



OKAN

2024 Engagement Guide

In preparation for the SchoolTime matinee performance on
Tuesday, March 5, 2024 at 11:00 a.m
Zellerbach Hall, University of California, Berkeley

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Harvard University's The Pluralism Project
The Rough Guide to the Music of Cuba - Second Edition
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Artistic Engagement

How to use this material:

We invite you to challenge yourself and your students to think with the curiosity and passion of the arts. This workshop guide is organized around 4 key artistic practices as identified by the [National Coalition for Core Arts Standards](#).

Creating: Conceiving, exploring, and developing new artistic ideas and work, making artistic choices with a work of art in mind.

Performing/Presenting/Producing: Realizing artistic ideas and work through interpretation and presentation.

Responding: Understanding and evaluating how the arts convey meaning.

Connecting: Relating artistic ideas and work with personal meaning and external context. Reflecting on both process and product and making connections to other aspects of life and study.

We've included pre- and post-performance engagement activities for reflection and artistic practice. You'll also be able to link to specific subjects that you or your students may want more information about. Engaging your students in these activities gives them tools to make personal and meaningful connections to the performance. By no means should you feel limited by these suggestions!

Check out our [Cal Performances Classroom Engagement Guides](#) for further activities and tools with which to explore each SchoolTime performance. And if you have photos or lesson plans to share, please contact us at eduprograms@calperformances.org and let us know!

Illuminations

Cal Performances' *Illuminations*: "Individual & Community"

[*Illuminations*](#) connects groundbreaking UC Berkeley scholarship to themes taken up by the world class music, dance, and theater presented by Cal Performances. *Illuminations* programming, which includes performances, panel discussions, lecture demonstrations, Q&As, and more, sheds light on pressing topics with the power to transform our understanding of the world and shape the future.

Concepts of "individual" and "community" have been at the forefront of public discourse in recent years, with some models increasing polarization and radicalization within our society. Questions have emerged as to how we can best nurture a sense of community and how the groups we associate with impact our own sense of self. Given our fast-evolving social landscape, can we retain and celebrate the traits that make each of us unique, while still thriving in a world that demands cooperation and collaboration? And, as we examine this question, how can the performing arts guide us, either by mirroring or by modeling the ways our society functions?

Through performances and public programs presented in cooperation with our many partners at UC Berkeley, *Illuminations* will empower us to explore the tensions that come into play while balancing the interests of the individual with the interest of the group.

Read the [Beyond the Stage](#) blog post to learn about expert contributions to the theme from UC Berkeley faculty and lead partner [Othering & Belonging Institute](#); as well as to find more information on a series of moderated discussions and community conversations surrounding the season's eight unique "Individual & Community" performances.

Theater Etiquette



Your STARRING Role in Theater

As an audience member, you are a STAR, too! You play an important role in the performance community. The artists need YOU in order to give you their best work.

S is to SUPPORT the artists by being attentive and focusing on the performers.

T is to TUNE IN; listen and watch for understanding (Listen for the Arara and Oshun rhythms and chants, and notice how the musicians communicate ideas and emotions to us through their performance.)

A is to APPRECIATE the performers by clapping at the right time. For example, when a scene or dance ends, or when the stage lights fade to dark.

R is to RESPECT the performers and other audience members. At a performance, you, the others in the audience, and the artists are sharing this experience together and are part of a performance community. Think about ways you can best support the community's performance experience.

We know you will be a star today and will help your classmates shine too!

ABOUT OKAN



Take a classically trained percussionist from Santiago de Cuba, add a one-time concertmaster from Havana's Youth Orchestra, and stir in the sounds of Caribbean folkloric and dance music in the context of Toronto's vibrant immigrant music community, and the unforgettable new sound of OKAN is born.

Named for the word for "heart" in the Afro-Cuban religious practice of Santería, this Juno Award-winning ensemble is led by vocalist and violinist Elizabeth Rodríguez and percussionist Magdelys Savigne. OKAN fuses its Afro-Cuban roots with American jazz, Dominican merengue, Brazilian samba, and folk music from across the globe in songs about immigration, courage, and love. "OKAN crafts jazzy, heady grooves informed by Afro-Cuban culture and a world of sound" (Chicago Reader).

