking, melodies containing long notes and triplets work best when attempting to adapt them to the *festejo* genre. A great model of how this can work appears in the Duke Ellington-Juan Tizol piece “Caravan” which was recorded by drummer Art Blakey’s Jazz Messengers. This recording incorporates the use of a half-time triplet feeling in
the melodic content of the “A” sections (Example 6.5). To give the piece a contrasting rhythmic variation to the established melodic structure, the Messengers’ version contains up-tempo bebop-inspired melodic material in the “B” section, supported by Art Blakey playing the jazz cymbal beat throughout. This recording was a great inspiration to this writer in attempting to apply the *festejo* rhythm in a half-time feel to “Caravan.”

A multitude of jazz pieces with long notes and triplets can be effectively interpreted in a half-time *festejo* rhythm. I have successfully applied this concept to jazz standards including “Cherokee” by Ray Noble, “I Love You” by Cole Porter, “Invitation” by Bronsilaw Kaper, “Upper Manhattan Medical Group” by Billy Strayhorn, and “Woody ‘n You” by Dizzy Gillespie. A composition worth mentioning for the way in which it naturally falls in line with the *festejo* half-time rhythm is “Teo” composed by Thelonious Monk. When modified and adapted to true half-time, the melody closely resembles the *festejo quijada* part (Example 6.6).

Example 6.5. “Caravan” Melodic Placement—Ellington and Blakey Versions

![Example 6.5. “Caravan” Melodic Placement—Ellington and Blakey Versions](image)
Example 6.6. Melodic Placement of “Teo” Compared to the festejo quijada Rhythm

Not all compositions function successfully when undertaking this rhythmic adaptation. Whereas melodies containing long notes and triplets are easily adaptable to the festejo rhythmic genre, up-tempo jazz compositions of approximately 180 BPM and faster that have phrases featuring long eighth-note lines leave far less possibility for adaptation. They are above the tempo limit of smooth execution for the festejo drumset rhythm. For example, Charlie Parker’s “Anthropology,” “Confirmation,” “Moose the Mooche” and “Scrapple from the Apple”; Dizzy Gillespie’s “Bebop,” and “Grooving High”; and Bud Powell’s “Celia” and “Tempus Fugit” feature long eighth-note lines and rhythms implying three-four time, and do not translate smoothly to a half-time festejo rhythmic interpretation. Parker’s “Moose the Mooche” illustrates this point clearly (Example 6.7).

Example 6.7. Rhythmic Placement of Melodic Content from “Moose the Mooche”

Furthermore, compositions containing key melody notes placed on beat two, such as Thelonious Monk's “Think of One” (Example 6.8) and “Nica's Dream” by Horace Silver, can prove unsuitable for festejo rhythm applications. It could be said
that to modify such melodies to fit the *festejo* rhythm potentially diminishes the musical impact of these compositions.

Example 6.8. Rhythmic Placement of Melodic Content from “Think of One”

![Melodic Placement Example](image)

The rhythmic interpretation of melodic material is also an important consideration when applying the *festejo* rhythm to medium-tempo jazz tunes (up to a physically playable tempo of approximately 170 BPM). Performers must be careful to use their musicality and maintain their respect for the original integrity of the composition. Examples of the Afro-Cuban twelve-eight rhythm include: “So Near, So Far” by Victor Feldman, which features a countermelody played by the saxophone, and needs no melodic modification to function in the *festejo* style successfully (Example 6.9). This piece reinforces the notion that melodies containing long notes and triplets are easily adaptable to the *festejo* rhythmic genre.

Example 6.9. Rhythmic Placement of Melody and Countermelody from “So Near, So Far”

![Countermelody Example](image)
When medium-tempo jazz compositions are modified to connect more closely to the *festejo* rhythmic genre, written eighth notes are interpreted as the first and second eighth-note triplet partials. Thelonious Monk’s “Reflections” is a good example of a composition applicable to such an interpretation (Example 6.10). In doing so, it is important to preserve the elastic nature of the second triplet partial, which is an essential element of the *festejo* subdivision.

Example 6.10. Original and Re-Worked Melodic Placement of “Reflections”

As can readily be observed, Thelonious Monk’s compositions work especially well when adapted to the *festejo* rhythmic genre. This is due to many of Monk's pieces which contain melodies starting on downbeats and that implement short rhythmic motives throughout and that do not contain the use of long eighth-note melodic lines.

Some of Monk’s other pieces, arguably offer some of the best examples that can be accommodated to the *festejo* rhythm. These pieces include: “Bemsha Swing,” “Bye-Ya,” “Children's Song,” “Evidence,” “Green Chimneys,” “In Walked Bud,” “Let's Call This,” “Let's Cool One,” “Little Rootie Tootie,” “Locomotive,” “Misterioso,” “Off Minor,” “Raise Four,” “Rhythm-a-Ning,” “San Francisco Holiday,” “Sixteen,” “Two-Timer,” and “Thelonious” which outlines the basic *festejo cajón* rhythm in the melody (Example 6.11)
Example 6.11. Melodic Placement of “Thelonious” Compared to the *festejo cajón* Rhythm

![Example 6.11 Diagram](image)

Some compositions can work effectively in either a medium-tempo or up-tempo while utilizing the *festejo* half-time feel. Some examples of this include: “All the Things You Are” by Jerome Kern, “Autumn Leaves” by Joseph Kosma, and “You and the Night and the Music” by Arthur Schwartz. Interestingly enough, all of these pieces can be also interpreted in a straight eighth-note rhythmic approach, as can “Tin Tin Deo” by Gil Fuller and Chano Pozo. (Example 6.12).

Example 6.12. Comparative analysis of “Tin Tin Deo” Melodic Placement

![Example 6.12 Diagram](image)

It could be argued that compositions which have the potential to sound the most effective when interpreted with the double-time *festejo* rhythm frequently fall into the ballad or slow-tempo swing categories, with Monk's “'Round About Midnight” serving as an excellent example (Example 6.13). It is important to mention the rhythmic contributions of the Miles Davis rhythm section from 1963-1968, which
included Herbie Hancock on piano, Ron Carter on bass, and Tony Williams on drums. Their interactive approach to accompanists and use of metric manipulation within the structure of jazz standards directly inspired the previous half-time and double-time applications of the \textit{festejo} rhythm to jazz compositions. One particular album that highlights the use of half-time and double-time implications is \textit{Live at the Plugged Nickel}, which contains an exemplary version of ““Round About Midnight”\textsuperscript{83} that clearly demonstrates these half-time and double-time rhythmic concepts.

Example 6.13. ““Round About Midnight” with Double-Time Feel \textit{festejo} Rhythm

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example.png}
\caption{Example 6.13. ““Round About Midnight” with Double-Time Feel \textit{festejo} Rhythm}
\end{figure}

The process of adapting melodies to the \textit{festejo} rhythmic genre is open to interpretation and entails considerable musical taste and discretion. Again, the underlying goal at all times should be to complement the melody. The question as to whether heavy displacement of melody notes diminishes or enhances the overall musical effect of the composition is open to debate. Familiarity with jazz standards will encourage experimentation while still encapsulating the essence of the composition. Music interpretation is subjective based on personal preference and musical and life experiences. How to incorporate new rhythms and concepts within the ensemble should be openly discussed among fellow instrumentalists. This writer encourages musicians to experiment with applying the \textit{festejo} rhythmic concept to compositions in a wide variety of styles to discover new and exciting musical possibilities.

\textsuperscript{83} Miles Davis, \textit{Live at the Plugged Nickel}, Columbia CBS 88606, 1982, LP.
The Application of the Landó Rhythm to Standard Jazz Repertoire

The tempo at which the landó drumset rhythm is physically playable ranges from approximately 50-110 BPM. As with the festejo, the underlying goal at all times should be to complement the melody.

Three scenarios can take place between the phrasing of the melody and the rhythmic accompaniment in the landó genre. First, the melodic structure fits perfectly with the rhythmic basis of the landó and very little fine-tuning is required. Second, the melody can be tastefully modified to connect more closely to the rhythmic basis of the landó. This is the most common scenario that this writer has encountered when applying the landó rhythm to jazz compositions. Third, the rhythmic basis of the landó can be adjusted at pertinent times to complement the melody. This is the least desirable situation and begs the question as to whether the composition is suitable for a landó rendition.

Generally speaking, jazz compositions written in 4/4 time and ranging in tempo from 50-100 BPM suit the use of the landó rhythm (Example 6.14). Depending on the melodic structure of the work, the zamacueca rhythm, which can be played with greater ease at faster tempos, works better for pieces that are up-tempo (Example 6.15). Pieces written in a slow 4/4 tempo that can be translated into the landó rhythm (with some minor modifications to the melody) include “Isfahan” by Billy Strayhorn; “Pannonica,” and “Ruby, My Dear” by Thelonius Monk; and “Summertime” by George Gershwin (arranged and recorded by Gabriel Alegría). The Ornette Coleman composition, “Turnaround” is an example of a piece that perfectly suits the landó rhythm, as the melody has an inner rhythmic structure that seamlessly mirrors the landó cajón rhythm (Example 6.16).

---


Example 6.15. *Zamacueca* Rhythm Notated in 4/4 Time

Example 6.16. “Turnaround”—Melodic Placement Compared to the *landó cajón* Rhythm

Slow 4/4 jazz compositions such as “Con Alma” by Dizzy Gillespie (Example 6.17) and “Something in Blue” and “Ugly Beauty” (by Thelonious Monk) translate smoothly to the *zamacueca* interpretation due to a combination of melodic content featuring long notes and strong harmonic movement falling on downbeats. Medium-tempo and up-tempo jazz compositions can also translate smoothly to the *zamacueca* when adapted to a half-time feel, whereby one cycle of the *zamacueca* pattern is of equal duration to two measures of count-off tempo (Example 6.18). Compositions including “A Foggy Day” by Gershwin (Example 6.19) and “Well You Needn’t” by Monk are examples of jazz standards that comfortably suit this rhythmic interpretation.
Example 6.17. “Con Alma” Adapted to the zamacueca Rhythm

Example 6.18. Zamacueca Rhythm Notated in Half-Time

Example 6.19. Melodic Placement and Harmonic Movement of “A Foggy Day”

Although the landó and zamacueca rhythms can be applied to 4/4 compositions, it could be said that the more common application can be made to pieces written in 3/4 time ranging in tempo from 80-160 BPM. Again, the placement of the melody in a piece, in addition to the chordal movement and bass line content, acts as a guide as to whether the landó or zamacueca rhythm applies most musically. Regarding notation, one cycle of the landó rhythm equals two measures of the notated composition (Example 6.20). The same concept can be applied to the zamacueca rhythm, which inherently contains two identical measures of 3/4 rhythmic phrasing (Example 6.21).
Compositions featuring long-note, non-syncopated melodic content can sound effective when adapted to the *landó* rhythmic genre with minimal melodic adaptation required. Again, any melodic adaptations that take place should not diminish from the musical impact of the composition. Well-known pieces such as “A Child is Born,” by Thad Jones, “Dance Cadaverous” by Wayne Shorter, “Emily” by Johnny Mandel and Johnny Mercer, “Little B's Poem” by Bobby Hutcherson, “My Favorite Things” by Richard Rogers, and “Some Day My Prince Will Come” by Frank Churchill (Example 6.22) best exemplify this process. As can be observed in the example below, the melodic content which regularly falls on beat one of every second measure is anticipated by an eighth-note to fall in line with the *landó* drumset rhythm.
The *zamacueca* rhythm can be also be effectively applied to compositions written in 3/4 time. It could be said that the strong quarter-note pulse implied with the bass drum complements complex 3/4 compositions more effectively than the *landó* rhythm. Pieces that translate smoothly to the *zamacueca* rhythmic genre include “Afro Blue” by Mongo Santamaria (Example 6.23), “All Blues” by Miles Davis, “Jitterbug Waltz” by Fats Waller and “Footprints,” “Night Dreamer,” and “Wild Flower” by Wayne Shorter.

