

EDUCATOR GUIDE

Artist/Organization: John Santos
Discipline(s): Music

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Still image from SPARK story, 2007.

SECTION I - OVERVIEW

SUBJECT

John Santos and the Machete Ensemble

GRADE RANGES

K-12

CURRICULUM CONNECTIONS

Music

OBJECTIVE

To provide a forum for students to explore Latin-jazz music, its history, and its intrinsic connection to jazz.

STORY SYNOPSIS

For 20 years, four-time Latin-Grammy nominee John Santos has led his 11-piece Machete Ensemble to become one of the Bay Area's preeminent Latin jazz groups. Now as one era comes to an end, a new one begins, as The Machete Ensemble bids farewell to its fans in a goodbye concert to close the San Francisco Jazz Festival. Spark follows Santos as he prepares for the concert and sheds light on the world of Latin-jazz.

INSTRUCTIONAL STRATEGIES

Hands-on group projects, in which students assist and support one another

Hands-on individual projects, in which students work independently

Group oral discussion and analysis, including peer review and aesthetic valuing

Teacher-guided instruction, including demonstration and guidance

INSTRUCTIONAL OBJECTIVES

To foster an understanding of Latin-jazz and its history

To illustrate the challenges and rewards of working as a musician

To analyze how musical traditions change and develop

EQUIPMENT NEEDED

SPARK story on John Santos on DVD or VHS and related equipment

Computer with Internet access, navigation software, speakers and a sound card.

CD player and musical samples selected from the Resource section of the guide

MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers

Access to Latin-jazz recordings and CD player

Pencils, pens, and paper

Musical instruments, especially percussion (homemade or traditional)

INTELLIGENCES ADDRESSED

Logical-Mathematical – the ability to detect patterns, reason deductively and think logically

Musical Intelligence – the capability to recognize and compose musical pitches, tones, and rhythms

Interpersonal – awareness of others' feelings, emotions, goals, motivations

Intrapersonal – awareness of one's own feelings, emotions, goals, motivations

Bodily-Kinesthetic – the ability to use one's mind to control one's bodily movements



See more information on [Multiple Intelligences](http://www.kqed.org/spark/education) at www.kqed.org/spark/education.

MEDIA MATTERS

The following SPARK stories may be used for compare/contrast purposes:

Roberto Borrell and traditional Cuban music: <http://www.kqed.org/arts/spark/education/lessonplans/115.pdf>

Zak Diouf and Diamano Coura on African music: <http://www.kqed.org/arts/spark/education/lessonplans/303.pdf>

SECTION II -CONTENT/CONTEXT

CONTENT OVERVIEW

For over 20 years, four-time Latin Grammy nominee, John Santos and his Machete Ensemble have been at the forefront of Latin jazz in the Bay Area. His 11-piece ensemble, comprised of lead and backup singers, bass, keyboard, drumset, four horns and two Latin percussion instruments, has explored the boundaries of Latin jazz, incorporating elements of Afro-Caribbean folk, blues, Latin dance, straight ahead jazz, and experimental music.

Over the years, The Machete Ensemble has developed a loyal and critical audience appreciative of music that doesn't fit into simple categories. Yet, economic factors have not been kind to large ensembles, and with reduced bookings, the ensemble has decided to end its two-decade tenure with a farewell concert closing the San Francisco Jazz Festival. Spark follows Santos as he prepares for the concert and the journey into the next phase of his music career, with the John Santos Quintet.

With family roots in Cape Verde and Puerto Rico, Santos was inspired by his musically talented family and the burgeoning music scene of San Francisco's Mission District. Although he started out playing Latin percussion instruments such as the bongos and conga drums, it wasn't until the 1960s and the introduction of the funky Latin fusion music of Carlos Santana when Santos was truly inspired by the possibilities of merging traditional Latin music with modern forms.

As Santos states, hearing the traditional instruments such as congas and timbales mixed with electric guitar and blues, "legitimized the older instruments of my grandparents' era" in a new and fresh way.

