A Rudimental Drumming Vocabulary Applied to the Folk Music of Argentina

Justin Sherrod

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A RUDIMENTAL DRUMMING VOCABULARY APPLIED TO THE FOLK MUSIC
OF ARGENTINA

by

Justin Sherrod

A Dissertation
Submitted to the Graduate School,
the College of Arts and Sciences
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

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August 2023
ABSTRACT

This dissertation examines the methods and approaches used by Argentine percussionist Mr. Sebastian Hoyos to incorporate rudimental drumming into the composition *Soy de Salta:Suite para percusión criolla y orquesta*. The study demonstrates the steps taken to employ Argentinian folk music content through four folk styles: Baguala, Zamba, Chacarera, and Carnavalito. The bombo legüero, one of Argentina's most well-known and essential folk percussion instruments, plays a supportive and dominant role in *Soy de Salta*, introducing rudimental components into the music. This original research therefore addresses rudiments, variations of rudiments, and simple and complex writing styles for the snare drum and bombo legüero. It also examines the percussion's typical role in each style by revealing its most well-known patterns and alternatives. Many alternatives include incorporating subtle or drastic changes to the instrument's part, visual enhancements, syncopation, and commonly used rudimental drumming techniques. This research presents a viewpoint of how rudimental drumming coexists with the folk drum and culture of Argentine music.
ACKNOWLEDGMENTS

First, I would like to honor God, who guided me through this process. Without Him, I would not have completed this project. Secondly, I thank my committee members, Dr. Joseph Brumbeloe, Dr. Nicholas Ciraldo, Dr. Jay Dean, and Dr. Edward Hafer for their assistance and guidance. Special thanks are due to my advisor, Dr. John Wooton, who inspired me when I stepped onto USM’s campus. Thanks for your wisdom and knowledge – they have helped me become a better educator and musician. Lastly, I would like to thank the composer Mr. Sebastian Hoyos for all his help with this project. I appreciate it!
DEDICATION

This dissertation is dedicated to my family and my mentor. My parents, Jackie and Leon Sherrod, pushed me to complete this project. My brother Omar supported me throughout this journey and I am forever grateful. I also dedicate this project to my mentor, Dr. Eric Cook, who has always been there for me. Thank you for being a supportive figure and friend. I admire you all! Thanks.
# TABLE OF CONTENTS

ABSTRACT ........................................................................................................................................... ii

ACKNOWLEDGMENTS ...................................................................................................................... iii

DEDICATION ......................................................................................................................................... iv

LIST OF ILLUSTRATIONS ................................................................................................................. vii

LIST OF MUSICAL EXAMPLES ........................................................................................................ viii

LIST OF ABBREVIATIONS ................................................................................................................ ix

CHAPTER I – INTRODUCTION ........................................................................................................... 1

  Background of Study ......................................................................................................................... 1

  Research Objectives ......................................................................................................................... 2

  Research Questions .......................................................................................................................... 3

CHAPTER II – RUDIMENTAL DRUMMING ....................................................................................... 4

  Rudimental Drumming Vocabulary ................................................................................................. 4

  Application of Rudimental Drumming in Argentine Music .............................................................. 5

  The Snare Drum’s Role in the Composition ..................................................................................... 6

  The Incorporation of Visual Effects ............................................................................................... 7

CHAPTER III – THE ROLE OF THE BOMBO LEGÜERO AND ITS CONNECTION TO RUDIMENTAL DRUMMING ........................................................................................................... 9

  Background of the Bombo Legüero ................................................................................................. 9

  Elements of Rudimental Drumming for the Bombo in Soy de Salta ............................................ 11
CHAPTER IV – SOY DE SALTA: SUITE PARA PERCUSIÓN CRIOLLA Y ORQUESTA ................................................................. 14

Baguala ....................................................................................................................... 14

Zamba ........................................................................................................................ 15

Patterns and Variations for Zamba ........................................................……………….. 16

Bombo Patterns with Rudiments .............................................................................. 17

Technical Rudimental Content in the Music ............................................................... 19

Chacarera .................................................................................................................... 20

Incorporating Argentine Elements in the Composition ........................................... 21

Visual Enhancements ................................................................................................. 22

Carnavalito .................................................................................................................. 24

Rudimental Content and Hemiolas ........................................................................... 28

CHAPTER V – CONCLUSION...................................................................................... 30

APPENDIX A – Sheet Music from Soy de Salta: Suite para percusión criolla y orquesta ........................................................................................................................................................................... 33

APPENDIX B – INTERVIEW WITH SEBASTIAN HOYOS (April 4, 2022) .......... 61

BIBLIOGRAPHY ........................................................................................................ 72
LIST OF ILLUSTRATIONS

Figure 1. Bombo Pattern for Zamba ................................................................. 10
Figure 2. Bombo Pattern for Chacarera ............................................................. 10
Figure 3. Bombo Pattern for Carnavalito ......................................................... 10
Figure 4. Hand Clap Rhythm in Chacarera Dance ............................................. 21
Figure 5. Drum Rhythm for Chacarera ............................................................. 22
Figure 6. Rhythms Employed in Carnavalito ................................................... 24
Figure 7. Carnavalito Rhythms with Variations ................................................ 25
LIST OF MUSICAL EXAMPLES

Musical Example 1. Baguala Rhythm in Soy de Salta (mm. 1-4) ......................... 15
Musical Example 2. Zamba Pattern for Bombo in Soy de Salta (m. 42) ................. 16
Musical Example 3. Variations of Zamba Patterns in Soy de Salta ..................... 16
Musical Example 4. Variation of Zamba Pattern with Rudiments (m. 55) .............. 17
Musical Example 5. Rudimental Content with Zamba Pattern 5a. (mm. 57-58), 5b. (mm. 53-54), 5c (mm. 68-69), 5d. (mm. 70-72) .......................................................... 18
Musical Example 6. Advanced Rudimental Material Written for Bombo (mm. 61-62) .. 19
Musical Example 7: Snare Drum’s Entrance in Soy de Salta (mm. 96-99) .............. 21
Musical Example 8. Rudimental Content with Chacarera in Soy de Salta (mm. 103-106)
........................................................................................................................................ 22
Musical Example 9. Rudimental Content in Carnavalito in Soy de Salta (mm. 145-148) 25
Musical Example 11. Rudimental Content Using Hemiolas in Soy de Salta (mm. 221-
223) .................................................................................................................................. 28
# LIST OF ABBREVIATIONS

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>P.A.S.</em></td>
<td>Percussive Arts Society</td>
</tr>
<tr>
<td><em>USM</em></td>
<td>The University of Southern Mississippi</td>
</tr>
</tbody>
</table>
CHAPTER I – INTRODUCTION

There are a variety of folk styles in Argentina which employ specific Latin American drum techniques. However, the attraction of a North American percussion style called “rudimental drumming” has become the main content of a newly composed Argentine folk composition titled Soy de Salta. Though the bombo legüero is one of the most influential and essential percussion instruments in Argentinian folk music, there is a lack of research regarding how to incorporate elements of rudimental drumming into this music. Thus, this research explores various approaches and strategies used to apply a new drum style to the traditional folk music of Argentina. This chapter presents a brief background, as well as context, research aims, and significance of the study.

Background of Study

Throughout history, Argentina has taken great pride in its traditional and popular music, which feature several dance forms and indigenous instruments. Performances by well-known musical groups such as Los Chachaleros popularized Argentine folk music in the twentieth century.¹ The music gained attention in the northern regions of Salta, Jujuy, and Santiago del Estero before becoming a staple in music throughout the country.² As folk music became increasingly popular throughout Argentina, one particular percussion instrument rose to prominence: the bombo legüero. This instrument is the heart and soul of the music, providing energetic and consistent rhythmic patterns across a wide range of

² Ibid.
folk styles. In most of the music, it serves as the main percussive voice. However, two composers from Buenos Aires, Mr. Sebastian Hoyos and Mr. Rogelio Jara, sought to approach folk music from a different perspective by incorporating a new percussion style known as rudimental drumming.

