

**Chapter 1 : Tito Puente - Wikipedia**

*Tito Puente's Drumming with The Mambo King* By Jim Payne & Tito Puente. Just as Latin music is just beginning to be felt in the mainstream landscape of music consumers, dancers, students, and aspiring musicians.

We needed to load up his timbales because he was going straight to a gig afterward. The garage was filled with instrument cases: The first thing that struck me was the old drumset gathering dust in a corner. Williams, who knew nothing about Latin music. But Tito went to him to learn how to read and play shows. Tito eventually melded these two musics together, adding big band instrumentation and jazz harmonies to Afro-Cuban rhythms. He considers this one of his most important musical contributions. Tito also studied the piano. When Tito was twelve he formed a dance team with his sister, Anna. They modeled themselves after Ginger Rogers and Fred Astaire, but percussion became his first love. Having learned the rudiments from Mr. Williams, Tito was able to apply them to the timbales as well. Soon, Tito added timbales to his drum setup. Eventually the timbales became his main instrument. He brought them out front and played them standing up now the accepted way of playing so he could give cues more easily. Eventually he became the most famous and influential timbalero in the world -- El Rey de Timbal. Tito was like an excited kid in a toy shop as he showed me the twenty sets of timbales in the garage -- timbales painted in psychedelic colors, timbales painted in solid colors, timbales painted in day-glow colors, his six gold timbales, his timbalitos, his thunder drums, and the timbales that were originally painted with naked women. At nineteen he got the gig with the Machito Orchestra, the premier Latin band of the time. At twenty he was drafted into the Navy. He had studied alto with Joe Allard in New York. He learned arranging from a friendly pilot on the ship. Shortly after Puente returned from the war he got a chance to put his own band together for Sunday afternoon gigs at a new place called the Palladium. The Palladium became the hugely popular "Home of the Mambo," and Tito and his band were off and running. Tito was a showman, as evidenced by the wild paint jobs on his many sets of timbales, his sequin jackets, his grimaces and tongue-biting during solos, and his over-the-head stick moves. He believed a big part of his job was to entertain people and make them dance, but he was also a very serious musician. After a while we went into the house. Stacks of arrangements and yellow music-score paper surrounded the piano in his workroom. As we looked over some of the exercises for the book, Tito tapped out the rhythms on the table top to make sure they were correct. That way, when I come back I know exactly where I am in relation to the clave. The clave stays the same, but if a section starts in the middle of the clave you feel it differently. He had no time for inferior musicianship, and if he found a mistake in the manuscript or the musical exercises, he let me know it in no uncertain terms. Tito ran a tight ship, but he always expressed a deep love for the musicians in his band -- "the boys," as he called them. Trumpeter Jimmy Frisaura was with him for forty years. In a skeptical record-company owner, George Goldner, allowed Puente to go into the studio after midnight to save on studio costs and record some music for drums only. As Mongo passed around a bottle of Havana rum, they talked over various breaks and ensemble figures. It became one of the most famous percussion records of all time. And the recordings continued. Tito has an amazing albums to his credit -- the most of any artist to date! Probably the most popular was the Dance Mania. Two years ago The New York Times listed it among "Top 25 most significant albums of the 20th century. When the Salsa era dawned, Tito rode the wave once more along with all the newer stars many of whom had played in his band -- Eddie Palmieri, Larry Harlow, Ray Barretto and Johnny Pacheco, to name a few. In , a guitarist named Santana recorded a song called "Oye Como Va," which Tito had composed and recorded Tito smiled when he talked of the royalty checks in six figures that started appearing in his mailbox. In Puente signed with Concord Records and turned his talents to recording adventurous Latin-jazz albums such as El Rey, featuring songs by John Coltrane, among others. It was time to go. Tito, at 76, carried his own timbales as I carried the stands. The restaurant is virtually a Tito Puente theme park. His pictures are on the walls and laminated into the tables. Conga drums serve as bar stools. Of course, he created a serious commotion when he arrived. The place was crowded and everyone wanted to shake the hand of the little man with the big smile and the gleaming main of white hair. Tito stopped at tables, talked to the patrons, and signed autographs. Tito never

failed to give credit to those who helped popularize "our Latin music. A group of school children was having a special cultural field day at the restaurant and were eating lunch on the enclosed porch. Tito went out to greet them, acknowledged the teacher and thanked her for her work with the kids. Tito had his own scholarship fund to help aspiring Latin musicians. The children were thrilled and asked for autographs. Tito took it all in stride and showed genuine affection for all. The first half of the day was over. I wish I could have tagged along for that. Tito died on June 1, He taught me a lot about drumming and even more about how to live life. We all miss him. Contact Us W.

