

AFRO-CUBAN *SON* TRUMPET IN THE *SEPTETO* PERIOD:  
PERFORMANCE PRACTICES AND HISTORICAL CONTEXT

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## ABSTRACT

### AFRO-CUBAN *SON* TRUMPET IN THE *SEPTETO* PERIOD: PERFORMANCE PRACTICES AND HISTORICAL CONTEXT

By

Eric Ferguson

Emerging from rural, eastern Cuba in the nineteenth century, the Afro-Cuban music style *son* saw great popularity beginning in the 1920s. In the 1930s and beyond, *son* spread its influence internationally, and eventually found itself at the heart of such popular Afro-Latin dance styles as *mambo*, *salsa*, and *timba*. Added to the typical *son* ensemble around 1927, the trumpet proved pivotal in the expansion of *son's* popularity. A unique trumpet performance style developed, rooted in Afro-Cuban musical traditions and over time incorporating jazz influences. The *son* trumpet style, now an important signifier in popular Afro-Latin music, has its origins in 1920s *septeto son*.

The purpose of this study is to distill the musicological components of the *septeto* period *son* trumpet style. Integrated in this goal is outlining of the style's development in a social-cultural perspective. First, through historical survey, influential performers and their milieu are identified. Second, transcription and analyses of recorded trumpet solos are employed to illuminate performance practices. The study focuses on the work of period recording ensembles Septeto Habanero and Septeto Nacional. Performances by trumpeters Enrique Hernández, Félix Chappottín, José Interián, and Lázaro Herrera are

transcribed and discussed. Through the combination of musicological content and cultural reference, a detailed portrait of *septeto* trumpet is presented.

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## CHAPTER 1

### Introduction

The trumpet, always bold and recognizable, has played numerous roles in the history and development of Afro-Cuban popular music. Functionally, the instrument has proven indispensable in tasks that vary from soloist to section member. Emblematically, it has served as both a bridge between African-derived and European musics (Edgar 1994, 12), and as a symbolic link between modern styles and older "*típico*" traditions (Edgar 1994, 131). Central to these many uses has been the evolution of a distinct and identifiable solo performance style. Commencing in the mid 1920s, the development of *son* trumpet soloing eventually manifested in a style so influential, it would find its way into such modern transnational musics as *mambo*, *salsa*, Latin jazz, and *timba*.

Originating in Eastern Cuba in the late nineteenth century, (Robbins 1990a) the music style *son*, a unique hybrid of Iberian and African influences, became wildly popular in the late 1920s. The success of *son*, both inside Cuba and internationally, led to a pronounced influence on later generations and their music (Edgar 1994, 25). In the face of this achievement, the trumpet's use as principal soloist in early *son* ensembles insured that its associated solo style would be influential on its own right. The *son*-trumpet solo style, formalized in the *septeto* period of the 1920s and 30s, would be emulated and developed by generations of later trumpeters. The resulting style remains a signifier in much of today's Afro-Cuban, and Afro-Cuban inspired, popular musics.

Slicing through even the loudest band with blistering tessitura and volume, the

modern *son* trumpet solo increases musical intensity and exhilarates audiences with bravado. Often imitated by trumpeters from outside the Afro-Cuban music tradition, this solo style is difficult to authenticate without the appropriate rhythmic, harmonic, and melodic foundation. Since the contemporary style is built on early *son* performance, and these origins are inadequately explored in academic and trumpet-instruction literature, a need exists for a musicological investigation of *septeto*-era soloing.

Interconnected with the style's performance practices is the historical and social context in which *son* developed. Steve Loza (1979, 70) cites three primary stages to the evolution of *son*, as associated with the style's most important musical groups: Septeto Habanero, Septeto Nacional, and the *conjuntos* of Arsenio Rodríguez. Habanero, which formed as a six-piece *sexteto* in 1920 (Sublette 2004, 336), is credited with standardizing the typical *son* instrumentation and sound. The band added the trumpet in 1926, popularizing the *septeto* (septet) format. Septeto Nacional, in competition with Habanero, added the instrument shortly thereafter (Edgar 1994, 26). In the late 1920s, Nacional incorporated a greater percentage of European influences, helping engender international success for the style (Loza 1979, 70). The addition of the instrument in these and other groups helped grow *son's* popularity within Cuba (Edgar 1994, 27) and abroad (Robbins 1990b, 408). Later, beginning in the late 1930s, Arsenio Rodríguez and his *conjuntos* further expanded the style through both increased Europeanization and a return to the African-derived elements that had been downplayed by *septetos* Habanero and Nacional (Loza, 1979, 71). It is from within the historical and societal scaffold

surrounding these three ensembles that the evolution of the *son* trumpet solo style can be described.

### Existing Literature

Though academic studies of Afro-Cuban music are growing in number, trumpet-focused literature is thin. Rick Davies' *Trompeta: Chappottín, Chocolate, and the Afro-Cuban Trumpet Style* (2003), is the principal piece of academic research on the subject of *son* trumpet performance. The text chronicles the development of mainstream Afro-Cuban music through an investigation into work of legendary trumpeters Félix Chappottín and Alfredo "Chocolate" Armenteros (2003, ix-xii). Through a combination of a trumpet-focused historical survey and musicological analysis of solo transcriptions, Davies provides an "unrivaled source of information" on Cuban trumpet performance (Quiñones 2003).

While much of the history found in Davies' work is available elsewhere, it is his musical analysis that makes the publication unique. Solos transcribed in *Trompeta* represent a wide swath of *son* evolution, ranging in period from Chappottín's early work with Septeto Habanero in 1928 (Davies 2003, 42-48), to Armenteros' 1994 performance on his own album *Chocolate Aquí* (Davies 2003, 192-202). Davies' analysis is delivered in painstaking detail, best exemplified by the forty-six pages devoted to Chocolate's solo on "Bilongo", a track found on the 1970 Eddie Palmieri release, *Superimposition* (2003, 123-169). Although he highlights a variety of important stylistic elements and therefore

presents a valuable resource, Davies' elongated method of analysis is at times loquacious, and could benefit from distillation.

Central to Davies' *Trompeta* is a wide-angle view of Afro-Cuban trumpet performance. In order to survey nearly seventy years of stylistic development, the author briefly visits each important era and focuses almost exclusively on trumpeters Chappottín and Armenteros. For instance, Septeto Nacional's Lázaro Herrera is ignored in solo analysis. With this in mind, Davies has left much to be addressed by other researchers. There remains a need for a *septeto*-era focused analysis, including seminal players and a wide sampling of period trumpet performance.

Jacob Edgar's, *The Trumpet in Latin Music: A Historical and Stylistic Analysis*, is another trumpet-related publication (1994). Although Edgar's use of "Latin Music" in the title implies a larger context than that of Cuban-related trumpet performance (*s.v.*, Latin music), in actuality much of the text is focused on *son* and *son*-derivative styles. Like in Davies, the historical element in *The Trumpet in Latin Music* chronicles the instrument's role in the expansion of *son*. Edgar, however, presents a broader vision of Afro-Cuban music development, beginning with the arrival of the horn on Cuban shores with the Spanish conquistadores in 1519 (1994, 13), and continuing through the post-*salsa* use of the instrument in modern popular Latin music (1994, 89). In further contrast to Davies, Edgar chooses to focus on historical and social issues instead of musicological technique. The text does provide some solo transcriptions, though, and they are accompanied by succinct analyses. The ethnomusicological direction of Edgar's work,

although a much-needed presentation of the instrument's role in the social environment of Afro-Latin music making, does not attempt to outline or summarize the rudiments of *son* trumpet soloing. This is left for others to research.

Due to the limitations of these existing texts, the scholarly canon would benefit from a study focused on *septeto* trumpet performance practices. In addition to filling an academic void, a study of early soloing might aid trumpeters in their search for stylistic foundations. There exists paucity of how-to instruction in Cuban trumpet performance, and the few available publications fall short of clarifying the essence of a typical *son* trumpet solo.

### Purpose

Building on the academic research of Davies and Edgar, this study will distill the musicological components of the *septeto* period *son* trumpet style. Integrated in this goal is outlining of the style's development in a social-cultural perspective. First, through historical survey, influential performers and their milieu will be identified. Second, transcription and analysis of recorded trumpet solos will be employed to illuminate performance practices. Through the combination of musicological content and cultural reference, a detailed portrait of *septeto* trumpet soloing will be presented.

### Limitations

To define the boundaries of this study, limitations must be set on what is and what

is not a typical *son* trumpet performance. For the most part, early *son* is easy to recognize, especially when listening to archetypical artists such as *septetos* Habanero and Nacional. Stylistic deviation does occur though, raising the question as to whether or not all period trumpet solos, or just those in a particular sub-style, should be analyzed. One example of inner-style variation is *son* legend Miguel Matamoros, who blurred the lines between *son*, *bolero*, and *trova*, three distinct music styles contemporary with each other (Roy 2002, 13). Matamoros' style-hybridity is exemplified by his classic composition "Lagrimas Negras", a song commonly performed as a *bolero-son* fusion (Garlitz 2005, 97). Sub-style mixtures do not appear to have a great effect on *son* trumpet performance however, as the soloing in the classic Trio Matamoros recording of the song (100 Canciones Cubanas del Milenio 1999) remains purely in the *son* style. Likewise, a quick sample of Septeto Nacional and Habanero recordings shows relative uniformity in trumpet style despite variations in tempo and feel. With these considerations in mind, combined with the belief that variations within the sample set are beneficial to the study, I feel comfortable drawing my analysis from any of these ensembles' period recordings.

To further limit the scope of this study, I do not analyze trumpet solos from later *son*-related styles such as the *son montuno* of Arsenio Rodríguez (García 2003, 26), *mambo*, *descarga*, *salsa*, Latin-jazz, and *timba*. *Son*, as multiple musicologists have argued, is not just a style, but one of the "genre complexes" that taxonomize Cuban music (Garlitz 2005, 90). With this "genre complex" system in mind, one could argue that later music styles that adopt traditional *son* components (anticipated bass, trumpet solo style,

etc.) are in fact, part of the son "complex". Support of this notion is found in multiple locations, from the outright declaration that "*salsa* is *son*" (Steward 1999, 24), to the continued use of the word "*son*" by modern Cubans to describe the wide body of modern *música bailable* (popular dance music) (Perna 2005, 99). Semantics aside, the presence and continued maturation of the *son* trumpet solo from the *septeto* era into modern transnationalized music styles is undeniable.

As I will discuss in chapter two, the inclusion of the trumpet into *son* was itself partially a product of the transnational influence of North American jazz. The Afro-Cuban flirting with jazz continued throughout the twentieth century (Roberts 1979, 35-43), and greatly affected the performance practices of *son* trumpet soloing. As noted in Edgar's analysis from the *salsa* era, later trumpet solos tend to deviate from the "*tipico*"<sup>1</sup> style and include a greater percentage of jazz elements (1994, 115, 125). While beyond the scope of the present study, analyses of later *son*-genre complex trumpet solos, such as those found in the texts of Davies and Edgar, aid in telling the grand story of jazz/*son* development.

