

Experimentations with Timelines in Afro-Bahian Jazz: A Strategy of Rhythm Complexity

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Orkestra Rumpilezz is a big band from Bahia (Brazil) that combines jazz with Afro-Bahian instruments and patterns, particularly from Candomblé and carnival ensembles. Founded in 2006, the orchestra proclaims itself as a dignifier of Afro-Bahian music and has a public rhetoric that emphasizes rhythm complexity in their arrangements and in their local sources. This rhetoric is supported by public explanations of how timelines function as organizers of African derived musics and of Rumpilezz's own arrangements. How are these public statements reflected in the orchestra's arrangements?

This paper documents and discusses how Orkestra Rumpilezz experiments with timelines drawn from Candomblé and carnival music in their arrangements and discusses aspects of their rhythmic complexity. The experimentations include cutting or shifting the regulative time point (RTP per Anku 2000) of traditional timelines, and non-conventional patterns of timeline alignment. I frame the composer's experimentations with timelines as a strategy to increase rhythmic complexity and ultimately to elevate Afro-Bahian music.