



THE KENNEDY CENTER  
**Performing Arts Series**

ARTS-BASED PROGRAMMING VIA SATELLITE/WEB

presented in cooperation with PRINCE WILLIAM NETWORK

**Latin Jazz with  
Bobby Sanabria:**

February 13, 2004

Grades 7–12

**When viewing Latin Jazz with Bobby Sanabria and participating in this guide's suggested activities, the following National Standards for Music: 6, 8, 9 will be addressed.**

## Background Information

### Jazz Music

Jazz developed in southern African-America communities more than 100 years ago. When Africans came to America, they brought their musical traditions. The music, sounds, and instruments of other American peoples influenced African Americans to create new styles of music such as spirituals, work songs, and later, jazz. Jazz has changed over the past 100 years and includes a diversity of styles such as ragtime, swing, Latin, bebop, cool, fusion, and free jazz, among others.

### Latin Jazz Music

In the early 1990s, jazz pianist Jelly Roll Morton spoke of "Spanish tinge" in his music, meaning that his jazz was colored with Latin dance rhythms. Latin jazz combines jazz tunes, chords, and improvisation with dance rhythms from Latin American countries such as Cuba,

Colombia, and Brazil. With its driving, pulsing rhythms from Conga drums, bongos, and other percussion instruments, Latin jazz makes you want to move.

But Latin jazz is not the same as Latin Dance Music. The most important part of any dance music is a steady beat for dancers. The most important part of jazz is improvisation - making up music as it is played. Because jazz musicians often bend and stretch the beat, Latin jazz is better suited for listening than for dancing. In the 1940s, legendary musicians such as Machito (mah-CHEE-toh), Tito Puente (TEE-toh PWEN-tay), and the Afro-Cuban Orchestra made Latin Jazz popular around the world, starting a musical craze called "Mambo Madness."



### The Artists – Bobby Sanabria and ¡Quarteto Aché!

Bobby Sanabria is a master drummer, college professor, and composer. He has performed and recorded around the world with many of the greatest legends in the world of jazz and Latin music such as Dizzy Gillespie, Tito Puente, Paquito D' Rivera, and Mario Bauza. His compositions have won many awards, and several of his recordings have been nominated for Grammy Awards. His music also has been featured in several movies, including *The Mambo Kings*, on television programs such as "The Cosby Show," and even in Burger King commercials. The quartet is a group of four musicians. The quartet, ¡Quarteto Aché! includes Bobby Sanabria on drums and vocals, John di Martino on the piano, Boris Kozlov on acoustic bass, and Jay Collins playing saxophones and flutes.

## What to Look and Listen For

● **Melody, harmony, and rhythm** are the basic components of all forms of jazz. Melody is a tune that you can sing or hum made of different musical notes played in a particular order. Harmony is a combination of several musical notes sounded at once. Rhythm in jazz is almost always syncopated and is based upon dance rhythms.

● **Syncopation** is a type of rhythm in which accents are shifted from what are normally strong beats to weak beats. When music is not syncopated, the strongest accent typically falls on beat 1, as in **1, 2, 3, 4; 1, 2, 3, 4**. In jazz, the accents are most often on beats 2 and 4 as in **1, 2, 3, 4; 1, 2, 3, 4**. Sometimes syncopated accents fall between the beats, as in **1 AND 2 AND 3 AND 4 AND**.

● **Improvising** is creating new music on the spot. When musicians improvise, they usually know the basic melodies, harmonies, and rhythms on which they will make changes. First, a group or soloist plays a song (called the head), with a minimum of changes. Each player then takes a turn, or solo, creating an improvisation based upon the head. Sometimes the improvised melody seems unrecognizable, completely unrelated to the original music. Then suddenly, the musician unexpectedly revisits the elements of the basic melody. In Latin music, singers improvise during the *montuno* (call and response) section of a tune.

● **Musical Conversation** is created when a jazz group improvises together. Even during the head, jazz musicians play their parts differently each time. During each soloist's improvisations, the other musicians accompany the soloist with their own improvisations. Each member of an experienced jazz group will listen and respond to what the other musicians are playing as if they are conversing through music.

● **Soloing** is when a musician performs alone. Follow the players as they indicate to one another that they will take the "lead" and play a solo, during which they often improvise. During solos, each musician has an opportunity to share his unique, personal sound. Jazz requires each artist's individual style to clearly emerge.

## About the Program

Bobby Sanabria takes students on a musical journey that demonstrates how history, politics, and religion influenced the rhythms of Africa to create the rich array of musical styles known as Latin music. He demonstrates how many different cultures came together in Cuba to create a musical cultural fusion called "son," the mother of Latin "salsa." Sanabria also teaches one of the most important Latin rhythms, called *clave* (KLAH-vay).



The *clave* rhythm originated in Africa; and students hear how this five-beat rhythm can be traced from 15<sup>th</sup> century Africa to the New World, and into modern-day Latin and popular music.

## Instructional Activity

### *The Clave*

One of the most common Latin rhythms is called *clave*. To learn to play this rhythm, follow these steps:

1. Count "1 AND 2 AND 3 AND 4 AND" over and over until you can keep a very steady beat.
2. Next, clap and count out loud only the syllables in bold. You can count the non-bold syllables in your mind, but do not say or clap them:

"**1** AND 2 **AND** 3 AND 4  
AND 1 AND **2** AND **3** AND 4  
AND..."

## Resources

### On the Web:

kennedy-center.org.pwtv  
bobbysanabria.com

### Print:

Robers, John Storm. *Latin Jazz: The First of the Fusions, 1880s to Today*. New York: Schirmer, 1999.

### Recordings:

Bobby Sanabria. *Afro-Cuban Dream...Live and In Clave!!!* (Recorded Live at Birdland, in New York City, Arabesque Recordings, B00004TKEL, 2000).

Bobby Sanabria & Ascención with special guests Tito Puente and Paquito D'Rivera. *¡N.Y.C. Ache!* (Flying Fish Records –FF70630, 1993).

Bobby Sanabria and ¡Quarteto Aché!. *Bobby Sanabria and ¡Quarteto Aché!*. Khaeon World Music, Inc., 2002.

### Video:

Bobby Sanabria. *Getting Stated on Congas: Conga Basics*. International Music Publishers, IMP4142A, 2000.

### Credits:

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