Example 6.23. “Afro Blue” Melodic Placement

Some compositions such as Monk’s “Pannonica” and the already-mentioned “So Near, So Far” allow the option of interpreting the melody in both the *landó* and *festejo* rhythms (Example 6.24). Musicians are encouraged to experiment with renditions of jazz standards in a variety of ways using the *landó* and *festejo* patterns in half-time, regular time and double-time.

Example 6.24. “Pannonica” Interpreted in the *landó* and *festejo* Rhythmic Genres
The marinera rhythm can be used as a rhythmic variation for the landó within musical performances. Not specifically an Afro-Peruvian rhythm, it is an integral part of Peruvian musical culture derived from the marinera dance. Alex Neciosup-Acuña states that the marinera is based in 6/4 time and utilizes snare drum rudiments (namely six-stroke and nine-stroke rolls) contrasted by a syncopated bass drum part (example 6.25). He recorded this rhythm on drumset during his tenure with the jazz-fusion band Weather Report and also plays a version of this rhythm in 5/4 time on the recording “Coplas a Fray Martin.”

Example 6.25. Marinera Rhythm as Played by Alex Neciosup-Acuña

The Application of Afro-Peruvian Rhythms to Odd-Meter Compositions

Afro-Peruvian rhythms can also be applied to irregular (odd) meter jazz pieces. Perhaps the most famous example of an odd meter piece is Paul Desmond’s “Take Five” in 5/4 time and made famous by the Dave Brubeck quartet.”

---


88 Dave Brubeck, “Take Five,” Time Out, Columbia 8192, 1959, LP.
the *festejo* and *landó* rhythms are generally preserved when applied to jazz standards based in 4/4 and 3/4 time, modifications are needed for music in odd meters.

A modified version of the *festejo cajón* rhythm is perhaps the most suitable rhythm to pair with the melody of “Take Five.” Knowing that the *festejo* is based in 12/8 time, and that “Take Five” contains five quarter-notes (or ten eighth-notes per measure), two eighth-notes must be subtracted from the *festejo* rhythm (Example 6.26). This modified *festejo* drumset rhythm can now be applied to “Take Five” (Example 6.27). A recorded example of this rhythm with slight modification can be found on the Gabriel Alegria recording, “El Norte.”

Example 6.26. Modification of the *festejo cajón* Rhythm to 5/4 Time

![Diagram of the modified festejo cajon rhythm](image)

Example 6.27. “Take Five” Melodic Placement Accompanied by *festejo* Rhythm

![Example of the melody and modified festejo rhythm](image)

I have also experimented with this rhythm in my own compositions, “The World Under,” and “One Four Five.” The latter piece, in 7/4 time, calls for a modification of the *festejo* rhythm. In this case, two-eighth notes can be added to the *cajon* pattern to create one measure of 14/8 or 7/4 time (Example 6.28). This modified

---


90 Daniel Susnjar, Unreleased recording, 2011, CD.
rhythm (Example 6.29) can also be applied to the bass line from the Jymie Merritt composition “Nommo” (Example 6.30).

Example 6.28. Process for Modification of festejo cajón Rhythm to 7/4 time

Example 6.29. Modified festejo Rhythm in 7/4 Time

Example 6.30. Bass Line from “Nommo”

Contemporary Jazz Applications of Afro-Peruvian Drumset Rhythms

Discussion on applying Afro-Peruvian rhythms to contemporary jazz is the highlight of this paper. To support the following material, the work of Hugo Alcázar and myself on selected recordings will be analyzed to discuss techniques used in the application of the festejo and landó rhythms to contemporary jazz. Also included are advanced coordination exercises for accompanying soloists in an ensemble setting. Pianist Geoffrey Keezer’s 2009 Grammy-nominated album “Áurea” presents a mix of contemporary jazz with traditional Afro-Peruvian and Argentine music. This album


92 Geoffrey Keezer, Áurea, ArtistShare, 2008, CD.
features the *landó*-inspired compositions “Araña Amarilla” and “Miraflores” which contain a juxtaposition of long-note melodic material with intricate bass lines. Also of note are the compositions “Cayendo Para Arriba” and “Leucadia” which take their influence from the *festejo* genre. The latter track features a jazz-influenced *festejo* approach from Keezer on piano, Mike Moreno on guitar, and Essiet Okon Essiet on electric bass with Jon Wikan playing a consistent *festejo* rhythm on the *cajón* throughout most of the piece. Alcázar’s approach involves: 1) establishing a strong sense of pulse with the left foot on the hi-hat when playing the basic *festejo* drumset rhythm, 2) demonstrating a strong sense of pulse with the right hand on the cymbal when playing the second triplet partial with the left foot on the hi-hat, 3) frequently using an open snare drum sound (as opposed to the cross stick sound), which contributes towards a jazz-influenced drumset timbre, and 4) accenting beat four on the snare drum (Example 6.31).


```
```

Just as contemporary jazz drummers play varying patterns when accompanying soloists in an ensemble setting, they do the same within the context of Afro-Peruvian jazz. While playing independent parts with the right hand and left foot, it is important to practice playing a variety of figures between the left hand and right foot.
Inspired by Gary Chester’s classic publication “The New Breed,” I have offered a set of exercises to enrich the drummer’s ability to accompany in the *fectejo* genre (Example 6.32).


Starting with Independent Ostinato A, drummers should practice accompaniment variations 1-8. Once these rhythms feel comfortable, they should move to Independent Ostinato B, and so on, until accompaniment variations 1-8 have been played with Independent Ostinatos A-D. The goal of this exercise is to be able to hear the independent ostinato clearly from the drummer’s audio perspective and to execute a consistent and authentic rhythmic subdivision throughout each variation.

This writer strongly believes that the exercise will help develop an open, interactive

---

approach to drumset accompaniment in the festejo style based on an acute sense of listening to the soloist and other accompanists.

Double-time rhythmic phrasing is an important part of the landó genre and translates smoothly to the drumset when orchestrated onto the ride cymbal. On the Gabriel Alegría recording “Toro Mata” from the album Pucusana, Alcázar frequently employs this technique.94

The second half of the measure is a good place to apply this concept, as it allows for smooth resolutions falling on beat one of the following measure (Example 6.33). It also is generally an opportune place for rhythmic variation to occur in the form of either double-time phrasing or triplet-derivative rhythms conceived in 6/4 time (Example 6.34). These rhythmic variations are precisely what Alcázar and Feldman refer to as the magical and mysterious quality of the landó genre,95 which often causes the listener to search for the downbeat.96 As stated earlier, the use of the hihat to mark downbeats can help in maintaining ensemble cohesion in musical moments such as these.

Example 6.33. Double-Time Ride Cymbal Phrasing Applied to the landó Rhythm

---


95 Alcázar, 18.

96 Feldman, 162.
Example 6.34. Triplet-Based Phrasing Applied to the *landó* Rhythm in 6/4 Time

![Example 6.34](image)

On this same recording, the first solo section is played in the *landó* rhythm, and the second solo section takes on a completely different rhythmic feel. Resembling the Charles Mingus recording, “Wednesday Night Prayer Meeting,” the arrangement shifts to a fast jazz-waltz feel, whereby the eighth-note from the *landó* rhythm becomes the new quarter-note pulse (Example 6.35).

Example 6.35. Transition from the *landó* Rhythm to Fast Jazz-Waltz Rhythm

![Example 6.35](image)

Another interesting concept lies in the use of various Afro-Peruvian rhythmic genres within the same piece of music. For instance, the duple-meter *panalivio* rhythm (Example 6.36) is utilized on the *festejo*-based recording *La Puertecita* from the Gabriel Alegrias album *Ciudad de Los Reyes.* In this case, the *panalivio* rhythm is treated in half-time.

---


Example 6.36. The *panalivio* Drumset Rhythm

Example 6.37. Transition from *festejo* Rhythm to *panalivio* Rhythm in Half-Time

The *festejo* rhythm can also be used in the context of the *landó* rhythmic genre and vice versa. This is something that the bassist John Benitez and I have discussed and successfully executed during performances with the Gabriel Alegría Afro-Peruvian Sextet. As part of my own development as an Afro-Peruvian jazz drummer, I have composed pieces which transition between the *festejo* and *landó* rhythms. Conceived in 3/4 time, my composition, “If Only I Could”\(^{99}\) employs the use of a straight eighth-note cymbal-based rhythm, the *zamacueca* rhythm, and the *festejo* drumset rhythm during different sections of the piece (Example 6.38). This composition balances between a 6/4 rhythmic feel and a 12/8 rhythmic feel, both of which are intrinsic to the *landó* rhythm.

---

Example 6.38. Drumset Rhythms Used on “If Only I Could”

An ensemble figure on the Gabriel Alegría recording of “El Primer Final” (Example 6.39)\textsuperscript{100} became the basis of a rhythm that I used in my own Afro-Peruvian composition “Used to be a Festejo.”\textsuperscript{101} In this work, I superimposed melodic material inspired by the festejo cajón rhythm over Alegría’s rhythmic figure to create a juxtaposition of eighth notes and eighth-note triplets. This same rhythmic concept can be found in Alcázar’s rhythmic concepts related to the festejo drumset rhythm, which can be heard on the track “Pucusana.”

Example 6.39. “El Primer Final” Ensemble Figure

\textsuperscript{100} Gabriel Alegría Afro-Peruvian Sextet, “El Primer Final,” Ciudad de Los Reyes, Sapnegro, 2013, CD.

\textsuperscript{101} Daniel Susnjar, “Used to be a Festejo,” Unreleased live recording, 2012, CD.
Example 6.40. “Used to be a *Festejo*” Melody, Rhythm Section Figure and Drumset Part

Based on the dotted eighth rhythms in the above example, below is an exercise that will enable the drummer to transition smoothly between the *landó* and double-time *festejo* rhythms (Example 6.41). This exercise is useful in that it gives the drummer a clear understanding of the exact rhythmic placement required from the hihat when transitioning from the *landó* to the double-time *festejo* rhythm. Another benefit is the ability to hear double-time phrases in the *landó* rhythmic genre when soloing, which will be discussed in the following chapter.