OKAN has recently worked with Bomba Estéreo, Lido Pimienta and Bianca Gismonti, and follows up their JUNO-nominated and Independent Music Award-winning debut album *Sombras*, with their JUNO award-winning album *Espiral*, out on the Lulaworld Records label.

Elizabeth Rodríguez was born in Havana, Cuba, and is a classically trained violinist who served as concertmaster for Havana's Youth Orchestra.

Magdelys Savigne hails from Santiago de Cuba and graduated with honors in orchestral percussion from Havana's University of the Arts.

Both are also Grammy-nominees for their contributions to Jane Bunnett and Maqueque, of which they are former members.

About the SchoolTime Performance of OKAN

The following songs will be included in the **March 5, 2024, 11:00 a.m.** performance:

- [Sombras](#)
- [Eshu Nigue](#)
- [Guerrero](#)
- [Oriki Oshun](#)
- [Espiral](#)
- [Okantomi](#)
- [A Solas Contigo](#)
- [Baila Canada](#)

Afro-Cuban Music

From the Rough Guide to the Music of Cuba, Second Edition

The Roots and Heart of Cuban Music:

More than any other country in Latin America and the Spanish-speaking Caribbean, Cuba has had the biggest impact on popular music and dance worldwide. This small nation has produced countless musical styles, rhythms and dances since the first quarter of the twentieth century.

Two different cultures would influence the development of island's music: Spanish and West African. The Spanish transported thousands of enslaved people from West Africa to work the Cuban plantations and crop fields. Out of this dark period of history, a new Afro-Cuban culture developed. The Spanish brought with them their folk music, the *décima* style of poetry, and European classical music and instrumentation. The enslaved Africans retained their drums and hand percussion instruments, alongside intricate rhythms, songs and dances. These African elements were often united together in religious music and dance performed by cults from the Yoruba religion of Nigeria and Congo and dedicated to the gods of their lost homeland.

As more enslaved people were made to convert to Catholicism, they gave their African gods names of Christian saints. This parallel religion became known as *Santería* and played an important part in maintaining cultural ties to the original homeland. At various times in Cuban history, drums were banned so enslaved people quickly mastered the instruments of their enslavers - guitars, trumpets, violins, pianos - transferring the rhythmic pulse of the conga drums onto these melodic instruments. This was how the first true Afro-Cuban musical style – the *son* – would evolve.

Son emerged in Cuba at the end of the nineteenth century. It had a 2/4 rhythm and the instrumentation was guitar, *tres* (the Cuban three-stringed guitar), bongos, *marimbula* (a bass instrument like the African thumb piano), *claves* and *maracas*, plus vocalists. *Son* would eventually become the most popular music on the island; it was and still is the heartbeat of Cuban music.



Cuban Music in the 20th Century:

After the Revolution of 1959, Cuban music went in two directions: in Cuba, it was oppressed and outside Cuba, it exploded. In Cuba, the new government encouraged musicians to study at academies to explore and experiment with music so that the new, progressive music would break the links with the past.



Outside Cuba, particularly in New York, Cuban music developed into Afro-Cuban jazz after interacting with big band and modern jazz, eventually leading to the mambo boom of the 1950s. During the 1960s, Cuban son was once again being played but had been influenced by big-band jazz, rhythm and blues, soul and rock, and featured electric instruments and complex horn arrangements. It became the urban Latin music of New York's Puerto Ricans. In 1971, this Latin dance music was given a new name – salsa.

As salsa launched in New York, Cuban music at home continued to experiment, safe in the pa-

tronage of the Cuban state, both economically and politically. In the 1960s, Cuban bands introduced drum kits and electronic instruments (guitars, keyboards, and electric bass) into traditional son. Fusing electric jazz with traditional Afro-Cuban drumming while maintaining elements of son montuno and rumba, a new style, *onda arieto*, evolved.

