

teacher resource guide

# schooltime performance series

arturo  
o'farrill  
quartet



arts  
education  
**njpac**  
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## about the performance

Prepare to be dazzled by the propulsive rhythms and foot stomping beats of Arturo O’Farrill’s unique take on Afro Latin Jazz.

African-style drums, the crescendo of twinkling piano keys, and cool horns meld together into a delightful stew of music—a Cuban ropa vieja if you will—that will leave you bopping your head. The music is a delight to listen to and at the same time, innovative and creative as notes jump and stretch into new aural heights.

The ensemble has an incredible pedigree. The musicians on stage are skilled soloists in their own right while O’Farrill, the force behind the group, has decades of experience playing with the biggest stars in the jazz world. He is also the son of Chico O’Farrill, considered one of the “master architects of Afro Cuban Jazz,” whose legacy Arturo O’Farrill carries on in his own work.

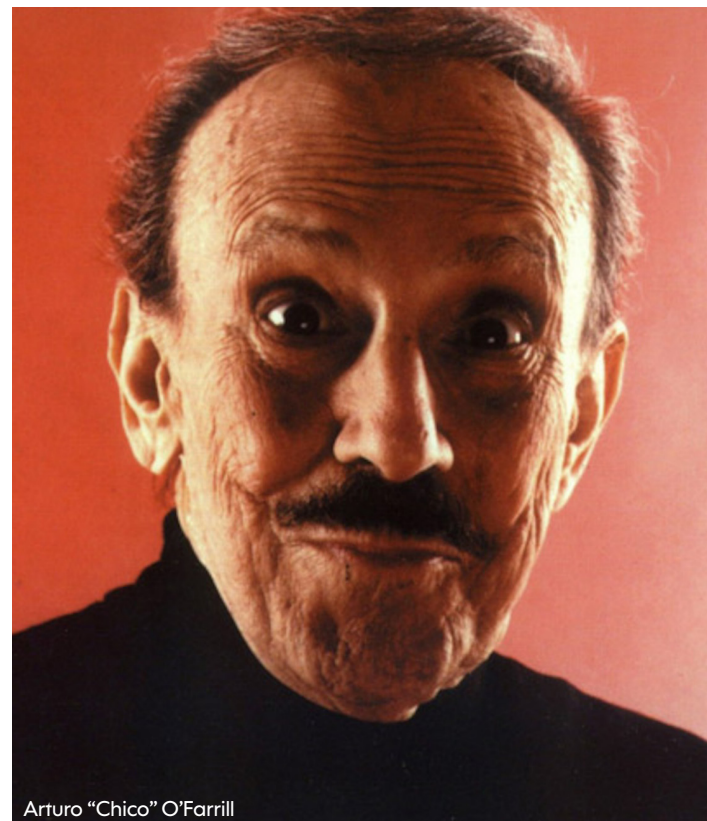
### Musicians on Stage

Piano: Arturo O’Farrill

Trumpet: Adam O’Farrill

Bass: Bam Bam Rodriguez

Drums: Zack O’Farrill



Arturo “Chico” O’Farrill

## about arturo o’farrill

Arturo O’Farrill is an award winning musician, composer and educator. Born in Mexico, O’Farrill grew up in New York City and learned music at the Manhattan School of Music, Brooklyn College Conservatory, and the Aaron Copland School of Music at Queens College.

A trained pianist, O’Farrill started playing with the Carla Bley Band and has performed with other great musical stars, such as Dizzy Gillespie, Lester Bowie, Wynton Marsalis, and Harry Belafonte. Arturo has written three ballets for Ballet Hispanico and the Malpaso Dance Company, while the Alvin Ailey Dance Company has used several of O’Farrill’s compositions and recordings for the ballet, *Open Door*. He has composed music for the Lincoln Center, Symphony Space, the Bronx Museum of the Arts and the New York State Council on the Arts, among others.

O’Farrill has won multiple GRAMMYs, the most recent being the 2018 GRAMMY Award for Best Instrumental Composition for his “Three Revolutions” from the album *Familia – Tribute to Chico and Bebo*.