After a brief experience as a percussionist in Santana's band, Santos dedicated himself to a lifetime

of study and practice, and today is one of the foremost authorities on Latin-jazz and Latin folk music traditions. After many years as an educator, historian, recording artist and performer it has become part of his mission to educate the public on Latin music traditions and the assertion that Latin-jazz did not develop as an afterthought, but rather, that Latin music has a parallel and strongly influential development on not only jazz but all popular American music.

As is evidenced by his discography, extensive resume, and collaborations, Santos has explored the gamut of Latin jazz, seeking new avenues for expression with each new project.



(Left to right) Luis Torres, John Santos, Togbaji Stewart, Bobi Céspedes, Jacqui Barne and, Marcus Gordon. Precita Park, San Francisco, CA c.1977

THE BIG PICTURE

Latin jazz is a general term that, like the word 'jazz', does not denote one specific style, but rather encompasses different rhythms, eras, approaches and instrumentations. In the broadest sense, it combines

Latin and Afro-Caribbean rhythms with jazz harmonies.

For over a hundred years, Latin music has influenced the Americas. Jelly Roll Morton was one of the first to mention a certain “Spanish Tinge” in early jazz music (and that without it, a musician would be unable to capture the right swing), and since then, the introduction of Latin, and most predominantly Cuban, rhythms, styles and sensibilities have expressed themselves from instrumentation to compositional styles in American popular music.

Although attributing concrete examples of Latin genetic markers in early jazz and ragtime is somewhat difficult to prove, the link between these American idioms and those of the Caribbean is clear, given the proximity and trade between New Orleans and Cuba, and their common mix of Spanish, French and African elements.

This “Spanish tinge” referred to by Jelly Roll Morton was also present in ragtime music, as was evidenced by the similarity between the habanera and ragtime syncopation. The “ritmo de tango” of the habanera was virtually identical to the African American “cakewalk” style of music and dance, and became a standard rhythmic feature in many popular songs at the turn of the century.

One of the most notable ways to track the influence of Latin music is through the various dance crazes that hit the United States throughout the 1900’s.

By the 1920’s the US experienced its first Latin dance craze from Argentina -- the tango. Meanwhile, in Cuba, the people enjoyed continued development of dance music, from *son* to *danzón*, and the emergence of sextetos, septetos, and *orquestas típicas* (with flute and strings). It is undeniable that there was cross-fertilization between these bands of Cuba and early jazz bands of the US, and one can hear jazz harmonies or stylistic soloing on recordings from the period (such as the trumpet playing in *Sexteto Habanero*).

1930 witnessed the introduction of an authentic Cuban dance orchestra on Broadway with Don Azpiazu’s Havana Casino Orchestra. The band featured a complete lineup of Latin percussion instruments that forever changed the way Americans

thought about Latin music, beginning with the song “Mama Inez”, and “El Manicero – The Peanut

Vendor”. Hot on Azpiazu’s heels was another popular entertainer, Xavier Cugat. Cugat (himself a Spaniard) asserted that in order for Americans to understand Latin music, he gave them essentially 80% “eye candy” and 20% authenticity, therefore his shows were heavy on charisma, and low on what was traditional Cuban dance music. His instrumentation was eclectic and included accordion, marimba, drumset, violins, trumpet and piano.

The dance that was sold to the American public was now the “rumba” (not to be confused with the Afro-Cuban form of the dance and music), a watered-down version of *son* – a Cuban dance style. But regardless of being simpler for Americans to digest, Cugat and others were some of the first to create hybrids of Latin and American styles.

