

Hamilton International Middle School Artist Residency Plan: **Mark Lilly – Afro-Cuban Music and Dance**

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Project Title: Deep Roots in the Heart of the Caribbean: Afro-Cuban Song, Music and Dance

Arts Area: Music and Dance

Grade Levels: 6th – 8th

Time Frame:

From January 8th to 15th, 2004, Mark Lilly will meet with 16 sections of Hamilton Physical Education classes three times for 40 minutes a session. The classes will include a mixture of 6th, 7th and 8th grade students. Mr. Lilly will stay in one of the school gymnasiums while students rotate into the gym for half of each 80-minute block period: one group for the first 40 minutes and another group for the second 40 minutes. Hamilton PE teacher Ms. Docter-Richardson will help with transitions and classroom management. In each class session, Mr. Lilly will teach and involve the students in the music and dances of three Afro-Cuban dance and music traditions with strong Congolese cultural roots: Makuta, Rumba, and Comparsa. Mr. Lilly will provide brief introductions to the Afro-Cuban traditions, play recorded music of folkloric groups playing and singing, and teach the students the basic steps and body movements for Makuta, Rumba, and Comparsa. As a culmination of his residencies at Hamilton, Mr. Lilly will also perform at two assemblies in early February with his Afro-Cuban folkloric group – Bembe Olele. As a YMCA sponsored after-school activity, Mr. Lilly and Mr. Maggart will collaboratively lead a small group of students to prepare a song, dance, and percussion piece to perform at the International Arts Celebration in May 2004.

Project Focus:

This residency will introduce students to the geography, history, people, cultures, music and dance of Cuba. Students will learn about the roles that song, dance and percussion play in traditional and contemporary settings in Cuba as historical records and archives, tools and vocabulary for conversation, and art spaces for expressing identity. Specifically, Mr. Lilly will teach and help students participate in the Congolese rooted Afro-Cuban music and dance complexes of Makuta, Rumba and Comparsa. All student participants will be engaged in this residency through many of their multiple intelligences. Each class session with Mr. Lilly will include several short segments that reveal and involve the students in music listening, movement warm-ups, dance, and creative self-expression.

Resources and Materials needed:

- Student Residency Packets for all participants:
 - o Map of African Diaspora in the Americas

- Map of the Caribbean Region
- Residency KWL Chart
- Culminating Assessment: Reflective and Descriptive Writing
- Stereo or Boombox to play CD music samples
- CD's with musical samples of Makuta, Rumba, and Comparsa

Learning Goals:

Goal #1: Students will learn how geography, culture and history influence the development of music and dance traditions.

- a. Students will be able to identify the places in Europe and Africa from which many cultural groups came to the Caribbean and Cuba.
- b. Students will be able to briefly describe the origins of three Afro-Cuban music and dance traditions: Makuta, Rumba and Comparsa.

Goal #2: Students will learn how folk music and dances represent different aspects of a people's lives and culture.

- a. Students will learn what folk music and dance are.
- b. Students will learn how movement and costumes in a particular folk dance relates to the lives, heritage and history of Cuban people.
- c. Students will write, discuss, and reflect upon the connections between Cuban history and arts and their own personal lives, cultures and experiences.

Goal #3: Students will be able to recognize and participate in dance from three Afro-Cuban traditional arts complexes: Makuta, Rumba, and Comparsa.

- a. Students will be able to describe and recognize the music of each of the traditions.
- b. Students will be able to describe, recognize and perform the basic steps and body movements for each of the traditions.
- c. Students will be able to integrate newly learned dance vocabulary into their own dance vocabulary and share it during the Final Circle at the end of each dance session.

Washington's Essential Academic Learning Requirements (EALRs) in the Arts Addressed by the Artist Residency:

1. *The student understands and applies arts knowledge and skills.*

To meet this standard, the student will:

- 1.1 understand arts concepts and vocabulary
- 1.2 develop arts skills and techniques
- 1.3 understand the styles/traditions within the arts from various cultures and times
- 1.4 apply audience skills in a variety of arts settings and performances

2. *The student demonstrates thinking skills using artistic processes.*

To meet this standard, the student will:

- 2.1 reflect for the purpose of elaboration and self evaluation

2.2 apply a responding process to an arts presentation: engage actively and purposefully, describe what is seen and/or heard, analyze how the elements are arranged and organized, interpret based on descriptive properties, and evaluate using supportive evidence and criteria

3. *The student communicates through the arts.*

To meet this standard, the student will:

