

Simon Goulding

Recuerdos

A Listeners Guide



The Idea



Inspiration

Afro Cuban music has always provided me with a huge source of inspiration in both music and life. The music of Cuba wears its heart on its sleeve. It moves your body and your soul as well. One of the main aspects I love about these old Cuban songs is the simplicity of them however the original arrangements on this album are sometimes complex and harmonically sophisticated I tried to capture the earthiness and simplicity of the originals in places. The main "voice" on these new recordings is 6 string bass. By having all of the songs instrumental this gave me scope for improvisation and different phrasing ideas. You will hear this on tunes such as 'Chan Chan' and 'Dos Gardenias'. As well as giving a new voice and melodic colour to these songs I also gave them new chord changes and new sections that I use as a vehicle for soloing. That being said, The emphasis on the tunes is melody first and foremost because all of the tunes I chose have very strong melodies indeed. Soloing takes a back seat on this album. Melody, Arrangement and rhythm are very much in the driving seat.



The recording process (which I will go into in depth later on) varied from track to track. Sometimes I would look at the sheet music (if I had it) and either write an intro or use an already written intro. Probably the best example of this is on 'Bilongo'. For this arrangement I used the Mambo saxophone figure from an old Tito Rodriguez arrangement as an intro played on 6 string bass and reharmonized it to create a theme. This theme was used throughout the track then developed in the Montuno section. Lot's of Cuban arrangements work like this. By doing this I feel like I am breathing new life into these songs many of which are not heard outside of Cuba anymore and giving them a new and contemporary flavour. So how did I choose the songs to arrange and record?.....

This was simple. These are all songs that I heard in Cuba being played by local musicians very much in the traditional style. Especially the old 'Sons' like 'Son De La Loma', 'Guantanamera' and 'El Cuarto De Tula'. Most if not all of the bands played very similar arrangements of these songs. The arrangements you hear on Recuerdos are completely unique and very different but still capture the feel and 'Sabor' of hearing these songs while sitting on Malecon in Havana or walking around any barrio in La Habana Vieja.

I have always been fascinated by old Afro Cuban recordings and how they captured such a unique feel and sound. Recordings by people such as Benny More, Cachao, Trio

Matamoros and Orquesta Aragon have always really moved me sometimes to the point of tears. You can really hear the soul of the performer in these old recordings. They certainly stand the test of time and touch people in different ways. Some make you dance, Some make you cry and some make you remember. This is exactly why this album is called 'Recuerdos'. All of these songs evoke different memories for me. You hear "Ah, the old songs are the best" allot.....To me when it comes to Afro Cuban music this is very much the case. These songs come from a time when Cuba was a very different place than it is today. The rhythms were fresh, the voices were fresh and the music was sentimental, hot and sometimes full of innuendo and flirtation just like how Jazz developed. There is a reason why these songs are still being played today in Cuba and the writers and performers are still remembered and revered.

The tunes on this album are mainly from the 1940's, 50's & 60's however there are some modern ones by bands like Los Van Van, NG La Banda and Irakere. Some even date as far back as the 1920's. The instrumentation I decided to use on most of the tracks is the same. Piano, Fender Rhodes, Synths, Bongo, Congas, Timbales, Maracas & Campana (Cowbell) and of course bass guitar however on some tracks you will hear full string arrangements and big band style horns to get across the Mambo flavour of Benny More's Banda Gigante and lush string arrangements of the Boloero recordings.

Reharmonisation was a huge part of this project. I found that sophisticated harmony worked really well in all of these tunes and more modern piano montunos gave the tunes life and an edge that is evident in Cuban music today. You could say that they are more "Jazzy" than the originals. Although many Cuban chord progressions from that period used I - IV - V in the montuno and estribillo (chorus) you will hear lots of chord substitutions and colour tones to give the melody much more weight and provide a more colourful foundation for improvisation. Throughout this accompanying eBook I will take you through each track on Recuerdos volumes 1, 2 and 3. Provide instrumentation details, track listings of the sessions, my approach to arrangement and recomposition, the rhythms used and my overall inspiration and how I built up the tracks from start to finish.

Simon Goulding



Recuerdos Volume 1



Simon Goulding

Recuerdos Volume 2

COCO RALLADO
GRACIAS  \$ 6.00 x Vaso

Simon Goulding

NO HAY COCO
NO HAY AGUA

Guarapo

Coco Rallado

Recuerdos Volume 3

Guantanamera

"**Guantanamera**" (Spanish: from Guantánamo, feminine indicating a woman from Guantánamo) is perhaps the best known Cuban song and that country's most noted patriotic song, especially when using a poem by the Cuban poet José Martí for the lyrics. The official writing credits have been given to Joseíto Fernández, who first popularised the song on radio as early as 1929 (although it's unclear when the first release as a record occurred). In 1966, a version by American vocal group The Sandpipers, based on an arrangement by The Weavers from their May 1963 Carnegie Hall Reunion concert, became an international hit. It has been recorded by many other solo artists, notably by Julio Iglesias, Joan Baez, Jimmy Buffett, Celia Cruz, Bobby Darin, Joe Dassin, Muslim Magomayev, José Feliciano, Biser Kirov, Wyclef Jean, Puerto Plata, Trini Lopez, La Lupe, Nana Mouskouri, Tito Puente, Andy Russell, Gloria Estefan and Pete Seeger, and by such groups as Buena Vista Social Club, Los Lobos, and the Gipsy Kings.

My arrangement and re working of this classic Guajira-Son is an interesting take. As with all of the songs on this album the main voice is the 6 string bass. I wanted quite an anthem feel and sound to the chorus melody. To get this I arranged an orchestral string part to compliment the melody. The melody is also played very rubato at the beginning until the intro vamp starts. This gives the main melody more impact when it comes in. As with all of the tunes on this album there is recomposition. On Guantanamera the intro and solo (improvisation) sections are new. I wanted to give the harmonic structure of the tune more interest and sound more contemporary. I did this by using different chords and more Jazz influences.

Dos Gardenias

"**Dos Gardenias**" is a bolero written in 1945 by Cuban composer and pianist Isolina Carrillo. Widely considered a standard of the Latin music repertoire, the song became a hit for Daniel Santos in 1948, due to his recording with La Sonora Matancera with an arrangement by Pérez Prado. Years later the composition would achieve international fame beyond the Spanish-speaking world thanks to Omara Portuondo's 1996 recording with the Buena Vista Social Club collective.

"Dos gardenias" was first recorded by Guillermo Arronte for the RHC-Cadena Azul radio station in Havana, in 1945. Arronte would later become Carrillo's husband. That year Avelina Landín popularised the song in Mexico. The song achieved its greatest success in Cuba in 1947 thanks to the recording by La Sonora Matancera with an arrangement by Pérez Prado and lead vocals by Daniel Santos. Fernando Álvarez recorded the song that

year as well, which became Carrillo's favourite rendition. Soon after, Antonio Machín made the song famous in Spain.

On Recuerdos you will hear a very different version of this classic bolero. The main voice on 6 string bass keeping faithful to the melody phrasing wise. Some of the chords have been "updated" with more contemporary harmony that gives the tune a subtle lift. And along with synths and chords on the bass gives it a unique sound and feel for this particular song. The improvising (solo) section is completely new serving as a vehicle for the bass solo.

El Guararey De Pastora

"El Guararey de Pastora" has been a hit many times over. First performed by Changüí Guantánamo, it caught the attention of Juan Formell during a visit to Cuba's easternmost province and was recorded by Los Van Van in 1974. The song became a hit in Cuba and in 1975 Ray Barretto recorded a salsa version, which also became a huge success in the salsa world outside of Cuba featuring a new Fania recording artist named Ruben Blades.

So what is the story behind the song that has had seemingly universal appeal? Well let me tell you. Pastora had a daughter who had caught the eye of Roberto Baute Sagarra, tresero of Changüí Guantánamo. He began a romance with her and Pastora was not happy with his attentions towards her daughter because Roberto, also known as Chito, was already married and 20 years older than the object of his affection. This was the source of Pastora's '*guararey*' (anger) with her friend Chito and the inspiration for the song.

At the time the song was written, Pedro Speck was the director of Changüí Guantánamo and he registered the rights to the song under his name. It wasn't until the popularity of Van Van's version that the subject of authorship became an issue. In June 1976 the court ruled in favour of Roberto Baute when Pastora herself testified on his behalf. Previously attributed to Speck or simply listed as DR, the song is now correctly attributed to Roberto Baute, although it was not officially registered with ACDAM under his name until 21 April 1981. However, neither Speck nor Baute ever received any income from the recording or performances of other versions of the song.

The arrangement of Pastora you will hear on Recuerdos is again very different. It starts with a percussion 'set up' with conversing bongo and conga parts with myself on bongos, Jorge Sanchez 'El Yoyo' on congas and Manolo Gonzalez on drums. It then moves onto the melody played on 6 string bass and flute with alternate harmony when the melody repeats. You will also hear the Songo rhythm develop as a slight head nod to Los Van Van. The

piano solo at the end of the track before the fade is played by me. The arrangement and different groove gives the tune a new and contemporary feel. The bass guitar plays 3 roles in this version. The first being the bass line and the melody/solo PLUS the Cuban tres part is also covered on the bass.

La Negra Tomasa (Bilongo)

"La Negra Tomasa (Bilongo)" is a Cuban song by composer Guillermo Rodríguez Fife around 1937. It has been performed by the famous musician Tito Rodríguez and Eddie Palmieri, by Compay Segundo, Ismael Rivera with Rafael Cortijo, Buena Vista Social Club, Son Varadero, the Mexican rock band Caifanes on their album 'Caifanes' and recently Cameroonian bassist Richard Bona.

Bilongo

An evil spell. Echar bilongo...to put a spell on...."tener bilongo" (to have bilongo) to have difficulties, a bad time, sudden unexpected illness....as in wished upon by someone else.
A fetish. Terms introduced by slaves brought to the Caribbean islands. Afro-Cuban folklore.

Bilongo along with the lyric "Kikiribu Mandinga" had origins in both Cuba and West Africa with a direct lineage to the Bantu Congolese region. From what Cubans say is that the song explains how La Negra Tomasa is from the Mandinka people originating from Mali, the Gambia, Sierra Leona, Nigeria and Liberia and that whenever she leaves the man who is in love with her is sad.....She has put a spell on him, a Bilongo, by putting a potion in his food and his coffee.

