

**Lozan Taras. Performance on percussion instruments in stylistic directions of Latin jazz.** Development percussion performance is closely linked with the birth of style "Latin Jazz" and its two main way – afro-cuban and latin american. These trends have combined rhythms and motifs of Latin America and the Caribbean with jazz styles of United States. Percussion section latin jazz traditionally consists of a number of latin american folk drums – congo, timbales, bongo and noise – maracas, pandeiro, reco-reco and others.

In rhythmic relation Latin America in the twentieth century a significantly affected on jazz and world music all popular and it gave a lot of sense of rhythm. For a century formed a variety styles of latin jazz, but also – in the pop platforms of the world, a large number of latin american percussion instruments – percussion, which received a strong development in a different styles of latin jazz.

The process of combining jazz with Latin and African rhythmic elements observed from the very beginning of the mixing of different cultures, which took place in New Orleans at the turn of XIX – XX centuries. Already in the 1920s. Famous jazz singer Jelly Roll Morton pointed to the presence of "Spanish tint" in the records of his compositions of this period.

On development performers of latin-jazz had an extraordinarily large influence on the percussion, which in the early 1940's specially invited from Cuba and Puerto Rico. Among them – Candido, Machito, Chano Pozo, "Poterto" Valdes.

It should be noted that the percussion in any case did not constitute competition to traditional jazz drummers – drumkit performers, which already had established a "classic" set of instruments – large and small drums, alto, bass volume, large plate and hi-hat. Latin American folk percussions used membrane and noise instruments – Congo Bongo, Timbales, bath, kovbely, maracas, pandeiro, reco-reco and others. In the second half of the twentieth century the jazz big band merged "drums" and "percussion", which led to a significant expansion of percussion instruments and in any case renewed and enriched rhythmic foundation of jazz music.

One of the key roles in the formation of Latin jazz belongs cuban percussion and composer Luciano Pozo Gonzales. His name is associated penetration beginning Afro-Cuban rhythms in The North American music. Cuban percussion Carlos "Patato" Valdes – is one of the major innovators in performance of congs. He was one of the first to use three of the congo instead of one or two. In his direct participation were manufactured congo adjustment screws. The founder of style song was a prominent cuban percussion and drummer Jose Luis Quintana Chanhito. He managed to combine elements of traditional cuban music (rumba, son montuno, etc.) and contemporary american styles (mostly jazz and funk). This combination did not come from

only one traction musicians to experiments, but as a result of solving very specific artistic task. The terms of this problem lay in the fact that as you know, the traditional Cuban rhythm section consists of only one percussion. Therefore, all Afro-Cuban rhythms, played drumkit, essentially shifting the parties are percussion instruments available to drummers in "inventory" – that is, a set of drums that are drum machine.

Cuban ensembles, to which (in addition to the traditional kongs and timbales) began to attract drums, faced with a big problem: in the enlarged group rhythm section party percussion instruments and drum machine practically coincide. This circumstance was the prerequisite of style songo, which managed to combine Chanhito that this was impossible. The basis songo assigned different rhythmic patterns that were distributed among the parties separately drum machine, congo and timbales.

A great contribution to the development of Latin music and latin jazz, including salsa and mambo styles made an outstanding performer on timbales, composer and arranger Tito Puente. For the first time in the latin music timbales drums were brought to the fore. American percussionist (konheyro) and composer, one of the founders of latin jazz, Ray Baretto developed his own unique style of playing the congo. The result of his popularity was the interest of american jazz musicians to Latin percussion, they began to enter into their ensembles.

Creativity of brazilian percussion and drummer Airto Moreira facilitated entry shallow noise percussion instruments to jazz bands. He became famous percussion through collaboration with the legendary trumpeter Miles Davis and other jazz musicians who stood at the origins of music fusion. Techno-performing and timbre-colorful innovations Tata Huinesa overemphasized. He had an intuition, a specific perception, which allowed him to find thin impulses that were hardly accessible to ordinary people. Hence – the numerous rhythmic finds amazing solo phrasing parties and uniqueness of sound. He was first introduced to his technical arsenal nail technique.

So, the development of performance on percussion instruments – congo, timbales, pandeiro and others. influenced the occurrence of certain styles of latin jazz, including kubopa, songo, salsa and other jazz styles that evolved during the twentieth century. Some styles of jazz affected the national music of Africa and Cuba. They are characterized by the use of african and cuban folk music, latin dance rhythms – rumba and mamba that contributed to the expansion of rhythmic drums. This way is typical of some bands who played in the style of bebop. Trends afro-cuban jazz is the most clearly embodied in the compositions of Dizzy Hilespi "Cubana Be" and "Cubana Bop". Inherent Latin American music polyrhythm not only enriched himself jazz, but also influenced of phrasing and technique to play and drumkit performers.

**Keywords:** latin jazz, congo, timbales, pandeiro, songo, salsa.