Of greater importance was the creation of a music scene that was stylistically Latin, with two distinct cores -- uptown bands (that catered to the growing Latino population in the Barrios in East Harlem) and downtown bands (that played for predominantly white audiences). This saw the beginning of Latin bandleaders playing for diverse audiences. The result was a necessary hybridization of styles to make them more “Latin”, or more “American”, depending on which audience was listening.¹

1940 was perhaps the most significant decade for Latin music in the US, not only for the rise of Latin jazz, but also the influence of Brazil and its music, and the emergence of the dance called the mambo. Machito’s Afro-Cubans, with Mario Bauzá as musical director, created big orchestras and matched a standard lineup of big band jazz with Latin percussion such as *bongó*, *claves*, *maracas*, and *timbales*.

By 1952, they were one of the top three bands playing at New York’s Palladium Ballroom at a time when the dance club had issued an “all-mambo” policy. The other two groups were led by Tito Puente and Tito Rodriguez. What was unique about these bands is the way they played. They took the big-band orchestrations and lay under them an Afro-Cuban

¹ The Latin Tinge, John Storm Roberts, p. 86-98

rhythm section, with Cuban coros (voices) and montunos (swinging improvised sections).

Also during this time, Hollywood's interest in Carmen Miranda, the Samba singer and movie star, brought new popularity to Brazilian music, albeit watered down from its original sounds. Nonetheless, the interest in Brazilian music as presented through film lay the groundwork for a later Brazilian "invasion".

The 1950's were a time of incredible creativity and development. The mambo's popularity hit full swing throughout the decade, with bands like Perez Prado, and another new dance called the chachachá that became a big hit with Cuban bandleader Enrique Jorrín's Orquesta America. Dizzie Gillespie and other pioneers of bebop and hard bop were exploring Afro-Cuban rhythms and working with Latin musicians such as Cuban percussionist Chano Pozo. They extended the format that had been exemplified by Machito and inserted more jazz solos. Chano Pozo's solos on the conga drums were inspiring to a whole new generations of percussionists. These collaborations soon led to another major creative movement that became known as Afro-Cuban jazz, or Cubop.

Cubop's fused fast-paced, high intensity, cerebral jazz soling with complex Afro-Cuban rhythms. As a response, its more cerebral style was soon followed by a counter-revolution of a Brazilian nature with the bossa nova. In the 1960's, Stan Getz, Charlie Byrd, João Gilberto and Antonio Carlos Jobim were the first pioneers of this new smoother, sensual merger of jazz and Brazilian rhythms that became the epitome of cool.

During the 1960's, Latin jazz continued to be fostered by jazz artists like Cal Tjader with his album *Soul Sauce*, Eric Dolphy and the Latin Jazz Quintet with their album *Caribe*, and Latino musicians such as Ray Barretto, Eddie Palmieri, Mongo Santamaria, Willie Colon, and Mario Bauza. The Fania Record label got its start in 1964, and in San Francisco, a young guitarist named Carlos Santana began experimenting with Latin-rock fusion, combining blues and electric guitar with Latin percussion.

Throughout the 1960's, Cuban musicians in Havana had been keeping up with developments in New

York, despite difficulties in US-Cuban relations. The result was the highly influential *Cuban Jam Sessions* in

the 60's, and later the first jazz festival in Havana in 1977, attended by Dizzie Gillespie, the amazing Chucho Valdez and his band Irakere, Stan Getz, Arturo Sandoval and many others.

"Salsa" as we know it today, got its official name in the 1970's. Essentially Cuban and Puerto Rican dance music, the word 'salsa' means literally 'sauce' and had been used for years to describe something with swing. But in the 70's it became used as a broad commercial term to describe the hot New York dance styles.

By the end of the decade, Latin jazz and Latin fusion bands were part of mainstream music. Bands could be found in a variety of sizes, from quartets and quintets to big bands, as well as a variety of styles, from the salsa bands in New York to the cool-jazz quintet sounds of Cal Tjader in the West coast, to the rock-fusion sounds of Santana.

From the 1980's to today, jazz musicians have continued to blend an ever-increasing palette of sounds, including the sacred songs and rhythms of Santeria, experimental music, salsa, straight-ahead jazz, Afro-Cuban and Brazilian percussion and rhythms, finding a constantly growing forum for creative expression through the idiom of Latin jazz.