In the late 1980s and early 1990s, a distinctly Cuban style of salsa began to emerge, using heavier piano montunos, a funkier bass and rhythm section, plus plenty of rumba flavor. The syncopation in Cuban salsa differs from the New York/Puerto Rican version, which maintains a much steadier, smoother rhythm. This Cuban salsa style would eventually lead to another new musical genre called timba, the end product of two decades of experimentation and a blend of songó, jazz-funk, rumba, salsa, plus rap elements. In the 1990s, timba was THE music of Cuban youth.

Modern Cuban Music:

By 2000, Cuban music had added flavors of hip-hop. In 1999, a Cuban rap group, Orishas, released their debut album, *A Lo Cubano*, and it was a huge hit. However, Orishas were just one of hundreds of hip-hop crews that emerged in Cuba in the mid-1990s as the government struggled with the economic difficulties of a post-Soviet world. The simple, DIY spirit of hip-hop meant that it could be organized away from government-controlled concert venues, and its improvised lyrical message was instant, live, and difficult to censor. Eventually, hip-hop became mainstream as the government realized it could not be controlled, although much of the subculture is still in the shadows.

Cuban music continues to evolve as groups like OKAN experiment with integrating elements of American jazz, Dominican merengue, Brazilian samba, and world folk music with traditional Afro-Cuban rhythms.

Learn more about the country of [Cuba](#).



FAST FACTS

- **OFFICIAL NAME:** Republic of Cuba
- **FORM OF GOVERNMENT:** Socialist republic
- **CAPITAL:** Havana
- **POPULATION:** 11,116,396
- **OFFICIAL LANGUAGE:** Spanish
- **MONEY:** Peso
- **AREA:** 42,802 square miles (110,860 square kilometers)

Afro-Cuban Religion

From Harvard University's The Pluralism Project

"Santería": La Regla de Ocha-Ifa and Lukumi:

Now regarded as La Regla de Lukumi or La Regla de Ocha-Ifá, "Santería" is a fusion-religion of Catholic and African folk practices which has roots in Africa and the Caribbean. Of all the New World societies, Cuba received a large number of people who were enslaved from the greatest diversity of African origins (between 500,000 - 700,000 people in the 19th century). This allowed for a rich array of African-inspired religions to continue to flourish there, well beyond the end of the transatlantic slave trade.



Orishas:

The deities of the Santería religion are called Orishas who are West African deities that were paired with Roman Catholic saints in merged relationships. The Yoruba people (African people of Nigeria) also speak of a supreme being, Olorun or Olodumare, whose power, called *ashé*, is manifested through both blood-related ancestors (Egun) and the Orisha. These amalgamated deities became the *santos* (saints) that are worshiped by those who practiced Santería.

From Santería to La Regla de Lukumí:

Because of the relationship of the Orishas with the saints, it has been common to refer to these religious practices as Santería, meaning the "way of the saints." However, this term is now being rejected for its emphasis on Catholicism, the syncretistic elements, and the de-emphasis of the practice's African legacy. Increasingly, people within the Afro-Caribbean tradition prefer to call it La Regla de Lukumí, "the order of Lukumí": the term Lukumí is said to derive from a Yoruba greeting meaning "my friend." It is also regularly referred to as La Regla de Ocha-Ifá, "the rule of the Orishas."



Ocha in the United States:

In the past few decades, Ocha has come to the United States with Cuban immigrants and has made its mark in many cities such as Miami, Seattle, and New York. It is estimated that between 250,000 and one million practice these traditions in the United States. However, there is no visible public infrastructure, as private homes – called Casa-templo ("home temples") serve as sacred spaces for all ceremonies and initiations.



Ocha Ilés (Houses) & Initiates:

The practice of Ocha is organized in Ilés (or “houses”) and led by a particular priestess (Iyalocha) or priest (Babalocha). Most members of the house who have been initiated are referred to as “godchildren.” New initiates are called Iyawó, “bride of the Orisha,” having made a lifelong commitment to a deity who becomes central to the devotee’s life and consciousness. From the time of initiation, Iyawó present regular offerings and ceremonies. After a period of ritual seclusion, the new initiate becomes an Iyalocha or Babalocha (also referred to as Santera/Santero), and in

time, may initiate their own godchildren.