During the Recuerdos writing and recording sessions I wanted to do something slightly different with this classic, iconic Cuban 'standard'. I decided to borrow elements from the 1950's and 60's New York Palladium recordings of Tito Rodríguez and the Mambos of Tito Puente to give it a harder edged 'Salsa Dura'. I actually started the tune by playing the saxophone Mambo Guajeo used by Rodríguez on bass and piano but with some new chord changes and more of a funk/songo groove. This is the first cut on the album to feature a horn arrangement. For the horn parts I chose to use elements of mambo and

straight ahead funk with the saxophones playing a strict mambo figure and the trumpets poking in between these with staccato hits influenced by Tower of Power and Earth Wind & Fire. The trombones provide crescendoing, thick pads that give an amount of tension. The vocals I recorded only on the end Montuno section. The mambo bell or cencerro signals the final montuno and really lifts the tune before the fade out.

Cemento, Ladrillo y Arena

Written by Jose Antonio Mendez "**Cemento, Ladrillo y Arena**" is a popular song in Cuba. Originally a bolero played and sung by Mendez with the Frank Emilio orchestra from the 1981 album 'El Sentimento' this song over the years has gone through many changes. Isaac Delgado recorded a version on his Primera Plana album featuring Cachao, Gonzalo Rubalcaba and Giovanni Hidalgo but the most dramatic change to this song is on Recuerdos. Most of it being completely re composed and re harmonised.

The tune on this album starts with a bass figure and then a rhythm that crosses the clave giving a slight uneasiness to the groove. The horn arrangement is influenced by Bilongo. A mambo played by the saxes with pads on trombones with the trumpets stabbing figures throughout. Manolo plays a hybrid funk/songo groove on drums and the string arrangement adds drama to the whole piece.

The main melody section is quite light in comparison to the estribillo (chorus). Under the verse melody I simply have bongos, synth, piano, maracas. The montuno under the chorus I decided to play on fender rhodes. Influenced by Chick Corea and Herbie Hancock. The piano does however join in with the montuno in the last repeated choruses. The trombones play two distinct phrases in this section with the saxes underpinning everything with the mambo guajeo and again the trumpets and drums playing accents over this.

Dile A Catalina

“Dile a Catalina que se compre un guayo que
La yuca se me está pasando
Dile a Catalina que venga para acá
Dile que la yuca se me va a pasar
Dile a Catalina que se compre un guayo que
La yuca se me está pasando
La yuca la traigo rica y buena, verdad
Dile que por fin sí me la va a comprar”

"Dile a Catalina" written and recorded by the great blind Cuban tresero and bandleader Arsenio Rodriguez is a very popular Son Montuno in Cuba. Rodriguez was the inventor of the Son Montuno which is the main foundation of what we call Salsa today. This song is full of innuendo and double meaning as many Cuban songs were at the time. It is actually hard to put into words how influential Arsenio Rodriguez was in the development of Cuban music and Salsa on the island and indeed worldwide.

Arsenio Rodríguez (born Ignacio Arsenio Travieso Scull; 31 August 1911 – 30 December 1970) was a Cuban musician, composer and bandleader. He played the tres, as well as the tumbadora, and he specialised in son, rumba and other Afro-Cuban music styles. In the 1940s and 1950s Rodríguez established the conjunto format and contributed to the development of the son montuno, the basic template of modern-day salsa. He claimed to be the true creator of the mambo and was an important as well as a prolific composer who wrote nearly two hundred songs.

Despite being blind since the age of seven, Rodríguez quickly managed to become one of Cuba's foremost treseros. Nonetheless his first hit, "Bruca maniguá" by Orquesta Casino de la Playa, came as a songwriter in 1937. For the following two years, Rodríguez worked as composer and guest guitarist for the Casino de la Playa, before forming his conjunto in 1940, one of the first of its kind. After recording over a hundred songs for RCA Victor over the course of twelve years, Rodríguez moved to New York in 1952, where he remained active, releasing several albums. In 1970, Rodríguez moved to Los Angeles, where he died of pneumonia shortly before the end of the year.

Rodríguez took the pivotal step of replacing the guitar with the piano, which greatly expanded the contrapuntal and harmonic possibilities of Cuban popular music. "Como traigo la yuca", popularly called "Dile a Catalina", recorded in 1941 and Arsenio's first big hit, may be his most famous composition. The first half uses the changüí/son method of paraphrasing the vocal melody but the second half strikes out into bold new territory – using contrapuntal material not based on the song's melody and employing a cross-rhythm based on sequences of three ascending notes.

The next band to have a huge hit with Catalina was the Cuban jazz/rock/funk trailblazers Irakere. This was recorded and rearranged by the great Cuban pianist and composer Chucho Valdez and along with the classic Irakere line up of Oscar Valdez, Jorge Varona, Enrique Pla, Carlos Del Puerto, Carlos Averhoff et al they had a massive hit with Catalina and thanks to Oscar Valdez's distinctive vocals and Chucho's jazzy arrangement it became more popular than the Rodriguez original. This appears on Irakere's 'En Vivo' album.

The version on Recuerdos borrows from both plus with some new chord changes and open sections for solos. The first change is the bass playing the piano montuno part to open the track. This is quickly joined by the fender rhodes (a nod to Irakere) as the rhodes was getting quite popular in Cuban music at the time. As with my arrangement of Pastorita, the bass takes more than one role. Bass line, tres part and melody/solo. I don't think you can record a version of Catalina without using Chucho's changes for the second head section that starts on a Bb Major 7 and descends using altered chords giving a different colour to the melody and more of a jazz flavour rather than the I - IV - V progression that is used throughout. Another unique aspect of the Recuerdos version is the mambo section in the middle. Here the bass is triple tracked to give the impression of a horn section. Manolo's drum part on this is particularly interesting as during the melody he is simply playing the kick, hi hat and in-between he plays the full groove which is a son montuno/songo hybrid. I have also added a string arrangement over the new verse chords. This really gives the changes more weight and you can really hear the chord extensions especially on the altered chords. The tune ends with a vamp section under a bongo solo played by me. You will also hear gunshot like timbale fills by Andy Blakeley and conga flourishes by "El Yoyo".

Alardoso

"Alardoso" is the first Cha Cha Cha on the album. This was written by the great Cuban violinist, composer and bandleader Enrique Jorrin. Jorrin was also the inventor of the Cha Cha Cha. This Cuban rhythm swept the world making everyone dance from the streets of La Habana Vieja to the ballroom dance halls of Europe, USA and every other country in between. This rhythm really did change the world.

Enrique Jorrín (Candelaria, Pinar del Río, December 25, 1926 - Havana, December 12, 1987) was a Cuban charanga violinist, composer and music director. He is considered the inventor of the cha-cha-chá, a popular style of ballroom music derived from danzón. At an early age, his family moved to the El Cerro neighbourhood of Havana, where Jorrín was to live for the rest of his life. At the age of 12, he began to show a particular interest in music and decided to learn the violin. He then pursued musical studies at the Municipal Conservatory of Havana.

He started out as a violinist in the orchestra of Cuba's National Institute of Music, under the direction of González Mántici. In 1941, he became a member of the danzonera Hermanos Contreras. It was here that he became interested in popular music. Next, he joined the renowned charanga Antonio Arcaño y sus Maravillas. In the early 1950s, while a member of

Ninón Mondéjar's Orquesta América, he created a new genre of dance music which became known as the cha-cha-chá.

He lived in Mexico from 1954 to 1958 after a tour with the América. He and Félix Reina, the other violinist in the group, decided to stay. In 1964, he toured Africa and Europe with his orchestra- Orquesta de Enrique Jorrín. From 1964 onwards, he recorded extensively for the Cuban record label EGREM.

In 1974, he organized a new charanga, which included singer Tito Gómez and pianist Rubén González. This orchestra is still active in Havana and includes many songs by Jorrín in their active repertoire. All his accomplishments were all fulfilled while raising his nephew Omar Jorrin Pineda, who grew up playing the piano for the orchestra as he got older. Omar Jorrin Pineda currently resides in a small Cuban community in New Jersey known to be Union City.

The word Alardoso means ostentatious, boastful. With the arrangement on Recuerdos I wanted to capture the lush sound of Havana's cabarets of the 40's & 50's by using strings and montuno breaks. You will hear the strings moving in a contrary motion to the melody in places with the constant characteristic quarter note pulse of the campana providing the momentum. The drum part on this is a typical Cha Cha Cha groove but with a modern twist with a backbeat in places. The hi hat is doubling the guiro pattern and the kick drum underpinning the bass part. The intro is played by me on piano influenced by a Gato Barbieri tune I was listening to the day before the session. The melody is played on 6 string bass and flute. The strings also double the montuno in the breakdown before the solo. A homage to Jorrin.

El Cuarto De Tula

This is possibly the most drastically changed tune on Recuerdos. On this album tula is given a totally new feel and chord structure. The groove is using influences from Timba, Songo, Funk and Hip Hop. Using live AND programmed drums. The multiple campana feel is heavily influenced by the great drummer Steve Berrios who was the drummer with 'The Fort Apache Band'.

Written Sergio Eulogio González Siaba. Composer of Spanish origin, who resided in Cuba most of his life. Their songs have been interpreted by artists of the stature of Celina González , Omara Portuondo , Eliades Ochoa and others. Born in La Coruña , Spain , on July 31 , 1915 . When he was 6 years old his parents went to live in the largest of the Antilles , Cuba . When he was a little older he learned to press the strings of his guitar and created works with a lot of imagination, such as: Ave María Lola (very popular guaracha in Spain); Pedacito de mi vida (bolero son, sung by Celina González); Guajiro guarachero

(guaracha); Solito solito (son); Today you deny it (bolero); The contentment (guaracha); Forgive me life (bolero).

Siaba began composing music at 17 years of age, first as a troubadour and then joined the "Trio de Moya". Later he formed the group "Los trovadores del Caney" .

In the end of his life he worked as a troubadour in the Lenin Park in the west of Havana City where he performed every night.