RESOURCES – TEXTS

[The Latin Tinge, the Impact of Latin American Music on the United States](#), John Storm Roberts

[Latin Jazz: The First of Fusion, 1880-Today](#). John Storm Roberts, Shirmer Books, 1999

[Mister Jelly Roll](#). Alan Lomax. Pantheon Books, 1993

[America's Music](#) – Gilbert Chase. University of Ill. Press, 1992

RESOURCES – WEB SITES

John Santos - His official website, with information, concert listings, recording information

<http://www.johnsantos.com/>

Salsa SF - A local listing of calendar event, dance classes, festivals, etc. - www.salsasf.com

Article on John Santos from All About Jazz, May, 2003.
<http://www.allaboutjazz.com/php/article.php?id=362>

Review of John Santos and The Machete Ensemble, "20th Anniversary".
<http://www.allaboutjazz.com/php/article.php?id=18872>

Wikipedia: Latin jazz
http://en.wikipedia.org/wiki/Latin_jazz

VIDEO/AUDIO RESOURCES

John Santos and The Machete Ensemble, 20th Anniversary. Double CD, Machete Records, 2005

John Santos and El Coro Folklorico Kindembo, Para Ellos Best Folk Album Nominee, 2005 Latin Grammys

John Santos and The Machete Ensemble, Brazos Abiertos

John Santos and The Machete Ensemble, S.F. Bay, Machete Records, 2003
Best Latin Jazz Album Nominee, 2003 Latin Grammys

John Santos - Omar Sosa, La Mar, Machete Records, 2000

John Santos – Omar Sosa, Nfumbe, For The Unseen. Price Club, 1998

John Santos and The Machete Ensemble, Machetazo! 10 Years on the Edge. Bembe Records, 1998

John Santos and El Coro Folklorico Kindembo, Hacia el Amor

John Santos and The Machete Ensemble, Machete, Xenophile Records, 1995
with Special Guests: Cachao, Chocolate, Orestes Vilato, Anthony Carrillo

John Santos and the Machete Ensemble, Africa (Volume 1), Earthbeat Records, 1988

John Santos as a recording artist or producer:
Tito Puente Orchestra, Sensación (Concord) 1986

Tito Puente Orchestra, Goza mi Timbal (Concord) 1989

Cuba Without Borders Comp. Machete, Pancho Quinto, Omar Sosa, Los Terry, John Calloway 2000

Dizzy Gillespie, Mel Martin, George Cables Bebop & Beyond. Blue Moon 1991

Wayne Wallace, Three in One. Spirit Nectar 2000

Classic recordings:
Cal Tjader, Los Ritmos Calientes and Primo. Fantasy

Cuban Jam Sessions, Vol. 1 and 2. panart 3055

Dizzie Gillespie and Chano Pozo, Cubana Be, Cubana Bop. RCA 1947

Dizzy Gillespie with Machito: Afro-Cuban Jazz Moods. Pablo 2310-771

João Gilberto & Antonio Carlos Jobim, Brazil's Brilliant João Gilberto. Capitol ST-2160

Johnny Pacheco, Los Compadres. Fania SLP-00400

Machito and His Orchestra, Latin Soul Plus Jazz. Tico CLP 1314

Mongo Santamaria, Afro-Roots. Prestige Records

Perez Prado, Havana, 3 a.m. RCA Victor

Stan Kenton, Cuban Fire. Creative World ST-1008

Other suggested artists:

Carlos Santana
Eddie Palmieri
Ernesto Lecuona
Gonzalo Rubalcaba
Mongo Santamaria
Orquesta Aragon
Irakere

Septeto Nacional de Ignacio Piñeiro
Sexteto Habanero
Stan Getz
Tito Puente
Willie Colon

KCSM, Jazz 91 - Listen to Latin Jazz with Jesse
"Chuy" Varela Sundays at 2pm

BAY AREA FIELD TRIPS

The Jazz School for Music Study and Performance.
The Jazz School is an innovative music school
dedicated to the study and performance of America's
indigenous art form — jazz, and related styles of
music from around the world. They have frequent
performances by students and faculty that are open
to the public.

