Afro-Peruvian Jazz Education

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Introduction

Within the last hundred years, two very unique musical traditions came about in the Americas. In the United States a cultural amalgamation of slave songs, blues, and ragtime eventually developed into the American art form of Jazz. Around fifty years later in Peru, Black Peruvian costal music from the Spanish colonial era was being revived and drew upon characteristics from the nearby African diasporic traditions from the Caribbean. Recent technological advancements have allowed further ease of travel and information sharing across the world. This has given more cultures the opportunity to trade both goods and ideas at a rapid pace. The two aforementioned musical traditions, Jazz and Afro-Peruvian music, both evolved separately in their own mesh of cultural influences, however, modern technology and the influx of new cosmopolitan ideals aided the fusion of these two worlds. Though the age of information has created the environment for Afro-Peruvian Jazz music to exist, there is very little organized pedagogical dissemination for other musicians and scholars to draw on. This paper will explore the lesser-known history of the Afro-Peruvian revival, examine a portion of recorded literature therein, analyze modern recordings that marry jazz and Afro-Peruvian music, and review published educational materials on Afro-Peruvian music and its contemporary applications. From there, it will discuss specific musical considerations to take into account in order to learn traditional Afro-Peruvian music such as instrumentation, rhythmic feel, and common sub-genres. Finally, I will delve into how current practitioners have hybridized Afro-Peruvian and Jazz language, briefly explore the argument of cultural preservation versus modern adaptation, provide examples of my own attempts at expanding the Afro-Peruvian Jazz literature, and call for the further dissemination and education of this music.

Literature Review

Historical Summary of Afro-Peruvian Folkloric Music, its Revival, and Current Trajectory

Afro-Peruvian music is a genre that stemmed out of the African diaspora with the introduction of black slaves to Spanish colonies in Peru. The music that formed is a combination of African, Spanish, and local Incan traditions that blended together in *jaranas*, or social gatherings that took place in colonial buildings converted into communal dwellings for the poor. From the introduction of slaves as early as 1529 to the 1800s, this social and cultural exposure led to the development of Afro-Peruvian music. However, the music itself was not well documented and became less performed as the years past. A revival movement for the genre started with its first major success in the 1950s led by José Durand and his Pancho Fierro Company. The group used old literature, paintings, and surviving performance practices to recreate music and dance of the colonial past and perform it on stage. The company also used found instruments born out of the slave tradition in Peru. Most all of the instruments used some sort of camouflage since the use of regular drums and the slave’s musical traditions were
prohibited by the public community (Morales 30). They employed important instruments such as the *quijada*¹, *cajita*², and the *cajón*³ along with important guitar rhythms and other culturally appropriated techniques and instruments. In order to fill in the gaps that could not be found in preserved literature the group employed musical culture bearers to help illuminate them. Within a few years the music was revived and many members of the Pancho Fierro Company moved on to start new dance troupes.

The next important iteration of Afro-Peruvian music came from the famous Santa Cruz family. Victoria and Nicomedes Santa Cruz were both members of the Pancho Fierro company and went on to continue to discover and develop the forgotten colonial past with their company called Cumanana. Victoria, having exhausted most available historical research of Afro-Peruvian music, turned to the practice of ancestral memory. This practice relies on taking her connection to her ancestors in Africa and through her, “discovery and development of rhythmic sense,” she used her own body to discover messages in dance and traditional African music and then applied them to the still consolidating Afro-Peruvian music. Nicomedes was a poet who also sought to re-Africanize his cultures’ music. He helped create and standardize percussion accompaniment patterns for previously revived styles, such as the *Festejo* (a fast paced style in triple meter), and was instrumental in reviving another style called the *Landó* (a slow polyrhythmic style also in triple meter). Nicomedes also introduced other instruments from the African slave traditions found in Central America like congas and cowbells. And finally, he was one of the first Afro-Peruvian revival artists to record an album of this music entitled Cumanana (Feldman, 2006). Durand and the Santa Cruz siblings created the foundation for the Afro-Peruvian Revival and after the recorded medium was distributed the style became a consolidated art form that was later built upon by artists such as Peru Negro, Susana Baca, and the Gabriel Alegria Afro-Peruvian Sextet.