Although my concentration on the *septeto* period renders the debate irrelevant, the issue of Cuban identity in the authentic presentation of *son* should be briefly addressed. In light of the style's Cuban origins, Cuban trumpeters are sometimes said to best exemplify traditional *son* performance (De Castro 2009). In later hybrids, however,

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<sup>1</sup> *Tipico* - A *salsa*-era term referring to traditional son aesthetics, both for trumpet soloing and in over-all stylistic approach by an ensemble. (Edgar 1994, 61, 100, 147-148)

such as *mambo*, *salsa*, and Latin jazz, accomplished players come from other countries (Tamargo 1997). Do Cuban musicians, due to enculturation, perform in a quantifiably distinct manner? If so, can outside trumpeters sound Cuban? What does it mean to sound Cuban? These questions, although beyond the range of the present study, hint at the larger social issues attached to the transnational adoption of Cuban musical culture as a pan-Latino symbol of identity.

### Methodology

While the primary aim of this study will be musicological, it is important that the son trumpet solo style be viewed from within its surrounding social, political, racial, and historical frameworks. This notion is supported by Alan P. Merriam's stance that:

" . . . music sound is the result of human behavioral processes that are shaped by the values, attitudes, and the beliefs of the people who comprise a particular culture. Music sound cannot be produced except by people for other people, and although we can separate the two aspects conceptually, one is not really complete with out the other. Human behavior produces music sound, and thus the study of one flows into the other." (1964, 6)

García (2003, 27) presents an ideal balance in the struggle between the musicological and the milieu. Respecting Veit Erlmann's position that "recordings are highly sensitive and fragmentary sources whose interpretation depends on a wide variety of ancillary sources", García relies on interviews with musicians and dancers as the primary sources used in understanding the music of Arsenio Rodríguez (2003, 27).

Although primary source interviews are beyond the scope of the present study, Garcia's



methodology illustrates the need to include perspectives other than the musicological when analyzing music styles.

### Selection of Recordings

Most social science studies desiring generalizable results seek to employ statistically significant sample sizes. Although I do not expect this study to deliver definitive, true-in-all-cases answers about the musicological nature of *son* trumpet soloing, I do recognize that a large and diverse sample size would aid reliability. Merriam (1964, 54-56) provides guidelines for music analysis, suggesting the use of random sampling to select individual songs from a body of work, analyzing the results in a quantitative fashion, and then repeating this procedure with a greater number of other bodies of work. Once the process is sufficiently iterated, the researcher might be able to determine music-style norms through statistical methods (Merriam 1964, 54-56). This study, however, does not make use of Merriam's approach, and instead analyzes recordings that have been recognized by the Afro-Cuban music community as representative of the style, or that have already been visited and labeled important by other researchers. All but one of the songs analyzed in this study were included in previous discussions of *son* trumpet performance. This research by other authors establishes relevancy for the selected recordings, and ensures that my results will have an existing academic discourse of which to contribute to.

### Method of Transcription

Accurate trumpet solo transcriptions are integral to this study. The rhythmic component of *Septeto*-era soloing is sometimes quite complex, and elements such as metric placement and note duration must be exact in order to discuss performances with authority. Unfortunately, transcription is difficult, especially from low-fidelity recordings of the late 1920s, when electro-mechanical disc recording was in its infancy. In order to improve accuracy, the transcriptions included in this study were created with the assistance of a digital audio workstation, Digidesign Pro-Tools.

In the first step of transcription, I imported the song to be analyzed into Pro-Tools. In the crucial second step, I beat-mapped the entire performance, placing beat markers in every measure of solo passages. This process, although tedious, ensured that an accurate grid, marking shifts in tempo, was available to measure the recorded performance.

Following tempo mapping, I transcribed the performance, employing Pro-Tools' half-speed playback to ease the process. Transcribed notes were step-entered into the Pro-Tools sequencer and played back through a software trumpet sample. In this way, I heard my transcription and the original recording together in real time. Once satisfied that a transcribed solo was exact in pitch and time, I exported the step-entered MIDI performance to the notation software Sibelius.

### Previously Transcribed Solos

It must be mentioned that other authors previously transcribed some of the solos I have analyzed. While their documents assisted in my transcription, I none-the-less double-checked every note with the above-mentioned process. It is my experience that transcriptions using a digital audio workstation are more accurate than those relying solely on the human ear. By employing this method, I believe I improved the accuracy of these other authors' works.

### Notational Issues

As I will highlight during solo analysis, *son* trumpet performances frequently incorporate rhythmic devices that challenge the traditional Western notation system. Lezcano discusses the problems associated with notating African-derived music, specifically that uniformly barred transcriptions, such as common time notation, distort the reality of multi-layered, downbeat-anticipated, time (1991, 9). This issue affects the transcription of trumpet solos, in that rhythms sometimes stretch across bar lines or cannot be expressed mid-measure due to the quantization inherent in duple-meter notation. Previous authors have handled this by simplifying difficult passages, as expressed in the following quote by Davies: "Although an attempt has been made here to render these solos in music notation, these are useful guides and cannot pretend to be rhythmically accurate in more than in a general way." (2003, 93) I endeavor to better express these rhythms, and therefore bridge the gap between abandoning Western

notation, as James Koetting suggests, (Lezcano 1991, 39) and abridging the metric content in order meet the confines of notation. This goal manifested in the need to creatively manipulate the Sibelius notation software package and through the presence of difficult-to-read passages in the transcriptions.

Another notation issue to be discussed is my election to present solo transcriptions in cut time. As presented by Mauleón, when notated in four-four, a half-note pulse on beats one and three underlies *son* and together with the *clave* keeps an ensemble's many syncopated, polyrhythmic parts organized (1993, 47). Peñalosa argues against this approach, stating that since correct reading of common time involves counting four beats to a bar, four-four notation distorts the true feel of the pulse (2009). Washburne offers a solution, notating the music in cut time to better embrace the two-stroke feel (1999, 47, 336). Examples of this method are found throughout contemporary literature including Lapidus (2002, 73), and Hernandez (2000, 13). Hoping to better represent the metric feel of *son*, I follow this convention.

## CHAPTER 2

### *Son* and The *Son Septeto* Era: An Overview

*Son* has its roots in Eastern Cuba, both in the mountainous countryside (Robbins 1990a) and in the cities of Guantánamo, Baracoa, and Santiago de Cuba (Orovio 2004, 203). Early *son* musicians, employed as transient sugar harvest laborers, banded together as duos or trios called *bungas*. These ensembles helped spread the music (Loza 1979, 65), performing at gatherings for the poor, rural, African-descent population (Loza, 1979, 61). *Son* was about dancing, and these festivities brought the widely dispersed, isolated residents together for community and celebration (Fernandez 2006, 35). Sprouting from its countryside roots, *son* spread to the cities through the rural-to-urban migrations that followed the end of slavery in the 1880s and the subsequent modernization of the sugar industry (Fernandez 2006, 34). Though the exact date and scenario are debated, many academicians cite Urfe's view that *son* found its way to Havana in 1909 (Lapidus 2002, 13), facilitated by cultural exchange instigated by the deployment of Cuban army soldiers to unfamiliar parts of the country (Sublette 2004, 334). Also notable, and critical to the proliferation of *son*, was a post-turn-of-the-century demographic shift, as rural families, forced by the destruction of farms during the recent war for independence from Spain, and/or sale of agricultural land to foreign investors, moved to the cities (Moore 1997, 92-93). Eventually overcoming the inherent racism and classism of the times, by the end of the 1920s the music saw international success and middle class acceptance (Moore 1997, 106). *Son* was in its "golden age" (Sublette 2004, 362).

### Stylistic Traits

*Son*, as a musical form and its associated instrumentations, represents a Cuban synthesis of Spanish peasant guitar and language, and African rhythmic and form elements (Sublette 2004, 333). In the simplest of explanations, *son* is defined by its two-part construction. At its heart is the African-derived *estribillo*, a repeated rhythmic accompaniment overlaid with call and response between an improvising singer and chorus (Sublette 2004, 333). The *estribillo* section is also commonly called the *montuno* (Robbins 1990a), and dancers laud its simple, infectious groove. (Fernandez 2006, 30). Preceding the *montuno* is a verse section, of European origin, commonly called the *largo*. Although *son* is sometimes performed without this verse section (Davies 2003, 27), as was common in earlier *son* variants (Sublette 2004, 333), the inclusion of the *largo*'s Spanish poetic and musical traditions helped *son* achieve greater appeal (Loza, 1979, 68-69).

In 1918 the first recording of a *son sextet* was made. Two years later, Sexteto Habanero formed, standardizing the *sexteto* format: *tres*, guitar, *bongó*, *maracas*, *claves*, and a bass instrument such as a *marímbula*, *botija*, or later, a contrabass. (Sublette 2004, 335-336)

The Cuban *tres*, a small, guitar-like instrument, is usually strung with three pairs of metal strings. Commonly used to play repeating rhythmic figures called *guajeos*, the *tres* provided the African-aesthetic harmonic rhythm figure known in later *son*-derivative musics as the *montuno* (Sublette 2004, 335-338). Montunos, which mark harmonic

progression through ostinato repetition, may be derived from the performance tradition of the African *mbira* (De Castro 2009). Fernandez suggests otherwise, believing instead that the montuno evolved from the *segundo* drum's pattern in *guaguanco*, a sub style of Cuban *rumba* (2009).

Like the *tres*, the *bongó*, a pair of small hand drums played between the legs, is a unique Cuban invention (Sublette 2004, 335-338). In *septeto* era *son*, the role of the *bongó* was primarily improvisatory, with performance loosely based the repeated eighth note-based *martillo* pattern (Mauleón 1994, 74). The addition of the *bongó* into the public-performing *son* groups alarmed the white population, as hand drums were reminiscent of the sacred instruments used in black Afro-Cuban religious ceremonies. In response, regulations were passed prohibiting *bongó* performance. Although harassment of musicians subsided by the early 1920s, stories of police repression, including the arrest of members of Sexteto Habanero, underscore the antagonism early *son* musicians suffered under the hegemonic culture (Moore 1997, 96).

The *maracas*, together with the strumming of a Spanish guitar, helped *son sextetos* keep time. Although seminal musicologist Fernando Ortiz believed the *maracas* of African-descent, the indigenous Taíno people also possessed the instrument (Sublette 2004, 343), supporting the notion that *son* is hybrid of African, European, and indigenous influences.

Like the *maracas*, *claves* were played by one of the two *son* singers. *Claves* are two wooden sticks that produce a sharp cutting sound when struck together (Washburne

1999, 73). *Claves* mark the *clave* rhythm, an African-derived time-line that acts as a guidepost for rhythmic tension and release (Rey, 2006). The *clave* concept will be discussed in greater detail during solo analysis.

Rounding out *sexteto* instrumentation was a bass instrument: a *marimbula*, *botija*, or upright string bass. The *marimbula* is a large resonating box with attached metal tines. When plucked, the tines produce a bass-like sound (Loza 1979, 69), similar to African thumb pianos such as *sansas* or *mbiras*. Though the instrument may have five to seven tines, generally only the tonic, subdominant, and dominant are used (Orovio 2004, 131). The simplicity of the *marimbula* may have influenced the development of one of *son's* most distinctive features, the root-fifth-root bass *tumbao*.

As an alternative to the *marimbula*, *son sextetos* employed the *botija*, an earthen jug with a small hole on one side across which the player blew (Orovio 2004, 34). Sexteto Habanero replaced both the *marimbula* and *botija* with the plucked contrabass in 1923. Reflecting a common theme in *son* development, use of the upright bass was more acceptable to the bourgeoisie due to its "whiter" European tradition (Sublette 2004, 340-341). Like the inclusion of the trumpet several years later, the switch to contrabass helped engender *son's* greater commercial appeal.