Some priests, who are considered highly prestigious diviners (Babalawos) are initiated to conduct divination or to discern hidden realities by means of an oracle. Babalawos work with individuals and families, communicating with the Orishas to determine spiritual needs and also play a critical role in many initiation ceremonies.

Orisha Traditions & Rituals:

On the altars of initiates, the Orisha are often represented by stones — embodiments of the divine power — placed alongside other sacred emblems inside lidded calabash gourds, bowls, tureens, or jars. Each Orisha also has their own foods, Patakís (myths), numbers, colors, dances, and drum rhythms.

On the annual anniversary of an Iyalocha/Babalocha initiation, considered their birthday in the religion, a series of ceremonies are made to their guardian Orisha. There are other annual festivities in the Ilé of Ocha including feast days, each one honoring a different Orisha. Many of these feast days roughly coincide with the Roman Catholic saints’ days—again reflecting the symbiotic relationship between Lukumí and Christian traditions.

Misunderstanding about La Regla de Ocha-Ifá and La Regla de Lukumí:

Although there are large Cuban immigrant communities, the public profile of La Regla de Ocha-Ifá and La Regla de Lukumí has remained very low in part because of hostility and misunderstanding on the part of the dominant culture and anti-Blackness. Though animal sacrifice is but one part of the ceremonies of healing and honorable feasting, it is the aspect most scrutinized by the general public. Conflict over this issue became public in Hialeah, Florida, when the city passed legislation to ban animal sacrifice. The city claimed the legislation was religiously “neutral,” but the Church of the Lukumi Babalu Aye in Hialeah maintained that the legislation was aimed specifically at Regla de Ocha-Ifá practices. Ernesto Pichardo, the Babalocha of the Church of the Lukumi Babalu Aye, took his case to the courts. Eventually, in 1993, the Supreme Court determined that Hialeah had overstepped the bounds of the law by directing such restrictions on religious practices (Church of the Lukumi Babalu Aye, Inc. v. Hialeah).



Engagement Activities

Before the Performance Preparation: About Cuba and Afro-Cuban Rhythms:

Discussion Prompts:

- What is the difference between a beat and rhythm in music?
- Can you share some examples of different rhythms from songs you know? (Ask volunteers to demonstrate).
- Have you ever noticed rhythmic sounds in nature, like raindrops falling or waves crashing? How can these natural rhythms inspire music?

Video Resources:



Afro-Cuban 12/8 Bell Pattern
— WORLD DRUM CLUB

Learn the traditional
Afro-Cuban 12/8 Bell Pattern,
and practice playing 3:2 polyrhythms.

<https://youtu.be/twvll4abt4?si=8ImjgB-dAkPJHM-kU>



Exploring Cuba - A Virtual Field Trip -
Preview — VirtualFieldTripsnet

Overview of Cuba (landmarks and fun
facts).

https://youtu.be/aGq-Vm-LAT_I?si=INACDFbMGNN8nePD



Creating Group Rhythms:

Overview: Students will create rhythms in groups, integrating them together into a rhythm song involving the whole class

Time Needed: 30-65 minutes (Depending on if students do segments or the entire activity)

Supplies and Prep: Space for students to stand and move in a circle together

Instructions:

1. Warm-up Rhythmic Exercise (10 minutes):

- Let's start with a simple rhythmic warm-up. I'll clap or tap out a basic rhythm, then you imitate it. (Try this with a few rhythms. Then, encourage students to create and lead their own variations).

2. Brainstorming Session (10 minutes):

- Brainstorm a list of different themes or moods that we can use to suggest qualities for our rhythms. It could be something related to nature, emotions, or an image.

3. Creating Group Rhythms (10 minutes):

- Get into groups of 4 or 5. In your group create a short rhythmic pattern.
- Make changes to your rhythm (the order and duration of the beats, adding or cutting sections, etc.)