The Afro-Peruvian Sextet is a group of Peruvian musicians led by trumpet player and composer Gabriel Alegria. They have created a unique synthesis between jazz and Afro-Peruvian music and each member has an extensive history in each tradition to support this endeavor. Since their forming in 2005 the band has brought black Peruvian coastal music to wider audiences and has given inspiration to other artists like Daniel Susnjar, Ingrid Jensen, Geoffrey Keezer, Maria Schneider and Jon Wilkan to explore and adapt this style of music as well. The union of the Afro-Peruvian and jazz traditions has created a vehicle to expose new audiences to both styles and has inspired new repertoire as the music continues to thrive.

*Musical Integration*

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¹ A jawbone of a donkey played by scraping the teeth or hitting the side to cause the teeth to rattle and produce a dry buzzing sound.

² A small wooden box with a lid that is held by a chord around the player’s neck and is played by striking the side with a stick as well as opening and closing the lid.

³ A large wooden box drum played by sitting on it and striking the faceplate with hands to create high snaps and low bass tones.
The concept of integrating one's own musical style with another from a different cultural background is no longer an unheard-of subject. In the 1900s Hungarian musicologist and pianist Béla Bartók combined, “elements of Hungarian, Romanian, Slovak, and Bulgarian peasant music with elements of the German and French classical tradition” to express his country’s music in the familiar Western classical idiom (Burkholder 839). Jazz was also born out of the integration of musical ideas and cultures found in New Orleans like ragtime, spirituals, the blues, gospel, and second line while also under the influence of rhythms from the nearby countries of Haiti and Cuba (Burkholder 782-784). The 1940s brought about the fusion of two popular Afro-American styles creating Afro-Cuban Jazz. The Stan Kenton Orchestra and The Dizzy Gillespie Big Band with the collaboration of Chano Pozo were the first pioneers in this area and melded jazz harmony and form with Afro-Cuban rhythms (Roberts 225-227).

Afro-Peruvian Music is no different from these two examples that give just a brief glimpse into modern cultural music fusions. The initial tradition also came from a cultural amalgamation, except this time it was Spanish, African, and local Andean music that came together because of colonization. Then again in the 1970s Nicomendes brought in Caribbean traditions with the integration of bongos, congas, and cowbell (Morales 45). After the colonial creation, 1950s revival, and the 1970s adaptation and consolidation, Afro-Peruvian Music has just recently started to be integrated into jazz just like its Cuban counterpart did in the 1940s.

When two musical genres cooperate there are three main elements to consider when deciding what are the most important aspects of each style to keep. The three fundamental elements of all music are rhythm, melody, and harmony. Take Bartók’s synthesis of Classical music and eastern European peasant songs for example. He utilized commonalities such as a single pitch center, scales and modes, and motives that are repeated and varied. When considering the differences of the genres he decided to keep, “elaborate contrapuntal and formal procedures such as fugue and sonata form” from the classical style and from folk songs he retained the complex rhythms and odd meters while emphasizing modes (Burkholder 834). When this concept is taken into the realm of Afro-Peruvian Jazz, “three essential elements can be observed: 1) the use of jazz harmonies, 2) the use of Afro-Peruvian rhythms, and 3) the interplay between contemporary jazz and music influenced by the African diaspora” (Susnjar 1). This gives today’s musicians proof of past success of music integration while providing a template to specifically meld jazz and black Peruvian coastal music.

Books and Papers Discussing Afro-Peruvian Music Education and Application

Though there are not many resources out there that offer insight into how to learn the traditional Afro-Peruvian and apply it to jazz, researchers such as Héctor Morales and Daniel Susnjar have started to break down this barrier. The researchers always start by emphasizing the importance of the history behind the tradition from colonial Peru through the revival and consolidation of the art form. From there they explain the Peruvian percussion trifecta (cajón, cajita, and quijada) and break down the specific rhythms each instrument plays according to the type of song (e.g. Festejo and Landó). After this, the researchers take the previously explained rhythms and apply them to the drumset to create rhythmic accompaniments and grooves that start to have a stronger jazz influence. At this point the researchers diverge in the future topics they discuss. Morales focuses more on the traditional side of applying all of the percussion instruments parts together with bass and guitar in the various Afro-Peruvian sub-genres. In
Susnjar’s doctoral essay similar percussion scores are shown, however, the focus primarily becomes that of the contemporary jazz applications. He discusses aspects of musical interaction within the Afro-Peruvian jazz setting, explains methods to adapt jazz standards to Afro-Peruvian rhythms, and dissects possible drumset soloing techniques to be drawn from Afro-Peruvian genres. Though these researchers have provided a great stepping stone for future students and educators to learn this music, further justification, avocation, and dissemination must occur.