Example 6.41. Transitioning from the *landó* to the Double-Time *festejo* Rhythm
The Application of Afro-Peruvian Rhythms to Popular Music

Having discussed the application of Afro-Peruvian rhythms to jazz standards and contemporary jazz, it is timely to discuss the application of Afro-Peruvian rhythms to popular music. One drummer who has demonstrated the potential for such applications is Alex Neciosup-Acuña, who boasts thirty-plus years of experience as a first-call Los Angeles recording musician. With a natural affinity for Latin rhythms on hand percussion and stick percussion, Neciosup-Acuña has created a unique approach to playing Afro-Peruvian drumset rhythms.

In comparison to Alcázar’s approach, Neciosup-Acuña uses less rhythmic variation and focuses more on maintaining a consistent pattern throughout a piece of music. He is a multi-dimensional musician and his drumming on the Weather Report album Heavy Weather\(^ {102}\) sheds light on the interactive characteristics of his drumming. Also of note is Neciosup-Acuña’s choice of drum and cymbal sounds, which are designed to function in popular music and Latin jazz situations more so than contemporary jazz situations. His equipment includes a larger, muffled bass drum, lower-pitched drum tunings and smaller cymbals, when compared to Alcázar’s choice of contemporary jazz-influenced drum and cymbal sounds.

The importance of Neciosup-Acuña’s approach lies in the way that he gives Afro-Peruvian rhythms a popular music sensibility. For instance, his interpretation of the festejo drumset rhythm on the track “El Tamalito”\(^ {103}\) contains a strong snare drum accent on beat four throughout the outro section of the recording (Example 6.42). Alternatively, Neciosup-Acuña plays a version of the festejo rhythm that includes the snare drum accenting beats two and four with the right hand, playing mixed stickings

\(^{102}\) Weather Report, Heavy Weather, Columbia PC 34418, 1977, LP.

\(^{103}\) Los Hijos Del Sol, “El Tamalito,” To My Country, Nido Entertainment, 2002, CD.
on the hihat (Example 6.43), and later transitioning to the bell of the ride cymbal (Example 6.44). This version of the *festejo* can function successfully when applied to popular music material including “Brand New Day” by Sting, “Everybody Wants to Rule the World” by Tears for Fears, “Higher Ground” by Stevie Wonder, and “Pretzel Logic” by Steely Dan.

Example 6.42. *Festejo* Rhythm on “El Tamalito”

Example 6.43. *Festejo* Rhythm with Snare on 2 and 4 (with Mixed Stickings on Hihat)

Example 6.44. *Festejo* Rhythm with Snare on 2 and 4 (Right Hand on Bell of Ride)

By playing the *festejo* drumset rhythm with a snare drum accent falling on beat three (Example 6.45), a half-time feel is created. This accentuation resembles an American drumset rhythm known as the “half-time shuffle” pioneered by Bernard Neciosup-Acuña, *Festejo* rhythm drum lesson, Reference 04016, http://www.virtualdrummerschool.com (Accessed March 24, 2013).
“Pretty” Purdie, and is applicable to songs including “Babylon Sisters,” “Home at Last” (by Steely Dan, featuring Purdie on drumset), “Fool in the Rain” (by Led Zeppelin), and “Rosanna” (by Toto). Implemented with musical taste and digression, this version of the *festejo* can be used as a variation to the “half-time shuffle” rhythm.

Example 6.45. *Festejo* Rhythm with Snare on Beat 3

Neciosup-Acuña interprets the *landó* rhythm in 6/4 time by marking downbeats with the right hand on the closed hihat (Example 6.46).105 This rhythm is applicable to the Sting song, “Island of Souls,”106 which can be felt in 6/4 or 12/8 time.

Example 6.46. *Landó* Rhythm Interpreted in 6/4 Time by Alex Neciosup-Acuña

Afro-Peruvian rhythms can also be applied to electronic dance music. The Peruvian band Novalima combines vocals, electric guitar, electric bass, keyboards, and percussion with electronic drum loops and sampled horn lines. Compositions from the group’s album *Karimba*,107 including “Festejo” and “Guayabo,” incorporate

---


the use of an electronic bass drum on all four downbeats with the *festejo* rhythm, which can be applied to the drumset (Example 6.47).

Example 6.47. *Festejo* Rhythm with Bass Drum Played on all 4 Downbeats

The process of integrating Afro-Peruvian rhythms requires musical taste as well as respect for maintaining and enhancing the musical impact of the composition, specifically in regard to any modifications made to melodic content. The sound of the drumset is of great importance in successfully executing these rhythms within the context of an ensemble situation, especially for popular music applications.
CHAPTER SEVEN

DRUMSET SOLOING TECHNIQUES INSPIRED BY AFRO-PERUVIAN RHYTHMS

This chapter will aim to analyze and discuss techniques used for drumset soloing in the Afro-Peruvian style. It will emphasize the orchestration of percussion phrases onto the drumset and left-foot independence in the festejo and landó genres. In addition, it will discuss alternate snare drum articulations and soloing in duple and triple meters, along with an in-depth analysis of selected drumset solos recorded by Hugo Alcázar.

Drumset Soloing Techniques Inspired by the Festejo Rhythmic Vocabulary

Orchestrating the festejo clave figure on the drumset in different configurations can produce a wealth of material for jazz soloing (Example 7.1). The addition of the hihat marking downbeats is useful in any Afro-Peruvian rhythmic genre. In addition, the orchestration of the cajón, cajita, quijada, and cowbell parts of the festejo onto the drumset can be equally effective (Example 7.2). This writer encourages drummers to try as many combinations as possible and to document this process with an audio recorder for future reference.
Example 7.1. The *festejo clave* Orchestrated on the Drumset

Example 7.2. Examples of Solo Phrases Inspired by *festejo* Percussion Parts

The *Son de los Diablos* pattern can sound particularly effective when orchestrated onto the tom-toms. This *cajón*-based phrase can provide a wealth of
creative inspiration when soloing on the drumset (Example 7.3). Again, imaginative orchestration will lead to the creation of an array of interesting phrases.

Example 7.3. Examples of Solo Phrases Inspired by *Son de los Diablos* Percussion Parts

In all the foregoing phrases inspired by the *festejo* rhythm, one figure remains constant throughout (Example 7.4). Using this figure as a basic guide creates possibilities for the development of an individual approach to soloing in the *festejo* genre.

Example 7.4. Key Rhythmic Figure Applicable to *festejo* Drumset Soloing

The use of various articulations on the snare drum can add further possibilities for variations to the basic drumset sonic palette. A technique known as the “stick-shot” can be used, whereby the right drum stick hits the left drum stick which is held at approximately a 45 degree angle to the drumhead (Figure 7.1). The resulting sound
has a precise and accentuated quality that is ideal for use during solos in the festejo drumset style. It is notated with a roof-top accent placed above the stem of an “x” shaped note-head (Example 7.5).

Figure 7.1. The “Stick-Shot” Snare Drum Articulation

Example 7.5. Drum notation of “stick-shot”

The use of the hihat to mark downbeats as an independent ostinato can effectively convey a steady pulse in an Afro-Peruvian rhythmic style. In addition, it can also be effective when soloing in an accompanied or unaccompanied situation. To develop this ability further, it can be beneficial for the drummer to practice playing triplet-based rhythmic motives using only the bass drum and snare drum (Example 7.6).
Further employing the concept of soloing using only the bass drum and snare drum, it can be beneficial to exploit the second triplet partial while maintaining the independent ostinato of downbeats played by the left foot on the hi-hat (Example 7.7). As can be seen with this example, when faced with a smaller array of available sound sources, lateral thinking becomes a necessity that can inspire the creation of interesting phrases such as the 3-note over-the-barline motif used in mm. 3 and 4. When simple phrases are displaced by one increment of any given subdivision, they have a completely different effect and may contain great amounts of musical tension (Example 7.8). Again, it is important to remember the elasticized second triplet subdivision when soloing in this fashion.
Example 7.7. Solo Phrases Using Second Triplet Partial

Example 7.8. Process for Displacing Rhythmic Phrase mm. 2 and 3, Example 7.7

Straight eighth notes are a viable rhythmic option when soloing in the *festejo* genre (Example 7.9). They can help create a tasteful variation to the frequent use of triplets. The sound of straight eighth notes is somewhat similar to that of the second triplet partial due to the elasticized rhythmic concept of the *festejo*.

Example 7.9. The Use of Straight Eighth Notes when Soloing in *festejo* Genre
When soloing in the *festejo* rhythmic genre, most phrases are 1-2 measures in length and often feature a clear downbeat before setting up the first beat of the following measure. This concept differs from jazz drumset soloing, which often employs phrases of four measures, such as these Philly Joe Jones solo excerpts taken from “Billy Boy,”\(^ {108}\) “Temperance,”\(^ {109}\) and “Dr Jekyll”\(^ {110}\) (Example 7.10). Possibly the simplest explanation for this fundamental difference is that the *festejo* soloing concept is based on a one-measure rhythmic pattern, whereas jazz drummers often solo on multi-measure song forms and frequently develop their drum solos by using the melody as a point of reference. Depending on the composition, these phrases can be well over eight measures in length. Yet, an inherent sense of musical shape and thematic development still remains integral to the approach to *festejo* drumset soloing beyond simply playing a succession of short solo phrases.

Example 7.10. Selected 4-Measure Solo Phrases Played by “Philly” Joe Jones

Hugo Alcázar’s concept of soloing in the *festejo* genre is based upon a thorough knowledge of Afro-Peruvian rhythms as well as a deep knowledge of the

\(^{110}\) Miles Davis, “Dr Jekyll,” *Milestones*, Columbia CL1193, 1958, LP.
authentic festejo rhythmic subdivision. On his solo drum breaks from the recording “Piano De Patio”\(^\text{111}\) (Example 7.11), Alcázar demonstrates many key elements associated with drumset soloing in the festejo genre. These elements include:

- Playing the hihat on downbeats with the left foot
- Maintaining the authenticity of the festejo rhythmic subdivision which involves playing the second triplet partial in an elastic manner
- Orchestrating the festejo cajón rhythm on the drumset with use of tom-tom hits and cymbal accents
- Making use of the Son de los Diablos rhythm
- Using basic stickings including the single-stroke roll and flams
- Focusing on playing musically tasteful phrases which help to perpetuate the flow of the festejo rhythm at all times.

Example 7.11. Hugo Alcázar Solo Breaks on “Piano De Patio”

\(^{111}\) Gabriel Alegría, “Piano De Patio,” Nuevo Mondo, Saponegro, 2008, CD.
Based on a cyclic song form, the piece “Piso 19” showcases Alcázar’s ability to transition smoothly between a *festejo* and double-time jazz feel. His drumset solo on this recording (Example 7.12) showcases all of the abovementioned qualities with the addition of:

- the occasional use of straight eighth notes, which creates rhythmic variation and musical tension
- the “Swiss army triplet,” a snare drum rudiment made famous in its application to the drumset by Tony Williams (Example 7.13)
- over-the-barline phrasing identical in conception to the phrase notated in Example 7.8
- the use of the “stick-shot” on the snare drum
- the use of “rim shots” on the tom-tom played similarly to contemporary jazz drummers including Brian Blade, Jack DeJohnette, Antonio Sanchez, and Bill Stewart.