3.1 use the arts to express feelings/ideas

3.2 use the arts to communicate for a specific purpose

4. *The student makes connections within and across the arts, to other disciplines, cultures, life, and work.*

To meet this standard, the student will:

4.1 demonstrate and analyze connections among the arts disciplines

4.2 demonstrate and analyze connections between the arts and other content areas

4.3 understand that the arts shape and reflect culture and history

Lesson Plans:

Pre-residency Session #1 – Essential Geography and KWL Self-assessment:

In the Student Residency Packets, students will review maps of the Caribbean Region and African Diaspora in the Americas. Students will also fill out the K (What they know) and W (What they want to know) sections of the Residency KWL to self-assess their knowledge and interests in learning about Afro-Cuban culture, music and dance. (Residency Learning Goals 1a and 2c)

Residency Session #1 - Makuta:

Listening Warm-up: Mr. Lilly will provide students with a brief explanation and cultural history of Makuta. Then he will lead the class in listening to Makuta music (song and percussion), identifying the instruments being played, feeling the music and identifying the pulse (downbeat).

Movement Warm-up: Basic warm-ups that will be used at the beginning of each session to help students stretch, loosen-up, and move with rhythm.

Introduce basic dance step – In-place: Mr. Lilly will begin to model and teach the basic Makuta dance step. First the students will do the basic step in-place, stepping to the right and left but always returning to the same center. Mr. Lilly will assess the students' grasp of the dance and circulate to help students. The focus is on the students keeping their feet in rhythm with the music.

Basic step – Travelling: Once most of the students appear to have a basic idea of the step, students will move to one end of the gym, form 4 lines and travel the length of the gym 4 at a time. This will allow students to better feel the dance and give Mr. Lilly a chance to address individual students' learning needs.

Basic step with arms – Travelling: After a few times traveling with a focus on the feet, Mr. Lilly will add the basic arm movements to the dance and then let the students travel to practice the step and arm movements.

Basic step and arms with variations – Travelling: After a few repetitions of the basic dance moves, Mr. Lilly will begin to teach some variations (dance vocabulary) for Makuta and give the students a few chances to practice each while traveling back and forth in the gym.

Final Circle: When the period is almost over, Mr. Lilly will have the students form a circle and invite volunteers forward to dance Makuta using the dance vocabulary he has taught. Students will also be encouraged to mix their own dance movements with the new dances.

Post-reflection and self-assessment: Exit questions and simple rubric connecting Makuta to students' lives and experiences.

(Residency Learning Goals 1a, 2a, 2b, 2c, 3a, 3b and 3c)

Residency Session #2 - Rumba:

Listening Warm-up: Mr. Lilly will provide students with a brief explanation and cultural history of Rumba. Then he will lead the class in listening to Rumba music (song and percussion), identifying the instruments being played, feeling the music and identifying the pulse (downbeat).

Movement Warm-up: Basic warm-ups that will be used at the beginning of each session to help students stretch, loosen-up, and move with rhythm.

Review of Makuta dance steps and movements - In-place and Travelling: A quick review of the previous session's dance followed by a couple of trips up and down the gym floor to remember and practice.

Introduce basic dance step – In-place: Mr. Lilly will begin to model and teach the basic Rumba dance step. First the students will do the basic step in-place, stepping to the right and left but always returning to the same center. Mr. Lilly will assess the students' grasp of the dance and circulate to help students. The focus is on the students keeping their feet in rhythm with the music.

Basic step – Travelling: Once most of the students appear to have a basic idea of the step, students will move to one end of the gym, form 4 lines and travel the length of the gym 4 at a time. This will allow students to better feel the dance and give Mr. Lilly a chance to address individual students' learning needs.

Basic step with arms – Travelling: After a few times traveling with a focus on the feet, Mr. Lilly will add the basic arm movements to the dance and then let the students travel to practice the step and arm movements.

Basic step and arms with variations – Travelling: After a few repetitions of the basic dance moves, Mr. Lilly will begin to teach some variations and dance vocabulary for Rumba and give the students a few chances to practice each while traveling back and forth in the gym.

Final Circle: When the period is almost over, Mr. Lilly will have the students form a circle and invite volunteers forward to dance Rumba using the dance vocabulary he has taught. Students will also be encouraged to mix their own dance movements with the new dances.

(Residency Learning Goals 1a, 2a, 2b, 2c, 3a, 3b and 3c)

Residency Session #3 - Comparsa:

Listening Warm-up: Mr. Lilly will provide students with a brief explanation and cultural history of Comparsa. Then he will lead the class in listening to Comparsa music (song, percussion and horns), identifying the instruments being played, feeling the music and identifying the pulse (downbeat).

