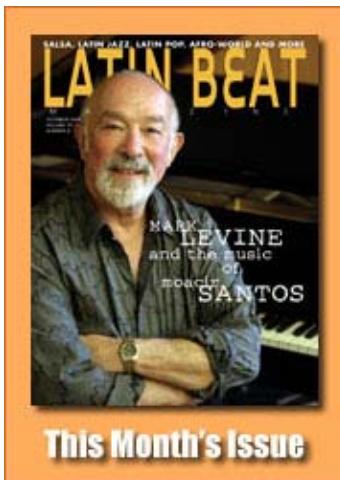




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OCTOBER 2009 ISSUE

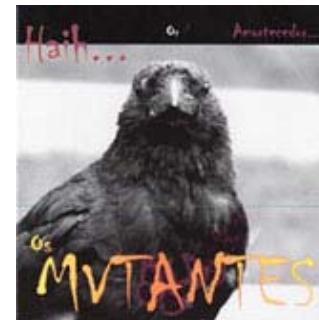
Reviews

PICK OF THE MONTH

OS MUTANTES

Haih...Or Amortecedor (Anti-)

This new recording *Haih... Or Amortecedor* (meaning a buffer) marks the return to the recording studio (after a 35-year hiatus) of members of the legendary Brazilian band "Tropicália." Long regarded as one of the most influential, eclectic and innovative bands in Brazilian pop music (revered by musical legends such as David Byrne, Beck, and Flaming Lips), the reunited Os Mutantes are back with their unique genre-bending spirit and peerless new scores that trascend beyond mere psychedelic nostalgia. Led by founding member/singer/guitarist Sérgio Dias, Os Mutantes' new recording includes 13 tracks, opening with *Hymns of the World, Part 1* (featuring a speech by Vladimir Putin, speaking to the former Soviet Union) and closing with *Hymns of the World, Part 2* (featuring a mix of the national anthems of Russia, the U.S.A., and Brazil). In between, there's a collage of rhythms, styles and genres; ranging from pop melodies, Latin rock, mock-bluesy rock, and Brazilian forms to a mock-Baroque counterpoint that morphs into a South American psych-rock band. Completing the production are two additional tracks: *Amortecedor* and *Call Me*, which are not included on the CD; they are iTunes-exclusive, download-only tracks. Favorite tracks include *Querida Querida*, *Samba Do Fidel*, and *Neurociência Do Amor*. (RM)

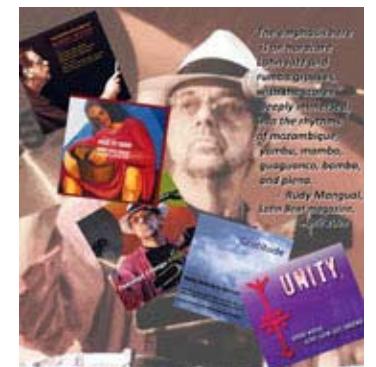


Streaming Music

Manny Silvera
Bassed in America
[Windows Media](#)
[Quicktime](#)

Bobby Matos
Cuchy Frito Man
[Windows Media](#)
[Quicktime](#)

Chembo Corniel
Buena Gente
[Windows Media](#)
[Quicktime](#)



REVIEWS

ERNEST "EC3" COLEMAN & FRIENDS
My Romance with Rhythms

Maña
Tranquilito
[Windows Media](#)
[Quicktime](#)

Santiago Ceron
Besos de Hada
[Windows Media](#)
[Quicktime](#)

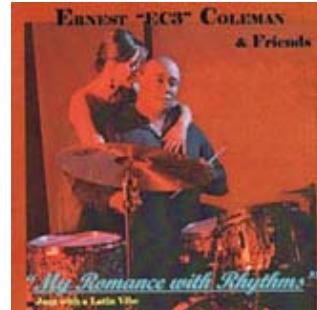
Johnny Polanco y Su
Conjunto Amistad
El Gusto de Mi Salsa
[Windows Media](#)
[Quicktime](#)

Siempre Salsa All Stars
Salsa Para Siempre
[Windows Media](#)
[Quicktime](#)



(Rhythm Universal Records)