Rudimental drumming derives from a military drum style, which has become popular worldwide. Since the beginning of the twenty-first century, a few groups sprouting in South American cities have been inspired by rudimental drumming and have constructed reflective ensembles. However, this concept has not affected the folk music of Argentina. The wooden double-headed bombo legüero has remained the essential percussion voice for many years. Few books address the construction of the instrument and the multiple patterns played on it. However, much of the literature only points out suitable techniques, rhythmic patterns, and the basic grooves in a folk setting. To the best of this author’s knowledge, no compositions or research documents have been published that investigate the application of rudiments, advanced rudiments, marching percussion implementation, or snare drum material in Argentina's folk music.

Research Objectives

Given the apparent lack of research regarding the application of rudimental drumming in this context, this study will present the steps that Mr. Sebastian Hoyos takes to apply the ideas of rudimental drumming in a folk setting. This study will demonstrate how the elements operate within four familiar folk styles: Baguala, Zamba, Chacarera,

and Carnavalito. The paper will also address rudiments, variations of rudiments, the implementation of other percussion instruments, specific bombo patterns associated with each style of music, and adaptations of the bombo patterns as they relate to the music.

Research Questions

The three primary research questions for this document are as follows and are addressed throughout the upcoming discussions. 1) How can the components of rudimental drumming be applied to Argentina's folk music, rhythms, and instruments? 2) Can the bombo legüero combine with other percussion instruments and explore a rudimental drumming vocabulary? If so, how? 3) What writing styles or compositional techniques are the composers utilizing inside the composition?

The primary sources of information for this study are the composition Soy de Salta: Suite para percusión criolla y orquesta, and an interview with the composer Mr. Hoyos. The interview was conducted via Zoom; a transcription is included in the Appendix for further viewing. Subsequent correspondences via email and social media dialogue have also contributed to the information defined in this study. Chapter two discusses rudimental drumming and how it will be assessed in this study. Chapter three focuses on the nature of Argentina's folk drum, the bombo legüero, and provides a contextual background for the instrument to better understand its role in Soy de Salta. Chapter four addresses the composition's structure, demonstrating the connections, strategies, and approaches used by Mr. Hoyos to introduce a rudimental drumming vocabulary into the music. Chapter five concludes the paper, providing a summary overview and closing remarks.
CHAPTER II – RUDIMENTAL DRUMMING

One of the oldest traditional forms of American drumming derives from a military style of percussion known as “rudimental drumming”.⁴ This playing style is an important way to introduce the language and its adaptability to ever-changing percussion music.⁵ Most percussionists want to broaden their performance into new genres and styles, necessitating learning new vocabulary, terms, and instruments.⁶ Thus, language and vocabulary are equally important as the actual material. This chapter discusses the components of a rudimental drumming vocabulary and how it is used in this study.

Rudimental Drumming Vocabulary

“Vocabulary” is typically described as a collection of words and phrases employed by a group; however, it also means using expressive techniques and devices in an art form. When this paper mentions “vocabulary”, it speaks of the subtleties, methods, and expressions involved with snare drum playing. Percussionists associate this concept with the rudimental drumming language, whereby emotions and creativity are communicated through drum playing.

Here in North America, a standardization of rudiments known as the PAS 40 (Percussive Arts Society 40 Rudiments) has been the core, and remains the basis, of snare

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drum playing. All of the rudiments are an arranged combination of strokes, such as the tap, down, up, and rebound, which some professionals define as the “alphabet of drumming”. When those strokes are combined with rhythms and stickings (right and left-hand indications), they create “words.” An example of these words would be the paradiddle, flam, or double stroke roll, which are known as rudiments. The literature on snare drum playing contains many combinations and patterns frequently seen in marching bands, drum corps, or snare drum solos. It is critical to recognize that while these building blocks contribute to this particular definition of percussion music, they may not contribute to every culture’s definition of their own percussion music.

Argentina’s music has a distinctive sound wherein the music compliments the traditions and history of the country’s culture. As stated previously, the bombo drum is the main form of percussion in its folk music. In many regions, it continues to serve as the soul of the music without applying much of a rudimental vocabulary. Bearing this in mind, the question arises: why would one seek to merge Argentine genres with a new percussion concept?

Application of Rudimental Drumming in Argentine Music

The purpose of merging Argentinian music and rudimental drumming is to create a diversified framework that explores the art of this percussion style. Soy de Salta shows how they work together when both musical styles are engaged in a piece of music.

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addition to the diversity in the music, the intent of the combination is to explore levels of percussion playing by introducing the characteristics of rudimental drumming over the folk melodies, rhythms, and polyrhythms in Zamba, Chacarera, and Carnavalito songs. Much of what occurs in Soy de Salta stems from rudimental drumming, which in this manner is entirely untraditional for Argentina's classic percussion sound. To achieve the intended goal, the instrumentation, technique, appeal, and writing styles of rudimental drumming have been used throughout Soy de Salta.

The drum vocabulary spans three of the four movements in Soy de Salta. Mr. Hoyos uses two of the most common elements of this style: the snare drum and visual effects. He uses the two elements in a typical fashion commonly seen in standard percussion literature and marching band, but he also exhibits a different context where he applies new material. This document discusses those various contexts and material in the following chapters.

The Snare Drum’s Role in the Composition

The snare drum is one of the prominent instruments used to demonstrate the simple and complex degrees of rudimental drumming. Mr. Hoyos uses two types of snares: the marching snare drum and the concert snare drum. Typically, in an outdoor setting, a marching drum is the ideal instrument, preferred for its ability to project sound, just as a concert drum is ideal for a low volume setting indoors. In Soy de Salta, the two drums are used to create different textures in the music, rather than solely volume. In doing so, each movement's sound is more distinctive. Open-style rudiments used within the rhythms of Carnavalito create a groove resembling a street beat or cadence in the fourth movement. The implementation of the marching drum in the third movement
accentuates the highly syncopated rhythms commonly used in Chacarera. Much of the rudimental material has become nested with the folk rhythms or instruments in some form or another.

To further express a rudimental vocabulary, Mr. Hoyos applies the same writing style and techniques from the snare drum to the bombo in the second movement, which is entirely foreign to the instrument. In a traditional setting, the performer either plays this instrument standing with the drum hanging from a leather strap around the shoulders, sitting in a chair with the drum resting on the performer's thigh, or placed on a drum stand. The instrument customarily uses techniques such as an alternate traditional grip and specific accompanying rhythms. Although it generally uses few to no rudiments, nor the vocabulary of the rudimental language, the bombo still performs newly composed content while playing various versions of its original drum patterns.

The Incorporation of Visual Effects

The second element incorporates visual elements, another fundamental concept the composers carefully crafted into the piece. Visuals play a significant role in general effects by showcasing creativity and clever maneuvers in the music. There are numerous visual effects, including musical, static, sequential, expressive, and marching. In this case, musical visuals such as stick clicking, back sticking, drum-to-drum effects, stick flips, and twirls have been implemented intentionally. Most of the listed visuals typically

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do not occur in folk music, as opposed to a rudimental setting. This is not to say that the Argentinian culture incorporates no visual effects in its music, but rather that certain visuals used in North American percussion compositions are uncommon in the percussion style of Argentinian folk music and have yet to be executed in the manner that Mr. Hoyos and Mr. Jara present them. As a result, adding these visuals introduces a new aspect to the music for Argentina's performers and viewers.

The goal is to show how the prior elements enhance the style of music written by implementing a new percussion style. There has been little to no indication that a rudimental drumming influence is present or even associated with the folk music of Argentina until now. Mr. Hoyos studied rudimental drumming from respected percussionists in the United States, which led him to present a new viewpoint of percussion music within his culture. According to David Garibaldi, rudiments or any vocabulary should exhibit imagination and musicality in the context of the music.\textsuperscript{11} Neal Flum states, "Perhaps the greater reward is contributing to a more evolved marching percussion vernacular and making our rudimental drumming heritage into something new." This study aims to explore that notion.