Movement Warm-up: Basic warm-ups that will be used at the beginning of each session to help students stretch, loosen-up, and move with rhythm.

Review of Makuta and Rumba dance steps and movements - In-place and Travelling: A quick review of the previous session's dance followed by a couple of trips up and down the gym floor to remember and practice.

Introduce basic dance step – In-place: Mr. Lilly will begin to model and teach the basic Comparsa dance step. First the students will do the basic step in-place, stepping to the right and left but always returning to the same center. Mr. Lilly will assess the students' grasp of the dance and circulate to help students. The focus is on the students keeping their feet in rhythm with the music.

Basic step – Travelling: Once most of the students appear to have a basic idea of the step, students will move to one end of the gym, form 4 lines and travel the length of the gym 4 at a time. This will allow students to better feel the dance and give Mr. Lilly a chance to address individual students' learning needs.

Basic step with arms – Travelling: After a few times traveling with a focus on the feet, Mr. Lilly will add the basic arm movements to the dance and then let the students travel to practice the step and arm movements.

Basic step and arms with variations – Travelling: After a few repetitions of the basic dance moves, Mr. Lilly will begin to teach some variations (dance vocabulary) for Comparsa and give the students a few chances to practice each while traveling back and forth in the gym.

Final Circle: When the period is almost over, Mr. Lilly will have the students form a circle and invite volunteers forward to dance Comparsa using the dance vocabulary he has taught. Students will also be encouraged to mix their own dance movements with the new dances.

(Residency Learning Goals 1a, 2a, 2b, 2c, 3a, 3b and 3c)

Post-residency Session: The students' PE teachers will lead the students through reflecting on the residency by completing the L section (what they have learned) of the Residency KWL Chart at the beginning of the Student Residency Packet. After completing the KWL, students will complete the Reflective and Descriptive Writing in the Culminating Assessment in the Residency Packet to make connections between the residency content and their own lives and experiences. (Residency Learning Goals 1a, 2a, 2b, and 2c)

Assessment Strategies:

Pre-assessment and articulation of learning goals: Before the residency the Hamilton PE teachers will assess students' knowledge about Cuba through multiple techniques: anecdotal evidence, reviewing maps with their classes and the Residency KWL charts. Mr. Lilly will also reinforce key vocabulary and learning goals at the beginning and throughout each lesson.

(Residency Learning Goals 1a, 2a, 2b and 2c)

Self-Evaluation: Students will also complete the K and W sections of the Residency KWL chart at the beginning of the residency and the L section of the chart during the Post-residency Session to reflect on what they have learned during the residency. (Residency Learning Goals 1a, 2a, 2b and 2c)

Reflective and Descriptive Writing: After completing the Residency KWL, students will complete the Culminating Assessment: Reflective and Descriptive Writing to make connections between the residency content and their own lives. This writing will also allow students to reflect upon and describe their experiences with the music and dance of each of the Afro-Cuban traditions: Makuta, Rumba, and Comparsa. (Residency Learning Goals 1a, 2a, 2b, 2c, 3a and 3b)

Key Vocabulary:

Geography and Culture Vocabulary

Spain – One of the largest and most western countries in Western Europe. Starting in 1492, Spanish conquistadores were some of the first European conquerors and explorers in the Americas. Spain colonized the majority of the Americas including parts of the present-day United States and extending to the southern most point of South America.

Spanish – The primary language of Spain that is spoken by many people in the Americas as a result of Spanish conquest and exploration. The roots of the Spanish language are primarily in Latin, but Arabic and other languages have enriched Spanish vocabulary. Today, nineteen countries have Spanish as their official language.

Moors – People originally from Morocco and northern Africa who lived in Spain for many 500 years. Moors were primarily Arabic-speaking Muslims who brought a wealth of culture, language, arts, mathematics, architecture and wisdom to Spanish society when the rest of Europe was in the Dark Ages. Moors began to flee Spain as the Inquisition began, but were not totally removed from Spain until 1492 – the year that Christopher Columbus sailed to the Americas.

Gypsies – Nomadic peoples of Europe that are thought to be originally from India. Gypsy music and dance have strongly influenced many European music and dance traditions.