Recognition came after Siaba's death when the American guitarist Ry Cooder travelled to Cuba and recorded the album 'Buena Vista Social Club'. This featured many stars of Cuban music many of which had been long forgotten. In fact the singer Ibrahim Ferrer who sang with Benny More's orchestra was working as a show shiner on the streets of Havana. The band also featured Compay Segundo, Pio Leyva, Cachaito Lopez, Puntillita, Eliades Ochoa, Barbarito Torres, Omara Portuondo among others. The social club album featured Siaba's **"El Cuarto De Tula"** which again contains double meanings and innuendos and as with many of these Cuban songs, don't take the meanings literally.

En el barrio La Cachimba se ha formado la corredera
En el barrio La Cachimba se ha formado la corredera
Allá fueron los bomberos con sus campanas, sus sirenas
Allí fueron los bomberos con sus campanas, sus sirenas
¡Ay, mamá! ¿Qué pasó? ¡Ay, mamá! ¿Qué pasó?
En el barrio La Cachimba se ha formado la corredera
En el barrio La Cachimba se ha formado la corredera
Allá fueron los bomberos con sus campanas, sus sirenas
Allí fueron los bomberos con sus campanas, sus sirenas
¡Ay, mamá! ¿Qué pasó? ¡Ay, mamá! ¿Qué pasó?
Al cuarto de Tula, le cogió candela
Se quedó dormida y no apagó la vela
Al cuarto de Tula, le cogió candela
Se quedó dormida y no apagó la vela
Al cuarto de Tula, le cogió candela
Se quedó dormida y no apagó la vela
¡Que llamen...

The version on Recuerdos starts with the trumpet figure played on bass and piano as a set up to the new groove. This new feel is influenced from modern Timba music of Cuba. I achieved this groove by using live drums played by Manolo and programmed drums by me. There is also a more sparse bass line incorporating slaps and pops plus a saw wave

'dirty' synth comping pattern that ducks in and out of the groove. I also sung a new vocal part on this. It is more of a chant really.

“Que Tula, Que Tula”

“El Cuarto De Tula”

“Que Tula, Que Tula”

“El Cuarto De Tula”

“Esta Cosa”.....

This vocal part is triple tracked and panned hard left - centre - hard right. It's pretty low in the overall mix but gives a good colour to the intro and interlude vamps. The timbale solo by Andy Blakeley follows the chorus. The next section is the bass solo which is completely new and not based on any of the changes that came previously. During the session I was experimenting with a series of chord changes. These became the solo changes. It gives a smooth jazz feel to the tune. The final section is a vehicle for the piano montuno which was influenced by a Hilton Ruiz recording. This montuno gives tension over the chord changes as it's an unchanging ostinato. Manolo plays out a bit more on this outro by playing a busier ride cymbal pattern.

Lagrimas Negras

“Lágrimas Negras” (Black Tears) is a bolero-son composed in 1929, with lyrics and music by the Cuban composer and singer Miguel Matamoros (1894-1971). It is one of his most famous songs.

The Trío Matamoros was one of the most popular Cuban trova groups. It was formed in 1925 by Miguel Matamoros (8 May 1894 in Santiago de Cuba - 15 April 1971; guitar), Rafael Cueto (14 March 1900 in Santiago de Cuba - 7 August 1991; guitar) and Siro Rodríguez (9 December 1899 in Santiago de Cuba - Regla, 29 March 1981; maracas and claves). All three were singers and composers.

The Trío Matamoros played boleros and son. They toured all Latin America and Europe and recorded in New York. In 1940 Guillermo Portabales performed with the trio. Matamoros expanded the trio into a conjunto (Conjunto Matamoros) for a trip to Mexico and hired the young Beny Moré as singer from 1945 to 1947. They recorded many 78 rpm records and LPs; some of their output is available on CDs. The group were renowned for the harmony of their voices, and the quality of the lyrics.

Miguel Matamoros was one of the greatest and most prolific composers of Cuban son. His first hit was "El que siembra su maíz" (He who sows his corn), followed by classics such as

"Lágrimas negras" (Black tears) and "Son de la loma". The group, whose members stayed together for 35 years, announced their disbandment in May 1961. Their last concert had taken place in New York the year before. The music also incorporated the little known clave rhythm 'Trova Santiaguera'.

Clave Trova Santiaguera.



Numerous artists have recorded this song over the years namely; Compay Segundo, Omara Portuondo, Bebo Valdez, Ruben Blades, Paquito d'Rivera, Diego el Cigala, Olga Guillot, Celia Cruz and Jose Feliciano.

My arrangement on Recuerdos follows the Matamoros version but with an original string arrangement and introduction. This was influenced by hearing Placido Domingo sing this with a full orchestral arrangement. With the strings I could outline the more sophisticated harmony I used; Introducing minor 11 chords and altered dominant chords this gives the fantastic melody an even greater impact. The rhythm section is quite sparse with maracas, bongos, guiro and clave. The congas enter for the bass solo and the 'son' after the bolero. The end section is particularly interesting because it is in a completely new tempo and rhythm. The tune moves from a bolero to a son. Here the melody and solo form a call and response. There is an 8 bar melody (chorus) and an 8 bar solo. The piano montuno and campana signal the last time around.

Chan Chan

The "Son De Cuba".....

"Chan Chan" is a 1984 son composition by Cuban trovador Francisco Repilado (Compay Segundo). It was first recorded in 1985 by Compay Segundo's own group. In 1987, he approached Eliades Ochoa, who agreed to record a version with the Cuarteto Patria. However, EGREM did not release these recordings until the second half of the 1990s. In November 1995, Compay recorded a new version in Madrid for his Antología, released on CD the following year. In March 1996, Compay Segundo, Eliades Ochoa and other veteran Cuban musicians recorded a new version of the song as part of the Buena Vista Social Club project. The song became the opening track of their eponymous album and the group's signature song, thereby achieving international fame.

Compay Segundo said about his composition.....

“I didn't compose Chan Chan, I dreamt it. I dream of music. I sometimes wake up with a melody in my head, I hear the instruments, all very clear. I look over the balcony and I see nobody, but I hear it as if it was played on the street. I don't know what it can be. One day I woke up hearing those four sensitive notes, I gave them a lyric inspired by a children's tale from my childhood, Juanica y Chan Chan, and you see, now it's sung everywhere”.

Lyricaly, the song is set on the beach and revolves around two central characters called Juanica and Chan Chan. The most complete explanation says: 'The song relates the story of a man and a woman (Chan Chan and Juanica) who are building a house, and go to the beach to get some sand. Chan Chan collects the sand and puts it on the jibe (a sieve for sand). Juanica shakes it, and to do so she shakes herself, making Chan Chan embarrassed. The origin of this tale is a farmers song learnt by Compay Segundo when he was around twelve years old.

The most recognisable part of the song is its chorus, whose lyrics are as follows:

De Alto Cedro voy para Marcané

From Alto Cedro I go towards
Marcané

Llego a Cueto voy para Mayarí

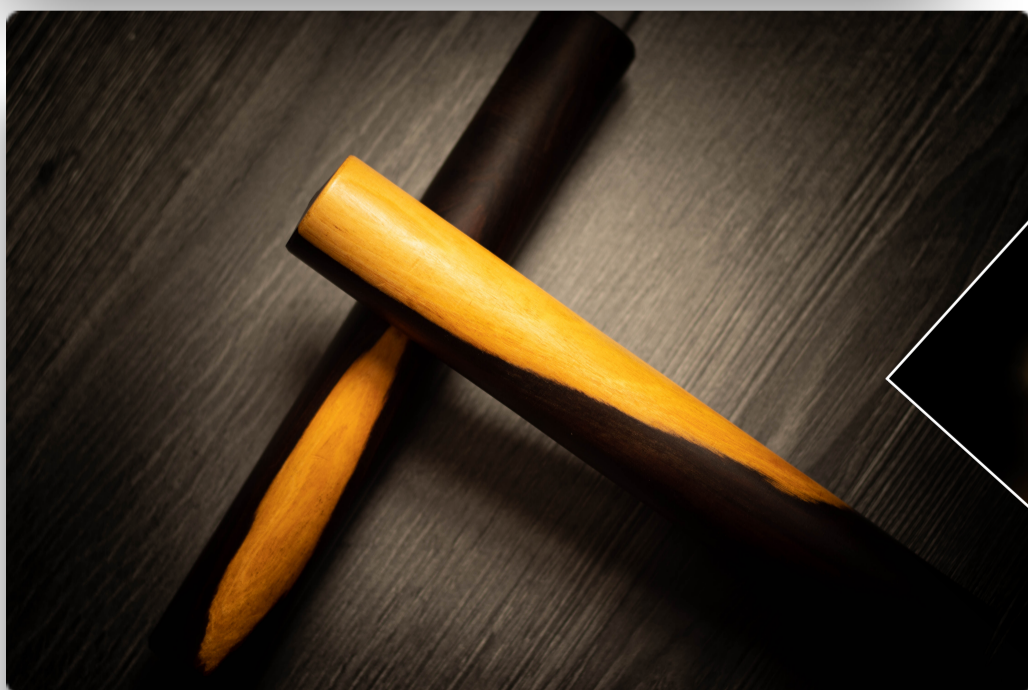
I get to Cueto, head for Mayarí

The four mentioned locations (Alto Cedro, Marcané, Cueto and Mayarí) are towns near each other in the Holguín Province on the east side of Cuba. It is a common practice in son cubano to mention Cuban toponyms, as in the 1952 standard "Alto Songo”.

According to Compay himself, the first performance of the song took place the club Cristino, sometime in the mid-1980s. According to the EGREM archives, the first recording of the song was made in 1985 at the EGREM studios (Areito), Havana, by Compay Segundo and his group. EGREM did not issue this recording (or the rest of the session) on CD until 1996.