4. Whole-Class Rehearsal (15 minutes):

- Come together again as a whole class. Go around and share each group's rhythms.
- Experiment with bringing together groups' rhythms.
 - Which complement each other and can be played simultaneously?
 - Which work well going from one directly to the next?
 - Listen closely and make adjustments so the rhythms better complement each other or flow more smoothly from one to the next.
 - Determine the best order for all the groups' rhythms.

5. Rehearse and Perform (10 minutes):

- Rehearse a few times together, listening closely and cueing one another to jump in earlier, raise the volume, tempo, etc. (Consider recording the performance for later reflection.)
- Perform your class rhythm piece together.

6. Reflection (10 minutes):

- What did you notice or discover when creating your own group's rhythm?
 - What was challenging and how did you overcome these challenges?
- What did you notice when listening to the other groups' rhythms?
- What was it like to bring all the rhythms together?
 - What worked well? What didn't?
 - Did the rhythms come together to form a cohesive song? If not, what could be changed?
 - What might you do differently if you did this activity again?

Mapping Music:

Discussion Prompts:

- What's the relationship between rhythm and dance?
- How does rhythm contribute to the identity of a particular culture or community?
- How can a visual representation of a piece of music inform our understanding of it?

Engagement Activity - Mapping Music:

Overview: Students will listen closely to OKAN's song "[Oriki Oshun](#)". Then, through visual mapping and notation, students will identify the role of the vocalist, as well as each musical instrument, the quality each brings to the musical piece, and the relationship the vocals and each of the instruments have to one another.

Time Needed: 30-60 minutes (Depending on the depth of exploration)

Supplies and Prep:

- Computer and Internet to watch and listen to "[Oriki Oshun](#)"
- Colored markers for each group of students
- Large sheets of drawing paper
- Writing materials (journal, paper, writing implements)

Instructions:

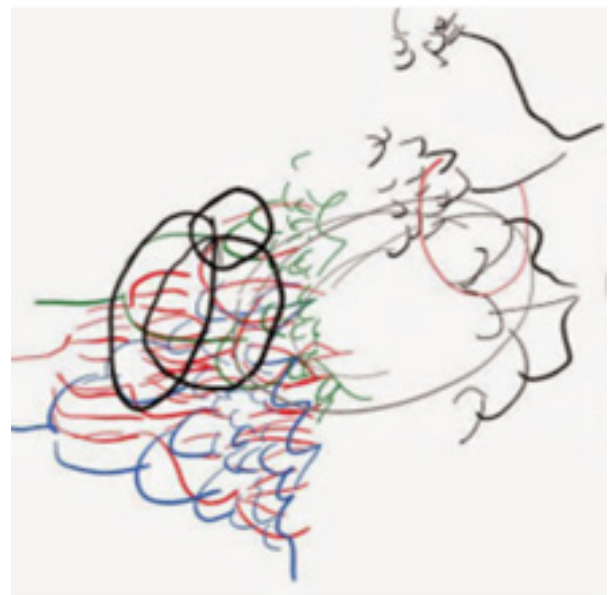
We're going to listen closely to OKAN's song "Oriki Oshun", and examine the roles the vocals and each instrument plays, and how these all work together.

1. Listening Exercise (5 minutes): Watch and listen to the video "[Oriki Oshun](#)." As you listen:

- Identify each of the instruments and the vocals.
- Consider:
 - How do the vocals work with the instruments?
 - What is each instrument's role?
 - When do the vocals carry the melody, and when do the instruments?
 - When does each provide harmonies?
 - How do the rhythms function in the piece?

2. Mapping/Graphing (5 minutes): Get a large piece of paper and several colored markers. Watch and listen to the song again (or the first section of the song).

- Focus on just the drums, or just the vocals.
- Choose one colored marker to represent the drums or the vocals
 - What's the quality of the vocals or drum? Is it smooth, and fluid, suggesting curving lines and circles? Or is it more jagged, with sharp angles and hard edges? Maybe it suggests dots, dashes, or brushstrokes?





- Decide how you'll notate this instrument's movement through the piece, and chart or graph its progress as you listen.