---

Example 7.12. Hugo Alcázar Solo on “Piso 19”

Example 7.13. The “Swiss Army Triplet”
Drumset Soloing Techniques Inspired by the Landó Rhythmic Vocabulary

When compared to solo phrases in the festejo genre, the landó differs greatly. This can certainly be attributed to the much slower median performance tempo of the landó rhythm. Additionally, specific landó solo phrases exist that are intrinsic to the 6/4 time signature which are based on the quarter note pulse. On the other hand, specific phrases exist that are intrinsic to the 12/8 time signature. These two rhythmic standpoints open up a great deal of phrasing possibilities on the drumset, which I will detail later in this chapter.

The “flammed cross-stick” mentioned in Chapter 5 is an articulation useful for soloing in the landó genre. It involves a left hand cross-stick hit preceded fractionally by a hit with the right stick that makes contact with both the drumhead and the rim of the drum. The resulting sound has a thick, accentuated quality reminiscent of the “flammed” high tone used in the landó cajón rhythm. Alcázar uses it frequently, as do Latin jazz drummers Ignacio Berroa and Horacio “El Negro” Hernandez.

Tasteful orchestration plays a big part in transferring landó solo phrases to the drumset. An ideal starting point is to play the landó clave on the drumset in different configurations while including the use of downbeats played by the hihat with the left foot (Example 7.14). Following this concept, the next step is to orchestrate the elasticized landó cajón and cowbell rhythms (Example 7.15). This writer encourages drummers to try as many variations as possible to inspire unique phrases. Diligent practice applied to capturing the rhythmic authenticity of these phrases on the drumset will result in a deep landó rhythmic vocabulary and a better understanding of Afro-Peruvian music.
Example 7.14. *Landó clave* Orchestrated on Drumset

Example 7.15. Solo Phrasing inspired by Elasticized *landó* Rhythms

Having discussed ways to create drumset solo phrases using traditional rhythms, it is timely to explore specific rhythmic possibilities in 12/8 time (with an emphasis on dotted quarter-note downbeats) and 6/4 time (with an emphasis on the quarter-note downbeat). In addition to the 12/8 drumset solo rhythms already discussed, double-time figures can be used effectively when soloing over the dotted quarter-note hihat rhythm played on the left foot. Using dotted eighth-notes and quarter-notes as accent points, a host of drumset phrases can be created at a rate of six notes per left-foot downbeat played with the hihat (Example 7.16).
Example 7.16. Double-Time Phrasing in 12/8 Time

Playing from the 6/4 rhythmic viewpoint, eighth-note triplets and sixteenth-note triplets now become naturally executable rhythms. Inspired by Freddy “Huevito” Lobatón’s cajón fills in the introduction section of the recording “Summertime,” these 6/4 phrases are a starting point upon which to develop (Example 7.17).

Example 7.17. Triplet-Derivative *landó* Phrasing in 6/4 Time

Once these concepts have been practiced over a period of time to the point of internalization, drummers can begin to experiment with 6/4 phrases while playing quarter notes with the left foot on the hihat (Example 7.18). Performing 6/4 phrases while playing dotted quarter-notes with the left foot on the hihat is also a viable option (Example 7.19). Mastering this ability takes great amounts of patience and concentration. One should not be afraid to notate problematic figures and practice them slowly in a repetitive manner.

---

Example 7.18. *Landó*-Inspired 6/4 Solo Phrases (Hihat on Quarter Notes)

Example 7.19. *Landó*-Inspired 6/4 Solo Phrases (Hihat on Dotted Quarter Notes)

Playing the *palmas* pattern is also a viable option to playing downbeats on the left foot with the hihat while soloing. When playing the *palmas* rhythm as an independent ostinato, coordination is difficult at first. Below is a series of exercises focused on developing the independent left-foot *palmas* hihat pattern while soloing with the remaining three limbs (Example 7.20). This series includes:

1. Three one-note motifs in unison with the bass drum, snare drum, and floor tom
2. Three two-note motifs in unison with the bass drum, snare drum, and floor tom

3. Three two-note motifs broken up between with the hands and the bass drum

4. Three two-note motifs in dotted eighth-notes in unison with the bass drum, snare drum, and floor tom

5. Three two-note motifs in dotted eighth-notes broken up between with the hands and the bass drum
Example 7.20. Exercises for Developing the Left-Foot *palmas* Pattern During Drum Solos

A piece that demonstrates all of the above *landó* drumset soloing concepts is Hugo Alcázar’s solo on the Gabriel Alegria recording of “Toro Mata” (Example 7.21) The use of elasticized phrases, double-time figures, and dotted eighth-note figures are all evident, as well as shifts in rhythmic emphasis from 12/8 time to 6/4 time, when Alcázar begins to play eighth-note triplet phrases with the hands and

---

changes his left foot hihat pattern to quarter notes. Notice also that Alcázar uses the *palmas* left foot hihat ostinato during moments when simpler phrases are played with the hands. In addition to the basic jazz drumset sound palette, Alcázar adds splash cymbals and a cowbell for sonic variety. This solo is a study unto itself in the art of drumset soloing in the *landó* rhythmic genre.
Example 7.21. Drumset solo played by Hugo Alcázar on “Toro Mata”
CHAPTER EIGHT
DISCUSSION OF SURVEY RESPONSES

The aim of this chapter is to discuss the process behind the formulation of a short five-question survey presented to leading exponents of Afro-Peruvian jazz. It will mention commonalities in the responses from these artists. It will also cite particular responses that provide further insight into the application of Afro-Peruvian rhythms in a contemporary jazz context. The complete responses of each interviewee can be found in Appendix C.

Choosing interviewees for this survey was an easy process. Fortunately, many of the artists discussed in this paper are alive and have some personal connection to this writer, as a band-mate, mentor, friend or musical associate. This list of interviewees includes Hugo Alcázar, Gabriel Alegría, Eva Ayllón, Freddy “Huevito” Lobatón, Yuri Juárez, Ingrid Jensen, Geoffrey Keezer, Laura Andrea Leguía, Maria Schneider and Jon Wikan.

In constructing a series of questions for this survey, I aimed to create questions answerable in short or long form, with the hope that the artists’ responses would encompass a vast range of musical perspectives. I wanted to direct the questioning in such a way as to ascertain the artist’s processes for learning and applying Afro-Peruvian rhythms to their own work. I sought to obtain insights into why these artists chose to utilize Afro-Peruvian rhythms in their performances and
compositions. And finally, I wished to create the option for artists to respond with additional comments about Afro-Peruvian music that they believed were significant.

The questions presented in the survey were:

1. Which elements do you consider to be at the essence of Afro-Peruvian music?

2. In your opinion, which elements of Afro-Peruvian music translate to contemporary jazz most effectively?

3. In what ways, if any, have you combined Afro-Peruvian music with contemporary jazz in your own music?

4. In which ways do you feel that Afro-Peruvian rhythms differ from other rhythms influenced by the African diaspora?

5. Do you think that Afro-Peruvian music will have a lasting influence in contemporary jazz and why?

6. Additionally, is there anything that you would like to add to this survey that you consider of importance?

Regarding the first question about essential elements in Afro-Peruvian music—interviewees frequently mention the blending of Spanish, African and Andean influences. Wikan refers to harmonic influences deriving from Spanish combined with African-influenced rhythms from regions including Angola in lower West Africa.

Respondents frequently mention the use of triplets as a rhythmic aspect of Afro-Peruvian music, along with the sense of plasticity or elasticity in the rhythm as stated by Juárez. Wikan and Leguía both cite an acute awareness, if not emphasis on, the second eighth-note triplet partial in Afro-Peruvian music, with Wikan also providing specific insights into possible comparisons between jazz and Afro-Peruvian
rhythms. Stating an almost parallel evolution between the two genres, he observes evidence of the American jazz ride cymbal pattern in the high-pitched tones of the *cajón* pattern used in the *zamacueca* rhythm. Schneider comments on the superimposition of groupings of three over two, producing a sense of different layers of polyrhythms coming through at different moments.

The interviewees repeatedly comment about the widespread use of the *cajón* (as well as the *quijada* and *cajita*). Leguía states that the sound of the *cajón*, *cajita*, and *quijada* are a welcome addition to the contemporary jazz scene. In fact, Schneider states that many people mistakenly claim that the *cajón* had a Spanish origin whereas it is recognized as a uniquely Peruvian instrument. Furthermore, the combination of the guitar and *cajón* as the backbone of Afro-Peruvian music was outlined by many of the interviewees. According to Leguía, “the *cajón* is becoming more and more ubiquitous in many styles of live music.” Alcázar adds that the *cajón* inspires an atmosphere different from the drumset or hand drums with animal hide drumheads. According to Ayllón, “the *cajón* is the pulse of Afro-Peruvian music, the dance represents the spirit and all the other elements can be interchanged.”

According to Alegria, “the Spanish guitar is the main harmonic instrument, but performed in a distinctive Peruvian coastal style which includes some definitive influences from the Andean guitar tradition as well as from Spanish flamenco.” He goes on to state that the rich guitar tradition on the coast of Peru “features extremely complex rhythmic nuance and virtuosic execution.” Wikan concurs that the guitar is a critical instrument used in Afro-Peruvian music.

The respondents also address the element of audience participation in Afro-Peruvian music. They shed light on the importance of audience interaction and communication in performance practices associated with the genre. Alegria and
Lobatón both state that *guapeo* (spontaneous calls during the musical performance) is a most essential quality of Afro-Peruvian and *criollo* music from the coast. Alegria also adds further interesting viewpoints, stating that “the “humor” or poetic stylings of *criollo* music is very important to the music and the culture” and mentions that the family tradition involved in Afro-Peruvian music is also important. Further discussing the subject of cultural tradition, Wikan mentions the interaction between dance and music. He considers this to be an essential element of the Afro-Peruvian music genre.

Regarding the application of Afro-Peruvian music to contemporary jazz, the respondents generally agree that the use of Afro-Peruvian rhythms was a key element. The North American musician Keezer mentions the integration of Afro-Peruvian beats such as the *landó, festejo, and zamacueca* into contemporary jazz. The Peruvian-born Leguía makes a similar statement, identifying the combination of Peruvian grooves with the improvisatory and harmonic elements of jazz. She mentions that that “these (jazz) improvisatory and harmonic progressions are a little more complex than those of traditional Afro-Peruvian music.” The Peruvian-born musician Alegria also shares a wealth of information, stating that Afro-Peruvian rhythms are “a natural fit for jazz music.”

