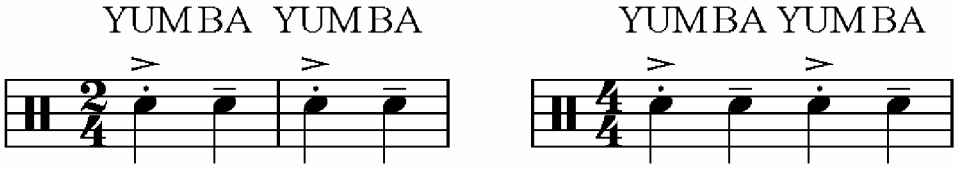
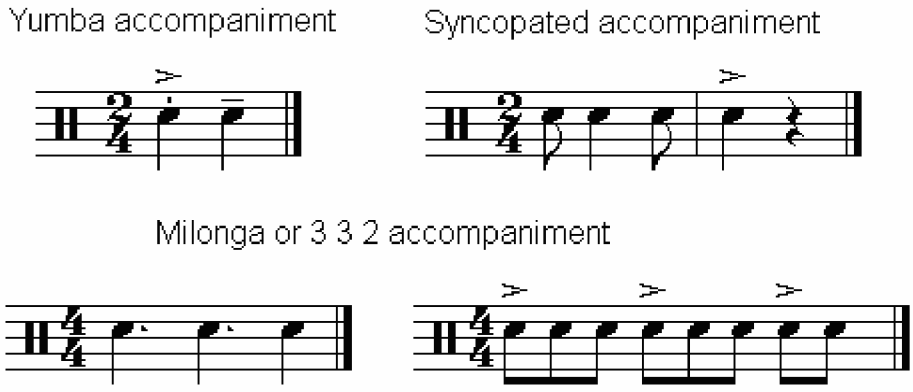
THE RETURN OF ‘GRAN YUMBA’

The RETURN OF ‘GRAN YUMBA’ (Big or Great yumba) is a musical piece written for percussion ensemble, having found its inspiration in the well-known “Yumba” rhythmical effect, so representative of such a characteristical musical genre as Argentine tango.
The creation of this musical resource YUMBA is sometimes attributed to an Argentine musical master, Osvaldo Pugliese (1905-1995), who is said to have used it quite frequently, to the point of having composed a renowned piece called “La Yumba” in 1947. However, it would definitely be fairer to say that its origin is, in fact, somewhat uncertain, only responding most probably to an expressive need to accentuate the musical accompaniment dictating the tango dancers’ movements. It should be remembered that tango, as well as many other popular musical genres, was originally meant to be music to dance.
Throughout the years, there have been other musical masters, such as Astor Piazzolla, Horacio Salgan and still some others, who have made frequent use of “yumba” in many of their compositions, mostly for the sake of the musical aspect of the piece rather than its choreographic aspect.
The term “yumba” itself has no real meaning, neither is it at all related to any American or African indigenous language, as it might be thought. It is only its onomatopoeic sonority what makes it significant to this context. YUM represents the first tempo, pretty accentuated and staccato, while BA is the second tempo, very weak and legatto.

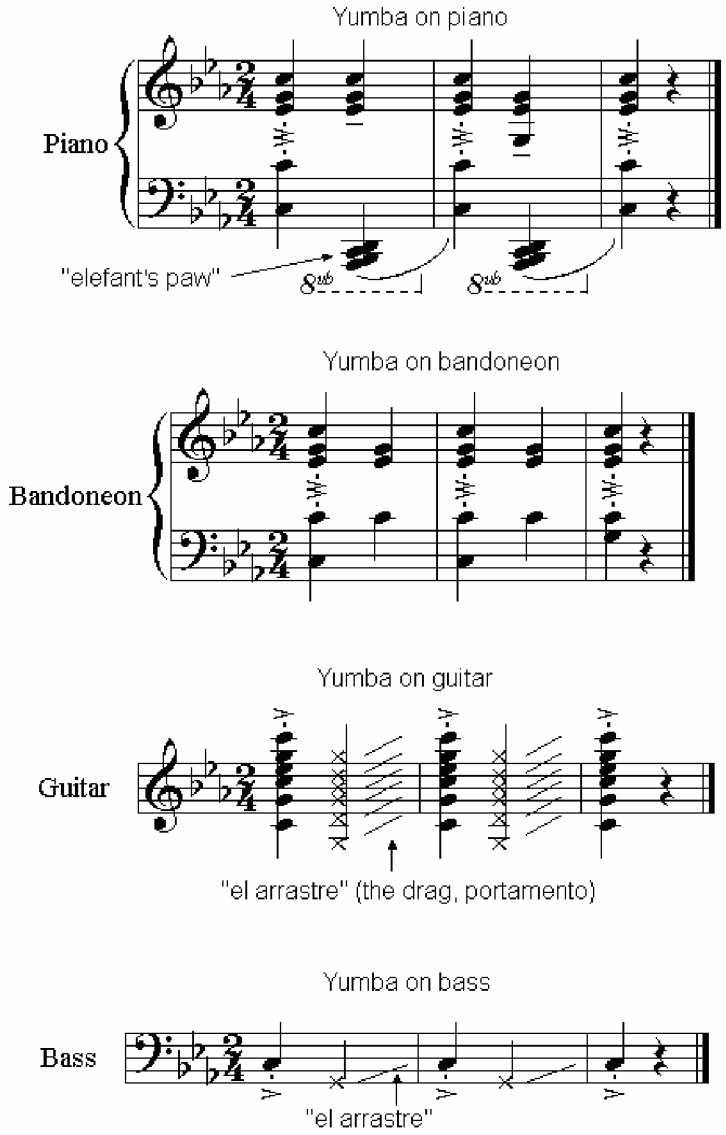


More often than not, the accompaniment for a tango makes use of this rhythm and that of a syncopated accompaniment alternatively, or that of milonga 3 3 2, so common in Piazzolla when it has a 4-tempo beat.

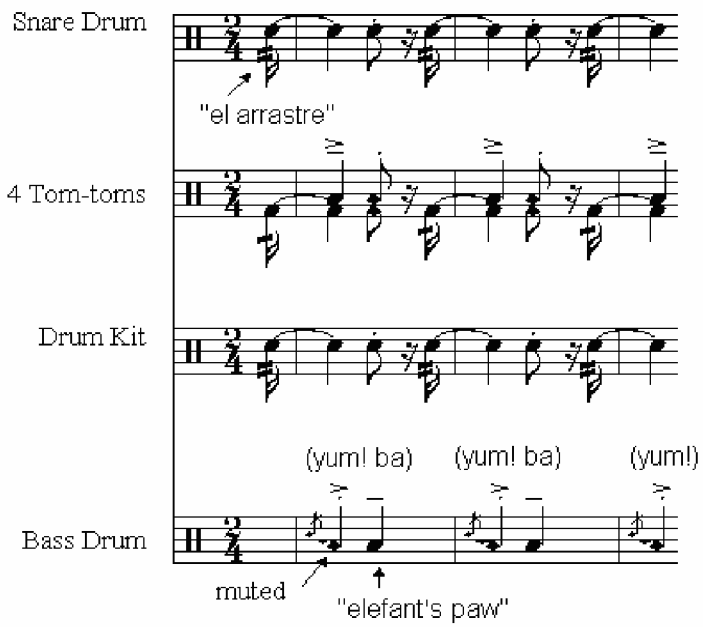


Each instrument has its peculiar way to create the rhythm of “yumba”. The harmonious instruments accentuate the chords in first tempo, and in the second tempo they play one or a few musical notes in a very grave tone (in the case of the piano it could well be directly a very grave cluster of notes called “elephant’s paw”), and some others make a sort of

portamento effect (guitars or contrabass) towards a new strong tempo called “el arrastre” (the drag).



In this particular musical piece the Yumba and the “elephant’s paw” are mainly found in the Bass drum, assisted by the floor toms and the snare drums producing “el arrastre” effect with the brushes. The drum must be played with a beater in the right hand, and making a flam effect with the left hand by pressing it on top of the head in order to obtain the deadening of the first tempo, while liberating the second one to produce the “elephant’s paw” effect.



In Astor Piazzolla's compositions it is very common to find that the yumba is inverted, the stress being displaced to the second beat and the "elephant's paw" changing to the first, mainly happening between bars 219 and 234.

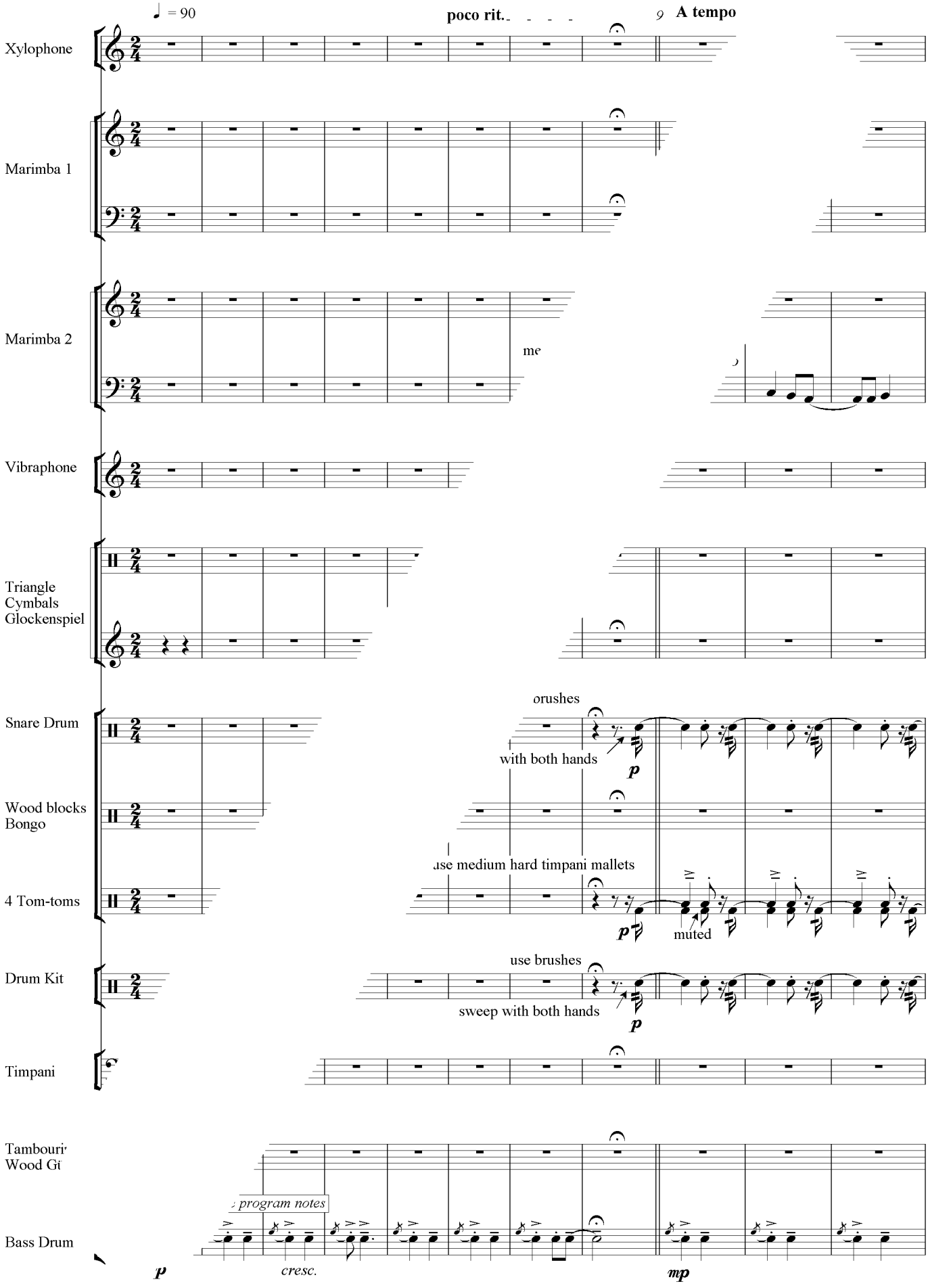
As from bar 220 up to bar 256 all the mallets instruments players should gesticulate an X in the air with the mallets, as long as it indicated, in a theatrical or choreographic gesture.

The name, "The return of Gran Yumba", could inspire to the audience something like the return of a "monster". If you have in mind that image while performing this piece you are in the right way!!

The Return of "Gran Yumba"

Duration: appr. 6'30"

