THE EXCITEMENT OF DANCE, MUSIC, THEATRE AND STORYTELLING COMES TO YOU!

LOS CAMBALACHE
LET’S GET STARTED!

Enclosed is a packet of information about the scheduled program. Please review all of the documents carefully, as they are the materials you will need to sponsor a successful program.

THE DAILY SCHEDULE

It is important that the daily schedule be maintained as specified on the confirmation document. If special circumstances occur once the project has begun, notify Music Center staff as soon as possible. Changes may be accommodated pending artist availability (which can be limited). We request that all participants be seated in the performance area and ready to begin at the scheduled times.

STUDENT SUPERVISION AT SCHOOL SITES

In accordance with California law, The Music Center requires that a classroom teacher be present with students at all times. It is expected that teachers will attend events with their class and actively participate in the learning experience.

YOUR FINANCIAL ARRANGEMENTS

About a week after the performance, you’ll receive an invoice in the mail. You have 30 days to pay upon receipt of the invoice. We do ask that you wait until you receive the invoice before sending payment.

ARTIST INTRODUCTION & STAGING REQUIREMENTS

Please introduce the artist with the enclosed introduction. There is also specific information you will need to prepare for the arrival of each artist. Please give the tech sheet to the school personnel in charge of setting up the performance area well in advance of the scheduled dates. Be sure to have ready any equipment which may be required.

CURRICULUM CONNECTION FOR CLASSROOM TEACHERS

These pre- and post-event classroom activities are designed to enhance the understanding and enjoyment of the program. Please duplicate this preparation material and distribute to all teachers whose students will be attending the event to allow them to fully prepare the students.

PRESS RELEASE AND POSTER

A pre-made press release is available should you wish to publicize the event. A premade poster is also included so that your school community can be aware of the upcoming event.

We applaud your commitment to arts education and look forward to working with you.

If you have any questions, please don’t hesitate to call us at 213-972-4310.
"I would like to introduce today's performance which is presented by The Music Center of Los Angeles County. Los Cambalache (pronounced Lows Calm – Ball – A – Chay), which in Spanish means exchange, is a son jarocho (pronounced Sewn- Har – Ocho) group. Son jarocho is a genre of music that comes from Veracruz, Mexico, which is in the southern part of Mexico. Today you will learn about the roots of this music as well as its instrumentation, its rhythms and the fandango celebration. Please welcome, Los Cambalache!"
TECHNICAL REQUIREMENTS

SPACE
- 20'w x 20'd x 10' high minimum
- Portable stages must be sturdy and securely lashed, with steps leading up to the stage.

OUTDOOR PERFORMANCES
- Performance space must be covered so that the artists are shaded with no direct sunlight on the musical instruments.
- Protected from wind and excess traffic or playground noise.
- There must be access to dressing spaces

SURFACE
- Freshly mopped (not waxed)
- Extraneous clutter removed

DRESSING AREA
- One dressing area with bathroom is needed

EQUIPMENT
- Two downstage microphones requested
- If this is not possible, the group can bring a sound system.

ARRIVAL
- 60 minutes prior to the scheduled start time to prepare and set up

PARKING
- Three spaces

ASSISTANCE
- Please have a school representative ready to welcome the performers and to stay and help as needed

START TIME
- Please prepare to start the program on time
- Students should be in the venue, seated and ready to begin at the listed times
LOS CAMBALACHE

ART FORM: Music
STYLE: Traditional
CULTURE: Mexican and Mexican American

MEET THE ARTIST:

Los Cambalache (meaning ‘the exchange’ in Spanish) is a group of East Los Angeles musicians who play son jarocho, a style of music which originated on the gulf coast of Mexico. The music they play inspires the audience to participate in the spirit of the fandango. Cesar Castro, the group’s founder and leader, began studying son jarocho at the age of 11 with renowned harpist, Andres Alfonso Vergara. Later he continued his studies with Gilberto Gutierrez of El Grupo Mono Blanco, eventually joining the group at age 16. It was around this time that Cesar began teaching this cultural tradition in community centers, schools and universities in Mexico City and Veracruz. He also learned lauderia, the art of making instruments used in the son jarocho tradition, from Gilberto Gutierrez. In 2001, Cesar began working with Chicanos in Los Angeles through a binational exchange called Fandango Sin Fronteras whose primary objective was to cultivate relationships through music with a focus on building community and strengthening awareness through social gatherings. In 2003 he moved to Los Angeles to teach son jarocho which led to his involvement with the band Quetzal, a band that would later go on to win a Grammy Award.

ABOUT THE PERFORMANCE:

Los Cambalache’s performance engages audiences of all ages in the fandango cultural tradition and practice. The event is about sharing, teaching, learning and building a community together through participatory practices in music, dance, verse and in the art of “being together.” In this community celebration, full participation of everyone present is encouraged as the most important element of a fandango is not how well someone plays their instrument, but that everyone is included. The core elements of the fandango are: instruments, voice and verse, and rhythmic dance performed on a wooden platform. Rhythmic clapping is also a significant way for everyone to participate. Often, a fandango will have some elders who know the tradition and model or teach the values of it to others.