Adding weight to Alegria’s research on the possible applications of Afro-Peruvian music to contemporary jazz, the trumpeter Jensen and drummer-*cajonero* Wikan draw a great deal of inspiration from the recordings of Eva Ayllón as well as of numerous Afro-Peruvian *cajón* masters. Their own research regarding Afro-Peruvian music has led to the investigation of concepts including playing the *landó* rhythm in 7/4 meter and applying the *festejo* rhythm to the performance of Thelonious Monk’s compositions.
Alegría makes an interesting claim, when he states:

On a spiritual level there is also an important connection (between Afro-Peruvian music and jazz). Although more difficult to define, there would appear to be an unspoken connection that could stem from similar African roots found in both Afro-Peruvian and African American jazz music.

It would seem that for Peruvian-born jazz musicians such as Leguía, the concept of composing is so inextricably linked with the use of Afro-Peruvian musical elements that it is difficult to compose anything that does not contain an element of Afro-Peruvian music. In general, Peruvian musicians mention the harmonic sophistication of jazz as a useful compositional tool, whereas American-born musicians speak of Afro-Peruvian rhythms as highly appealing to them as composers. Schneider comments on a unique application of landó, detailing the superimposition of the rhythm in her piece “Aires de Landó,” composed in 5/4 time.

Alegría’s comments on Afro-Peruvian jazz composition are detailed and demonstrate his extensive experience in the idiom. He describes a combination of the festejo, landó, zamacueca, valse, and panalivio rhythmic formulas with a harmonic approach that could be described as post-Wayne Shorter. He adds that through-composed pieces can be just as common as “head arrangements” (an ensemble arrangement of the melody section of a piece which can include modified melodic placement, re-worked harmonic progressions, and specific rhythm section figures).

In discussing the differences between Afro-Peruvian rhythms and rhythms from elsewhere in the African diaspora, Wikan observes a strong connection to West African music, as well as a heavy Cuban influence among musicians in Peru perhaps due to immigration or a common cultural heritage. Lobatón states that there is much similarity in the patterns, but the placement of accents differs. Juárez speaks of the rootedness of Afro-Peruvian music in the traditions of Spain, the Andes, and Africa,
which gives this music such a different sound when compared to Afro-Caribbean music.

Responding to the question as whether Afro-Peruvian music will have a lasting influence in contemporary jazz, all interviewees seem to think that it will, with Alegria adding that it is still too early to tell. Also, most interviewees state that Afro-Peruvian music will probably not reach the level of ubiquity associated with Afro-Cuban or Afro-Brazilian music. Lobatón states that his contributions to jazz education, along with those of other Peruvian musicians, will help to ensure its longevity.

Other insightful topics include a statement by Alegría about the importance of recognizing all of the past and present artists who have experimented with Afro-Peruvian jazz music. Lobatón recommends that drummers respect the essence of the percussion patterns and be able to play the traditional instruments. Leguía mentions the commitment that she and many Afro-Peruvian musicians have made to performance presentation and audience interaction both onstage and offstage. Alcázar states that Afro-Peruvian music has become the country’s most influential expression and that the *cajón* represents all Peruvian people without discrimination. Juárez, Jensen, Schneider, and Wikan all mention the subject of slavery in understanding the social climate into which Afro-Peruvian music was born. Juárez adds that the *cajón* was an answer to the oppression inflicted upon slaves by colonists. Jensen acknowledges the creativity and perseverance of the oppressed, and the inner strength that allowed them to make the music endure despite the hardships.
CHAPTER NINE
CONCLUSION

As this paper suggests, the application Afro-Peruvian rhythms to the drumset for use in a contemporary jazz setting is an in-depth process that provides a high level of challenge to the drumset player both on a conceptual and a technical level. Once mastered, these rhythms generate considerable musical intensity and lead to the development of a deeper knowledge of rhythmic subdivision which can applied to all Latin drumset styles.

The cross-pollination of African, Spanish, and Andean cultures that encompassed Afro-Peruvian music has only begun to achieve international recognition over the past twenty years. Through the successful application of Afro-Peruvian rhythms to contemporary jazz by artists such as Alex Neciosup-Acuña, Hugo Alcázar, Gabriel Alegría, Geoffrey Keezer, Donny McCaslin, Maria Schneider, and Richie Zellon, the international jazz community has become aware of the power and beauty of the festejo and landó rhythms.

Similarities do exist between Afro-Peruvian rhythms when compared to Afro-Cuban drumset rhythms, particularly the landó. However, as this paper suggests, there are a number of unique technical and conceptual elements inherent in Afro-Peruvian music that have not been discussed until now. This writer urges drummers to diligently practice the rhythms notated in this paper to the point of mastery. The technical benefits include increased independence with the left foot, a heightened
sense of flexibility regarding subdivision in performance, and further development of drumset coordination. The conceptual benefits gained include an increased ability to play and hear triplet-based subdivisions in 12/8 and 6/4 time, as well as a sensitivity to the “elasticity” of the subdivisions that are intrinsic to rhythms of the African diaspora. Also, it is vital to listen to the recordings noted in this paper as much as possible. Much like learning a new language, immersion is a key factor in a student’s learning process.

The experience of playing Afro-Peruvian rhythms on traditional instruments cannot be stressed enough. In doing so, drummers will notice a definite improvement regarding their ability to play these rhythms with an authentic sense of subdivision. This is the defining factor in successfully translating Afro-Peruvian rhythms to the drumset.

On a personal note, studying the application of Afro-Peruvian rhythms has been enlightening. It has afforded me opportunities to play with world-class musicians based in Australia, Peru, and the United States, while exposing me to new musical possibilities applicable to both drumming and composition. A wealth of untapped musical possibilities awaits all musicians who seek inspiration from Afro-Peruvian music.

Traveling to Peru in January 2011, I fell in love with the vast culture of music, dance, cuisine, textiles, and fine art, along with the wonderful nature of the people. The idea of studying and collaborating with musicians in Peru such as Hugo Alcázar was definitely exciting and something that I wish to pursue in the future.

In closing, I hope that the information contained in this document can be useful to readers by contributing fresh ideas and inspiration for their own musical expressions. An important point to remember is that, beyond learning these rhythms
and understanding their authentic subdivisions, it is up to the individual to experiment and develop his or her own perspective.

I firmly believe that in as little as five years from now, the trend regarding the use of Afro-Peruvian rhythms in contemporary jazz will grow both in the United States and abroad. This belief is based on the enthusiasm I have witnessed among international audiences while performing with the Gabriel Algeria Afro-Peruvian Sextet, as well as with my own ensemble, the Daniel Susnjar Afro-Peruvian Jazz Group, which has played in both the United States and Australia. These performances have elicited numerous inquiries about concepts and techniques associated with Afro-Peruvian music.

A growing demand for Afro-Peruvian music also has emerged in jazz education. By integrating these rhythms into jazz combo settings at the high school and college levels, musicians such as Gabriel Alegría, Freddy “Huevito” Lobatón, and many others have helped to push Afro-Peruvian music into the foreground and will continue to do so. The next generation of jazz musicians influenced by Afro-Peruvian music will have a greater depth of experience in this field at a younger age than musicians of the present generation. I believe that the festejo and landó rhythms will make up a large part of their musical DNA, and the results will further advance the art form of contemporary jazz. This is indeed an exciting time for Afro-Peruvian music!
BIBLIOGRAPHY


_____. Nuevo Mundo. Saponegro, 2008, CD.

_____. Pucusana. Saponegro 26126, 2010, CD.

_____. Ciudad de Los Reyes. Saponegro, 2013, CD.


Brubeck, Dave. Time Out. Columbia 8192, 1959, LP.

Chambers, Paul. Whims of Chambers. Blue Note 1534, 1956, LP.


Davis, Miles. Milestones. Columbia CL1193, 1958, LP.

_____. Live at the Plugged Nickel. Columbia CBS 88606, 1982, LP.


Keezer, Geoffrey. Áurea. ArtistShare, 2008, CD.

Kelly, Wynton. Kelly at Midnight. Vee Jay, 1959, LP.

León Quirós, Javier F. “The Aestheticization of Tradition: Professional Afro-Peruvian
Musicians, Cultural Reclamation, and Artistic Interpretation.” PhD diss., The University of Texas at Austin, Texas, 2003.


Los Troveros Criollos. El Borrachito. Record label unknown, 1958, LP.


Roach, Max. Drums Unlimited. Atlantic SD1467, 1966, LP.

Santa Cruz, Nicomedes. Cumanana. Graphic Industrial workshops, 1964, LP.


______. “If Only I Could” and “Used to Be a Festejo.” Unreleased live recording, 2012, CD.


Vásquez Rodriguez, Rosa Elena (Chalena). La práctica musical de la población negra en Perú: la Danza de Negritos de El Carmen. Havana: Casa de las
Americas, 1982.

APPENDIX A

INTERVIEW QUESTIONS

1. Which elements do you consider to be at the essence of Afro-Peruvian music?

2. In your opinion, which elements of Afro-Peruvian music translate to contemporary Jazz most effectively?

3. In what ways, if any, have you combined Afro-Peruvian music with contemporary jazz in your own music?

4. In which ways do you feel that Afro-Peruvian rhythms differ from other African-diaspora-influenced rhythms?

5. Do you think that Afro-Peruvian music will have a lasting influence in contemporary jazz and why?

6. Additionally, is there anything that you would like to add to this survey that you consider of importance?
APPENDIX B

INFORMED CONSENT FORM

A METHODOLOGY FOR THE APPLICATION OF AFRO-PERUVIAN RHYTHMS TO THE DRUMSET FOR USE IN A CONTEMPORARY JAZZ SETTING

INFORMED CONSENT FORM

PURPOSE:

The goal of this research is to incorporate perspectives of noted Peruvian and non-Peruvian musicians who have successfully integrated Afro-Peruvian music with contemporary jazz for the purpose of gaining further insight into the application of Afro-Peruvian rhythms to the drumset.

Responses to the questionnaire are intended to add further weight to the importance of developing a methodology for the application of Afro-Peruvian rhythms to the drumset for use in a contemporary jazz setting, along with its potential to inform musicians in an in-depth, systematic and inspirational manner. The questionnaire is intended to gain insight into the essential and unique elements found in Afro-Peruvian music, techniques in combining Afro-Peruvian music with contemporary jazz, the influence of Afro-Peruvian music on contemporary jazz, plus any additional information deemed pertinent by the musicians being surveyed.

PROCEDURE:

The informed consent form and questionnaire will be sent in an email (recruitment letter) to the participants. All participants are asked to voluntarily answer the questionnaire regarding the application of Afro-Peruvian rhythms to the drumset for use in a contemporary jazz setting.

The participants will be asked to include in their email response whether they consent to their names being published or not. Each participant acknowledges through his/her email response that he/she has read and understood the informed consent form and further agrees to its terms. The responses will be used for research and will be included in the co-investigator’s doctoral essay. Through responding to the questionnaire and editing it as the participant wishes it to appear in the document, each participant also agrees that his/her responses will be published in the essay.

RISKS:
No foreseeable risks or discomfort are anticipated for you by participating. Because this research is being conducted through email, security of your correspondence cannot be guaranteed.

BENEFITS:
Although no benefits can be promised to you by participating in this study, the information gathered and later distributed is intended to further enhance and add weight to this doctoral essay, leading to the development of an authoritative methodology for the application of Afro-Peruvian rhythms to the drumset for use in a contemporary jazz setting.