Carlos Passeggi



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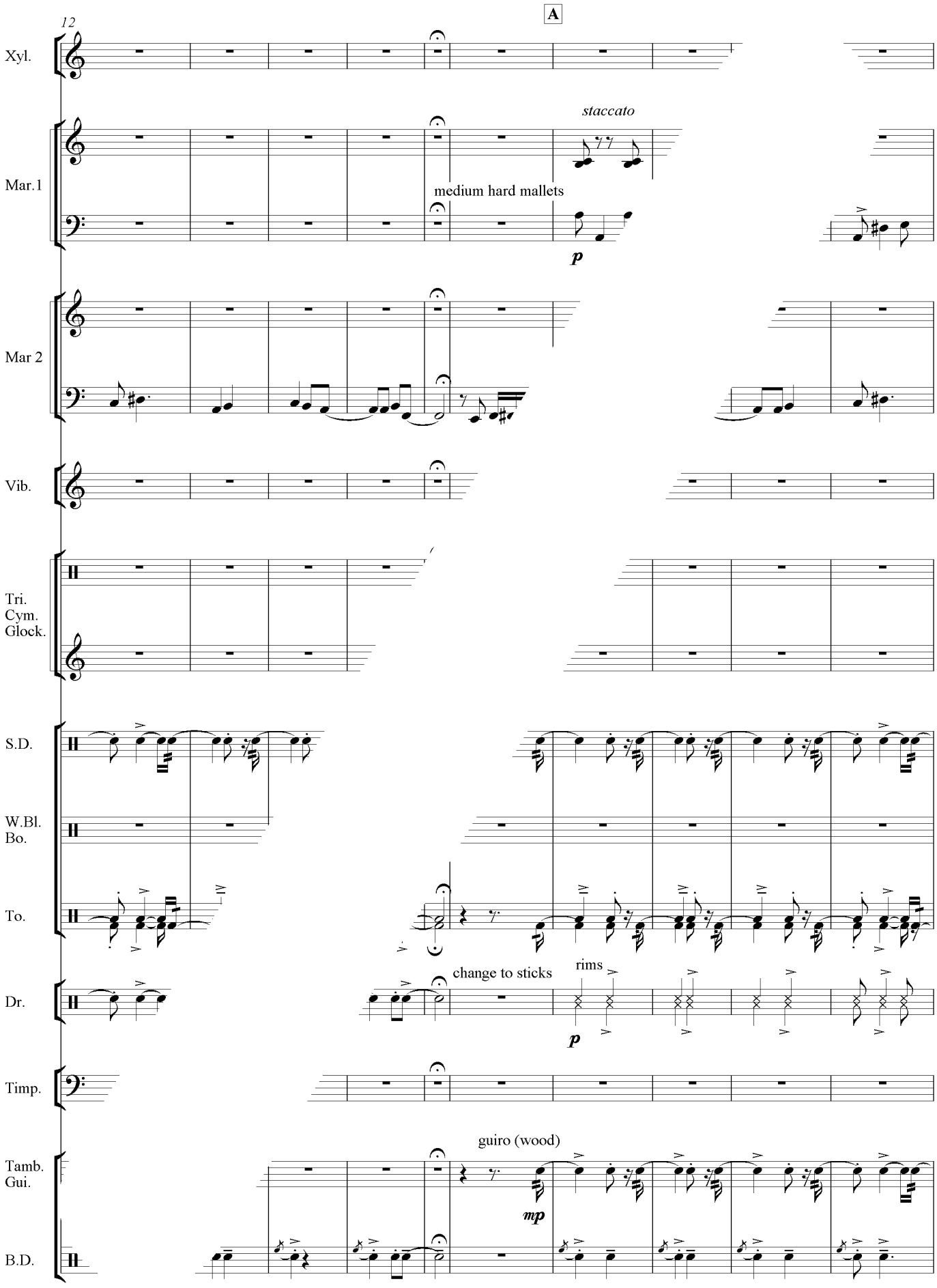
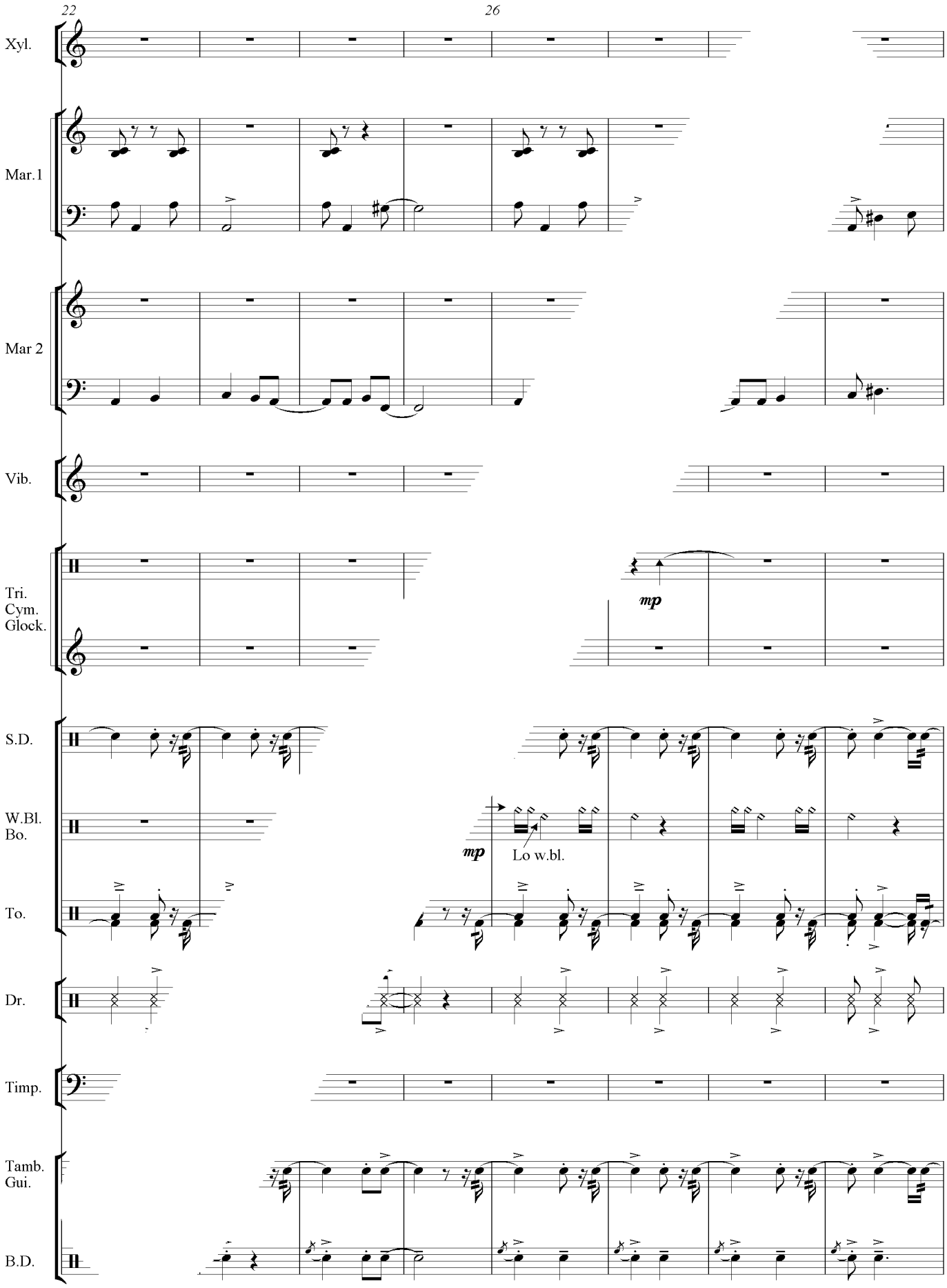
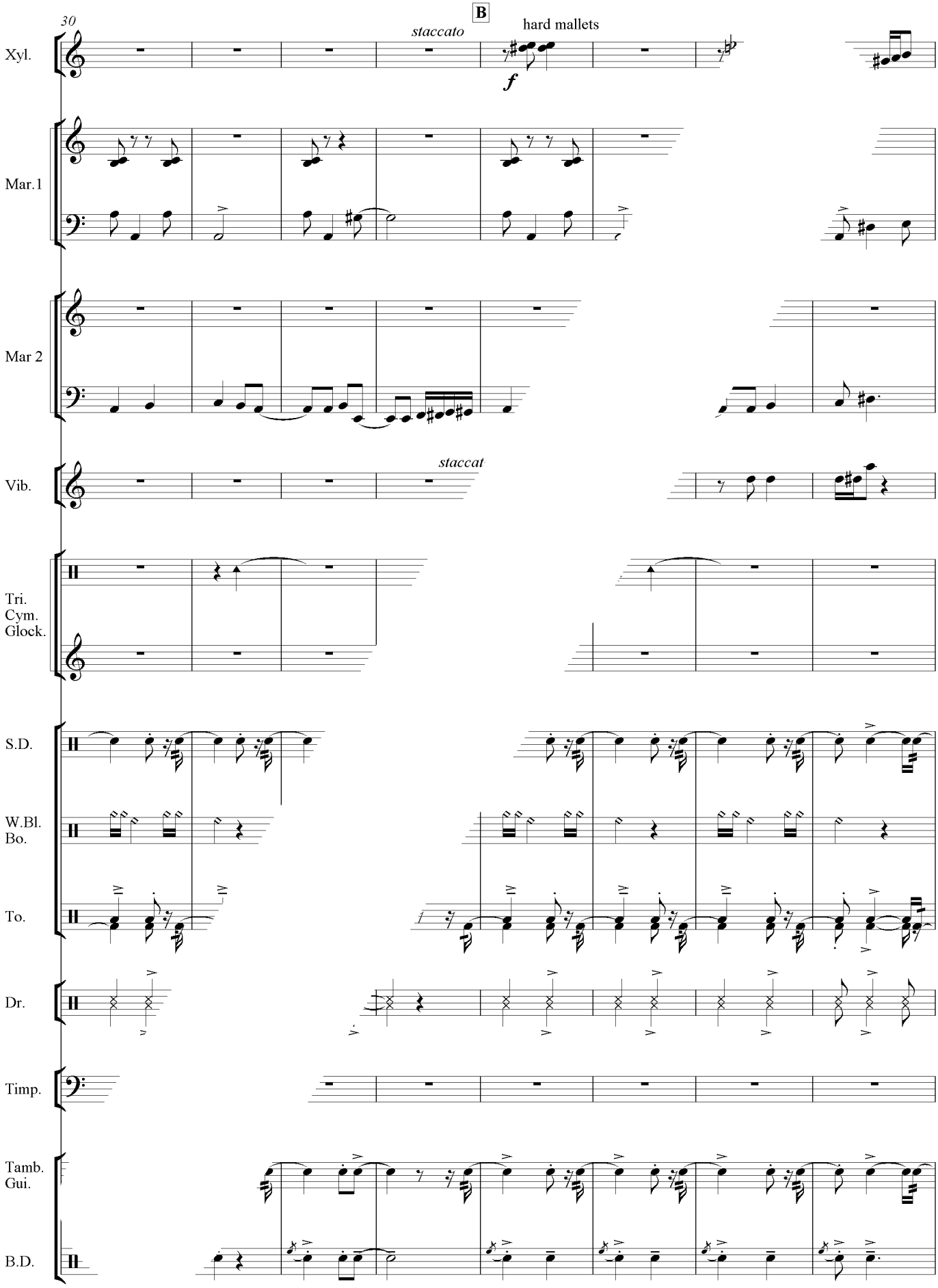
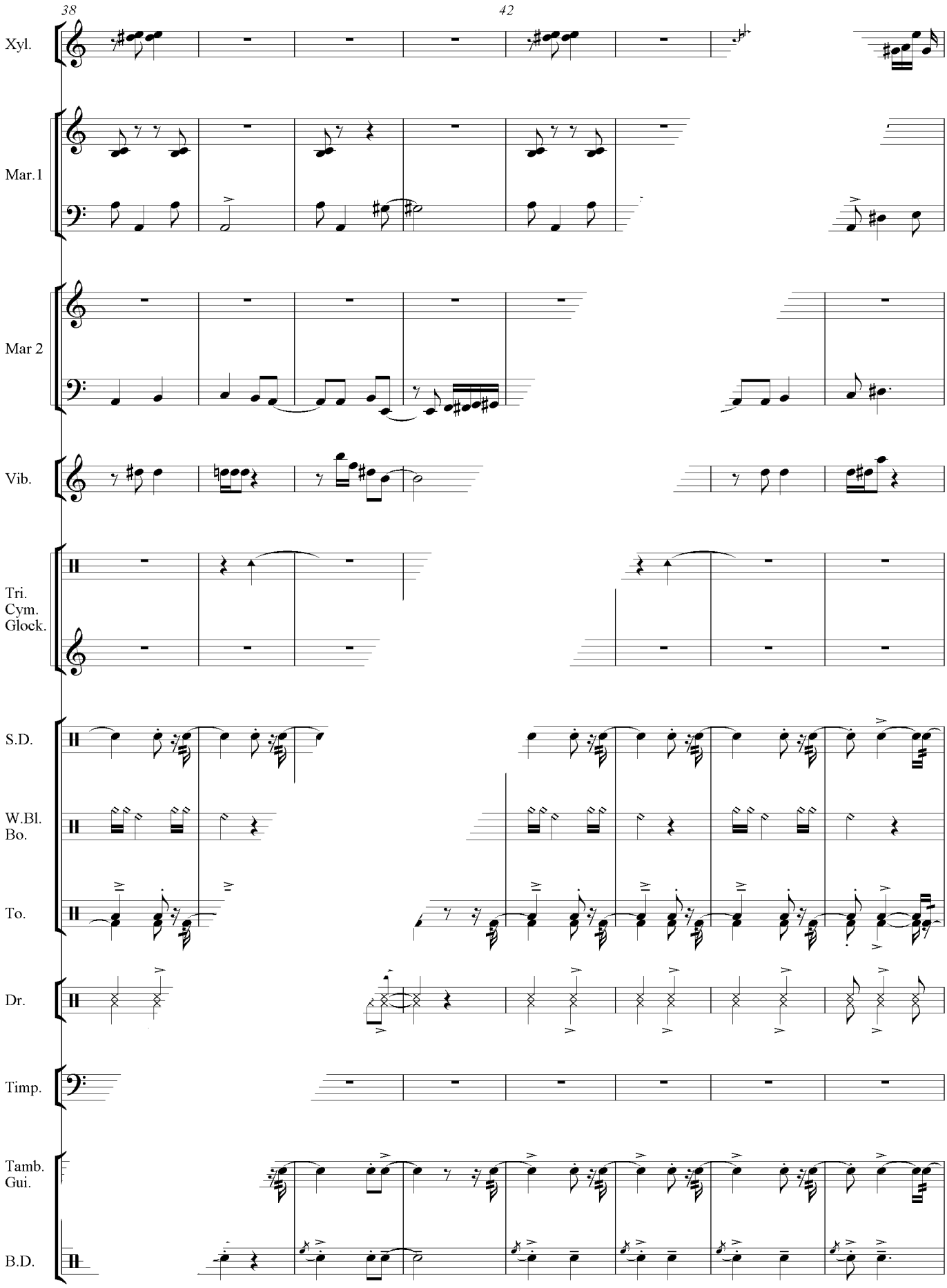
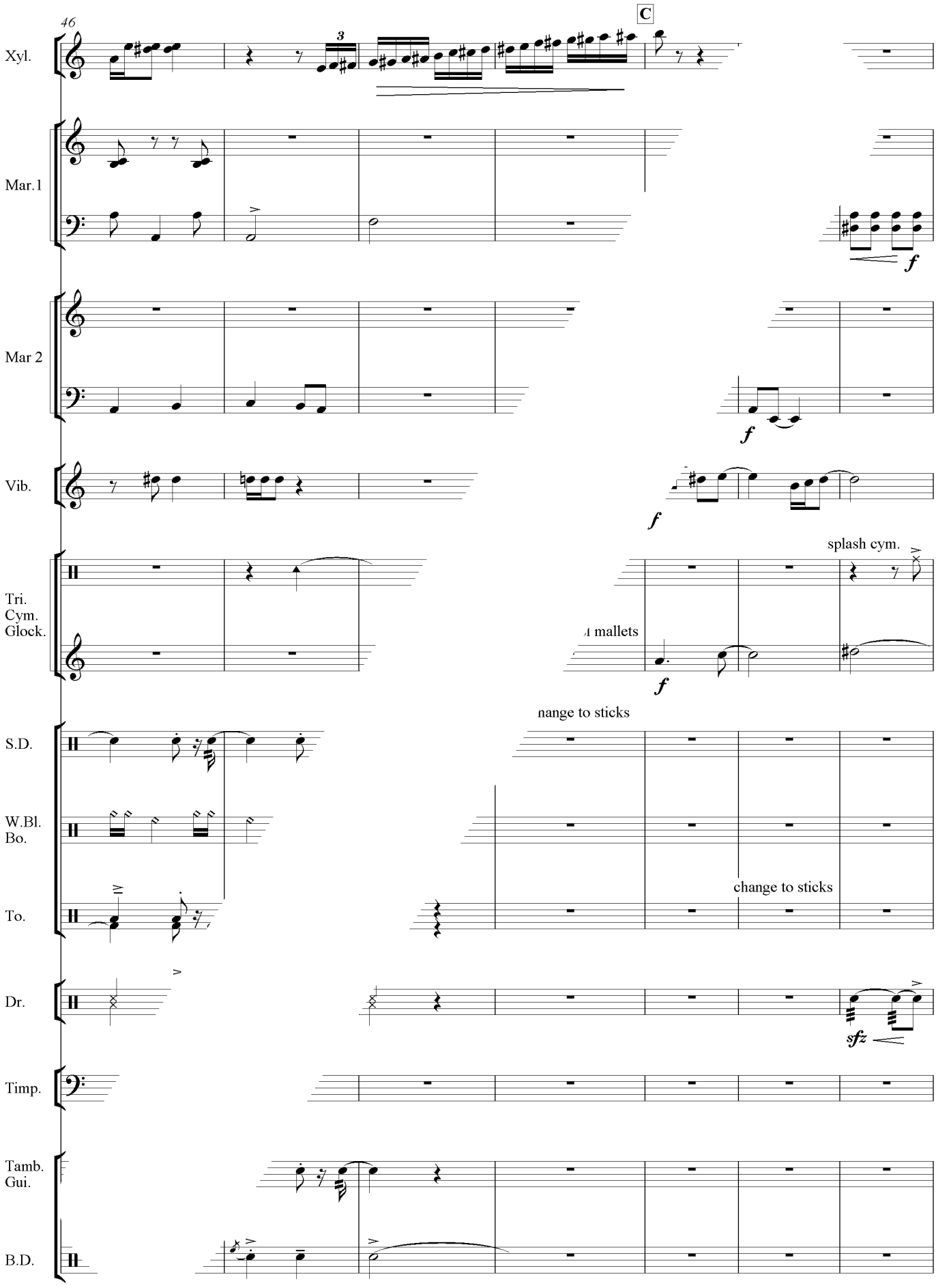
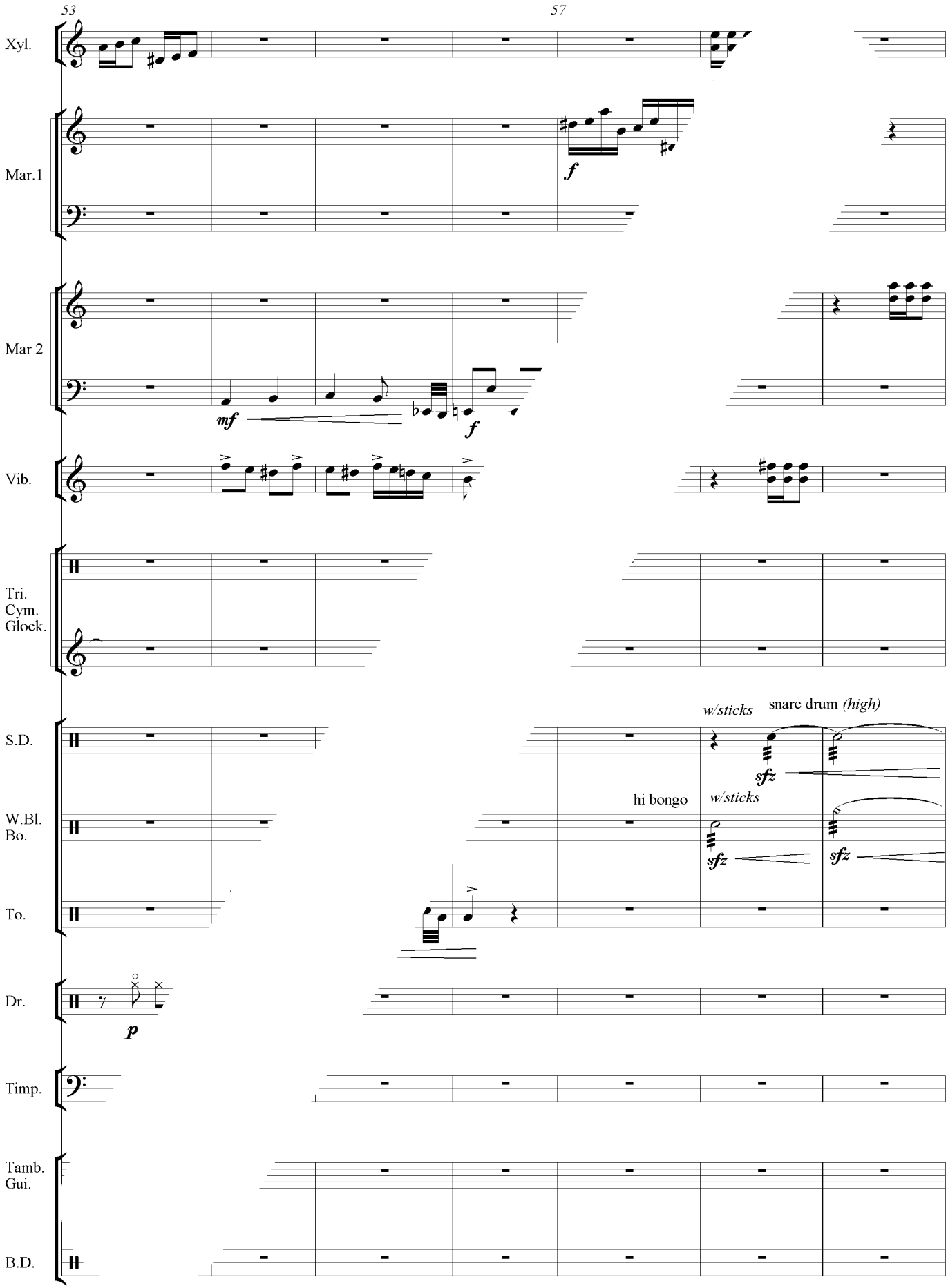

A
12
Xyl.
staccato
Mar.1
medium hard mallets
p
Mar 2
Vib.
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
change to sticks
rims
p
Dr.
Timp.
guiro (wood)
Tamb.
Gui.
mp
B.D.

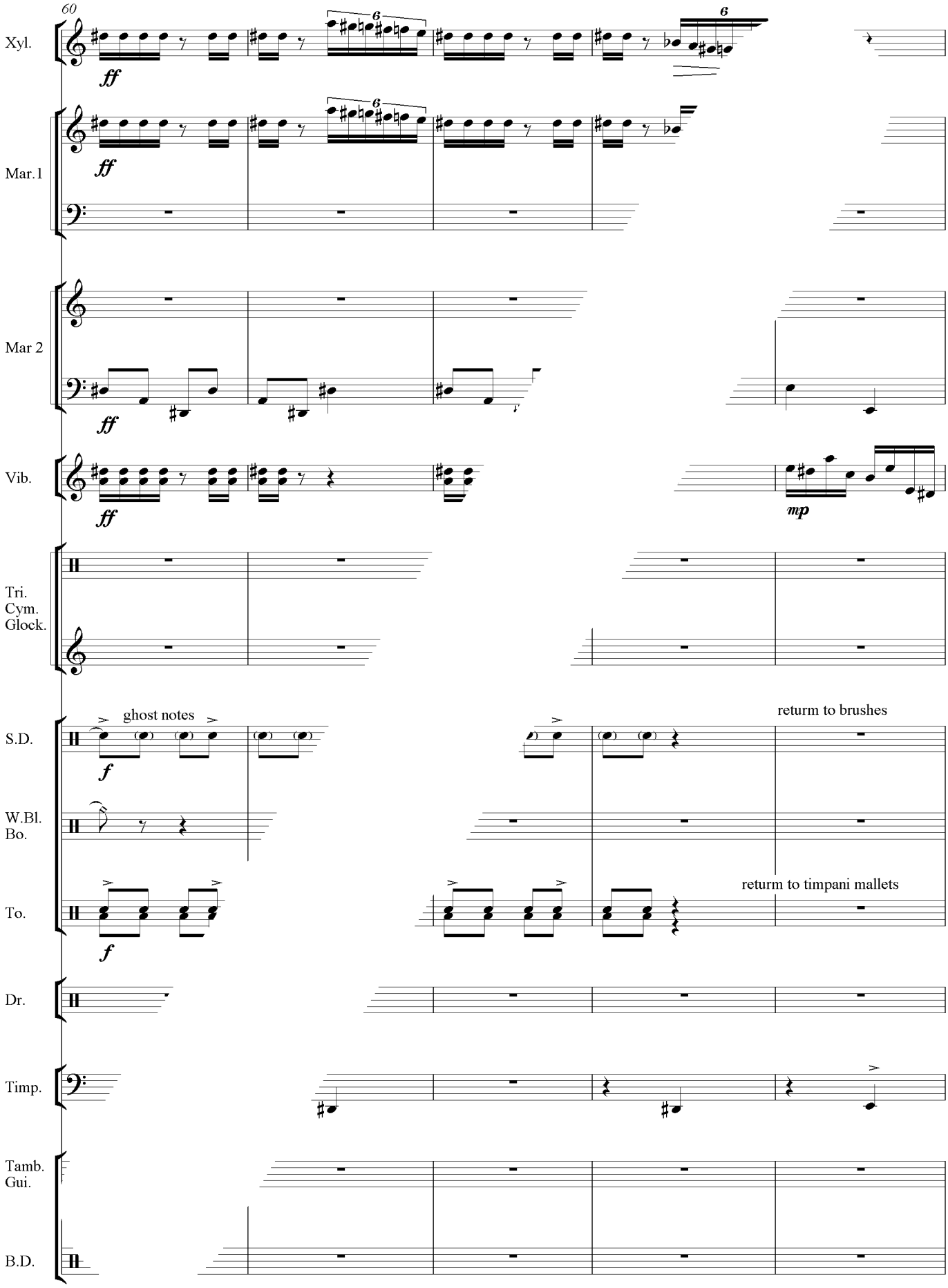

22
26
Xyl.
Mar.1
Mar 2
Vib.
Tri.
Cym.
Glock.
mp
S.D.
W.Bl.
Bo.
mp
Lo w.bl.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.