3. Adding to Our Maps/Graphs (5 minutes): You'll hear the song, or the first section of the song again.

- This time focus on an instrument (or vocals) you haven't followed yet.
- Choose a different colored marker, and using the same piece of paper,

map or graph this instrument's/vocals progress.

- Again, respond to the quality of the instrument/vocals. Perhaps instead of lines a shape or abstract design comes up on your page.
- Don't think too much about it, let the marker in your hand "drive" for the moment.
- Play the song or song portion again, choosing to follow a different instrument with a different colored marker and new graphing notations suggested by this instrument's quality.

4. Assessing Our Maps/Graphs (15 minutes): Look at your sheet, it probably looks like a work of abstract art!

- Write down your impressions:
- What do you first notice in your map? Does your map/graph reflect what you heard in the vocals and instruments?
 - Feel free to edit your map. For example, should a line representing an instrument or vocals stand out more?
 - What can you add to more fully express the instrument's energy?
 - Contrast and compare the vocals/instruments' notations. Which notation grabs your attention the most? Which one is the most quiet or mellow?
 - How do the vocals/instruments' notations interact with one another? Are there sections where they stay separate, and others where they're all mixed in together?
- Share your instrument maps/graphs in pairs or small groups, and discuss what you heard, noticed, interpreted, and discovered during the course of the activity.

Optional: Create your own artwork inspired by music! See examples of [jazz-inspired visual art](#).

Identifying Song Elements in OKAN's Music:

Discussion Prompts:

- How do the different qualities of instruments and vocals enhance a song?
- What tools do musicians use to evoke the sense of a culture, mood or emotion?
- What are the different layers of sound we might identify in a song?

Engagement Activity - Identifying Song Elements:

Overview: Listening closely to one of OKAN's songs, students will analyze elements within the song, identify traditional Afro-Cuban rhythms and chants, and further familiarize themselves with OKAN's music.

Time Needed: 15-30 minutes (Depending on the depth of exploration)

Supplies and Prep:

- Computer and Internet to watch and listen to "[Espirale](#)"
- Colored markers for each group of students
- Large sheets of drawing paper
- Writing materials (journal, paper, writing implements)

Instructions: Before the performance, show your students the video of OKAN's "[Espirale](#)" that the ensemble will perform at the **March 5th** SchoolTime performance.

1. Listen/Watch "[Espirale](#)" (5 minutes):

- As you listen/watch "Espirale" find the rhythms, and listen for the different qualities of the instruments and vocals.

2. Identify the Musical Layers (5-10 minutes):

- Rhythm:
 - What are the rhythms you hear? (Try to tap them out with your hands.)
 - Do the rhythms change?
- Melody:
 - What is the main melody?
 - Does the melody change?
 - Also, what is the relationship between the chants and the song's melody?
- Harmony:
 - What is/are the harmonies?
 - Where do you hear the harmonies in the vocals and in the instruments?
 - Do the harmonies change?



3. Evoking Mood (5-10 minutes): Listen to the song again, this time for how the artists convey the mood of the piece.

- How does it make you feel? What emotions do you think the musicians are trying to express and evoke?
- How are they playing their instruments, or singing that might make us feel this way, for example:
 - At what volume(s) are they playing? (In music, the variation in volume between notes or phrases is called the **dynamics** of a piece.)
 - Are they playing quickly or slowly? (**Tempo** is the speed at which a piece of music is played.) How does that affect how the music makes us feel?
 - How high or low do the notes sound? (Called **pitch** in music.) How do the different pitches make you feel?
 - What are the "colors" or qualities of the vocals and the instruments? When these qualities come together do they produce a certain effect or feeling?
 - In what ways are the musicians having a musical "conversation"? (For example, in how they harmonize, play in unison, or improvise together?)



4. Reflect and Share (20 minutes): Write down your impressions from your listening experience. Then, share these impressions in pairs, small groups, or as a class.

- Discuss:
 - What did you hear in the music and observe in the video?
 - How did the music make you feel?
 - How did the musicians play to make you feel that way?
 - How did the musicians have a musical conversation together?
 - When you heard the song for the second time did you notice anything new or different?