ALTERNATIVES:
You have the alternative to not participate in this study. You may stop participating any time or you can skip any question you do not want to answer. There is no penalty incurred should you choose to halt participation.

COSTS:
No costs are anticipated for you to participate in this study.

PAYMENT TO PARTICIPATE:
No monetary payment will be awarded due to participation in this study.

CONFIDENTIALITY:
The participants’ names and responses will be made public in my dissertation, which will be submitted to the faculty of the University of Miami this Spring 2013 and will be available for educational purposes unless he/she indicates to the principle investigator that they would like their information to be kept confidential. Please state your preference in your email response on whether you want your name to be published or not.

RIGHT TO WITHDRAW:
Your participation is voluntary- you have the right to withdraw from the study.

OTHER PERTINENT INFORMATION:
The researcher will answer any questions you may have regarding the study and will give you a copy of the consent form after you have signed it. If you have any questions about the study please contact Daniel Susnjar co-investigator, at 305-343-6408 or danielsusnjar@hotmail.com or Professor Rachel Lebon, at 305-284-5813 or RLLebon@aol.com. If you have any questions about you rights as a research participant, please contact the Human Subjects Research Office (HSRO) at 305-243-3195.
1. Which elements do you consider to be at the essence of Afro-Peruvian music?

   The elements that I consider are the essence of Afro-Peruvian music include the guitar, the cajón, the quiñada, and the cajita, Andean European and African melodies, and the rhythmical subdivision.

2. In your opinion, which elements of Afro-Peruvian music translate to contemporary Jazz most effectively?

   In my opinion the elements of Afro-Peruvian music that translate to contemporary jazz are the rhythmic subdivision, the combination of the cajón and the drumset, the harmonic approach, and the differentiation and similarities of melodies.

3. In what ways, if any, have you combined Afro-Peruvian music with contemporary jazz in your own music?

   I have combined Afro-Peruvian music with jazz and vice versa, always respecting the culture, the tradition, the sensation and history, through the analysis and investigation of recordings and/or transcriptions.

4. In which ways do you feel that Afro-Peruvian rhythms differ from other African-diaspora-influenced rhythms?

   The difference is in how we feel the rhythmical subdivision with the influences and elements already mentioned, the message in the songs that represent the tradition, the sound of the cajón that inspires an atmosphere different from drums with plastic heads or animal skins, and the free support of the guitar.
5. **Do you think that Afro-Peruvian music will have a lasting influence in contemporary jazz and why?**

As Afro-Peruvian music has already begun to influence contemporary jazz and vice versa in the 21st century, I think it will continue to do so. As the general public becomes more familiar with these sounds, you will see the influence of Afro-Peruvian music grow.

6. **Additionally, is there anything that you would like to add to this survey that you consider of importance?**

Afro-Peruvian music has become Peru’s most influential expression. This could be considered true as much abroad as here in Peru. The *cajón* represents all Peruvian people without discrimination and it is up to us to continue enriching the legacy created by the great Peruvian musicians, composers and singers of that came before us.
1. Which elements do you consider to be at the essence of Afro-Peruvian music?

An organic blend of Spanish music as reinterpreted on the coast of Perú by second and third generation slaves. The catalogue of Afro-Peruvian instruments include more than 30, but the principal and essential Afro-Peruvian instruments are the cajón, quijada and cajita. It is also common to see combinations using Caribbean instruments such as congas, which are non-essential. The “humor” or poetic stylings of criollo music are very important to the music and the culture. The family tradition involved is very important. Guapeo (spontaneous calls during the music) is a most essential quality of Afro-Peruvian and criollo music from the coast. The Spanish guitar is the main harmonic instrument, but performed in a distinctive Peruvian coastal style which includes some definitive influences from the Andean guitar tradition as well as the Spanish flamenco. There is a very rich guitar tradition on the coast of Perú, one that features extremely complex rhythmic nuance and virtuosic execution.

2. In your opinion, which elements of Afro-Peruvian music translate to contemporary Jazz most effectively?

The rhythms are a natural fit for jazz music. 12/8 time has a very malleable quality that can be reinterpreted in jazz music very effectively. The spirit of the music is the same between jazz and Afro-Peruvian traditions. Meaning, the intention of improvisation and constant reinterpretation of the groove are the same. There is no clave in Afro-Peruvian music which differentiates it from Cuban music. All rhythmic bases are there to be reinterpreted by the percussionists, in much the same way a jazz drummer reinterprets the swing pattern on the ride cymbal. This creates for a very organic feel going back n forth from fast swing tempos to festejo or landó.

On a spiritual level there is also an important connection. Although more difficult to define, there would appear to be an unspoken connection that could stem from similar African roots found in both Afro-Peruvian and African American jazz music. Each responds to the other in surprising ways where musicians from each tradition feel "at home" listening and performing with each other, even when they have never met before. The connection, however, is not across all songs and styles. Within each musical tradition, this connection appears to manifest itself more on certain types of grooves, songs, and colors. Landó works well for minor ballads. Festejo does not work too well over a dominant blues while it fits perfectly with a minor blues sequence, and so on.
3. In what ways, if any, have you combined Afro-Peruvian music with contemporary jazz in your own music?

In the four albums to date with the Afro-Peruvian Sextet we have used festejo, landó, zamacueca, valse and panalivio rhythmic formulas. The harmonic approach could be described as post-Wayne Shorter. Through-composed pieces are just as common as head arrangements. The energy of Afro-Peruvian jazz music is an excellent vehicle for original composition as the amount of variety inherent in each rhythmic formula really opens up compositional possibilities. Generally speaking, modal sequences are easier to fit into the long 12/8 bars in landó while the festejo patterns do lend themselves to a fuller chordal approach.

4. In which ways do you feel that Afro-Peruvian rhythms differ from other African-diaspora-influenced rhythms?

The main differences are as follows:

- Afro-Peruvian music does not use a clave
- Afro-Peruvian music is always in 12/8 time (with some exceptions in 3/4 for valse and two-four for panalivio)
- Afro-Peruvian music is always triplet based BUT where the accent is on the second eighth note of each group.
- Afro-Peruvian music requires guapeo (spontaneous shouts of encouragement as an essential element)
- All rhythmic patterns can be re-interpreted throughout the execution of a tune/song
- Players are always free to improvise
- Afro-Peruvian music has an extensive acoustic guitar tradition at the core
- Afro-Peruvian music uses the cajón, quijada and cajita as principal instruments
- Afro-Peruvian music does not use instruments made with skins (all are wooden)

5. Do you think that Afro-Peruvian music will have a lasting influence in contemporary jazz and why?

It is too early to tell. Having said that, it would appear from the type of commentary and reviews coming out in the press that the jazz community is hearing Afro-Peruvian jazz music as a “new” sound for jazz that warrants a place alongside Afro-Cuban and Brazilian music. It represents a new way of conceiving “Latin” jazz music, where a connection to straight ahead jazz music is much more organic and apparent. In my opinion Afro-Peruvian jazz music could make an
impact in the next 10-15 years.

6. Additionally, is there anything that you would like to add to this survey that you consider of importance?

I think it important to mention all of the artists that are experimenting or have experimented with Afro-Peruvian jazz music. There are literally dozens of projects currently out there and around the world. As Afro-Peruvian jazz music becomes more accepted, these groups will grow in importance to the jazz community.
1. Which elements do you consider to be at the essence of Afro-Peruvian music?

The *cajón* is the pulse of Afro-Peruvian music, the dance represents the spirit and all the other elements can be interchanged.

2. In your opinion, which elements of Afro-Peruvian music translate to contemporary Jazz most effectively?

The rhythm offers a new world of possibilities for exploring in the jazz realm.

3. In what ways, if any, have you combined Afro-Peruvian music with contemporary jazz in your own music?

For a bit of time I performed with a jazz based group called “Los Hijos del Sol” and we established a new standard on how to perform not only Afro-Peruvian but other genres of Peruvian music. The group explored rhythmic and harmonic ventures that had not been tried before and this was in the late 1980s.

4. In which ways do you feel that Afro-Peruvian rhythms differ from other African-diaspora-influenced rhythms?

We all share a version of the Afro 6/8, the Peruvian version has its own cadence and the communication with the singer can appear to be on a different time signature.

5. Do you think that Afro-Peruvian music will have a lasting influence in contemporary jazz and why?

Afro-Peruvian music is barely making inroads into the larger world of jazz music, and as long as the two continue to converge harmoniously, we will be making music forever.

6. Additionally, is there anything that you would like to add to this survey that you consider of importance?

No response.
1. Which elements do you consider to be at the essence of Afro-Peruvian music?

    The emphasis on the African triplet. A specific language that has evolved through slavery (in Peru) that links African music to the rest of the world. These two elements are deeply intrinsic to the heart of the Afro-Peruvian rhythms that run through all of the various grooves that I have experienced in their music.

2. In your opinion, which elements of Afro-Peruvian music translate to contemporary Jazz most effectively?

    Hmm? That depends on who is playing “the jazz.” Clearly the triplet and all of its subdivisions are extremely attractive to someone who knows the history of jazz music and has spent time experiencing and researching the African connection to the music (jazz). Swing is a big word and for me, the experience of Afro-Peruvian music only deepened my awareness of swing and groove, and the parameters of shifting the feels within that groove that Afro-Peruvian rhythms can inspire.

3. In what ways, if any, have you combined Afro-Peruvian music with contemporary jazz in your own music?

    Using the cajón, which my husband Jon Wikan has put many hours of study into, I have been able to try out my ideas with landó in 7/4 meter, Monk tunes in festejo and more. After listening to a ton of Eva Ayllón and many of the authentic recordings from the Afro-Peruvian cajón masters, I found myself entranced by the music and constantly searching for ways to fuse it into my own vocabulary and jazz language via arrangements of standards and original compositions.

4. In which ways do you feel that Afro-Peruvian rhythms differ from other African-diaspora-influenced rhythms?

    Not in a vastly different way as far as feel, passion and language go, but more in the language and experience of the cajón. Since they were denied many instruments, the cajón and the other wooden instruments they ended up with created a fairly simple yet deeply complex language that connects passionately with the stories and folk melodies of the Peruvian people that suffered through years of persecution and suppression.
5. Do you think that Afro-Peruvian music will have a lasting influence in contemporary jazz and why?

I think that this music is very exciting for jazz musicians to experience, on many levels. It has received very little exposure so far and it will surely inspire for years to come as more and more musicians get to experience it's beauty and depth.

6. Additionally, is there anything that you would like to add to this survey that you consider of importance?

What I learned in my two visits to Peru was that the ugly hand(s) of class and slavery live on in many lands, not just in the USA. Music, as is often the case, is the one way that the everyday person can find a way to survive the oppression and rise above the evil hands of the oppressor. Thank goodness for the creativity and perseverance of the oppressed and their gumption to make the music last despite it all.
1. Which elements do you consider to be at the essence of Afro-Peruvian music?