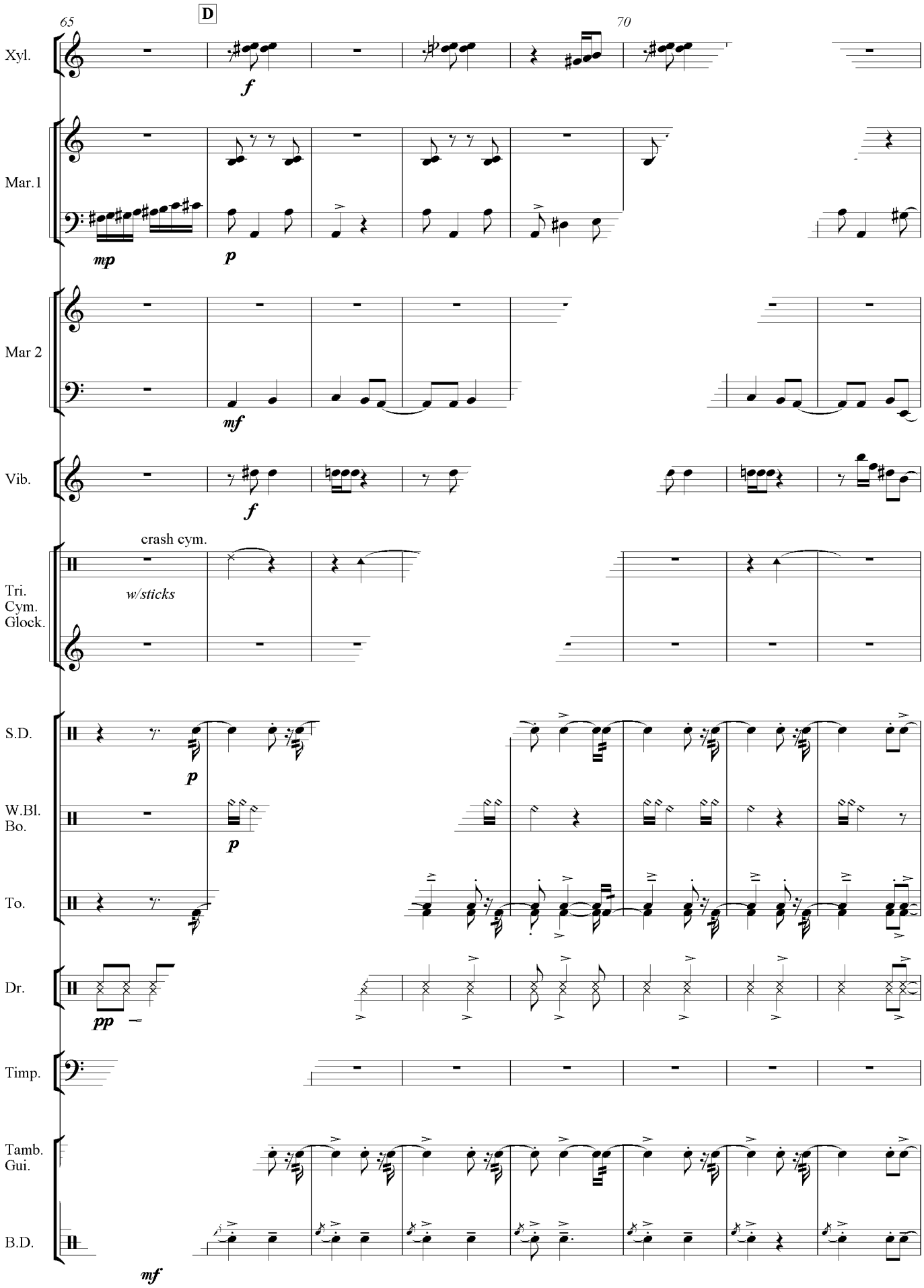

30
B
staccato
hard mallets
f
Xyl.
Mar.1
Mar 2
staccat
Vib.
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.

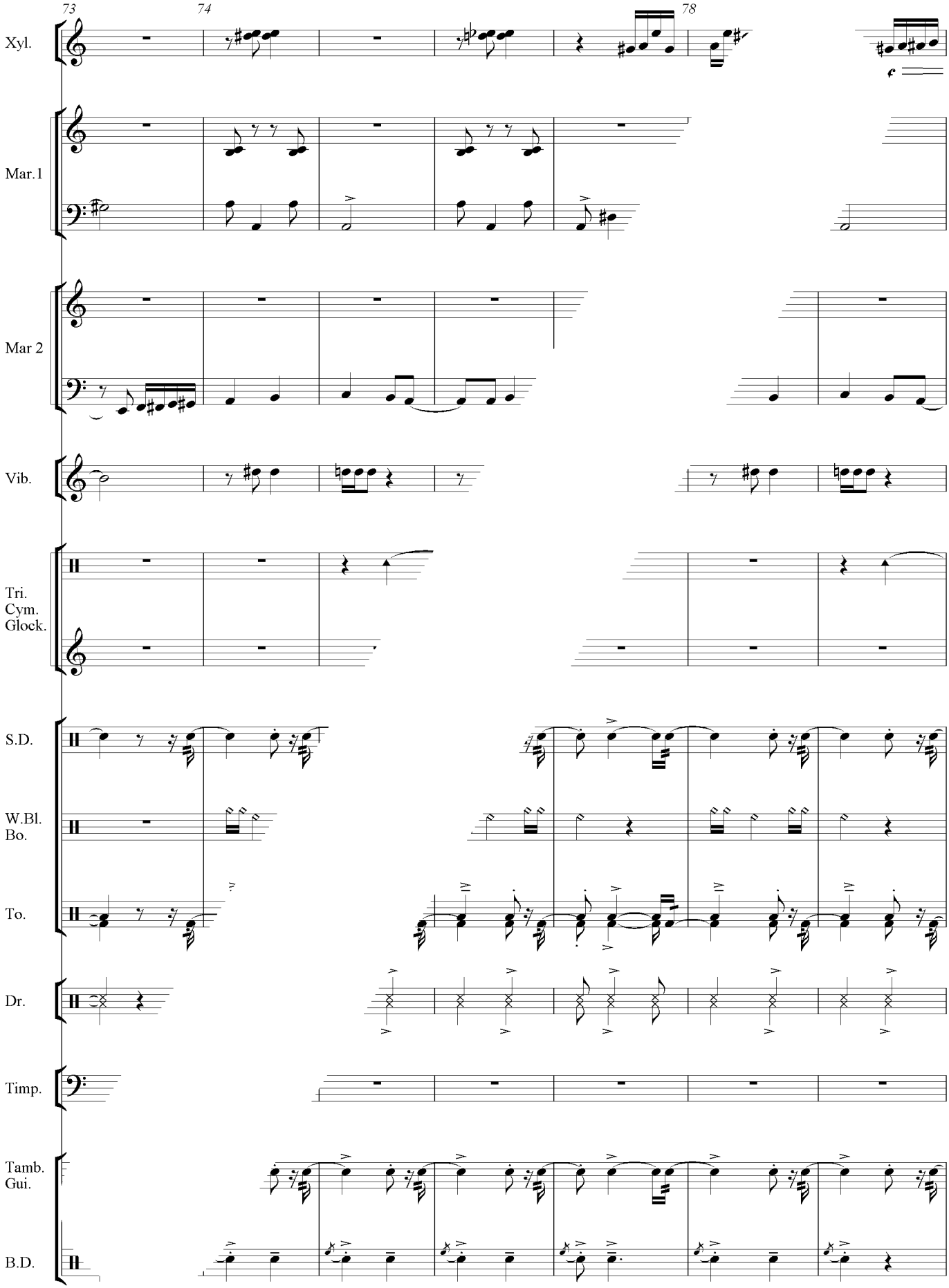

38
42
Xyl.
Mar.1
Mar 2
Vib.
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.

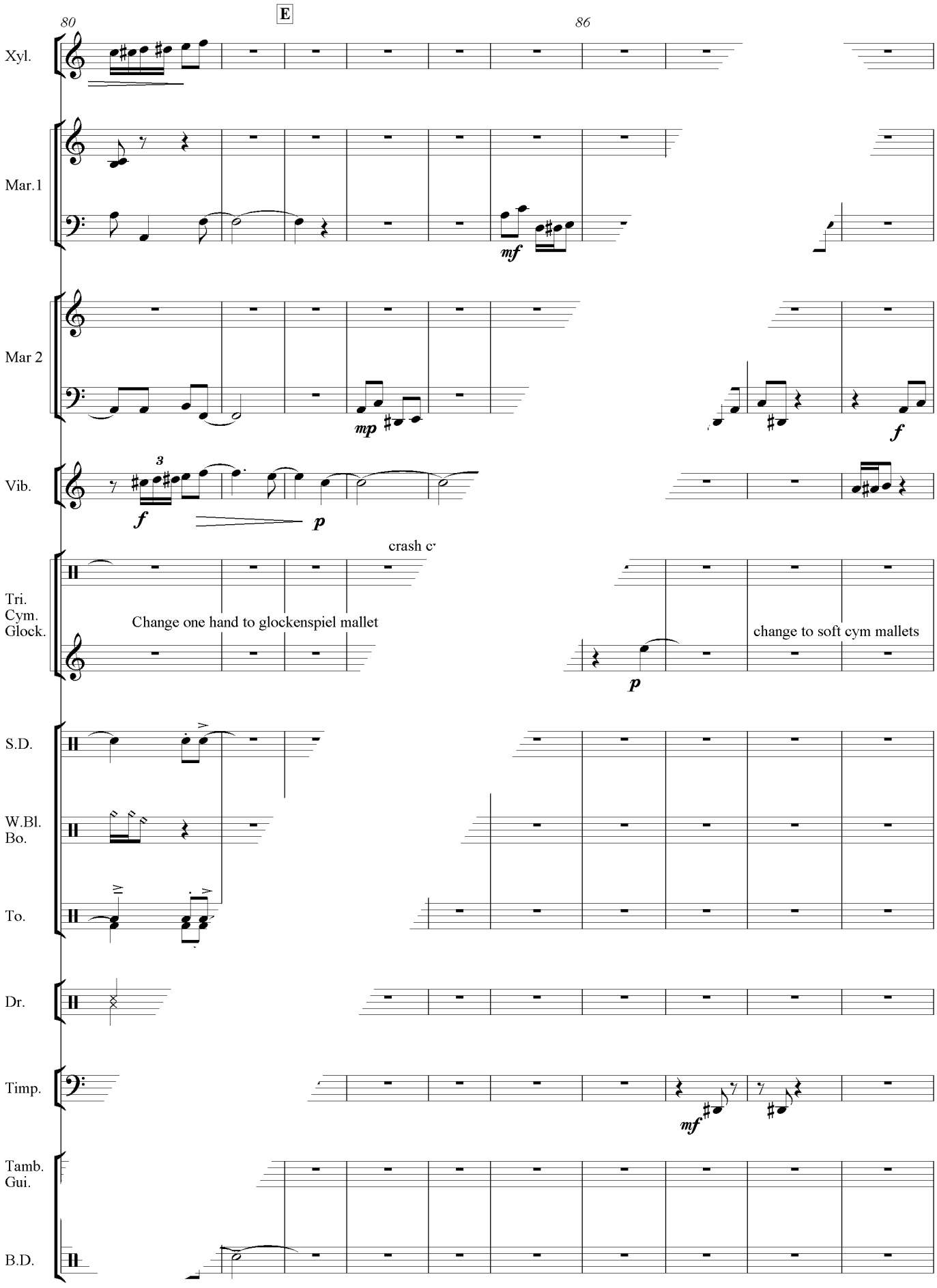

46
C
Xyl.
Mar.1
Mar 2
Vib.
Tri.
Cym.
Glock.
splash cym.
mallets
S.D.
nange to sticks
W.Bl.
Bo.
To.
change to sticks
Dr.
Timp.
Tamb.
Gui.
B.D.
f
sfz

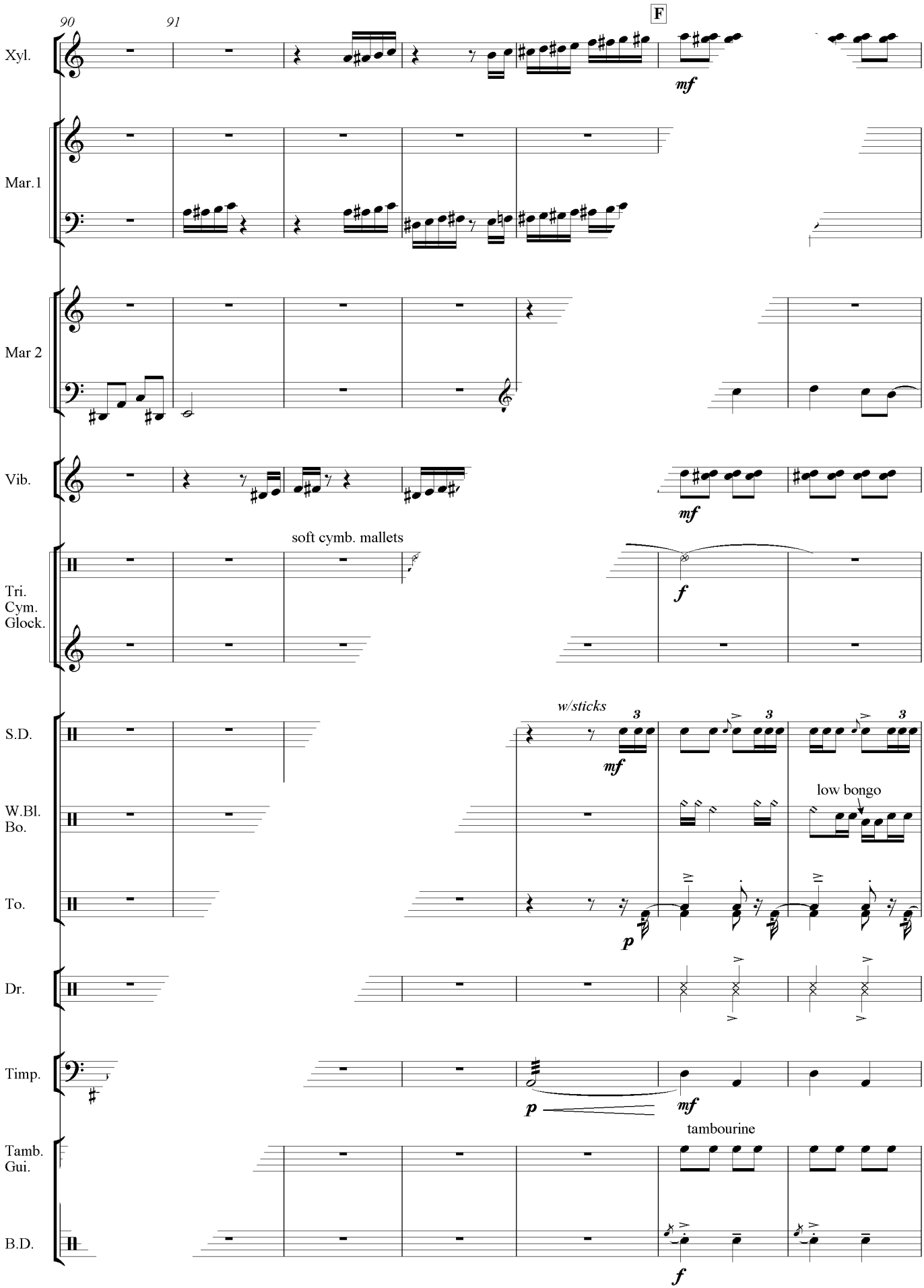

53
57
Xyl.
Mar.1
f
Mar 2
mf
f
Vib.
Tri.
Cym.
Glock.
S.D.
w/sticks
snare drum (high)
sfz
W.Bl.
Bo.
hi bongo
w/sticks
sfz
sfz
To.
Dr.
p
Timp.
Tamb.
Gui.
B.D.

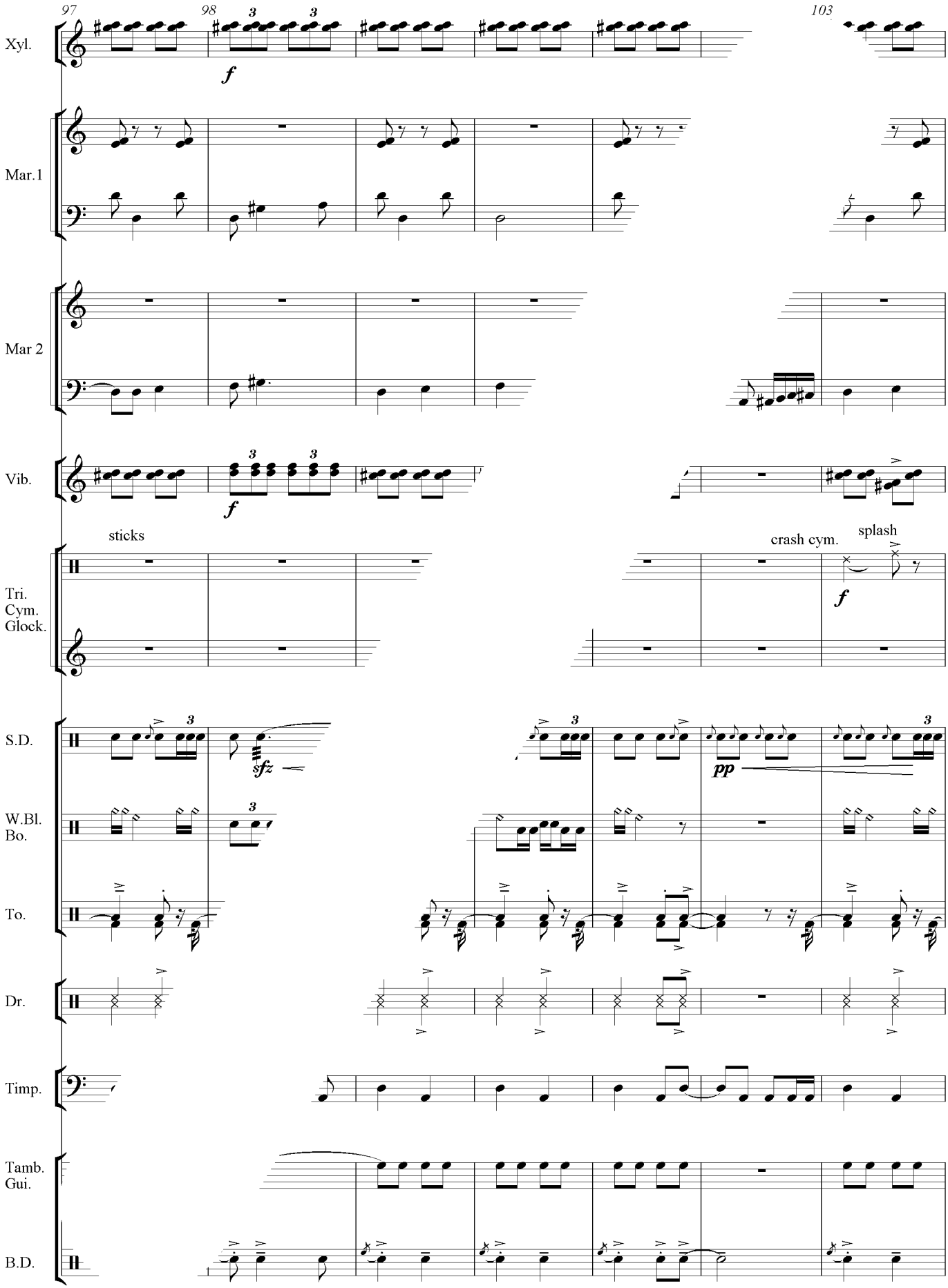

60
Xyl.
Mar.1
Mar 2
Vib.
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.
ff
mp
f
ghost notes
return to brushes
return to timpani mallets