West Africa – The Western coastal region of Africa from which millions of African people were captured and sold into slavery to work in the plantations of the Americas. The regions and countries from which West African people were brought to Cuba include the following: Nigeria, Congo, Benin, Cameroon, Angola, Liberia, Senegal and Mozambique.

Congo – A large Western and Central African region that is centered around the Congo River. The Congo is home to people of many ethnic groups who primarily speak Bantu languages such as Congolese.

Congolese - A language from the Bantu language group spoken by many African peoples from the Congo region brought to Cuba as agricultural slave laborers during the 19th century. Few Cubans speak Congolese today, but Congolese is still heard in traditional folkloric music (Makuta, Yuka, and Rumba Columbia) and religious ceremony (Palo Mayombe).

Cuba – The largest island in the Caribbean Sea and former Spanish colony, it is now home to the only Socialist government in the Americas. Cuba was one of the last Spanish colonies to begin large-scale agriculture in the early 1800's. This shift in industry led Cuban landowners to import large numbers of African slaves from West Africa to work in sugar and tobacco plantations. Cuba is known throughout the world for its wealth of traditional and innovative music and dance.

Havana City, Havana Province – Havana is Cuba's largest city and its capital. Havana is the center of Cuban society, commerce, arts, and culture. During Cuba's history, rural people from throughout the island have come to Havana seeking opportunity and bringing their ways of life, music and dances.

Matanzas, Matanzas Province – One of Cuba's smaller cities, Matanzas is the home of many of Cuba's finest Afro-Cuban folkloric groups such as Los Munequitos de Matanzas and Afro-Cuba de Matanzas. In the past, Matanzas was a major agricultural port and has become an important center for Afro-Cuban cultural traditions and religions.

Santiago de Cuba, Santiago de Cuba Province – Santiago is Cuba's second largest city, former capital, and is considered the Cultural Capital of the Caribbean. Santiago is known for its Carnival celebrations full of Comparsa parades and Conga music. Santiago is also the birthplace and hometown of Cuban Son music. Like all of Eastern Cuba, Santiago was profoundly enriched by the immigration of French and African Haitians at the beginning of the 19th century.

Music Vocabulary

Call-and-response singing – A style of singing in which a lead singer first calls out songs for other singers to repeat and then alternates singing with the chorus. Once the chorus is established, the lead singer improvises in the space between each chorus. Call-and-response singing is one of the major West African musical features that is found in most Cuban music.

Clave – 1. Two cylindrical pieces of hard wood that are struck against each other to mark the Clave rhythm. 2. Clave is the African-derived two-sided rhythmic key and point of reference for all Cuban music. The Clave consists of a "strong" measure containing three notes (also called the tresillo), and a "weak" measure containing two notes, resulting in patterns beginning with either measure, referred to as "three-two" or "two-three." There are two types of clave patterns associated with popular (secular) music: son clave and rumba clave. Another type of clave, 6/8 clave, originated in several styles of West African sacred music.

Makuta - Makuta is the name of a complex of song, music and dance of Bantu origin, that is to say, from the Congo, that is played for popular (secular) gatherings and celebrations. Makuta music is traditionally played on three drums that were initially made from hollowed logs with cowhides nailed or strung on.

Makuta drums – Single-headed drums of Congolese origin that were initially made from hollowed logs with cowhides nailed or strung on. Contemporary tumbadoras (conga drums) were originally derived from Makuta drums.

Caja – The largest and lowest pitched of the Makuta drums. The caja is played with one stick and one hand. The caja is the drum that improvises most during Makuta ensemble performance.

Mula – The second largest and middle pitched Makuta drum. The mula is played using two hands.

Cachimbo – The smallest of the Makuta drums. The cachimbo is played using one stick and one hand or two sticks.

Rumba – An Afro-Cuban musical form comprised of drumming, call-and-response singing, and dance. There are three forms of Rumba: Yambu, Guaguanco and Columbia.

Yambu (Rumba de Cajones)– A form of Rumba traditionally performed on the cajones (wooden box drums) that is sometimes also played on tumbadoras. It is a slow to medium tempo style and is danced by male-female couples but does not include the Vacunao of Guaguanco.

Guaguanco – One of the Rumba styles, it is a medium to fast style played on the tumbadoras or cajones along with the clave, palitos, bombo, and shekeres. It is danced traditionally by a male and a female depicting the "pursuit" and "capture" of the female by the male with a thrust called the Vacunao.

Columbia – One of the three Rumba styles, it is played in 6/8 time, sung with a combination of Spanish and African lyrics, and traditionally danced only by men in a dance often depicting a challenge to each other. Played with tumbadoras, campana, clave, and sometimes shekeres and bombo.