Discussion - Justification, Education, and Avocation for Afro-Peruvian Jazz Music

Afro-Peruvian Traditionalists Versus Modern Cosmopolitan Ideals

Before discussing the modern applications Afro-Peruvian music can have in other musical settings it is important to note the ongoing discussion of music revivals and innovation to better justify it. There are three main schools of thought concerning what should be done with the information from music revivals as a whole. Traditionalists and musicologists conclude that, “such commodification and institutionalization leads to creative stagnation and...[as] circumstances change this genre loses its ability to engage with its audience in meaningful ways, thus bringing about its untimely demise or a nostalgic longing for a former golden age” (León 213-214). They believe that exposing their music to a larger audience through the use of technology will dilute their tradition and that it goes against the original intent of the revival. With the ability of transnational exposure, some researchers have tried to develop systems to qualify the similarities between musical traditions and even attempt to track their trajectory towards becoming more similar (Nettl 124-125). In Peru this, “bargain with the mass culture devil,” has exemplified itself in the transformation of the Afro-Peruvian style called the Festejo (León 215).

In the 1970s the Peruvian government and prominent art organizations aided local performers which in turn, allowed them to set standards for the style. Percussion accompaniments became standardized by popular artists like Nicomedes Santa Cruz and the music was taken to realms of further exoticism by “re-Africanizing” the Afro-Peruvian repertoire. Although this was received well by popular culture other revivalists saw it as a departure from the authentic form (“The 'Danza De Las Cañas': Music, Theatre and Afro-Peruvian Modernity 131). The recordings done by Santa Cruz’s group became the new standard and consolidated forms of Afro-Peruvian music since it became easy to access even if there were other musicians who were adhering closer to the initial revival trends (Feld 145). Since then the Festejo has been used in numerous commercial and radio advertisements which has shown promise for the genre surviving, but also warrants the concern of the tradition lacking its original creativity (León).

The next school of thought concerning revivals is that of cosmopolitan modernization. The ideals of this system allows for the integration of transnational ideas and popular culture to affect the musical tradition. They believe that adaptive elements such as scale alterations, harmony, and notation should be implemented to ensure the tradition’s survival after the initial successful revival (Nettl 132-134). The global distribution can provide new opportunities for the tradition to take on identities that help foster the preservation of the tradition.
The relationship with mass media has affected Afro-Peruvian music both negatively and positively. One negative effect for the traditionalists was that the new sound that came from Afro-Peruvian music in the 1970s was deemed authentic over the original revival in the 1950s. Because of this the original revivalists work of recreating the lost tradition became somewhat of a distorted caricature that exaggerated exotic mannerisms to become popular in the Western market. The positive effects that have come about through mass media is the, "consolidation, acceptance, dissemination, and endurance of the Afro-Peruvian musical practices" (León 131-132). This has made the music more accessible to wider audiences by summarizing the genre into key elements that are easier to teach and over time will allow this revival to survive symbiotically with modern trends.

The third belief system involves the cooperation between authenticity and modern cosmopolitan ideals. Scholars such as León argue that these two ideals are not exclusive and that cosmopolitanism can empower and compromise the integrity of the musical tradition. Afro-Peruvian music practitioners, along with world musicians of other cultures, can choose a degree of Western innovation while keeping their core values and gain the benefits of both (Nettl 126-127). As exemplified by the changes of what is now considered Afro-Peruvian music, some cosmopolitan ideals have affected it but its practitioners now agree on the validity of the ideas that all music from the African diaspora has provided.