See you at CalPerformances' Zellerbach Hall on
Tuesday, March 5 at 11:00 a.m. for OKAN's
SchoolTime performance!



Post-Performance Reflection (day of or day after show):

Overview: Students will reflect on what they saw and heard, thought and felt during the performance. *Setting aside value judgements ("It was good." "I didn't like it.") for deeper assessment of the experience. If short on time, skip to Step 3.)*

Time Needed: 30-60 minutes (Depending on the depth of exploration)

Supplies and Prep:

- Writing materials for students (paper, writing implements, journal)
- Space for students to stand and move in a circle





Instructions: Shortly after OKAN's performance, while it's still fresh in the student's minds, reflect together to process and enrich their experience, and deepen their understanding of the performance.

1. Embodying Images from the Show (10 minutes):

- In a circle, go around and each person demonstrate with your whole body a movement you saw in the performance. You can also add voice or share the sounds you remember.
- After each person demonstrates with their body, our whole group will repeat the movement or sound.

2. Journaling and/or Drawing Reflections (10-20 minutes):

- Think about what you saw during the performance. Right now, just remember things you actually saw with your eyes, not what you might have seen in your imagination. Write down and/or draw or doodle some things you saw.
- Remember what you heard during the performance. Again, focus on what your ears actually heard, not what you might have imagined among the sounds. Write down and/or draw or doodle some things you heard.
- Now, let's bring in what we thought and imagined. Write down, draw or doodle some things you thought about or imagined during the performance.
- How did you feel during the performance? What emotions or feelings came up as you watched the musicians and heard the music? Write about and/or draw or doodle these.

SEE 	HEAR 
THINK 	FEEL 

- On a white board or easel sheet make four quadrants, and title them See/Hear/Think/Feel. As a class, let's share some things you saw first. (Write these in the See quadrant. If students share something they interpreted or imagined, remind them to share something they actually saw with their eyes.) Now, let's share some things you heard... some things you thought ... some things you felt during the performance. (Capture these in each of the quadrants.)

3. Class Discussion Questions (10-20 minutes):

- What did you expect the performance to be like? How do you connect this with what you actually experienced at the performance?
- What surprised you? What seemed a little familiar? What seemed really strange?
- What questions would you ask the artists if you could? What artistic advice might you share with someone who was going to see the performance?

Further Exploration:

- You might consider seeking curricular connections in literature, history/social studies or science. If you design a lesson that you'd like to share, please let us know! We'd like to include it on our blog or in future workshops for teachers...



Resources

Websites:

- [OKAN](#)
- [Cal Performances 2023/24 Illuminations Theme: Individual & Community](#): See videos examining the Individual & Community theme, and learn more about the 23/24 *Illuminations* season artists.
- [Cuba: Son and Afro-Cuban Music](#)
- [A Brief History of Percussion](#)
- [The Percussive Arts Society](#) is the foremost organization for education and advocacy for percussion. The site contains many articles, resources, and activities.

Video Clips:

- OKAN's [Esprial](#)
- OKAN's [Oriki Oshun](#)
- [Afro-Cuban 12/8 Bell Pattern](#)
- [Orisha Oshun Dance from Cuba](#)
- [Exploring Cuba: A Virtual Field Trip \(Preview\)](#)



Books:

- *Cuba: An American History*. By Ada Ferrer. 2021.
- *Cuba – Culture Smart!* By Russell Madicks. 2016.

For young people:

- *Cuba (Enchantment of the World)*. By Deborah Kent. 2015.
- *Under the Royal Palms: A Childhood in Cuba*. By Alma Flor Ada. 1998.
- *Cuba 15*. By Nancy Osa. 2003.
- *Dance, Nana, Dance / Baila, Nana, Baila: Cuban Folktales in English and Spanish*. By Joe Hayes and Mauricio Trenard Sayago. 2008.

Local Organizations/Venues featuring Afro-Cuban music:

- [La Pena Cultural Center](#)
- [Freight & Salvage](#)



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For information on supporting Cal Performances' Education & Community Programs, please contact **donate@calperformances.org**.