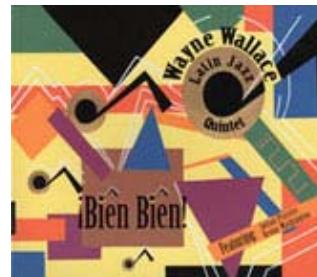
Las Vegas-based drummer Ernest "EC3" Coleman unveils his debut bandleading production titled *My Romance with Rhythms*, showcasing his percussive flair and passion for jazz with a Latin vibe. In the good company of musical director Clint Hyson and talented friends Stanyos Young (keyboard), Kenneth Muhammad (bass), Manny "Manolo" Martínez (percussion), Willie Baez and Milkshake (trumpets), EC3 delivers a well-balanced repertoire of originals and classics, with the main emphasis on rhythm. Speaking of rhythms, EC3 and Manolo Martínez shine on several drum interludes (please refer to *The Ugly Face* and *Carlito's Way*, in addition to the Herbie Hancock composition *Butterfly* and the adaptation of the Tito Puente signature track *Oye Cómo Va!* EC3 is Back!). Featured lead vocalists include Erica Christina-Little, Ayana White, Ursula Relaford, Clint Hyson and Willyton.—Rudy Mangual



WAYNE WALLACE LATIN JAZZ QUINTET

¡Bien Bien! (Patois)

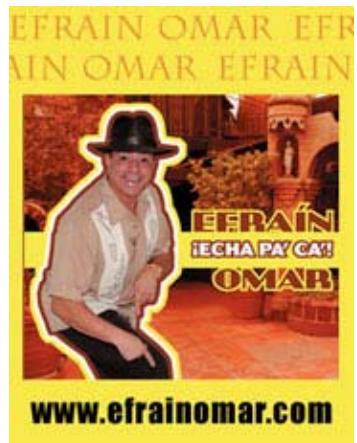
The second Patois release of Wayne Wallace's cohesive, San Francisco-based quintet* (augmented this time around with the Ellingtonian trombonist Julian Priester and other distinguished guests) is comprised of three amusing Wallace originals, a tune penned by the Colombian percussionist Memo Acevedo, and five venerable jazz standards refreshingly "Latinized" through Wallace's masterful arrangements, including the exquisite bolero version of Duke Ellington's "In a Sentimental Mood" and the phenomenal bomba adaptation of Eddie Harris' "Freedom Jazz Dance" (featuring Kenny Washington's scintillating scat technique). After listening to the CD "¡BIEN BIEN!" and in consideration of the abovementioned factors, one must agree with the testimony offered by Forrest Dylan Bryant of the "Jazz Observer": "Wallace's quintet is like an elite commando unit: lean, mean, and packing some serious heat."



* Also including pianist Murray Low, percussionist Michael Spiro, bassist David Belowe, and trap drummer Paul van Wageningen.—Luis Tamargo

LURA Eclipse (Four Quarters Entertainment)

La llamada "música global" (world music) tiene una nueva estrella: Lura, nacida en 1975 en Lisboa, bajo el nombre de pila de María de Lurdes Pina Assungao. *Eclipse* es la cuarta producción deliciosa realizada por esta talentosa cantante hasta la fecha, y la





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que debe cementar su bien ganada posición y reputación. Es un trabajo dulce y apasionado, un trabajo que alimenta el alma. El CD está compuesto por catorce números, incluyendo un identificado "bono" discográfico. Al igual que Cesaria Evora, Lura transmite elementos nostálgicos de "Saudade" (o sea, canciones de carácter melancólico). Pero al mismo tiempo, la artista nos presenta piezas alegres, románticas y festivas. Lura abarca así la riqueza musical de Cabo Verde, la tierra de sus progenitores y de la misma Evora, exponiéndonos a géneros folklóricos de esa región, como la coladera y la funana. Así, pues, debo decir que a mi corazón lograron llegar los temas *Libramor, Um Dia, Eclipse, Terra'L, Orfelino, Sukundida, Mascadjón, y Queima Roupa*. Lura tiene una voz hermosa y cautivadora, de esas que llegan a lo más profundo de nuestras entrañas. Ciertamente, eso fue lo que sucedió conmigo, y estoy seguro que hará lo mismo con ustedes.—Eric E. Gonzalez

VARIOUS ARTISTS

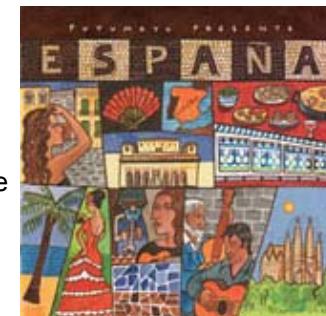
España

(Putumayo World Music)