Personally I always thought this songs was A LOT older as it really has an old feel and is widely played by nearly every band in Cuba from street buskers to cabaret orchestras. I am particularly proud of this cut on Recuerdos. I think this really captures the feel of the island. The instrumentation I chose for the arrangement is really simple. Clave, Bongos, Congas, Drum Kit (light), Bass & Keyboards. The bass takes the melody, bass line and the tres part

again panned 3 ways to give that sonic space to the individual parts. I also used different chord types although I kept the tune in the written key (as I did with all of the tunes on Recuerdos). The melody is played on 6 string bass and piano with slightly different phrasing to the vocal version. This I found worked better for the instrumental. Instead of a bass solo I played more of a chordal melody with the piano playing fragments of the melody. The bass solo on the outro however follows the same 4 chord changes | **Dm11** | **FMaj9** | **Gm9** | **A7alt** | These changes give more harmonic colour than the original Segundo changes. The whole tune is underpinned by a synth pad that gives it a flowing, smooth feel and with the 3:2 son clave makes the tune stand out from the other 'sons' on the album.



El Manisero

"El Manisero", known in English as "The Peanut Vendor", is a Cuban son-pregón composed by Moisés Simons. Together with "Guantanamera", it is arguably the most famous piece of music created by a Cuban musician. "The Peanut Vendor" has been recorded more than 160 times, sold over a million copies of the sheet music, and was the first million-selling 78 rpm single of Cuban music.

The score and lyrics of "El Manisero" were by Moises Simons (1889-1945), the Cuban son of a Basque musician. It sold over a million copies of sheet music for E.B. Marks Inc. and this netted \$100,000 in royalties for Simons by 1943. This success led to a 'rumba craze' in the US and Europe which lasted through the 1940s. The consequences of the Peanut Vendor's success were quite far-reaching.

The number was first sung and recorded by the vedette Rita Montaner in 1927 or 1928 for Columbia Records. The biggest record sales for "El Manisero" came from the recording made by Don Azpiazzú and his Havana Casino Orchestra in New York in 1930 for Victor Records. The band included a number of star musicians such as Julio Cueva (trumpet) and Mario Bauza (saxophone); Antonio Machín was the singer. There seems to be no authoritative account of the number of 78 rpm records of this recording sold by Victor; but it seems likely that the number would have exceeded the sheet music sales, making it the first million-selling record of Cuban (or even Latin) music.

Several films included versions of "El Manisero". It appeared in *The Cuban Love Song* by MGM (1931), with Ernesto Lecuona as musical advisor; Groucho Marx whistled the tune in the film *Duck Soup* (1933); Cary Grant sang it in the film *Only Angels Have Wings* (1939); Judy Garland sang a fragment in the film *A Star is Born* (1954). The Peanut Vendor was used as the tune in an advertising campaign for Golden Wonder Peanuts in the 60s/70s. More recently, it was featured in the Carnival scene of Jose Luis Cuerda's *La lengua de las mariposas* (*Butterfly* 1999). The Peanut Vendor was played by Ska legend Tommy McCook and used in such classic reggae songs as "Top Ten" by Gregory Issacs. Its lead melody is also used in Flavour N'abania's song "Nwa Baby" (2011), including the remix. "The Peanut Vendor" had a second life as a hit number when Stan Kenton recorded it with his big band for Capitol Records, in 1947. This was also a great and long-lasting hit re-recorded by Kenton twice with the band and played by him later in life as a piano solo. The Kenton version was entirely instrumental, with the rhythmic pattern emphasised by trombones.

The music and lyrics of this song truly evokes the feeling of seeing and hearing the manisero walk through the streets of Havana selling his wares.

“Maní, maní, maní...

sí te quíeres por el píco divertir, cómprame un cucuruchito de maní...

Maní, el manísero se va, caballero, no se vayan a dormir,

sín comprarme un cucurucho de maní”.

The arrangement you hear on Recuerdos is very unique. The instrumentation is probably the first thing the listener will notice. 3 bass guitar track (bass line, tres part & melody), Cowbell (played with my foot), Bongos, Cajon & Clave. The tune opens with a street recording I made on the street where we lived in the Jesus Maria barrio in La Habana Vieja. The bass enters with the saxophone figure then plays a traditional tumbao under the melody. The iii - vi - ii - V progression after the verses is where the cajon enters playing an almost latin/funk pattern. The chord progression then moves to the standard I - IV - V montuno. To get the pad like sound on the bass for the chordal part I decided to use a chorus effect with a longer reverb. The hardest part for me during the mixing sessions was getting the separation between the bass instruments because they all occupy the same sonic space. I got this by panning and making the stereo image as wide as possible.

El Bodeguero

Written by Richard Egües, nicknamed "la flauta mágica" (the magic flute), (October 26, 1923 - September 1, 2006) was a Cuban flautist and musician, one of the country's most famous artists. Egües was a member of the Orquesta Aragón band which he joined in 1955. He was also a strong supporter of the Cuban Revolution. A few days before he died, Richard Egües stated "I would give my life for him" referring to the Cuban President Fidel Castro who was very sick at the time.

Egües composed what are today classics of salsa, such as "Sabrosona", "Bombón cha", "Asi Es Mejor", "La Muela", "Gladys", "El cerquillo", "El Cuini" and his most well-known song, "El bodeguero", which became part of Nat King Cole's repertoire.

“El Bodeguero” stands alongside Que Rico Vacilon an being one of the best known, most famous Cha Cha Cha’s ever written. Egues was the first exponent of the charanga style of Cuban flute playing. Charanga bands consist of vocals, percussion, strings and a flutist with

the flute serving as a prominent and central voice. Charanga music has a characteristic classical or 'ballroom' aspect to it as it was historically intended for the wealthier classes. Accordingly, this style reflects a blend of Spanish and French contredanse as well as African roots. The tunes played by charanga bands are typically the 'danzon' (with its characteristic five-beat percussive figure known as the cinquillo) and the more familiar 'cha cha cha' (which, unlike most other Cuban styles, is not rooted in the clave).

The version you hear on Recuerdos starts with a sparse line played by bass and flute then goes into the written intro. El Yoyo provides some fiery licks on congas before Manolo enters on drums playing a groove that really accents the 3. He hits beat 3 with the semi open hi hat and kick drum. New chord changes are introduced for the bass solo section as is a piano montuno influenced by Kenny Kirkland. After this we go back to the intro groove with the campana really stating the quarter note. Again, a synth pad is used to give the groove a floating feel and outline the more sophisticated harmony. The tune ends with a vamp around the chorus until the fade out.

Como Fue

"Como Fue" is one of the most popular Cuban boleros ever written. It was written by Ernesto Duarte Brito and made popular by the great Cuban singer, bandleader and Latino icon Benny Moré.

Bartolomé Maximiliano Moré (24 August 1919 - 19 February 1963), known as Benny Moré and Beny Moré (in Spanish), was a Cuban singer, bandleader and songwriter. Due to his fluid tenor voice and his great expressivity he was known variously as El Bárbaro del Ritmo and El Sonero Mayor. Moré was a master of most Cuban popular genres, such as the bolero, son montuno, mambo, and guaracha. Moré formed and led the Banda Gigante, one of the leading Cuban big bands of the 1950s, until his death in 1963. The eldest of eighteen children, Moré was born in Santa Isabel de las Lajas in the former province of Las Villas, current Cienfuegos Province, in central Cuba. His maternal great-great grandfather, Ta Ramón Gundo Paredes, was said to be the son of the king of a tribe in the Congo who was captured by slave traders and sold to a Cuban plantation owner (he was later liberated and died as a freeman at age 94). As a child, Moré learned to play the guitar, making his first instrument at age six, according to his mother, out of a board and a ball of string. In 1936, at age seventeen, he left Las Lajas for Havana, where he lived by selling bruised and damaged fruits and vegetables and medicinal herbs. Six months later he returned to Las Lajas and went to cut cane for a season with his brother Teodoro. With the money he earned and Teodoro's savings, he bought his first guitar in Morón.

Moré performed *Como Fue* live on Cuba's radio progreso along with his band. This rocketed him to stardom in Cuba. This bolero, or Cuban ballad, would be a regular showstopper in Moré's shows until the end of his life.

For the version on *Recuerdos* I wanted to go all out lush strings, warm synth pads, re harmonisation, smooth rhythm grooves and, for the only time on this album, fretless bass guitar. I composed some completely new sections for this tune as well as an original string arrangement that really exploited the extended harmony. For the intro I wrote both ascending and descending string lines to be played together giving a slight tension to this section before settling down to the melody. You will also notice lydian chords at the end of the verse instead of resolving on a straight major chord. The lead fretless figure played at the end of the double time section is influenced by Jaco Pastorius and his playing on 'Three Views Of A Secret' from his *Word of Mouth* album. The tune ends with the campana signalling another double time feel vamp.

Que Bueno Baila Usted

The second Benny Moré tune on *Recuerdos*. "**Que Bueno Baila Usted**" is one of the great Benny Moré mambos with his *Banda Gigante*.

The first performance of Moré's *Banda Gigante* was in the CMQ radio program *Cascabeles Candado* on August 3, 1953. The original lineup featured Ignacio Cabrera "Cabrerita" (piano); Miguel Franca, Santiago Peñalver, Roberto Barreto, Celso Gómez and Virgilio Vixama (saxophones); Alfredo "Chocolate" Armenteros, Rigoberto "Rabanito" Jiménez and Domingo Corbacho (trumpets); José Miguel Gómez (trombone); Alberto Limonta (double bass); Tabaquito (congas); Clemente Piquero "Chicho" (bongos); Rolando Laserie (drums), and Fernando Álvarez and Enrique Benitez (vocals). The *Banda* was generally sixteen musicians, comparable in size with the orchestras of Xavier Cugat and Pérez Prado. Although Moré could not read music, he arranged material by singing parts to his arrangers, which included pianists Cabrerita and Peruchín, as well as trombonist Generoso "Tojo" Jiménez.

