

Hamilton International Middle School Artist Residency Plan: **Afro-Cuban Song, Percussion and Dance with Mark Lilly**

Authors: Justin Maggart (Spanish teacher, singer and percussionist) and Mark Lilly (dancer, singer, percussionist and teacher)

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

Arts Area: Song, Music and Dance

Grade Levels: 6th – 8th

Time Frame:

Starting on January 20th, 2004, Mark Lilly will meet with each of Justin Maggart's six class sections three times for 80 minutes a session: two sections of 6th grade Spanish, two sections of 7th grade Spanish, one section of 7th grade Voices of the Americas, and one 8th grade section of Voices of the Americas. Mr. Maggart will lead introductory and post-residency lessons on Cuban geography and cultural history during each class sessions before and after Mr. Lilly's residency. In each class session, Mr. Lilly will teach and involve the students in the history, songs, rhythms and dances of three Afro-Cuban music and dance traditions with strong Congolese cultural roots: Makuta, Rumba, and Comparsa. During the second post-residency session, Mr. Maggart will lead students in reflective discussion and writing. As a culmination of his residencies at Hamilton, Mr. Lilly will also perform at two assemblies in February with his Afro-Cuban folkloric group – Bembe Olele. In 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. During the pre-residency class, students will study maps of African Diaspora in the Americas, and label a map of Spanish-speaking countries in the Caribbean Region and a map of Cuba. Mr. Maggart will lead the students through a power point presentation that introduces the students to many of the important places connected with this residency: Spain, Northern Africa, West Coast Africa, The Caribbean Islands, Cuba, Havana, Matanzas, and Santiago de Cuba. Each class session with Mr. Lilly will include several short segments that reveal and involve the students in music listening, video

viewing, writing, discussion, percussion/rhythm warm-ups, call-and-response singing, dance, and reflective self-assessment. After Mr. Lilly's three residency sessions, students will view the first hour of Roots of Rhythm with Harry Belafonte – "Across the Ocean" and use a Viewing Guide to help them become familiar with the people and musical traditions that came to Cuba from Europe and Africa.

Resources and Materials needed:

- Student Residency Packets for all participants:
 - o Map of African Diaspora in the Americas
 - o Map of the Caribbean Region
 - o Map of Cuba
 - o Residency KWL Chart (Self-Assessment)
 - o Session #1: Makuta (Warm-up, key vocabulary, song lyrics, questions and exit checklist)
 - o Session #2: Rumba (Warm-up, key vocabulary, song lyrics, questions and exit checklist)
 - o Session #3: Comparsa (Warm-up, key vocabulary, song lyrics, questions and exit checklist)
 - o Viewing Guide for Roots of Rhythm with Harry Belafonte – "Across the Ocean"
 - o Glossary of Key Vocabulary
- TV, VCR, and DVD Player
- Stereo to play CD music samples
- CD's with musical samples of Makuta, Rumba, and Comparsa
- "Roots of Rhythm with Harry Belafonte" DVD
- "La rumba y el tambor" VHS Video produced by the National Folkloric Ensemble of Cuba

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 identify several regions and cities in Cuba where musical and dance roots and innovations are strongest: Santiago de Cuba (Oriente Province), Matanzas (Matanzas Province), and Havana (Havana Province).
- c. Students will learn to connect musical instruments and forms to different geographical regions and cultural groups.

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 folk dance relates to the life and history of Spanish, African, and 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 participate in singing, percussion, and dance from three Afro-Cuban traditional arts complexes: Makuta, Rumba, and Comparsa.

- a. Students will be able to articulate, sing, and understand three songs from each tradition written in African languages, Spanish, and a mixture of languages.
- b. Students will understand call-and-response singing and be able to participate as a chorus (coro) in response to a lead singer.
- c. Students will be able to recognize and play the basic percussion parts (drums, bells, sticks, and shekere) for each of the traditions.
- d. Students will be able to recognize and perform the basic dance moves for each of the traditions.

Goal #4: Students will practice active listening and applying audience skills in a variety of settings.