To raise awareness on Afro Latin music, he started the non-profit Afro Latin Jazz Alliance in 2007. This organization has a widely acclaimed music academy, offers young musicians opportunities to perform, preserves Afro Latin jazz records, and commissions works from leading composers such as Vijay Iyer, Papo Vazquez and Gabriel Alegria.

To continue his father’s work, O’Farrill began performing with the original members of the Chico O’Farrill Afro Cuban Jazz Orchestra in Cuba in 2010. They headlined the 26th edition of the Havana International Jazz Festival.

O’Farrill performs all over the world as a soloist, with his orchestra and with other ensembles. He can also be found performing most nights at Birdland, a jazz club in New York City.

### About Arturo “Chico” O’Farrill (1921-2001)

Arturo “Chico” O’Farrill, a giant in Afro Cuban Jazz, was born in Havana, Cuba to an Irish-German-Cuban family. After studying at the Havana Conservatory, he moved to New York and took lessons with Stefan Wolpe of the Juilliard School. While there, he started making inroads into the local jazz scene. After big band leader Benny Goodman hired him as a staff arranger, O’Farrill composed “Undercurrent Blues,” one of Goodman’s biggest hits.

O’Farrill was active in the jazz scene during the 1940s and 1950s. A high-water mark was his innovative composition “The Afro Cuban Jazz Suite,” which featured greats such as Charlie Parker, Flip Phillips and Buddy Rich.

During a long and fruitful career, he composed music for Dizzy Gillespie, Count Basie, Ringo Starr, David Bowie, and for his own orchestra. The Chico O’Farrill Afro Cuban Jazz Orchestra played at the most prestigious jazz festivals and concert halls all over the world. Jazz stars such as Wynton Marsalis, Paquito D’Rivera, Randy Weston, Eddie Palmieri, Ray Barreto and Gato Barbieri played with the orchestra.

His son, Arturo, has continued his legacy by playing his works at Birdland.

## in the spotlight

An interview with Arturo O’Farrill

### How important is diversity in making music, especially in orchestral or ensemble arrangements?

It is the most important ingredient in choosing instrumentalists and the music they play. Especially in the music I play. I play music that is rooted in Africa, the Americas and Europe. My musicians must be conversant in all those languages and that usually means they must not only have learned the music from these cultures but also be willing to integrate them.

### Jazz has been closely tied to social justice issues. In your art, do you evoke those connections and how?

Do I ever. About seven or eight years ago something in me awoke and I realized that my art was not genuine unless it was tied to the pueblo and its struggles. The pueblo is a metaphor for communities struggling against socio-economic oppression, police brutality, racism, sexism, homophobia, Islamophobia or any kind of marginalization—in short, the vast majority of Americans that aren’t defined by wealth or greed. I evoke these connections either by direct calling out either in the title or description. I also use musical language, textures, rhythms and structures to directly or indirectly paint musical pictures of pain, struggle or confusion.

### As you grew into your career, was there any pushback from the musical establishment on the music you have been working on?

Not so much pushback, as apathy and indifference. I’ve had some measure of success in jazz but always related to Latin Jazz. This is a term I don’t believe in. It’s just a way to categorize musicians who don’t fit neatly into the machine. It’s a little bit like saying cloth shirts. Almost all shirts are made out of some sort of cloth and jazz has always had its roots in Africa, the New World and Latin America. As far as the politics are concerned, jazz has only recently grown a conscience and become vocal about injustice (even though it was born out of revolution) and only because you can’t ignore the bloodshed and brutality of life in the United States anymore.

### Do you find inspiration in contemporary music, such as hip hop? Hip hop groups like De La Soul, A Tribe Called Quest, and Eric B. and Rakim were influenced by jazz.