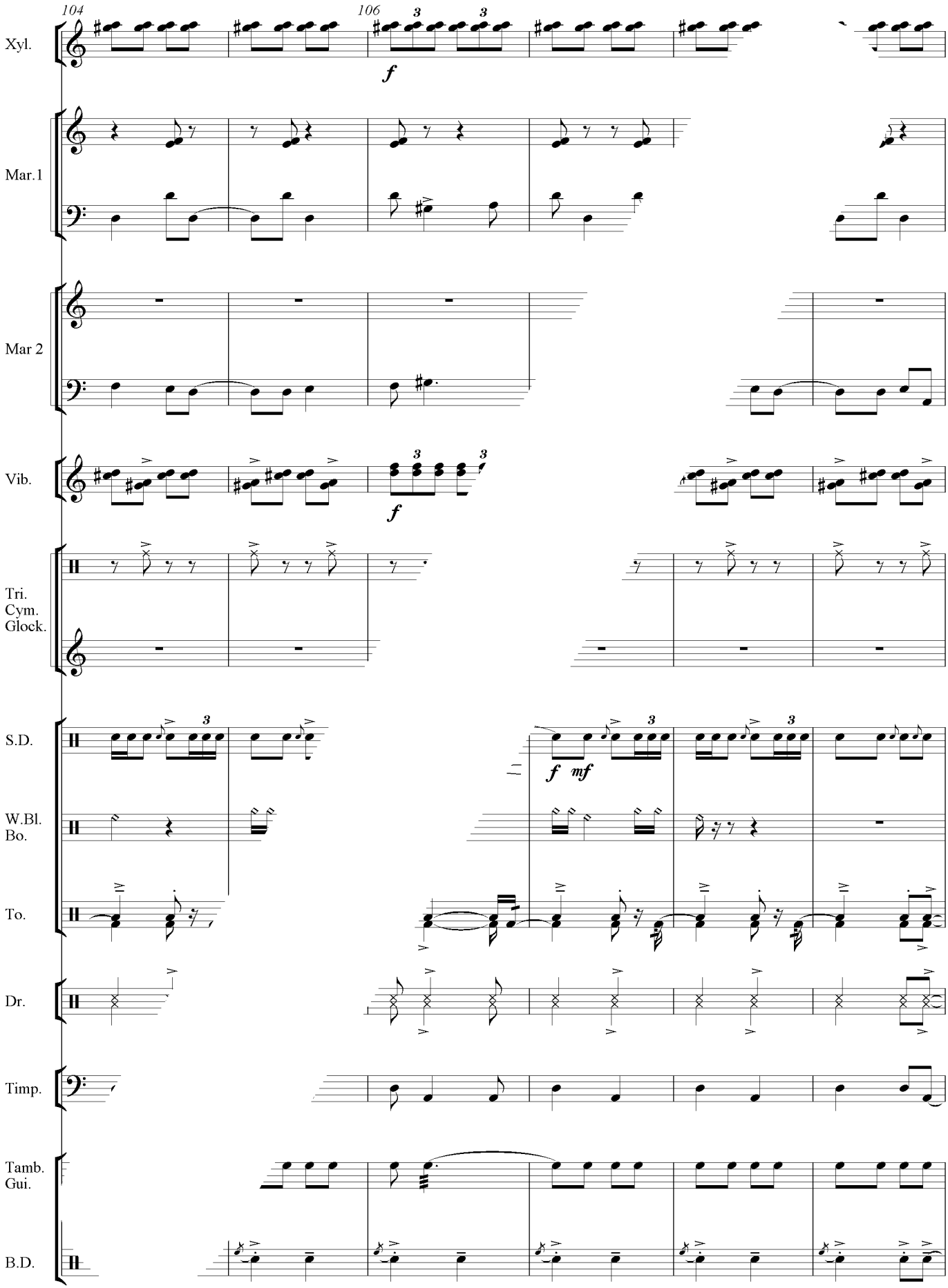

65
D
70
Xyl.
f
Mar.1
mp
p
Mar 2
mf
Vib.
f
crash cym.
Tri.
Cym.
Glock.
w/sticks
S.D.
p
W.Bl.
Bo.
p
To.
Dr.
pp
Timp.
Tamb.
Gui.
B.D.
mf

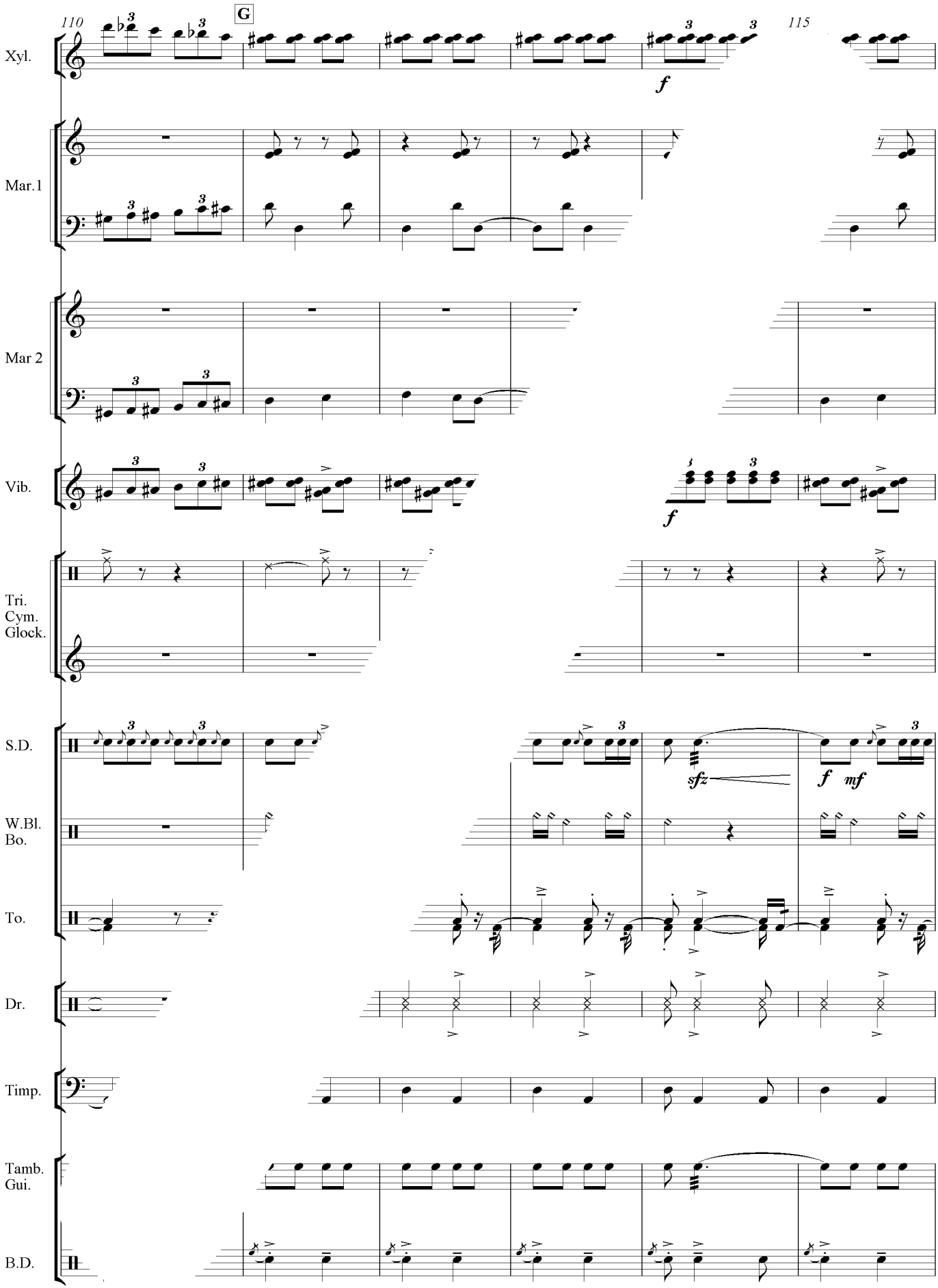

73
74
78
Xyl.
Mar.1
Mar 2
Vib.
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.

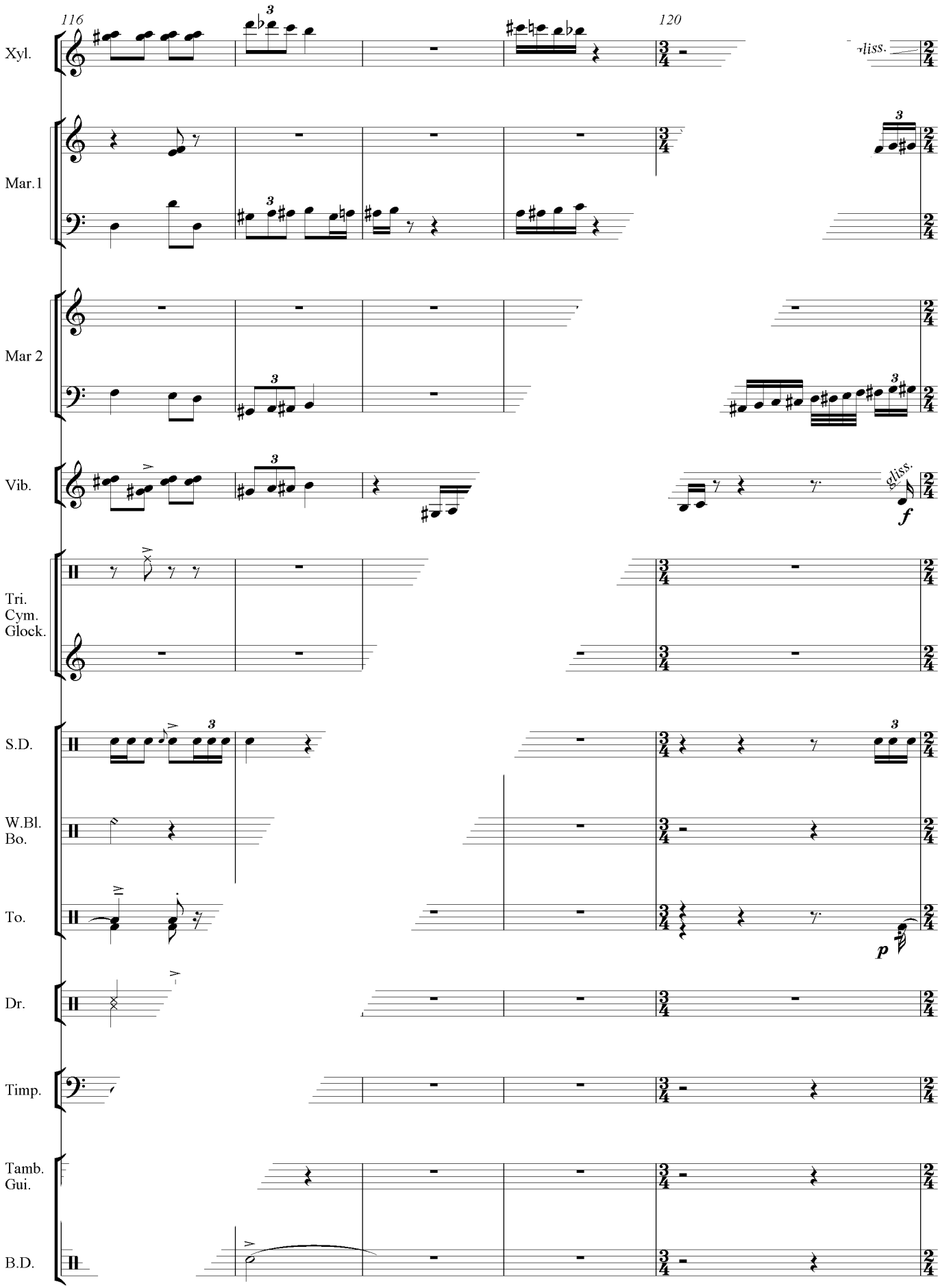

80
E
86
Xyl.
Mar.1
mf
Mar 2
mp
f
Vib.
3
f
p
crash c
Tri.
Cym.
Glock.
Change one hand to glockenspiel mallet
p
change to soft cym mallets
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
mf
Tamb.
Gui.
B.D.

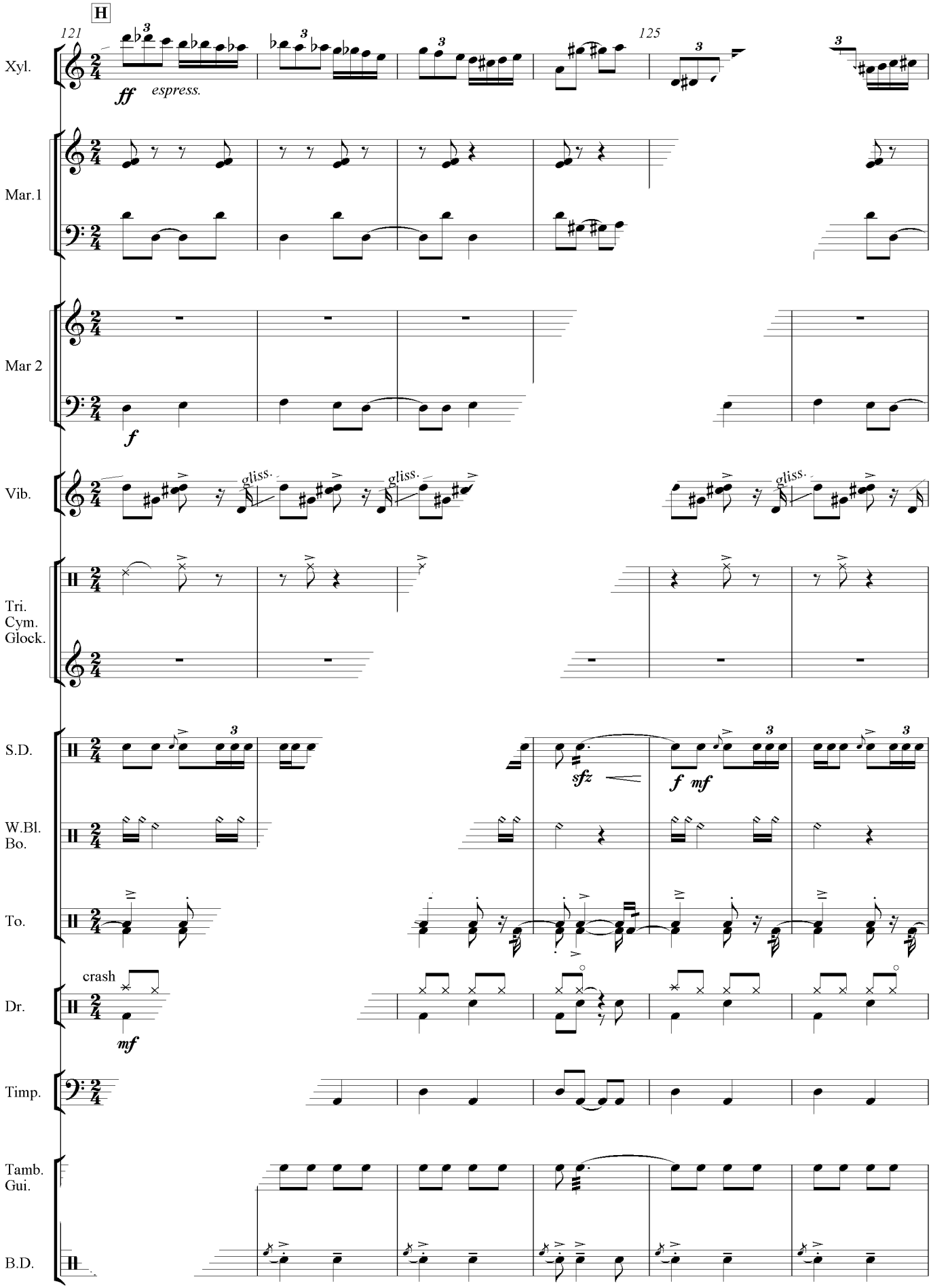

90
91
F
Xyl.
mf
Mar.1
Mar 2
Vib.
mf
soft cymb. mallets
Tri.
Cym.
Glock.
f
w/sticks
S.D.
mf
W.Bl.
Bo.
low bongo
To.
p
Dr.
Timp.
p
mf
tambourine
Tamb.
Gui.
B.D.
f

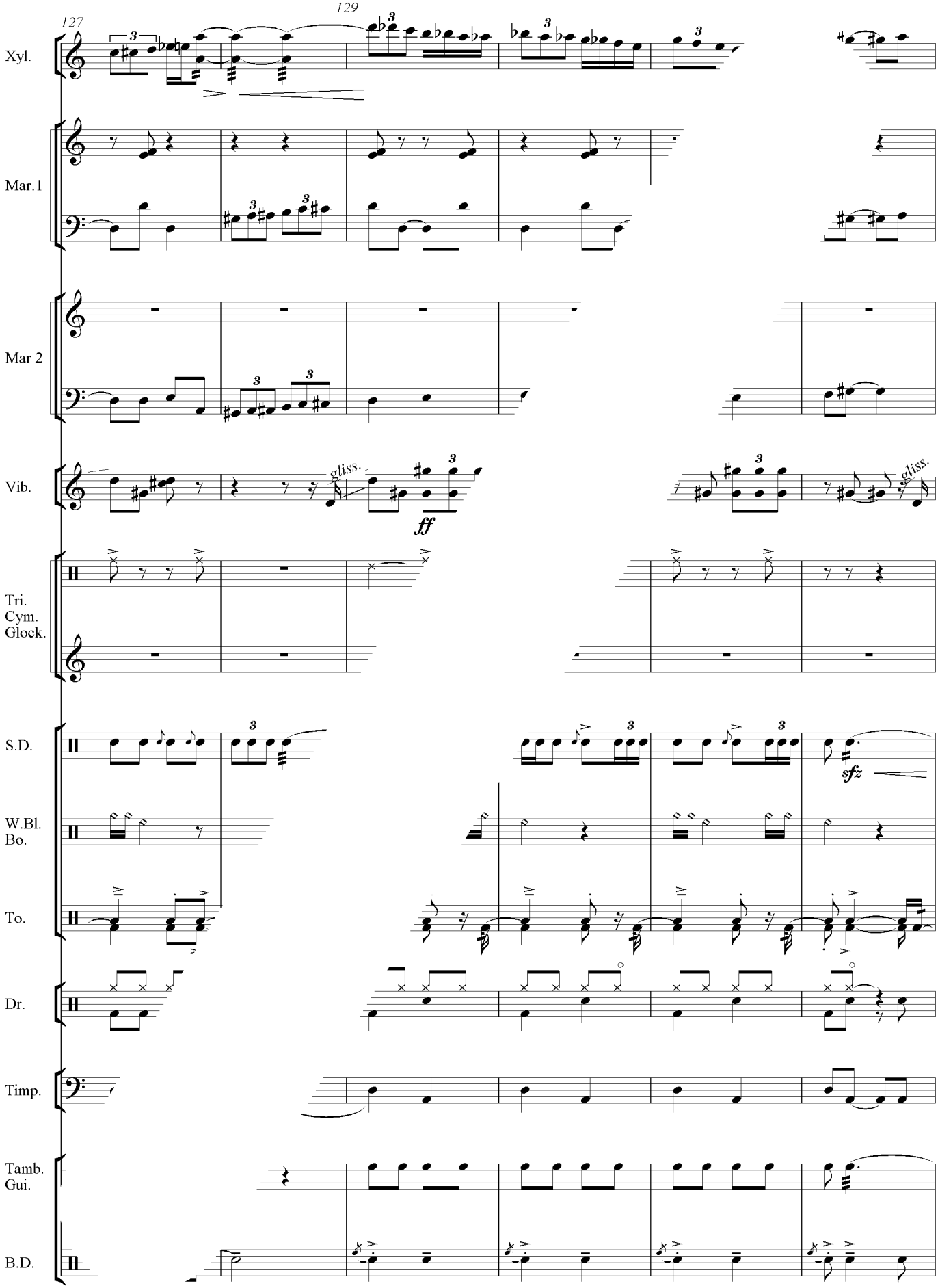

97
98
103
Xyl.
Mar.1
Mar 2
Vib.
Tri.
Cym.
Glock.
sticks
crash cym.
splash
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.
f
sfz
pp