I think that a poly-rhythmic cadence, plasticity, and a special combination of cultures (not only African) exists in Afro-Peruvian music. There are several elements coming from Spanish, Arabic, and Andean influences. Afro-Peruvian music is a result of a complex “mestizaje” and a social-cultural process.

2. In your opinion, which elements of Afro-Peruvian music translate to contemporary Jazz most effectively?

Plasticity, definitely ... this element allows us to move this music in some new directions, taking different forms according to the musicians’ creative impulses. I feel that, for example, the “landó” is the tool that a lot of musicians were looking for and suddenly it appears in Afro-Peruvian music. A combination of sensuality and several rhythmic connections.

3. In what ways, if any, have you combined Afro-Peruvian music with contemporary jazz in your own music?

I have studied rhythm, melody and harmony from books in a scholarly way which stems from the classical music tradition. Afro-Peruvian grooves give me a lot of ways to develop melodic and harmonic patterns in combination with the jazz language. You can feel that is not a simple mix or fusion where Afro-Peruvian music is running alongside jazz music … it works like a natural and honest encounter.

4. In which ways do you feel that Afro-Peruvian rhythms differ from other African-diaspora-influenced rhythms?

Afro-Peruvian music is more than only Afro music. Although in Afro-Cuban and Afro-Brazilian music you can find elements that may come from straight from Africa, in Afro-Peruvian music we have a different meaning when we say “Afro” and “Peruvian.” These two elements do exist, but what does Peruvian mean? It means a culture full of tradition from Spanish, Andean and Afro descendents; when we say Afro-Peruvian it means all of those influences. That's why this music sounds so different from Afro-Caribbean music.
5. Do you think that Afro-Peruvian music will have a lasting influence in contemporary jazz and why?

Most probably, depending on what directions music, musicians, and the market is going to take. I can say it probably will be good, everybody is looking for new sounds, fusion is the sound of the 21st century … the globalization process … people are discovering each other.

We now have instant access to a wealth of materials such as recordings, books and videos. If we utilize all of the marketing tools available to us in the “new order” of the music business, maybe Afro-Peruvian music will be important in the future. It’s not difficult to fall in love with the landó … lol.

6. Additionally, is there anything that you would like to add to this survey that you consider of importance?

Check the process of slavery in the United States, Cuba, Brazil and Peru. In Peru it is very special because the colony broke the connection between Africa and the slaves. Some of them were second generation, they were born into slavery in the new continent, they came from a different ethnicity and language, with no connections to their gods or traditions. In this way the slave had to learn the “new order” of living. In Peru, the black population could not play their original drums for Example, because it implied a connection with their ancestral culture. This was a very cunning strategy that the colony employed to keep the slave population under their power. So, we know now why the "cajón" appears… it is an answer against this oppression… just a simple piece of wood… we could talk at length about that...
1. Which elements do you consider to be at the essence of Afro-Peruvian music?

All the standard elements of music (melody, harmony, rhythm, lyrics) are there, but I would put rhythm at the top of the list. The *cajón* patterns and beats are completely unique to Afro-Peruvian music.

2. In your opinion, which elements of Afro-Peruvian music translate to contemporary Jazz most effectively?

Again, I would say the rhythms. Artists such as Alex Acuña, Sofia Rei Koutsovitis, Gabriel Alegría, Maria Schneider and myself have been able to find a way to successfully integrate Afro-Peruvian beats such as the *landó*, *festejo*, and *zamacueca* into contemporary jazz.

3. In what ways, if any, have you combined Afro-Peruvian music with contemporary jazz in your own music?

After visiting Peru in 2004 and meeting and playing with many great Peruvian musicians, including percussionists Hugo Alcázar and Freddy “Huevito” Lobatón, I fell in love with the rhythms and sounds of Afro-Peruvian music and recorded an album called ÁUREA over a period of four years. While it began as strictly a mixture of Afro-Peruvian music and jazz, with the addition of (Argentinean vocalist) Sofia Rei Koutsovitis to the lineup, it gradually expanded to include Afro-Argentinean elements as well. I was pleasantly surprised that ÁUREA was nominated for a Grammy award in 2009 in the “Best Latin Jazz Album” category.

4. In which ways do you feel that Afro-Peruvian rhythms differ from other African-diaspora-influenced rhythms?

I'm no expert on this by any means, but my hunch is that Afro-Peruvian rhythms might have a bit of the Spanish flavor to them as well. I really don't know... all I know is they are unique and VERY compelling!
5. Do you think that Afro-Peruvian music will have a lasting influence in contemporary jazz and why?

   I'm sure that it will take its place alongside the Cuban and Brazilian rhythms that are so prevalent in jazz, though it may never become as ubiquitous, maybe because the beats are a bit more obscure ... it took me a full year to figure out where "1" was!!!

6. Additionally, is there anything that you would like to add to this survey that you consider of importance?

   No response.
1. **Which elements do you consider to be at the essence of Afro-Peruvian music?**

I think the rhythmic component is at the essence of what we call Afro-Peruvian music. If we took a traditional Afro-Peruvian melody and played it in 4/4 swing, we wouldn't be able to consider it Afro-Peruvian any more. The second most important element is the instrumentation. The *cajón* and the acoustic guitar are both essential for the Afro-Peruvian style. You can take and Afro-Peruvian melody and play it in 5/4, but if the *cajón* is present, you still hear the Afro-Peruvian essence. If you take an Afro-Peruvian melody, play it in 5/4, and accompany it with drums and piano, I don't think there would be any clear way to classify it as Afro-Peruvian.

2. **In your opinion, which elements of Afro-Peruvian music translate to contemporary Jazz most effectively?**

The sound of *cajón*, *cajita*, and *quijada*, I think, are a welcome addition to the contemporary jazz scene. The *cajón* is becoming more and more ubiquitous in many styles of live music. It has a versatile sound, but it is also an interesting stage device, and easier to transport than other percussion instruments that could provide such a rich bass tone.

3. **In what ways, if any, have you combined Afro-Peruvian music with contemporary jazz in your own music?**

I grew up listening to Afro-Peruvian music, and the influence is so entrenched that it is difficult for me to compose anything that does not have an element of Afro-Peruvian music in it. This is apparently common for many Peruvian composers who want to write contemporary jazz. A talented Peruvian jazz guitarist shared with me that when his composition teacher told then to all bring a tune the next week, every tune is the class was in triple meter!

The elements of jazz that we mix in to the Peruvian groove and spirit are the improvisation and harmonic progressions that are a little more complex than those of traditional Afro-Peruvian music.

4. **In which ways do you feel that Afro-Peruvian rhythms differ from other African-diaspora-influenced rhythms?**

I don't know enough to tell you about this. I know the African diaspora
spawned some very similar rhythms in many different places, and in each place the resulting fusion was slightly (or profoundly) different than the next. Afro-Peruvian music has an Andean element to it in the melodies and in the way the guitar is played, the rhythms are different from all other African-influenced rhythms, but I couldn't indicate exactly if it is because of the accent on the second 8th note of every triplet in the *festejo*, or the way the time stretches and bounces back within every two bars of a *landó*.

5. Do you think that Afro-Peruvian music will have a lasting influence in contemporary jazz and why?

I think styles exert lasting influences on their genres when they are popular, when they are easy to adopt and when they are easily taught. The *cajón* is easy to adopt, so we are starting to see it included even in far removed genres such as indie rock or Armenian folk music. I am not sure *festejo* and *landó* are very easily taught, but I know that many talented musicians and composers not of Peruvian origin are interested in incorporating Afro-Peruvian music (Yay Daniel Susnjar!!), and as their careers progress and they impart their knowledge onto other musicians and audiences, perhaps Afro-Peruvian music will have a significant, lasting influence in contemporary jazz.

Also, Peru has been experiencing a period of steady economic growth that is allowing for more young talented people to take their musical talent seriously. Young Peruvian musicians now have access to the best jazz performances on Youtube, and hopefully this will mean that Peruvians themselves will be able to generate Afro-Peruvian jazz of great quality to contribute to the contemporary jazz shelf.

6. Additionally, is there anything that you would like to add to this survey that you consider of importance?

Yes. Afro-Peruvian music performances are always enjoyable in every aspect of the experience. The performers at all times know that they are trying to delight and inspire their audience, and to this purpose, they care for the way they introduce their songs and band members, the way they dress, the way they convey emotions when they are onstage even when they are NOT playing, and the way they socialize with audience once offstage. We have tried to commit to these elements even when playing for audiences that accept a more distant treatment from the performers.
1. Which elements do you consider to be at the essence of Afro-Peruvian music?

The traditional instruments as well as *palmas* and *guapeo*. Without these elements you don't have black music. Those are the principal aspects.

2. In your opinion, which elements of Afro-Peruvian music translate to contemporary Jazz most effectively?

All of the elements can be applied. If it works, it works. I apply the elements in a moment-by-moment manner. There is no set plan.

3. In what ways, if any, have you combined Afro-Peruvian music with contemporary jazz in your own music?

I have not undertaken this form of composing. I write from a standpoint in the *landó* and *festejo* genres and use lyrics as a key part of my compositional style.

4. In which ways do you feel that Afro-Peruvian rhythms differ from other African-diaspora-influenced rhythms?

There is much similarity in the patterns, but the placement of accents differs. Afro-Peruvian music is based more in 12/8 whereas Afro-Cuban music, for instance, is based in 6/8. It's all Afro-descendant music.

5. Do you think that Afro-Peruvian music will have a lasting influence in contemporary jazz and why?

Yes! That's why I'm here teaching at N.Y.U.! This information will spread to the students and into their own groups.

6. Additionally, is there anything that you would like to add to this survey that you consider of importance?

I recommend drummers to respect the essence of the traditional patterns and be able to play the original instruments.
1. **Which elements do you consider to be at the essence of Afro-Peruvian music?**

   I don't know enough about this to speak at length, but to me it's the superimposition of groupings of three over groupings of two, so that you feel the different layers of polyrhythms coming through in different moments.

2. **In your opinion, which elements of Afro-Peruvian music translate to contemporary Jazz most effectively?**

   Well, again, I've not studied this music and can only speak superficially, but certainly the rhythm, because of polyrhythms. But the harmony and every other aspect too could be used. I mean, jazz is open for anything to come in I believe.

3. **In what ways, if any, have you combined Afro-Peruvian music with contemporary jazz in your own music?**

   I used the superimposition of landó in a piece of mine called “Aires de Landó.” What was unique is that I didn't just use the 12/8 superimposed on the six-eight, but I superimposed a three-eight feel over meters not divisible by three (for instance, 5/4 time). So it takes three bars of 5/4 to come around to everything landing on ONE again. Ten eighth-notes to a bar multiplied by three bars is thirty. So ten three-eight bars bring us back to a resounding ONE.

