

Candombe.

Hace unos años tuve la suerte de conocer a Osvaldo Fattorusso en un curso que dio con Francisco (su sobrino) y luego con Federico Righi, todos uruguayos, sobre interpretación de candombe. Fue una semana de tocar, escuchar, entender, aprender todo lo que esta gente de tanta historia dentro de la música del mundo y especialmente en la música rioplatense tienen para enseñarnos. Esta experiencia se desarrolló en la Isla del Cerrito (Chaco) al borde de los ríos Paraná y Paraguay en un antiguo leprosario donde se dieron cita de músicos de todo el país, y algunos de países limítrofes para pasar una semana entera de cursos, ensambles y conciertos de gran nivel cada noche. La lista de artistas que participaron de aquel evento es muy grande, solo por nombrar a algunos se podrían citar a Nana Vasconcellos (Brasil), Rufus Reid (contrabajista americano de gran trayectoria), "Mono" Fontana, "Lucho" González y muchos más. Todas las mañanas nos juntábamos con Osvaldo y Federico para tocar junto a una gran cantidad de bateristas y percusionistas interesados en el "misterio" del candombe. A mí me tocó en suerte ser el único bajista de dicho curso. Como corolario de toda esa semana, el último día Federico Righi me escribió en un papel de cuaderno una serie de bases de candombe básicas y no tanto, el cual me ha servido como base para este cuadernillo que he ideado para que ustedes tengan una aproximación al estudio de bases de candombe para el bajo eléctrico. También quiero agradecer el enorme aporte realizado al mismo por mis colegas y experimentados bajistas de candombe Alejandro Herrera, Guido Martínez y Alfonso Alcoleas que gentilmente cedieron material desinteresadamente.

Como trabajar con el libro.

La primera hoja contiene la clave de candombe 3-2 y los toques básicos de los tambores chico, piano y repique.

Para entender como funcionan la clave y los distintos toques de los tambores con las bases que se interpretaran seguidamente, lo que primero que haremos en marcar con el pie la clave 3-2 junto al metrónomo (por ej. negra =80).Una vez que dicha clave suena consistente comenzaremos a marcar con las manos o cantar los tambores restantes.

Por ahí el ejemplo más sencillo seria marcar la clave con el pie cantando el tambor piano que es el que tiene mayor relación rítmica con la clave.

Luego pasaremos al tambor chico, primero cantando su rítmica sobre el metrónomo para ir familiarizándonos y luego marcando la clave en los pies y cantando y palmeando el tambor chico.

Lo mismo se hace con el tambor repique.

Es posible que al principio de todo este trabajo cueste mucho disociar rítmicamente la clave de los demás tambores. Recomiendo comenzar la ejercitación a un pulso por ahí exageradamente lento, para luego de a poco subir la velocidad una vez que la clave y sus variantes de tambores suenen realmente fluidos.

Una vez que este trabajo se realizó, ahí comenzaremos a trabajar con las bases propiamente dichas.

Las bases están ordenadas por grupos rítmicos. Esos grupos rítmicos a su vez están divididos en diferentes variantes melódicas.

Cada uno de esos grupos rítmicos tiene a su vez distintas variantes melódicas y rítmicas que están diferenciadas por numero y letra (por ej. 1d).

Todas las bases del libro serán interpretadas marcando la clave 3-2 con el pie. Van a notar que al principio, dado las características rítmicas de las bases, será más fácil llevar la clave con las bases pero en la medida que se avanza se pondrá más dificultoso.

"De Bajo Candombe" Maximo Rodriguez

clave 3 2

Musical notation for the bass line in 4/4 time. The staff shows a sequence of eighth notes: a dotted quarter note followed by an eighth note, then a quarter note followed by an eighth note, then a quarter note followed by an eighth note, and finally a quarter note. The notes are grouped with beams and slurs.

tambor chico

Musical notation for the tambor chico part. The staff shows a sequence of eighth notes with beams and slurs. The first two measures have accents (>) above the first eighth note. Below the notes are the chord labels **A G G** and **A G G**.

tambor piano

Musical notation for the tambor piano part. The staff shows a sequence of eighth notes with beams and slurs. The first measure has a dotted quarter note followed by an eighth note, and the second measure has a quarter note followed by an eighth note. The notes are grouped with beams and slurs. Below the notes are the chord labels **A**, **G**, **A**, **G**, and **A**.

tambor repique

Musical notation for the tambor repique part. The staff shows a sequence of eighth notes with beams and slurs. Below the notes are the chord labels **A G A G A G**.

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tumbado basico de candombe primer grupo ritmico

1 2

3 4

5 6

variantes del 1

1a 1b

1c 1d

variantes del 2

2a 2b

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2c 2d

2e 2f

2g 2h

variantes del 3

3a 3b

3c 3d

3e 3f

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3g 3h

Musical notation for variants 3g and 3h. Variant 3g consists of two measures: the first has a quarter note G4, a quarter note Bb4, and a quarter rest; the second has a quarter note Bb4, a quarter note G4, and a quarter note F4. Variant 3h consists of two measures: the first has a quarter note G4, a quarter note Bb4, and a quarter note A4; the second has a quarter note Bb4, a quarter note G4, and a quarter note F4. Both variants are in bass clef with a key signature of one flat.

3i 3j

Musical notation for variants 3i and 3j. Variant 3i consists of two measures: the first has a quarter note G4, a quarter note Bb4, and a quarter note A4; the second has a quarter note Bb4, a quarter note G4, and a quarter note F4. Variant 3j consists of two measures: the first has a quarter note G4, a quarter note Bb4, and a quarter note A4; the second has a quarter note Bb4, a quarter note G4, and a quarter note F4. Both variants are in bass clef with a key signature of one flat.

variantes del 4

4a 4b

Musical notation for variants 4a and 4b. Variant 4a consists of two measures: the first has a quarter note G4, a quarter note Bb4, and a quarter note A4; the second has a quarter note Bb4, a quarter note G4, and a quarter note F4. Variant 4b consists of two measures: the first has a quarter note G4, a quarter note Bb4, and a quarter note A4; the second has a quarter note Bb4, a quarter note G4, and a quarter note F4. Both variants are in bass clef with a key signature of one flat.

4c 4d

Musical notation for variants 4c and 4d. Variant 4c consists of two measures: the first has a quarter note G4, a quarter note Bb4, and a quarter note A4; the second has a quarter note Bb4, a quarter note G4, and a quarter note F4. Variant 4d consists of two measures: the first has a quarter note G4, a quarter note Bb4, and a quarter note A4; the second has a quarter note Bb4, a quarter note G4, and a quarter note F4. Both variants are in bass clef with a key signature of one flat.

4e 4f

Musical notation for variants 4e and 4f. Variant 4e consists of two measures: the first has a quarter note G4, a quarter note Bb4, and a quarter note A4; the second has a quarter note Bb4, a quarter note G4, and a quarter note F4. Variant 4f consists of two measures: the first has a quarter note G4, a quarter note Bb4, and a quarter note A4; the second has a quarter note Bb4, a quarter note G4, and a quarter note F4. Both variants are in bass clef with a key signature of one flat.

variantes del 5

5a 5b

Musical notation for variants 5a and 5b. Variant 5a consists of two measures: the first has a quarter note G4, a quarter note Bb4, and a quarter note A4; the second has a quarter note Bb4, a quarter note G4, and a quarter note F4. Variant 5b consists of two measures: the first has a quarter note G4, a quarter note Bb4, and a quarter note A4; the second has a quarter note Bb4, a quarter note G4, and a quarter note F4. Both variants are in bass clef with a key signature of one flat.