- a. Students will learn the importance of focused listening without immediate vocal or peer reactions.
- b. Students will learn the criteria for good audience etiquette.
- c. Students will learn to evaluate their own and others' performances and use feedback to improve their performance.

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: The African Diaspora in the Americas, The Caribbean Region and Cuba - In the Student Residency Packets, students will study maps of African Diaspora in the Americas, and label a map of Spanish-speaking countries in the Caribbean Region and a map of Cuba. Mr. Maggart will lead the students through a power point presentation that introduces the students to many of the important places connected with the residency: Spain, Northern Africa, West Coast Africa, The Caribbean Islands, Cuba, Havana, Matanzas, and Santiago de Cuba. 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 of and interests in learning about Afro-Cuban arts and culture. (Residency Learning Goals 1a and 1b)

Residency Session #1 - Makuta:

Warm-up: Listen to Makuta music (song and percussion) and answer simple questions: What instruments do you hear? Who is singing? What is everyone doing? How does the music feel? What images does the music conjure when you close your eyes? Why are they playing this music?

Rhythmic warm-up: “mami – dadi” - hands on desks rhythm and timing warm-ups.

Presentation of percussion rhythms for Makuta: Mr. Lilly will then teach students to play the basic percussion parts for Makuta. Students will be invited to play on the congas, cajones and minor percussion instruments (cowbell and shekere) in the class.

Copy song lyrics: Students will quickly copy the calls and responses for three Makuta songs into the Makuta Song Lyrics section of the Student Residency Packet.

Sing: Mr. Lilly will lead the students in learning and singing the call-and-response songs.

Dance: As the students play the rhythms and sing the songs, Mr. Lilly will begin to model the Makuta dance. Once both the rhythms and songs have been taught he will demonstrate the basic Makuta step and ask a few students to come forward to dance while their classmates sing and play percussion.

Reflection Questions and Exit Checklist: Students will answer two questions connecting Makuta to their lives and experiences. They will also complete a simple rubric to evaluate their effort, involvement, and audience skills during the class session.

(Residency Learning Goals 1a, 1b, 1c, 2a, 2b, 2c, 3a, 3b, 3c, 3d, 4a, 4b and 4c)

Residency Session #2 - Rumba:

Warm-up: Watch a short clip from The National Folkloric Ensemble of Cuba’s La rumba y el tambor that features the song and dance for “Mamabuena.” Warm-up questions: Who is the male dancer? What is he doing and why is he doing it? How does the audience react to the male dancer? Who is the female dancer? What instruments are being played? Who is singing?

Rhythmic warm-up: “mami – dadi” - hands on the desk rhythm and timing warm-ups.

Review Makuta rhythms, songs and dances: Mr. Lilly will lead a quick review of the first day’s Makuta percussion rhythms, songs, and dance.

Presentation of percussion rhythms for Rumba: Mr. Lilly will then teach students to play the basic percussion parts for Rumba Yambu (Rumba de Cajones). Students will be invited to play on the congas, cajones and minor percussion instruments (clave and shekere) in the class.

Copy song lyrics: Students will quickly copy the calls and responses for three Rumba songs into the Rumba Song Lyrics section in the Student Residency Packet.

Sing: Mr. Lilly will lead the students in learning and singing the call-and-response songs.

Dance: As the students play the rhythms and sing the songs, Mr. Lilly will begin to model the Rumba dance. Once both the rhythms and songs have been taught he demonstrate the basic Rumba step and ask a few students to come forward to dance while their classmates sing and play percussion.

Reflection Questions and Exit Checklist: Students will answer two questions connecting Rumba to their lives and experiences. They will also complete a simple rubric to evaluate their effort, involvement, and audience skills during the class session.

(Residency Learning Goals 1a, 1b, 1c, 2a, 2b, 2c, 3a, 3b, 3c, 3d, 4a, 4b and 4c)

Residency Session #3 - Comparsa:

Warm-up: Watch a short clip from Roots of Rhythm with Harry Belafonte – “Across the Ocean: Carnival!” which presents the roots and present day Carnival processions in Cuba and specifically in Santiago de Cuba. Warm-up questions: What traditional African, Spanish and Cuban celebrations came before the Carnival Comparsas? Who participates in the Comparsa groups and processions? What instruments do the Comparsa members play? Why do Cubans celebrate Carnival?