The instruments featured in Los Cambalache are: the jarana, rhythmic, percussive string instruments; the requinto jarocho, which plays melodies; the upper right acoustic bass; tarima, a platform used for zapateado, a dance in which the dancer stomps on a wooden box to a syncopated beat; pandero which is similar to a tambourine; and a quijada which is made from the jaw bone of a donkey.

PREPARING FOR THE EXPERIENCE:

The Mexican state known today as Veracruz was first home to four indigenous groups: the Huastecs, Otomis, Totonacs, and Olmecs. The region would continue to be a mix of cultures as it moved into the Colonial era as Spanish, African, and Arab cultures were brought together through the transatlantic slave trade. After Mexico gained independence from Spain in 1821, Italian and Cuban immigrants migrated to the area adding their cultural traditions to the mix. It was around this time that a unique musical fusion born that would later be known as son huasteco (a nod to the Huastec people). The style of son can be identified by singers who use the falsetto range in their voice, intricate violin lines, and the five-string instrument known as the jarana huasteca. To the north of the gulf coast crescent, son jarocho developed. The term jarocho is a colloquial term for people, or things, from the port city of Veracruz) with the eight string jarana jarocho, four stringed requinto jarocho, and thirty-six string arpa jarocho being the dominant instruments. Lyrical themes such as sailing, farming, nature, and of course, love are often sung about in both styles of son. What is unique about the sones versus songs is that the style of music encourages musicians to create their own lyrics and arrangements allowing the songs to evolve with changing times. The musical form of the son includes stanzas sung by a “caller” who is accompanied by strong, driving rhythms. These sones are performed at a fandango; a cultural tradition that takes place with everyone participating in zapateado. Just as a mix of cultures immigrating to Veracruz created the genre, the style has also evolved as it has been exported beyond Mexico’s borders, increasing the popularity of the hot and humid portside region’s sound. One early pioneer known for exporting the genre was harpist Andrés Hueasca, who migrated to Los Angeles in the 1940s and brought it to North American audiences through performances at large venues and in Disney movies. During the rock and roll era, a young resident of Pacoima named Ritchie Valens would take “La Bamba” and give it backbeat and electric guitar. In recent times, the style has evolved once again with Mexican-Americans taking it back to its acoustic roots and revisiting the concept and embracing the social value of the fandango.
DISCUSSION QUESTIONS:

- What words would you use to describe the performance?
- Describe the concept of a fandango. What would a fandango look like in your home or community? What would your role be? Why?
- Recall the instruments used to play son jarocho. How many of the instruments can you name?
- Describe how the dancer used her feet as an instrument.

FRAMEWORK FOCUS—LANGUAGE ARTS:

A fandango is a celebration in the son jarocho tradition and is very much like a party. At a fandango, people gather around and play their jaranas, requintos and leonas. They dance zapateado on the tarima while versadores sing verses all night long. The best thing about the fandango is that everyone can join in no matter how old or young, how skilled a musician or dancer, or how one is dressed. Everyone can join in the fandango fun and be a part of it in whatever capacity they choose. This is how people build community, friendships and families.

If you and your family, or your neighborhood, decided to have a fandango, or a celebration where everyone is valued, what would that celebration look like?

Here are a few questions to help you describe your very own fandango:
- What would you be celebrating? (a wedding, a birthday, a new baby)
- Who would host and who would be invited?
- What foods would be served and by whom?
- What languages would you hear?
- Are there any traditions you all share that would make your fandango unique? What are they?

ACTIVITIES TO ENHANCE THE EXPERIENCE:

★ ◆  Have students listen to one another as each creates a dance pattern or a percussive element (clapping, snapping, or stomping). Start with the teacher clapping or stomping out a rhythm. Have everyone repeat the step and add a student’s step to it. As each pattern is shared, the next pattern will be added. Each time a new pattern is learned, add it to the one(s) that came before. In the end, the class will have an original routine or dance that was created together. You can add four counts or eight counts depending on the age, ability, and number of participants.

◆  Son jarocho is not a written form of music, but a tradition that is passed on through a practice called oral tradition. Think of things in your family that are traditions that have not been written down. These are things that you learn by watching, listening, helping and participating. Ask students to share an oral tradition passed on through their families.

★  Find a recording of either “La Bamba” or “La Siquisíí” and improvise ways to move to the rhythms of the music. Discover rhythms in the music that you can transfer to your feet or hands. Discover steps that you can create and repeat. Share these with a partner or your class. Combine two or more movement ideas together and repeat them in sequence.