<http://www.jazzschool.com/>

MOAD (Museum of the African Diaspora)- An
international museum, based in San Francisco, MoAD
is committed to showcasing the "best of the best"
from the African Diaspora. (415) 358-7200

<http://www.moadsf.org/>

Yoshi's Jazz Club at Jack London Square.
Check out their schedule to hear great jazz musicians.
April 8th, 2007 – Gonzalo Rubalcaba Quintet performs
there – for an amazing example of Latin jazz, don't
miss the show. <http://www.yoshis.com/>

July 2, 2007, The John Santos Quintet CD release
party featuring legendary timbalero Orestes Vilato,
John Calloway, Saul Sierra, Marco Diaz, and special
guests at Yoshi's, Jack London Square, Oakland, CA
8:00 and 10:00 PM. (510) 238-9200

July 22-28, 2007. JS as part of All Star Faculty
(Francisco Aguabella, Sandy Perez, Jesus Diaz,
Susana Arenas, Chris Walker, etc.) at Afro Cuban
Camp, Humboldt State University, Arcata CA (510)
540-5149 www.jazzcampwest.com

July 3-Oct 16, 2007. Yerba Buena Arts and Events and
MOAD (Museum of the African Diaspora) are proud
to present "The Roots of Latin Jazz and Salsa" A
fifteen-week ethno-musical study series. John Santos,
four-time Grammy nominated Bay Area musician,
producer and historian, will offer his acclaimed
course on Tuesday evenings 7:00 to 9:00 (no class on
7/24) at the Museum of the African Diaspora
(MOAD) 685 Mission St. (415) 358-7200 for info.

SECTION III – VOCABULARY

DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

Afro-Caribbean

The merging of the traditions and cultures of various countries in Africa and those of the Caribbean.

Agogo

A West African single or double-flanged bell struck with a stick to create underlying rhythmic patterns.

Bongó

A percussion instrument developed in Cuba, with two heads, a larger (la hembra - female) and smaller (el macho - male), and played by holding between the knees and striking with the fingers. Traditionally the bongó was used as part of small ensembles (sextets and septets), which played a style of music called *son cubano*. It is popular in many Latin rhythm sections for its unique sound and as a solo instrument.

Cakewalk

A traditional African American form of music and dance which originated among slaves in the US South.

Caribbean

Of or pertaining to Caribbean Sea and its islands, which include the islands of Cuba, Puerto Rico, the Bahamas, Jamaica, Trinidad, the Dominican Republic and Haiti, the Cayman Islands and many more. Also includes all the coastal regions touching the Caribbean Sea (as part of the Caribbean plate), which include countries such as Belize, Costa Rica, Columbia, Honduras, French Guiana and Venezuela.

Chekere

An African instrument made from a gourd wrapped in a net of beads or shells and found throughout the Caribbean. Shaken to make a rhythmic sound.

Claves

A pair of wooden stick struck together to make a rhythm. Also, one of the fundamental rhythmic building blocks over which much of Cuban music is constructed.

Conga drums

These drums are part of the quintessential percussion section in much of Latin-jazz and salsa repertoire as a critical rhythmic element and for its unique percussive timbre. Congas come in three sizes, the quinto, conga, and tumbadora, respectively and have their origins in related Congolese drums.

Cowbell

Literally, a cowbell, popular in salsa music and Cuban son as a percussive element.

Güiro

A serrated gourd struck and scraped with a stick to produce a percussive sound. Of African origin, and possibly indigenous Cuban origin as well.

Horns

The instruments of the brass family. In a jazz band, these would include the trumpets, trombones, and saxophones.

Keyboard

An electric piano.