**Justification of Afro-Peruvian Jazz as a Tool for the Dissemination of the Traditional Cultural Artform**

There is no real way for the original revivalists to have created a perfect replication of colonial Peruvian music, so innovation and the cultural recreation of an art form will always have some modern influence within it. Innovation and adapting to modern ideas of the times led to the continued success of revivals like Afro-Peruvian music whether the changes that were made were conscious or not. With the rise of mass media (and even before mass media) human ideas from all cultures have intermingled and now realistically, “no cultural forms are pure,” or authentic because of this technological change (Feldman 9). With this information access, we have music and ideas of all sorts that can spark new creativity in all art forms. When applied to music revivals the degree of modern influence used can be managed by those who apply the ideas. In this way groups such as the Gabriel Alegria Afro-Peruvian Sextet use cosmopolitan ideas like jazz, as a vehicle to promote and revitalize their music without straying too far from their desired authenticity. With the success of modern musical adaptations over the last century, I attest to the fact that evolution of music is the true underlying tradition of music revivals, despite the concerns of the traditionalist model. Therefore, Afro-Peruvian music and Jazz can live together and use the wide range of musical ideas available to them to become more prevalent and enjoyable to wider audiences who may be inspired to learn about the tradition and become part of it themselves.

**Musical Instruments of Black Peruvian Coastal Music**

From Afro-Peruvian revival of the 1950s to the further experimentation and consolidation of the style in the 1970s there have been a key group of instruments and techniques that have given this music its distinct musical timbre and flavor that all stem from intermingling African, Caribbean, European, and South American cultures.
The first, and arguably most important group of instruments in Afro-Peruvian music are the percussion instruments. The *cajón* (Figure 1) is a wooden box instrument that has recently grown in global popularity, however the origins of this instrument go back to colonial Peru where the slaves may have used crates to create camouflaged musical instruments inspired by African and Caribbean drums (Feldman 21-22). The instrument is constructed with a large wooden body where each plate is dovetailed together and the back plate has a hole cut into it for acoustic projection. The front face-plate (*tapa*) is made of a thinner piece of wood and is attached with tension screws to control the high snaps produced from striking the top of the plate and the low overtones produced from striking the middle. The traditional Peruvian *cajón* is different from the Spanish Flamenco style *cajón* with the absence of internal snare wires that would add to the high snap sound. (Susnjar 23-24) It is also larger in size than the Spanish *cajón*, which creates a deeper bass tone and an overall warm and dry sounding instrument. The musician sits on top of the instrument and produces high snaps with the fingers striking the upper face-plate and low bass tones with cupped palms striking the middle portion of the *cajón*. There are a few extended techniques used by player including bending the bass tones by sliding the foot up and down the faceplate, having individual fingers strike the top corners before a primary note, and striking the sides of the *cajón* the hands or the heel of the shoe creating more muted tones on the thicker wood as demonstrated by master percussionist Freddy “Huevito” Lobaton (Morales 30-32).
The next instrument of discussion is the *cajita* (Figure 2), a small wooden trapezoidal box with a hinged lid, handle, and cord to hold it around the neck. The *cajita* also has roots in the Spanish colonies of Peru. Its construction was inspired by the alms boxes used in church services and also worked as a clever disguise (Morales 42). The instrument is played by opening and closing the lid on the top and striking the sides with a stick.

![Figure 2: The cajita](image_url)

The final instrument that completes the unique Peruvian percussion trifecta is the *quijada* (Figure 3) or jawbone. This device is literally the jawbone of a donkey that has been cleaned, dried, and had its teeth loosened. To play it, the musician holds the end closest to the chin and then uses a stick with a clenched fist to make three distinct sounds. The first sound is produced by using the bottom side of the fist to strike the wide end of the jawbone, creating a loud, dry, un-tuned, raspy sound. The other two sounds are made with the stick by either running it over the teeth like a rasp or hitting the wide end to make a clicking sound (Morales 43-44).
Before moving on to another family of instruments, it is important to mention guapeo and palmas. Guapeo is the use of emotional words and phrases by the musicians and audience members to add energy and encourage the performers. Palmas is the use of hand clapping to create ostinatos that encourages audience participation to create a provocative display (Susnjar 30-31). Guapeo and palmas are especially important and harken back to the gatherings slaves had called jaranas that exemplify the importance of community interwoven into the traditions of many African cultures. As Nketa puts it in his book *The Music of Africa*, “The basis… for music making, however, is usually the community…”, and it provides a cooperative display that enthralls all those who participate (21).