CHAPTER III – THE ROLE OF THE BOMBO LEGÜERO AND ITS CONNECTION TO RUDIMENTAL DRUMMING

Since the mid-twentieth century, the bombo legüero has gained mass attention in Argentine music. Its popularity has been attributed to the rise of well-known vocal and instrumental ensembles from northern Argentina, such as Los Chachaleros and Los Fonterizos. As folk music gained popularity throughout the regions, so did the bombo. Throughout the evolution of Argentinian folk music, its role has remained essential, but largely static. However, others have used the instrument in different contexts, such as fusing genres and experimenting with different musical styles. Since this paper explores the fusion of musical elements and instruments, this chapter will discuss the bombo legüero and its role in Soy de Salta: Suite para percusión criolla y orquesta.

Background of the Bombo Legüero

The bombo drum is mentioned as a bombo criollo, bombo creole, or a bombo tubular in different Spanish or Latin American regions. However, in Argentina, it is referred to as the bombo legüero. The particular term in Spanish is a common name for a bass drum. It is not the size or shape of a concert or marching percussion bass drum, but is somewhat similar to a floor tom on a drum set. Its features resemble the standard European rope drum's shape and size but with a different texture for the heads. The heads

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of the drum come from various animal skins such as cowhide, sheep, lamb, or goat, and it is common for the animal's fur to remain attached. As a result, the instrument's tone is dark, muffled, and deep. The bombisto (bombo player) uses rim clicks, drum taps, and occasional shell hits to create various sounds. In standard notation, a shaded notehead indicates a bass hit and an (x) indicates a rim click. The examples below show the typical notations for three well-known rhythms used in folk music.

Zamba

![Zamba Pattern]

Figure 1. Bombo Pattern for Zamba

Chacarera

![Chacarera Pattern]

Figure 2. Bombo Pattern for Chacarera

Carnavalito

![Carnavalito Pattern]

Figure 3. Bombo Pattern for Carnavalito

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15 Ibid.
Elements of Rudimental Drumming for the Bombo in *Soy de Salta*

Four famous folk styles are used to transfer the language of rudimental drumming to the composition: Baguala, Zamba, Chacarera, and Carnavalito. Each style requires specific drum patterns, rhythms, tempos, and time signatures. The rhythms in the musical examples on page 10 will become the basis for each movement to incorporate multiple snare drum characteristics. The bombo demonstrates these popular patterns in the composition as well as alternatives, substitutions, and variations that will be discussed in the following chapter. As for the rudimental nature of the composition, many changes have been made to acknowledge the presence of a new language.

In the bombo legüero and percussion parts, some uncharacteristic techniques are dispersed throughout the suite. Firstly, the music demonstrates specific notations such as slashes (indicating diddles or rolls), buzzes (indicating buzz strokes), backstickings, and visuals. Such elements are standard in the drum notation of North American drumming primarily because they are common practice. However, in the typical folk styles of Argentina, the bombo legüero relies on the basic beats most commonly associated with the music. Secondly, the complex writing style for the instrument would be considered advanced in this piece, taking into account the structured rhythms usually maintained by the bombo in a normal context. It is common for the interjection of fills and expressive drum playing. In a traditional musical setting, improvisation and expression create exciting rhythmic interaction; unfortunately, it is not typically notated in the bombo's part but carried out by those who can perform it correctly. Regrettably, most improvisation

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does not include the specific notations as stated above. However, *Soy de Salta* displays each of those expressive devices in some fashion. (This study later will illustrate a complete shift with newly composed parts, including advanced syncopations, hemiolas, and polyrhythms.) Lastly, the implementation of rudimental snare drum traits, such as playing gestures, approach, and technique, is not common in the bombo language but becomes the focal point of *Soy de Salta*. The reader must understand that a rudimental playing style has not previously been introduced or even notated for performance in this manner. Nevertheless, this composition strives to make that notion achievable. There are a few ways this concept is attained in the music.

The composer distributes a variety of rudiments throughout each movement on the bombo drum. A few are the paradiddle, double stroke roll (long roll), five-stroke roll, six-stroke roll, flams, and drag rudiments from the PAS 40 rudiments list. Due to the loose tension of the bombo’s head, executing rudiments and some phrases could create a problem. One solution in the composition is to apply complex patterns to the wooden rim and the less-advanced patterns on the drum. The wood allows the sticks to bounce more freely than the head. Another way the composers introduce rudimental drumming on the instrument is by involving the rudiments within familiar passages, such as the rhythms from music figures 1-3 on page 10. The composers use recognizable phrases commonly heard in folk music and shift beats to manipulate the sound and texture. In doing so, an assortment of ornamentations is applied to the phrases for added texture. A few of the ornamentations used are grace notes, diddles, accent displacement, and buzz strokes that will add substance. This will alter the rhythms and provide multiple variations of the
original patterns with a different impression on the music. The following chapter will focus on this exact concept and how it is achieved in each movement.

The bombo legüero is an essential instrument for most folk music in Argentina. Within the music, it supports the harmonies and melodies with its distinctive sound while complementing the dancers as they maneuver through a series of patterns and steps. It plays alongside other Argentine instruments like the quena, stringed instruments, violin, guitars, and siku (pan flutes), depending on the style.\textsuperscript{17} Many tunes and dances use 3/4, 2/4, or 6/8 time signatures. Depending on the music, the bombo would typically use certain rhythms interchangeably to create polyrhythms.\textsuperscript{18} In most cases, the percussionist will follow well-known rhythmic patterns of the folk songs to distinguish one from another, as shown in figures 1-3. Expression and ornamentation are left to the player's discretion if they fit within the parameters and context of the style.\textsuperscript{19} Each description is evident in \textit{Soy de Salta}, and because the bombo is an important percussive voice in folk music, its presence is pertinent to the composition.

\textsuperscript{17} Greg Nickels, \textit{Argentina: The Culture} (New York: Crabtree Publishing, 2001), 20.

\textsuperscript{18} Carlos Rivero, \textit{Bombo Legüero y Percusión Folklórica Argentina} (Buenos Aires, Argentina: Self Published, 2012), 5.

\textsuperscript{19} Martina, \textit{Mi Legüero}, 16.
CHAPTER IV – SOY DE SALTA: SUITE PARA PERCUSIÓN CRIOLLA Y ORQUESTA

*Soy de Salta: Suite para percusión criolla y orquesta,* composed by Sebastian Hoyos and Rogelio Jara, demonstrates the "marriage" of the rudimental drumming culture and South American folk music. The music is scored for standard orchestral instruments, acoustic guitars, bandoneon, mallet percussion, auxiliary percussion, snare drum, and the bombo legüero. This four-movement suite highlights Argentina's traditional bombo drum while providing a different perspective on its role in various folk styles. The reader must understand that because the bombo drum is an influential instrument in Argentine folk music, its presence plays a tremendous part in how the content of rudimental drumming is dispersed in each movement.

Baguala

The suite begins with a traditional Argentine folk genre from the northern regions called Baguala. Lyrical in nature, the Baguala uses tritonic harmonies and rich ornamentation with almost no choreography.20 It is sung and performed in a 3/4 time signature and accompanied by a double-headed frame drum called the caja chayera. In the first movement, one of the familiar rhythms heard in the music of Baguala is a simple but standard drum pattern.

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Example 1. Baguala Rhythm in *Soy de Salta* (mm. 1–4)

While only using counts 1 and 3, the caja or bombo drum accompanies the voices in a normal context. In *Soy de Salta*, the bombo supplies a structured rhythm for the wind and string instruments. Though this movement does not use heavy drum patterns, it introduces thematic material that will occur throughout the suite. Each movement utilizes a fraction of the material, whether rhythmically or melodically. After a slow and melodic introduction, the suite shifts to a slightly faster tempo, transitioning to movement two.