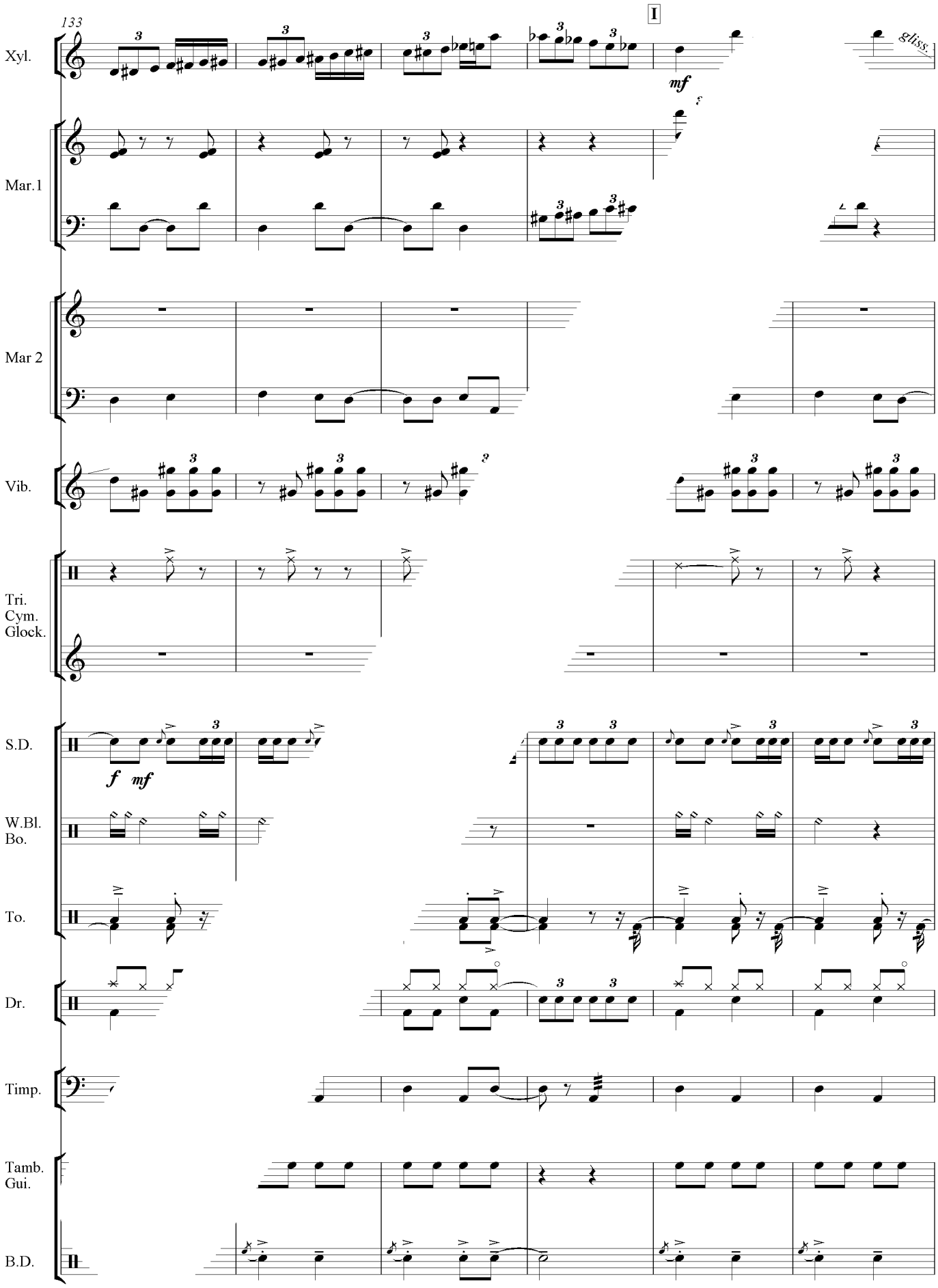

104
106
Xyl.
Mar.1
Mar 2
Vib.
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.
f
mf

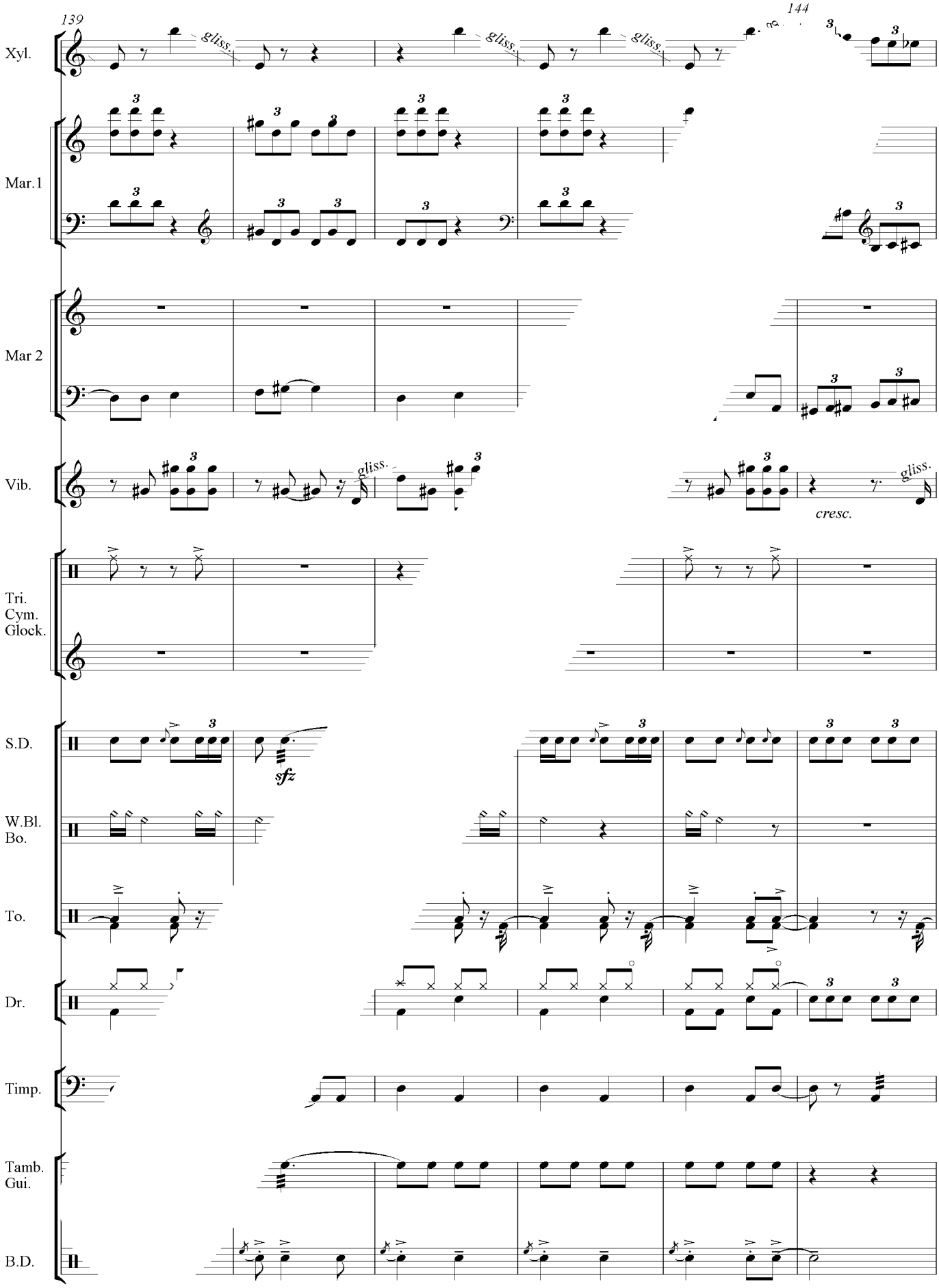

110
G
115
Xyl.
Mar.1
Mar 2
Vib.
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.
f
sfz
f
mf

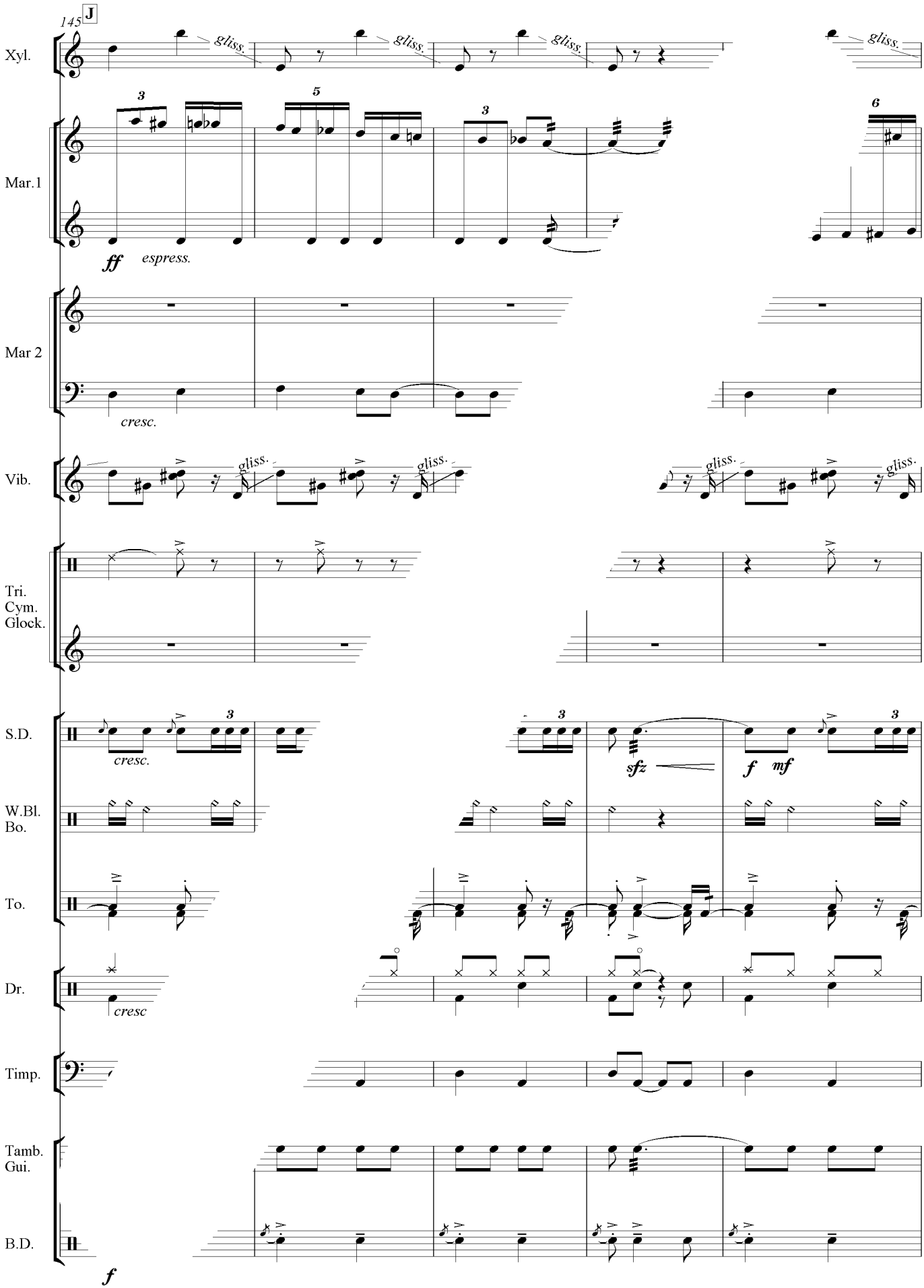

116
120
Xyl.
gliss.
Mar.1
Mar 2
Vib.
gliss.
f
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
p
Dr.
Timp.
Tamb.
Gui.
B.D.

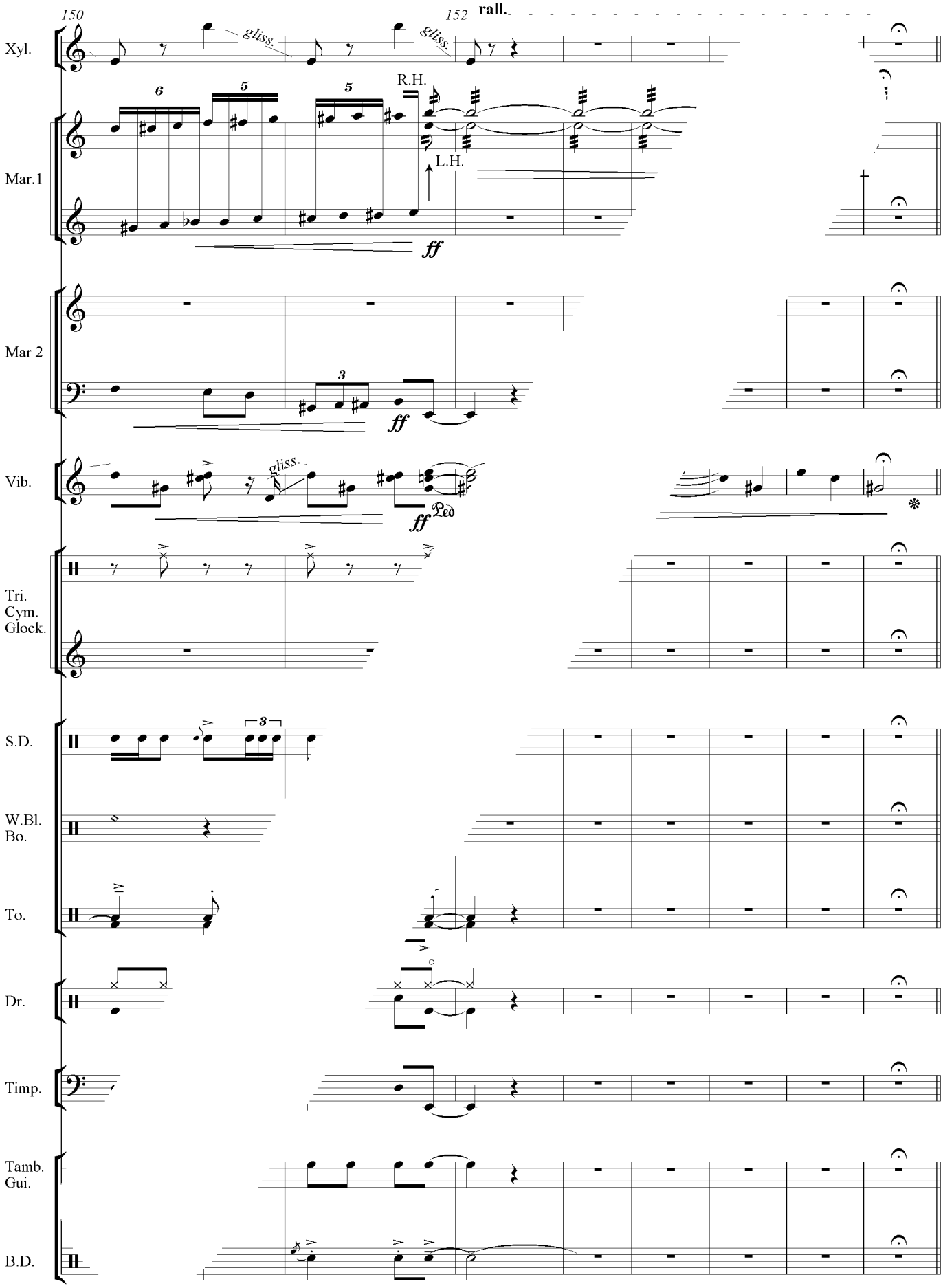

H
121
125
Xyl.
ff
espress.
Mar.1
Mar 2
f
Vib.
gliss.
Tri.
Cym.
Glock.
S.D.
sfz
f mf
W.Bl.
Bo.
To.
Dr.
crash
mf
Timp.
Tamb.
Gui.
B.D.

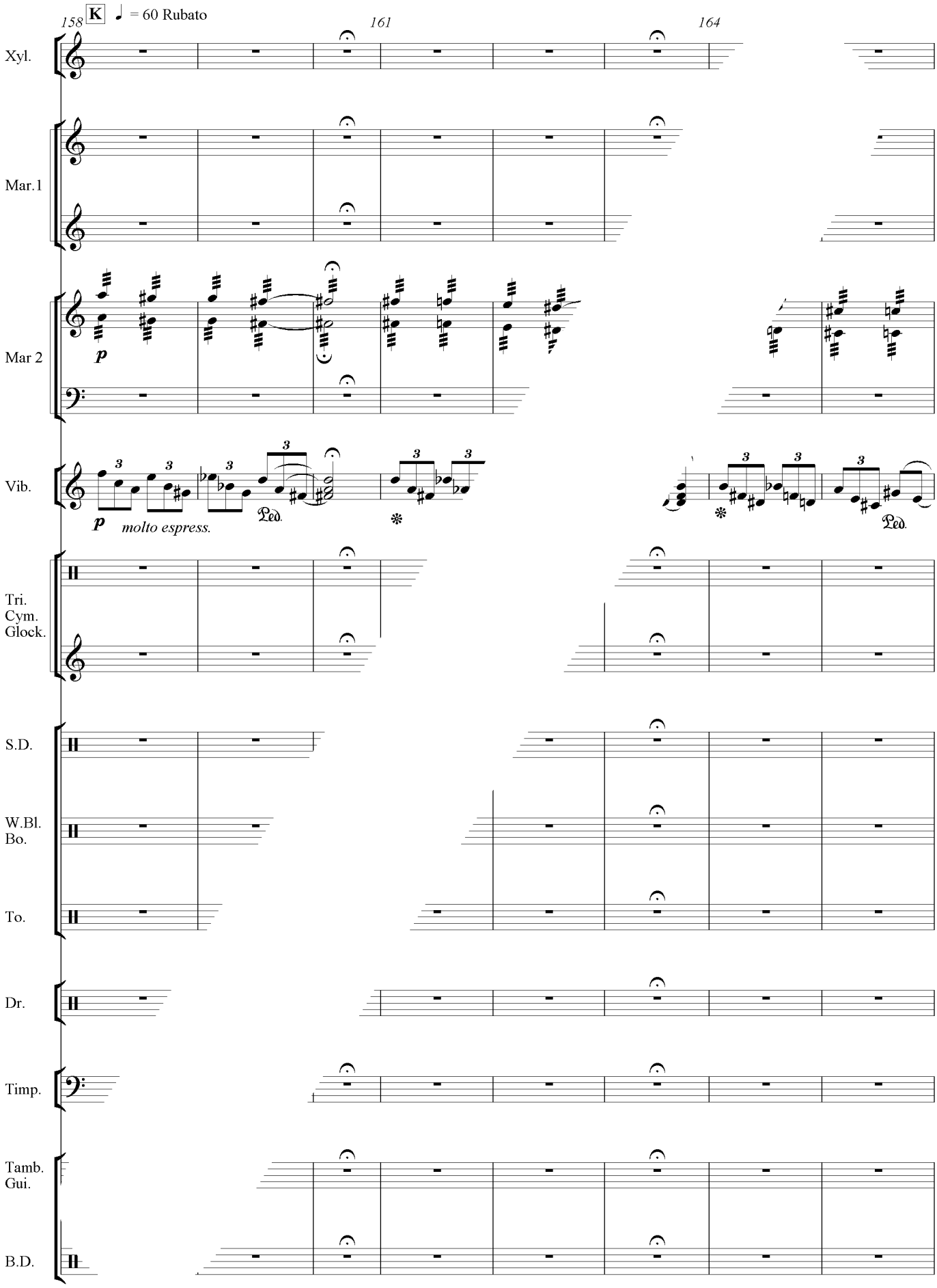

127
129
Xyl.
Mar.1
Mar 2
Vib.
gliss.
ff
gliss.
Tri.
Cym.
Glock.
S.D.
sfz
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.

