

**CLAVE: A RHYTHMIC JOURNEY**  
With  
Bobby Sanabria and Quarteto Aché.

# Study Guide



**Wednesday • Oct 26 • 10:15AM & 12:15PM**

**HOSTOS CENTER FOR  
THE ARTS & CULTURE**  
450 Grand Concourse at 145th St.  
Bronx, NY 10451

Theater Connections is made possible with leading support from Con Edison, and in part, by public funds from: New York City Council Members Inez E. Dickens and Annabel Palma; New York City Department of Cultural Affairs, in partnership with the City Council; New York State Council on the Arts, celebrating 50 years of building strong, creative communities in New York State's 62 counties; and Upper Manhattan Empowerment Zone Development Corporation. Additional support is provided by Joseph S. and Diane H. Steinberg 1992 Charitable Trust and private contributions.



Fall, 2011

Dear Teacher,

Educators like you know the tremendous affect of arts education on the developmental growth of children. In fact, according to the National Arts Education Public Awareness Campaign, arts education “has a measurable impact on at-risk youth in deterring delinquent behavior...while also increasing overall academic performance” (Americans for the Arts website). This is why Community Works provides quality arts education to more than 350,000 young people annually. By bringing your students to see a Community Works production, and using the enclosed curriculum enrichment material, you are literally improving the lives of these youth.

As part of the mission of Community Works, we strive to extend the benefits of the arts to all people. The enclosed material is designed to enhance your students’ engagement in the fantastic performance they are about to view. We encourage you to use and adapt the materials to your own class’ needs, and we hope you will find the standards guide particularly helpful in measuring the extent to which viewing a Community Works production, and using this study guide, has enhanced your students’ learning.

**Community Works** is an award-winning nonprofit arts organization founded in 1990. Our mission is to build bridges between diverse cultures and neighborhoods, enriching arts curricula in public schools, and extending the benefits of the arts to underserved populations. Our programs are rooted in the belief that every community has its own unique history, with powerful stories and legacies that can inspire and connect us all. Today we serve over 350,000 youth and community members through highly acclaimed performances, workshops, exhibits, and mentoring programs.

We encourage you and your students to tell us what you think about our performances and study guides. In fact, your feedback is essential for us in the continued improvement of our educational materials and development of quality relationships with our audiences.

Sincerely,



Barbara Horowitz, Founder and President



Quin Chia, Manager of Performance Programs

## STUDY GUIDE:

### *CLAVE: A RHYTHMIC JOURNEY* *Bobby Sanabria and Quarteto Aché.*

"...(Mr. Sanabria) expands the possibilities, moving the sound of bands like that of (Puente, Machito), with all the heft and intricacy and clave-based dance rhythm, into the harmonically oriented sophistication of current New York jazz players. It's New York up and down, and back and forth across the last century, from the street to the mambo palaces to the conservatories."

- Ben Ratliff, The NY Times

#### **AFRO-CUBAN JAZZ- A BRIEF HISTORY**

Afro-Cuban Jazz is a combination of jazz improvising and rhythms from Cuba and Africa; it is also known as Latin jazz. There were some hints of Afro-Cuban jazz in isolated cases during the 1920s and '30s -- Jelly Roll Morton's "Spanish tinge" in some of his more rhythmic piano solos, a few Gene Krupa performances where he sought to include South American rhythms, and even in the Latin pop music of Xavier Cugat. However, the true birth of Afro-Cuban jazz can be traced to trumpeter-arranger Mario Bauza. Bauza introduced trumpeter Dizzy Gillespie to the masterful Cuban percussionist Chano Pozo (they teamed up in 1947-48 to create innovative music before Pozo's death) and also persuaded Latin bandleader Machito to use jazz soloists. During the late '40s, Stan Kenton began to integrate Latin rhythms in his music, and with the rising popularity of Tito Puente and Cal Tjader during the 1950s, Afro-Cuban jazz caught on as one of the most popular jazz styles. (SY)

What Cuban music and North American Jazz have in common is the fact that both of them have two different roots, European and African. The creative concept, in Cuban music as well as in Jazz, follows African cultural principles and aesthetics. Nevertheless, the "African element" has always been much stronger and clearly audible in Cuban (and generally: Latin) music, as opposed to being the often subliminal and disguised generative source of Jazz. (TA)

In more recent times some groups have developed Afro-Cuban jazz beyond its boppish roots, performing Thelonius Monk and John Coltrane tunes, adding funk to the mixture, and having more adventurous solos. The spirit of the music -- a true fusion between North, South, and Central America -- and an emphasis on infectious rhythms are the keys. (SY)

## AFRO-CUBAN JAZZ – THE FOUNDERS

### Mario Bauzá

28 April 1911 – 11 July 1993

A prodigious talent, trumpeter Mario Bauzá is considered a founding father of Latin jazz. His formal music training, combined with a deep understanding of traditional Cuban music as well as a love for jazz, allowed him to play a key role in the integration of Afro-Cuban music and jazz in the 1940s.