While on the subject of *son* bass instrumentation, the genre's unique approach to bass line construction should be reviewed. As discussed at length by Manuel, the typical modern *son* bass line anticipates the harmony of the succeeding measure by a quarter note. This unique stylistic attribute is in Manuel's words, "perhaps the single most



distinctive feature in Afro-Cuban popular music" (1985, 249). Through anticipation, the bass creates harmonic tension between itself and the other instruments still playing the previous chord. This forms a greater desire to resolve to the harmony of the next measure (Manuel 1985, 255), fights the tendency of the *montuno* to subdivide the music into segments (Davies 2003, 54), and propels the timeline forward in constant motion. As stated by Manuel, use of anticipated bass began to emerge in the 1930s, and was common by the 1940s (Manuel 1985, 254). However, as noted by Garlitz, early *son* did not generally embrace the construct and period bass lines were actually less syncopated (2005, 124). Pianist Bebo Valdés comments: "The original son in its beginning, as played by Septeto Habanero, Septeto Nacional, and Septeto Boloña [sic] and Sonora Matancera, never had syncopation, and it consisted of...bass lines that accented strong beats." (García 2003, 142)

### Socio-Political Milieu

The gradual acceptance of Afro-Cuban *son* by middle- and upper-class Cuban culture in the late 1920s and 1930s was in contrast to the race and class pressures borne by black Cubans in the years before and during the *son* boom. Following independence from Spain in 1898, the first couple decades of the 20th century were, as described by Acosta, "years of national frustration, political corruption, military insurrections, foreign economic domination, poverty and unemployment for the majority, and a worsening of the racial situation, which had taken a backseat during the wars against Spain" (2003, 10).

The effect of these dynamics peaked for the Afro-Cuban population with the Race War of 1912. Triggering this "shameful episode" (Acosta 2003, 10) was a protest by a political party, the Partido Independiente de Color (García 2003, 52). The party, comprised mostly of black veterans from the war for independence from Spain, had been banned by the white-led government (Sublette 2004, 317-318). While protesting the injustice and inequality facing black Cubans, the party's demonstration was attacked by the police and the military (García 2003, 52). The resulting violence, at the protest and other events, led to "the massacre of some 4,000 blacks and mulattos, mostly country people" (Acosta 2003, 10). The incident led to increased oppression of blacks and Afro-Cuban culture into the 1920s (García 2003, 52).

### Music Performance Venues

Considering the state of race relations, it is not surprising that *son* was unwelcomed at first by the white culture. With time, however, the music increased in popularity, fueled by "colorblind" radio broadcasting (Davies 2004, 8, 30), increased availability of record players and records (Robbins 1990a), and dancers' preference for *son's* "sexier" style (Sublette 2004 334-335). Unfortunately, this did not necessarily manifest in more work for black musicians, for although "the whites of 'proper society' were going crazy dancing to black music", the bands hired were generally white (Acosta 2003, 34). In this environment, musicians were forced to navigate society's complex strata of segregation (García 2003, 53). Venues, like society as a whole, were divided not

only by race, but income level, occupation (Sublette 2004, 366), and according to both white and black ethnic groupings (García 2003, 53). Oddly, the stratigraphy of black social class structure manifested itself in the paradoxical banning of *son* in some black aristocratic venues (Acosta 2003, 34). While white social clubs embraced *son*, some elite black clubs mandated that the music, associated with working class (García 2003, 75), bad behavior such as machismo, vulgarity, sexual explicitness, and prostitution (Perna 2002), could not be played (Acosta 2003, 34). Sublette quotes trumpeter Félix Chappottín's recollection that Septeto Habanero

"carried the son to the big clubs here: the Miramar Yacht Club, the Vedado Tennis . . . because the black societies like the Unión Fraternal and the Club Atenas discriminated against us . . . the same people as us. They understood that it was indecent to play the son, they thought the white man would call them black rumberos." (2004, 366)

In addition to social clubs for the elite, several other types of music venues contributed to the popularization of son in the 1920s. *Jardines de cervcerías* (beer gardens) were one such location where a variety of son-accompanied events were held. *Academias de baile* were another, though the "dance schools" had the side effect of contributing to *son's* association with vice (Moore 1997, 99). In reality, the *Academias* were fronts for prostitution, where men purchased one-minute dances from women for approximately ten cents (García 2003, 79). Other services were also available (Moore 1997, 99). Though the venues provided steady work for *son* ensembles (Sublette 2004, 366), the *Academias* were less than ideal for music performance, with song length

generally limited to a minute in duration (García 2003, 79). Septeto Nacional trumpeter Lázaro Herrera recalled the *Academias* "were very good for young musicians because you developed teamwork, practice, and besides, it was a job." (Sublette 2004, 366)

Perhaps most indicative of the social-political contradictions rampant in Cuban society were the *encerronas*. At these events, which translate to English as "lock-ins", select guests were locked in to a rented private location to celebrate for several days with food, liquor, prostitutes, and a well-paid dance band (Moore 1997, 100). The popularity of *encerronas* with the political elite reveals their hypocrisy. The same leaders who had banned drums and Afro-Cuban religious ceremonies (García 2003, 61), privately danced to the *son*. This included president Gerardo Machado. Moore summarizes:

" . . . the very fact that middle-class society as a whole continued to condemn son music and to discourage its performance in public areas seems if anything to have increased its appeal for many of Cuba's elite. A perception of the son as an overtly sexual dance attracted them, as did the prostitutes who taught them new steps. Daring to organize an encerrona party with son musicians was an indication of one's political authority, suggesting that the host was especially powerful and had the right to engage in any sort of activity without facing prosecution. As Martínez Furé describes it, political elites reveled in the controversy surrounding the son, maintaining an attitude that suggested, 'This is forbidden; let's do it. This is savage; let's become savages for a few hours.'" (1997, 100-101)

### Cubanismo

Representing the expansion of son into the landscape of a completely different sector of the white elite, "a generation of Cuban music intellectuals was lit afire by the realization that the music of the Africans in their midst had an aesthetic and a technique as sophisticated as the Europeans" (Sublette 2004, 373). Inspired by the work of

Fernando Ortiz, an intellectual and artistic movement formed, spearheaded by the Grupo Minorista, and focused on the recognition of West African traditions in popular Cuban culture (Rey 2006). Embracing this "*afrocubanismo*", a variety of art-music composers incorporated elements from *son* into their classical compositions (Robbins 1990b, 408-409). Not surprisingly, white and black middle-class society did not readily embrace this cultural revision (Rey 2006), and the leftist Minoristas were repressed and/or exiled by the Machado government (Sublette 2004, 374-375).

### Trumpet as Tool, Trumpet as Symbol

In 1927, *sextetos* Habanero and Nacional added trumpets to their lineup (Sublette 2004, 365). The addition of the instrument, both functionally and symbolically, aided the acceptance of *son* by the upper classes (Edgar 1994, 27).

The trumpet had long been in Cuba, in military bands, municipal brass bands, and as a part of the *contradanza*-performing *orquestra típica* (Edgar 1994, 13-20). In the late 19th century, the trumpet saw increased use in Havana and Matanzas-based *comparsas*. These carnival-associated percussion ensembles were comprised of one or more trumpets and 6-40 percussionists (Edgar 1994, 21). The solo nature of trumpet performance in a *comparsa*, and the fact the music was highly African in influence (as opposed to the more European nature of brass bands and *orquestra típicas*), made *comparsa*-playing the closest Afro-Cuban predecessor to the *son septeto* trumpet style (Edgar 1994, 22).

Giving credence to this notion is Edgar's assertion that the first *septeto* trumpeters had *comparsa* experience, and "certain similarities can be detected in their styles." (1994, 22)

### The Jazz Tinge

The discussion of *comparsas* aside, the trumpet's role in *son* was probably derivative of American jazz (Robbins 1990a). Not only had musical exchange been occurring for centuries between Havana and New Orleans (Sublette 2004, 107), but jazz was regularly performed in Havana in the 1920s. A variety of venues catering to American nationals, many of whom were on vacation from prohibition, featured jazz performed by both Cuban and American musicians (Acosta 2003, 17-19). In addition to simple exposure to jazz, Sublette draws the parallel that *son*, through the role of the *sonero* (singer) and *bongósero* (bongo player), already possessed an improvisatory focus similar to that of jazz (2004, 365). As Olavo Alén Rodríguez writes:

The attention given to the trumpet had nothing to do with the traditional utilization of the instrument by Spanish bands in the *paso-dobles* and other dances that came from Spain. Also, it had nothing to do with the way the trumpet was used by typical Cuban orchestras of the XIX century. The instrument appeared in a novel form, providing counterpoint to the singer or substituting for the singer when he rested. The trumpet made a gala of improvisations during the instrumental session and in such cases used many elements taken from North American jazz (1997).

Although the improvisatory role of the trumpet in *son* was most likely borrowed from jazz, the actual solo style was far more Afro-Cuban in construction. Edgar addresses the dual nature of *septeto* trumpet, calling the instrument "a bridge between

jazz and Afro-Latin styles" (1993, 12). Citing the Cuban traditions present in the style, he states: "the trumpet was not adopted from the outside; it had a cultural resonance which made it a logical choice." (1993, 29)

### Why the Trumpet?

A variety of reasons led to the trumpet's inclusion into the *son sexteto*, most of which probably stemmed from competition between bands. The instrument's sound was unique amongst the standard *son* instrumentation, and it helped distinguish a band as original (Edgar 1993, 26-27). Additionally, the trumpet was sophisticated. Only the most successful of bands could afford one (Garlitz 2005, 89), as the instrument was expensive and required formal musical training (Edgar 1993, 26). Also important, the trumpet's shiny visual aesthetic fit in with the costumes and choreography of professional performance (Edgar 1993, 40). Not surprisingly, Habanero is credited for being the first group to "put son in a tuxedo" (Moore 1997, 98).

Functionally, the trumpet also had a "*pregon*" factor. Cuba had long tradition of *pregones*, the loud cries of street vendors promoting their wares (Orovio 2004, 169). The trumpet, loud, bright, and recognizable, could play a similar role in a musical ensemble; it could cut through the ambient noise and inform a potential audience that performance was occurring (Lozano 2009). Likewise, the instrument's volume could help fill the larger venues that came with a band's success (Edgar 1993, 40).

If competition brought the trumpet into *son*, then business pressures made it a

permanent component. Promoters refused to hire bands without the horn and advertisements for dances emphasized the instrument's intended presence (Edgar 1993, 40). Likewise, the recording and radio industries, which were significantly aiding *son's* popularity, felt trumpet was a necessary ingredient. Ensembles traveling to United States regularly recorded with a trumpeter even when the musician was not permanent band member (Edgar 1993, 39). Edgar, citing the limitations of early recording technology, writes that the trumpet's "full, piecing sound", was needed to "cut through the other instruments" (1993, 39). This assertion is supported by Roberts' statement that the trumpet was added in the 1940s to Mexican Mariachi recordings because the traditional harp was "thought too thin for broadcasting." (1979, 19)

### Commercialization

The addition of the trumpet standardized the *septeto* format and broadened son's local and international success. Robbins marks the trumpet as key to the increased popularity of Cuban music abroad in the 1930s, including the success of Moisés Simón's "El Manisero", the misnamed and misspelled "*rhumba*" dance craze, and the establishment of Paris and New York as viable Cuban-music performance and recording centers (1990a). The trumpet helped Europeanize the *son*, much like the addition of upright bass before (Sublette 2004, 341). Of course, *son* had always been a mix of African and European elements; the trumpet was just the keystone that supported commercial success.