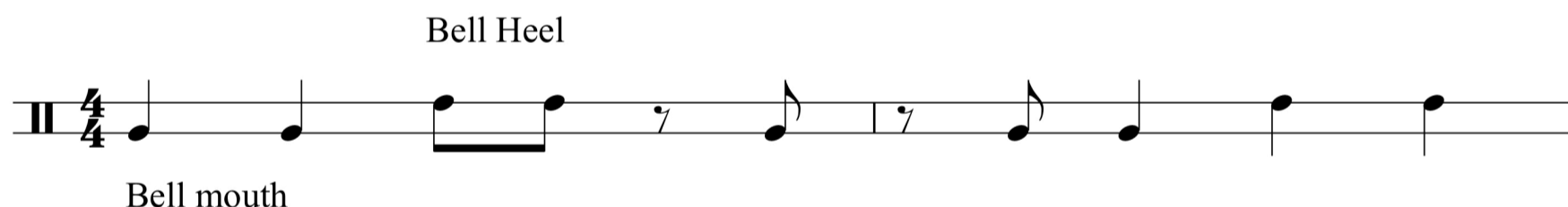
Between the years 1953 and 1955, the *Banda Gigante* became immensely popular. In 1956 and 1957, they toured Dominican Republic, Venezuela, Jamaica, Haiti, Colombia, Panama, Mexico and the United States, where the group played at the Oscar ceremonies. In Havana, they played at a multitude of dance halls and cabarets such as the Tropicana, La Campana, El Sierra, Night and Day, Alí Bar Club, and the hotels Riviera and Habana Libre. Moré was offered a tour of Europe, France in particular, but he rejected it because of fear of flying (he had by that time been in three air accidents).

Que Bueno Baile Usted is one of the most popular mambos ever written and influenced heavily people like Perez Prado, Tito Puente, Tito Rodriguez and Machito. Some of the most famous recordings apart from Moré are by the great Cuban sonero Ibrahim Ferrer and the Venezuelan singer Oscar D' Leon.

On Recuerdos again, this is very different but still captures the sheer movability of the mambo. This is more of a traditional Cuban big band arrangement with saxes, trumpets and trombones. With the saxes providing the bouncing mambo guajeo and the trumpets playing the fiery high notes while the trombones provide the thick bottom end. There is a completely new middle section before the bass solo with new changes and new big band ensemble figures. The most noticeable section I think is the opening with a synth arpeggio and altered chords used to set the mambo.

The ending is composed by myself. Here I use a different rhythm that you wouldn't normally mix with mambo. The Conga De Comparsa. Basically the rhythm played during the carnival in Cuba. It is characterised by the cowbell pattern (sometimes played on agogo bells) but here it is played on the salsa campana.

Conga De Comparsa campana pattern:



El Yoyo also plays a different conga part on this incorporating the Rebajador. The large carnival drum that is the heartbeat of the conga line which during carnival time stretches all through Havana. Manolo underpins this on the drums. Another part is thrown into the melting pot here.....A timba bass line. Truly a journey through Cuban music. I'm sure Benny would approve.

Manteca

"Manteca" is the first latin/jazz cut on Recuerdos. This tune was written by the iconic jazz trumpeter, composer and bandleader Dizzy Gillespie along with the great Cuban percussionist Chano Pozo and arranger Gil Fuller. Dizzy Gillespie along with Charlie Parker

was the creator to the jazz movement Be Bop which incorporated fast tempos, intricate unison lines and sophisticated harmony in the 1940's and 50's.

Manteca is one of the earliest foundational tunes of Afro-Cuban jazz. Co-written by Dizzy Gillespie, Chano Pozo and Gil Fuller in 1947, it is among the most famous of Gillespie's recordings (along with the earlier "Night in Tunisia") and is "one of the most important records ever made in the United States", according to Gary Giddins of the *Village Voice*. "Manteca" is the first tune rhythmically based on the clave to become a jazz standard. In 1947, Gillespie asked Mario Bauzá to recommend a Cuban percussionist for his big band. Bauzá suggested Pozo, a rough-living percussionist already famous in Cuba, and Gillespie hired him. They began to work Pozo's Cuban-style percussion into the band's arrangements.

The band was touring in California when Pozo presented Gillespie with the idea for the tune. It featured a bridge of two eight-bar trumpet statements by Gillespie, percussion patterns played by Pozo, and horn lines from Gillespie's big band arranger Walter "Gil" Fuller. According to Gillespie, Pozo composed the layered, contrapuntal guajeos (Afro-Cuban ostinatos) of the A section and the introduction, while Gillespie wrote the bridge. Gillespie recounted:

"If I'd let it go like [Pozo] wanted it, it would have been strictly Afro-Cuban all the way. There wouldn't have been a bridge. I thought I was writing an eight-bar bridge, but after eight bars I hadn't resolved back to B-flat, so I had to keep going and ended up writing a sixteen-bar bridge."

The Spanish word Manteca (*lard*) is an Afro-Cuban slang term for marijuana. Coincidentally, the title of the very first Latin jazz tune—Mario Bauzá's "Tanga" (1942), is also said to be an Afro-Cuban term for marijuana. "Tanga" was recorded by the New York-based mambo big band, Machito and his Afro-Cubans (under the direction of Bauzá). Because mainstream jazz audiences are generally not aware of the innovations of Machito's band, "Manteca" is often erroneously cited as the first authentic Latin jazz (or Afro-Cuban jazz) tune. Although "Tanga" preceded "Manteca" by several years, the former is a modal descarga (Cuban jam), lacking a typical jazz bridge, or B section, and is not well known enough to be considered a jazz standard. When Gillespie first began experimenting with Afro-Cuban rhythms, the bebop pioneer called the sub-genre 'cu-bop'.

Over the years many artists have recorded arrangements of Manteca from Arturo Sandoval, Paquito D'Rivera, Michel Camilo and The GRP Big Band. The arrangement you hear on Recuerdos is influenced by all of these with some original elements thrown in. I have kept the bass line the same as this is the integral part of the tune. This bass line is based on a Rumba Guaguancó pattern played by Chano Pozo. The rhythms of the melody

and the bass line compliment each other perfectly just like the percussion instruments in the salsa combo.

Manteca Bass Tumbao:



My arrangement of Manteca starts with this tumbao. The bass line then develops into a standard tumbao for the melody. The saxes and trombones then join with this over new shifting chord changes. For the B section I chose not to swing like the Gillespie version, I kept the afro cuban feel. To lift this section I added strings. This gives this section a lush sound.

The bass solo is over upward moving chords with alterations emphasised by the strings again. After this comes the montuno breakdown. The drum kit here plays a straight funk feel and the added wah wah guitar and a slap bass part takes the tune into a 70's NY Bronx feel reminiscent of Miles Davis or Sly & The Family Stone.

Son De La Loma

"Son De La Loma" is the second Matamoros tune on Recuerdos. To be honest with the wealth of material available from these you could fill a whole album.....HmMMM that's an idea.

Son de la Loma was adopted, somewhat unofficially by Castro's Rebel Army in the late 1950's. The song's title ("they come from the mountains") fit in nicely with Castro's stronghold in the Sierra Maestra mountains close to Cuba's second largest city, Santiago de Cuba. Eventually, Batista's regime caught on, and the song was banned from radio play. Strangely enough, they still allowed it to be played live. There is lots of footage of huge crowds in Havana back when Fidel was truly a Cuban hero, before he sold himself out for power and betrayed the people. many in those crowds would soon be chanting "to the wall! to the wall" acquiescing when asked by Fidel whether "enemies of the revolution" should be executed by firing squad, commonly done in front of a thick wall.

The the title of "Son de la Loma" is a bit of a pun. "Son" is a style of music which the Matamoros excelled at. thus, "Son de la Loma" can mean "Son (or musical style) of the mountain." "Son" also means "they come from," so the title can also be translated as

"They come from the mountains."

That sort of wordplay is one of the hallmarks of great Cuban music.

I reharmonized this tune extensively. Slightly different melody phrasing is used to compensate for the lack of vocals. I exploited the tres part in the intro by playing it on piano and shifting the chord changes underneath. Manolo's drum part on this is very sparse simply playing the pulse on hi hat and bass drum and accenting with a crash cymbal. I play bongos, maracas, campana on this cut.

The solo section is completely new. This also features some fiery conga fills by El Yoyo to really push the tumbao forward. The piano montuno that I played here is influenced by Danilo Perez. I heard him play a Songo montuno and decided to "borrow" it for this album. For the ending vamp I played the melody round and round and used shifting chord changes to alter the mood of the piece.

La Sandunguera

The second Los Van Van tune on Recuerdos. This was one of the first Songo songs. Written by the great Cuban bassist, composer and bandleader Juan Formell "**La Sandunguera**" appeared on the Los Van Van album 'Songo' (1988).

Los Van Van is the most recognized post-revolution Cuban musical group, led for many years by bassist Juan Formell until his death in 2014. Formell and former band members Changuito and Pupy are some of the most important figures in contemporary Cuban music. In 1967, Formell became musical director of Elio Reve's charanga orchestra. The sound of Orquesta Revé at that time was a unique blend of Cuban son and late 60s rock. Formell reformed the group into Changui '68, and then founded his own group, Los Van Van, on December 4, 1969.

The original personnel of Los Van Van were: Juan Formell (leader, bass guitar, vocals); Orlando Canto (flute); Raúl "El Yulo" Cárdenas (congas); Blas Egües (drum kit); Luis Marsilli (cello); José Luis Martínez (electric guitar, vocals); Julio Noroña (güiro); Pupy Pedroso (keyboard); Miguel Angel "Lele" Rasalps (vocals); William Sánchez (electric guitar), and

Gerardo Miró, Jesús Linare, Fernando Leyva, and Iván Rocha (violins). José Luis "Changuito" Quintana replaced Egües in 1970. Changuito greatly expanded the parameters of songo, and introduced a revolutionary conga and timbales technique, by incorporating snare drum rudiments. Changuito is the most influential Cuban percussionist of the latter twentieth century.

Los Van Van's biggest hit of the 1980s, "Por encima del nivel," better known as "La Sandunguera," one of Los Van Van's most popular songs from the 1980s. Using a charanga line-up (flute, string instruments, and rhythm section) as its base, Los Van Van added trombones, and was the first Cuban group to use synthesizers and drum machines. Initially, their sound was a fusion of son montuno, rumba, and North American rock and pop. Later the band incorporated funk, disco, and hip hop, as well as salsa. These influences would first give rise to a style known as songo, and later timba.

I recorded and arranged La Sandunguera on Recuerdos as a tribute to Juan Formell who passed away May 1st 2014 in Havana aged 71. Formell had a very unique way of combining instruments and grooves within the afro Cuban idiom. Plus he was a fantastic bass player and really revolutionised the way the bass guitar is played in Cuban music and even after his death continues to be rediscovered by the next generation of players.