**Zamba**

The suite’s second movement incorporates the style and characteristics of Zamba (not to be confused with the Brazilian Samba). Zamba is a folk music and dance style that originated in Argentina's northern and western regions in the early 19th century. In this section of the music, the composer uses three specific concepts to assert the language of rudimental drumming into the music. First, he presents the drum patterns commonly associated with Zamba, and multiple variations. Secondly, he applies rudiments to the original and varied patterns. Lastly, the composition shows basic and complex writing styles for rudimental drumming before, during, or after the Zamba patterns.
Patterns and Variations for Zamba

Movement two demonstrates these elements by incorporating the bombo legüero. This section explains how the bombo drum links to the music after describing it in depth in chapter three. First, it is necessary to examine how this instrument functions in its environment to understand how a rudimental drumming vocabulary makes a difference. In a 3/4 time signature, the music relies on the bombo for a consistent drum pattern.

![Musical Example 2](image)

Musical Example 2. Zamba Pattern for Bombo in *Soy de Salta* (m. 42)

The instrument enters the music and executes the skeleton rhythm above, one of the most commonly performed rhythms. Shaded noteheads represent a strike on top of the drum and the (x) noteheads indicate a rim click. The most common areas for bombo players to obtain sounds from the instrument are the head of the drum and its rim. The pattern in musical example 2 is repeated throughout the movement. However, the composer substitutes different combinations to modify the pattern. Mr. Hoyos shifts notes around to create other suitable possibilities from the original.

![Musical Example 3](image)

Musical Example 3. Variations of Zamba Patterns in *Soy de Salta*

Each of the variations is similar to the original pattern. Variation 1 is the same as the original pattern, but the first beat is substituted with a rim click instead of a bass hit. Some variations may add a few notes to slightly alter the rhythm, such as variations 2, 3
and 4. Variation 3 adds an extra beat on the "&" of count 3, while variation 4 adds an extra beat on the "e" of count one. These gestures are simple and effective additions that do not disturb the flow of the music. Also, there are times when the first beat will not be played in the measure, which is an acceptable variation. Even though the patterns are slightly altered, each of the variations have the essential hits: the “a” of count one and the downbeat of count two. Those two counts are persistent in the measures and played on top of the drumhead. Placing the hits on the drumhead maintains stability and structure as other elements unfold.

Bombo Patterns with Rudiments

Mr. Hoyos and Mr. Jara executed something completely unorthodox and contrary to the nature of Zamba music. They began to apply rudiments to the folk rhythms and drums to demonstrate a rudimental vocabulary.

Musical Example 4. Variation of Zamba Pattern with Rudiments (m. 55)

In the example above, Variation 5 shows content that first presents the essence of rudimental drumming. Rudiments can be easily defined and executed based on the sticking patterns under the beats. Under the notes are the stickings d and i, which are short hands for the Spanish words (derecha) and (izquierda). The d represents the right hand and i represents the left. Based on the stickings, variation 5 presents two rudiments, the flam and 5-stroke roll rudiment from the Percussive Arts Society 40 (PAS 40) rudiments list. The first flam starts on beat one and the 5-stroke roll starts on count three.
with the thirty-second notes. However, it is particularly interesting that count three also shows a flam on the downbeat and the original 5-stroke has now become an altered rudiment. It is widely known as a flam 5, a respected rudiment not on the PAS 40 list. Notice how the rudiment fits perfectly within the counts without disrupting the initial rhythmic patterns. In doing so, the structure of the groove remains stable and intact. However, there are multiple times when the parts do not follow this exact pattern. Periodically, the writing style will call for more rudimental content which requires either more rudiments, syncopation, or imitation of the melodic line. In this case, the original pattern or a variation will immediately follow the drum phrase.

5a.

5b.

5c.

5d.

Musical Example 5. Rudimental Content with Zamba Pattern 5a. (mm. 57-58), 5b. (mm. 53-54), 5c (mm. 68-69), 5d. (mm. 70-72)
The arrows indicate the measure where the percussion part reverts to the initial groove. Returning to the original pattern is critical to the music because doing so consistently asserts the main rhythms, despite the deviating drum parts.

Technical Rudimental Content in the Music

Mr. Hoyos uses other rudiments subtly or aggressively in the second movement to create texture, tension, and expression. A range of other rudiments have been employed such as the paradiddle (ex: 5a), six-stroke roll (ex: 5b), seven-stroke roll (ex: 5d), flam accents, cheese (flam placed on a diddle), and flam drags. The wooden rim is sturdy enough to support the diddles and rolls as opposed to the loose tension the drumhead produces. Many of these rudiments are applied to the rim of the drum partly due to their complexity. One of the technically advanced phrases written in the second movement comes from cheeses and flam drags applied to sixteenth and thirty-second notes.

Musical Example 6. Advanced Rudimental Material Written for Bombo (mm. 61-62)
What is more impressive is how well the rudiments fit in with the rest of the ensemble. The thirty-second notes align perfectly on the same counts as the ensemble's unison hits. Using the thirty-second notes as diddles, Mr. Hoyos adds flams creating the cheese rudiment. However, the complexity in this measure is not with the cheese rudiment but with the accented diddle that follows the unaccented flam. The accent placed over the diddle produces a variation of the flam drag rudiment commonly seen in advanced snare drum playing. To execute the phrase with precision, the beats have been applied to the rim because a certain level of technique is required to perform the rhythms. Unfortunately, the bombo’s head does not provide enough tension to properly execute this passage with a clean sound as opposed to a harder surface. As stated earlier, the original Zamba pattern directly follows the measure, as seen in musical example 5.

A few other elements arise as the composition smoothly shifts to the next movement. The third movement presents gestures of Argentine culture and dance with some visual enhancements commonly performed on the snare drum. The next section will show Mr. Hoyos’ steps to merge each component.

Chacarera

The third movement of the suite is composed in the style of Chacarera. It is a lively folk dance and musical style originating in the northwest region of Argentina in the city of Santiago del Estero. At the beginning of Chacarera, Argentinian dancers often clap a rhythm before commencing the dance. Percussionists usually accentuate this rhythm on the rim of the drum while the dancers or audience clap. This rhythm becomes
a stylistic reference in the composition and happens with the players clicking their sticks at the start of the movement, just as it would in a typical setting.

Incorporating Argentine Elements in the Composition

![Hand Clap Rhythm in Chacarera Dance](image)

*Figure 4. Hand Clap Rhythm in Chacarera Dance*

As stated before, the familiar pattern is a part of the dance and music culture. There are instances when the pattern will show up in the music. The third movement's rhythms now feature the snare drum, one of the most popular rudimental drum instruments. The example below shows mm. 96-99, when the snare drum presents itself for the first time in the composition.

![Snare Drum’s Entrance in Soy de Salta (mm. 96-99)](image)

*Musical Example 7: Snare Drum’s Entrance in Soy de Salta (mm. 96-99)*

The snare drum enters with a buzz stroke and similar content to the hand clap rhythm. Although the rhythms are not identical, the structure shows a strong correlation. They each capture the syncopation produced by the eighth and quarter note relationship. The displacement of the accent on the eighth and quarter notes creates a difference in feel and pulse, as seen in the last measure of musical example 7. Bombo players also use an identical rhythm that serves as Chacarera's central groove.
Given the similarities between the bombo part and the handclap rhythm, it is logical to suggest that the composition subtly hints at both patterns simultaneously through the snare drum. Just as the Zamba section introduced its original pattern by combining rudimental drumming elements, so did the Chacarera section. The music example below also demonstrates Chacarera rhythms enriched with rudimental content.

Musical Example 8. Rudimental Content with Chacarera in Soy de Salta (mm. 103-106)

The example above displays the flam and flam tap rudiments along with accent displacements over similar Chacarera rhythms. Mr. Hoyos uses straight and swung flam taps to manipulate the pulse throughout the measure. It is a slightly modified reiteration of the opening snare drum statement from musical example 7.