A recently released production from Putumayo World Music, "España" (Spain) brings us a taste of the contemporary sounds that are permeating most of the Iberian Peninsula these days. Featuring various musicians and bands from Madrid to Barcelona, this compilation creates a vibrant musical tapestry by blending nuevo flamenco with rumba catalana and Spanish pop. Some of the standouts include the selections *Para Poder Olvidarla* by Peret, *Lunita* by Calima, *Cumbia Caimanera* by El Combolinga, and *Danza Ritual* by the group Uxia. As it is always the case with Putumayo's recordings, the liner notes are printed in a trilingual format –English, Spanish, and French. —Rudy Mangual



ZAK ASTOR



Product Reviews

Latin Percussion's New Brazilian Line of Percussion Instruments:

LP3020 LP Rio Brazilian Wood Surdo with Legs, 22" x 20"

LP3120 LP Rio Brazilian Aluminum Surdo with Legs, 22" x 20"

LP3112 LP Rio Brazilian Aluminum Repinique, 12" x 12"

LP3110 LP Rio Brazilian Aluminum Repinique, 10" x 12"

While most Brazilian music combines two outstanding elements—the Portuguese-derived, intense level of poetry in the song lyrics with the vibrant palette of Afro-Brazilian rhythms, it is the latter quality that enlivens and energizes most Brazilian genres and styles, from



samba to coco to bossa nova. Today, Brazilian rhythms are an integral part of all international repertoires, especially in the realms of jazz and popular music. Hence, Brazilian percussion instruments are an essential element in the arsenals of music-makers everywhere. This summer season, Latin Percussion (LP) unveiled its new line of Brazilian percussion instruments.



LP3020 LP Rio Brazilian Wood Surdo

In the world of Brazilian music, there are two completely different sounds in reference to their drumming schools: Rio de Janeiro (carioca) and Bahia. Traditionally, Rio's drum troupes like to use animal hide heads on their normally deeper surdo drums, while Bahia's percussionists opt for plastic heads (such as white nylon, clear polyester, and napa), on their more shallow, higher tuned drums. LP opted for the authenticity of Rio's models for their new line of drums, while using plastic heads on both of their surdos. The 20" diameter Rio Brazilian Wood Surdo is an elegant wood-cylinder (22" deep) drum, which produces warm and deep bass sounds, either struck open or muted. Its drum-key tunable head assembly includes ten tuning lugs for the ultimate and precise tunability of the instrument. Also notable is the low-profile, curved headrim, which is extremely comfortable to play, while adding strength to the entire drum assembly. The three-leg assembly is fully adjustable, grounding the instrument to any drum or percussion setup. While test-driving the Wood Surdo in a recording studio environment, I found it to be commendable in terms of its broad tonality and its projection of low tones. Upon removing its bottom head, the surdo screamed with enormous volume and a raw bass sound, but lost its resonating faculties.

LP3120 LP Rio Brazilian Aluminum Surdo

Enjoying all the same features of the LP Rio Brazilian Wood Surdo, its twin brother (identified as LP3120) has an aluminum shell, making it a bit lighter in weight. As for its sound, the LP3120 generated and projected a bigger and louder sound overall. Lastly, the aluminum surdo felt more authentic in its tones and the rebound from its head. We used both LP Surdos on several recordings, with excellent results.

LP3112 & LP3110 LP Rio Brazilian Aluminum Repinique, 12" x 12" & 10" X 12"

Producing authentic Brazilian sounds, the LP3112 Rio Brazilian Aluminum Repinique is a double-headed drum, which serves as the perfect complement to the surdo. Traditionally played with two thin-straight sticks (like timbales) to produce high-pitch exclamation sounds that cut through any street-type carnival, the repinique is the lead drum voice of the Brazilian bateria (Brazilian drum troupe). The LP3112 Repinique features a solid, light aluminum shell body, with 8 tuning lugs and drum-key tunability. The top curved head rim incorporates a special radius top that is easy on the hands while playing. The LP3110 Repinique has a 10" head size and only 6 tuning lugs, while having the same height of 12", like its big brother ?the LP3112. Both models performed in an extremely commendable fashion in the studio, while producing the rhythms of olodum and partido alto. Other instruments in the new LP Rio Brazilian Percussion Line include the LP Rio Aluminum Caixa (a snare drum), the LP Rio Wood Pandeiro and the LP Rio Wood Tambourine. –*Rudy Mangual*

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