### Tito Puente

April 20, 1923 – June 1, 2000

Puente was responsible for making timbales a respectable solo instrument in Latin dance music and Latin jazz. He was also an accomplished player of the vibraphone, alto sax, bass, piano and drums, as well as an arranger and band leader.

As an accomplished dancer himself, Puente always counted dancers as among his most loyal devotees. His Dancemania album has sold over half a million copies since 1957, and four of his over 100 album releases have won Grammy Awards.

### Dizzy Gillespie

John Birks

October 21, 1917 – January 6, 1993

Trumpeter, composer, and bandleader Dizzy Gillespie was one of the principal developers of bop in the early 1940s, and his styles of improvising and trumpet playing were imitated widely in the 1940s and 1950s. Indeed, he is one of the most influential players in the history of jazz.



## LATIN JAZZ AND TRADITIONAL JAZZ

In comparison with traditional jazz, Latin jazz employs straight rhythm, rather than swung rhythm. Latin jazz rarely employs a backbeat, using a form of the clave instead. The conga, timbale, güiro, and claves are percussion instruments which often contribute to a "Latin" sound.

### OTHER COMMONLY USED INSTRUMENTS IN LATIN JAZZ

Piano · Bass guitar · Guitar · Saxophone · Trumpet · Trombone · Flute ·  
Vibraphone · Bongo · Vocals · Maracas



Clave



Güiro



Bongo



Timbala



Congo



**Trumpet**



**Trombone**



**Saxophone**



**Flute**



**Bass Guitar**



**Guitar**



**Maracas**



**Piano**



**Vibraphone**

## **About National Hispanic Heritage Month**

Each year, Americans observe National Hispanic Heritage Month from September 15 to October 15, by celebrating the histories, cultures and contributions of American citizens whose ancestors came from Spain, Mexico, the Caribbean and Central and South America.

The observation started in 1968 as Hispanic Heritage Week under President Lyndon Johnson and was expanded by President Ronald Reagan in 1988 to cover a 30-day period starting on September 15 and ending on October 15. It was enacted into law on August 17, 1988, on the approval of Public Law 100-402.

The day of September 15 is significant because it is the anniversary of independence for Latin American countries Costa Rica, El Salvador, Guatemala, Honduras and Nicaragua. In addition, Mexico and Chile celebrate their independence days on September 16 and September 18, respectively. Also, Columbus Day or Día de la Raza, which is October 12, falls within this 30 day period.

### ***This Year's Theme:***

***“Many Backgrounds, Many Stories...One American Spirit”***

## **Artist Mini Bio - Bobby Sanabria**

Drummer, percussionist, composer, arranger, recording artist, producer, filmmaker, conductor, educator, multi-cultural warrior and multiple Grammy nominee – has performed with a veritable Who's Who in the world of jazz and Latin music, as well as with his own critically acclaimed ensembles. His diverse recording and performing experience includes work with such legendary figures as Dizzy Gillespie, Tito Puente, Paquito D'Rivera, Charles McPherson, Mongo Santamaría, Ray Barretto, Marco Rizo, Arturo Sandoval, Roswell Rudd, Chico O'Farrill, Candido, Yomo Toro, Francisco Aguabella, Larry Harlow, Henry Threadgill, and the Godfather of Afro-Cuban Jazz, Mario Bauzá.



Bobby, the son of Puerto Rican parents, was born and raised in the "Fort Apache" section of New York City's South Bronx. Inspired and encouraged by maestro Tito Puente, another fellow New York-born Puerto Rican, Bobby "got serious" and attended Boston's Berklee College of Music from 1975 to 1979, obtaining a Bachelor of Music degree and receiving their prestigious Faculty Association Award for his work as an instrumentalist. Since his graduation, Bobby has become a leader in the Afro-Cuban, Brazilian and jazz fields as both a drummer and percussionist, and is recognized as one of the most articulate musician-scholars of la tradición living today.



## Performance Lesson Plan

### Overview:

The music and history students will experience at the performance of **Clave: A Rhythmic Journey** is a fusion between African-American jazz styles of early 20<sup>th</sup> century and Cuban music, and at the root, African music. Working independently and together musicians from Mario Bauzá to Bobby Sanabria, have transformed a unique, local sound to a universal musical language. This performance will imbue audiences with the history, legacy and evolving formation of a distinct cultural tradition.