The opening bass line on La Sandunguera is VERY Formell. A four bar tumbao that locks everything together. On the recording sessions for this tune I used my '57 Fender Precision Bass for this as it has a sound that simply fits into any mix in any style of music. For the melody I used my Dalmedo signature 6 string bass but the meat and potatoes is the P bass on this cut. Again I used two drum tracks Manolo on live kit and a programmed kick drum to get across the Songo feel. Changuito actually did this on the original on a drum machine and Simmons pads I believe. Another 1st in Cuban music. The timbale abanico (fan) brings in the verse. The strings double the melody. This is another nod to the charanga sound popularised by Van Van in modern Cuban music. I used two piano montunos for this arrangement. The montuno in the verses is quite simple using 2 notes on octaves. For the mambo section the montuno is much busier. This really drives the rhythm forward.

The solo section is completely new. This contains modulating chord changes and gives much more of a contemporary jazz feel. I think the changes go through 3 or 4 key centres. Although this kind of harmony isn't traditionally used in Afro Cuban music, this serves as a vehicle for improvisation. El Yoyo's fiery and syncopated conga fills really get across the image of La Sandunguera. The outro vamp is a call and response between the strings and 6 string bass. Just like Pedro Calvo of Van Van would sing his 'Inspiraciones'.

Sandunguera: *Outgoing, Fun Loving, Party Girl.*

Mambo Inn

With **"Mambo Inn"** I pay homage to the N.Y. Palladium mambo and Latin/Jazz of the 1950's. The tune was written by the great Cuban trumpeter, arranger, composer and bandleader Mario Bauzá with Grace Sampson and Bobby Woodlen.

Mario Bauzá Cárdenas (Havana, Cuba April 28, 1911 - July 11, 1993 New York, USA) was an Afro-Cuban jazz musician. He was one of the first to introduce Cuban music to the United States by bringing Cuban musical styles to the New York City jazz scene. While Cuban bands had popular jazz tunes in their repertoire for years, Bauzá's composition "Tangá" was the first piece to blend jazz with clave, and is considered the first true Afro-Cuban jazz or Latin jazz tune. Bauzá had been hired as lead trumpeter and musical director for Chick Webb's Orchestra by 1933, and it was during his time with Webb that Bauzá both met fellow trumpeter Dizzy Gillespie and discovered and brought into the band singer Ella Fitzgerald. Importantly, Bauzá introduced the young Havana virtuoso Chano Pozo to Dizzy, when the latter wanted to add a Cuban percussionist to his band; though Pozo was killed in a Harlem bar fight just a year later, he left an indelible and long-lasting mark on Dizzy's playing and compositions, co-writing several legendary compositions such as "Manteca" and "Tin Tin Deo".

In 1938 Bauzá joined Cab Calloway's band, later convincing Calloway to hire Dizzy Gillespie as well. Bauzá continued to work with Gillespie for several years after he left Calloway's band in 1940. The fusion of Bauzá's Cuban musical heritage and Gillespie's bebop culminated in the development of cubop, one of the first forms of Latin jazz. In 1941, Bauzá became musical director of Machito and his Afro-Cubans, a band led by his brother-in-law Machito. The band produced its first recording for Decca in 1941, and in 1942 Bauzá brought in a young timbalero named Tito Puente.

"Cubop City" and "Mambo Inn" followed the success of "Tanga." Machito and his Afro-Cubans often played straight-ahead big band mambo music. Many of the numbers were covers of recordings which had proved popular in Cuba. The band played mambo-style dance numbers at venues such as Manhattan's Palladium Ballroom. Bauzá kept his post as director of the Afro-Cubans until 1976. After this he worked sparingly, but was always highly respected. He recorded a few Cuban jazz albums which had limited sales. Along with his last band, Bauzá made a 1992 guest appearance on The Cosby Show (S08 E22: "You Can't Stop the Music"), performing with Willie Colón.

Over the years Mambo Inn has become a latin/jazz standard recorded by artists such as: George Benson, Mongo Santamaria, Carlos Santana, Paquito D'Rivera, Michel Camilo, Tito Puente, Count Basie plus many others.

My arrangement of Recuerdos starts with a slap bass figure using a wah wah effect plus a phaser. This instantly gives the tune a modern fusion sound. After this I play a more traditional bass tumbao and along with the piano and melody, bongos, maracas sounds quite light. The tune develops when the big band enter.

The noticeable section in this arrangement is the timbale solo played by Andy Blakeley. Here there is a busier bell pattern and new horn voicing. This is influenced by the hard mambos played by Ray Barretto (Soy Dichoso) and modern artists like Marc Anthony (Nadie Como Ella). This was a popular tool used by arrangers in this style. They would have a mambo/montuno in a minor key building and building. The dancers would loose their minds in the club as the music got more intense. I played a hammond organ part on this tune. This also adds a new voice to an afro Cuban arrangement. To end the tune I revisit the opening vamp but this time played by the full band.

Un Tipo Como Yo

“Un Tipo Como Yo” is the only tune on Recuerdos not written by a Cuban artist. However this tune was made famous in Cuba and Latin America by the great Cuban band NG La Banda. La Banda’s version was a Salsa arrangement of this waltz written by the Mexican singer/songwriter Sergio Esquivel in 1979. This was the first single from Recuerdos.

Sergio Iván Esquivel Cortés (December 8, 1946) is a Mexican singer-songwriter born in Ticul, Yucatán. Throughout his career as a songwriter artists such as Marco Antonio Muñoz, Celia Cruz and José José have recorded Esquivel’s songs. Un Tipo Como Yo (a man like me) was originally written in 3/4, a waltz. However it was El Tosco and NG La Banda along with the great Cuban vocalist Isaac Delgado who introduced this song to the Salsa audience. La Banda are still very popular on the island today.

NG La Banda is a Cuban musical group founded by flutist José Luis "El Tosco" Cortés. NG stands for *nueva generación* ('next generation'). NG La Banda are the creators of *timba* (a term coined by Cortés), the most important popular dance and music genre of the past two decades. Prior to founding NG La Banda, Cortés played in the Afro-Cuban jazz-fusion supergroup Irakere, and the seminal songo band Los Van Van. 'Un Tipo Como Yo' actually featured on the first Timba album 'En La Calle' (1989).

NG La Banda became known as the music of the people, emanating from the barrios and the poorest parts of Havana, yet many intellectuals deemed it too dirty and vulgar to be a valid art form. Cortes became known as "El Tosco" or "Rude Boy" because of his sexual lyrics and unabashed stage and street presence. As a result of NG La Banda's success, many more timba bands sprung up throughout the 1990s. "The intellectuals say that timba

is crap," Cortés says. "But this is a racist concept. Cuban popular music has always been the music of the people, of the poor barrios, where there are very few whites. This is the music that comes from below, that makes people want to dance. But just because people dance to it doesn't mean it's not as serious as any other serious music. Timba is not your father's, or your grandfather's, Cuban music; not the sweet traditional sounds of the international hit Buena Vista Social Club. Timba is the sound of Cuba now, a rhythmically dense, relentlessly energetic music played by highly skilled musicians for a demanding dance-floor audience, with lyrics that draw from and become part of the language of the streets."

I had a lot of fun arranging and recording this one.....I really tried to push the envelope regarding bass tumbaos and influences of funk. The first thing I did was put the hard figures on bass. This is also doubled by saxes and trombones later on in the tune. Manolo's drum part is a hybrid of funk, Son Montuno and Timba. I also expanded the harmony using more upper extensions of the chords to get more colour and a thicker bed for the melody and solo. I just had to play Feliciano Arango's bass tumbao as it's so good. I did embellish it though. I also used a fender rhodes with a chorus effect doubling the piano. The horn arrangement is sparser than Mambo Inn as I only really used saxes and trombones. The intro is composed by me.

Rumberos Latino-Americanos

I have always loved this song. The original has so much power. I first remember seeing a transcription of the bass part to **"Rumberos Latino-Americanos"** in a book I had as a kid. The book was 'The True Cuban Bass' by Silvio Vergara & Carlos Del Puerto. I learned so much from this book but the stand out thing was this transcription. I used to play it over and over. I just loved how the bass doubled the vocal melody. Years later I was lucky enough to actually play with the conga player on the original track (I was playing clave not bass) in Malaga, Spain.

This tune was written by the great Elio Revé.

Elio Revé Matos was born in Guantánamo, the home of changüí, in 1930. He became an accomplished timbalero at an early age. In the mid-1950s he went to Havana to start his own group, and in 1956 the first Orquesta Revé was born. Unlike son, which had moved from the Oriente province to Havana and taken the country by storm in the 1920s, changüí had remained in eastern Cuba and Elio's idea was to create his own style by infusing charanga music with the flavor of changüí. Nevertheless the first decade of Revé's music was charanga in terms of instrumentation and rhythm.

In 1958, members of Revé split off to form Ritmo Oriental. Chucho Valdés passed through the group before Revé hired a new pianist, Pupy Pedroso, and a new musical director, bassist Juan Formell. Formell added electric guitar and created a new style called changüí 68, which was even less like changüí than Revé's previous music. In 1969 Formell, Pedroso, and several other key Revé musicians set off on their own to form Los Van Van. During the 1970s, members of Revé went on to form important groups such as Orquesta 440, but in 1982 Elio Revé made perhaps the most influential change of his illustrious career.

He added bongó and tres, two critical elements of changüí which had been missing from the charanga instrumentation, and he also added three trombones, one of whom, Ignacio Herrera, contributed a handful of genius arrangements which finally realized Revé's vision of fusing Havana popular music with the essential elements of flavor of Guantánamo changüí. Revé called this monstrous new instrumentation charangón, and Cuban music has never been the same since.

Ignacio Herrera stayed for only one album and was replaced as musical director by Juan Carlos Alfonso, whose arrangements kept Revé at the top of the charts until 1988 when he split off to form Dan Den. Without missing a beat, Revé brought in Tony Gómez, the arranger of *Suave suave* and *Mi salsa tiene sandunga*. He also continued to sport one of Cuba's best lead vocal lineups, replacing Héctor Valentín with Yumurí Valle, to cite just one example. A look at the Timba Genealogy Chart on timba.com shows the central role played by Orquesta Revé in the development of modern timba. The majority of major bands can trace their genealogy back to Revé and our chart isn't even complete, as we failed to show the connections to Ritmo Oriental, Irakere, Orquesta 440 or Yumurí y sus Hermanos.