Latin jazz

Part of the rubric of what is called “jazz”, which includes many different distinct styles such as swing, bebop, free, etc. Latin jazz denotes the use of typically Latin instruments, rhythms, and concepts, within the composition. This might include the bongos, conga drums, claves, and rhythms that stem from traditional Latin forms, both sacred and secular.

Machete

A large knife used for cutting sugar cane in the Caribbean.

Maracas

An instrument made from a pair of small gourds or other containers on sticks, filled with small beans, seeds, rocks, rice or other good “shaking” materials, and then shaken in a manner to produce a rhythm.

Rhythm

An organized pattern formed by a series of beats or sounds of differing duration and stress.

Salsa

Literally ‘hot sauce’ in Spanish, the term became a generalized label applied to swinging, up-tempo, Latin dance music, especially the guaracha and son, by musicians in the 1960’s. Later, the commercial industry picked up the term, particularly the Fania record label. Today, the term ‘salsa’ applies to a high-energy partner dance, merging popular dance styles from Puerto Rico, Cuba, and other Latin American traditions. It also refers to the kind of music that is played, performed by a large ensemble with horns, Latin percussion, keyboard, bass and singers.

Santana, Carlos

Leader of the popular Latin-fusion band Santana, which began in 1960.

Timbre

The quality of a sound that distinguishes it from other sounds of the same pitch and volume.

Timbales

Called ‘pailas’ in Cuba, these drums descended from their larger cousin the timpani about 100 years ago. Popular in salsa bands today, they have enjoyed a long history as both a rhythmic base to Latin dance music as well as a high-energy solo instrument.

SECTION IV – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Creating polyrhythms and ensemble development

Introduce this simple song to students, called La Mariposa, or pick your own song, preferably in Spanish. The words are as follows and the quarter note downbeats are underlined (in 4/4 time).

La mariposa,	<u>La</u> <u>ma</u> -ri-po-sa
En la cocina,	<u>En</u> <u>la</u> co-ci-na
Hace chocolate,	<u>Ha</u> -ce <u>cho</u> -co- <u>la</u> -te
Para su vecina	<u>Pa</u> -ra <u>su</u> ve-ci-na

The melody is outlined below (begin on the c above middle c, or c¹):

La ma-ri-po-sa	Ha-ce ch-co-la-te
c c - d - c - a	c - c c - d - c - a

En la co-ci-na	Pa-ra su ve-ci-na
c c d - c - a	a - a g - f - f

Begin by singing the song and repeating it until everyone remembers it. Then try adding a downbeat pulse on the underlined syllables, using drums, or other instruments at your disposal (preferably from the family of Latin rhythm instruments). Or, if you have any metallophones, glockenspiels, or bourdons available, have students play an f¹ - c¹ ostinato on half-note beats.

Now add a subdivision of the quarter note – the eighth note pulse with a contrasting instrument. Continue to add different instruments and levels of rhythmic complexity to the exercise, depending upon the level of your students. You could have some students only play on beat four or on two and four. You could even add clave.

Make sure to give each student a chance to try all the different instruments, and also try to sing on top of playing the rhythms.

Finally, give each student a chance to lead the rest of the group in setting a tempo for everyone to follow. You could extend this to working with a metronome for understanding steady beat and challenge students to include music vocabulary in their various attempts at performing the piece. (i.e., try playing it rapido or lento, piano or forte, crescendo or decrescendo, staccato or legato). Or more specifically connected to metronome markings such allegro, presto, adagio and lento.

RELATED STANDARDS

Music

Grades 1-3, Artistic Perception

1.1 Read, write, and perform simple rhythmic patterns, using eighth notes, quarter notes, half notes, dotted half notes, whole notes, and rests.

Creative Expression

2.3 Play rhythmic and melodic ostinatos on classroom instruments.

Exploring Latin Percussion

Claves refers to both an instrument and the rhythms with which much of Latin music is constructed. The clave pattern has two sides, although it is often thought of as one, as in much of African music, and is deceptively simple. One has to strike them correctly to extract their resonance or else they sound flat. Also, the rhythm must be maintained and stay steady and not “turn around”, or else the whole feel of the music gets turned around and the groove gets lost.