## CHAPTER 3

### Septeto Habanero

Though the ensemble had existed under different names and with varying membership since at least 1916, Sexteto Habanero formally took its name in 1920 (Sublette 2004, 335-336). At this time *son* was scorned by upper crust Cuban society, yet recordings by American record companies were beginning to boost the music's and the band's popularity (Sublette 2004, 363). By the mid 1920s, Habanero was the most important musical group in Cuba (Sublette 2004, 363), seeing success at home and abroad with best-selling albums (Roy 2002, 131), awards, performance in movies (Orovio 2004, 106), international recording (Davies 2003, 30) and touring (Orovio 2004, 106).

Interestingly, academic texts disagree and/or are vague regarding the timeline for the inclusion of the trumpet into Sexteto Habanero and Sexteto Nacional. The consensus is that by 1927 both bands employed the instrument. It should be noted that following the trumpet's addition, *sextetos* Habanero and Nacional were referred to as "*septetos*". To diminish confusion regarding that the two ensembles were at times six members strong, (*sextetos*) and when with trumpet, seven members strong (*septetos*), I will henceforth refer to both ensembles as either Habanero or Nacional.

### La Chambelona

Through the 1998 four-CD reissue box set *Grabaciones Completas, 1925-1931*,

the Tumbao record label presents an extensive survey of Habanero's recorded work for the Victor label (Sexteto y Septeto Habanero 1998). The tracks are grouped by session date, chronicling the band's successive use of three trumpeters: Enrique Hernández, Félix Chappottín, and José Interián (Pujol 1998, 8-11). The earliest recording in the collection to feature trumpet is "La Chambelona", recorded in Havana on March 21, 1927 (Pujol 1998, 8). The trumpet performance is credited to Enrique Hernández, although Davies questions if this is true (2003, 31). The song is an anomaly when compared to the other nine recordings made that month. No others employ trumpet, and the musical style is quite different, as I will discuss below. The next recording for the Victor label occurred six months later in New York, with six of twenty-three tracks featuring Hernández (Pujol 1998, 8-9). Citing the obvious difference in performance style between the March-recorded "La Chambelona" and the October recordings, Davies wonders if Hernández was in fact the trumpeter on the earlier date (Davies 2003, 31). This uncertainty aside, the song presents a unique example of early *septeto* soloing.

"La Chambelona" is well-known song in Cuba, originally embraced as the Liberal Party theme during the fiery 1916 political campaign. The song, a hybrid of an old Spanish tune and Congolese-derived rhythms (Orovio 2004, 51), was banned by the recently reelected President Menocal following political street parades protesting election fraud. Hundreds were killed in the resultant violence and the events are now remembered as the "Chambelona Revolution" (Sublette 2004, 322). The tune would also see repeated use in later elections (Orovio 2004, 51).

"La Chambelona" is a *comparsa*, a song performed by percussion-based marching ensembles also called "*comparsas*". *Comparsas* were wildly popular in Cuba during the late nineteenth and early twentieth century, and varied in format and racial makeup (Sublette 2004, 321-322). As mentioned earlier, one type of *comparsa* featured solo trumpet and percussion, and it is Edgar's position that the trumpet technique employed in *comparsa* performance is the closest relative of the *son septeto* trumpet style (1993, 21-22). Supporting this position is trumpeter Félix Chappottín's memory that it was the Liberal Party who first gave him a cornet, explicitly so he could play "La Chambelona" (Sublette 2004, 322). Habanero's recording of the song strengthens the *comparsa-son* connection, as the *son* trumpet solo style is clearly heard against recording's *comparsa* backdrop.

#### Analysis of "La Chambelona"

As already noted, "La Chambelona" stands out in the *Grabaciones Completas* collection of Habanero's recordings. Of the ninety-eight recorded tracks, it is both the only *comparsa* and the only track without the *sexteto* rhythm section of guitar, *tres*, bass, and percussion. These irregularities aside, the trumpet performance on "La Chambelona" is pure *son*.

Perhaps the most salient feature of *son* soloing is the call and response format in which the trumpet's short, improvised, cadenza-like patterns alternate with a repeating vocal chorus. The form of "La Chambelona" follows this convention, as four measure

trumpet solos trade with vocal chorus and a solo lead vocal. For the second half of the song, the lead vocal sections disappear and a simple call and response of *coro* (chorus) and trumpet is heard.

Rhythmically, "La Chambelona" expresses several devices frequently employed in the *son* trumpet solo style. The rhythmic twisting of short melodic cells, usually between three and five notes in duration, is one such technique. In measures 112 and 113, a descending F-E-D cell is repeated three times, with each repeat exhibiting a different rhythmic variation. A similar pattern is found in measures 71 and 72. While on the surface these examples may appear as simple melodic lines, they display a common stylistic trait that will be found again in later solo analysis.

Challenging the European notation system, the metric displacement of triplets is found in this and other *son* trumpet solos. In measure 114, I have distorted notation convention to demonstrate the presence of triplet pattern, uniquely syncopated by a 16th note off-beat.

Exaggerated vibrato is typical in *son* soloing (Edgar 1993, 45) and is notable throughout "La Chambelona". Obvious examples are found in bars 73, 105-106, and 111. In measure 87, the trumpeter growls a whole note, mimicking the human voice and displaying another stylistically standard articulation.

Melodically, with the exception of a few chromatic approaches, the trumpet's phrases are diatonic, which is common to the style. Other than the introduction and tag, which outline Bb major, the instrument sticks to the key of Eb.

Trumpet  
(Concert pitch)

# La Chambelona

Rolando Leiva

Septeto Habanero - Recorded 3/17/1927, Havana  
(Sexteto y Septeto Habanero. 1998. *Grabaciones Completas, 1925-1931*.  
Tumbao Cuban Classics.)

$\text{♩} = 80-120$

**B $\flat$**

**3**

**E $\flat$**

**B $\flat$**

**11**

**E $\flat$**

**B $\flat$**

**11**

**E $\flat$**

**B $\flat$**

**11**

**E $\flat$**

**11**

# La Chambelona (Continued)

This musical score is for the piece 'La Chambelona (Continued)'. It is written in a single system with eight staves of music. The key signature is E-flat major (three flats: B-flat, E-flat, A-flat). The time signature is not explicitly shown but is implied to be 4/4 based on the notation. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like 'Eb' and 'Bb' above certain staves. The piece is divided into measures, with measure numbers 55, 56, 57, 58, 59, 60, 71, 72, 73, 74, 75, 76, 87, 88, 89, 90, 91, 92, 103, 104, 105, 106, 107, and 108 indicated below the staves. There are also repeat signs with the number '11' and a triple repeat sign with the number '3'.

55 56 57 58 59 60 71 72 73 74 75 76 87 88 89 90 91 92 103 104 105 106 107 108

11 11 3

# La Chambelona (Continued)

Musical score for "La Chambelona (Continued)". The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked with a '3' (triple). The score consists of eight staves, each containing a measure of music. The measures are numbered 111 through 147. The key signature changes from E-flat to B-flat at measure 113, and back to E-flat at measure 115. The score includes various musical notations such as notes, rests, and triplets.

Staff 1: Measure 111 (E-flat), 112 (E-flat).  
 Staff 2: Measure 113 (B-flat), 114 (B-flat), 115 (E-flat).  
 Staff 3: Measure 116 (B-flat), 119 (E-flat), 120 (E-flat).  
 Staff 4: Measure 121 (B-flat), 122 (B-flat), 123 (E-flat), 124 (B-flat).  
 Staff 5: Measure 127 (E-flat), 128 (B-flat), 129 (B-flat), 130 (B-flat), 131 (B-flat).  
 Staff 6: Measure 132 (E-flat), 133 (E-flat), 134 (E-flat), 135 (E-flat), 136 (E-flat).  
 Staff 7: Measure 137 (B-flat), 138 (B-flat), 139 (E-flat).  
 Staff 8: Measure 140 (B-flat), 141 (B-flat), 142 (B-flat), 143 (B-flat), 144 (B-flat), 145 (B-flat), 146 (B-flat), 147 (B-flat).

Harmonically, the soloing is a bit vague in its alternation between tonic and dominant chords, which is amplified by the lack of chordal accompaniment. This is in contrast to the vocal *coro*, which repeatedly outlines a I-IV-V-I pattern. The trumpet's slight departure from the *coro's* harmony, in conjunction with rhythmic variation and syncopation, creates that the sensation that the trumpet floats above ensemble, only to return and resolve at the end of the phrase.

### Félix Chappottín

Although the trumpet work on "La Chambelona" is credited to Enrique Hernández, the other recorded performances by the trumpeter with Habanero in 1927 sound dissimilar (Davies 2003, 31). In these later recordings, Hernández's only hints at the major stylistic devices, sticking to the melody and avoiding improvisation (Davies 2003, 34). Trumpeter Félix Chappottín, on the other hand, who replaced Hernández on Habanero recordings starting in 1928 (Pujol 1998, 10), epitomizes the *son* solo style.

Félix Chappottín was born in 1909<sup>2</sup> in Havana, and spent his youth in the eastern Cuban town Guanajay. Studying music with his godfather and playing in municipal bands from age eleven, Chappottín was trained in European music such as *pasodobles*, waltzes, and operettas (Edgar 1993, 42). Moving back to Havana in 1927, the trumpeter performed with a great number of seminal *son* groups, including Septeto Habanero.

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<sup>2</sup> Rick Davies states Chappottín was born in 1907 (2003, ix). Little definitive information is available about the musician's early years. Sometimes called "the Cuban Louis Armstrong" (Edgar 1993, 42), the Chappottín would make a worthy biographical subject.



Later, in the 1940s, Chappottín joined Arsenio Rodríguez's *conjunto*, eventually taking over the band in 1949 when Rodríguez left for New York City (Edgar 1993, 44).

Renamed "Chappottín y sus Estrellas", the band enjoyed a three-decade success (Davies 2003, 81). The trumpeter's soloing, groundbreaking and influential from the *Septeto* era onward, make Chappottín "the most important trumpeter in Afro-Cuban music history." (Davies 2003, 205)

### Coralía

Recorded in 1928 in New York City by Habanero (Pujol 1998, 10), "Coralía" presents a fine example of early Chappottín trumpet soloing. Although the recording does not contain all of the elements found in the trumpeter's later, fully developed style (Davies 2004, 42), the tune aids in introducing crucial aspects found in the *son* soloing.

Unlike the "La Chambelona", "Coralía" is a representative example of *septeto son*. The song starts with *tres* intro, which is a stylistic standard, considering only five of ninety-eight tracks on *Grabaciones Completas* start with instrumentation other than *tres* or a guitar-*tres* combination. The arrangement is also classic *son*, beginning with a harmonically closed *largo* section containing the verses, followed by a repeating *montuno* section.

# Coralia

Gerardo Martínez

Septeto Habanero - Recorded 5/28/1928, New York  
Felix Chappottín, soloist  
(Sexteto y Septeto Habanero. 1998. *Grabaciones Completas, 1925-1931*.  
Tumbao Cuban Classics.)