Cajones – Resonant wooden crates of various sizes (originally crates to box and transport codfish) played with both hands that are used to play the early forms of Rumba. They are traditionally the drums played in the Rumba Yambu (Rumba de Cajones).

Tumbadora– A single-headed Cuban drum derived from Congolese Makuta drums. Also known as the Conga Drum, it originated as a solid, hollowed log with a strung or nailed-on skin.

Eventually, tuneable hardware was added and today, tumbadoras are made out of fiberglass as well as wood.

Tumba (Salidor) – The name for the largest and lowest pitched drums used to play Rumba style. This drum is also known as the Salidor (the one who comes out) because it typically begins the playing and calls the other drums to begin playing.

Segundo (Tres Golpes) – The name used to describe the second or middle drum in the set of three used in the Rumba styles. The Segundo and the Tumba typically maintain the melody of the Rumba while the Quinto improvises.

Quinto – The smallest, highest pitched and lead drum of the three drums used in the Rumba styles. Its role is an improvisational one as it interacts with the singers and the dancers.

Gua-Gua – 1. Latin American slang term used for a bus or a van. 2. The term used for the hollowed bamboo piece that is mounted and used to play the Palitos patterns. The Gua-Gua is said to drive the ensemble.

Palitos – 1. Pair of sticks traditionally used to play the Gua-Gua (wood block) that accompanies the Rumba styles. 2. The name of the patterns played on the Gua-Gua. In non-traditional settings, the patterns can be played on any wood sounds.

Clave – 1. Two cylindrical pieces of hard wood that are struck against each other to mark the Clave rhythm. 2. A two-sided rhythmic pattern that is the musical key and point of reference for Rumba. (see Clave definition above)

Shekere – Calabash gourds of various sizes strung with beads. The Cuban shekere produces two main percussive sounds when played: the rhythmic shaking of the net of beads and a tone when the bottom of the gourd is struck with an open hand.

Carnival (Carnaval) – The Christian pre-Lent celebration usually lasting from three days to a week celebrated throughout the Americas. These celebrations are typically massive celebrations full of music, dance, and revelry that precede the quiet, contemplative period of Lent (preparation for Easter). Today, Carnival celebrations are held during many different times of the year depending on local customs and traditions.

Holy Week parades – European Christian processions and parades held during Holy Week prior to Easter. During these parades, most of the community took to the streets and paraded floats with images of Catholic saints throughout their town or city.

Día de los reyes (Day of the Kings) – A festival day in Cuba when the African slaves were allowed to dress in the costume of their ancestors, dance, play drums and sing the music of their African heritage. Groups of African descendants would parade through the streets with members of their ethnic group or Cabildo. These processions are one of the predecessors to the Carnival Comparsas.

Cabildos – These mutual aid societies brought together people of African heritage in Cuba since the 17th century. They mixed social, cultural and religious functions. These societies contributed to keeping the African traditions alive. In Cuba, Cabildos are the origin of the Comparsas playing in the streets, similar to the best-known Brazilian samba schools.

Comparsa – A group of dancers who are usually connected with a neighborhood, region or city. The Comparsa parades together during the carnival using coordinated choreography and costumes.

Conga – 1. The musical instrumentation and style that accompanies the Comparsa. The Cuban Conga was originally a carnival dance-march from Santiago de Cuba. Sometimes the style is referred to by regional interpretation – as in Conga Habanera or Conga Santiaguera.

2. The biggest and lowest pitched tumbadora and drum part played in the Conga style.

Rebajador – The medium sized and middle-pitched tumbadora and drum part played in the Conga style.

Salidor – The smallest and highest pitched of the three basic tumbadora parts in the Conga style.

Bombo – The big bass drum used in Rumba, Comparsa, and other folkloric rhythms.

Campana - Also known as the cencerro, the campana is a cowbell with the clapper removed. Usually played with a piece of wood, the strong and rustic bell makes several different tones according to the place where it is struck.

Sartenes – This makeshift version of African agogo bells is made of two old frying pans fixed to a board by the tails. The board is then suspended around the neck so that the Sartenes can be played while walking to play percussion with a Conga de Comparsa. Sticks or large nails are typically used to play a set of Sartenes

Coroneta China (Coronetin Chino) - This variant of oboe, with its piercing sound, was brought to Havana by Chinese emigrants. It arrived in Santiago de Cuba in soldiers' packs and later was incorporated in the carnival instruments.