Visual Enhancements

As the snare drum voice concludes two four-bar phrases, another concept of rudimental drumming appears in the bombo legüero part – visual effects. Visual effects are a common element of drumming, notably in rudimental solos, marching percussion,
marching bands, and other percussion literature. In Soy de Salta, the visuals come in the form of backsticking, front and back stick clicks, stick flips, and twirls. Most of the listed visuals typically do not occur in folk music as opposed to a rudimental setting. Specific visuals used in North American percussion compositions are uncommon in the percussion style of the folk music and have yet to be executed in the manner that Mr. Hoyos presents them. As a result, adding these visuals provides a new aspect to the music for Argentina's performers and viewers.

Since Chacarera has a distinctive footwork choreography, foot stomps are another small added visual accent in this movement. In a conventional rudimental drum context, it is uncommon to see foot stomps in drum cadences or songs. However, for Chacarera, this modest incorporation in the composition is a stylish complement to the music. Mr. Hoyos uses stomps and stick-on-stick visuals to create phrases in the music and the improvisatory solo section. The visuals in the composition are imitations of the ones used in over half of the drum cadences in marching percussion literature.

Soy de Salta has an improvised solo section in the music, however there is a written-out solo, should the performer choose to play it. The solo section incorporates polyrhythms, heavy syncopation, rudimental drumming, and visual enhancements. Indications of stick clicks are labeled as tip and butt with the corresponding right or left hand. The foot stomps are also labeled and precisely placed between the stick clicks creating a call and response between the two whenever they are performed together. The composition calls for backsticking in alternation between the drum and the rim with alternation between opposite hands. Some of the more commonly used visuals in drumming are displayed in this movement and throughout the entire suite. As the
improvisational section concludes, the composer sets up a metric modulation with unison hits and duplets before entering the fourth section, which begins in a 2/4 meter.

Carnavalito

The fourth section is composed in the style of Carnavalito. It is an energetic and cheerful dance genre from northern Argentina, usually in a 2/4 or 4/4 time signature. Carnavalito employs the folk instruments quena (a flute-like instrument), siku (panpipe), guitar, and bombo. Two traditional rhythms stand out in the music of this genre:

Rhythm 1

\[
\begin{array}{c}
\text{Figure 6. Rhythms Employed in Carnavalito} \\
\text{Rhythm 2}
\end{array}
\]

However, it is important to note that though these rhythms are the most often heard in the genre, they are not the only rhythms used. In the music of Carnavalito, all instruments use some form of the two rhythms, melodically or rhythmically. Traditionally, the panpipes or flute-like instruments, along with the vocalist, carry the melody while the guitar and other instruments provide accompaniment. In Soy de Salta, the music reflects just that, with the percussion playing a consistent unaltered pattern.
Figure 7. Carnavalito Rhythms with Variations

Figure 7 shows drum variations of the Carnavalito pattern; however, the bombo performs the variation 2 pattern throughout the fourth movement. To complement the essence of this genre, Mr. Hoyos fuses the sound of a marching band’s drum line with the sound and rhythms of Carnavalito. Percussion motifs in this section are rhythmically strict and provide a solid foundation for the up-tempo nature of Carnavalito. The composed parts feel similar to a drum line’s street beat or marching cadence due to the bombo and snare drum playing parts that imitate the sound of a battery percussion.

Musical Example 9. Rudimental Content in Carnavalito in Soy de Salta (mm. 145-148)
Mr. Hoyos' snare drum phrase resembles familiar patterns played in a drum cadence; it is very march-like, upbeat, and structured. The bombo legüero performs a new and consistent pattern that favors the North American marching bass drum. Its content differs from the previous material, considering the lesser rim clicks, limited variations, and a symmetrical pattern played repeatedly. This music section adds marching cymbals, utilizing a sequence of cymbal chokes, crashes, and cymbal sizzles. When played in this manner, cymbals are not a traditional instrument of the Argentine culture, but their implementation in this situation solidifies the texture of the style.

The rhythms played by the bombo and snare drum were not randomly composed. They accentuate the rhythms of Carnavalito while more rudiments align with the rhythms of the wind instruments. Mr. Hoyos creates an ostinato in the marching snare drum part using six-stroke rolls and Swiss army triplets from the PAS 40 rudiments list. Musical example 10 on the following page illustrates how the rudiments coexist within the rest of the rhythms in the Carnavalito section.

In the example above, the accents in the first measure of the snare drum voice coincide with the basic rhythm patterns in the wind instruments. The six-stroke roll starts with the first accent on count one and finishes on the second accent. That second accent coincides with the "a" of count one in the flute and trumpet parts. On count two, the two accents line up with the “e” and the “&” of count two in the trumpet and flute parts. Initially, the snare drum outlines the main rhythm of Carnavalito with the other instruments. The composer intertwines snare drum material without straying away from the traditional feel of the music and staying within the parameters of the folk rhythms.

The fourth measure of the snare drum part outlines a right-hand flam, right-hand tap, and left tap (ddl), signifying the Swiss army triplet rudiment. The composer uses this rudiment to fit perfectly within the accented notes from the horn and trombone parts. Mr. Hoyos and Mr. Jara continue in this fashion, very percussive and majestic-like. Before
concluding the suite, the music recaps similar thematic material from the beginning. The suite began in 3/4 and is presently in 2/4, however the composers impose a feeling of three over the music. They do this using hemiolas.

Rudimental Content and Hemiolas

A hemiola is a rhythmic pattern in which three beats are in the time of two beats or the two beats in place of three beats, as seen in the bombo pattern in musical example 10. Mr. Hoyos illustrates this through a six-bar phrase in a 2/4 meter. Music example 11 below shows the hemiola pattern in the drum parts.

Musical Example 11. Rudimental Content Using Hemiolas in Soy de Salta (mm. 221-223)

The snare drum part displays a series of strokes to highlight the polyrhythmic intent further. The first phrase starts on count one, with the following phrase beginning on count two of the next measure. Continuing in that fashion, the third phrase will appear on count one of the fourth measure, and the fourth phrase will begin on count two of the following measure. The music shows a structure of two phrases over three measures, giving the feeling of a 3/4 meter.

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The composer uses a five-stroke roll, a nine-stroke roll, and flams. The rolls are played as open rolls to provide a march-like sound to conclude the suite. The bombo part plays a steady pattern that sets up the feel of a 3/4 meter. This bombo pattern accentuates the phrasing by playing on the strong beats with half notes or tied quarter notes, followed by a quarter note. The bombo part is a reiteration of the Baguala opening drum pattern in the first movement. The composer modulates metrically to a 3/4 meter through this hemiola, just as the hemiola suggests. Mr. Hoyos and Mr. Jara continue in this very percussive and majestic-like fashion until the end of the composition.
CHAPTER V – CONCLUSION

This study aimed to show the practical use of rudimental drumming applied to the music of Baguala, Zamba, Chacarera, and Carnavalito. It also aimed to investigate whether another form of percussion could supplement the music and coexist with Argentina’s bombo legüero.

*Soy de Salta* uses a variety of rhythms and patterns from different Argentine folk styles to create an avenue to initiate rudimental content in the music. *Soy de Salta* also shows the merging of the rudimental culture with the traditional sounds and techniques of the bombo. Elements in the piece provide evidence that the bombo legüero folk drum can express a rudimental vocabulary. In addition to engaging in a rudimental vocabulary, the composition shows how the content is delivered. Much of the writing style highlighted the bombo’s original content with many variations of its original pattern. The composition employs the drum’s main characteristics within the original patterns such as the drum’s deep tone and repeated rim/shell hits. The composers expanded on those patterns by incorporating new techniques. Those particular techniques include the application of rudiments, stickings, notated ornamentations, frequent syncopation, and visual enhancements. These techniques allowed the bombo to engage in a different "language."