Trumpet (Concert Pitch)

Clave

♩ = 128-158

4

Fmin

C7(b9)

5

6

7

8

9

10

Fminor F7

11

12

13

14

15

16

17

18

2

2

# Coralia (Continued)

15 Fmin C7(b9)

20 35 36 37

15

F7

38 39 40 41

3

Bb Bbminor Fmin C7(b9)

42 43 44 45

3 3

Fmin

46 47 48

2 2

13

50 63 64 65

13

# Coralia (Continued)

## Montuno

66 67 68 69

F C F

70 73 74 75

F C

76 77 78 81

F F

82 83 84 85

C F

# Coralia (Continued)

This musical score is for a piece titled "Coralina (Continued)". It is written for two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The score is divided into five systems, each containing two staves. The measures are numbered 86 through 106. The first system (measures 86-91) features a treble staff with a triplet of eighth notes in measure 86, followed by a whole rest in measure 87, and then eighth and sixteenth notes in measures 88-91. The bass staff has a triplet of eighth notes in measure 86, followed by eighth and sixteenth notes in measures 87-91. The second system (measures 92-95) continues the melodic line in the treble staff with eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth and sixteenth notes. The third system (measures 96-99) shows the treble staff with a mix of eighth and sixteenth notes, including a triplet in measure 98. The bass staff continues with eighth and sixteenth notes. The fourth system (measures 100-102) features a triplet of eighth notes in measure 100, followed by a whole rest in measure 101, and then eighth and sixteenth notes in measure 102. The bass staff has eighth and sixteenth notes. The fifth system (measures 103-106) concludes the piece with a final melodic phrase in the treble staff and a steady accompaniment in the bass staff, ending with a double bar line in measure 106.

86 89 90 91

92 93 94 95

96 97 98 99

100 101 102

103 104 105 106

### Bongó

Readily apparent throughout "Coralia" is the improvisatory nature of the *bongó*. While the instrument does have a basic pattern in *son*, the pulsing eighth-note *martillo*, some groups, especially Habanero, were known for free, extemporaneous *bongó* performance (García 2003, 154). The introduction of "Coralia", even underneath the trumpet melody, is essentially a *bongó* solo. From measures 3 to 20, minus a brief visit to the *martillo* at bars 10 and 11, the drums bubble and burst, culminating with two of bars low-pitch moaning, created from a finger rub across the larger drum's head (Fernandez 2006, 28). Alluding to this technique, and mentioning Habanero's *bongósero* specifically, Sublette writes:

"The *bongoseros* on early son records-I'm thinking of the supremely talented Agustín Gutiérrez-do not primarily concern themselves with strongly marking a rhythm. They sometimes drop into a rhythm, but most if the time they are talking, or imitating talking, with their drum. Listening to the sides, it's hard to remember there is just one drummer." (2004, 363-64)

Worth noting, the *septeto* era *bongó* improvisations morphed into pattern-based performances in later *son* styles. For example, in order to accommodate the *conga* drum into Arsenio Rodríguez's *conjunto*, both the *bongósero* and the *conguero* had to adjust their playing to better mesh with each other (García 2003, 154).

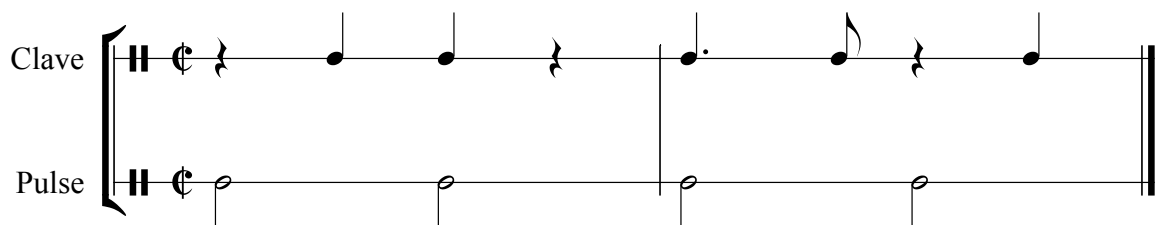
### Clave

Entering on the downbeat of the fourth measure of "Coralia", the bright and percussive *claves* begin their *clave* pattern. The *clave* rhythm is fundamental in many

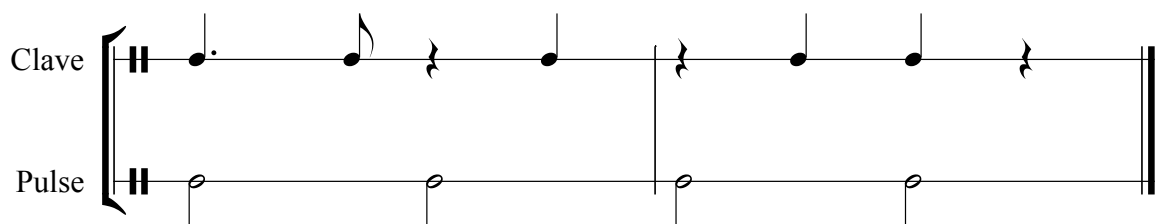
Afro-Cuban musics, and the pattern and its meaning have sometimes found themselves at the center of contentious debate. Fueling the discourse, *clave* was adopted for use in other twentieth century transnational musical styles such as *salsa*. In the study and performance of these musics the rhythm is frequently discussed, sometimes misinterpreted, and often wielded as a tool for criticism (Washburne 1999, 83-96). While I will not delve deeply into the many issues that surround *clave*, I will review the rhythmic cell's use in early *son*.

The importance of *clave* in *son* reflects the binary nature of African-derived Afro-Cuban music (Mauleón-Santana 1997, 11). When notated in cut time, *son clave* occupies two measures, and the pattern can be played in either of two directions, two-three or three-two, depending on which half is first (Mauleón 1993, 47).

*2-3 clave:*



*3-2 clave:*



*Clave's* two measures provide a guide to rhythmic tension and release (Mauleón-Santana 1997, 11), regulating the melodic and harmonic content of an entire composition (Rey 2006). Cornelius discusses the *clave's* two halves, noting

"each measure is diametrically opposed. The two measures are not at odds, but rather, they are balanced opposites like positive and negative, or the poles of a magnet. As the full pattern is repeated, an alteration from one polarity to the other takes place creating pulse and rhythmic drive" (1991, 15-16).

Theory aside, in an actual musical performance *clave* marks the location in which various patterns, such as the *timbale's cascara* or the *tres's guajeo*, commence (Mauleón 1993, 73, 156). In regards to instrumental soloing, there are several manifestations of *clave*. In the most obvious, a soloist will mark a piece of the pattern, or emphasize one of its accents. Less transparent, a soloist will imply *clave* through the use of related rhythms. Hernandez discusses this in detail, outlining two rules to the construction of *clave*-related phasing. First, the author states that the rhythmic location of notes a quarter note or longer, or syncopated eighth notes followed by a rest, intimate *clave*. Second, anticipations into a measure that begin on a downbeat, denote that the following measure will be the two-side of *clave*. In reciprocal, upbeat anticipations signify the *clave's* three side (Hernandez 2007). These rules essentially dictate that melodic phrasing alternates between syncopated and on-the-beat (Washburne 1997). In practical terms, in-*clave* phrasing will see more downbeats on the two-side, and more upbeats on the three-side. Phrases that break these conventions are considered crossed, or *cruzado* (Mauleón-Santana 1997, 28).



In "Coralia", Félix Chappottín's performance contains no *cruzado* phrases. He frequently outlines the first two accents of the *tresillo*, the syncopated rhythmic cell visible in the three side of *clave*. In measures 8, 10, 15, 38, 40, 45, 69, 77, 94, and 101 this dotted-quarter-note-followed-by-eighth-note pattern is directly employed. In bars 6 and 36, the cell is partially used, with emphasis placed on the *bombo*, the all-important and-of-two accent crucial to the *clave* construct (Mauleón 1993, 64).

Although no examples are found in "Coralia", occasional crossing of *clave* by soloists can be found in popular Afro-Cuban dance music. While a soloist's mid-phrase *cruzado* may be overlooked, (Hernandez 2007), an outright *clave* "jump", in which a song switches direction through the inclusion of a back-to-back two-side or three-side measures, is usually considered a *faux-pas*. In modern arrangements, once a song begins, the binary nature of *clave*, with its complimentary yet opposing two and three sides, is rarely interrupted (Mauleón-Santana 1997, 30). Antithetical to this, however, is the fact that early *son* ensembles frequently jumped *clave*. This can be heard in "Coralia" at the start of the *montuno* section (measure 63), where *clave* flips outright from 3-2 to 2-3. This example illustrates that the strict of rules of modern *clave* in *son*-complex performance evolved after the *septeto* era. Through this evolution, *clave*'s performance practices were adopted to popular dance music from Afro-Cuban folkloric traditions (Peñalosa 2009).

### Time-Stretching

Near the end of "Coralia", a perfect example of another *son* trumpet solo signifier can be heard: time-stretching. Time-stretching, a moniker I borrow from author Rick Davies (2003, 157), describes a rhythmic phenomenon ubiquitous in Afro-Cuban vocal, instrumental, and drum improvisation (Peñalosa 2009). When time-stretching, a soloist will stretch eighth note patterns in duration and placement until the notes occupy the metric space of quarter note triplets (Davies 2003, 72) or larger. While the device most likely has its origins in Africa (Peñalosa 2009), the *septeto* trumpeter probably borrowed the technique from *son's* improvisatory vocal performance. As described by Davies, the best *soneros* (solo singers) were known for "their ability to tug against the underlying rhythm", placing their notes

"behind or in front of the beat throughout the phrase, only to snap back into perfect *clave* as the phrase ends or the vocal line moves into a new phrase. By creating rhythmic tension and resolution, a cadential feeling (not dissimilar to the harmonic movement of European classical music) is achieved in the realm of rhythm. As the *son* evolved this method of rhythmic give and take was applied to the performance style of instrumental soloing as well . . . Because the voice and trumpet share a breath-articulated method of sound production and therefore a similar expressive manner, it was natural that the voice and the trumpet would evolve along similar paths in the development of Cuban music." (2003, 26)

Time-stretched notes rarely fall in metric locations that can be notated with the conventional European notation system. With this in mind, authors describe time-stretching in a variety of manners. Lozano calls it "the 'sabor' of the push and pull of Cuban phrasing" (1990, 142). Edgar portrays it in terms of the tension created when

soloists calmly lay back in contrast to "the forward movement created by the clave, syncopated tré, and ostinato patterns of the other instruments" (1993, 127, 158).

In "Coralía", a textbook and easy to notate example of time-stretching can be heard in bars 89 through 91. Chappottín, pedaling the whole phrase on a concert C, begins with two eighth notes, expands to three quarter note triplets, then two syncopated quarter notes, and finally a dotted quarter note, before returning back to syncopated quarter note phrasing. To better illustrate the metric placement of this stretching, in the transcription I have notated each note in their full value, although in actual performance the notes are articulated staccato. As seen here, the expansion and then re-compression of note values is similar to that of a stretching and releasing of a rubber band (Davies 2003, 72).

#### Harmony and Other Observations

Harmonically, "Coralía" is a good example of *son's* European-African fusion. The sophistication of the *largo* section, complete with tension-rich flat-nine chords and modal interchange of the parallel major, represents the harmonic tradition of European song. In juxtaposition, the simple two-chord harmony of the *montuno* section demonstrates *son's* roots in rhythmic-centered African dance.

