



FIVE MOVEMENTS ARE THE KEY

Venezuelan Maracas Method

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Manuel Alejandro Rangel is the author of the first method of venezuelan maracas *5 Movements Are The Key*. This book was publicized in France in the XVI Summer Course of Venezuelan Music, directed by Master Cristóbal Soto, where Manuel has participated as a teacher for three years.

This research work, which has taken him more than ten years, is the result of the compilation of all the traditional language of the Venezuelan maracas exhibited by the most important cultists and maraca masters of Venezuela. After carefully studying the Venezuelan maracas, Manuel proposes in his book the musical grammar that had never before been defined or designed for this instrument, thus achieving the absolute specification of how to write and teach the new generations the purest representation of the tradition of the instrument.

This systematized methodology has been previously presented by him in some of the most recognized music universities in the USA and Europe, such as Berklee College of Music in Boston USA; University of Michigan USA; School of Music of Catalonia in Barcelona Spain; “Bolivar Hall” in London England; The United Nations Palace in Geneva Switzerland.

The results of this methodology are optimal when culminating the IV Chapters of the book, allowing the student to have the total knowledge of the interpretation of the maracas in all their traditional genres and how to approach technically and academically the Venezuelan maracas.

Currently there is the concert “Pataruco” for maracas and orchestra, composed in 1999 by Ricardo Lorenz, PhD in Composition and Chairman of the compositon area of the University of Michigan. Master Lorenz is the one who writes the foreword of the method *5 Movements Are The Key*. This method will allow the student not only to know the Venezuelan maracas in their tradition, but also to approach the instrument in its entire academic and contemporary context, to universally expand the musical discourse of this Venezuelan instrument.

This piece “Pataruco” was premiered by Manuel in Venezuela on March 25, 2017 with the “Simón Bolívar Symphonic” directed by Master Christian Vásquez in the Bolivar Hall of the Social Action Center for Music.

5 Movements are the key is the title of the method, since besides the grammatical proposal; the goal is that the student discovers the world of maracas in only 5 key movements developed in the first chapter. Later in the second chapter, the student will know and work on motor independence of both hands in the basic combinations of those five movements, becoming 25 basic combinations. In the third chapter, the student will be ready to know how they are born, how they are written and how the traditional Venezuelan rhythms are interpreted in 3/4, 6/8, and 5/8: Waltz, Passaggio, Joropo in 3/4 and in 6/8, Joropo Tuyero in 3/4 and 6/8, Eastern Joropo in 3/4 and 6/8, Dance, Merengue and New Wave.

The fourth and last chapter, points out on the links and basic connections that the student must learn when interpreting traditional rhythms and variations of ornaments. This will allow him to develop and build the links and connections necessary for an optimal and correct accompaniment, enlarging the interpretative creativity of the performer.

Along with all the textual content of the book, there are 130 videos that explain in detail the IV chapters of the method, where the student will be able to see each one with illustrations of the movements and the musical writing, animated in real time.

In chapter III, the most important masters and musicians of Venezuela participate:

VENEZUELAN WALTZ

HENRY RUBIO – LLANERA HARP

CHEO HURTADO – CUATRO

DAVID PEÑA – DOUBLE BASS

LLANERO PASSAGGIO & JOROPO LLANERO IN 3/4 & 6/8

ISMAEL QUERALES – LLANERA BANDOLA

CHEO HURTADO – CUATRO

DAVID PEÑA – DOUBLE BASS

EASTERN JOROPO IN 3/4 & 6/8

JESÚS RENGEL – MANDOLIN

CHEO HURTADO – CUATRO

DAVID PEÑA – DOUBLE BASS

JOROPO TUYERO IN 3/4 & 6/8

YUSTARDI LAZA – TUYERA HARP

DANCE, MERENGUE & NEW WAVE

LUIS JULIO TORO – TRANSVERSE FLUTE

LUIS PINO – CUATRO

JESÚS RENGEL – MANDOLIN

DAVID PEÑA – DOUBLE BASS

The revision and correction of texts of the academic proposal that Manuel exhibits in his book has been evaluated and approved by the PhD in music and musicologist Maria Antonia Palacios, founder of the musicology chair at Central University of Venezuela.