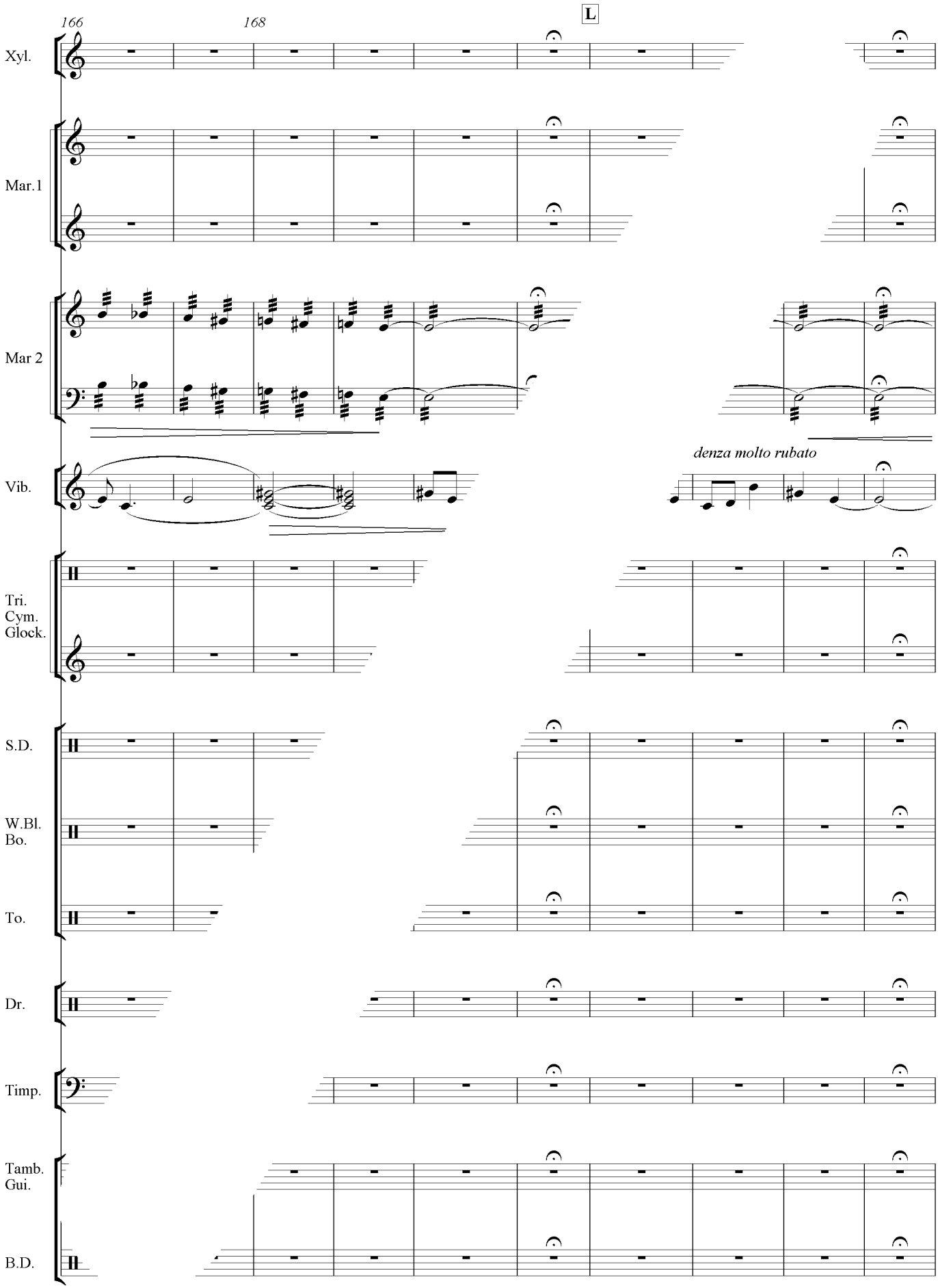

133
I
Xyl.
gliss.
mf
Mar.1
Mar 2
Vib.
Tri.
Cym.
Glock.
S.D.
f
mf
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.

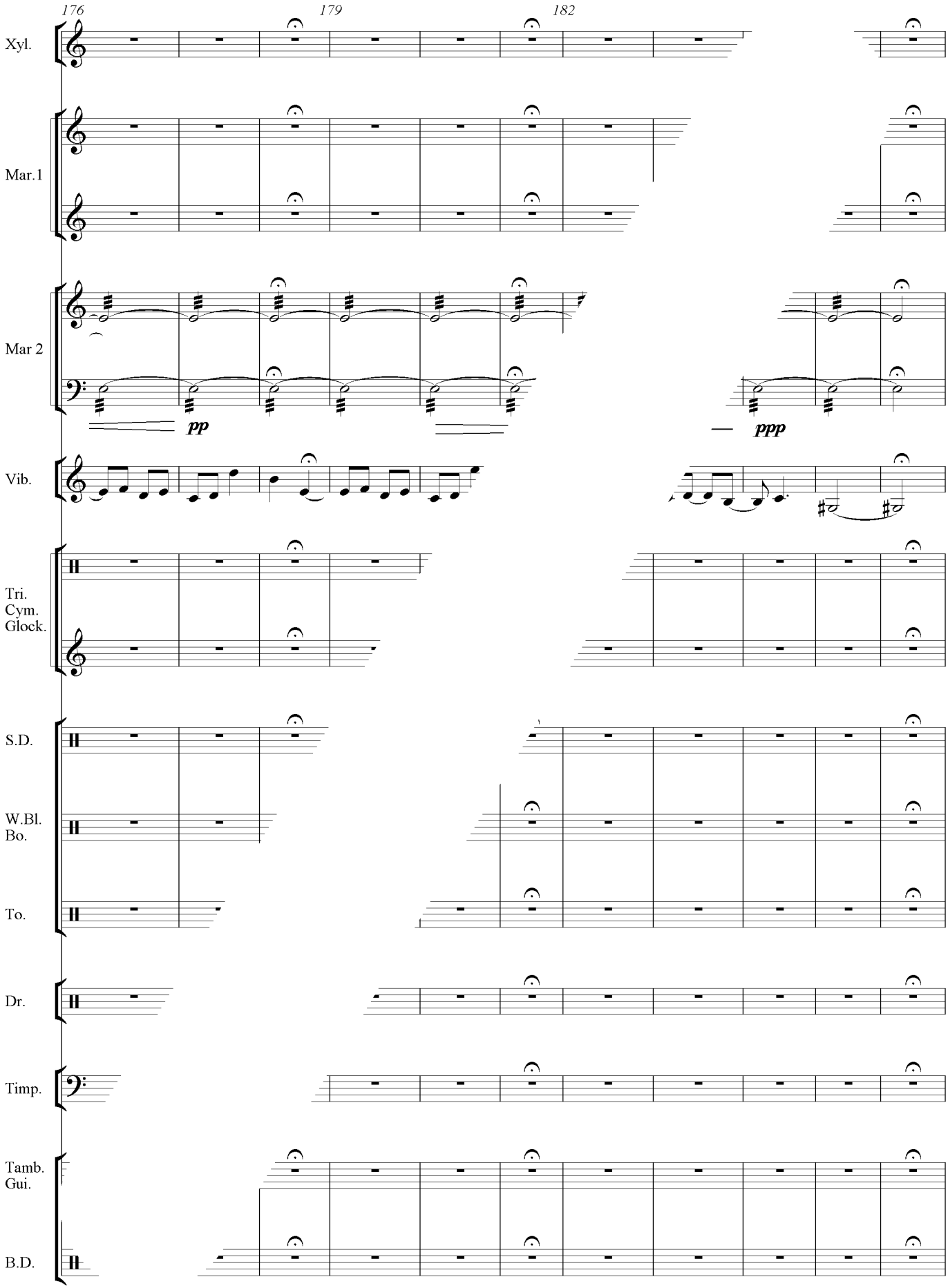

139
144
Xyl.
gliss.
gliss.
gliss.
Mar.1
Mar 2
Vib.
gliss.
cresc.
gliss.
Tri.
Cym.
Glock.
S.D.
sfz
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.

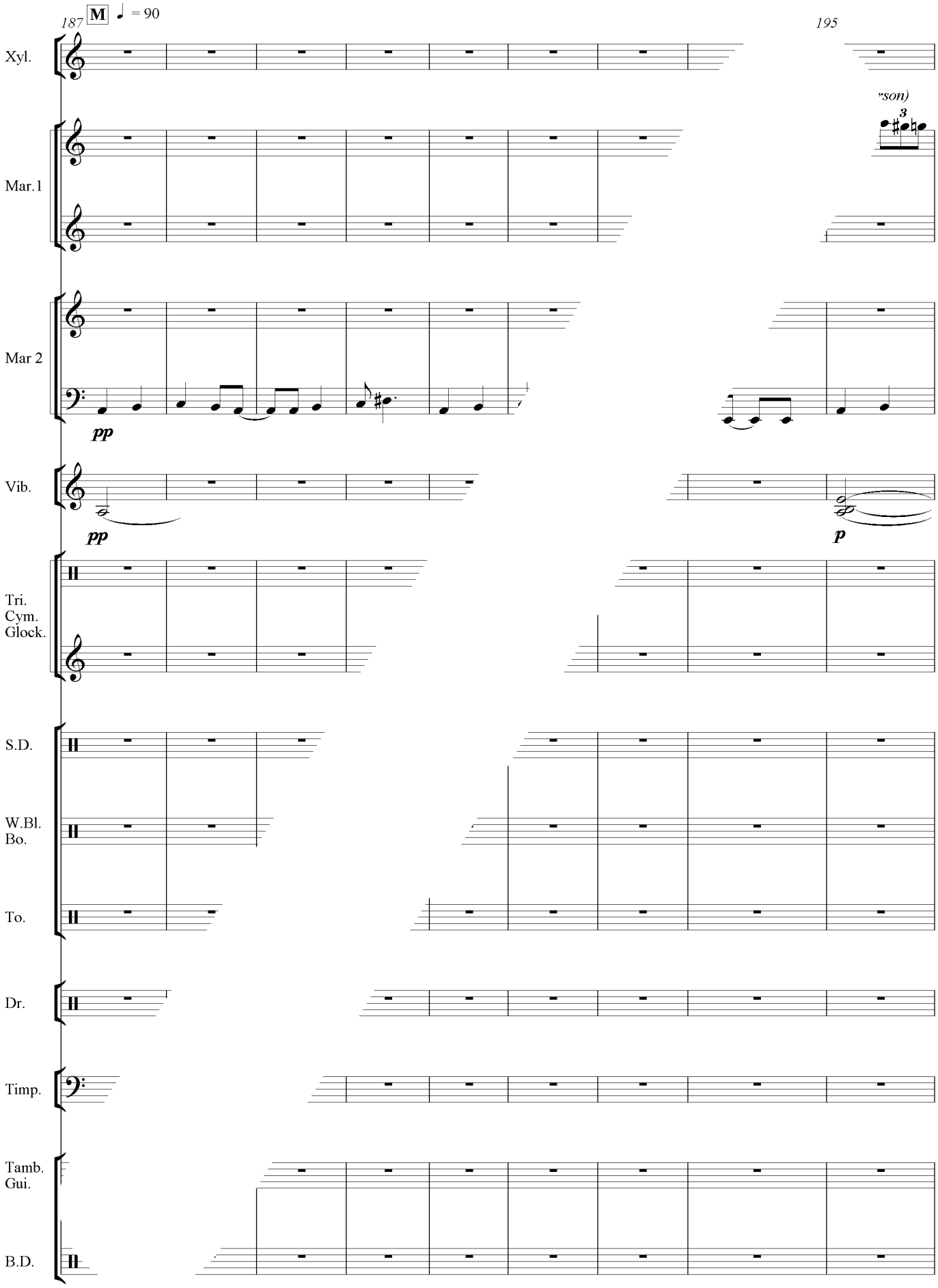

145
J
Xyl.
gliss.
Mar.1
ff
espress.
Mar 2
cresc.
Vib.
Tri.
Cym.
Glock.
S.D.
sfz
f
mf
W.Bl.
Bo.
To.
Dr.
cresc
Timp.
Tamb.
Gui.
B.D.

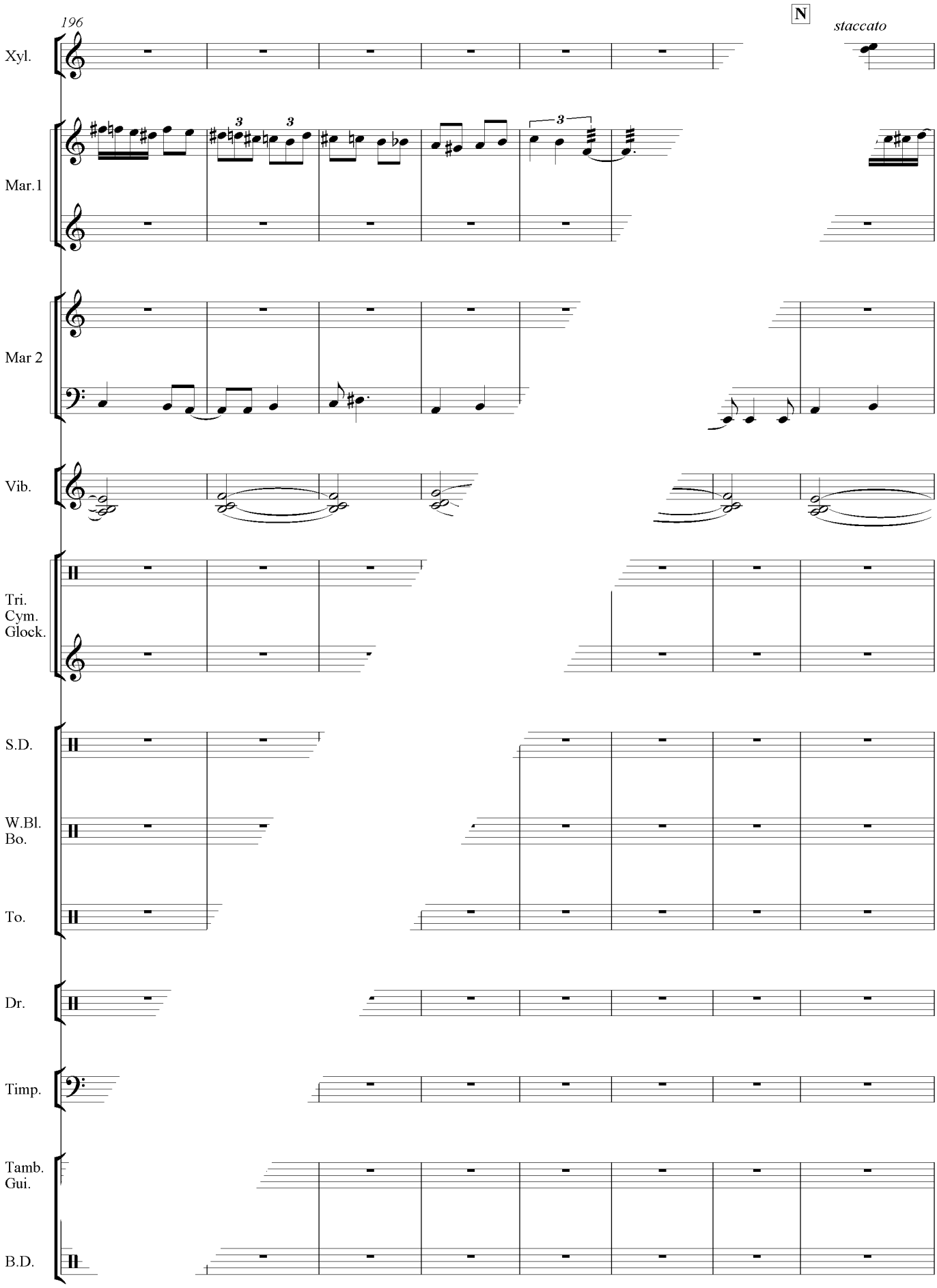

150
152
rall.
Xyl.
gliss.
gliss.
Mar.1
R.H.
L.H.
ff
Mar 2
ff
Vib.
gliss.
ff
Ped
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.

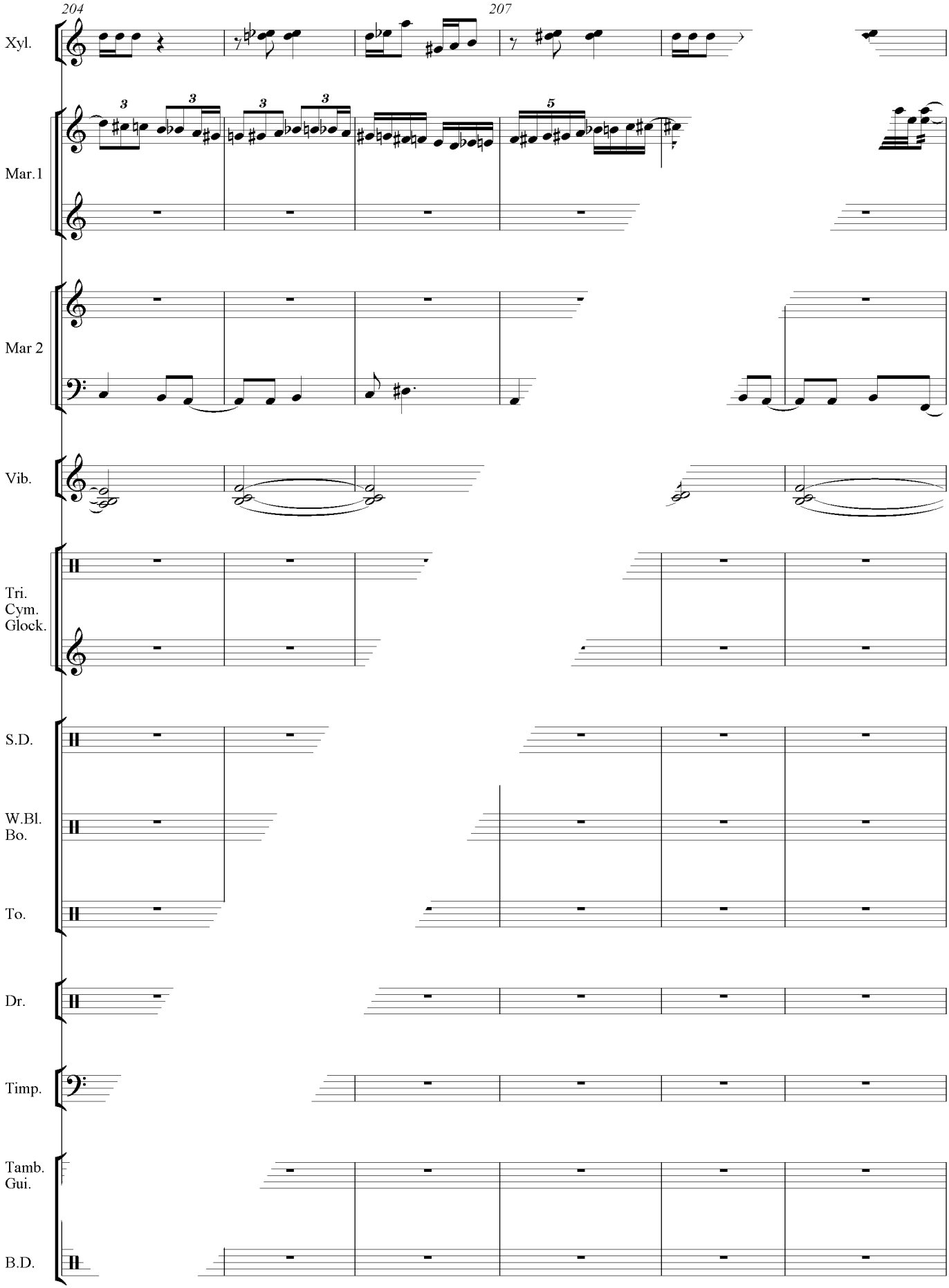

158
K
= 60 Rubato
161
164
Xyl.
Mar.1
Mar 2
Vib.
p
molto espress.
Ped.
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.