There are still knucklehead jazz musicians that put down hip hop. I think they do it because they need attention. My latest album features a brilliant rapper/singer named Anna Tijoux. I recorded with a rapper named Chilo several years back. I’ve listened to rap and hip hop since the birth and in fact was one of the founding members of J. Walter Negro and the Looze Jointz, one of the earliest rap bands in New York. People who tell you this is not part of the African American legacy, directly tied to jazz, remind me of those who because they don’t understand something or can’t do it themselves, need to put it down.

### What are the natural connections between African and Latin music? Why is it important to combine the two in your work? How important was Africa to the development of Latin music?

It’s been said that all of the rhythms that define music in the “new” world, jazz, hip hop, salsa, blues, etc., can be traced to African rhythms and specifically to Afro folkloric religious rhythms. We cannot ignore this reality. Those who want to plot the future must do so with their feet firmly planted in their traditions. It is knowledge of our roots that gives us nutrition and direction for our progress. Africa is the source of our musical roots and nowhere is this clearer than in Latin music where the hand drum is still used and the actual Yoruban rhythms are still played. I am a futurist and I could not be one if I didn’t combine the source of my music with the progressive vision of social and political activism.

### What kind of advice can you give to kids who want to learn music but don’t know where to start or where to find resources?

Clap your hands, sing, dance, save up to buy an instrument, find neighborhood music schools and if you can’t find those, look for some old crabby neighborhood musicians and bug them/beg them to teach you. If you share the love you have in your heart for making music with the world, someone will take notice and connect you with direction, instruction and resources. I promise.

### What do you hope school children will get out of your music?

The challenge to make their own so that their voices and their concerns are heard, so they can know how relevant and beloved they are.