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5c 5d

5e 5f

variantes del 6
6a 6b

6c 6d

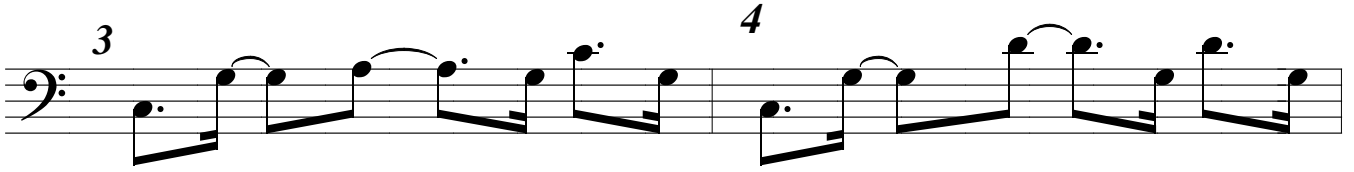
6e 6f

tumbado basico de candombe segundo grupo ritmico

1 2

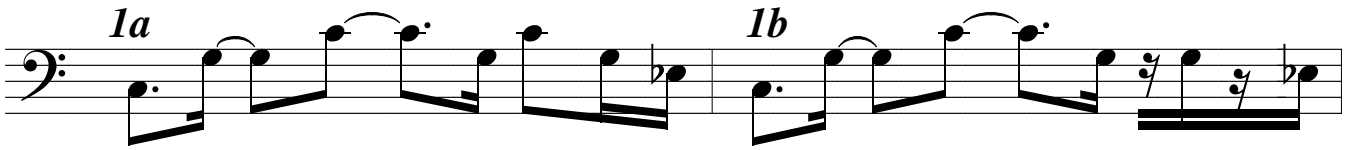
"De Bajo Candombe" Maximo Rodriguez

3 4



variantes del 1

1a 1b

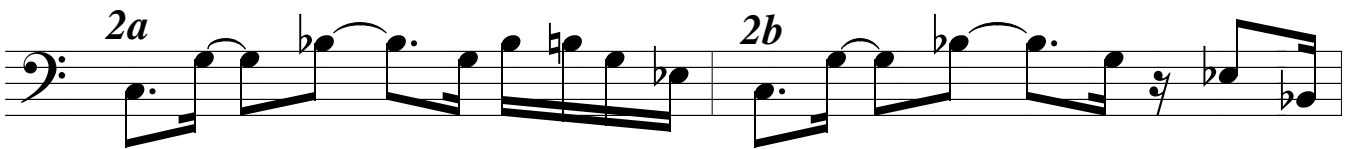


1c 1d

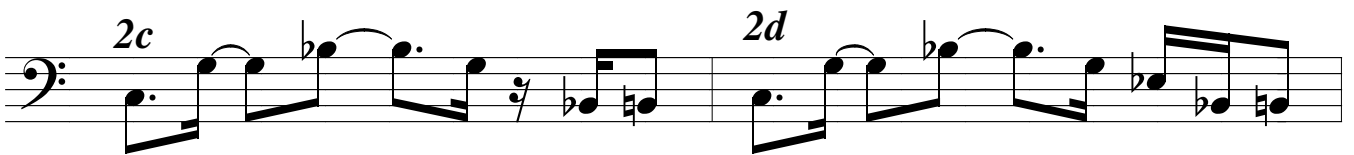


variantes del 2

2a 2b



2c 2d



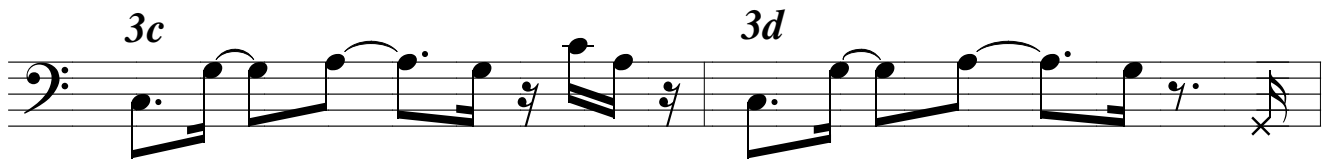
variantes del 3

3a 3b



"De Bajo Candombe" Maximo Rodriguez

3c 3d

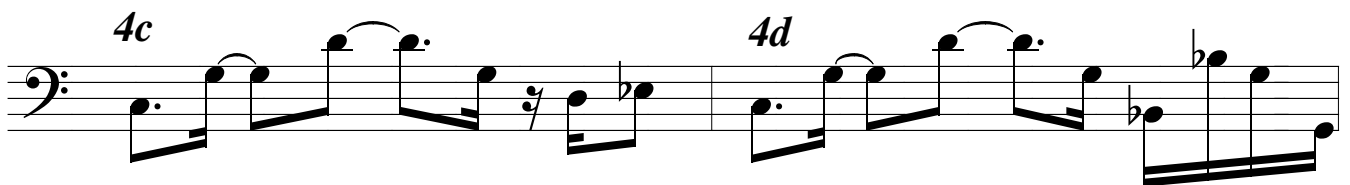


variantes del 4

4a 4b

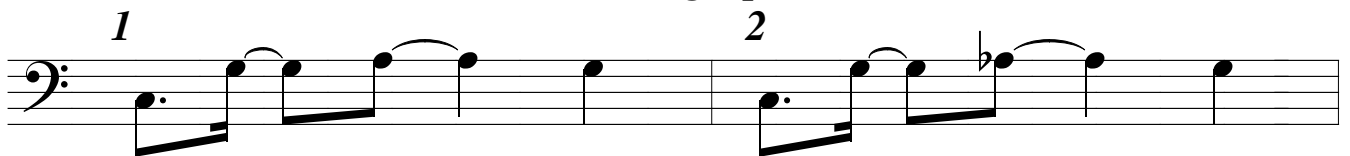


4c 4d



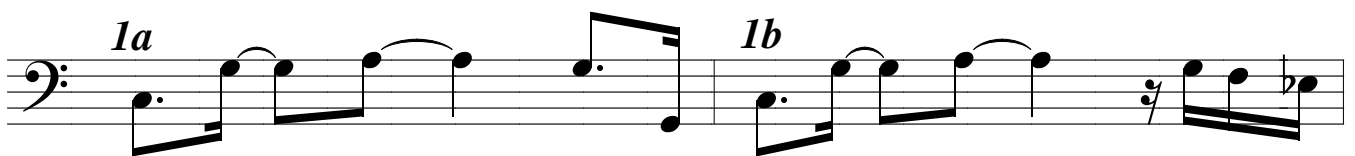
tumbado basico de candombe tercer grupo ritmico