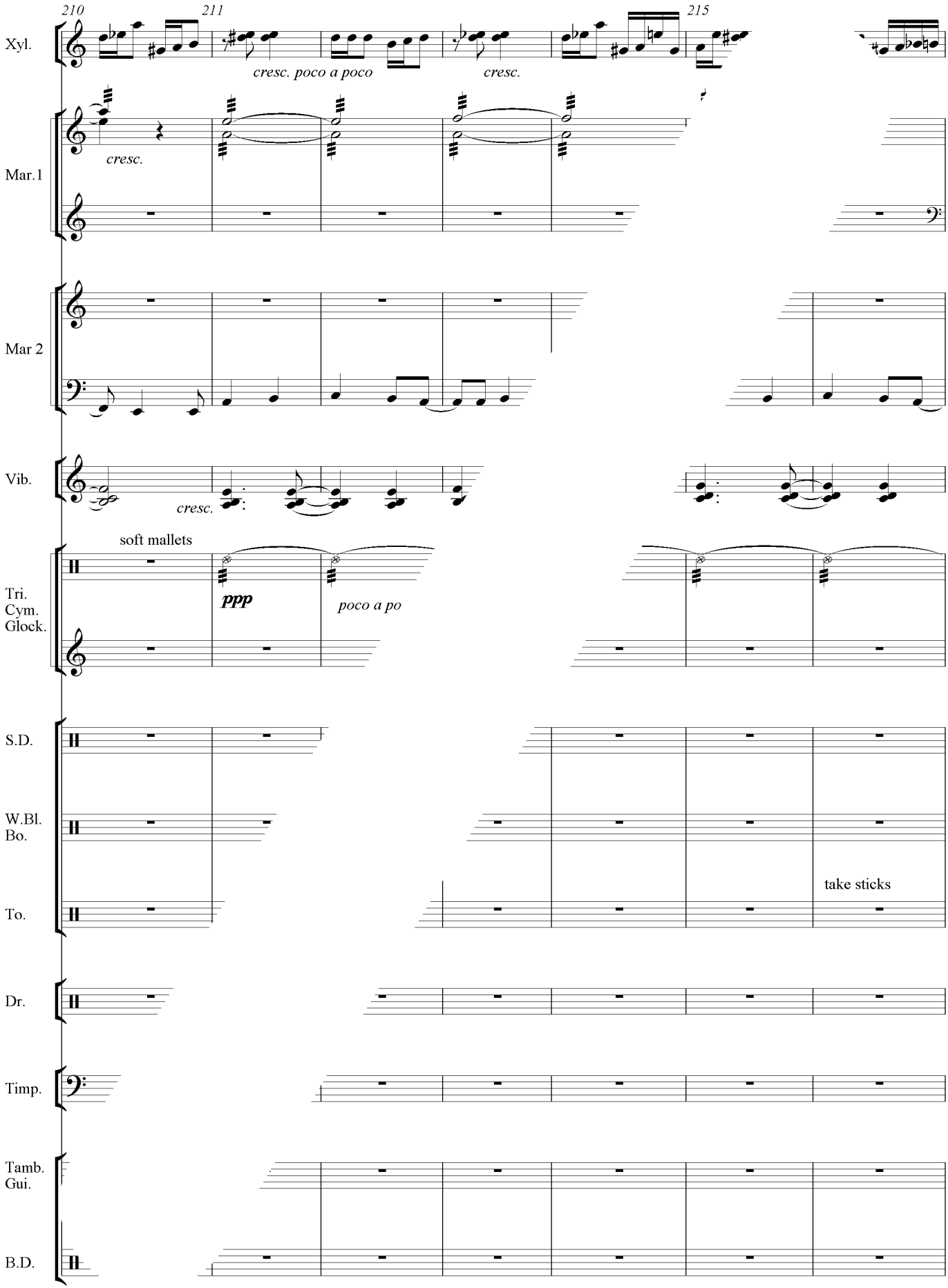

166
168
L
Xyl.
Mar.1
Mar 2
Vib.
denza molto rubato
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.

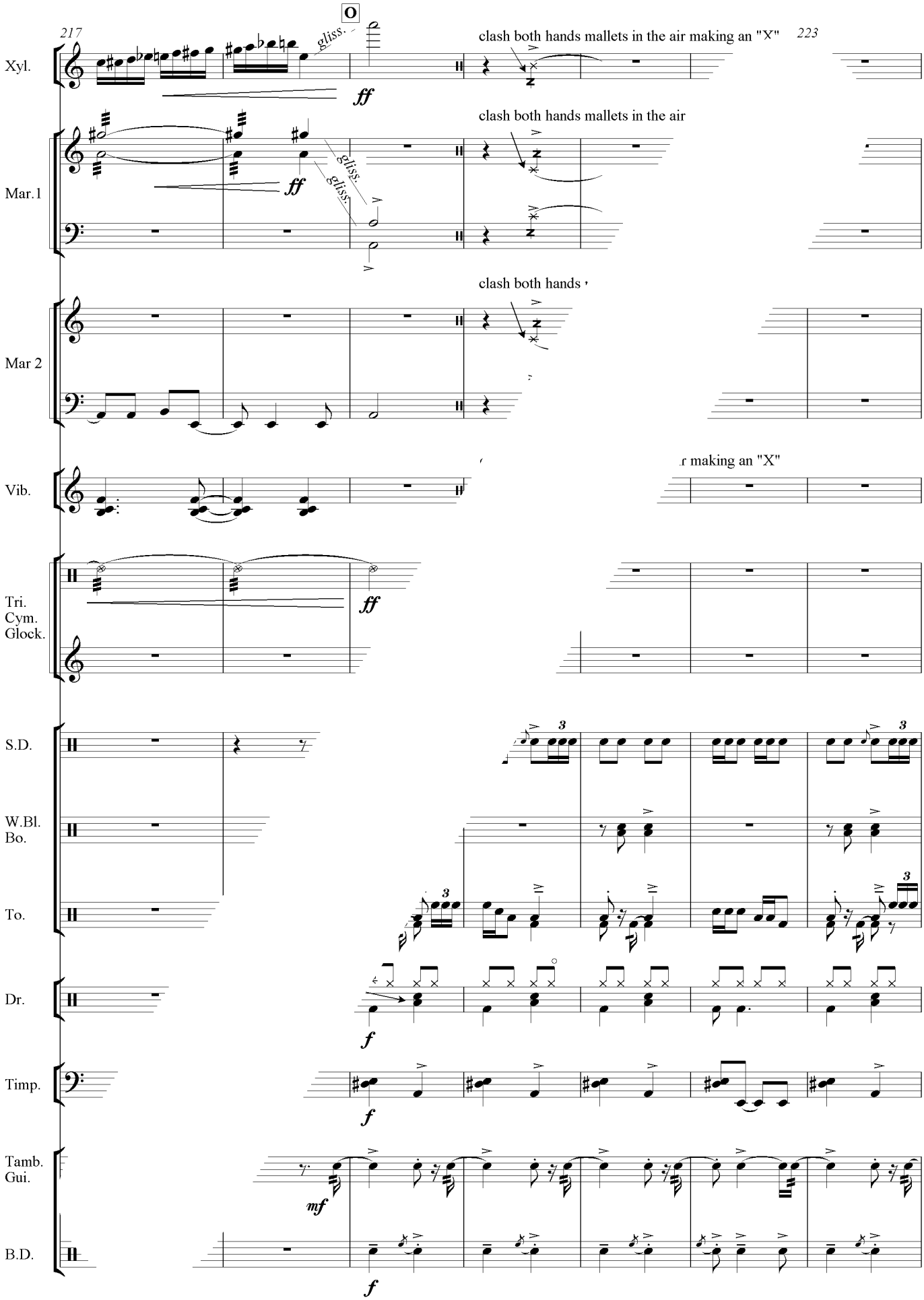

176
179
182
Xyl.
Mar.1
Mar 2
pp
ppp
Vib.
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.

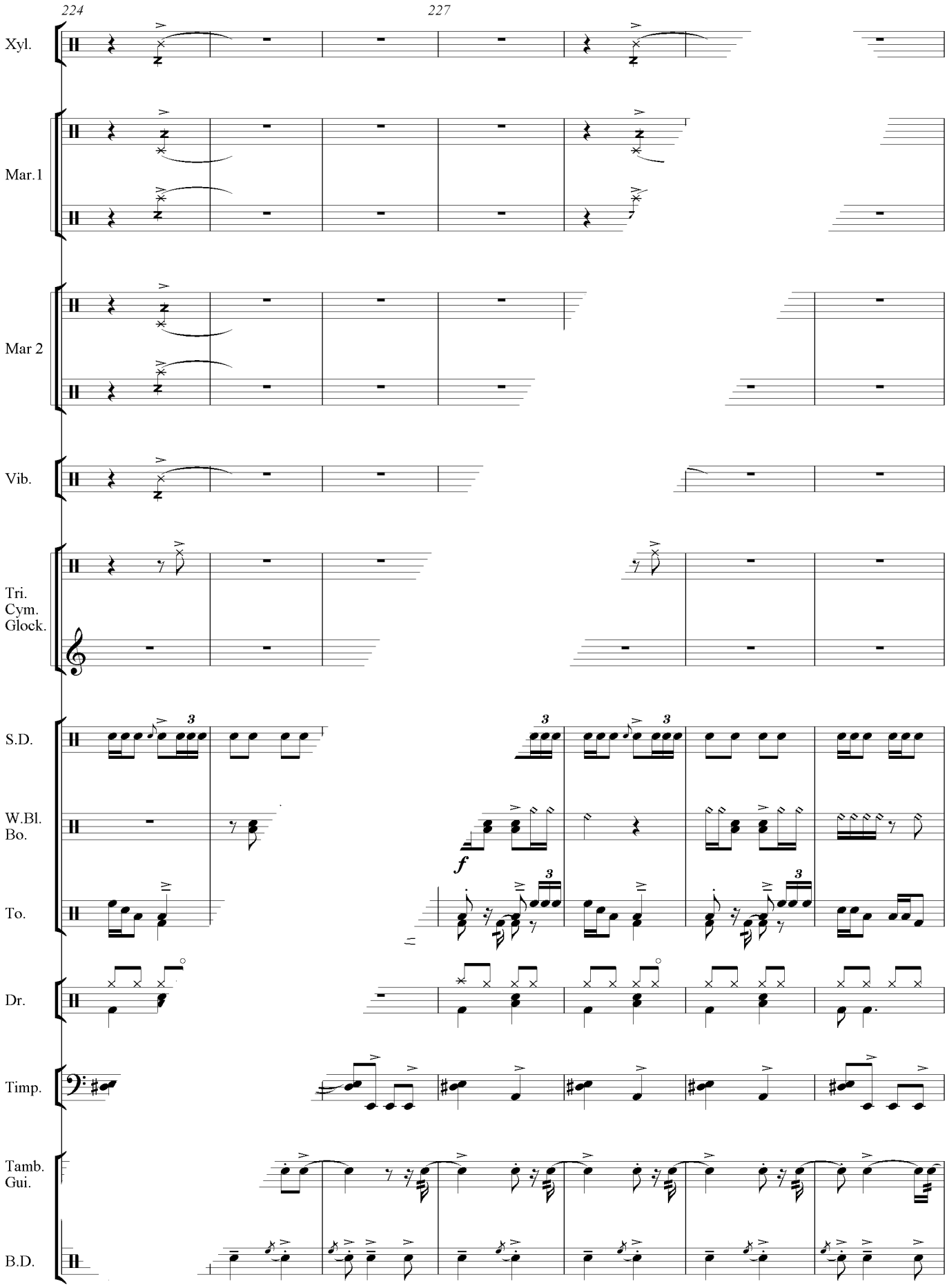

187
M
= 90
195
Xyl.
"son)
3
Mar.1
Mar 2
pp
Vib.
pp
p
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.

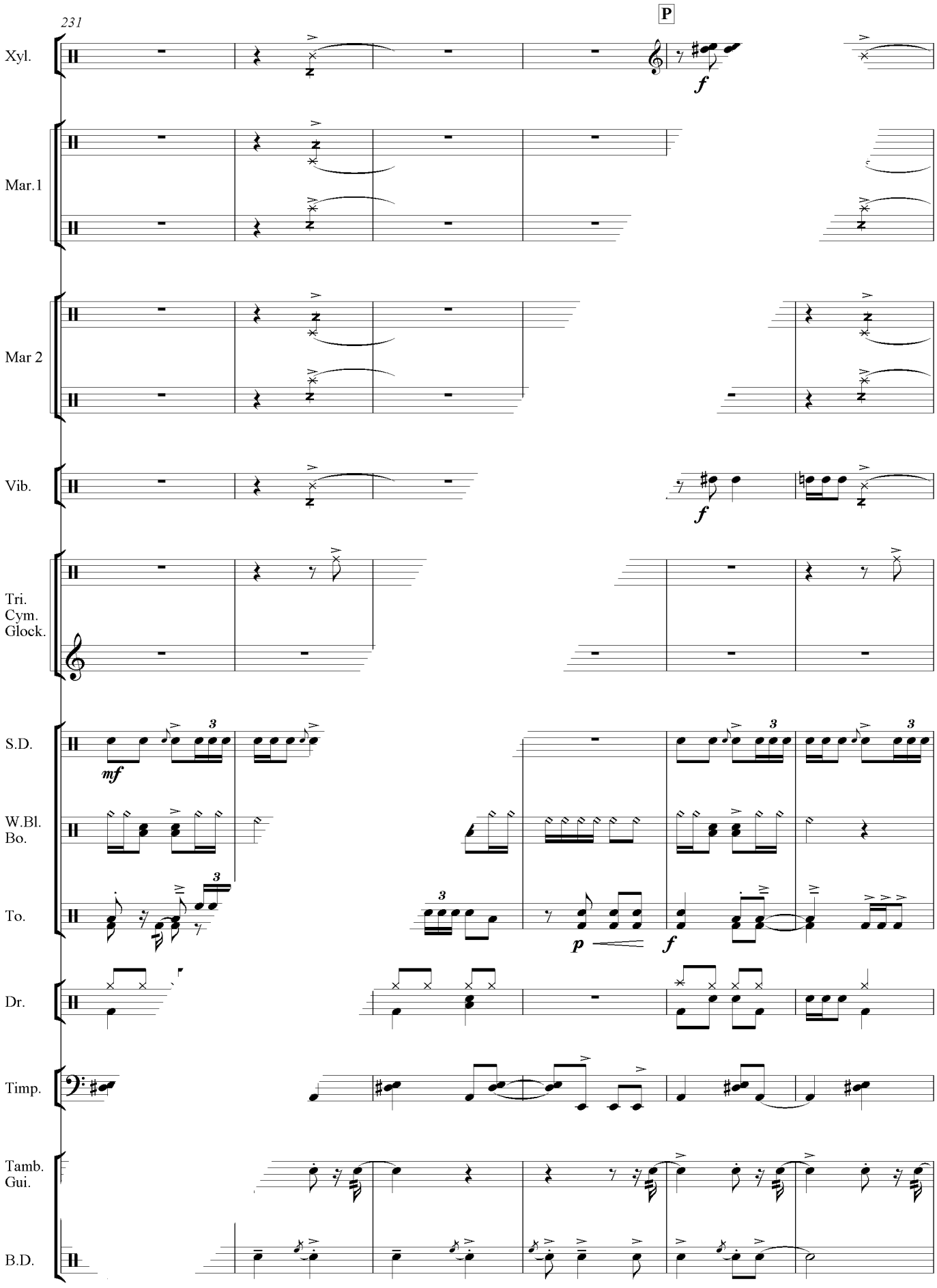

196
N
staccato
Xyl.
Mar.1
Mar 2
Vib.
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.


204
207
Xyl.
Mar.1
Mar 2
Vib.
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.


210
211
215
Xyl.
cresc. poco a poco
cresc.
Mar.1
cresc.
Mar 2
Vib.
cresc.
soft mallets
Tri.
Cym.
Glock.
ppp
poco a po
S.D.
W.Bl.
Bo.
To.
take sticks
Dr.
Timp.
Tamb.
Gui.
B.D.


217
O
223
Xyl.
gliss.
ff
clash both hands mallets in the air making an "X"
Mar.1
gliss.
gliss.
ff
clash both hands mallets in the air
Mar 2
clash both hands
Vib.
r making an "X"
Tri.
Cym.
Glock.
ff
S.D.
W.Bl.
Bo.
To.
3
Dr.
f
Timp.
f
Tamb.
Gui.
mf
B.D.
f


224
227
Xyl.
Mar.1
Mar 2
Vib.
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.
f