Also noticeable in "Coralía", and as mentioned in the analysis of "La Chambelona", exaggerated vibrato can be heard throughout the trumpet performance. Unlike in "La Chambelona", however, Chappottín employs a mute, greatly affecting the

instrument's timbre and dynamics. The use of a mute is a stylistic norm in *septeto son*, and is undoubtedly connected with the lack of amplification in the *septeto* era and the trumpet's need to blend in volume with the quieter *tres*, guitar, and vocals.

### Lamento Esclavo

Recorded in February 1930 in Havana, the trumpet performance on Habanero's "Lamento Esclavo" is credited to José Interián (Pujol 1998, 11). It is Davies' assessment, with which I agree, that the soloing is actually the work of Félix Chappottín. The performance captures several trademark Chappottín-isms that foreshadow his legendary work of the 1940s and 50s (Davies 2003, 47).

As noted in the *Grabaciones Completas* liner notes, the style of "Lamento Esclavo" is a *canto negro*, not a *son*, which makes the recording unique compared to the majority of other tracks in the collection (Pujol 1998, 11). In terms of form, "Lamento Esclavo" follows *septeto son* conventions with an elongated and subsection rich *largo*, followed by a discrete and repeating *montuno* section. As with "Coralia", and almost every other Habanero recording of the period, the song starts with a *tres guajeo*, followed by a melodic introduction by the trumpet.

Trumpet Solo  
(Concert Pitch)

# Lamento Esclavo

Eliseo Grenet

Septeto Habanero - Recorded 2/14/1930, Havana - Felix Chappottín, soloist  
(Sexteto y Septeto Habanero. 1998. *Grabaciones Completas, 1925-1931*.  
Tumbao Cuban Classics.)

$\text{♩} = 63$

3 B $\flat$

4 5 6 7

8 9 10 11

12 13 17 18

19 22 23

25 26 27

31 32 33 34 35 36 44 45 46

47 51 52 53

F $^7$  B $\flat$  F $^7$  B $\flat$  F $^7$  B $\flat$  F $^7$  B $\flat$

# Lamento Esclavo (Continued)

Musical score for "Lamento Esclavo (Continued)". The score is written in B-flat major (two flats) and 4/4 time. It consists of seven staves of music, with measures numbered 56 through 102. The key signature is B-flat major. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The first staff (measures 56-59) features a B-flat chord and a five-measure rest. The second staff (measures 64-70) features F7 and B-flat chords and a seven-measure rest. The third staff (measures 77-81) includes a "Montuno" section and a three-measure rest. The fourth staff (measures 82-85) features B-flat and F7 chords and a three-measure rest. The fifth staff (measures 86-88) features B-flat and F7 chords and a three-measure rest. The sixth staff (measures 89-91) features F7 and B-flat chords and a three-measure rest. The seventh staff (measures 100-102) features B-flat and F7 chords and a three-measure rest.

### Lamento Esclavo (Continued)

The musical score for "Lamento Esclavo (Continued)" spans measures 103 to 109. It is written in G minor (three flats) and 4/4 time. The harmony consists of F7 chords in measures 103, 105, and 106-109, and Bb chords in measures 104 and 108. Measure 105 contains a triplet of eighth notes. Measure 109 concludes the phrase with a double bar line.

Compared to "Coralía", the *largo* of "Lamento Esclavo" is harmonically tame, with a simple I-V7-I harmony heard throughout. Chappottín's melodic interpretation stretches beyond normal *son*, however, showing the influence of North American jazz and blues on *septeto*-era soloing. The trumpeter employs blue notes liberally in the *largo*, as shown in bar 4's flat six approach, measure 11's flat five to minor third lick, and bar 45's six-beat-long minor third atop the major tonic chord.

#### "With an air of humor"

Several articulations present in the "Lamento Esclavo" trumpet performance are considered characteristic to both Chappottín and the *son* trumpet style in general. As stated by Davies, "Chappottín supplies commentary throughout the *largo* using the smears, growls, and half-valvings that became signal features of his style in later years." (2003, 48) Edgar views the trumpeter's musings as imitations of vocal inflections such as

laughing and crying (1993, 51). Through interviews with contemporary players, the author states that Chappottín's effects, such as his famous wah-wah, are crucial elements in the modern, *son*-derived *típico* style (1993, 148). One contemporary trumpeter interviewed, Ramon Flores, stated that when performing classic *son*, he attempts "to play with an air of humor" as if "he's laughing, or telling a joke." (Edgar 1993, 143)

A survey of Chappottín's influential articulations is found in "Lamento Esclavo". Growling is clearly heard in bars 11, 22, 45, and 56. The famous Chappottín wah-wah grabs the ear at measure 51. Although not a vocalization, the high note trills found in bars 84 and 85 are pure Chappottín. Loud, bright, and performed in the hard-to-control high register, the trill demonstrates the trumpeter's mastery of the instrument. Similar to licks found in the legendary Chappottín solos of the later *conjunto* period, the trill is comprised of alternate fingerings of the same high note, making an absolute distinction of pitch difficult.

### Metric Manipulation

Rhythmically, "Lamento Esclavo" shows the sophistication of Chappottín, and *son* trumpet style's penchant for time manipulation. At first listen, the triplets in bars 80 and 81 appear as standard quarter-note triplets. However, upon closer analysis with a digital audio workstation, it is revealed that the initial three notes stretch across two and half beats, making standard notation difficult.

In measures 88 through 90 an extreme example of rhythmic twisting can be



found. In bar 88, I have written the first four concert F notes unconventionally to display their unique yet even metric placement. In the following two measures, Chappottín plays what at first appears to be a fast 16th note run comprised of a repeated F-E-D-C-D-E pattern. When aided by computer analysis, however, it is shown that the line is actually more complex, and almost impossible to notate. Beginning the run syncopated by a single 16th note, the trumpeter plays eighteen evenly distributed notes in the space of nineteen 16th notes. To make matters even more convoluted, the tuplet stretches across the bar line, producing a rhythm un-definable by normal European notation. While it could be argued that Chappottín is simply playing a flurry of notes, and my analysis is just a pedantic exercise, I must state how surprised I was to find that when graphed on a computer, the line begins and ends quantized to the beat, and the trumpeter's individual notes are even in duration and mid-phrase placement. Sure, Chappottín probably did not plan out the rhythmically challenging line, but never the less it demonstrates both his ability to depart from and return to normal time, and the stylistic appropriateness of such a phrase.

### Criollo Haragán

Following in the footsteps of Enrique Hernández and Félix Chappottín, trumpeter José Interián joined Habanero, and can be heard on the majority of 1930 and 1931 recordings in the *Grabaciones Completas* collection (Pujol 1998, 11). February 1931's "Criollo Haragán" provides a typical example of Interián's work (Davies 2003, 49).

# Criollo Haragán

Graciano Gómez

Septeto Habanero - Recorded 2/28/1931, Havana - José Interián, soloist  
(Sexteto y Septeto Habanero. 1998. *Grabaciones Completas, 1925-1931*.  
Tumbao Cuban Classics.)

♩ = 128-133

Trumpet  
(Concert Pitch)

Clave

E

2

2 4 5 3 3

B<sup>7</sup> A E

6 7 8 9 3 3

B<sup>7</sup> A C<sup>#7</sup>

10 11 12 13

F<sup>#</sup>minor B<sup>7</sup> E C<sup>#7</sup>

14 15 16 17 3

# Criollo Haragán (Continued)

F#minor      B<sup>7</sup>      E

18      19      20

17      C#minor

21      38      39

17

G#minor      C#minor

40      41      42      43

G#minor      C#minor

44      45      46

8      C#minor      A<sup>7</sup>      Montuno

47      55      56

8

# Criollo Haragán (Continued)

The musical score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score is divided into five systems, each containing a measure number and a key signature change.

**System 1 (Measures 57-60):** The key signature changes to E major. The melody starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a series of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C36

# Criollo Haragán (Continued)

The musical score is written for a single melodic line in treble clef and a bass line in bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score is divided into five systems, each containing a measure number and a chord symbol.

- System 1:** Measures 79-82. Chords: B<sup>7</sup> (79), E (81), B<sup>7</sup> (82). Measure 80 is a whole rest.
- System 2:** Measures 83-92. Chords: B<sup>7</sup> (91). Measure 84 is a whole rest. Measures 91 and 92 are whole rests.
- System 3:** Measures 93-96. Chords: E (93), B<sup>7</sup> (94). Measures 94, 95, and 96 contain triplets.
- System 4:** Measures 97-98. Chords: E (97), B<sup>7</sup> (98). Measure 98 is a whole rest.
- System 5:** Measures 99-101. Chords: B<sup>7</sup> (100), E (101). Measures 99 and 100 contain triplets. Measure 101 is a whole rest.

Like "Coralía" and "Lamento Esclavo", "Criollo Haragán" abides by the typical *son* structure of *largo* followed by *montuno*. As expected, the *largo* contains the verses and is harmonically diverse, including a modulation to relative minor. In juxtaposition, the *montuno* section is repeating, and is built around the same and often-used major I-V-I chord progression found in "Lamento Esclavo" and "Coralía".

The timbre of Interián's performance on "Criollo Haragán" is also representative of the *son* style and is similar to the songs previously analyzed. The trumpet is muted and exaggerated vibrato is heard throughout. Interián is not as daring as Chappottín though, and the solo's tessitura is reserved, with a top-of-the-staff concert F as the highest note in the performance.

### The Arc of the *Son* Solo

Several stylistic traits can be heard in the structure and form of Interián's trumpet performance. As with the formerly discussed recordings, the horn introduces the song melodically, and breaks up the *largo's* vocal sections with an interlude. In the *montuno*, the call and response between the trumpet and *coro* demonstrates the stylistic tendency of *son* trumpet solos to be constructed across several short, discrete, phrases. Edgar addresses this norm with a quote from trumpeter Gary Eisenberg: "I'd almost call it anecdotal trumpet playing . . . you know, making little anecdotes, telling stories" (1993, 148).

Interestingly, a predictable phrase structure is often found in these short *son* solos. Observed in both *septeto* and later recordings, the cliché "mini-solo" begins high in the trumpet's range, and weaves slowly down to end on a lower chord tone. While many variations exist, this "solo arc" is heard repeatedly in the style. In "Criollo Haragán", multiple examples can be found in phrases starting at bars 65, 74, 79, 93, and 96. This "arc" can also be heard in the earlier analyzed recordings.

### Clave

In Davies' analysis of "Criollo Haragán", the author states measures 55 through 61 are an "excellent" example of playing over *clave* (Davies 2003, 56). In these phrases, Interián neatly follows the "rules" for in-*clave* melodies and therefore implies, not directly states, the cell's rhythmic backbone. As discussed earlier, Hernandez outlines these rules, asserting that the rhythmic location of notes a quarter note or longer, or syncopated eighth notes followed by a rest, imply *clave* (2007). Interián's performance, in these and other measures, clearly follows *clave* conventions, with no obvious *cruzado* phrases. This furthers the notion that *septeto*-era soloing followed the same rhythmic performance practices that would later coalesce in the *conjunto* era as "rules" for arrangers and soloists (Peñalosa 2009).

## CHAPTER 4

### Septeto Nacional

Immediately following Habanero's inclusion of the trumpet into the *son sextet*, Septeto Nacional followed suit, (Edgar 1993, 26), standardizing the seven person instrumentation for *son* ensembles (Roy 2002, 131). Formed in 1927 by bandleader, composer, and bassist Ignacio Piñeiro, the Nacional would see a long, decorated, and influential success (Orovio 2004, 147).