The research discovered that options such as those previously mentioned are not typically used with this instrument's playing style. The analysis also shows the growth of the writing style throughout the second, third and fourth movements: Zamba, Chacarera, and Carnavalito. The three contrasting sections show the implementation of rudimental drumming at different levels while showing stability and expression in the music.
The analysis answers whether the folk drum can engage in a rudimental "conversation" and implement its own culture into the scope of percussion music. This study adds to percussion literature by combining two countries’ concepts, cultures, and methods into one composition. The research shows new concepts, an arsenal of percussion material, and creative ways to input patterns and rhythmic variations in the bombo's original context.

There was a lack of information examining the bombo drum and the components of rudimental percussion. Most of the material in various books and encyclopedias briefly discussed the makeup of the instrument. However, these resources lacked detail about the methodology behind implementing the instrument in different musical styles. Additionally, some resources were limited by only being available in Spanish. Translation software and apps helped extract necessary information from those books. This research will fill a portion of the gap for future research and inquiry.

Future investigations could explore rudimental drum lines in various parts of South America that apply South American sounds and rhythms in their playing. Mr. Sebastian Hoyos implements elements like this with his group Tambores Argentinas. Damian Bonesi is a student of Sebastian Hoyos who pursued these ideas and composes for his group SER RUDIMENTAL. In Brazil, South America, the marching percussion drum line Tcha Degga Da, under the leadership of John Grant, employs elements and instruments of Samba in their style of playing. One could delve into any of the three drum groups and take this research further in a different capacity.

In conclusion, this chapter highlighted the scope of the research and provided a perspective for future studies. Soy de Salta: Suite para percusión criolla y orquesta will
add to the knowledge of percussion literature in many ways. As it is the first of its kind, it presents many unconventional but musically satisfying elements which pay tribute to the music of Argentina while sharing the spotlight with the language of North American rudimental drumming. It is a composition for those seeking new percussion criteria to study or perform. In addition, it showcases the ability of advanced and intermediate snare drum material nested into one composition.

Furthermore, it details bombo patterns, variations, and improvising techniques in four styles native to Mr. Hoyos’ and Mr. Jara's homelands. The composition exposes rudimental drumming to Argentinians at the beginning stages of learning. It is also a gateway for those who have not discovered rudimental drumming in Argentina. Soy de Salta is more than just a composition; it is a teaching tool encompassing knowledge for any percussionist, regardless of background.
APPENDIX A – Sheet Music from *Soy de Salta: Suite para percusión criolla y orquesta*

Consent Form  
July 12, 2023

I, Sebastián Hoyos, give Justin Sherrod permission to use my composition/score of *Soy de Salta: Suite para percusión criolla y orquesta* in his dissertation titled “Rudimental Drumming Vocabulary Applied to the Folk Music of Argentina.” I understand that Mr. Sherrod will not use this music in any other capacity but for his dissertation.

Signature:  
Sebastián Hoyos

Sig. Date:  
Justin Sherrod
"Soy de Salta"
Suite para percusión criolla y orquesta

Compositores:
Sebastián Hoyos
Rogelio Jara
"Soy de Salta"
"Soy de Salta"
"Soy de Salta"
APPENDIX B – INTERVIEW WITH SEBASTIAN HOYOS (April 4, 2022)

(Let it be known that the interviewee in the transcript is Latin American and speaks English as his second language.)

Sebastian: Hey Justin

Justin: Hey, I'm going to record, because I know we're going to be talking about a lot and I just want to make sure I can go back and listen to some of the conversations. How's everything been going?

Sebastian: Very well. Very well.

Justin: I do want to talk with you just to make sure I'm covering all of the bases and making sure I'm on target. And, I had a couple of questions and things I wanted to look at. I printed the composition out and I started playing through it. And, so it seemed like the biggest state of this piece was the bombo legüero. You were showing the amount of technical ability that the bombo legüero could use.

Justin: Like showing its basic form, applying rudiments to the bombo legüero and then it seemed like each time you presented it with Zamba, Carnavalito or Chacarera, and it started getting a little bit more interesting. A little bit more more complex. So that was the thing that popped out the most. But just in general though, how did you go about picking the different genres that you wanted to use in the piece?

Sebastian: Yeah. Yeah. I grew up with this music. As I told you, I am from a part of Argentina, from Salta. In Salta, the Zamba, this style is the most popular. At least when I was growing up, we used to have a guitar in the living room and we used to play those tunes, very simple. AAB form. So, you play that and the feeling of 6/8 or 3/4 always was in my mind. And well, that's why I choose intuitively, my instinct. And then when I start studying the 6/8 feel, jazz or something, I sort of intuitively, I don't know how to say… I don't know… I found something that connects both sides.

Justin: Like a fusion.

Sebastian: For example, Chacarera or Zamba, it reminds me of Elvin Jones. I don't know why. So, I found that connection. And the bombo too, what happened is that here with the bombo legüero we had 100 years ago, we had people from African race, but they were killed. So, I imagine that if
those Afro-American people would have continued with their culture, they would have developed those rhythms because of their rhythm culture. So, I think that we have been in a progression to make those rhythms more complex. [Like] what happened in the United States or in Cuba or in those places, you know?

Justin: Yeah. Okay. So, when you were composing this piece, who was the intended audience? Did you want people of Argentina to know, "Hey, here's what we can do with applying traditional rudimental drumming into the concept," or did you want percussionists to be like, "Hey, here's what we are doing in South America with the concept." Who was the intended audience?

Sebastian: Well, I imagine everyone would find it interesting. But here in Argentina what happen is that I believe people from the tradition don't accept the new.

Justin: Right.

Sebastian: People from the concert establishment, I don't know if they understand the rudimental point or in this case, I am not a renown or a named author in that field. So, I don't know, perhaps they like it. And I don't know what's going on there in the [United] States but it's something that is in the middle. So, I have a lot of positive comments about the piece but because it's in the middle, everyone likes it. But I think it doesn't find a place yet. But I think it has room to be played in different contexts.

Justin: Yeah. Definitely. That's what Dr. Wooton and I were talking about. And I think that's what made it so unique.

Sebastian: …Well, those guys who really knows about snare drum tradition are giving me positive feedback. So, I think that we are all part of this because without Dr. Wooton, without you, without my students, this thing, it's not possible.

Justin: Right.

Sebastian: What's going on here is that in Argentina we don't have the culture. I think that one thing is to copy and to learn the technique and it's great. And here in Argentina, people are interested in learning the rudiments as they are but I think that another challenge is to use them with creativity. But it's a risk, you know?

Justin: Yeah. So, let's get into your piece. So, the three… four movements that you used were Baguala, I think I'm saying that right, Baguala, Zamba,
Chacarera and Carnavalito. So, in the Baguala section, it was just pretty much just a basic groove where you were introducing the bombo leguero when it came in. But the first drum that was on the video was the round frame drum. What's that drum?

Sebastian: Yeah. Caja Chayera. I will write it for you. Chayera it's like a very... I don't know how to say. They bring that instrument and they like wrap. They improvise.

Justin: Okay.

Sebastian: Like people from Los Andes, from Peru, from Cordillera, they sing traditional songs that transmit orally from people to people with the Caja Chayera. Very basic melodies, but Salta is near Cordillera Los Andes and is near Bolivia. And we have people from those cultures very... I don't know. They are not primitive but they are... Well, yeah. People who live in those places that [keep] culture alive and those religion. They play with those songs. I wanted to incorporate that at the beginning of the piece because it comes from that too.

Justin: Right.

Sebastian: I will write Caja Chayera name.

Justin: Okay. Because yeah, I saw some videos on it but I couldn't find the actual name of it. So throughout that whole section, I think the bombo was just in its basic form, just the basic pattern. [mimics beat pattern with mouth]

Sebastian: Yeah.

Justin: Then it goes into a Zamba. Alright. So now in the Zamba section, from what I was looking at, it seems like what you did was provided that basic rhythm pattern and then you gave variations over the rhythm pattern. So looking at my sheet, it was like the first rhythm was just...[mimics beat pattern] And then you provided different variations.