inspired ideas in the classroom			
	Teacher Focus	Student Activity	NJ Student Learning Standards
P	<p><b>Prepare for the performance</b></p> <p><b>Who Is Arturo O’Farrill?</b>            Introduce Arturo O’Farrill with the NPR video or audio of <i>Arturo O’Farrill Presents ‘Cuba: The Conversation Continues.’</i>  <b>Content link:</b> <a href="http://n.pr/1LpSeH7">http://n.pr/1LpSeH7</a>  <i>Credit: NPR Music / Jazz Night in America www.npr.org</i></p> <p><b>If you have...</b>  <i>15 minutes:</i> Play through to the [4:10] minute mark.  <i>25 minutes:</i> Play through to the [12:07] minute mark.  <i>45 minutes:</i> Play the entire <i>Arturo O’Farrill Presents ‘Cuba: The Conversation Continues’</i> video</p> <p>Use the questions in the student section as a springboard for discussion.</p>	<p><b>Watch / Listen:</b> Watch or listen to video or audio of <i>Arturo O’Farrill Presents ‘Cuba: The Conversation Continues.’</i></p> <p><b>Discuss:</b> How can jazz music be used as a conversation between different cultures?</p> <p>On the album <i>Cuba: The Conversation Continues</i>, Arturo O’Farrill honors the legacy of his father, Chico O’Farrill, by reimagining his masterpiece “The Afro Cuban Jazz Suite.” How did Arturo expand the ‘musical conversation’ in his tribute composition?</p>	<p><b>English Language Arts</b>  <b>NJSLSA.SL1</b>  <b>NJSLSA.SL2</b></p> <p><b>Social Studies</b>  <b>6.1.8 - U.S. History: America in the World</b></p> <p><b>Visual &amp; Performing Arts</b>  <b>1.2 History of Arts &amp; Culture</b>  <b>1.4 Aesthetic Response &amp; Critique</b></p>
E	<p><b>Experience the performance</b></p> <p>Discuss how watching a live concert differs from a static recording.</p> <p>Encourage the students to watch and listen for key moments and features of the musical performance. Before the performance, review the questions and conversation starters in the student section to encourage active listening and observation.</p>	<p><b>Observe</b></p> <p>While listening to the concert, consider the following:</p> <p>Compare the compositions performed during the concert to other genres of music.</p> <p>How is rhythm important in Afro Latin Jazz?</p> <p>Describe different ways the musicians communicate on stage during the performance.</p> <p>How do the technical theatrical elements highlight Arturo O’Farrill as the band leader?</p>	<p><b>Visual &amp; Performing Arts</b>  <b>1.1 The Creative Process</b>  <b>1.4 Aesthetic Response &amp; Critique</b></p>
R	<p><b>Reflect, respond and read</b></p> <p><b>Reflect:</b> Ask students to share their favorite moments from the live concert.</p> <p><b>Respond:</b> Offer the students a chance to answer the questions asked in the ‘Experience the Performance’ section.</p> <p><b>Read:</b> Have the students read the interview “Jazz and the Musical Journey” with Richard Miller of the Afro Latin Jazz Alliance (link below). Discuss how the trip to Cuba impacted the Fat Afro Latin Jazz Cats students.</p> <p><b>Content link:</b> <a href="https://bit.ly/2MOm8P7">https://bit.ly/2MOm8P7</a>  <i>Credit: Afro Latin Jazz Alliance / www.afrolatinjazz.org</i></p>	<p><b>Reflect:</b> What was your favorite moment of the live concert experience? Why?</p> <p><b>Respond:</b> Discuss the questions your teacher asked before the performance. How do your answers compare to those of other students?</p> <p><b>Read:</b> Read the interview “Jazz and the Musical Journey.” Discuss how the trip to Cuba impacted the Fat Afro Latin Jazz Cats students.</p>	<p><b>English Language Arts</b>  <b>NJSLSA.SL1</b>  <b>NJSLSA.SL2</b>  <b>NJSLSA.R1</b></p>
F	<p><b>Focus</b></p> <p><b>Tiny Desk Concert:</b> Have the students watch or listen to a clip of the Tiny Desk concert featuring Arturo O’Farrill and the Latin Jazz Octet.</p> <p><b>Content link:</b> <a href="https://n.pr/2PGB8vp">https://n.pr/2PGB8vp</a>  <i>Credit: NPR Music / All Things Considered: Tiny Desk www.npr.org</i></p> <p><b>Performance Space:</b> Engage the students in a discussion about the differences between the concert at NJPAC and the tiny desk concert.</p> <p><b>Art Anywhere:</b> Have the students brainstorm small, non-traditional spaces to present live music or another performing art.</p>	<p><b>Watch / Listen:</b> Watch or listen to a video or audio clip of the Tiny Desk concert featuring the Arturo O’Farrill Quartet.</p> <p><b>Big Venue, Small Space:</b> What do you think it would have been like to attend the Tiny Desk concert in person? Compare it to the concert at NJPAC.</p> <p><b>Art Anywhere:</b> Can you think of any small, non-traditional spaces in your school that would be an interesting place to present live music, or some other performing arts?</p>	<p><b>English Language Arts</b>  <b>NJSLSA.SL2</b></p> <p><b>Social Studies</b>  <b>6.1.8 - U.S. History: America in the World</b></p> <p><b>Visual &amp; Performing Arts</b>  <b>1.1 The Creative Process</b></p>
O	<p><b>Originate</b></p> <p>Break the class into groups. Have each group select a performance location for a small venue performance. Be sure they secure any necessary permission.</p> <p>Ask students to consider how the Arturo O’Farrill Quartet used rhythm in the concert and the Tiny Desk Concert.</p> <p>Ask students to create a performance that uses a steady beat. Examples: a stomping rhythm, reciting a chant poem, or performing a song.</p>	<p>In groups, decide on a location for your version of a small venue performance. Be sure to secure any necessary permission.</p> <p>Consider how the Arturo O’Farrill Quartet used rhythm in the concert. Plan your group’s performance that uses a steady beat. It can be simple and short, or more complex. Assign roles for the presentation: performer, director, writer, etc.</p>	<p><b>Visual &amp; Performing Arts</b>  <b>1.1 The Creative Process</b></p>
R	<p><b>Rehearse</b></p> <p><b>Rehearse:</b> Emphasize the importance of creating original music and art by reading the following from the “In the Spotlight” section of the guide:</p> <p><i><b>What do you hope school children will get out of your music?</b></i>  <i>ARTURO O’FARRILL: The challenge to make their own so that their voices and their concerns are heard, so they can know how relevant and beloved they are.</i></p> <p>Groups rehearse their performances in their small venue.</p>	<p><b>Rehearse:</b> Discuss the following quote from an interview with Arturo O’Farrill:</p> <p><i><b>What do you hope school children will get out of your music?</b></i>  <i>ARTURO O’FARRILL: The challenge to make their own so that their voices and their concerns are heard, so they can know how relevant and beloved they are.</i></p> <p>Think about how you can apply Arturo’s words as you practice your group’s performance in the small venue you’ve selected.</p>	<p><b>Visual &amp; Performing Arts</b>  <b>1.1 The Creative Process</b>  <b>1.3 Performance</b></p>
M	<p><b>Make magic</b></p> <p><b>Perform!</b> Students perform, watch, and listen to the small venue rhythm performances. Students critique each performance, focusing on how each group used rhythm.</p>	<p><b>Perform!</b> Students perform, watch, and listen to the small venue rhythm performances. Offer feedback on the performances, focusing on how each group used rhythm.</p>	<p><b>Visual &amp; Performing Arts</b>  <b>1.3 Performance</b>  <b>1.4 Aesthetic Response &amp; Critique</b></p>