231
P
Xyl.
Mar.1
Mar 2
Vib.
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.
f
mf
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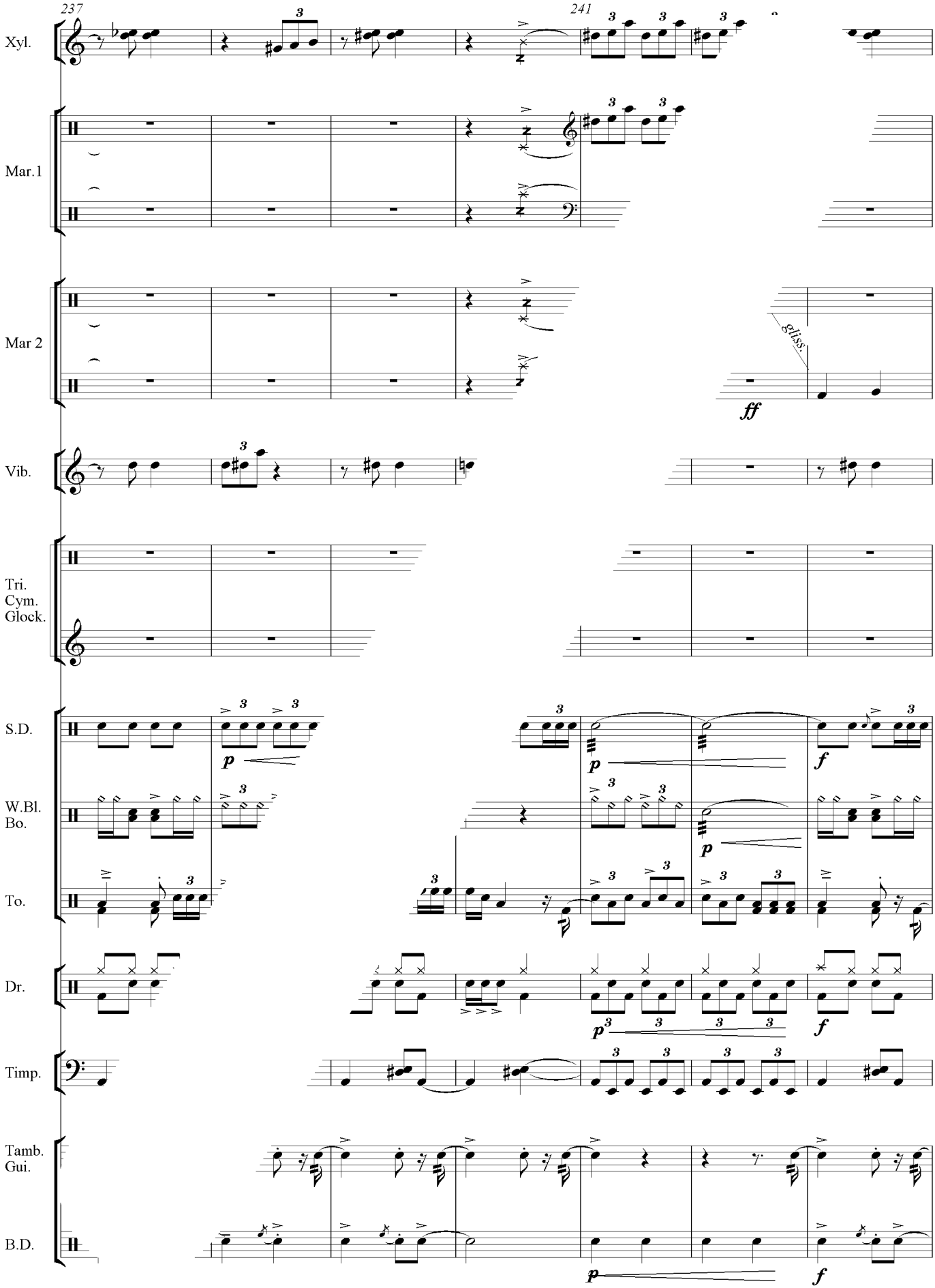
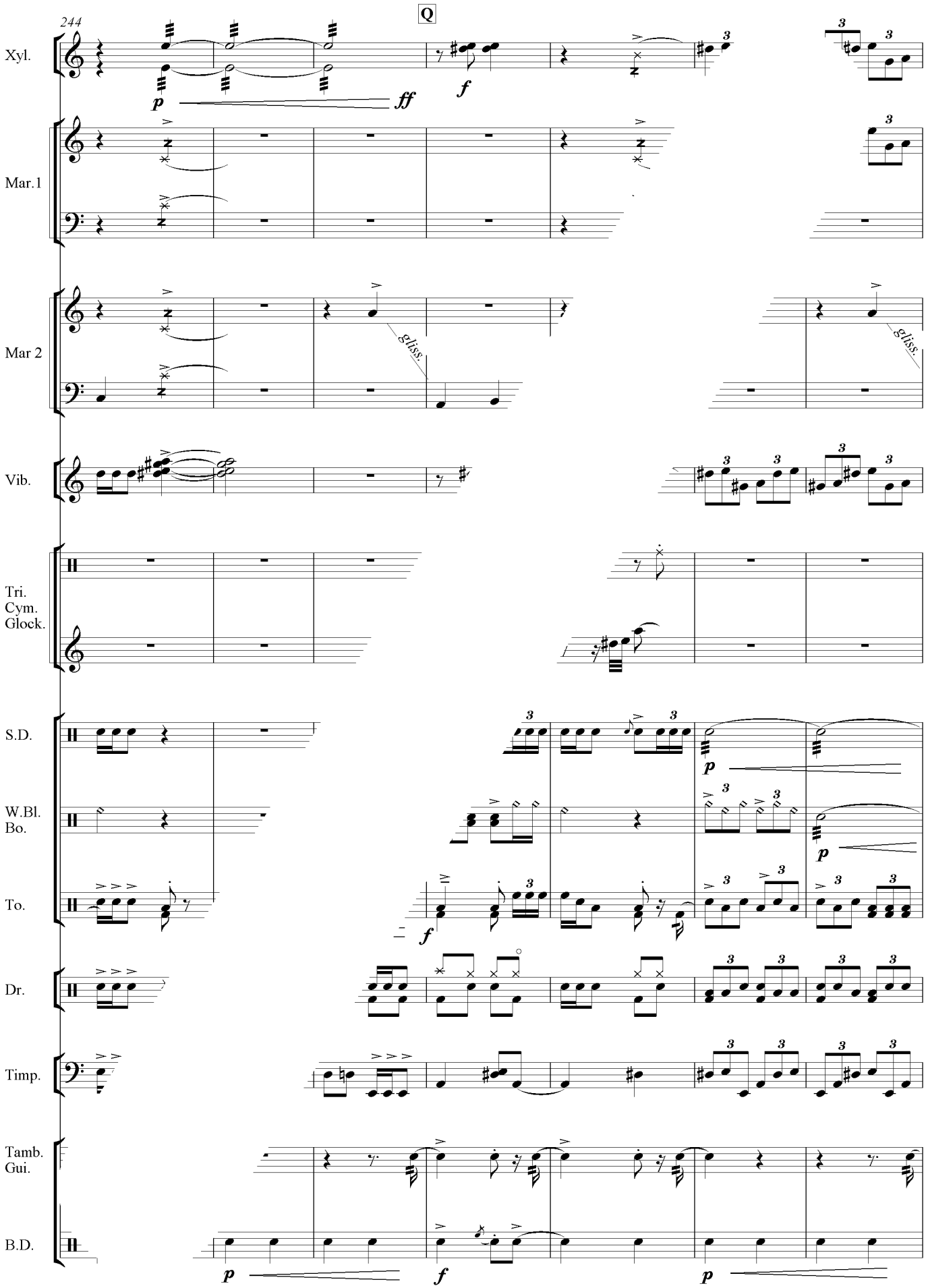
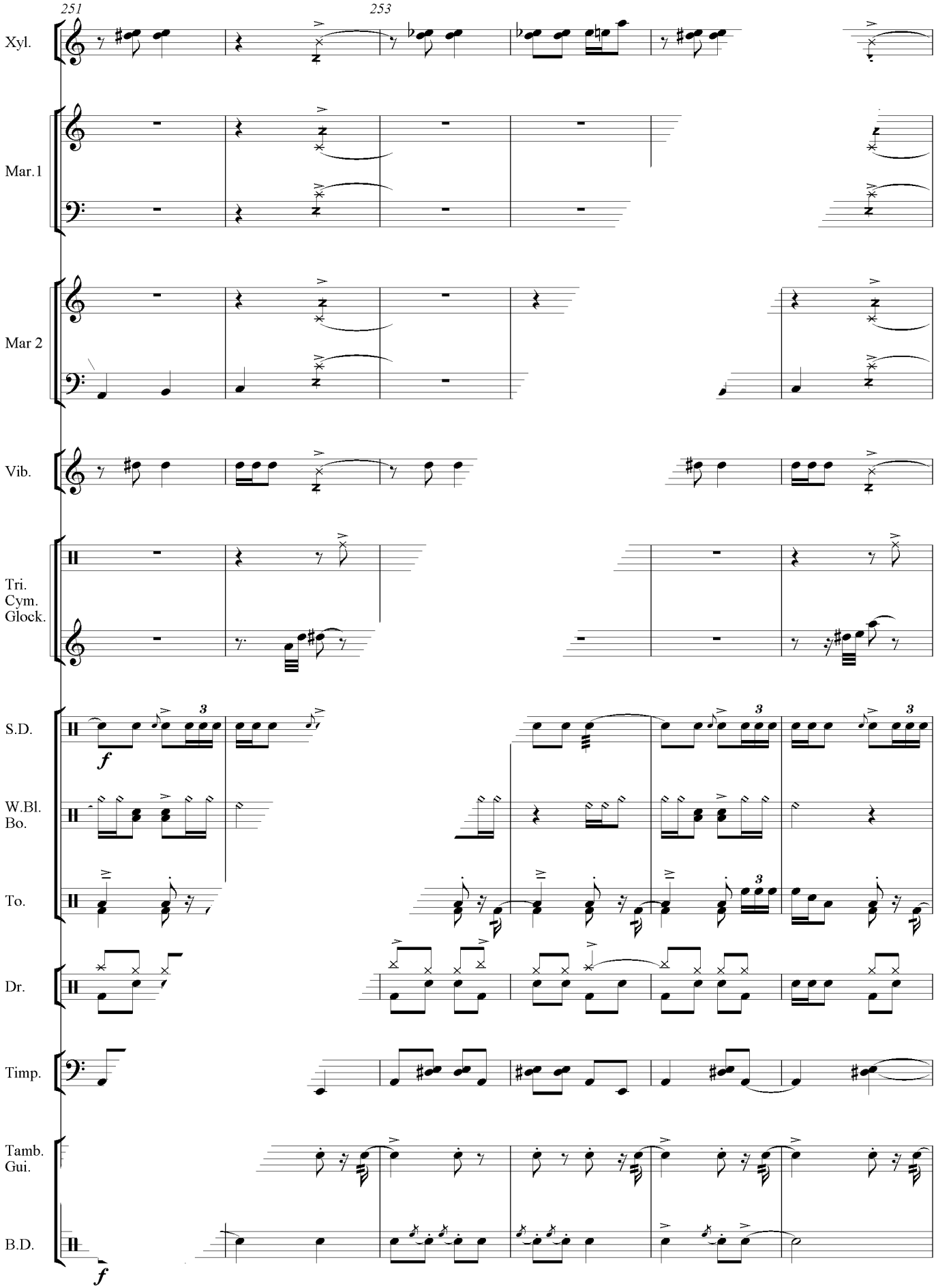
f


237
241
Xyl.
Mar.1
Mar 2
gliss.
ff
Vib.
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.


244
Q
Xyl.
Mar.1
Mar 2
Vib.
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.
gliss.
gliss.


251
253
Xyl.
Mar.1
Mar 2
Vib.
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.
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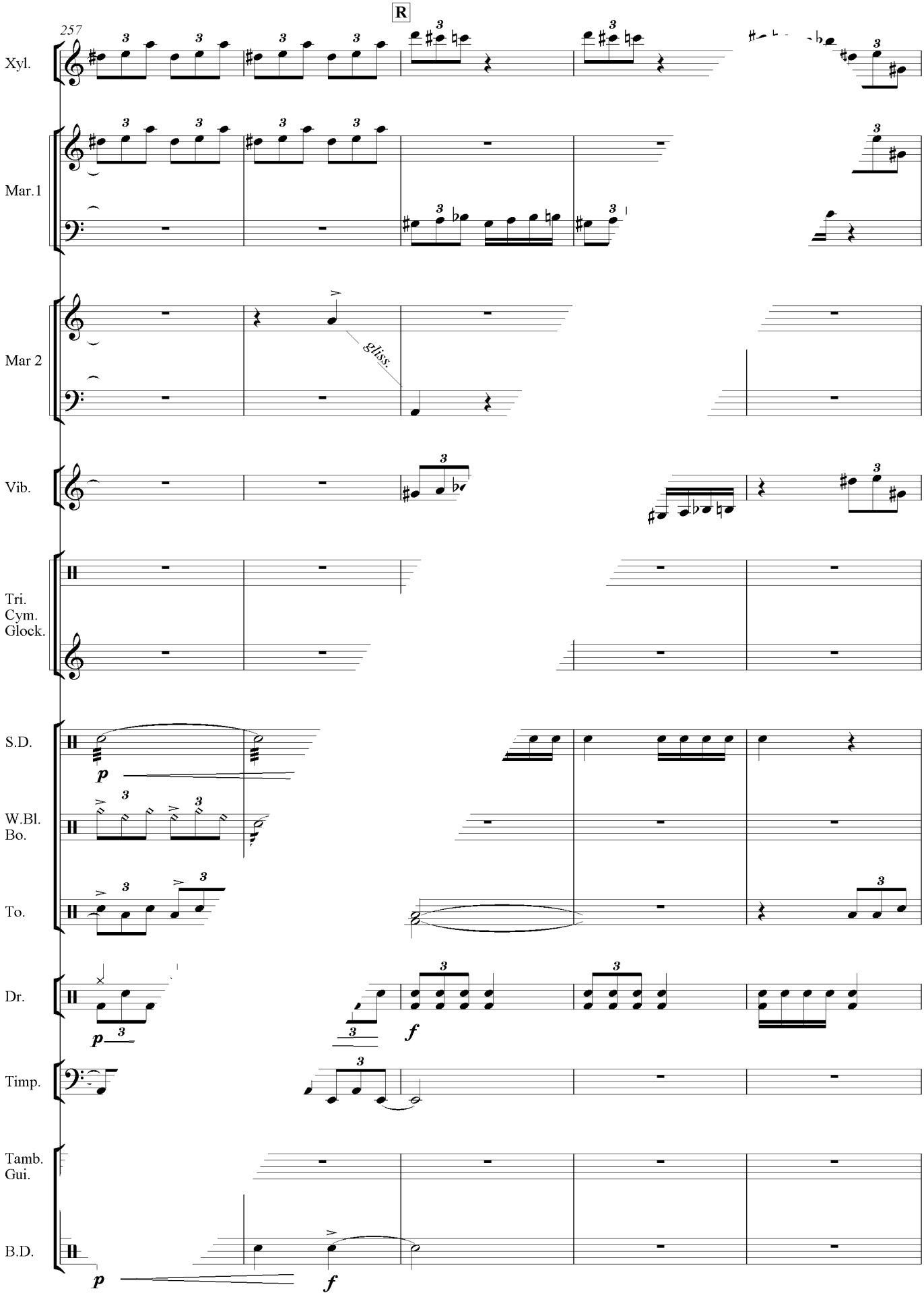
f


R
257
Xyl.
Mar.1
Mar 2
gliss.
Vib.
Tri.
Cym.
Glock.
S.D.
W.Bl.
Bo.
To.
Dr.
Timp.
Tamb.
Gui.
B.D.
p
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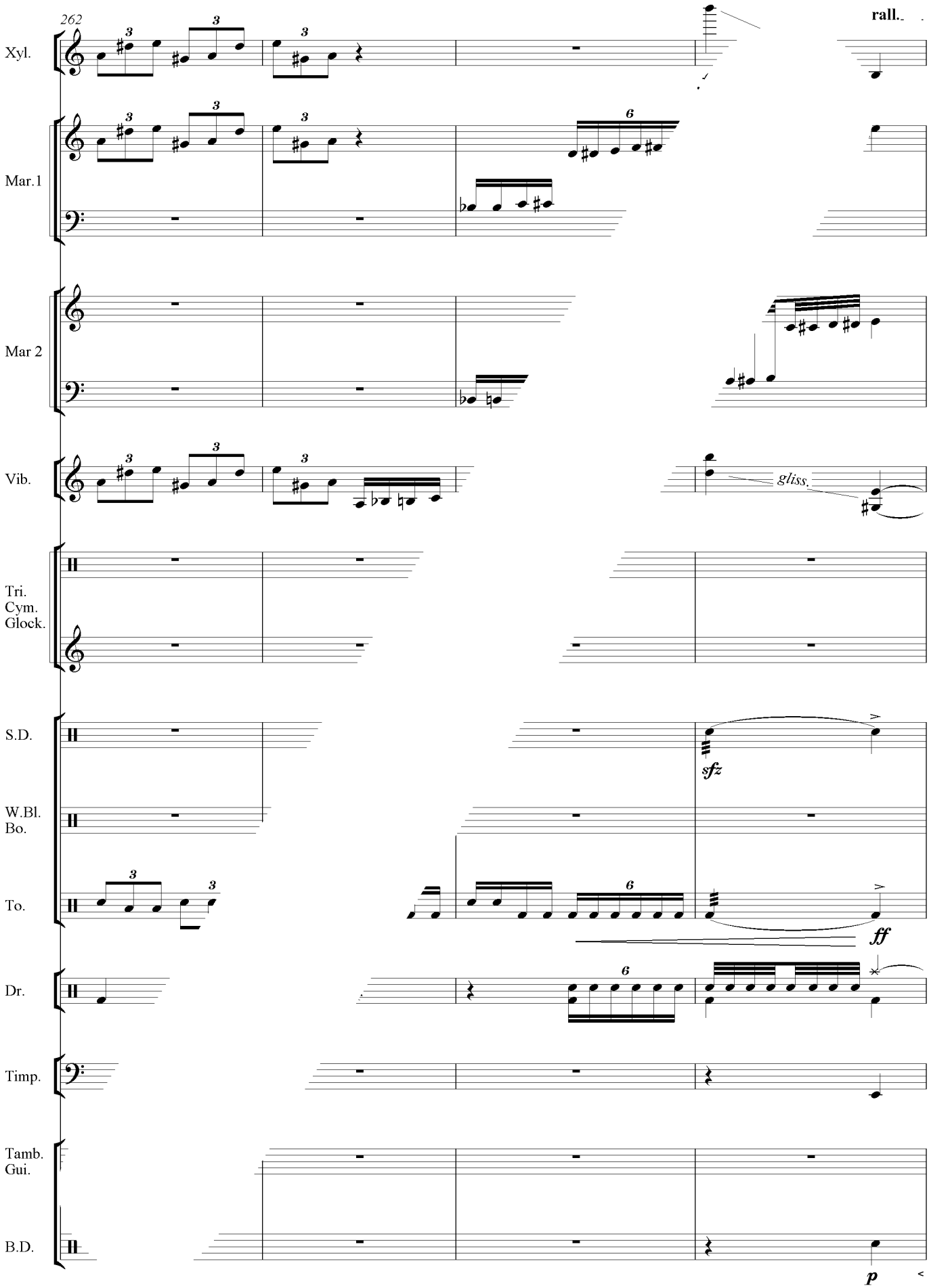
262
rall.
Xyl.
Mar.1
Mar 2
Vib.
gliss.
Tri.
Cym.
Glock.
S.D.
sfz
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Dr.
Timp.
Tamb.
Gui.
B.D.
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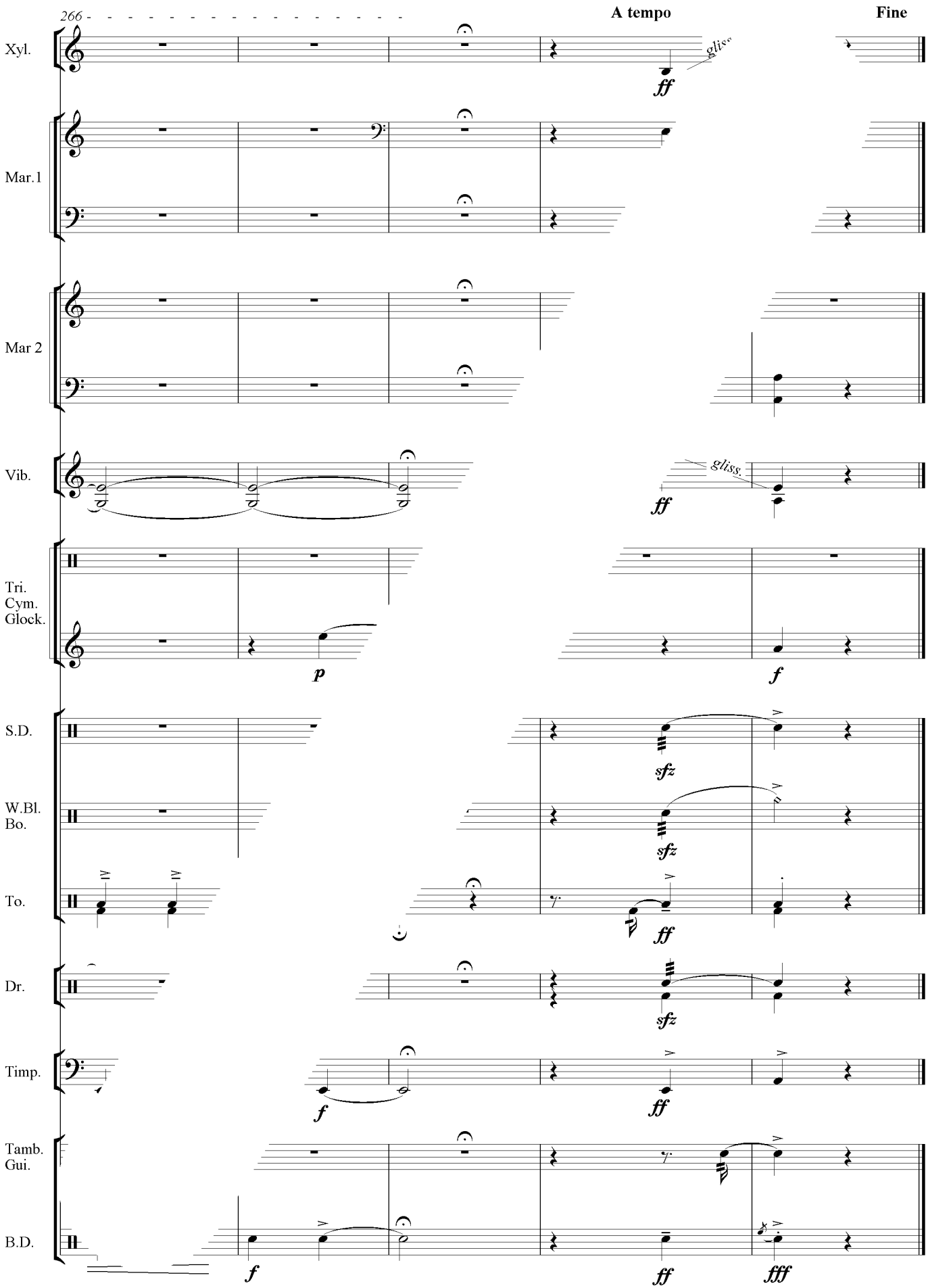
266
A tempo
Fine
Xyl.
gliss.
ff
Mar.1
Mar 2
Vib.
gliss.
ff
Tri.
Cym.
Glock.
p
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S.D.
sfz
W.Bl.
Bo.
sfz
To.
ff
Dr.
sfz
Timp.
f
ff
Tamb.
Gui.
B.D.
f
ff
fff