### Objectives:

1. Become intimately associated with Afro-Cuban music.
2. Gain a better understanding of the historical movement of music from Africa to the Caribbean and its fusion with North American music.
3. Grasp that the formation of new traditions, especially musical traditions, include the contributions of many individuals at various points of time before the formation is complete.
4. Realize that extensive training is required to become a master at a given instrument and art form.
5. Celebrate Hispanic Heritage Month by investigating a vibrant cultural contribution.

## Connection to Learning Standards

### New York State Social Studies Standards

#### Standard 3 Geography

Use a variety of intellectual skills to demonstrate their understanding of the geography of the interdependent world in which we live—local, national, and global—including the distribution of people, places, and environments over the Earth’s surface.

#### Cultures and Civilizations

People in world communities exchange elements of their cultures. People in world communities use legends, folktales, oral histories, biographies, autobiographies, and historical narratives to transmit values, ideas, beliefs, and traditions. People in world communities celebrate their accomplishments, achievements, and contributions. Historic events can be viewed through the eyes of those who were there, as shown in their art, writings, music, and artifacts.

## **Study Questions/ Discussions**

1. When is National Hispanic Heritage Month? Why does it encompass those dates?
2. What musical influences make up Afro-Cuban music?
3. Which instruments are Bobby Sanabria, Mario Bauzá, Tito Puente and Dizzy Gillespie known for playing?
4. Bobby Sanabria is a percussionist. Define 'percussionist' and list as many percussive instruments as you know.
5. Afro-Cuban music can be performed with as few as two instruments or with a full big band orchestra. Describe a big band orchestra.

## **Activities**

### *Don't Forget the Band*

With this performance, students will be introduced to familiar and new instruments. Add to their growing knowledge with a learning and memory game. Have students explore the most common instruments that make up an Afro-Cuban Jazz orchestra listed in this study guide. Then have students write down as many instruments as they can remember in the shortest time. The winning student or students receive a prize.

### *Right to Write*

#### **"Many Backgrounds, Many Stories...One American Spirit"**

The above quote is the theme of this year's Hispanic Heritage Month celebration. As simple as the phrase may appear, the words can have vastly different meanings to different people. Encourage your students to write a short essay based on the quote. Students can be inspired by part of the phrase or the entire piece.

## **SOURCES**

<http://www.allmusic.com/explore/style/afro-cuban-jazz-d2601> Afro-Cuban Jazz Scott Yanow

<http://www.ochemusic.de/artcujaz.htm> Afro-Cuban Jazz by Thomas Altmann, 2005

<http://www.pbs.org/jazz/biography/>

[http://www.lpmusic.com/Pros\\_That\\_Play\\_LP/Players\\_Roster/puente.html](http://www.lpmusic.com/Pros_That_Play_LP/Players_Roster/puente.html)

[http://jazz.about.com/od/artistprofiles/p/Mario\\_Bauza.htm](http://jazz.about.com/od/artistprofiles/p/Mario_Bauza.htm)

[http://www.google.com/imgres?q=mario+bauza+afro+cuban+jazz+biography&um=1&hl=en&client=firefox-a&sa=N&rls=org.mozilla:enUS:official&biw=1143&bih=645&tbm=isch&tbnid=qqX2vfcTWfTz\\_M:&imgrefurl=http://www.browsebiography.com/biomario\\_bauza.html&docid=yQs4i9IHPLadM&w=320&h=240&ei=cxuGTqjIEcShsQKR8YmRDw&zoom=1&iact=hc&vpx=113&vpy=161&dur=761&hovh=139&hovw=185&tx=120&ty=97&page=1&tbnh=139&tbnw=185&start=0&ndsp=18&ved=1t:429,r:0,s:0](http://www.google.com/imgres?q=mario+bauza+afro+cuban+jazz+biography&um=1&hl=en&client=firefox-a&sa=N&rls=org.mozilla:enUS:official&biw=1143&bih=645&tbm=isch&tbnid=qqX2vfcTWfTz_M:&imgrefurl=http://www.browsebiography.com/biomario_bauza.html&docid=yQs4i9IHPLadM&w=320&h=240&ei=cxuGTqjIEcShsQKR8YmRDw&zoom=1&iact=hc&vpx=113&vpy=161&dur=761&hovh=139&hovw=185&tx=120&ty=97&page=1&tbnh=139&tbnw=185&start=0&ndsp=18&ved=1t:429,r:0,s:0)

<http://hispanicheritagemonth.gov/about/>