Using this as an entry into further study and research, explore Afro-Cuban instruments introduced in this Spark program: maracas, claves, chekere, timbales, bongos, conga drums, the agogo, quixada de burro (the donkey jaw bone), etc. Assign a research project on the history of each instrument and analyze their individual sounds and timbres. Students should prepare a brief presentation on the origins of each instrument, and address the following points:

- Discuss the construction of the instrument
- Bring in an example of the instrument if available (or an image from the website)
- If they can, play a basic rhythm on the instrument
- Bring a sample of the sound of the instrument used in the context of Latin jazz
- Bring an audio example of its traditional function in Latin popular, sacred or folk music traditions.
- Distinguish the meter of the music and analyze its percussive effects/timbres
- Describe the role of the instrument within its traditional context and Latin jazz context
- Challenge students to create a percussion jam session with all the instruments they

have brought and give each student a chance to set the tone or mood and tempo, as well as a chance to play solo.

Contextualizing Changing Musical Trends

Engage students in a discussion of cultural traditions, and the role of music and musicians within them. Begin with an analysis of the development of Latin jazz in the United States. Divide the class into groups, and assign each group a decade. Each group should research the time period, finding out about different aspects of the era. Include the type of popular dance trend of the time, the main musicians in the field and their origins, the names of the bands that were popular, the historical context, the role of musicians in that time period, their social status or “class”, who was their audience, and why they went out of style. Ask students to present their findings to the rest of the class. If possible, have them bring audio examples to support their findings.

Encourage students to analyze how trends change with time and how roles shift as well. How might musical trends be changing right now in San Francisco and the Bay Area? What current elements are being used in popular music to which they are exposed and how does it represent their teen culture? Can they relate to John Santos’ statement about how when he first heard Carlos Santana’s music, it legitimized the instruments of his grandparents in a contemporary music context?

Have students analyze popular music today and apply the same critical criteria they did in researching the history of Latin jazz.

Sparklers!

- In this episode, John Santos states that one does not choose to be a jazz musician to make money. Rather, that it is an honor to be part of the tradition. Select music samples from the resource list and listen to famous jazz/Latin jazz musicians. Investigate what it means to be a Latin jazz musician today. Select a musician to research and find out which styles and musicians influenced him/her. What careers do your students want to have when they leave school? Have them consider other careers in the arts that similarly, may not be a high-paying career, but might have other benefits.
- Bring an artist to your school! Contact Young Audiences of Northern California to see what percussion groups or Latin music groups could present an assembly, residency or a workshop for a hands-on experience.
- Attend local events such as the SF Jazz Festival or the School of Jazz in Berkeley. Compare and contrast different groups and analyze the performances using specific criteria for making informed critical evaluations of quality and effectiveness of the presentation.
- Challenge students to first play back or echo simple rhythmic aural examples that you provide, and then transcribe them into rhythmic notation.

RELATED STANDARDS

Music

Grade 4-6, Historical and Cultural Context

3.2 Identify music from diverse cultures and time periods.

Grade 8

Artistic Perception

1.5 Analyze and compare the use of musical elements representing various genres, styles, and cultures, with an emphasis on chords and harmonic progressions.

Grades 9-12

Historical and Cultural Context

3.1 Identify the sources of musical genres of the United States, trace the evolution of those genres, and cite well-known musicians associated with them.

3.5 Classify, by genre or style and historical period or culture, unfamiliar but representative aural example of music and explain the reasoning for the classification

Aesthetic Valuing

4.2 Evaluate a performance, composition, arrangement, or improvisation by comparing each with an exemplary model.

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at <http://www.kqed.org/spark/education>.



For more information about the California Visual & Performing Arts Standards, visit the CA Dept. of Education at <http://www.cde.ca.gov/be/st/ss/index.asp>.