Justin: Now, with those variations, are those variations that you came up with and put it in here (composition) or are those known variations that happens in the music generally?

Sebastian: No, I wanted to incorporate some basic rudiments there, but with the phrase thing, not with the rudiments because I have to quote. But to small embellishments, I don't [know] how to say that-

Justin: Yeah. That's it.
Sebastian: ... at the end of some phrase because the form of the piece [mimics Zamba beat pattern] At end of the fourth measure, you can do something. You usually do something but I choose to do something related to the rudiments.

Justin: Right.

Sebastian: That's the variation. Without altering the phrasing...because at the end of every four major, you do something. But I don't want to play, I don't know, on every rudiment. I want to play something very small so you can hear the song behind that. So, I thought it was an introduction. And then in the other movements, we can put rudiments more progressively.

Justin: Right. And I see it starts getting into a lot of those rudiments as the bombo player keeps going. And it's like after each one of those phrases in the Zamba section, you always return back to that regular rhythm. And then you'll give it like a little...

Sebastian: Another thing that is not common that I am remembering now, that at the end of the second or third AAB, I put unisons with, yeah, with marimba. That's not common at all. It is the first time I hear that because I was inspired by the drum line, the unisons there. So I imagine the unisons with the marimba, the bombo legüero. And the thing there is that the people who play bombo don't have the... Perhaps they have, but the instrument. It's not used to play those subdivisions clean with other instruments because that's not from the culture. I never heard. So, I always had that image in mind to play that with a full ensemble with different bombos playing in unison.

Sebastian: So that's from both cultures because I love the unisons to play with my drum line. And here when two or three bombo legüeros play together, they play together but they flam [the] note because it's okay. It's not a requirement. But I thought the unison between bombo and the marimba would be really cool because you have to do it. That's completely new. For example, for me, at least that's my opinion.

Justin: Hey, but you know what though? In the guitar part, from what I was looking at on the score, one of the guitar parts play a lot of the bombo patterns too. And is the guitar and bombo relationship common? Because I know in Zamba, it's the guitar and the drum.

Sebastian: That's a good question because here in Argentina, Zamba rhythm part is little by the guitar. So, if the guitar player speeds up, the bombo follows the singer or the guitar player. So, the first thing you need to have to play Zamba, it's a guitar and not a bombo. So here I invert the concept. The
bombo is first because it's a rhythm part and the guitar is over that. So, it enables me [to] play unisons. I think more from a percussion point of view and not just a bombo following the guitar player or the singer.

Justin: Yeah. And I was looking at that. It was actually a lot of cool things. When I was playing, I was like, "How is he keeping good time in this thing?" But I really had to go through it, especially a lot of those 5 over 4's, those polyrhythms, those different ones that you had in there...

Sebastian: Well, that's two different things because at the end of the Zamba, the Zamba if you phrase it in 3/4 one...two...three... you divide that and you get the finer parts of that Zamba with the unisons. So, you have some quintuplets or sextuplets, I don't remember, at the last part of the Zamba. That's polyrhythm, but not so polyrhythm as the solo, the solo of Chacarera that I think that's the most intricate for the rhythm after that.

Sebastian: And the Zamba part comes from, imagine blending those drum line unisons because I thought this piece for five bombo legüeros and a full ensemble of marimbas or other instruments or just the percussion that we can allot, that was one thing. But then when it returns to Baguala and then goes to the Chacarera. And in the Chacarera, imagine those kinds of phrases like Elvin Jones phrases. And I think that I develop through... While I was studying with Dr. Wooton, because doctor gave me that triplet for example, Swiss Army triplet, and I was trying to imagine [how] to apply to the other thing. It was something strange because he gave me the piece, but I practiced in a completely different context until it forms natural for me.

Sebastian: So, I think that's the most interesting, at least for me, rhythm speculation. I don't know how to say... And I don't know if you have another question before entering the solo.

Justin: Yeah. Well, so now with the Chacarera section. I think one of the biggest questions that I had with that since we were talking about polyrhythms in the Chacarera section, it was this rhythm...[mimics rhythmic pattern] That's like a hand clap rhythm that most dancers usually clap. Right?

Sebastian: Yeah.

Justin: Okay. Is that a common rhythm that people always do or it happens sometimes?
Sebastian: Very common. Yeah. At the beginning of every Chacarera, in the introduction, you grab your hands like that and then... But then when the bombo starts, usually the palms shut down.

Justin: And you put that part with the clicking of the sticks and then you came in. And with the snare drum part, I'm looking at it now, it was like you used a portion of that same rhythm, right? That rhythm pattern it was like... [mimics rhythmic pattern] And then put accents on those different rhythms.

Sebastian: Yeah.

Sebastian: I think that the hand clap, it's like the polyrhythm part because if you put... [mimics rhythmic pattern] It's like in two and then the Chacarera, it's in three. So those two rhythms expose the polyrhythm very clearly from a composing standpoint of view because the beginning of the piece it's like in two and then AB perhaps if it's the form.

Sebastian: So, I think that as in any polyrhythm, you can think of the rhythm from the two points of view. From two or from three. Here, when the players, standard players play, I don't know... Traditional players play the Chacarera rhythm, I think they feel in two.

Justin: Yeah.

Sebastian: So it's very boring because it's like a down beat, you know? So the people are hearing that. Well, I always liked them, for example, if you are playing the ride cymbal you have the three here and you can phrase over the three. So, the same with Chacarera... [mimics Chacarera rhythmic patterns] So I start phrasing over three. And if you overdo three, dividing two instead of thinking three quarter notes, you think in... I don't know how to say. A blancas, which is the... How would you say the double of the quarter note? What name?

Justin: Eighth note or a half note. The double-

Sebastian: Half note.

Justin: Half note, okay.

Sebastian: Half note. Well, I play, I think in three, but in half notes. So, I came up with those phrasings because I divide in half notes. So, I need space because if I think in quarter notes, it doesn't give me time to phrase, space to phrase. So, I do the two operations. One is thinking three, and then
those three, I think in half notes so that I put into quintuplet, sextuplet or anything I want, if I can do it, you know, I have [to] practice.

Justin: I thought about that. I actually, I wrote this down and I was like, it's in 12/8, but it sounds as if it's in three... And I was like but how??, and that was one of the questions I wrote down. And you just explained it. I see what's on the paper, but I hear it a certain way. And I think I hear it the way you just explained it. So..

Sebastian: Yeah, of course. I like African music a lot. And I think that the writing doesn't do justice to the note because you just want to expand the time or perhaps, I put a quintuplet, I think it’s quintuplet, but I try to adapt to phrases where I feel it. So perhaps the notes aren't exactly, because that solo was improvised. But with the material I was working during those years when I started with John, but, well, I think the tricky part is to not feel the Chacarera in two and not in three in quarter [notes], but in three half notes.

Justin: Right. Now, when I go back and look at it, and I listen to it, I'm going to keep that in mind because I was trying to figure it out. And it makes sense, because now certain parts that the wind players are playing, it lines up with what you just said.

Sebastian: Yeah.

Justin: Another thing I wanted to ask you too, in this section, I believe it's when it came in with the stick clicks and the foot stomps. I thought that was really unique, because in marching band or a rudimental drum line, when we're playing cadences or something like that, foot stomps are not really something that we put in there because the instruments are so loud. But in a situation like how you did it, it speaks. Because at that time you all were the only instruments playing when you did the foot stomps.

Justin: So, is that something that you just said, "Oh, that'll be unique," or is that something that you all do in Chacarera or something like that?

Sebastian: The foot stomps, well, that's crazy because I like dancing, you know?

Sebastian: No, but in Salta you have something that is the foot stomp. I will send you a video of people stomping, the Gaucho’s stomp the Malambo. And it's like rhythm and well, its movement, you know? But that comes from stomping, but not the traditional stomping because people like try to simulate a horse when they stomp. People stomp like a horse. Yeah. A horse. But not very, very accurate rhythmically. So, I put a phrase to that stomp and that's not common at all in our culture.
Justin: Yeah. I thought it was kind of neat, man…I liked that. I was like, okay, okay. Stick clicks. And the foot stomps. And it fits perfectly in time…

Sebastian: Yeah.