1 2



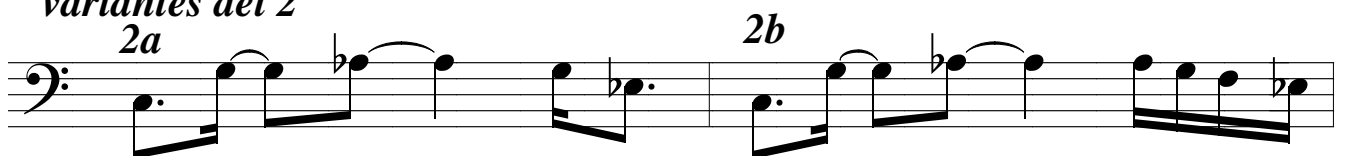
variantes del 1

1a 1b



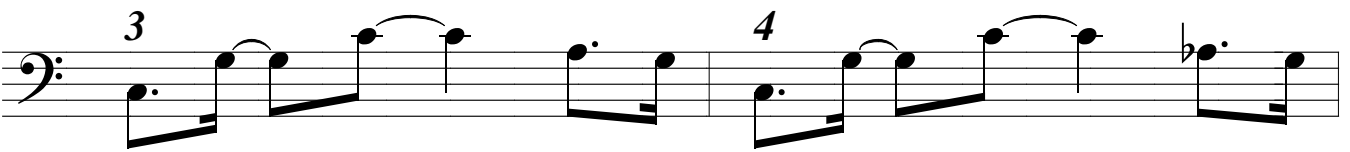
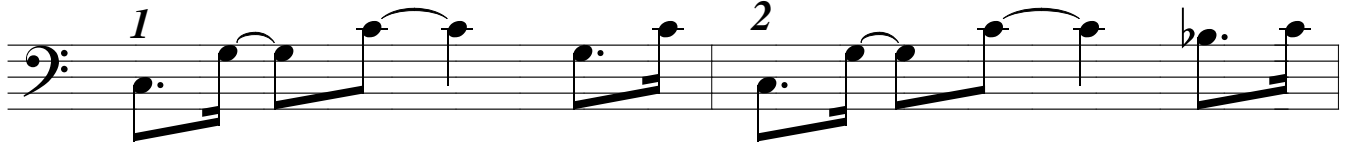
variantes del 2

2a 2b

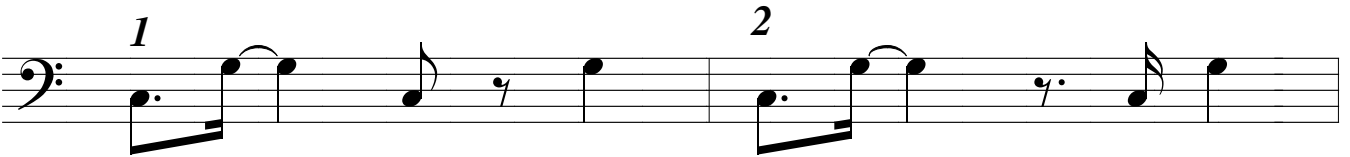


"De Bajo Candombe" Maximo Rodriguez

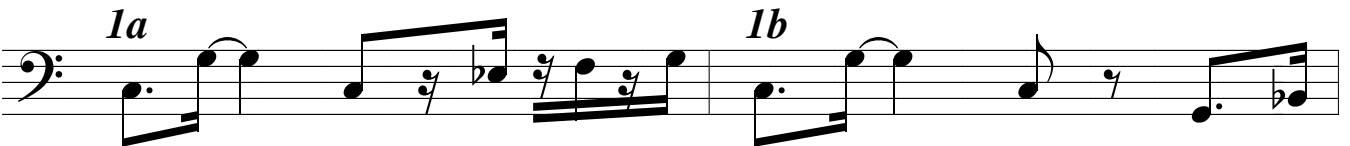
tumbado basico de candombe cuarto grupo ritmico



tumbado basico de candombe quinto grupo ritmico



variantes del 1

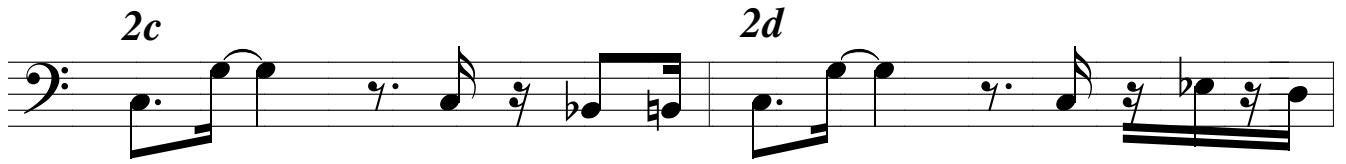


variantes del 2



"De Bajo Candombe" Maximo Rodriguez

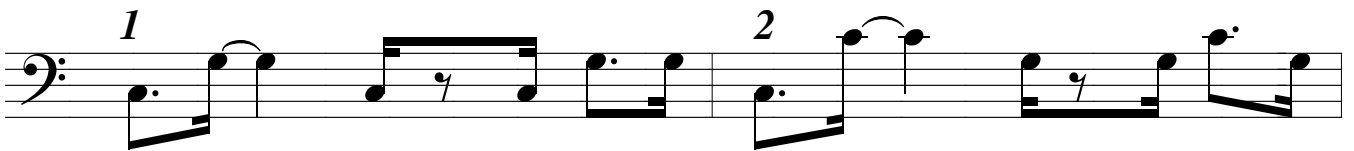
2c 2d



Two measures of music in bass clef. The first measure is labeled '2c' and the second '2d'. Both measures contain a sequence of eighth and sixteenth notes with rests, typical of a candombe rhythm.

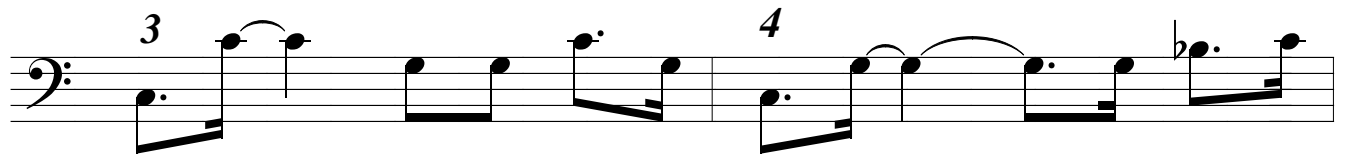
tumbado basico de candombe sexto grupo ritmico

1 2



Two measures of music in bass clef, labeled '1' and '2'. Each measure contains a sequence of eighth and sixteenth notes with rests.

3 4



Two measures of music in bass clef, labeled '3' and '4'. Each measure contains a sequence of eighth and sixteenth notes with rests.

variantes del 1

1a 1b



Two measures of music in bass clef, labeled '1a' and '1b'. Each measure contains a sequence of eighth and sixteenth notes with rests.

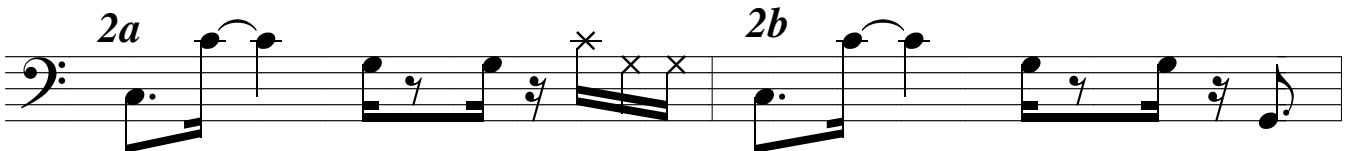
1c 1d



Two measures of music in bass clef, labeled '1c' and '1d'. Each measure contains a sequence of eighth and sixteenth notes with rests.