# curriculum standards

**NJ Arts Standards**

**1.1 The Creative Process**

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre and visual art.

**1.2 History of Arts & Culture**

All students will understand the role, development and influence of the arts throughout history and across cultures.

**1.3 Performance**

All students will synthesize skills, media, methods and technologies that are appropriate to creating, performing and/or presenting works of art in dance, music, theatre and visual art.

**1.4 Aesthetic Response & Critique**

All students will demonstrate and apply an understanding of arts philosophies, judgment and analysis to works of art in dance, music, theatre and visual art.

**National Arts Standards**

- 1:** Generate and conceptualize artistic ideas and work.
- 5:** Develop and refine artistic techniques and work for presentation.
- 6:** Convey meaning through the presentation of artistic work.
- 7:** Perceive and analyze artistic work.
- 8:** Interpret intent and meaning in artistic work.
- 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**FIND THE STANDARDS**

For more detailed information on the standards, visit these websites:

**NJ ENGLISH LANGUAGE ARTS**

[www.state.nj.us/education/cccs/2016/ela/](http://www.state.nj.us/education/cccs/2016/ela/)

**NJ SOCIAL STUDIES STANDARDS**

[www.state.nj.us/education/cccs/2014/ss/](http://www.state.nj.us/education/cccs/2014/ss/)

**NJ ARTS STANDARDS**

[www.state.nj.us/education/cccs/2009/1.pdf](http://www.state.nj.us/education/cccs/2009/1.pdf)

**NATIONAL ARTS STANDARDS**

[www.nationalartsstandards.org](http://www.nationalartsstandards.org)

# new jersey student learning standards

**English Language Arts**

**NJSLSA.SL1.**

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.

**NJSLSA.SL2.**

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

**NJSLSA.R1.**

Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

**Social Studies**

**6.1.8 - U.S. History: America in the World**

U.S. History: America in the World: All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American heritage. Such knowledge and skills enable students to make informed decisions that reflect fundamental rights and core democratic values as productive citizens in local, national, and global communities.



Arturo O’Farrill  
Photo: John Abbott



# cultural connections

## A Brief History on the Transatlantic Slave Trade

The deep ties between African and New World music were forged during the infamous period of the Transatlantic Slave Trade, from the 16th to late 19th century. Some 10 to 12 million people were stolen from Africa and shipped during the harrowing Middle Passage to the Western Hemisphere.

At the beginning, Spanish ships started taking enslaved Africans to the Caribbean to work at colonies, all the while Portuguese merchants monopolized the cruel trade of human beings along the west coast of Africa. At first, the Portuguese took people who were defeated in local tribal conflicts but later, they started raiding beyond the African coast. During the years of the Transatlantic Slave Trade, various countries dominated the industry with the Iberians acceding to the Dutch, and then to the English and French.