Ignacio Piñeiro's musical career began in children's choirs. Later, as an adult, he worked many non-musical jobs such as masonry, barrel making, and as a port worker. Concurrent with his manual labor, in 1906, at age 28, Piñeiro joined a *clave* and *guaguancó* group, where he gained experience improvising and singing *décimas*. Continuing his participation in choral music, Piñeiro directed the ensemble "Los Roncos" (Orovio 2004, 165). Both of these vocal groups reflected the Cuban choral tradition and its influence on the development of *son*. Originally called *coros de clave*, and evolving into *coros de guaguancó*, choir ensembles gained popularity on island starting in the 1850s (Sublette 2004, 263). The music and instrumentation of these choral groups represented a precursor to African-European fusion later found in 1920s *son*. Popular in an era when traditional, drum-focused, African-derived music was limited to clandestine performance in the home, *coros de clave* and *guaguancó* publically merged European and African influences (Moore 1997, 91-92). On the African side, the voices were



accompanied by percussion instruments such as *claves* (Moore 1997, 92) and *cajónes*<sup>3</sup> (Sublette 2004, 263). Of European/Spanish tradition, ten-line *décima* poetry often served as the form for the lyrical text (Moore 1997, 92). Paralleling Cuba's *décima*-based *Punto Gaujiro* music (Sublette 2004, 91), the lead singer improvised variations based on the verses sung by the choir (Orovio 2004, 54).

Ignacio Piñeiro, who had become a master at *décima* improvisation through his choral experience, brought sophistication to *son* through Septeto Nacional. As the composer of most of the band's early material, Piñeiro's influence helped Nacional present a more defined personality than the competing bands. Compared to Habanero, Nacional's tempos are often faster, the compositions more elaborate, and the lead vocalists given more importance (Sublette 2004, 365-366). The band saw immediate success (Orovio 2004, 147), and was recognized in 1929 with an honored performance at the Ibero-American Exposition in Seville, Spain. In the eyes of Cubans, this international acclaim validated *son* (Sublette 2004, 376).

Although ripe with personnel changes over the years, Septeto Nacional still performs to this day (Orovio 2004, 147). As a side note, in a move that reflected the economic reality for musicians of the era, Ignacio Piñeiro left the band in 1935 to work as a marble worker - an occupation that paid far more than leading Cuba's greatest *septeto*. Trumpeter Lázaro Herrera took over the ensemble (Sublette 2004, 377), which would

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<sup>3</sup> Cajon - a box-shaped instrument made from wood and played with the hands (Orovio 2004, 41)

breakup in 1937. Nacional reformed as a heritage act in the 1950s (Sublette 2004, 426), with Piñeiro returning to lead the band from 1954 to his death in 1969 (Septeto Nacional 1992).

### Como Voy A Sufrir

Unlike Habanero, Septeto Nacional employed a single trumpeter, Lázaro Herrera, for most of its long career. Herrera, who was born in 1903 (Orovio 2004, 111), learned to read music in military band (Moore 1997, 93). The musician would go on to become a widely imitated, prototypical *son* trumpeter (Sublette 2004, 365). Herrera's mastery of the instrument is demonstrated in 1930's "Como Voy A Sufrir".

Exemplifying the contrast between Nacional and Habanero, "Como Voy A Sufrir" is faster, more European in influence, and more polished than the previously analyzed recordings. Called a "*rumba*" in the liner notes of the Tumbao release *Ignacio Piñeiro And His Septeto Nacional, 1928-30* (1992), the fast, flamenco-sounding song typifies the era's frequent misuse of the term "*rumba*" when describing *son* (Sublette 2004, 397-399). "*Rumba*" is mentioned in the lyrics however, reflecting songwriter Piñeiro's and other songwriter's proclivity toward emphasizing the African heritage of *son* performers and listeners (Moore 1997, 95). This said, the approach of the recording is markedly more European than the earlier-discussed Habanero material. The song's harmony, Phrygian for much of the *largo*, clearly borrows from flamenco. The *bongó* performance, although still improvisational, is downplayed compared to the constant soloing heard in

Habanero's "Coralía" and "Criollo Haragán". The vocals, a tightly rehearsed blend of tenor and baritone, demonstrate why Nacional's singers made such an impression on the public (Septeto Nacional 1992). These elements illustrate *son's* commercial shift toward European aesthetics, including strong vocal harmonies, greater melodic range, less improvisation, minimized rhythmic complexity, and faster tempos (Edgar 1993, 28).

Harmonically, the *largo* of "Como Voy A Sufrir" alternates between Phrygian and minor modalities. Herrera's utilization of harmonic minor throughout the song is a *son* stylistic trait, and is in contrast to the use of Dorian minor in North American jazz (Edgar 1993, 50). Like the other solos analyzed, the performance is mostly diatonic, with some chromatic passing tones, notably the frequent use of a concert F natural, the sharp 11th of the chord, in the licks found in measures 53-56 and 124-126. The similarity of these two phrases raises the possibility that the solo was pre-composed. As was seen in previously dissected songs, theme-and-variations phrase construction was common in short, *septeto*-era trumpet solos.

Rhythmically, in the *largo* Herrera frequently marks the three side of *clave*, but his later, more improvised phrases do not appear to be *clave*-specific. When metrically graphed in a digital audio workstation, the repeating *tresillo* rhythm found in bars 4, 6, 14, 16, 64, 66, 74, and 76 are somewhat time-stretched, measuring between the value of a dotted quarter note and a quarter note triplet. While I am tempted to correlate this phenomenon with the time-stretching of Félix Chappottín, I recognize "Como Voy A Sufrir", is fast, and the slightest laying back by Herrera would appear as stretching.

# Como Voy A Sufrir Ignacio Piñeiro

Septeto Nacional - Recorded In Cuba, 1930 - Lázaro Herrera, soloist  
*(Ignacio Piñeiro And His Septeto Nacional, 1928-30.*  
 1992. Tumbao Cuban Classics TCD-019)

♩ = 123

Trumpet (Concert Pitch)

Clave

Cminor

3

4

5

6

7

8

9

10

11

12

13

Bb

Ab

14

15

16

17

18

G

19

20

21

22

23

30

30

## Como Voy A Sufrir (Continued)

Bb minor

53 54 3 55 56

7 Cminor

57 64 65 66 67 68

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The bottom staff is in bass clef and contains a bass line with similar note values. The score is divided into measures, with measure numbers 69, 70, 71, 72, 73, and 74 indicated below the top staff. A double bar line is present at the end of measure 74. The title "The Rose Tree" is written in a decorative font at the top right of the page.

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled 'The Rose Tree', features a treble clef and a key signature of two flats (B-flat and E-flat). The melody begins with a whole rest on measure 75, followed by a half note G4 on measure 76, and continues with eighth and quarter notes. A slur covers measures 78 through 81, with a fermata over the final G4 on measure 81. Chord symbols A♭ and G are positioned above the staff at measures 76 and 78, respectively. The second system, labeled 'The Bird', uses a common time signature (C) and a bass clef. The accompaniment consists of a steady eighth-note pattern, alternating between the right and left hands. The piece concludes with a double bar line on measure 81.

## Como Voy A Sufrir (Continued)

28 B♭minor

82 110 111 112 113

8 Estribillo Fminor

114 122 123

B♭minor C<sup>7</sup> Fminor B♭minor C<sup>7</sup>

124 125 126 127 128 129

Fminor B♭

130 131 132

## Como Voy A Sufrir (Continued)

Musical score for "Como Voy A Sufrir (Continued)". The score is written for guitar and bass. It consists of five systems of music. The key signature is B-flat major (two flats). The time signature is 4/4.

**System 1:** Measures 133-137. Chords: C<sup>7</sup>, Fminor, B♭minor, C<sup>7</sup>. Measure 134 contains a quintuplet (5).

**System 2:** Measures 138-140. Chords: Fminor, B♭minor. Measure 139 contains a triplet (3). Measure 140 contains a triplet (3).

**System 3:** Measures 141-143. Chords: C<sup>7</sup>, Fminor. Measure 142 contains a triplet (3). Measure 143 contains a triplet (3). A double bar line with the number 43 indicates a 43-measure rest.

**System 4:** Measures 186-189. Chords: Fminor, B♭minor, C<sup>7</sup>. Measures 186, 187, 188, and 189 each contain a triplet (3).

**System 5:** Measures 190-194. Chords: Fminor, B♭minor, C<sup>7</sup>, Fminor. Measure 193 contains the marking *rit.* (ritardando).

### Que Bonita Es

Recorded in 1931, Nacional's "Que Bonita Es" is similar to "Como Voy A Sufrir" in that both songs share an F harmonic minor based tonality. "Que Bonita Es" is much slower, however, and sounds more like the previously visited work of Habanero.

Starting with guitar and *tres*, and immediately proceeding with a melodic introduction by trumpet, the song's beginning follows the conventions heard in nearly all *septeto* arrangements of the era. The rest of the piece deviates from cliché though, as it does not employ the standard *largo-montuno* paradigm. The trumpet intro and first verse could be considered a *largo*, as the harmonic progression of both sections is unique and the first verse is the only to be harmonized with two singers. Following this verse, the song commences an ABABAB form with alternating chorus and single-vocal verse. In this manner, "Que Bonita Es" never quite escalates to the simple repeating *montuno* found in all of the previously discussed recordings. This is another example of Nacional's expansion of *son* through the embrace of European and/or North American style-aesthetics.

Lázaro Herrera's trumpet work in "Que Bonita Es" exhibits many of the characteristics introduced in the earlier analyses. In general, the performance is constructed from mini solos - short flurries of harmonic minor modality, squeezed between the vocal *coros*. The horn is muted, vibrato frequent, and Herrera rarely slurs notes, playing even fast passages percussively. When listening to the recording at half speed, I am surprised how accurately Herrera tongues the fastest of phrases.



# Que Bonita Es

Ignacio Piñeiro

Septeto Nacional - Recorded 1931, Cuba - Lázaro Herrera, soloist  
*(Ignacio Piñeiro And His Septeto Nacional, 1928-30.*  
 1992. Tumbao Cuban Classics TCD-019)

♩ = 148 Fminor

Trumpet (Concert Pitch)

Clave

4 5 6

E♭ B♭- C<sup>7</sup> Fminor

3 3 8 3 9

Verse 18 Chorus 7

10 11 12 30

18 7

Fminor

37 38 39 3 40

# Que Bonita Es (continued)

Bminor Fminor

41 42 43 44 45

Verse 11 Fminor Chorus

46 57 58 59

Bminor

60 61 62 63

Fminor Verse 9 Fminor

64 65 66 75

Chorus

76 77 78

# Que Bonita Es (continued)

Bminor

79 80 81

Fminor Verse 9

82 83 84 9

Fminor Chorus

93 94 95

Bminor

96 97 3 98 99

Fminor 4 4 rit. 4

100 101 105 rit. 106 107 4

Also distinctive, the performance contains great rhythmic variation. Triplets, both of the quarter note and eighth note variety, mix with a variety of eighth and sixteenth note patterns. This is common in Afro-Cuban soloing, and was found in all of recordings discussed here.

### Échale Salsita

"Échale Salsita", likely Ignacio Piñeiro's most well known composition, was recorded in 1932 (Sublette 2004, 377), and was a tremendous hit for Nacional (Sublette 2004, 399). Two pieces of historical trivia surround the song. One, "Échale Salsita" is the first obvious use of the word *salsa* in Latin dance music. The title translates as "throw a little salsa on it" (Sublette 2004, 377). Second, composer George Gershwin, who in 1932 visited Havana on hiatus from songwriting, met Piñeiro and borrowed four measures of "Échale Salsita" for his Cuban-influenced orchestral work, *Cuban Overture* (Sublette 2004, 399).