We'll never know how Elio Revé would have responded to the timba revolution of the late 90s because his life was cut tragically short by a car crash. The band was taken over by his son Elito, who inherited both his father's gruff voice and his astounding ear for talent. Elito is a graduate of the music schools but also owes much of his musical education to his father. He began at the age of 20 as pianist for the charangón and also worked as arranger for many of the band's hit songs. Elito has employed many extraordinary singers, such as El Gallo, Lele Rasalps and El Nene, and several brilliant musical directors, but none greater than the present one, bassist Aisar Hernández, whose work on *Fresquecito* made it one of the best ten albums of the 2000s. In 2011 Orquesta Revé soared to new heights with the CD *De qué estamos hablando*, which won both Best Contemporary Dance Album and the Cubadisco Grand Prize marking the first time in Cubadisco history that this prize was awarded to a timba group. The band is now known as "La planadora de Cuba".

This is the only Guaguancó on Recuerdos. The Guaguancó is a rumba style form from Havana. Guaguancó is a couple dance of sexual competition between the male and female. The male periodically attempts to "catch" his partner with a single thrust of his pelvis. This erotic movement is called the vacunao ('vaccination' or more specifically 'injection'), a gesture derived from yuka and makuta [dances], symbolizing sexual penetration. The vacunao can also be expressed with a sudden gesture made by the hand or foot. The quinto often accents the vacunao, usually as the resolution to a phrase spanning more than one cycle of clave. Holding onto the ends of her skirt while seductively moving her upper and lower body in contrary motion, the female "opens" and "closes" her skirt in rhythmic cadence with the music. The male attempts to distract the female with fancy (often counter-metric) steps, accented by the quinto, until he is in position to "inject" her. The female reacts by quickly turning away, bringing the ends of her skirts together, or covering her groin area with her hand (botao), symbolically blocking the "injection." Most of the time the male dancer does not succeed in "catching" his partner. The dance is performed with good-natured humour. Other rumba styles in Cuba are the Yambú and Rumba Columbia. The word Rumba in Cuba also means "Party".

Rhythm took the forefront on the session for Rumberos. My arrangement starts with a synth arpeggio which adds to the Guaguancó. Clave, congas, bongos, guiro, shekere all play in this section. Again the challenge in mixing this was getting the separation of the percussion parts. When the tune enters after the new intro section the 6 string bass is playing the vocal chant/melody. The trombones are supplying the thick bottom end. The montuno section is built up of different "chants" played on bass. This is influenced by the "Rumberos" who sing short melodies. Used as a call and response. This later influenced the gospel church and jazz but it's roots are in the African tradition. Newly composed unison lines are played after this as is a new section I wrote using a chord progression called the 'Andalusian Cadence' which is a descending progression commonly found in Flamenco music. The tune ends with the intro riff played by the whole band.



Joseito Fernandez



Isolina Carillo



Trio Matamoros



Juan Formell



Jose Antonio Mendez



Benny Moré



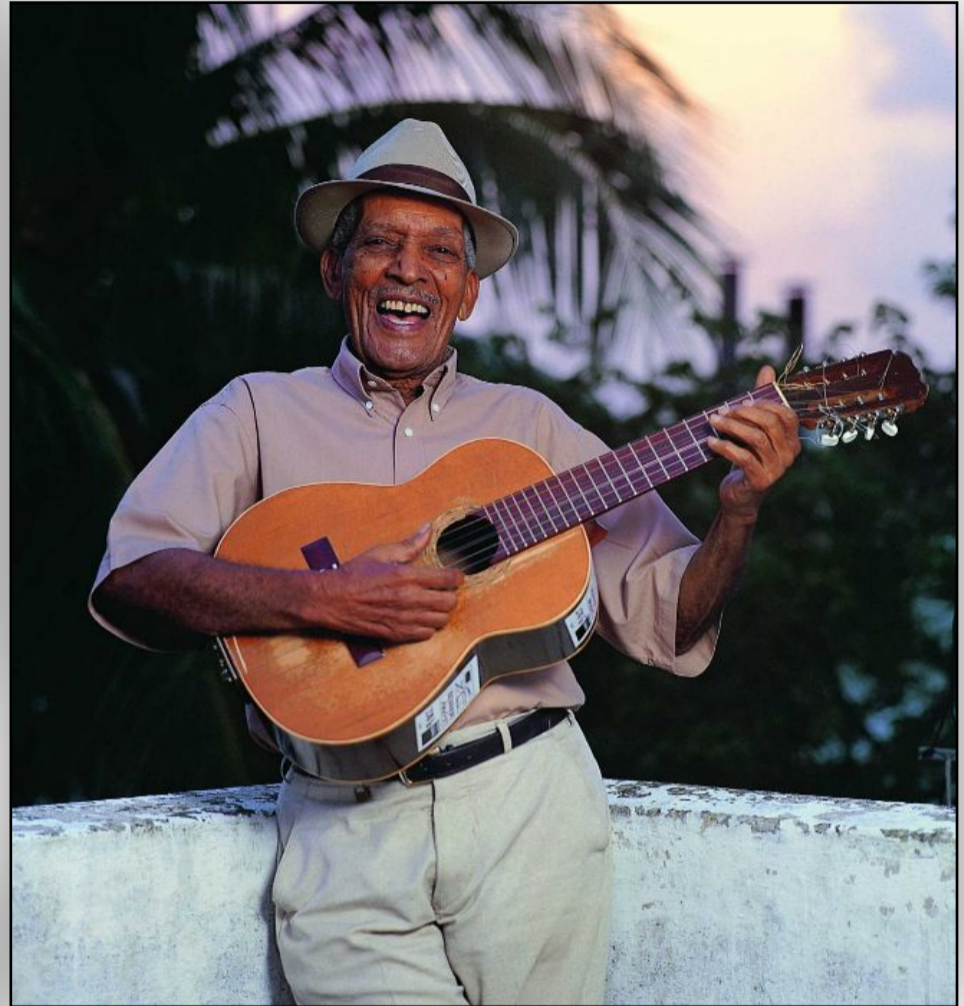
Mario Bauzá



Arsenio Rodríguez



Chano Pozo & Dizzy Gillespie



Compay Segundo



Enrique Jorrin



Richard Egües



NG La Banda



Moises Simons



Simon Goulding

Piel Canela

Written by Félix Manuel "Bobby" Rodríguez Capó (January 1, 1922 - December 18, 1989) was an internationally known Puerto Rican singer and songwriter. He usually combined ballads with classical music and was deeply involved in Puerto Rican folk elements and even Andalusian music, as to produce many memorable Latino pop songs which featured elaborate, dramatic lyrics.

His best-known song is "Piel Canela" (whose title literally translates to "Cinnamon Skin"). He wrote and recorded an English-language version, "You, Too", which he most notably recorded in Havana at the request of Rogelio Martínez of Sonora Matancera, who asked him to sing pieces of his recently composed songs with his band. Josephine Baker recorded a version in French. The song became the main theme for a Mexican movie of the same name in the late 1950s. So was "Luna de Miel en Puerto Rico" ("Puerto Rican Honeymoon"), a latter-day chachachá which was the theme for an eponymous movie, co-produced by Mexicans and Puerto Ricans in the early 1960s.

*“Que se quede el infinito sin estrellas
O que pierda el ancho mar su inmensidad
Pero el negro de tus ojos que no muera
Y el canela de tu piel se quede igual*

*Si perdiera el arco iris su belleza
Y las flores su perfume y su color
No seria tan inmensa mi tristeza
Como aquella de quedarme sin tu amor*

*Me importas tú
Y tú y tú
Y solamente tú
Y tú y tú
Me importas tú
Y tú y tú [coro]
Y nadie mas que tú*

*Ojos negros piel canela
Que me llegan a desesperar”.....*

My arrangement on this album draws on the chachacha rhythm, completely recomposed and reharmonized with a full string arrangement. The new chords give the tune a more

contemporary jazz edge. The melody is played on 6 string bass with Pepe Suarez on flute recorded in Havana.

Contigo Aprendí

Written by Armando Manzanero Canché (born in Mérida, Yucatán on 7 December 1935) is a Mexican musician, singer, and composer of Maya descent, widely considered the premier Mexican romantic composer of the postwar era and one of the most successful composers in Latin America. He received a Grammy Lifetime Achievement Award in the United States in 2014. He is the current president of the Mexican Society of Authors and Composers (Sociedad de Autores y Compositores de México).

This is one of the many ballads I recorded for Recuerdos. The subtle reharmonisation gives the tune a modern lift. I give this a pop/ballad feel. Manolo played the snare backbeat in the choruses. The latin element is realised by the bongos and Caxixi (Brazilian shaker).

Ay Cosita Linda

"Anoche, anoche soñé contigo
Soñé una cosa bonita
Que cosa maravillosa.....

Ay cosita linda mamá

Soñaba, soñaba que me querías
Soñaba que me besabas
Y que en tus brazos dormía.....

Ay cosita linda mamá

Chiquita que lindo tu cuerpecito
Bailando este meneito
Yo sé que tú me dirás".....

Written by Pacho Galan (1906–1988) was a Colombian composer and band leader of several Colombian music forms. His songs include *Boquita Sala*, *Rio Y Mar*, *Fiesta de Cumbia*, *Cumbia Alegre* and **Ay Cosita Linda**, which became one of his most famous after Nat King Cole recorded his own rendition of the song. This song was originally a Cumbia (traditional Colombian dance) however for Recuerdos I gave it more of an Afro Cuban

slant. Adding Tres and a modern Fender Rhodes sound. Again reharmonized and Recomposed with an open section for solos. Saxes and Trombones were added to give it a Mambo flavour in the choruses.

Mambo Influenciado

Written by the great Cuban composer, pianist and leader/founder of Irakere Chucho Valdez. This first appeared on the 1978 album Cuban Jazz Revolution although Chucho has recorded it on other albums with artists such as Arturo Sandoval, Archie Shepp and also his solo piano albums.