The demand for human bondage rose in the 17th century as colonizers in the New World sought to sate the appetite in Europe for sugar and tobacco. Slaves worked the sugar fields of the Caribbean while their counterparts worked the tobacco plantations of Virginia. The number of human beings stolen reached its peak in the 18th century. That time saw an estimated seven million people stolen and shipped as cargo, which was more than at any time during the entirety of the Transatlantic Slave Trade.

The Middle Passage—the journey from Africa to the Americas—was marked with death and despair. Because ships were overcrowded and dirty, scholars have estimated that around 15 to 25 percent of Africans on these ships never made it to the Americas.

While people are familiar with the history of slavery and how it shaped and influenced American history and culture, a majority of slaves were bound for elsewhere.

“Well, incredibly, there were 11.2 million Africans that we can count who survived the Middle Passage and landed in the New World, and of that 11.2 million, only 450,000 came to the United States. That’s amazing. All the rest went south of Miami as it were,” says Harvard professor Henry Louis Gates, Jr. “Brazil got almost 5 million Africans. In part, this reflects our ignorance as Americans who don’t know that much about the rest of the world.”

## Afro-Latin Culture, Music and Identity

Slaves brought the practice of African drums to the Americas. These beats melded with traditional Iberian music—which has strains of Arab and Moorish sounds—and indigenous, Pre-Colombian music, which is characterized by percussion and wind instruments.

According to Carlos Quintana, musician and Latinx music scholar, “Latin music is the result of a complex social and historical process that took place in the Americas after the arrival of Columbus. Despite the traumatic experience, Latin music is one of the positive outcomes that came from that process.”

Drums were and are a powerful link to the African motherland. Slaves used them to communicate with each other, summon spirits, express emotion, and to celebrate.

The beats and style of African drums have seeped deeply into Latin music. You can hear them in samba, salsa, and other Latin musical genres.

Born in the brothels and bars of New Orleans, jazz (another art form that springs from the black experience in North America) came to also influence the evolution of Latin music. Jazz’s impact can be heard in the sounds of bossa nova and mambo. Hip-hop, soul and R&B music have also influenced more recent strains of Latin music, as attested in the careers of Daddy Yankee and Bad Bunny. The ubiquitous appearance of the song ‘Despacito’ on the radio is another sign.

“The African influence in Latin music is so big that this could be the single most important element in Latin music history,” Quintana says.

Though some Latin Americans turn a blind eye towards the devastating impact that slavery has had in the Western Hemisphere or discriminate against darker skinned brethren, there is no denying the huge influence Africa has had on Latin American music, food, language, and other cultural attributes.

There has been a spate of articles and studies where Black Latinx writers are exploring their dual identifies and the dichotomy inherent in their culture. In 2018, writer Maria V. Luna had a personal piece published for *The Huffington Post* where she wrote about how she “journeyed far from New Jersey to find my people. I looked for my kindred in the Dominican Republic, in Brazil, in Spain and in the maternal monolith I once imagined Africa to be.”

She didn’t find a spiritual home where she felt like she truly belonged but instead concluded the following:

*“Our plurality is not our deficiency — it is our fortitude and great fortune. As Americans, black people and Latinx, theory of true globalism is writ across our DNA. So let us leave footprints around the globe, accepting that home is everywhere and nowhere.”*



Arturo O’Farrill  
Photo: John Abbott



# vocabulary

## Afro Latin jazz

Developed in the 1940s, jazz music that features African instruments and beats, and Latin (Iberian Peninsula) melodic structures.

## Bossa Nova

A popular Brazilian musical genre that melds together samba and jazz.

## Hip Hop

Also called hip-hop or rap music, it is a music genre consisting of a stylized rhythmic music that commonly accompanies rapping, a rhythmic and rhyming speech that is chanted. Hip hop can also refer to the larger culture surrounding rap music, which includes deejaying, breakdancing and graffiti writing.