The next group of instruments lay the harmonic and melodic framework in the traditional Afro-Peruvian ensemble. In Afro-Peruvian music the acoustic guitar holds the most important spot right next to its percussion counterpart, the cajón. Starting in colonial Peru there was a unique criollo (a practitioner of black Peruvian traditions) guitar tradition that developed from the culmination of European Spanish guitar styles, Andean guitar techniques, and African rhythmic influences. The Spanish model of slavery was one of cultural assimilation and dominance and because of this the Spanish exchanged African cultural traditions including musical instruments with Spanish ones, thus introducing the guitar (Alegria 2018). The combination of these backgrounds created a very exotic and syncopated style that became a staple voice of Afro-Peruvian music. In the earlier stages of this tradition, before the cajón was incorporated, two guitarist played. In this style “typically, the lead guitarist plays elaborate solos and active, strongly plucked figures on the upper strings, while a second guitarist plays ostinato patterns (bordones) on the lowest two strings and strums rhythmically.” These melodic and solo lines often feature rhythmic hemiola over the triple meter (Feldman 20-21). Singing and dancing were also part of the black Peruvian costal music that originated in colonial times and assisted in the guitar’s role; however, with the focus of this paper being the instrumental tradition, that aspect will fall outside of the overall scope. The combination of these backgrounds created a very exotic and syncopated style that became a staple voice of Afro-Peruvian music.
Finally, to lay the foundation of the harmony and rhythm there is the upright bass. Traditionally a European classical instrument the bass has seen a great deal of innovation and many cultures around the world have adapted it to their music, including the music of coastal Peru.

This core group of instruments has laid the foundation for Afro-Peruvian music, however, the passing years and cultural innovations brought about new ideas and instruments. In the 1950s Guillermo “El Niño” Nicasio brought Cuban percussion influences to Peru while working with Nicomedes’ Cumanana (Morales 45). Because of this, Cuban instruments like bongos, congas, and cowbell found a home in Peru. In addition to that, jazz musicians like Hugo Alcazar and Alex Acuña have adapted the drumset into the growing family of percussion instruments used in the Afro-Peruvian style. Because of the influence of jazz in this world music genre the piano, saxophone, trumpet, trombone, and more have all been able to participate in the continued innovation of Afro-Peruvian music.

Having covered the primary instruments and techniques involved in Afro-Peruvian music we can now delve into the specific musical applications that they have in the context of two common sub-genres, Festejo and Landó.

Analysis of the Festejo

The Festejo (from Spanish fiesta) is a fast, energetic, dance-like style with four pulses per measure and a triplet subdivision (each pulse divided by three). Within this triplet subdivision the second partial is often accentuated which is a unique feature of Afro-Peruvian music in general. Before the rest of the concepts behind the Festejo are discussed, it is important to acknowledge another component of Latin music called clave.

While learning Afro-Caribbean music one of the first things students learn about is the use of clave, a Spanish word meaning key. It also relates to the Cuban musical instrument called claves which are two round pieces of wood that are struck together. However, when relating to Afro-Peruvian music the best definition is that there are specific patterns that are played around a given rhythmic skeleton. Musical styles that involve clave rhythms base the melody and accompaniment around this rhythmic fingerprint. In Afro-Cuban music this rhythmic pattern is two measures in length with one measure being “positive and expansive while the second measure is negative and contractive” (Amira 25). This tension and release provides the drive of the musical styles like Son and Afro-Cuban 6/8. In fact, Morales has created a “DNA Analysis” of music from the African diaspora that helps exemplify the connections between all of these styles and their inherent clave (Appendix). Afro-Peruvian music also contains a sort of clave though it is not as specific as Afro-Cuban clave based music. Afro-Cuban music has two sides to the clave and in some cases the clave rhythm is directly played, however, in Afro-Peruvian music the clave is just one measure long in 12/8 and more often than not the clave is implied by the rhythms each musician plays. This change does not take away from the intent that the clave has in other music because, “any rhythmic figure can serve as clave” and this allows for many different figures to exist for the many genres that have a set rhythmic skeleton (Malabe 9).
With this historical rhythmic framework in mind, take a closer look at the *Festejo clave* and common patterns the previously discussed that the instruments of Afro-Peruvian music play in order to imply this (Example 1).