## Chapter 2 : Tito Puente's Drumming With the Mambo King by Tito Puente

*The late, great Tito Puente was a giant in the world of Latin music. This exceptional new book/CD pack, co-written with Jim Payne, includes an extensive biography, a history of Afro-Cuban music, archival photos, step-by-step instruction in Afro-Cuban music for timbales and drumset, and.*

The greatest ambassador for Latin music in the 20th century, his impassioned style of Latin jazz, his high-energy drumming and delicate vibraphone playing attracted adoring audiences for decades in countries as far removed from Latin America as China and Japan, Russia and the UK. In home territories in South America and the Spanish-speaking Caribbean, his reputation was summed up by his singing partner of nearly 50 years, the queen to his king, Celia Cruz: In February this year, he received his fifth Grammy - for the Mambo Birdland album - and was recently honoured by the US government on a postage stamp. He had a childlike delight at jokes and teasing, and realised very early on the significance of giving a performance more than just musical. In the late 30s, while playing with the band of Cuban singer Machito, he dragged his timbales drum kit to the front of the stage and never went back into the shadows. From then on, his solos were instantly a star attraction. With his younger sister Annie, he took up dancing, slick and neat as he would be all his life, and as he boasted later, one of the few bandleaders who could actually dance. Joining up with Curbelo, Puente learned about band-leading and business before moving on to play with Machito, who was creating the template for Afro-Cuban jazz with his partner Mario Bauza. By then, many Cuban musicians were in town, bringing with them an infectious and highly syncopated new dance called the Mambo; Puente was hooked. Within a couple of years, he was drawing vast crowds with performances in the Mecca of the dance, the Palladium Ballroom on 52nd Street, just along from the world famous bebop jazz club, Birdland. For Puente this was an opportunity to see at close quarters the arrangements of musicians such as Stan Kenton and Dizzy Gillespie, who also shared a passion for Cuban music. The tribute album Commemorating Tito Puente, 50 Years of Swing offers 50 tracks from all stages of his career, beginning with his first successful recording Que no, que no! As revealed on this fondly conceived box set, his range of musical styles and collaborators was exceptional: The tribute song, El Cien The Hundred - to commemorate his th album , is a textural delight, a flash-past of the most significant voices of salsa in the past few decades, including, of course, Celia Cruz, the most significant Latin singer of the century. Puente drew each new generation of musicians into the fold. His genuine interest in them and their ideas kept his own music fresh. Through his Tito Puente Foundation, he enabled poor Hispanic musicians to attend music college. By the 90s, he had become a mentor and unlikely icon for many young Latin hiphop crossover producers and musicians, including his son, the percussionist Tito Jr. He said - in a rare flash of irritation - that he would sooner stop playing than have to play them. But he was open to serious, committed changes, especially at the jazz end of the Latin music spectrum. Individual songs are known worldwide and reappear in new guises. In the movie of The Mambo Kings, Puente played a musician playing at the Palladium in the mambo heyday. In , Puente visited London with his Latin Jazz Sextet - a streamlined, tight, inventive outfit which took the city by surprise. In , he returned with his full band and Celia Cruz out front; it was an unforgettable night. He is survived by his wife, Margie, two sons and a daughter.

## Chapter 3 : Tito Puente (Author of Tito Puente's Drumming With the Mambo King)

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*[Includes] minute CD which features Tito playing examples from the text, six timbale solos and 12 classic recordings--Cover.*

### Chapter 9 : Tito Puente's Drumming With the Mambo King (November 13, edition) | Open Library

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