## Iberian Peninsula

Region consisting of Spain, Portugal, Andorra and the British Crown Colony of Gibraltar; located in the southwestern part of Europe. First European explorers of the Western Hemisphere came from the Iberian Peninsula.

## Intersectionality

How different forms of bias and discrimination intersect and impact certain groups of people, particularly communities that are marginalized. Forms of discrimination that may overlap and doubly impact people include racism, classism, gender discrimination or bias based on physical ability, sexual orientation or age. In the context of feminism, many women of color have criticized mainstream feminism of not acknowledging intersectionality and failing to acknowledge the differing experiences and concerns of women who are not white. The term was first coined by Kimberlé Crenshaw, a law professor, in the 1980s to describe the experience of black feminists.

## Jazz

A musical genre that originated in the African American communities of New Orleans in the late 19th and early 20th centuries, and with roots in blues and ragtime. Since the 1920s Jazz Age, jazz has become recognized as a major form of musical expression.

## Latinx

A person of Latin American origin or descent. Gender neutral description for Latino or Latina; the ‘x’ takes the place of the ‘o’ and ‘a.’ Has become a popular term in recent years as a way to denote the intersectionality of gender and ethnicity.

## Mambo

Music and dance form from Cuba; has elements of big band jazz and African-style drumming.

## New Orleans jazz

A style of jazz developed in New Orleans early in the 20th century that was influenced by blues, ragtime, marching band music and minstrelsy, and marked by polyphonic group improvisation.

## Pueblo

Spanish for small town, village, people or common people.

## Salsa

A popular dance music born in New York City in the 1960s and 1970s. A mix of Cuban, Puerto Rican, and African rhythms; jazz and R&B. Characteristics are syncopated rhythms, lyrics in Spanish and horns.

## Samba

Popular musical genre and dance form in Brazil that has roots in Africa. One of the most recognizable musical art forms from Brazil, it is characterized by a distinctive rhythm derived from religious Afro-Brazilian music. It is the soundtrack of Brazilian carnivals.

## Son Cubano

A catch-all term for a type of country, folk music from Eastern Cuba in the late 19th century. It blends Spanish music and African rhythms and features use of a guitar-like instrument called the tres, trumpets, percussion instruments such as claves and drums, and call and response elements. Salsa is considered a derivative of Son Cubano. Son Cubano has gone to influence many types of modern Latin music, such as salsa and the mambo.

## Some Notable Afro Latin Instruments

### Bongo

Percussion instrument with roots in Afro-Cuban culture; made up of a pair of small drums of different sizes.

### Conga

A tall, narrow, single-headed drum originally from Cuba. Also known as a tumbadora.

### Clave

Short, thick (usually wooden) dowels that musicians tap against each other to make music.

### Cajon

A wooden box used as a percussion instrument. Musicians tap the front or back with their fingers, palms or other objects.

### Guiro

A percussion instrument usually consisting of a hollow, dried gourd with parallel notches carved on the surface. It is played rubbing a stick on the notches, producing a rasping, rhythmic sound. Found frequently in Latin music, especially Cuban, Puerto Rican, and Panamanian music.

### Timbales

Paired cylindrical, shallow drums played with sticks. They feature prominently in Latin music.



# resources

## Websites

Arturo O’Farrill website  
<http://www.arturoofarrill.com>

Chico O’Farrill biography  
<http://www.arturoofarrill.com/about-arturo/about-chico>

Afro Latin Jazz Alliance  
<https://www.afrolatinjazz.org>

The Afro Latin Jazz Orchestra Concerts at Birdland  
<https://www.birdlandjazz.com/attraction/the+afro+latin+jazz+orchestra/>

Latin Music History  
<https://www.thoughtco.com/latin-music-history-2141147>

No Longer Invisible: Afro-Latin Americans Today  
<https://www.africanfilmny.org/2014/excerpt-from-no-longer-invisible-afro-latin-americans-today-2/>