The form of "Échale Salsita" follows *son* convention, with *tres* intro followed by trumpet introduction. The song's *largo*, sung in two-voice harmony, alternates between Eb major and relative C minor. Early into the song, the *montuno* section starts, with the *coro* trading phrases with the trumpet solo. Unlike the formerly discussed Habanero recordings, yet similar to "Que Bonita Es", the *montuno* of "Échale Salsita" does not repeat *ad infinitum*. Instead, the sections oscillate between verses, sung by lead singer, and chorus sections, sung by *coro* with trumpet trades. The harmony for these later

verses does not return to that of the *largo*, and the two-chord dominant-tonic progression loops throughout the *montuno*. This manipulation of form, merging *son*'s traditional two-part construction with the verse-chorus approach of North American popular music, once again reflects Ignacio Piñeiro's expansion of the style to include a greater proportion of European elements.

The trumpet performance in "Échale Salsita" typifies *septeto son*, and is an ideal demonstration of Lázaro Herrera's technique. The intro is smooth and melodic, with a greater amount of slurring than in the song's later, more rhythmic solos. Exhibiting the "arc" as discussed earlier in the analysis of "Criollo Haragán", Herrera's mini-solos often scoop high, meandering down to a lower note for resolution. Sounding very much Félix Chappottín, the passage in bars 45 through 51 is classic *son*, with mixed rhythms, diatonic tonality intermixed with occasional chromatic passing tones, and percussive conclusion. In measure 141, simple time-stretching is heard, with eight notes expanding to quarter note triplets. Throughout the performance Herrera plays on top of the beat, rarely laying back or swinging as found in North American jazz.

# Échale Salsita

Ignacio Piñero

Septeto Nacional - Recorded 1932, Cuba - Lázaro Herrera, Soloist  
(*Ignacio Piñero And His Septeto Nacional, 1928-30.*  
1992. Tumbao Cuban Classics TCD-019)

$\text{♩} = 73-80$

Trumpet  
(Concert Pitch)

Clave

**2**  $\text{E}\flat$

**2**

**B $\flat$ 7**

**Verse** **18**

**18**

**B $\flat$ 7** **Cminor**

**3** **3** **3** **3**

1 2 3 4 5 6 7 8 9 10 11 12 30 31 32 33

## Chorus

The musical score is written for a piano and voice. The piano part is in the right hand, and the voice part is in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures, each with a measure number (50, 51, 52, 53) and a chord symbol above it (E<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>7). The piano part features a complex, syncopated melody with many beamed sixteenth and thirty-second notes. The voice part is a simple, rhythmic accompaniment consisting of quarter and eighth notes. The score is written on a grand staff with a treble clef for the piano and a bass clef for the voice.

80

## Échale Salsita (Continued)

Musical notation for measures 72-75. The key signature is B-flat major (two flats). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: E<sup>b</sup> (measures 72-73), B<sup>b</sup>7 (measures 73-74), E<sup>b</sup> (measure 74), and B<sup>b</sup>7 (measures 75-76). Measure 75 features a triplet of eighth notes. Measure 76 features a triplet of eighth notes.

Musical notation for measures 76-79. The key signature is B-flat major. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: E<sup>b</sup> (measures 76-77), B<sup>b</sup>7 (measures 77-78), E<sup>b</sup> (measure 78), and B<sup>b</sup>7 (measures 79-80). Measure 77 features a triplet of eighth notes. Measure 79 features a triplet of eighth notes.

Musical notation for measures 80-84. The key signature is B-flat major. The melody is in the treble clef, and the bass line is in the bass clef. The section is labeled "Verse" in a box. The melody consists of a single note (B-flat) held for 4 measures, followed by a double bar line, and then a single note (B-flat) held for 12 measures. The bass line consists of a single note (B-flat) held for 4 measures, followed by a double bar line, and then a single note (B-flat) held for 12 measures.

Musical notation for measures 96-99. The key signature is B-flat major. The melody is in the treble clef, and the bass line is in the bass clef. The section is labeled "Chorus" in a box. Chords are indicated above the staff: E<sup>b</sup> (measures 96-97), B<sup>b</sup>7 (measures 97-98), E<sup>b</sup> (measure 98), and B<sup>b</sup>7 (measures 99-100). Measure 99 features a triplet of eighth notes.



## Échale Salsita (Continued)

**Tres Solo**

2 38

100 102

**Chorus**

E $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7

140 141 142 143

3 3

E $\flat$  B $\flat$ 7

144 145 146

*rit.*

## CHAPTER 5

### Conclusion

Forming in the late nineteenth century from African and Iberian influences, the Afro-Cuban dance music *son* saw increased public acceptance in the 1920s. In 1927, *son's* popularity surged with the inclusion of the trumpet into the standard *son sexteto* (Sublette 2004, 365). The instrument, first embraced by ensembles Septeto Habanero and Septeto Nacional, helped Europeanize the largely African-derived *son* to fuel greater domestic and international success. The recordings of Habanero, featuring trumpeters Enrique Hernández, Félix Chappottín, and José Interián (Pujol 1998, 8-11), epitomize the *septeto*-era sound and flavor. Expanding the *son* style, the work of Ignacio Piñeiro's Septeto Nacional, which featured trumpet performances by Lázaro Herrera, furthered the trend of Europeanization and the downplaying African-derived musical elements (Loza 1979, 70-71).

Representing multiple cultural traditions, the trumpet was an ideal addition to the *son* ensemble. As an instrument with European legacy, the horn had long been used in Cuba's military and municipal bands, and to play *danzónes* in *orquesta típicas* (Edgar 1993, 13-20). Likewise, the trumpet's presence in marching *comparsa* ensembles meant *son* could borrow from the instrument's already standing Afro-Cuban performance practices (Edgar 1993, 20-23). Furthering the role of cultural bridge, the horn's use in *son* as a melodic improvisationalist connected the style with another wildly popular music of the 1920s: North American jazz (Rodriguez 1997). Through these associations,

the trumpet helped *son* appeal to a larger variety of audiences.

Following the *septeto* era, in 1940 (Garcia 2003, 127) Arsenio Rodríguez, a blind *tresero*, bandleader, and composer, formed his innovative and popular *conjunto* ensemble (Orovio 2004, 181), initiating the first substantial changes in *son* since Nacional's Ignacio Piñeiro (Sublette 2004, 480). Advancements brought by Rodríguez included the integration of piano, the *conga* drum, and additional trumpets to the standard *septeto* (Sublette 2004, 478-481). The work of Arsenio's *conjunto* also heightened *clave*-consciousness, redefined the role of the *bongósero* (Sublette 2004, 479-480), inspired the development of the *mambo* (Orovio 2004, 130), and established the need for multi-trumpet horn arrangements (Davies 2003, 63). Rodríguez's legacy proved to be highly influential on later Latin musics, as discussed in depth by Garcia (2003, 452-510).

Within the context of the Arsenio Rodríguez *conjunto*, the *son* trumpet solo style matured (Davies 2003, 64) through the work of three soloists: Félix Chappottín, Alfredo "Chocolate" Armenteros and Enrique "Florecita" Velazco (Davies 2003, 66-78). The innovation and popularity of Rodríguez's *conjunto* insured that the solos recorded by these trumpeters would remain influential through the *salsa* era (Garcia 2003, 452-460), and thus to today.

In 1950 Rodríguez moved to New York City, hoping to find a cure for his blindness. His *conjunto*, handed over to Félix Chappottín and renamed "Chappottín y Sus Estrellas", continued to be popular, enjoying a three-decade success, with many of the band's songs becoming standards, rerecorded by other artists later in the *salsa* era

(Davies 2003, 81).

From the *conjunto* era onward, the *son* trumpet style continued to evolve, seeing a greater hybridization with jazz elements. Later styles, such as *descarga*, *salsa*, and Latin jazz, frequently feature solos with both *son* and jazz influences. Legendary trumpeters such as Alfredo “Chocolate” Armenteros, Alejandro “El Negro” Vivar, and Arturo Sandoval, carried forward and developed upon the trumpet traditions set in the *septeto* era. Today, with renewed international interest in traditional *son* stemming from the success of recording projects such as *The Buena Vista Social Club* (Garlitz 2005, 63), traditional *son* trumpet performance is experiencing resurgence. Trumpeter Jesús Alemany and the band Cubanismo exemplifies the modern *son* trumpet style (Davies 1993, 18).

#### Summary of Stylistic Traits

A number of musicological conventions populated *septeto*-era *son* trumpet performance. As illustrated by the recordings analyzed in this study, it was *de facto* for arrangements to begin with *tres* and/or guitar, and to immediately follow with a trumpet melodic introduction. A *largo* section succeeded, containing the song's verses and a closed harmony. The *largo* was often broken up with trumpet interludes.

It was within the heart of *son*, in the *montuno* section, that the majority of trumpet solos were found. Period solos tended to be short, one or two phrases in length, and frequently responded to the calls of the vocal *coro*. These short musical anecdotes

(Edgar 1993, 148) often possessed a melodic arc that began high in the trumpet's range and meandered low for resolution.

Harmonically, *septeto* trumpet soloing tended to parallel the *largo-montuno* nature of *son*. While performance in the *montuno* was generally tonal, with only occasional chromatic passing tones, trumpet lines in the *largo* were more likely to reflect the section's greater harmonic sophistication through the increased use of chord tensions.

In regards to timbre, early *son* trumpet performances were often muted, which is not surprising considering the quieter nature of the accompanying guitar and *tres*. Exaggerated vibrato was also common, as was staccato, percussion-like articulation. Additionally, as seen in the work of Félix Chappottín, vocal-like articulations were frequent, such as growling, wah-wahs, and trills.

It was the rhythmic complexity of *septeto* soloing that sets the style apart from other schools of trumpet performance. A brief glance at this study's transcriptions reveals a varied mixture of complicated rhythms including standard duple meter divisions, triplets of all varieties, and irregular tuplets that can only be expressed as ratios. These rhythmic values reflect the devices discussed in earlier analyses such as time-stretching, metric displacement of triplets across bar lines, and the rhythmic variation of short melodic cells.

Also important is the role of *clave*. While I expected this study to reveal that the modern *clave* "rules" were inapplicable to *septeto*-era performance, the recordings analyzed showed no moments of outright *cruzado*, other than the "jumping *clave*"

mentioned in the discussion of "Coralia". This leads me to believe that although the modern *clave* dogma evolved after the *septeto* era, earlier *son* trumpeters already employed its performance practices.

### Suggestions For Further Study

As with any thesis, I conclude with more questions left unanswered than resolved. The *son* trumpet style, emerging in the 1920s *septeto* era, saw continued evolution across the subsequent decades of musical change. Musicologically analyzing the style's later development, including the increasing influence of jazz and the transnational incorporation of the style by New York *salseros*, is left for future research. Two authors frequently referenced in this study, Rick Davies and Jacob Edgar, discuss the technical elements and social context of later Afro-Cuban-derived trumpet performance, and their texts are recommended for those with curiosity. The *son* trumpet style, rooted in the techniques and milieu of the *septeto* era, is an important signifier within the genre, and should be investigated by all students of Afro-Cuban music.

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