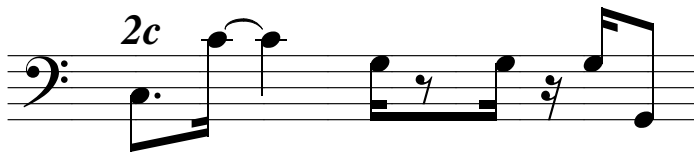
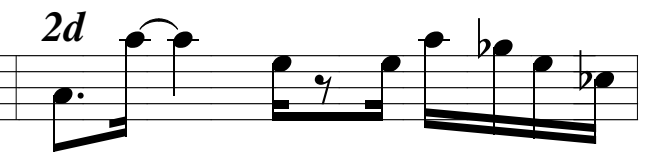
variantes del 2

2a 2b

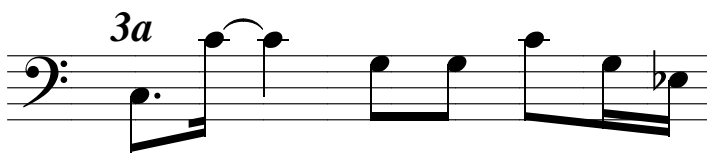



Two measures of music in bass clef, labeled '2a' and '2b'. Each measure contains a sequence of eighth and sixteenth notes with rests. Measure 2a includes some notes marked with an 'x'.

"De Bajo Candombe" Maximo Rodriguez

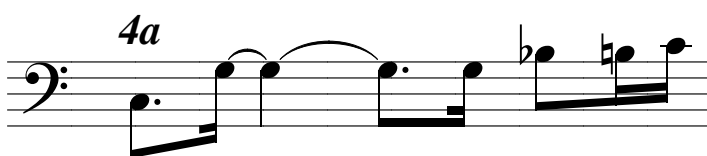
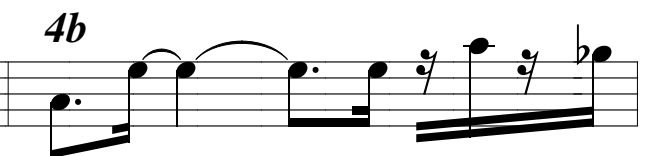
2c  2d 