![Example 1: Festejo Percussion Parts](image)

Though these musical examples are a great resource to learn about the fundamental rhythms behind this style, especially for more classically trained individuals, it is important to note that, “standard music notation cannot clearly convey the authentic *Festejo* rhythmic subdivision, which features the slight delay of the second triplet partial” (Susnjar 27-28). In order to learn how to feel the elasticity that the second triplet partial has, think about dividing the beat into two or three equal parts. Then use that framework and listen to Afro-Peruvian music to find the lilt that the musicians use in their playing (Susnjar 22-23). This relaxed stretched rhythmic concept is very important in Afro-Peruvian music as a whole, including the *Landó*.

**Analysis of the Landó**

The *Landó* is a slow polyrhythmic style of music that has a large amount of African influence. The history of the style is ambiguous, however, it most likely evolved from a song called “Toro Matta” which is accredited to the work of Vicente Vásquez in the 1960s during the Afro-Peruvian revival. This genre usually features a minor mode and the rhythmic superimposition of 12/8 and 6/4 time signatures. Of the previously discussed instruments, the *cajón* and guitar are the most crucial. A *clave* also exists that is specific to the *Landó* style (Example 2). The middle triplet partial once again becomes important to the overall feel of the music, but in a *Landó* it is the last two partials that are coupled together, unlike the first two partials in the *Festejo*. Occasionally there will be two *cajóns* playing together in traditional styles. In this case one plays the *Cajón Base* or *Zamacueca* rhythm that provides a rhythmic foundation while the other creates improvisations implying the *clave*. 
Example 2: Landó Clave as Notated in 12/8 or 6/4

Other instrument specific rhythms that are associated with Landó include: the quijada (accentuating the start of each measure with a buzz), the clave carabali (Example 3), which is played on the cowbell (implying 3/2 meter similar to abakúa in Afro-Cuban music), and palmas, which is the clapping of different ostinati (Example 4 and 5) (Susnjar 26-34).

Example 3: Clave Carabali as Notated in 12/8 or 3/2

Example 4: Common Palmas Ostinati
There are many other sub-genres involved in Afro-Peruvian music including *Panalivio*, *Marinera Limeña*, and *Vals Criollo*, however, the *Festejo* and *Landó* are among the most popular of the styles and exemplify a vast majority of the music as a whole. The rhythms of these two styles have very apparent African origins with polyrhythms, call and response, and multiple percussion parts. Because of these traits, Afro-Peruvian music lends itself very nicely to interact with the North American art form of jazz.

**Methods for Adapting Afro-Peruvian Music in a Contemporary Jazz Setting**

As stated in the literature review, there are three main components to consider when combining Afro-Peruvian music and Jazz. These three components are, “1) the use of jazz harmonies, 2) the use of Afro-Peruvian rhythms, and 3) the interplay between contemporary jazz and music influenced by the African diaspora” (Susnjar 1). In addition to this Susnjar provides six, “essential aspects of musical interactions” that include, “1) rhythmic authenticity, 2)
dynamic awareness and orchestration, 3) blending the intensity of the soloist while accompanying, 4) playing in a complementary style that supports the other musicians, 5) listening carefully to all ensemble members at all times, and 6) awareness of visual cues and musical gestures” (Susnjar 63). These tenants apply to all musical styles, but are especially apparent in an improvisatory environment like Afro-Peruvian Jazz. To be rhythmically authentic in this context means to use Afro-Peruvian rhythms in a Jazz context. This could express itself as *quijada* rhythms being played on the hi-hat, the upright bass and bass drum accentuating the bass tones of the *cajón* or even *clave* based melodies and solo ideas. Dynamics, orchestration, and playing in a supportive manner are particularly important in this style that involves many different percussion instruments. As found in other Latin Jazz ensembles with many percussionist and a drumset, the musicians must work to get out of each other’s way as to not clutter up the soundscape. This may manifest between the *cajon* player and drumset player in an Afro-Peruvian Jazz setting by having the drumset player play ideas based on the *cajita* and *quijada* when the *cajón* player plays their rhythmic pattern. Another example of this could occur when the *cajón* player abandons the stereotypical rhythmic patterns based on *clave* or stops playing all together. In this context the drummer may choose to express all of the rhythmic patterns of the Afro-Peruvian percussion trifecta or filling out the space with the use of toms. These same concepts can be extrapolated when guitar, piano, bass, horns and other instruments join the musical texture. Perhaps the rhythm section lowers their dynamic to let the soloist speak or they may swell with the soloist to grow the music into an exciting musical flurry. By being receptive to the visual cues of the other musicians and listening to how other musicians operate in an improvisatory environment in recordings, one can get a better grasp of this ambiguous interplay after years of practice (Susnjar 63-64).