Black in Latin America, Q&A with Henry Louis Gates, Jr.  
<http://www.pbs.org/wnet/black-in-latin-america/featured/qa-with-professor-henry-louis-gates-jr/164/>

## Video

Arturo O’Farrill: NPR Music Tiny Desk Concert  
<https://youtu.be/UhMRD7lw5zs>

Arturo O’Farrill Presents ‘Cuba: The Conversation Continues’  
<https://youtu.be/nB4TETXF3l4>

Arturo O’Farrill & The Afro Latin Jazz Orchestra - La Puerta  
<https://youtu.be/qcQ2c0jllhw>

Chico O’Farrill - Havana Blues  
<https://youtu.be/FrWDiTVukxl>

## Books

Fernandez, Raul. *From Afro-Cuban Rhythms to Latin Jazz (Music of the African Diaspora)*. University of California Press, May 23, 2006.  
<https://www.amazon.com/dp/0520247086/>

Sublette, Ned. *Cuba and Its Music: From the First Drums to the Mambo*. Chicago Review Press, February 1, 2007.  
<https://www.amazon.com/dp/1556526326/>

Yanow, Scott. *Afro-Cuban Jazz : Third Ear - The Essential Listening Companion*. Backbeat Books, November 30, 2000.  
<https://www.amazon.com/dp/087930619X/>

O’Farrill, Arturo. *Fandango at the Wall: Creating Harmony Between the United States and Mexico*. Grand Central Publishing, October 9, 2018  
<https://www.amazon.com/dp/1538747952/>



Arturo O’Farrill  
Photo: David Garten



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(partial listing)

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# the arts in your school

**In-School Residencies:** Drama + Social Studies. Dance + Math. It all adds up in NJPAC's In-School Residencies in which professional teaching artists partner with educators to bring the arts into the classroom. Each 7- to 10-week program culminates in a student performance or an interactive family workshop. All programs address state and national standards. NJPAC is the regional provider in New Jersey for international arts programs like the NJ Wolf Trap Program and Dancing Classrooms Global.

**Assemblies:** NJPAC presents engaging school assembly programs that are presented by professional artists that invite students into the enchanting world of live performance. NJPAC's assembly series promotes cultural awareness and invigorates learning by presenting works that are connected to your school's curriculum.

**Professional Development:** NJPAC Professional Development engages classroom teachers, arts specialists and teaching artists as integrated teams that combine arts pedagogy, content, classroom management and social behavioral strategies to ignite and inspire arts-rich classrooms. Working as a team empowers teachers to share practice and strategy. Our goal is to inspire artistic and intellectual capacities in students, building competence and confidence in both students and teachers.

# study the arts at njpac

**Saturday Programs:** NJPAC's Saturday programs are geared towards students at every level—from those who dream of starring on Broadway to those who are still learning their scales. Students work with professional artists to build technique and develop their own creative style in film, contemporary modern dance, hip hop, jazz, musical theater and symphonic band.

**Summer Programs:** Want to begin to explore the arts? Or immerse yourself in the study of one genre? Then join us at NJPAC next summer in one of seven programs that spark the creativity in every child through the study of music, dance and theater.

**For more information or to schedule an appointment, please call our education sales team at 973.353.7058 or email [artseducation@njpac.org](mailto:artseducation@njpac.org). Visit [www.njpac.org/education](http://www.njpac.org/education)**

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NJPAC Arts Education programs are made possible through the generosity of our endowment donors: The Arts Education Endowment Fund in honor of Raymond C. Chambers, The Joan and Allen Bildner Family Fund, Albert and Katherine Merck, and The Sagner Family Foundation

Generous annual support for NJPAC Arts Education Programs is provided by: NJ Advance Media/The Star-Ledger, McCrane Foundation, Inc., care of Margrit McCrane, John and Suzanne William/Goldman Sachs Gives, MCJ Amelior Foundation, Amy Liss, Jennifer A. Chalsty, Johnson & Johnson Family of Companies, Panasonic Corporation of America, and Atlantic, Tomorrow's Office, Stewart and Judy Colton