Rhythmic warm-up: “mami – dadi” - hands on the desk rhythm and timing warm-ups.

Review Makuta and Rumba rhythms, songs and dances: Mr. Lilly will lead a quick review of the first two days’ percussion, song, and dance: Makuta and Rumba.

Presentation of percussion rhythms for Comparsa: Mr. Lilly will then teach students to play the basic percussion parts for Comparsa. Students will be invited to play on the congas, cajones, bombos and minor percussion instruments (clave, campana, and shekere) in the class.

Copy song lyrics: Students will quickly copy the calls and responses for three Comparsa songs into the Comparsa Song Lyrics section in the Student Residency Packet.

Sing: Mr. Lilly will lead the students in learning and singing the call-and-response songs.

Dance: As the students play the rhythms and sing the songs, Mr. Lilly will begin to model the Comparsa dance. Once both the rhythms and songs have been taught he demonstrate the basic Comparsa step and ask some students to come forward to dance while their classmates sing and play percussion.

Reflection Questions and Exit Checklist: Students will answer two questions connecting Comparsa to their lives and experiences. They will also complete a simple rubric to evaluate their effort, involvement, and audience skills during the class session.

(Residency Learning Goals 1a, 1b, 1c, 2a, 2b, 2c, 3a, 3b, 3c, 3d, 4a, 4b and 4c)

Post-residency Session #1 – Cultural Roots of Cuban Culture, Music and Dance: Students will view the first hour of Roots of Rhythm with Harry Belafonte – “Across the Ocean” and use the Viewing Guide in the Student Residency Packet to help them make connections between the geographic regions, cultural groups, dances, musical instruments and musical forms that came to and were created in Cuba. (Residency Learning Goals 1a, 1b, 1c, 2a and 2b)

Post-residency Session #2 – Reflection and Evaluation: Mr. Maggart 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. During the second half of the Post-residency Session students will complete a Culminating Assessment that includes writing and drawing. The two short essay questions on the front side of the Culminating Assessment (1) will encourage students to reflect on the cultures that came to Cuba and the traditions that developed from their roots and (2) make connections between the residency content and their own lives and experiences. The space for drawings and explanations of the drawings allows students to communicate what they have learned with written and artistic response.

Assessment Strategies:

Pre-assessment and Articulation of Learning Goals: Before the residency Mr. Maggart will assess students' knowledge about Europe, Africa, The Caribbean region, and Cuba through multiple techniques: anecdotal evidence, map work and the residency K-W-L chart. Mr. Lilly and Mr. Maggart will also reinforce key vocabulary and learning goals at the beginning and throughout each lesson. (Residency Learning Goals 1a, 1b, 1c, 2a and 2c)

Involvement and Participation: Mr. Lilly and Mr. Maggart will be consistently monitoring students' engagement. Mr. Maggart's prime role in assisting Mr. Lilly will be to manage the classes by circulating around the room to answer questions, re-direct wandering students, and help students with percussion and singing concerns. Students will be self-assessing their own effort and involvement at the end of each residency session using the exit checklist. (Residency Learning Goals 4a, 4b, and 4c)

Self-Evaluation: Students will use simple rubrics during each of the residency sessions to evaluate their effort, involvement, and audience skills during each class session with Mr. Lilly. 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 they have learned during the residency. (Residency Learning Goals 1a, 1b, 1c, 2a, 2b, 2c, 3a, 3b, 3c, 3d, 4a, 4b and 4c)

Final Exam and Reflective Writing: During the second half of the Post-residency Session students will complete a Culminating Assessment that includes writing and drawing. The two short essay questions on the front side of the Culminating Assessment (1) will encourage students to reflect on the cultures that came to Cuba and the traditions that developed from their roots and (2) make connections between the residency content and their own lives and experiences. The space for drawings and explanations of the drawings allows students to communicate what they have learned with written and artistic response. (Residency Learning Goals 1c, 2b, and 2c)

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.

Dia 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.