This tune is a quirky 12 bar melody with plenty of scope for jazz improvisation. My arrangement for Recuerdos contains a completely new unison section played on bass guitar, marimba and flute. The arrangement then goes into a very percussive bass solo incorporating the slap & pop technique. I did this to evoke the feel of a percussion solo. A timbale solo features after this brilliantly played by Andy Blakeley.

The tune starts with a contemporary rhodes vamp then moves into a Bata rhythm on congas. The fiery piano montunos duck in and out providing movement to the groove. Everyone plays their asses off on this cut....And the unison passages are real finger breakers.

Bailando Así

Featuring on the Irakere album '**Bailando Así**' from 1985. Write by Chucho and Oscar Valdez. I first heard this song on the 'Live at Ronnie Scotts' album. The bass transcription was in a book I was working through at the time 'The True Cuban Bass' by Carlos Del Puerto' (bassist for Irakere). I always loved this track mainly because of the bass part. The tumbao is really unique and funky. I actually played the original tumbao on this arrangement on Recuerdos.

The cascara on timbales really propels this track forward. For the middle section I wanted something very different so in addition to live drums I added programmed drums. This gives this section a funky, Songo feel along with some hammond organ fills and alternate trombone voicing. With Irakere having a strong rock element I wanted to have that in my arrangement too.

Slave To Love (Esclavo Del Amor)

"**Slave to Love**" is the first single released from Roxy Music singer Bryan Ferry's 1985 release, *Boys and Girls*. The song is one of Ferry's most popular solo hits. The single was released on 28 April 1985 and spent 9 weeks in the UK charts in 1985, peaking at number 10. The original song features Neil Hubbard and Keith Scott on lead guitar, Dire Straits' Guy Fletcher on keyboards, Omar Hakim on drums, and Tony Levin on bass guitar.

One of my favourite songs.....On *Recuerdos* I wanted to feature original arrangements of pop songs and give them a Cuban flavour. I chose three. *Slave To Love* was the first I arranged. The version you hear on *Recuerdos* follows the same chord progression as the original (with some new ones added). You will hear a new groove, string arrangement, instrumentation and form. I think it really works well. I hope you do too.

I Can't Go For That (No Can Do)

"**I Can't Go for That (No Can Do)**" is a song by the American duo Daryl Hall and John Oates. Written by Daryl Hall and John Oates, and co-written by Sara Allen, the song was released as the second single from their tenth studio album, *Private Eyes* (1981). The song became the fourth number one hit single of their career on the *Billboard* Hot 100. Daryl Hall sketched out the basic song one evening at a music studio in New York City, in 1981, after a recording session for the *Private Eyes* album. Hall started the Rock 1 setting on Roland CompuRhythm then began playing a bass line on a Korg organ, and sound engineer Neil Kernon recorded the result. Hall then came up with a guitar riff, which he and Oates worked on together. The next day, Hall, Oates and Sara Allen worked on the lyrics. Speaking about the meaning of the lyrics, John Oates has stated that while many listeners may assume the lyrics are about a relationship, in reality, the song, "*is about the music business. That song is really about not being pushed around by big labels, managers, and agents and being told what to do, and being true to yourself creatively.*" This was done intentionally, he explained, to universalise the topic of the song into something everyone could relate to and ascribe personal meaning to in their own way.

The second of the pop songs I arranged for *Recuerdos*. Again this has been reharmonised, Recomposed and Reimagined. This is the only track on *Recuerdos* that has a full vocal. I decided to do this because I didn't think the melody worked well as an instrumental. It really needed the vocal. Gareth Moulton sings on this and does an outstanding job. Also featured on this is Snake Davis on saxophones and the regular rhythm section of myself, Manolo Gonzales on drums and Andy Blakeley on Timbales. There are quite a few rhythmic layers to this arrangement in contrast to the original which is simply a drum machine.

Along with Manolo's drums you will also hear a drum loop with a phaser and light wah wah effect. The solos on this are from Gareth on guitar and Snake on soprano and tenor saxes.

Georgy Porgy

"Georgy Porgy" is a song written by David Paich, released on Toto's self-titled debut album in 1978. It was released as a single and charted on the Billboard Hot 100 (number 48) as well as on both the R&B (number 18) and the Dance (number 80) charts. The lead vocals are performed by guitarist Steve Lukather. Cheryl Lynn (of 'Got To Be Real' fame) provided the female backing vocal, singing an adaptation from a nursery rhyme Georgie Porgie.

In a 1988 interview with *Modern Drummer*, Jeff Porcaro discussed developing the groove for "Georgy Porgy": *"...it's imitating Paul Humphrey heavily; it's imitating Earl Palmer very heavily. When it comes to that groove, my biggest influences were Paul Humphrey, Ed Greene, Earl Palmer, and the godfather of that 16th-note groove, James Gadson. That "Georgy Porgy" groove I owe to them."*

However the arrangement on *Recuerdos* is completely new. Totally Afro Cuban. This is the third pop song I arranged for this album. The only things I kept from the original is the chord progression and melody. I added horns, a new groove and piano montunos. I think this arrangement really works. The tune really lends itself to interpretation. The melody is quite sparse, especially in the chorus. To get around this I added a horn arrangement and different chord types.

Bésame Mucho

"Bésame Mucho" (*"Kiss me a lot"*) is a song written in 1940 by Mexican songwriter Consuelo Velázquez. A famous version is sung by Trio Los Panchos. An English lyric was written by Sunny Skylar.

It is one of the most famous boleros, and was recognized in 1999 as the most sung and recorded Mexican song in the world. The song appeared in the film *Follow the Boys* (5 May 1944) when it was played by Charlie Spivak and his Orchestra and in *Cowboy and the Senorita* (13 May 1944) with vocal by Dale Evans. According to Velázquez herself, she wrote this song even though she had never been kissed yet at the time, and kissing, as she heard, was considered a sin. She was inspired by the piano piece "Quejas, o la Maja y el Ruiseñor", from the 1911 suite *Goyescas* by Spanish composer Enrique Granados, which

he later also included as "Aria of the Nightingale" in his 1916 opera of the same name. As with many songs Besame Mucho has had it's brush with politics.....

In Brazil in 1990, an affair between the Minister of Economics Zélia Cardoso de Mello and the minister of Justice Bernardo Cabral was revealed when the two danced cheek to cheek to "Bésame Mucho." A few days later, the presidential band was to introduce Cardoso de Mello with a military march. Instead, the director of the band had them play "Bésame Mucho." He was placed under house arrest for 3 days for insubordination.

This is another ballad on Recuerdos. My arrangement starts with the 6 string bass and guitar playing a chordal motif then the groove is established on drums, bongos and shakers. The star out part of this arrangement is the melody. Played on tenor saxophone for the A section the the B section is played on Shakuhachi (*Japanese end blown bamboo flute*) by Snake Davis. I take over the melody on 6 string bass for verse 2. Alternate changes are also used for the last head influenced by the Brazilian composer João Gilberto.

El Capullito De Alelí

The common alelí or frangipani (*Plumeria rubra*) is native to Mexico, Central America and northern South America. Its petals can be white, yellow or pink. The flowers of the alelí produce a seductive aroma, more intense at night, which attracts the flaps that pollinate them. Like other members of the apocaceae family, twigs and leaves defend themselves by secreting a poisonous white latex when they are cut. A bouquet of alelí like this probably inspired Rafael Hernández when he composed 85 years ago one of his first and most beautiful songs, Capullito de alelí, which ends like this:

*That's why I sing to you
Nice cocoon bud
Give me your seductive aroma
And a little bit of your love
Because you know that without you
Life is nothing to me
You well know
Alelí Capullito*

This arrangement on Recuerdos is very different to the original. I wanted to bring this almost 100 year old song up to date. The first thing I added was Andy Blakeley's Mozambique timbale pattern. There is also an outstanding timbale solo by Andy on this cut. New chord changes were added for an improvisation vehicle plus a Reggaetón (*Dembo*) drum loop on top of live drum kit. The bass takes the melody and solo.

Album Personnel

Simon Goulding (*4 5 & 6 strings basses, Fretless bass, Bongos, Clavé, Campana, Cajón, Shakers, Triangle, Keyboards, Piano, Programming, Vocals, Synths*).

Snake Davis (*Tenor & Soprano Saxophones, Shakuhachi*).

Pepé Suarez (*Flute*).

Manolo Gonzalez (*Drums*).

Andy Blakeley (*Timbales*).

Gareth Moulton (*Guitar, Vocals, Background Vocals*).

Jorge 'El Yoyo' Sanchez (*Congas*).

Album Information

Basses used on Recuerdos.

Dalmedo 'Simon Goulding' Signature 6 String Bass

Lakland 55-01

Ernie Ball MusicMan Stingray 5 Fretless

1957 Fender Precision Bass

1977 Fender Jazz Bass

(All with Rotosound RS66 Strings)

Percussion.

LP Matador Natural Wood Bongos

LP Salsa Cowbell

LP Aspire Cowbell With DW 2000 Foot Pedal

LP Aspire Cajon (Natural)

LP Patato Signature Congas (*El Yoyo*)
Yamaha Maple Custom (*Manolo*)
LP Tito Puente Signature Timbales (*Blakeley*)
Handmade Clave From La Habana Cuba
LP Guiro
Meinl 'Luis Conte' Studio Shaker
Meinl 8" Triangle

Synths.

Fender Rhodes
Lounge Lizard VST
Spectrasonics Omnisphere
Pianoteq Grand Piano VST
East West Colossus

Plug In's.

Waves SSL Channel Strip plug In's
Roger Nichols Audio Inflator
Waves Mastering Compressor
UltraFunk Reverb & UltraFunk Delay
Izotope Ozone Mastering Suite

Bass Fx.

Fractal Audio Systems FX8 Mark II
Taurus ZEBU Reverb/Delay
Taurus TUX Compressor
TC Electronic Corona Chorus
TC Electronic MojoMojo Overdrive

Campana, Clave, Bongo & Cajon Mic.

Røde M3 Condenser

DAW

Steinberg Cubase
Avid ProTools

Sources

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I sincerely hope you enjoy this album. I really poured my heart and soul in every arrangement and tried to lovingly re-record these songs. I was truly a labour of love for me and I would like to thank everyone remotely involved with it. I love this music and the people who make it. I hope this is reflected on this album. I also hope I have opened your ears to something new and different.

Vaya Con Dios,

Simón

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