variantes del 3

3a  3b 



3c  3d 

variantes del 4

4a  4b 

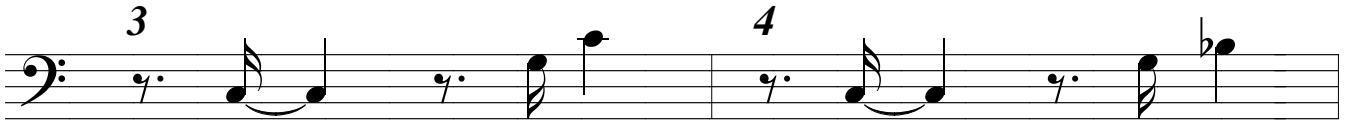
4c  4d 

tumbado basico de candombe septimo grupo ritmico

1  2 


"De Bajo Candombe" Maximo Rodriguez

3 4



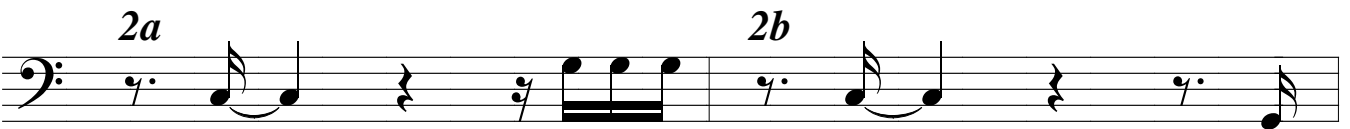
variantes del 1

1a 1b



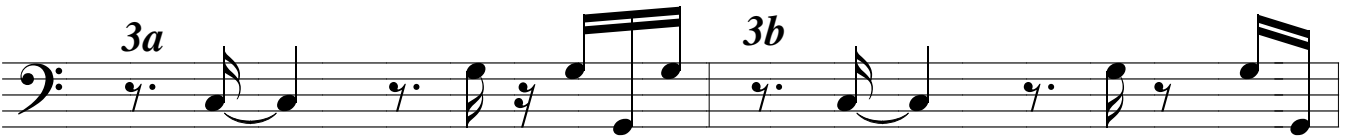
variantes del 2

2a 2b



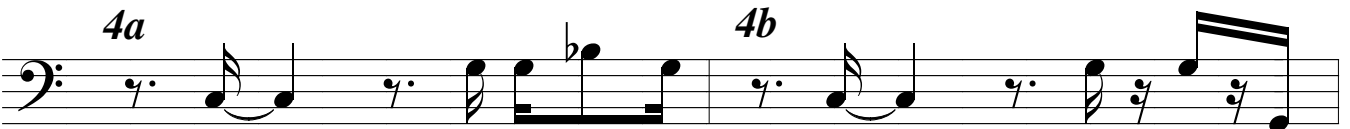
variantes del 3

3a 3b




variantes del 4

4a 4b



tumbado basico de candombe octavo grupo ritmico

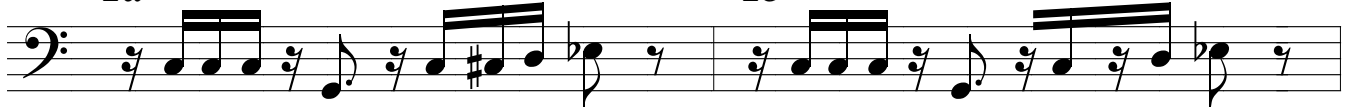
1 2



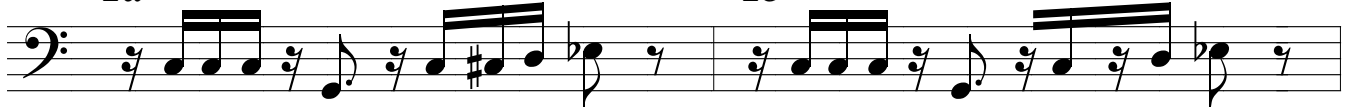
"De Bajo Candombe" Maximo Rodriguez

variantes del 1

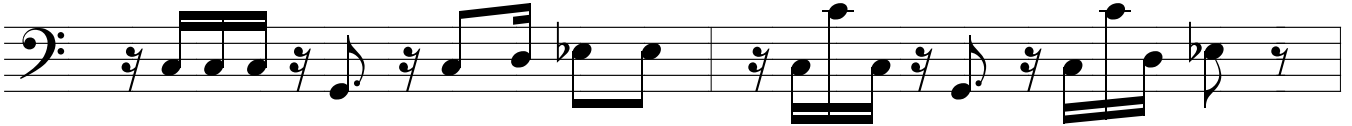
1a



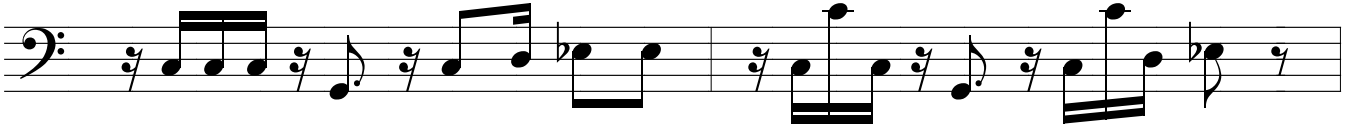
1b



1c

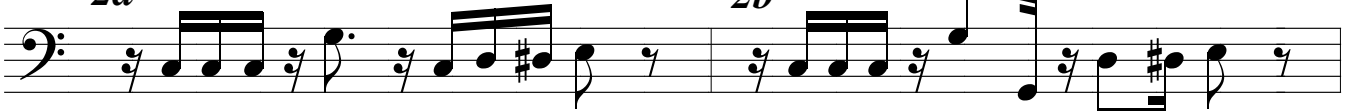


1d

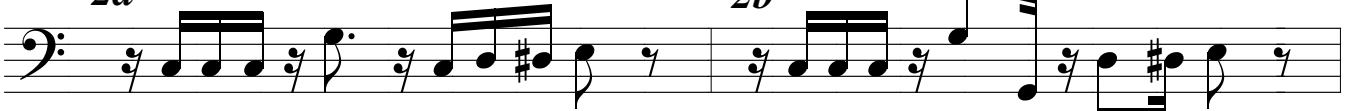


variantes del 2

2a



2b



2c

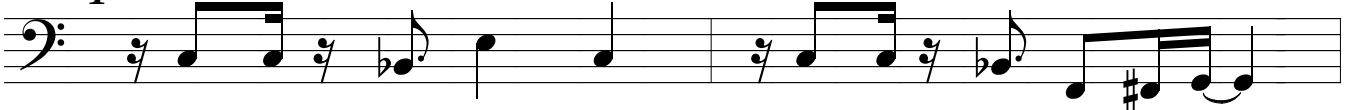


2d



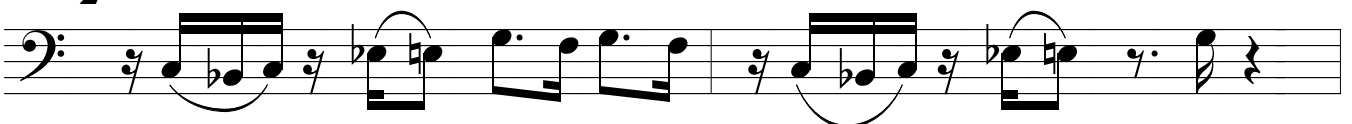
otros grupos ritmicos

1



otros grupos ritmicos

2



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3



4



5



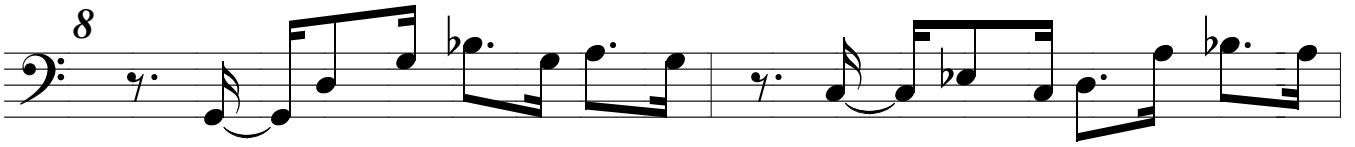
6



7



8



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1 2

3 4

5 6

7 8

9 10

11 12

"De Bajo Candombe" Maximo Rodriguez

13 14

1

2

3 4

1 2

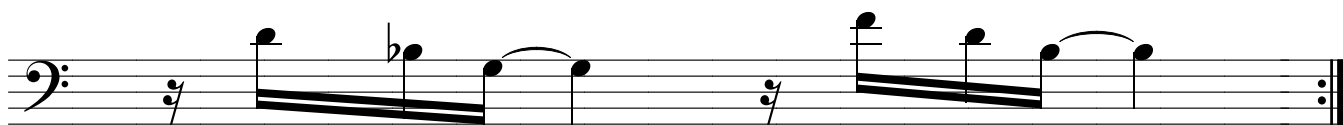
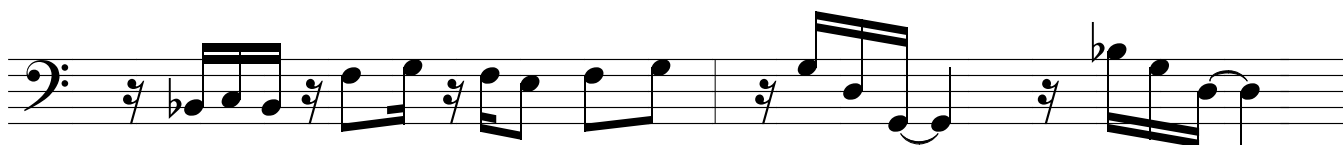
3

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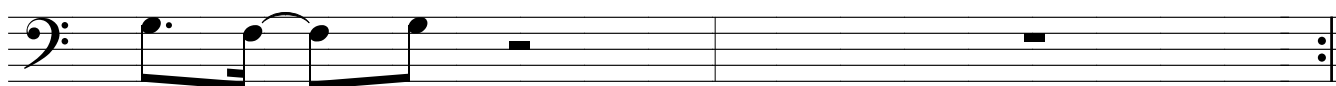
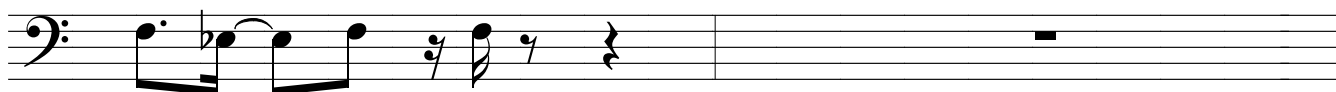
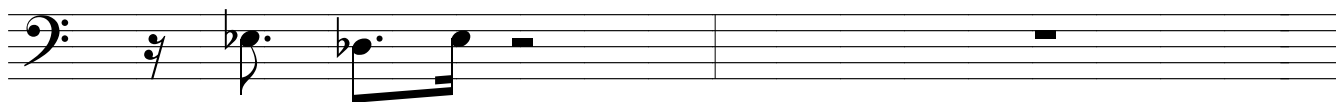
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CD "El Tiempo de nuestro lado"*



"Recorriendote" Maximo Rodriguez Sexteto-CD "El tiempo de nuestro lado"



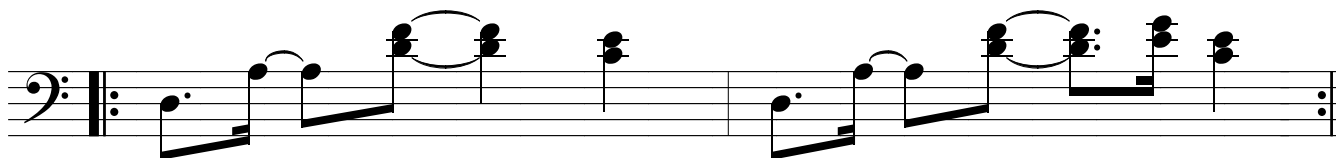
"De Bajo Candombe" Maximo Rodriguez



"Sms Olomo" Maximo Rodriguez sexteto. CD " El tiempo de nuestro lado"



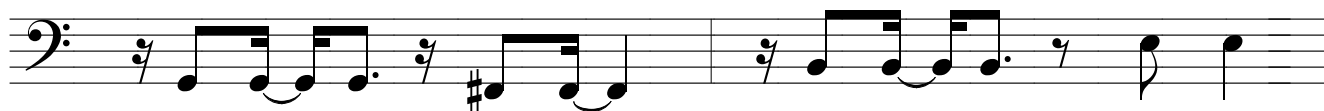
*"Barrio de candombe" Maximo Rodriguez Quinteto CD
"Miradas de Buenos Aires"*



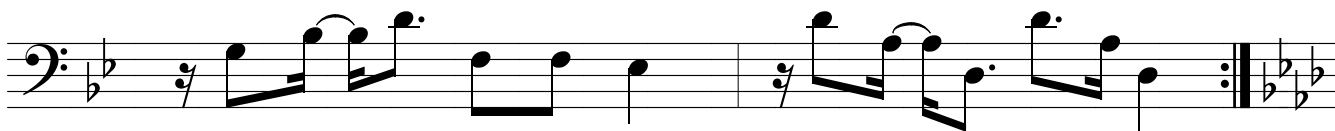
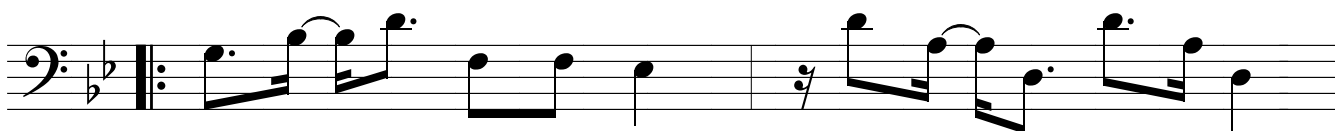
*"Barrio de candombe" Maximo Rodriguez quinteto. CD
"Miradas de Buenos Aires"*