◆  Name other states in Mexico and look them up on a map. In small groups, select specific Mexican regions and research the style of music and dance culturally connected to that area. Share findings with the class. If the music and/or dance is viewable online, share this with the class. After this assignment, discuss the similarities and differences in the music, dances, dress, instruments, etc.

SUGGESTED RESOURCES:


AND THE MUSIC CENTER ANNOUNCE
MARIACHI LOS CAMPEROS TO PERFORM ON

and The Music Center today announced the upcoming Cambalache performance. As part of the school's continuing efforts to enrich its curriculum and its students' educational experience, the school will present a special performance of Cambalache. The performance is presented by The Music Center's education department which provides many offerings including live performances, classroom workshops, scholarship and training programs, online arts curriculum, on-campus events and professional development.

Cambalache (from a Spanish word that means exchange), is a group of musicians residing East Los Angeles, who play Son Jarocho music from Veracruz, Mexico. This style of music is popular on the Gulf Coast, a cultural region shaped by indigenous and African culture as well as Spanish culture. Cambalache promotes traditional Son Jarocho music that draws the audience in to participate in their performances in the spirit of the fandango, a traditional celebration based on music and dance. Cambalache was founded in 2007 and led by Cesar Castro who is a master Luthier Sonero and Jarocho from Veracruz, Mexico.

The Music Center on Tour is the premiere resource for high-quality performing arts performances in Los Angeles County. For more than 35 years, schools and communities have benefited from the program's roster of diverse and compelling performing artists who serve as models of artistic excellence, inspire creative thinking and introduce young audiences to the world's diverse cultural traditions. Music Center artists represent and celebrate the finest artistic contribution of the world's cultures – from the colorful regional dances of Mexico and the exquisite music of the China, to the pulsating rhythms of Brazil and the golden harmonies of 20th century America.

Schools can choose from more than 70 performances in music, dance, theatre and storytelling from an internationally acclaimed roster of artists seen across the globe in films, theaters, concert halls, television shows and museums.

About The Music Center
As L.A.'s performing arts destination, The Music Center is L.A.'s home to the world's greatest artistic programs and events. With four iconic theaters and four renowned resident companies – Center Theatre Group, the LA Master Chorale, the LA Opera and the LA Philharmonic – and recognized for its illustrious dance programming, Glorya Kaufman Presents Dance at The Music Center, The Music Center is a destination where audiences find inspiration in the very best of live performance, as well as nationally recognized arts education and participatory arts experiences. With The Music Center On Location, the non-profit performing arts organization brings events and activities to locations outside of its Downtown Los Angeles campus. The Music Center also programs and manages Grand Park, a 12-acre adjacent greenspace, with year-round free programming. For more information, visit musiccenter.org Follow The Music Center on Facebook, Twitter, and Instagram (@MusicCenterLA).

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For more information, please contact The Music Center at 213-972-3338. Members of the media are welcome to cover this performance. Please contact The Music Center prior to sending a reporter or photographer to the school.
ARTS INTEGRATION PARTNERSHIPS
The Music Center’s teaching artists work in the classroom facilitating student learning and modeling effective instructional strategies for teachers. Essential skills and vocabulary in music, theater, dance, or visual art are connected to universal themes and integrated with other content areas.

PROFESSIONAL DEVELOPMENT
Our Professional Development targets arts integration strategies for K-12 teachers in dance, music, theatre, and visual arts. Teachers learn creative and effective approaches for integrating the arts into their content areas. Additionally, The Music Center offers the Summer Arts Studio for Educators. This program consists of events tailored for classroom teachers, arts teachers and educators.

STUDENT MATINEE PERFORMANCES
Each year Glorya Kaufman Presents Dance at The Music Center offers free student matinee dance performances. All performances include a teacher orientation session and curriculum guide for students.

THE BLUE RIBBON CHILDREN’S FESTIVAL
The Blue Ribbon Children’s Festival, designed specifically for fifth grade students, is an annual admission-free program at The Music Center. Students experience a live professional performance at a world-class performing arts center, then gather together to perform a short choreographed dance inspired by the production.

VERY SPECIAL ARTS FESTIVAL
The Very Special Arts Festival is an annual admission-free event celebrating the artistic achievements of students with disabilities and their mainstream peers. The festival features student and professional performances on two stages, visual and performing arts workshops, and a student art exhibit created around a central theme.

SPOTLIGHT
Much more than a competition, Spotlight is a scholarship and training program, which encourages personal and artistic growth, while exploring new possibilities in the arts.

ARTSOURCE®
The Music Center’s Artsource® curriculum is designed to bring the expressive world of the arts into classrooms. The materials are available online free of cost.

OTHER ON CAMPUS MUSIC CENTER OFFERINGS:
Glorya Kaufman Presents Dance at The Music Center, Dance Downtown, Symphonian Campus Tours, Grand Park

PROGRAM SUPPORT PROVIDED BY: