

SchoolTime Study Guide



Afro-Cuban All Stars

Thursday, February 26, 2009 at 11 a.m.
Zellerbach Hall, University of California, Berkeley

Welcome to *SchoolTime!*

On **Thursday, February 26** at **11am**, your class will attend a performance of **Afro-Cuban All Stars**.

Featuring four generations of Cuba's finest musicians and singers, the Afro-Cuban All Stars will perform a wide range of Latin jazz and rhythm, including the mambo, cha cha and rumba, and Cuban songs like the son montuno, timba, guajira, danzón and bolero plus Afro-Cuban jazz and funk.

Using This Study Guide

This study guide will help engage your students with the performance and enrich their field trip to Zellerbach Hall. Before coming to the performance, we encourage you to:

- Copy the student resource sheet on **page 2 & 3** and hand it out to your students several days before the show.
- Discuss the information on **pages 4-5** about the performance and the artists with your students.
- Read to your students from the About the Art Form on **page 6** and About Cuba sections on **page 10**.
- Engage your students in two or more of the activities on **pages 13-15**.
- Reflect with your students by asking them guiding questions, which you can find on **pages 2, 4 & 6**.
- Immerse students further into the art form by using the glossary and resource sections on **pages 15-16**.

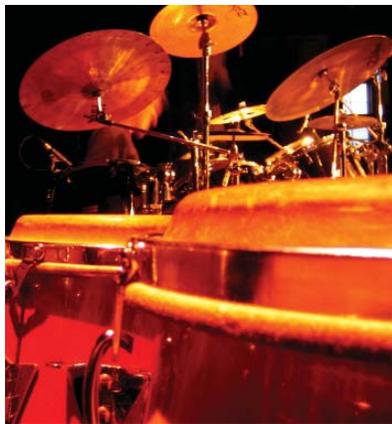
At the performance:

Your students can actively participate during the performance by:

- **LISTENING** to the melodies, harmonies and rhythms
- **OBSERVING** how the musicians and singers work together, sometimes playing in solos, duets, trios and as an ensemble
- **THINKING ABOUT** the culture, history and ideas expressed through the music
- **REFLECTING** on the sounds, sights, and performance skills experienced at the theater

We look forward to seeing you at *SchoolTime!*

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1 Theater Etiquette

Be prepared and arrive early. Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and plan to be in your seats at least 15 minutes before the performance begins.

Be aware and remain quiet. The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

Show appreciation by applauding. Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

Participate by responding to the action onstage. Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

Concentrate to help the performers. These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

Please note: *Backpacks and lunches are not permitted in the theater. Bags will be provided for lobby storage in the event that you bring these with you. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during performances. Please remember to turn off your cell phone.*



2 Student Resource Sheet

Afro-Cuban All Stars

Questions to Think About During the Performance

- What cultures mixed together to form Afro-Cuban music and culture?
- Which musical elements from each culture can be heard in Cuban music?
- Can you identify which part of the world each of the instruments comes from?

What You'll See

Your class will attend a concert by the Afro-Cuban All Stars on Thursday, February 26. They perform Latin dance music, including the **mambo**, **cha cha** and **rumba**, and Cuban songs like the **son montuno**, **timba**, **guajira**, **danzón** and **bolero** plus Afro-Cuban jazz and funk.

The band plays a large number of instruments including congas, drums, timbales, bongos, multiple trumpets and trombones. Vocalists also add to the musical experience. Afro-Cuban All Stars prides itself on drawing from Cuba's rich musical heritage and covering music from different time periods— from the big band era to today's pop sounds.

About the Afro-Cuban All Stars

Big band leader and jazz guitarist Juan de Marcos González leads the Afro-Cuban All Stars. The band showcases the energy and diversity of Cuban music, with four generations of Cuba's finest musicians and singers whose ages range from 13 to 81. Many of the band's musicians are international stars who work in countries like Sweden, Germany, Spain, Mexico and the United States.

The Roots of Cuban Music

Dance-inspiring rhythms are the heart of Cuban music. European music came to Cuba with the Spanish colonists. Then, West African slaves who were brought to work on Cuban plantations added African rhythms. This musical melting pot resulted in styles like the **conga**, rumba, son, mambo and cha-cha-chá. Spanish poetry inspired the Cuban bolero and guajira, romantic ballads that became popular throughout Latin America.



The Son

All Cuban music is rooted in the son. An equal mixture of Spanish and African elements, son developed in the 1880s and is the basis of almost all Cuban dance rhythms. The son has a **syncopated** bass, a repetitive section called the **montuno** (with African-inspired call-and-response vocals), and the most important element: the **clave**. This is a five-note pattern, played on two sticks (called claves). Clave is the force behind salsa music.

In the 1940's, Cuban musicians pumped up the son with big band instruments, and the wildly popular **mambo** was born. Later, musicians pushed Cuban dance music to a new level when they mixed the son with American rock, jazz and funk. Popular Cuban bands have more recently added hip-hop and rap in a new form they call **timba**, which started a hip-hop craze in Cuba.

About Cuba

Located 90 miles south of Key West, Florida, Cuba is an archipelago—a main island surrounded by thousands of tiny islands. The landscape is generally flat, but edged by mountain ranges: the Guaniguanico in the west, the Sierra del Escambrá to the south, and the Sierra Maestra to the east. Sugar, tobacco and coffee grow well in the country's tropical, humid climate, and are the country's main exports. About 11 million people live in Cuba, with two million of them based in the capital, Havana.

Cuba's History

The Taino, Guanahatabeyes and Ciboney tribes were Cuba's first known inhabitants. These people died from disease and the hard labor enforced by Spanish colonists after Christopher Columbus' arrival in 1492. The Spanish then brought West African slaves to work in Cuba's plantations and mines. By the 1840s, enslaved people from West Africa made up almost half of Cuba's population.

By the 1880s, Spanish rule was considered so unjust that there were several attempts at revolution, including a slave uprising. The neighboring United States, offered to annex Cuba, but Spain refused. However, Spain abolished slavery in Cuba in 1886, partly because of U.S. pressure.

The U.S. supported Cuban revolutionaries in the Spanish American War (1898), which resulted in the end of Spanish rule. The American military was in charge until the Cuban Republic was established on May 20, 1902. Later, in the 1920s and 30s, Cuba attracted American tourists and businesses. However, its unstable and corrupt governments often brought U.S. soldiers to Cuba to protect American interests.

In 1959, Fidel Castro led a successful revolt and became Cuba's prime minister. He instituted communism, a form of government that divides all goods and property equally among its citizens. Castro's government took control of American-owned properties, too, which led the United States to cut off trade between the two countries. In 1961, there was an incident known as the Bay of Pigs in which the U.S. supported a group of Cuban exiles who attempted to overthrow Cuba's government. The invasion failed, but led to a major confrontation between the U.S. and the Soviet Union, which moved to protect Cuba with nuclear missiles.

Cuba Today

Raúl Castro, Fidel's brother, became president of Cuba in 2008, and Cuba has already seen encouraging changes and small freedoms. For instance, Cubans may now buy DVDs, computers and other electronics. Today promises a better relationship between Cuba and the U.S., with more opportunities for Cuban artists like the Afro-Cuban All Stars to share their music with people around the world.

Glossary

bolero – a slow, romantic ballad.

cha cha (or cha cha chá) – music originally based on the danzón that accompanied a bouncy ballroom dance.

clave – a syncopated rhythm phrase, two measures long that forms the basis of all Cuban music.

conga – originally a carnival dance-march played on Congalese drums, with a heavy fourth beat.

danzon – Cuban ballroom dance music with violins and flutes, taken from the European 'contredanse' of the 1870s.

guajira – Cuban provincial music played with guitars, bongos and maracas.

mambo – popular big band style of music and dance of the 1940s and 50s.

montuno – a repeating melodic pattern played on piano or guitar, it becomes the background over which instrumental solos and arrangements are played.

rumba – a word commonly used in the U.S. since the 1920s to describe any kind of Cuban music, often included the columbia, yambú and guaguancó drum forms.

son – classic Afro-Cuban music form with a balance of African and Spanish elements.

son montuno – One of the first forms of the son tradition, includes an improvised section- the montuno – characterized by an intensely energetic quality.

syncopated – having a rhythmic pattern in which the upbeats are accented

timba – a new style of Cuban dance music influenced by American pop and hip-hop music with a fast and complicated piano style.

3 About the Performance & Artists

Afro-Cuban All Stars

Guiding Questions:

- ◆ What kind of music will you hear at the Afro-Cuban All Stars concert?
- ◆ What is “Afro-Cuban” music?
- ◆ What instruments do the Afro-Cuban All Stars play?

The Artists: Afro Cuban All-Stars

The Afro-Cuban All Stars, led by jazz guitarist and big band leader **Juan de Marcos Gonzáles**, features four generations of Cuba’s finest musicians and singers with members ranging in age from 13 to 81. This unique orchestra is devoted to promoting the full range of Cuban music, embracing many different musical styles. Many of the band’s musicians have become international stars who have legal working status from countries including Sweden, Germany, Spain, Mexico and the United States.

Musical director **Juan de Marcos González** has made it his personal mission to show the world the wealth, diversity and vitality of Cuban music. His work with the Afro-Cuban All Stars, the Buena Vista Social Club, Ruben Gonzalez, Ibrahim Ferrer, Sierra Maestra and others has made an extraordinary contribution to raising the profile of Cuban music throughout the world. González (who holds a doctorate in hydraulic engineering and Russian and has worked as a consulate at the Agronomic Science Institute in Havana), founded the Afro-Cuban All Stars in Cuba shortly after the disbanding of his former celebrated band, Sierra Maestra in the early 1990s.



Juan de Marcos González

Musicians in the Afro-Cuban All Stars, including pianist Ruben Gonzalez and trumpet player Yanko Pisaco, represent the best of Cuba’s instrumentalists. The instruments played by these artists include congas, drums, timbale, bongo, multiple trumpets and trombones, and vocalists. (See instruments on page 9.)



Afro-Cuban All Stars' magic was first captured on 1997's Grammy-nominated album *A Today Cuba Le Gusta*. Their 1999 recording, *Distinto, Diferente*, showcased the group's big band configuration performing both traditional and contemporary Cuban music. Since then, Afro-Cuban All Stars has worked on projects that represent a new generation of Cuban music, fusing hip-hop with contemporary Cuban music. Most recently, González and his wife Glicería Abreu founded GG and LL, a musical production company based in Mexico City that aims to create a space for new Latin American Music.

The ensemble pays tribute to the wealth, diversity and vitality of Cuban music. "The music was a delight... every chorus exhibits its own twists and turns on the melody... the way the All Stars' singers toyed with the underlying beat in their phrasing, and the instrumentalists unfurled their forceful and quirky virtuosity, made the music spring to life." (*The Guardian*, London)

The Music

Concerts by the Afro-Cuban All Stars incorporate the full spectrum of Latin dance music, including mambo, cha cha, salsa, rumba and abakuá, as well as some specialties of Cuban music: classic son montuno, contemporary timba, swinging big band guajira, Afro-Cuban jazz and funk, danzón and bolero. González has expanded the band's creative range by incorporating contemporary styles of Cuban music and a fluid approach to adjusting the orchestra's line-up by changing or adding musicians to programs to best reflect the different styles of music from the various periods featured by the band. During a late-'90s interview, González explained, "We have to use all the heritage of Cuban music to create a sound of the future."

In the next section, About the Art Form, you will learn about the music of Cuba and its roots in African, Spanish, and indigenous Cuban sounds, which are the foundation for the Afro-Cuban All Stars' sound and its influence throughout Latin America.

5 About the Art Form

By Rebeca Mauleon. Re-printed with permission from National Geographic online: <http://worldmusic.nationalgeographic.com>

Cuban Music

Guiding Questions:

- ◆ What cultures have been mixed together to form Afro-Cuban music and culture?
- ◆ Why is the Cuban musical form of son so popular, and why is it known as the “heart of Cuban music”?
- ◆ How has Cuban music influenced other music in Latin American countries?



The Roots of Cuban Music

Like much of the Caribbean, Cuba’s music mixes African and Spanish influences, with only traces of indigenous elements (percussion instruments such as the *guiro* and the *maracas*). By the late 1500s, the majority of the native populations in Cuba and surrounding islands were wiped out, paving the way for a music generally referred to as Afro-Cuban. While the first of these imported musical forms came directly from Europe (such as the Spanish *zarzuela*) most genres were derived indirectly, including the *danzón* (Cuba’s national dance). Over time, these forms would experience a gradual Africanization.

By the 18th century, music in Cuba gradually transformed as the lines began to blur between distinctly European and African forms. Slave populations from Africa were obligated to speak the language (and practice the religion) of their masters, so their music began to incorporate Spanish influences. However, African religious music retained recognizable direct links to Africa (as demonstrated in the Yoruban-derived *Santería* religion). The primary West African tribes brought to Cuba were the Yoruba, Congo and Dahomean peoples, and the results of their influence would shape the island’s musical tapestry for centuries to come.



Cuban Musical Forms

Cuban music provides a wealth of the world's so-called "Latin rhythms," and can generally be characterized in two main forms: folkloric (including both sacred and secular forms, largely African-derived), and popular (spanning everything from European forms to purely Creole styles). The process of "creolization" birthed some of the world's most recognized music (and dance) styles: *conga*, *rumba*, *son*, *mambo* and *cha-cha-chá*. Spanish roots in Cuba include flamenco music and dance of southern Spain as well as regional country music, referred to as *trova* or *música campesina*. Spanish poetry, such as the 10-line *décima*, forms the heart of Latin American and Caribbean song, and paved the way for popular Cuban styles such as the *bolero* and *guajira*. Many countries later adopted the *bolero* as the quintessential form of romantic ballad, played by different musicians from Mexican trios to salsa bands alike.

By the 19th century, many composers and musicians explored the fusion of classical music with truly Caribbean influences, transforming the European-

derived contredanse into the Cuban *contradanza* and *danza*, and inspiring North American composers such as Gottschalk and Joplin to incorporate a so-called "Spanish tinge" into their piano rags. Another notable style in this lineage was the *habanera*, which became wildly popular in Europe (such as in Bizet's opera, "Carmen"), and was a primary influence in the development of the Argentine tango. These nationalist styles gave rise to the *danzón* (first created in 1879 by Miguel Faílde), and by the late 1930s, the *danzón* experienced further evolution as brothers Orestes and Israel "Cachao" López began incorporating improvisational elements. At first called *nuevo ritmo* (new rhythm) and, later, *mambo*, these changes inspired a new dance style, later named *cha-cha-chá*.

The *Son*—The Heart of Cuban Music

At the heart of what makes Cuban music so enticing is its power to inspire dance, and the heart of Cuban dance music is the *son*. A truly Creole form, the *son* emerged in the late 1800s as an equal mixture of Spanish and African elements,

and formed the foundation of almost all Cuban dance rhythms to come. The structure of *son* includes a syncopated bass, a repetitive section called the montuno (with call-and-response vocals), and the most important element of all: the clave. This five-note pattern, played on two sticks (called *claves*), would eventually become the force behind salsa music, and the *son* would give rise to a multitude of styles from the *son-montuno* to the guaracha. It was the *son* that also inspired the reincarnation of the mambo into its next phase, with musicians such as Arsenio Rodríguez, Bebo Valdés and Pérez Prado paving the way for the next Cuban dance craze. Prado's successful blend of big-band instrumentation with torrid horn lines and rhythmically-charged arrangements put the word mambo on the international map; with virtually all of his compositions injected with the term, Prado became the first Latin artist to sell records in the millions, and he was crowned "Mambo King."

Since the Cuban revolution in 1959, music on the island continued its links to the past largely through the *son* and its descendants, as well as the tradition of *trova*. However, by the 1960s, Cuba's nueva trova movement saw its social and political ideology represented by young intellectuals eager to promote their new-world views. Artists such as Silvio Rodríguez and Pablo Milanés became spokespersons for this new genre, spreading their message beyond Cuba's borders to many countries in Latin America seeking to break the ties with political corruption and imperialism. Adopted as nueva canción in countries such as Argentina, Chile, Venezuela,

Nicaragua and El Salvador, Cuba's *nueva trova* movement became the catalyst for many modern-day troubadours throughout Latin America.

Cuban dance music also witnessed dramatic change beginning in the late 1960s, as groups explored the fusion of Cuban *son* with American rock, jazz and funk styles. Groups such as Los Van Van and Irakere established modern forms of Cuban music, paving the way for new rhythms and dances to emerge as well as fresh concepts in instrumentation. Since the 1990s, however, dramatic economic and social changes have created extraordinary musical (and other) creative outlets. Cuba's dance music had already inspired a change from the older *son*-style dances, as younger Cubans broke free of step-oriented dances and engaged in wild, hip-gyrating movements.

By the mid 1990s, popular Cuban bands began incorporating hip-hop and rap elements into their *son*-based styles, and referred to their more aggressive way of playing as *timba*. Although the word has origins in the Cuban folkloric style of *rumba* (where it often referred to the overall feeling of the music as well as a general reference to drums), *timba* itself has no particular definition. By the 21st century, timba bands clearly dominate Cuba's dance scene among the younger generation eager to explore more contemporary trends, and they have given rise to the phenomenon of hip-hop on the island. With so much rich history, the Latin music world is indebted to Cuba as the birthplace of many popular rhythms and dances today.

Instruments You'll See the Afro-Cuban All Stars Play

Big Band instruments

Piano (percussion family)- Wire strings inside a piano make notes when felt hammers hit the piano strings.



Trumpet & Trombone (brass family)- By blowing air into the instruments, players create sounds by sending vibrations through the brass. To create notes with a trumpet, the player presses buttons that open and close different sections of the brass tube. On the trombone, a player slides a long brass tube up and down.



Guitar (string family)- A guitar has six strings, each of which correspond to a musical note. Players create different chords by pressing down on the strings at the neck, or fret, of the guitar and strumming the strings at the center.



Drums (percussion family)- Drums are round, hollow instruments with membranes or skins stretched tightly over one or both ends. By hitting the drum skin with hands or sticks, players can create different sounds.

Drums keep the beat and set the rhythm of a song.



Saxophone (woodwind family)- When a player blows into the mouthpiece, a reed within it vibrates, creating sound. Different notes are made by pressing on keys that open and close holes on the sides of the instrument.

African-inspired Cuban instruments

Congas & Bongos are types of drums. Bongos are two small open-ended drums that are joined together. Congas are much larger than bongos, but are played the same way with the fingers, heel of the hands and thumbs.



Timbales are shallow single-headed drums. The player (known as a timbalero) uses a variety of stick and hand strokes, rim shots, and rolls on the skins to produce a wide range of percussive sounds. A cowbell or cymbal is attached and played to keep time at other parts of the song.



Guiro is made from a dried and hollowed calabash gourd. Grooves, broad or narrow, are filed horizontally down the length of the instrument. The right hand scrapes the rhythm with a small stick.



Maracas are two identical round or pear-shaped containers with handles. They are filled with dried peas, fruit, beans or pebbles. Maracas were originally made from small, dried gourds, but are now produced from all sorts of materials, including wood, coconuts, leather and plastic.



Claves are two round sticks made from hardwood. Claves are used to make the distinctive 5-note rhythm that is the foundation of most Cuban music.



6 About Cuba

Guiding Questions:

- ◆ Which groups of people have inhabited Cuba?
- ◆ What relationship has the United States had with Cuba?
- ◆ What kinds of government has Cuba had?



Cuba is located about 90 miles south of Key West, Florida, at the entrance to the Gulf of Mexico. An archipelago, Cuba consists of a main island, plus the Isle of Youth and about 4,195 islets and quays (small, sandy islands formed on the surface of coral reefs, also known as keys or cayes). The landscape is generally flat and rolling, edged by mountain ranges—the Guaniguanico in the west, the Sierra del Escambrá to the south, and the Sierra Maestra to the east. Sugar, tobacco and coffee grow well in the country's tropical, humid climate, and are the country's main exports. About 11 million people live in Cuba, with two million of them based in the capital, Havana.

Cuba's History

Spanish Colonization

Cuba's first inhabitants were hunters and harvesters. It is thought that three tribes lived in the area, the Arawak (or Taino), the Guanahatabeyes and the Ciboney.

On October 28, 1492, Christopher Columbus arrived in Cuba and claimed the land for Spain. By 1511, Diego Velázquez founded several settlements in Cuba, and Spain used these to support its efforts to colonize Mexico and Florida. Eventually, Havana became the launching point for the annual treasure fleets bound for Spain from Mexico and Peru.



The Spanish treated the native people badly, and by the mid-1500s the tribes nearly became extinct from disease and hard labor. The colonists then began to import slaves to operate their mines and plantations. These slaves came mostly from the West African coast. By the 1840s, people of West African heritage made up nearly half of Cuba's population. Cuba's music reflects this mixture of African and Spanish cultures, with deep roots in African rhythms and rituals.

Cuban Revolution

During the 19th century, there were several attempts at revolution as Spanish rule became increasingly oppressive. Spain also repeatedly rejected offers from the United States to purchase Cuba, and suppressed efforts to annex Cuba to the United States. In 1868, patriots led by Carlos Manuel de Céspedes declared Cuba's independence and began the Ten Years' War against Spain. This struggle ended in 1878, and although many concessions were made to the Cubans as a result of the war, the people did not achieve their independence.

Slavery was abolished in Cuba in 1886. In 1893 the Equal Civil Rights of Blacks and Whites was proclaimed. However, many Cubans, especially the African-descended minority, still remained socially and economically

oppressed. New revolts began in February of 1895, led by writer and poet José Martí who is considered a Cuban national hero. In April 1898, the United States put their support behind the Cuban revolutionaries and declared war on Spain, beginning the Spanish-American war. By December of the same year Spain finally gave up control of the island. The American military governed Cuba until the Cuban Republic was formally established on May 20, 1902.

Cuba in the 20th Century

The United States continued to be heavily involved in Cuba during the first half of the 20th century. During the 1920s and 1930s, the music and entertainment industry flourished in Cuba, as its capital, Havana, became a popular destination. American companies bought up much of Cuba's resources, especially sugar. U.S. soldiers occupied the country on several occasions to protect the interests of American companies. Corrupt and unstable government as well as a changeable economy led to several changes in leadership.

In 1959, a revolt led by Fidel Castro, his brother Raul and Ernesto (Ché) Guevara, overturned a regime supported by Cuba's military. As Cuba's prime minister, Fidel Castro established a communist government. Under

communism, the government controls the economy so that it can divide all goods and property equally among its citizens. Private ownership of property is prohibited, thus Castro's government took control of approximately \$1 billion in American-owned properties. The United States responded by imposing a trade embargo, and diplomatic relations were cut off between the two countries in 1961.

Tensions escalated as Castro formalized his alliance with the Soviet Union. On April 17, 1961 a U.S.-backed group of Cuban exiles invaded Cuba, landing at the Bay of Pigs. However, the invaders did not have popular support and they were easily defeated by the Cuban military. Fearing another invasion, Castro gave the Soviet Union permission to install missiles in Cuba and within days they were striking distance from the United States. This confrontation provoked President Kennedy to promise a naval blockade of Cuba. Six days later, just as the U.S. and Soviet Union seemed on the verge of a nuclear war, Soviet premier Nikita Khrushchev agreed to dismantle the missile sites if the U.S. pledged not to attack Cuba.

The Soviet Union's financial support of Cuba ended in 1990, when communism collapsed in Eastern Europe. Within days Cuba's foreign trade dropped, producing a severe economic crisis. In 1993, Castro responded by allowing limited private enterprise and encouraging foreign investment in its tourist industry.

Cuba Today

In July 2006, an ailing Fidel Castro temporarily turned power over to his brother Raúl, who became president in 2008 when Fidel retired. Under Raul Castro, Cuba has already seen encouraging changes. Cuba's Foreign Minister, Felipe Pérez Roque signed the International Covenant on Civil and Political Rights and the International Covenant on Economic, Social and Cultural Rights, which ensured specific freedoms to citizens, including the right to work, fair wages, social security, education, and high standards of physical and mental health. This year, the United Nations Human Rights Council has permission to examine conditions in Cuba.

Cuba has also lifted a ban on purchasing computers and other consumer electronics, including DVDs. Last year, the country announced plans to abandon the communist practice of salary equality, which caused the European Union to end diplomatic sanctions.

Over the years the U.S. boycott limited Cuba's interactions with much of the Western world and curtailed opportunities for performers to sell records or tour abroad. Today promises a better relationship between Cuba and the U.S., with greater opportunities for Cuban artists such as the Afro-Cuban All Stars, to travel and share their musical culture with people around the world.

7 Learning Activities

Music & Dance (Grades 1-12)

Making Music, Making Dance

Audiences hear a variety of polyrhythms during an Afro-Cuban All Stars performance. A polyrhythm is the simultaneous sounding of two or more individual rhythms. African music deeply influenced Cuban music, and West African drum ensembles have three to five players, each with a distinctive method of striking their drum and playing interlocking patterns. Sometimes other percussion instruments join in, creating a wonderful musical texture.

To create a polyrhythm with your students, invite them to use their hands, feet, drums, desks or whatever is available and appropriate. Separate the students into three groups and teach them the following rhythms:

#1

* * * * * * * * (repeat)

1 2 3 4 1 2 3 4

#2

* * * * * * * * * * (repeat)

1 2 3 & 4 1 2 3 & 4

#3

* * * * * * * * * * (repeat)

1 & 2 & 3 4 1 & 2 & 3 4

Here are several ideas on how to add a layer of movement to the rhythms the students have just learned:

*Encourage your students to stomp, step or clap places on their bodies in time with the music.

*Rhythm chairs— “Conduct” several students in the rhythms while other students walk in a circle, snake line, or the lines of the gym floor. When the rhythms stop the walking students drop!

*Have some students play the rhythms at different speeds or on different surfaces while their classmates pretend to be sea creatures, swimmers, surfers, ship captains, jungle animals, tree frogs, and so on.

Science (Grades 2-12)

Looking for Cycles Discussion

We can find many examples of cycles in nature (see some examples below.) A cycle in art usually has a purpose— in music rhythm is the cycle that gives a piece its beat and sense of time and mood. Songs have the cycle of the chorus and other verses with repeating rhythm. In Dance, a cycle or repetition of movements is used to underline a theme the choreographer wants to share with the audience.

Share with students some examples of cycles and ask them to think of cycles of events they see in the natural world. Other questions they might consider during your discussion:

- Can a human being change a cycle in nature?
- How are cycles different from chain reactions?
- If a chain reaction is a linear event, what shape is a cycle?
- What kinds of cycles have you seen in art or dance, or heard in music?
- Do you think a cycle can have sad or happy parts to it?

Extension:

In groups, invite students to choose a cycle in nature and act it out for the class.

Examples of cycles:

- The sun/day—dawn, noon, sunset, twilight, night
- The lunar cycle—New Moon, Crescent, Quarter, Gibbous and Full Moon
- Seasons—Spring, Summer, Fall, Winter
- Life—birth, child, young adult, middle age, old age, death
- Tides

Visual Arts (Grades 1-5)

Building a Drum

Supplies:

- Oatmeal box or other cylindrical container
- Colored construction paper
- Scissors
- Glue
- Markers and/or paint
- Rubber balloons
- *Optional:* feathers, beads, both or other decorative elements

1) Give each student an empty cardboard oatmeal box, or other cardboard cylindrical container with the bottom removed. This is their drum shell.

2) Have them glue construction paper around the outside of their drum.

3) Ask them to decorate their drum with markers and paint. They may also choose to glue on feathers, beads, glitter and other decorations.

4) Give students two balloons each and have them cut off the narrow part of each balloon (where you blow the balloon up.)

5) Ask them to stretch the balloon over the top of the drum while their neighbor (or teacher) places two or more rubber bands over it to secure it in place. Repeat this step with the second balloon on the bottom of the drum.

6) Once the balloon “skins” are secure, students can play their drums with their fingers or the eraser part of their pencils.

Additional Resources

Afro-Cuban All Stars

www.afrocubaweb.com

Video & Audio clips on the web:

www.myspace.com/afrocubanallstarsworldcircuit

Search “Afro-Cuban All Stars” on www.youtube.com

Cuban Culture and History:

www.historyofcuba.com

Search “Cuba” on www.wikipedia.org

Local venue featuring

Cuban and Latin Music:

La Peña

3105 Shattuck Avenue, Berkeley

www.lapena.org/

8 Glossary

Abakuá – a type of Afro-Cuban religion with rituals that use rhythmic drum music for dancing.

Argentine tango – a social dance and a musical genre that originated in Argentina and has a clear repetitive beat.