"De Bajo Candombe" Maximo Rodriguez



"La masita" Latinaje -Guido Martinez .CD "Latinaje"



"Sr Chucho" Latinaje-Guido Martinez.CD "Latinaje"



"De Bajo Candombe" Maximo Rodriguez

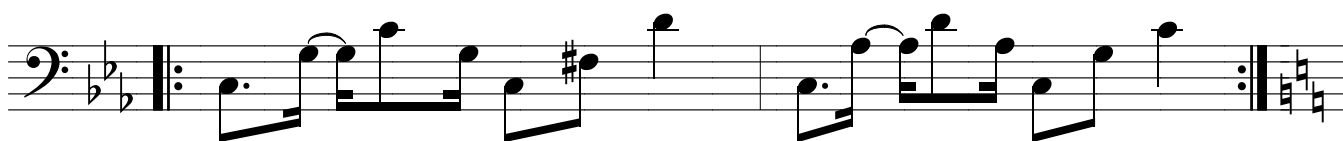
"Madera y cuero" Latinaje-Guido Martinez.CD "La conversa"



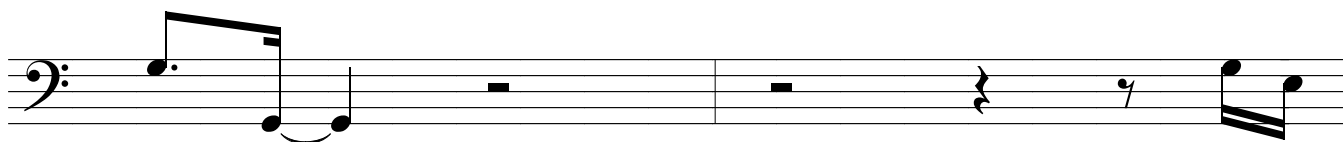
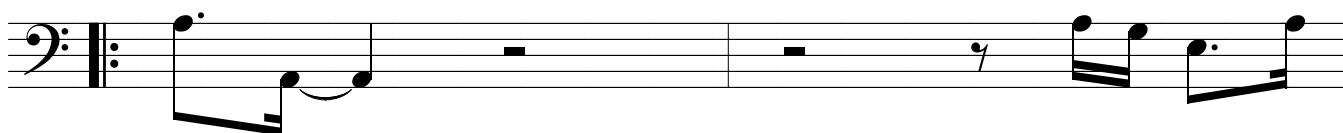
"La conversa" Latinaje-Guido Martinez CD "La conversa"



"Isla de Flores" R.Nole CD "Isla de Flores" Leandro Hipaucha



"Templando" R.Nole CD "De profundis" Alejandro Herrera



"De Bajo Candombe" Maximo Rodriguez

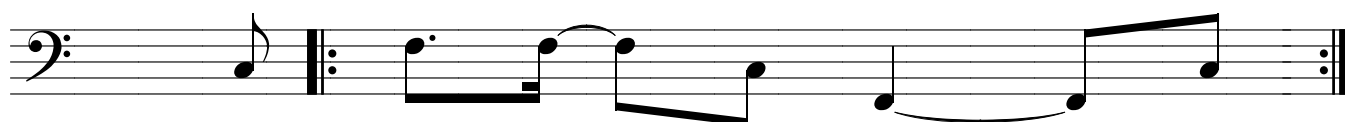
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"Botija de mi pais" R.Rada CD "Concierto por la vida" Alejandro Herrera



"Melanco" R.Rada CD "Concierto por la vida" Alejandro Herrera



"Melanco" R.Rada CD "Concierto por la vida" Alejandro Herrera

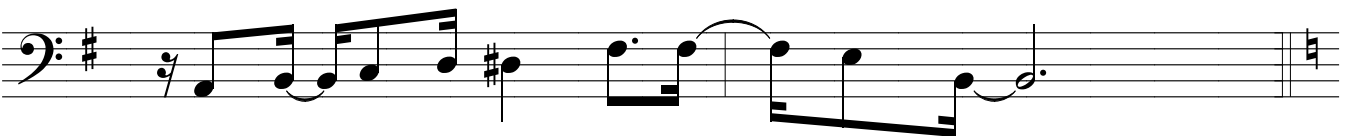
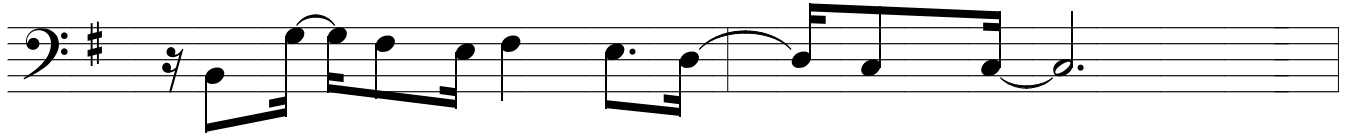


"Bob Marley" R.Rada CD "Concierto por la vida" Alejandro Herrera

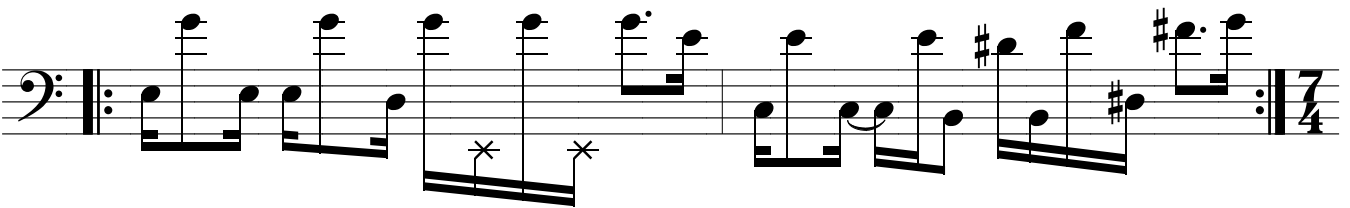


"De Bajo Candombe" Maximo Rodriguez

"Sudafrica" R.Rada CD "Isla de Flores" Alejandro Herrera



"Desaparecidos" Luis Caro CD "Ardiendo bajo la lluvia" Alejandro Herrera



"Re menor 7" R.Nole CD "De profundis" Alejandro Herrera



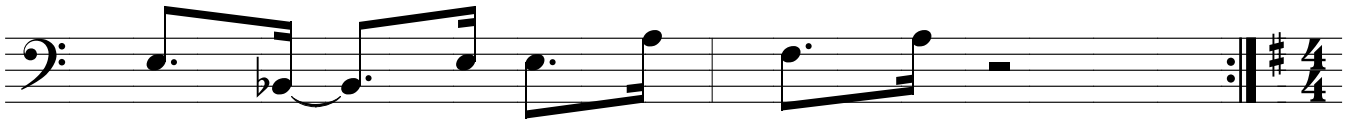
"Esto es lo que hay" Machline-Herrera-Lapouble CD "Esto es lo que hay" Alejandro Herrera