As for how the instruments specifically express the rhythms of Afro-Peruvian music the rhythm section exhibits the most importance. The rhythm section in a typical Afro-Peruvian Jazz ensemble contains a guitar, upright bass, drumset, and *cajón*, though on occasion the *cajón* player with play *cajita* or *quijada* and sometimes a piano will be used in place of a guitar like on Geoffrey Keezer’s “Aurea” or on projects recorded by the band Chinchano. One important piece of information to keep in mind is that there is little information that shows the specifics of the roles these instruments play in the ensemble and at this stage to learn it correctly it is, “very much an old school apprenticeship thing” that can only be taught by the masters of the tradition (Alegría 2018). Because of this guitar and bass patterns are not explained in English educational materials, but by listening to recordings of tunes like “Son de Los Diablos” (a specific type of *Festejo*) or “Samba Malato” (a *Landó*) one can utilize the ideas there and modify them to fit new tunes in either subgenre (Examples 6 and 7).
As for percussion parts, the individual parts related to *Festejo* and *Landó* have already been discussed, but their application to the last member of the rhythm section, the drumset, can be further explained. Since the major publishers and researchers of this style are percussionists and Afro-Peruvian music is a percussion heavy genre this information is more readily accessible to mainstream markets.

The *Festejó* is expressed on the drumset by using the bass drum to emphasize the bass tones of the *cajón* and cross-stick on the snare to simulate the sounds of the *cajita*. *Quijada* and cowbell rhythms are played on a riding surface like the hi-hat, ride cymbal, or snare rim and the hi-hat plays downbeats to ground the ensemble (Susnjar 39-43) (Example 8).

Also, due to the triplet nature in both the 12/8 Afro-Peruvian style and the swung 8<sup>th</sup> notes of Jazz, the transition between the two styles can be used in a fluid manner (Example 9).
The Landó is expressed on the drumset by using the bass drum in a similar fashion to the Festejo, the high slaps and grace notes that are part of the Lando cajón pattern are created by using a flamed cross-stick technique where the right hand performs a muted rimshot just before a regular cross-stick sound is executed. The hi-hat performs a similar role as it did in the Festejo, marking downbeats for the ensemble and the ride cymbal can also be included, drawing on the Landó clave (Example 10 and 11).

![Example 10: The Landó Applied to the Drumset](image)

As previously discussed in the analysis of the Landó rhythms, there is usually a second cajón that plays the Cajón Base or Zamacueca rhythm (Example 12). Also with the Landó, since it is a slower style, one can perceive the rhythmic “elasticity” that is part of Afro-Peruvian music as the delay of the sixth note of the phrase by one 16th note (Example 13).

![Example 12: The Zamacueca Applied to the Drumset Notated in 12/8 or 6/4](image)

With all of these concepts for the rhythm section along with extensive study of Afro-Peruvian recordings one can start to engage in the performance and further development of this tradition (Susnjar 50-60).
Call for Further Avocation and Dissemination of Afro-Peruvian Jazz Music

The combination of Afro-Peruvian folkloric music and jazz has yielded amazing creative and innovative devices for the music at large, however, there is still a large barrier to entry. Unlike jazz or Afro-Caribbean music, there is not a large reserve of well-known educational material surrounding Afro-Peruvian music. In a recent interview with Gabriel Alegria, one of the leaders of this new tradition, he agreed that there is no place where you can go to learn the material yet. The only way to truly learn this music right now is from the primary sources because the leaders of the tradition are not the ones who have been creating the current educational material. Although there is good information in the published material, there is still so much more to the music that has not been accurately conveyed (Alegria 2018). Other Latin American musical styles are now more commonplace in the jazz idiom and do have great educational infrastructure to support it, but Afro-Peruvian music needs more widespread dissemination before it finds that same acceptance.