Arrangement – when a piece of music has been adapted to voices or instruments, or in a new way.

Bass – a low-pitched sound or tone.

Bolero – a slow romantic ballad.

Cha cha (or cha cha chá) – music originally based on the danzón that accompanied a bouncy ballroom dance.

Clave – a syncopated rhythm phrase, two measures long that forms the basis of all Cuban music.

Composer – a person who writes music.

Contredanse – a folk dance performed in two lines with the partners facing each other.

Danzon – Cuban ballroom dance music with violins and flutes, taken from the European ‘contredanse’ of the 1870s.

Flamenco – a style of instrumental or vocal music that often accompanies flamenco dancing. Originating in southern Spain, it uses intense rhythms and improvisation.

Folkloric – music or other art form based on a people’s traditional beliefs, myths, tales, and practices.

Funk – a type of popular music that combines elements of jazz, blues, and soul. It is characterized by syncopated rhythm and a heavy, repetitive bass line.

Genre – a type of artistic work that has a distinctive style, form, or content.

Guajira – Cuban provincial music played with guitars, bongos and maracas.

Guaracha – a song form for chorus and solo voice often with racy or satirical lyrics, it is now one of the forms commonly used by salsa groups.

Habanera – a slow, Cuban dance with a rhythm similar to that of the tango.

Hip-hop – a music genre and cultural movement which developed in New York City during the 1970s primarily among African Americans and Latin Americans.

Jazz – a style of music heavily influenced by African rhythms, originating in New Orleans from around the beginning of the 20th century.

Mambo – popular big band style of music and dance of the 1940s and 50s.

Melody – notes that form a complete musical statement; a tune.

Montuno – a repeating melodic pattern played on piano or guitar, it becomes the background over which instrumental solos and arrangements are played.

Nueva canción – literally meaning ‘new song,’ a movement in Latin American music during the 1950s and 1960’s that combined folk and rock music with political lyrics.

Nueva trova – a movement in Cuban music that emerged after the Cuban revolution, often combining traditional folk music and politicized lyrics

Phrase – a musical idea comparable to a sentence or a clause in language.

Piano rags – the music that came before jazz and mixed European classical music with the syncopated rhythms of African-American music; created by pianist Scott Joplin.

Polyrhythm – the simultaneous sounding of two or more independent rhythms.

Rap – the rhythmic spoken delivery of rhymes, wordplay, and poetry that can be delivered over a beat or without accompaniment; an element of the hip hop music genre.

Rhythm – the combinations of long and short, even or uneven sounds that convey a sense of movement in time.

Rumba – a word commonly used in the U.S. since the 1920s to describe any kind of Cuban music, often included the columbia, yambú and guaguancó drum forms.

Salsa – a group of musical styles having their roots in Cuba, the Caribbean and Latin America.

Syncopated – having a rhythmic pattern in which the upbeats are accented.

Timba – a new style of Cuban dance music influenced by American pop music with a fast and complicated piano style.

Troubadour – A person who writes original poetry that is often recited or sung with music.

9 California State Standards

Music Grades K-12

1.0 Artistic Perception

Processing, analyzing, and responding to sensory information through the language and skills unique to music

Students listen to, analyze, and describe music and other aural information, using the terminology of music.

2.0 Creative Expression Creating, Performing, and Participating in Music

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

3.0 Historical and Cultural Context

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

Role of Music

3.1 Describe the social functions of a variety of musical forms from various cultures and time periods (e.g., folk songs, dances).

Diversity of Music

3.2 Identify different or similar uses of musical elements in music from diverse cultures.

3.4 Describe the influence of various cultures and historical events on musical forms and styles.

4.0 Aesthetic Valuing

Responding to, analyzing and making judgments about works of music students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human response.

5.0 Connections, Relationships, Applications

Students develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They learn about careers in and related to music.



dance music theater

Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

About Cal Performances and *SchoolTime*

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. In 2005/06 Cal Performances celebrated 100 years on the UC Berkeley Campus.

Our *SchoolTime* program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences, with hour-long, daytime performances by the same world-class artists who perform as part of the main season. *SchoolTime* has become an integral part of the academic year for teachers and students throughout the Bay Area.

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