"Esto es lo que hay" Machline-Herrera-Lapouble CD "Esto es lo que hay" Alejandro Herrera



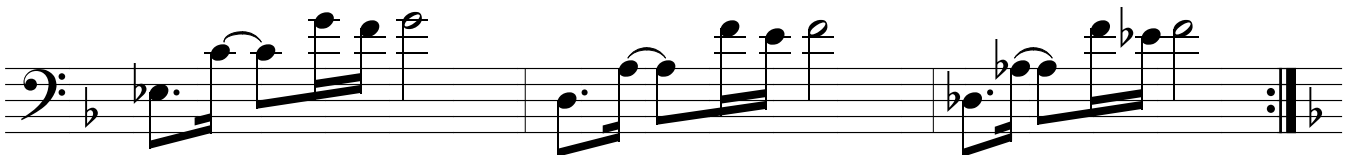
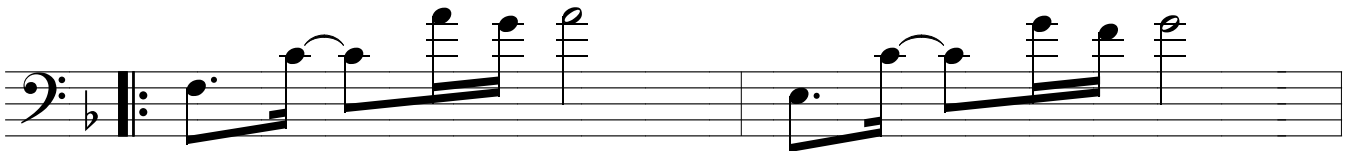
"De Bajo Candombe" Maximo Rodriguez



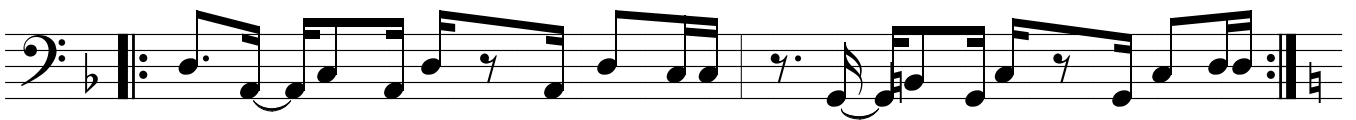
"Clamores" Molembos - Alfonso Alcoleas



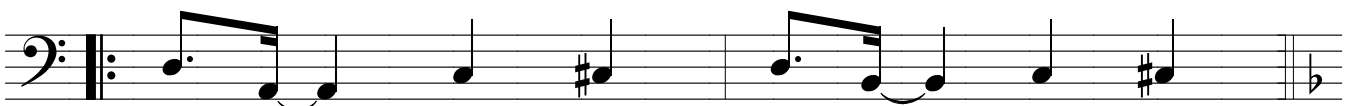
"Milongon" Molembos - Alfonso Alcoleas



"Abran cancha" Molembos - Alfonso Alcoleas



"Cabo del cosmos" Rio Plateado - Alfonso Alcoleas



"De Bajo Candombe" Maximo Rodriguez

"Para Luana" Tata Dios CD "Crecida" Alfonso Alcoleas

The first two staves of the musical score are in bass clef with a key signature of one flat (B-flat). The first staff begins with a double bar line and a repeat sign. It contains several measures of music, including a measure with a fermata over a chord and a measure with a grace note. The second staff continues the piece, ending with a double bar line and repeat sign.

Bases sobre Tambor Piano

The first staff of the 'Bases sobre Tambor Piano' section is in bass clef. It features a rhythmic pattern of eighth notes and quarter notes. A first ending bracket labeled '1' spans the final two measures of the staff.

The second staff of the 'Bases sobre Tambor Piano' section continues the rhythmic pattern. It includes a second ending bracket labeled '2' over the first two measures and a third ending bracket labeled '3' over the last two measures.

The third staff of the 'Bases sobre Tambor Piano' section continues the rhythmic pattern. It includes a fourth ending bracket labeled '4' over the first two measures and a first ending bracket labeled '1A' over the last two measures.

The fourth staff of the 'Bases sobre Tambor Piano' section continues the rhythmic pattern. It includes a first ending bracket labeled '1B' over the first two measures and a second ending bracket labeled '1C' over the last two measures.

"De Bajo Candombe" Maximo Rodriguez

1D 1E

Two measures of music in bass clef. Measure 1D contains a dotted quarter note, an eighth note, a quarter note, a quarter rest, an eighth note, a quarter note, a quarter note, and a quarter note. Measure 1E contains a dotted quarter note, an eighth note, a quarter note, a quarter rest, an eighth note, a quarter note, a quarter note, and a quarter note.

2A 2B

Two measures of music in bass clef. Measure 2A contains a dotted quarter note, an eighth note, a quarter note, a quarter rest, an eighth note, a quarter note, a quarter note, and a quarter note. Measure 2B contains a dotted quarter note, an eighth note, a quarter note, a quarter rest, an eighth note, a quarter note, a quarter note, and a quarter note.

2C 2D

Two measures of music in bass clef. Measure 2C contains a dotted quarter note, an eighth note, a quarter note, a quarter rest, an eighth note, a quarter note, a quarter note, and a quarter note. Measure 2D contains a dotted quarter note, an eighth note, a quarter note, a quarter rest, an eighth note, a quarter note, a quarter note, and a quarter note.

2E 3A

Two measures of music in bass clef. Measure 2E contains a dotted quarter note, an eighth note, a quarter note, a quarter rest, an eighth note, a quarter note, a quarter note, and a quarter note. Measure 3A contains a dotted quarter note, an eighth note, a quarter note, a quarter rest, an eighth note, a quarter note, a quarter note, and a quarter note.

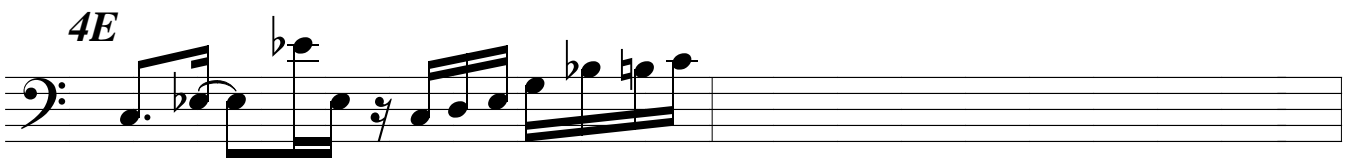
3B 3C

Two measures of music in bass clef. Measure 3B contains a dotted quarter note, an eighth note, a quarter note, a quarter rest, an eighth note, a quarter note, a quarter note, and a quarter note. Measure 3C contains a dotted quarter note, an eighth note, a quarter note, a quarter rest, an eighth note, a quarter note, a quarter note, and a quarter note.

3D 3E

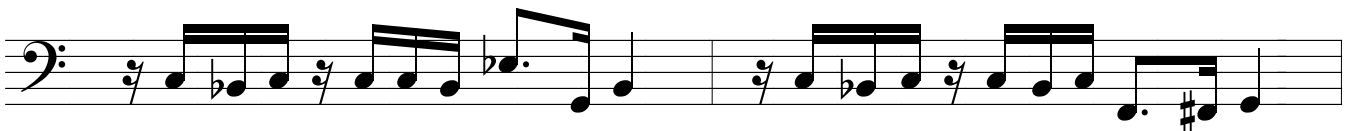
Two measures of music in bass clef. Measure 3D contains a dotted quarter note, an eighth note, a quarter note, a quarter rest, an eighth note, a quarter note, a quarter note, and a quarter note. Measure 3E contains a dotted quarter note, an eighth note, a quarter note, a quarter rest, an eighth note, a quarter note, a quarter note, and a quarter note.

