

PEREZ PRADO



Rumbambo



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Rumbambo

Recorded in Cuba 1947 - 1949

Vocals:

Orlando Guerra 'Cascarita' (7 • 8)

- | | |
|---|------|
| 1. Electricidad (L. Gonzalez) | 2:19 |
| 2. Saca La Mano (P. Prado) | 2:40 |
| 3. Habana (L. Gonzalez)..... | 3:01 |
| 4. Kandela (P. Prado)..... | 3:00 |
| 5. Hembra Mala (L. Gonzalez) | 2:50 |
| 6. Actopan (P. Prado) | 3:17 |
| 7. Suavecito Pollito (Diaz - Boloño)..... | 3:28 |
| 8. Rumbambo (P. Prado) | 3:15 |
| 9. Asi, Asi (P. Prado)..... | 2:37 |
| 10. Tu Ve, Tu Ve (D. R.)..... | 2:36 |

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Alle Menschen
sind Ausländer.
Fast überall.



This selection of early recordings by 'The King Of The Mambo', made in Cuba during the late '40s, demonstrate Prado's developing musical conceptions of that time when he was poised on the treshold of becoming internationally famous.

Perez Prado was born in Matanzas, Cuba, on the 11th of December 1916, and he studied piano with professor Rafael Somavilla at the Principal School of Matanzas. He began as a pianist in his home area, playing in local bands, but in the year 1941 he went to Havana where he worked in the orchestra of the Pennsylvania cabaret at Marianao Beach. A year later he got his first important job as pianist-arranger with the great Casino de la Playa Orchestra, where he replaced pianist Anselmo Sacasas. During this period he also figured at times in the bands of Cubaney de Pilderó and CMQ. In 1944, taking the basic elements of the new rhythm, he began to experiment, and in the after hours would 'sit in' at jam sessions with guitar players. Their collective cross-rhythms and 'jazzy' syncopation provided the seeds of the mambo, which Prado later claimed were merely "*Afro-Cuban rhythms with a dash of American swing.*" In 1946 he organized his own band and developed his own formula, using a jazz-band line-up, but making a distinctive restructuration of the new rhythm in the sound of the trumpet and saxophone sections, plus Cuban percussion. In the mambo, the brass section does extraordinary things with the melody and rhythm, supported by the saxophone section, while the Cuban percussion provides the necessary base. A melodic development over a backdrop of percussive intervals, and the use of vocals with tremendous rhythmic importance were its most notable characteristics.

It was later, in Mexico in 1948, where Prado and the Mambo made their first big impact, causing the most excitement since Pancho Villa! He was so well received there that he decided to form a band right there in Mexico City.