Justin: That was good. So, after the Chacarera section, you get into the Carnavalito. Now, the Carnavalito is already a lively style, it's meant for dancing. It's up-tempo. And were your intentions to make this section sound just like a marching drum line?

Sebastian: Well, in our music Carnavalito is like for festivals, for a very happy rhythm. And it's played with a kind of snare drum, very primitive snare drum, but happy song. And Carnavalito is more of Bolivia and JuJuy. JuJuy is the limit with Bolivia. And well, that's a part of Argentina too, but has more Peruvian or Bolivian influence. And that comes from Carnavalito. And it's played in the summer perhaps. And it's to dance. It's like that it's to dance. And I found that it's a perfect place to put more, more snare drum or more marching oriented percussion. And what's going on there is that I didn't want to turn the form of the music. And in every part in Zamba, Chacarera and Carnavalito, I try to be very strict with the form so that why I didn't put a long solo or something... Because it was new and it is new. But I think that you can do anything with that rhythm, because it fits really, it fits. It's like straight.

Justin: Yeah. And then I heard the cymbals in there. When using the cymbals, like doing pumps, hi-hats and sizzles and things like that, cymbals are not a common instrument in Argentina, but when you put it into that section, like that, it really solidified that marching percussion feel. That was like, "Oh yeah. That sounds like a drum line right there."

Sebastian: Yeah. What's going on there is that people... It's like a personal thing. I don't want to put something personal here, but people find differences. I find common places. I remember when I was in New Orleans, it choke me because I saw the people and saw the people working. I remember one day I was at the university an there were some people working, fixing a roof under the sun. And this is the same here. So the spirit of people it's more like a lot of things in common. And that why at the end I put [mimics beat patterns]. I put that phrase because for me, it's like all it's based in clave, and polyrhythm is 3/2, 4/3, I don't know. It has something in common. So that's why I do that because of the snare drum, I think that tradition can embellish anything. For example, this kind of music, which has nice rhythms, but they don't have a development of rhythm, of polyrhythm. Polyrhythm, yeah. But not precision phrases that can come perfectly from
the snare drum’s point of view. I don't know. That's why I tried to put more of the rudimental parts of the piece for me.

Justin: Right. Visuals for a person that's playing the bombo legüero in any type of song or in person, visuals is not the thing, right? There isn't any type of visuals that people do when they play the bombo legüero?

Sebastian: There are type of visuals, but more like inspiration. They do a click stick over stick things. But not with finesse as in rudimental percussion. I think they are not written. It's like everyone who play bombo and have been playing for 10 years, they know the theatrics. But [what] I found interesting that the visual part from the snare drum, and from the drum line is like all together. So, I try to put that thing too, to read like, well, this is a part of the piece, not just like an improvisation. And the thing I chose was the one I learned, from Dr. Wooton from seeing drum lines.

Justin: Okay, well, is there anything that we didn't talk about today that's like, okay, this is what I specifically did when I went into the piece.

Sebastian: Yeah. I think that one important thing is that the end of the piece, it returns to the initial melody.

Sebastian: Which appears like the Baguala, at the end of Carnavalito appears the Baguala. The Baguala melody and then I finish it with the New Orleans [beat] [mimics a New Orleans second line beat] and I put the New Orleans.. very conscious of that. Okay. That's a thing I imagine... Well, I did this piece in my house, but I imagine that with a full orchestra or full ensemble that... So I came from the Carnavalito from the solo and it returns to the Zamba, the solo, and the Zamba [mimics beat pattern] , I think that was that way. I don't remember, but the New Orleans like very distinct rhythms at the end mixed with the Zamba.

Justin: Yeah.

Sebastian: That was something I did it on purpose. That's important.

Justin: Yeah. And I heard that section too. I know exactly where you are because that's the part where you [mimics drum pattern]...

Sebastian: Yeah. And then the Zamba, I imagine that with a full orchestra and with a full ensemble. And that's a thing that, well, I want to do someday here. What's going on is Argentina is like in another frame of mine now, because well, all the economic things going on, the pandemic thing, but I believe this piece, for at least, I don't know, 20 piece orchestra, five bombo legueros, marimba, perhaps...I don't know, we can make a lot of
things work with a bigger ensemble and it has to be big. Because I imagine that, and it was written for that purpose, but here I did it with very few economic resources, but well, it's good. The thought it was listened to.

Justin: Yeah, definitely, man. One other question. In the piece, well, in the title, when translated, it says Criolla, which is like, Creole, is that right? Creole, percussion, or...

Sebastian: Perhaps *Suite para percusión criolla y orquesta* people who were born in those places, in the land, people from the land people from Salta, people who were born inside deep land. Like Mississippi, people from Mississippi, they are not from New York, not from Los Angeles. They are from inside, people who work in the land. And I think that's the meaning of criolla. You can you say it's criolla, it's not from Europe. It's not from it's from the land.

Justin: Yeah. I think I have like two other questions that I really wanted to ask you. One of the things I remembered from earlier was that a lot of people there, they're kind of stuck in their ways on traditional drumming or folk music. In the way the bombo legüero has been playing these different rudiment patterns, can someone particularly play the bombo leguero like this in this fashion, in just in a regular live performance? With the different variations, with the rudiments, can they implement that into the music without somebody saying something or without it being too much? Like if you were to play these different rudimental patterns on the bombo, in a traditional Zamba, is that possible?

Sebastian: No. What's going on is very strange because I come from that place, but I then study in Mississippi. I didn't live in Mississippi, but I was in contact with the culture during the years with Dr. Wooton. So, it's a very strange mix. So people in Argentina don't know the rudiments and don't know how you have to treat that music and some rudimental interpretation with the double strokes and things that has the sound to make a phrase happen. So, it's very far away from the culture.

Sebastian: It's not like, for example, Cuba. Cuba is near United States and that change, interchange. So perhaps you play with a pandeiro and a snare drummer and you can make it work because they have the accurate the sound, but bombo is more in a rudimental stage. So I really doubt bombo will play that kind of rhythms because it's far away from... You have to spoil yourself to do that and then make something work. So not at all, not at all that... Perhaps they can play something, polyrhythms. But as I said, because the bombo follows the guitar, they can make some inspiration, but from there to write in a paper and to write that type of polyrhythm or figures and play it, it requires some study, I think.
Justin: Yeah. I see what you're saying. Hey, Sebastian, man, I'm not going to hold you up. I want to stay in contact with you until I finish this paper though. And then I just want to make sure, that I get everything right. So when I put it out there it is exactly what you imagine.

Sebastian: Well, I so admire you, I know you and your musicianship and really you were a great part of this because I remember when you were sitting there, idea work like this is going to be this. And it was really something very special with me because to do this kind of thing, you really don't feel very, very encouraged here. For example, with this piece, I know it works and percussionists look like this because it too difficult here in Argentina to interpret that. So, it's like you and Dr. Wooton were my people who told me you can do it. That's great. But here, Argentina, it's more difficult to find that kind of support. So, I believe that someday... I told Dr. John [Wooton] one time that it would be great to perhaps perform this with some kind of ensemble. It will be great perhaps easier there than here, because here it's like a politics going on. There are not universities politics there, perhaps we can do something and it will be great.

Justin: Definitely. And then, if I have any more questions, I'll email you and call you. We can jump back onto Zoom. Was everything okay with the Zoom? Perfect?

Sebastian: Perfect. Perfect. Perfect. When you want, I'll be glad to talk with you, man.

Justin: Okay. All right, man. Thank you, man. I appreciate it.

Sebastian: Thank you, man.


Vose, David R. “The Rudimental Percussionist.” *Percussive Notes* 34, no. 3 (June 1996): 32-34.