"De Bajo Candombe" Maximo Rodriguez



Mezcla de tambores

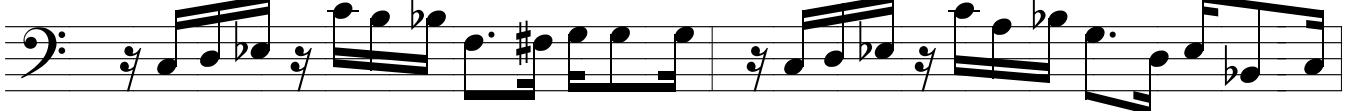
Chico-Piano



Chico-Repique



Chico-Piano-Repique



"De Bajo Candombe" Maximo Rodriguez

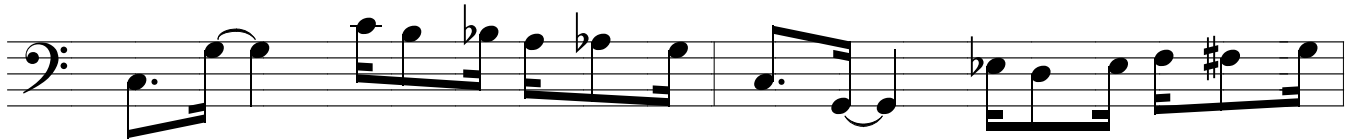
Chico-Repique-Piano



Piano-Chico



Piano-Repique



Piano-Chico-Repique



Piano-Repique-Chico



Repique-Chico

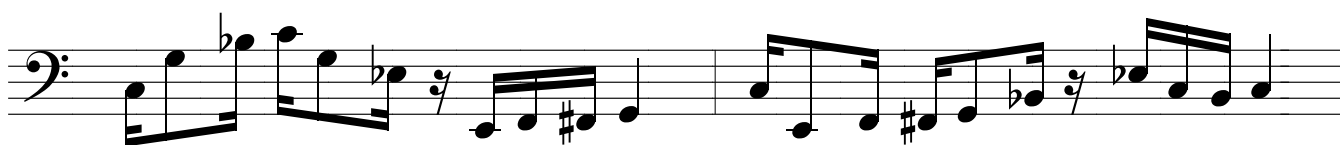


"De Bajo Candombe" Maximo Rodriguez

Repique-Piano



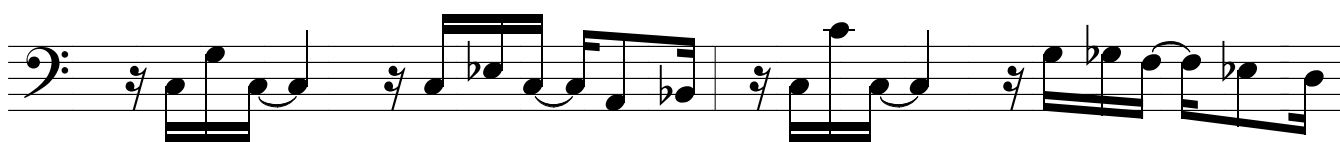
Repique-Chico-Piano



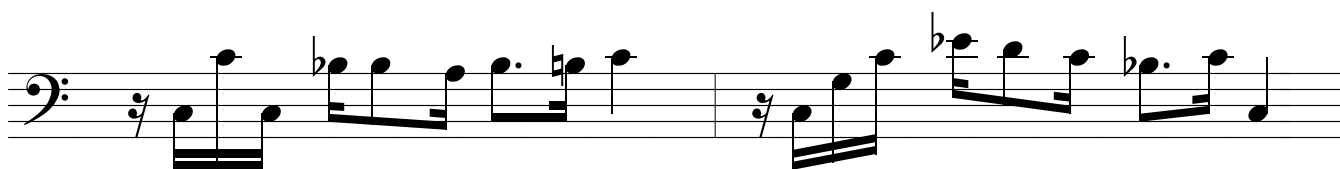
Repique-Piano-Chico



Chico-Piano-Chico-Repique



Chico-Repique-Piano



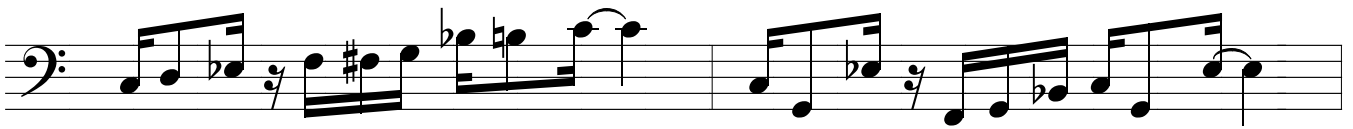
Piano-Repique-Piano-Chico



"De Bajo Candombe" Maximo Rodriguez
Piano-Chico-Piano-Repique



Repique-Chico-Repique-Piano



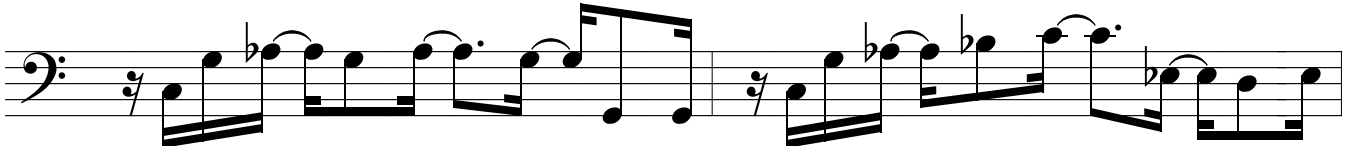
Repique-Piano-Repique-Chico



Chico-Piano-Repique-Chico



Chico-Repique-Piano-Repique



Piano-Chico-Repique-Piano

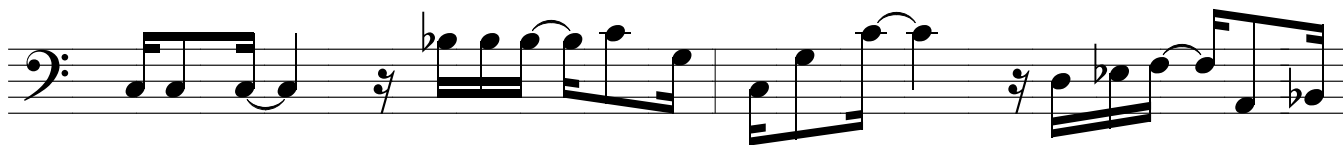


"De Bajo Candombe" Maximo Rodriguez

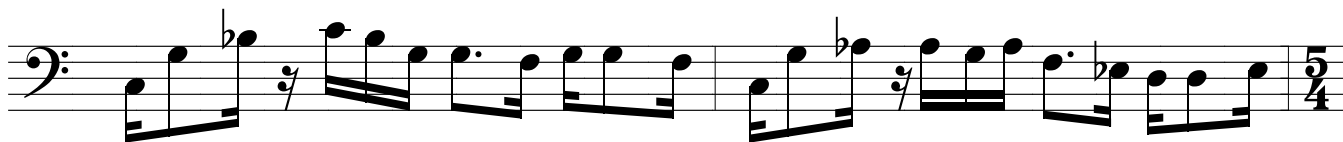
Piano-Repique-Chico-Repique



Repique-Piano-Chico-Repique



Repique-Chico-Piano-Repique



Variantes en otros compases