Some ways for this to come to fruition would be the development of more standard Afro-Peruvian Jazz repertoire for both small groups and large ensembles, advertising and development of more educational resources in other languages, translation of Spanish materials to other languages, and more public performances featuring this music. Within this paper I have consolidated a large amount of current educational materials on Afro-Peruvian music into one concise location for others to use and have added my own arrangements of jazz standards in the style by drawing on techniques discussed in Daniel Susnjar’s doctoral thesis (Appendix B). I implore others to explore this wonderful musical tradition and to spread its influence. To help facilitate this process further, here are a few more ideas to consider when going about learning this music and adhering to the rich traditions that helped create it.

As I spoke with Gabriel Alegria about the future of this music and its educational dispersal, I discovered one piece of the puzzle that I knew about, but did not give enough consideration at first. Something that must not be forgotten when learning this music is the culture that it exists in. Its very easy for musicians to just look at Afro-Peruvian music and other world music just as another set of styles, rhythms, and instruments to learn, but past that is the heart of it all. For Afro-Peruvians this essential spirit is called crilloismo. The great researchers that have covered this topic such as Heidi Feldman and William David Thompkins have tried their best to express the ideas and information of Afro-Peruvian culture clearly, but their point of view is always from the American standpoint. For example, race in Peru does not have to do with skin color, it has to do more with lineage, lifestyle, the people you run with, and the way you behave. That is the essence of crilloismo. No researcher thus far has taken the time to adopt any of these practices before writing and therefore most all of the literature surrounding this topic is devoid of that important cultural understanding and therefore the music that may come out of that education will be missing that key element. In short, the understanding of crilloismo and ancestral memory along with other historical and cultural practices are paramount in the process of being able to perform Afro-Peruvian music authentically (Alegria 2018).

Another consideration to make to further one’s education of Afro-Peruvian music is to travel to Peru. As previously stated there is no educational institution or published work available to learn this music authentically. Those who have done it have done many transcriptions of Afro-Peruvian recordings, played with the leaders of the tradition, and have traveled to Peru. The
country where this music came from is rich in the *criolloismo* lifestyle and has recordings and educational materials that cannot be found anywhere else in the world due to lack of popularity and the inherent language barrier. Method books on the *criollo* guitar tradition and *cajón* playing are more readily available as well as recordings that preceded the government funded portion of the Afro-Peruvian revival of the 1970s. This experience can easily increase the understanding of the culture and give access to more resources to be utilized to dissect the musical tradition.

Finally, the easiest of all of these recommendations is to listen to the music that has been released. Though music that predates the revival of the 1970s is important, there are a vast amount of reliable recordings that are easily accessible through the use of digital downloads and streaming services that can be experienced right now. Below there is a selected discography to help guide people who are new to this music in the right direction. There are more traditional recordings such as the work of Victoria and Nicomedes Santa Cruz, Oscar Avilez, Arturo “Zambo” Cavero, Los Morochucos, Los Embajadores Criollos, Eva Allyon “the Queen of Landó” and the Peruvian cultural icon Chabuca Granda. There are also recordings that start to show the integration of Jazz into Afro-Peruvian music with artists like Perujazz, Chinchano, Andrés Prado, César Peredo, Manante, Daniel Susnjar (a protégé of the Afro-Peruvian Sextet), and the Gabriel Alegria Afro-Peruvian Sextet. Through the use of these recordings one can gain a better understanding of Afro-Peruvian music and modern trends that are influencing it.

In conclusion, I implore musicians, historians, educators, and lifelong learners to utilize this paper as a stepping stone towards the potential growth and disbursal of the Afro-Peruvian art form and the subsequent genres like Jazz that will also become part of the larger conversation. There is much more information that was not able to be covered in this research, but further reading can be found on the works cited page. There is still a large amount of research to be done to find a better, more feasible way to consolidate and spread this knowledge while appropriately acknowledging the initial revival and Afro-Peruvian culture as a whole. For now, let this work be a message to others interested in the field of Afro-Peruvian music to seek out more knowledge and engage by sharing with the larger musical community to support the continued success of this endeavor.
Discography


Works Cited

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Susnjar, Daniel. “A Methodology for the Application of Afro-Peruvian Rhythms to the Drumset for Use in a Contemporary Jazz Setting.” Doctoral Essay, University of Miami, 2013. scholarlyrepository.miami.edu/cgi/viewcontent.cgi?article=2012&context=oa_dissertations
Appendix A (The Clave DNA of the Musical African Diaspora)
Appendix B
April in Paris
(Abril en Perú)