4. **In which ways do you feel that Afro-Peruvian rhythms differ from other African-diaspora-influenced rhythms?**

   I do not know enough to answer this, except to compare it to buleria in Spain, which is also playing off 12/8 polyrhythms. It's interesting that the flamenco musicians (Paco de Lucia was the first) got the idea to use cajón from Peru and Peruvian music. People now think it's a flamenco instrument. It's not, it's Peruvian. And it's an instrument used in jazz widely too. I use it in a lot of my music (flamenco rhythms) mostly.
5. **Do you think that Afro-Peruvian music will have a lasting influence in contemporary jazz and why?**

   Oh, once something comes in the mix, it takes hold and develops, so yes, I suppose so.

6. **Additionally, is there anything that you would like to add to this survey that you consider of importance?**

   No response.
1. **Which elements do you consider to be at the essence of Afro-Peruvian music?**

There are several elements I consider to be the essence of Afro Peruvian Music. Firstly the 12/8 is predominant in every style I have heard with 4 quarter notes to the measure. Second, an acute awareness if not emphasis on the second eighth note of every beat (three per beat). Thirdly the widespread use of the *cajón*, Jawbone and church collection box. Fourth would be a dance in connection with the music. There are also some harmonic and instrumental elements I have observed; Although the rhythms stem from lower West Africa from places like Angola, much of the harmonic language seems to have an influence from perhaps Spain. I also noticed guitar to be a critical instrument.

2. **In your opinion, which elements of Afro-Peruvian music translate to contemporary Jazz most effectively?**

I think the 12/8 rhythms translate well to jazz. It's almost a parallel evolution. *Zamaceuca*, an Angolan-derived rhythm contains the American jazz ride cymbal pattern in the high part of the *cajón* rhythm.

3. **In what ways, if any, have you combined Afro-Peruvian music with contemporary jazz in your own music?**

I use the *cajón* extensively when performing and recording. I would say I use it on the average of one song per recording. From my extensive work and study with Afro Peruvian musicians I can not see how the music has not influenced my playing and writing.

4. **In which ways do you feel that Afro-Peruvian rhythms differ from other African-diaspora-influenced rhythms?**

I don't feel like the rhythm itself differs very much at all from West African music. There is also a heavy Cuban influence among musicians in Peru. This may be from immigration or perhaps common roots.
5. Do you think that Afro-Peruvian music will have a lasting influence in contemporary jazz and why?

I think Afro Peruvian has already had a lasting effect on contemporary jazz. Musicians like Alex Acuña have migrated to the States long ago and put the Afro-Peruvian influence on the map for the long term. Influential musicians like Maria Schneider and Geoffrey Keezer have already composed songs and or entire records with Peru as a big influence. Keezer's Peruvian-influenced record “Aurea” was even nominated for a Grammy several years ago.

6. Additionally, is there anything that you would like to add to this survey that you consider of importance?

I think it is important to note the slavery trade routes that heavily influenced the different Afro-based musics around North American, the Caribbean and Central and South America. I might also note that the music of the Peruvian Andes and Creole (mixed) music have had their own influences on Afro-Peruvian music and the other way around.
APPENDIX D

PARTICIPANT BIOS\textsuperscript{115}

**HUGO ALCÁZAR** – www.hugoalcazar.com

- Drummer/Percussionist Hugo Alcázar has performed with such jazz greats as Maria Schneider Orchestra, Ingrid Jensen, Russell Ferrante, Pedro Aznar, Katchie Cartwright, Bill Watrous, Bobby Shew, Kenny Werner, Lenny Pickett and Geoffrey Keezer. In 2003 The Guild Radio and Television Journalists of Peru granted him the Medal of Honor and Institutional Merit Diploma, in recognition of his outstanding performance and career, as well as for his contribution to the development and progress of Peru.

**GABRIEL ALEGRÍA** – www.garbielalegria.com

- Gabriel Alegria is one of the most influential figures of the jazz music scene in Peru. He is exploring and developing a uniquely Afro-Peruvian jazz music concept by combining the common African roots found in American jazz music and Afro-Peruvian music from the coast of Peru. The importance of this approach has been compared to the Brazilian and Cuban musical contributions that changed jazz music in the 20th century. In 2000 Gabriel founded Jazz Peru Internacional (JPI), Peru's premier jazz arts and cultural exchange organization.

**EVA AYLLÓN** – www.evaayllon.net

- Known as the “Queen of Lando,” vocalist Eva Ayllón is considered internationally as an Afro-Peruvian musical icon. Her career exceeds 30 solo albums, including gold and platinum albums, and five Latin Grammy nominations. The versatility of her voice has led her to share the stage with international artists such as Marc Anthony, Gilberto Santa Rosa, Mariza, Raphael, Alex Lora, Pedro Aznar, El Gran Combo of Puerto Rico, and Armando Manzanero. She maintains a rigorous touring schedule, and continues to share Peruvian culture throughout the world.

\textsuperscript{115} The biographical information about these performers appears on their websites and is reproduced here with their permission.
YURI JUÁREZ – www.yurijuarez.net

- Guitarist Yuri Juárez has shared the stage and recorded with musicians like Eva Ayllón, Susana Baca, Pilar de la Hoz, Carmina Cannavino, Mariella Valencia, Pamela Rodriguez, Elena Romero, and iconic Peruvian composers such as Kiri Escobar and Javier Lazo, and trail blazing bands including the Gabriel Alegria Afro-Peruvian Sextet, Novalima, Teatro del Milenio and Sin Líneas en el Mapa, among others. In December 2009, Juárez received the Latin Jazz Corner Awards in the categories of Best Afro-Peruvian Jazz Album and Best Latin Jazz Guitarist debut for his “Afroperuano.”

INGRID JENSEN – www.ingridjensen.com

- Trumpeter Ingrid Jensen can be heard with the Grammy winning Maria Schneider Orchestra, the IJQ with Geoffrey Keezer, Project O, Nordic Connect and a number of New York-based bands. She has received rave reviews and a strong reputation among critics and peers. Ingrid was featured on Gil Evans’ Porgy and Bess at the San Francisco Jazz Festival, under the direction of Maria Schneider and was also a guest in the festival’s “Tribute to Woody Shaw and Freddie Hubbard,” alongside Terence Blanchard, Eddie Henderson, Bobby Hutcherson and Kenny Garrett. She is an artist-in-residence on the trumpet faculty at the University of Michigan in Ann Arbor.

FREDDY “HUEVITO” LOBATÓN

- A master percussionist and zapateo dancer, Freddy “Huevito” Lobatón has performed and toured internationally with Afro-Peruvian music luminaries and played and composed for Eva Ayllón, Peru Negro, Lucila Campos, Guajaja, and la Peña Don Porfirio. A member of Peru’s legendary Lobatón family, Lobatón began developing his skills at the age of four watching his father’s dance troupe rehearse in their living room. He is considered the world’s leading authority on Peruvian zapateo dancing and one of the most virtuosic percussionists of his generation. Lobatón’s distinctive approach to the cajón, quijada (jawbone), and cajita in a jazz context has made him a pioneer among Afro-Peruvian percussionists.

GEOFFREY KEEZER – www.geoffreykeezer.com

- Pianist and composer Geoffrey Keezer joined Art Blakey's Jazz Messengers at age 18, and has gone on to work with virtually all of the living legends of jazz, appearing on countless recordings both as a leader and as an accompanist. Geoffrey's professional career has spanned many projects while continuing to work in collaboration with world class musicians from diverse genres. Geoffrey's 2009 adventure, "Aurea", is a recording of South American music mixed with Jazz, and was nominated for a Grammy award in the "Best Latin Jazz Album" category. In 2010, Geoffrey was nominated for a Grammy award for his arrangement of "Don't Explain" for singer Denise Donatelli.
LAURA ANDREA LEGUIÁ – www.myspace.com/laurandrealeguia

- Saxophonist and composer Laura Andrea Leguía has participated in Gabriel Alegría’s Afro-Peruvian jazz projects since their inception in the year 2000. She contributed the title track of the album Un Rezo and is featured prominently on two tracks on Nuevo Mundo. Leguía has toured the USA, Latin America, Europe and Canada with various Afro-Peruvian jazz projects and her performing and recording credits include work with Ingrid Jensen, Maria Schneider, Natalie Cole and Ndugu Chancler. She has a bachelor’s degree in jazz studies from the University of Southern California and is currently the Executive Producer of Jazz Peru International’s Festival Jazz Perú.

MARIA SCHNEIDER – www.mariaschneider.com

- Maria Schneider and her orchestra became widely known starting in 1994 when they released their first recording, “Evanescence.” Subsequently, the Maria Schneider Orchestra has performed at festivals and concert halls worldwide. She herself has received numerous commissions and guest conducting invites, working with over 85 groups from over 30 countries spanning Europe, South America, Australia, Asia and North America. Schneider and her orchestra have a distinguished recording career with nine Grammy nominations and two Grammy awards. Her albums, Concert in the Garden and Sky Blue were named “Jazz Album of the Year” by the Jazz Journalists Association and DOWNBEAT Critics Poll. In 2012, her alma mater, the University of Minnesota, awarded Schneider an honorary doctorate.

JON WIKAN – www.jonwikan.com

- Jon Wikan is a jazz drummer rapidly garnering praise on the international music scene. He has accompanied a cross-section of leaders, ranging from singers Ernestine Anderson, Mark Murphy and Freddy Cole to established horn players such as Bud Shank, Ingrid Jensen, and Pete Cristlieb. Jon's most recent projects have been touring with The Geoffrey Keezer Trio and the formation and recording of a new band called "Project O" with co-leaders Ingrid Jensen (trumpet) and Gary Versace (B-3 organ) and stellar saxophone players Seamus Blake, Steve Wilson and Christine Jensen.
APPENDIX E

“IF ONLY I COULD”
VITA

Australian drummer/composer/educator Daniel Susnjar (b. Perth, 1980) has performed/recorded with a host of world-class musicians including Terence Blanchard, Dee Dee Bridgewater, Gary Burton, Chick Corea, Dave Douglas, Dave Liebman, Bobby McFerrin, Steve Miller, Danilo Perez, Chris Potter, Arturo Sandoval, and Victor Wooten, to name a few.

At age 17, Daniel won best drum soloist in Western Australia (1998) and earned runner-up in “Australia's Best Up and Coming Drummer” competition in 2002.

Daniel relocated to the United States in August 2008 to undertake the Master of Music program in Studio Music and Jazz with a major in drumset performance at the University of Miami Frost School of Music. He completed his Master’s degree in 2010 and returned to the University of Miami to undertake the Doctor of Musical Arts degree. He will graduate in May 2013. As a member of the Frost Concert Jazz Band, he won a Downbeat Student Award in 2010 for Best Graduate Level Large Ensemble.

In January 2011, Daniel traveled to Peru to undertake intensive study of Afro-Peruvian drumming as part of his doctoral document. He has been performing across Peru and the United States with the Gabriel Alegria Afro-Peruvian Sextet since late in 2010.

An active performer and composer, Daniel was awarded the 2008 Perth Jazz Society commission for the creation of a 60-minute original work influenced by the ethnic music from Spain, Mali, Hungary and Egypt. The performance of this work was recorded live on location by the Australian Broadcasting Corporation, and was broadcast nationwide on ABC’s “Jazztrack” radio program.