



## MIM VIRTUAL ARTIST RESIDENCY

# Educator Guide: Grupo BombAZo featuring Ivelisse Diaz and Marién Torres López

Join Grupo BombAZo and special guests Ivelisse Diaz and Marién Torres López as they explore Puerto Rican *bomba* in MIM's virtual Artist Residency Program, available August 1, 2021, to May 31, 2022. Students will drum, dance, and sing as they learn about the history and legacy of one of Puerto Rico's oldest genres. Educators and students can participate in engaged and attentive listening, interpret cultural meaning, and interact with culture bearers in order to situate themselves in the global environment and foster appreciation of the world's diverse cultures.

MIM's education team has developed pre- and post-visit materials in conjunction with the performing artists to help facilitate learning beyond MIM's virtual stage.

## Live Q&A

Select members of Grupo BombAZo will participate in an optional live Q&A session on Zoom, facilitated by MIM's education team. Students and teachers will have a chance to pose questions, ask for clarification, and further extend the learning by hearing from artists and culture bearers themselves.

Friday, November 12, 2021 | 10 a.m. (AZ standard time)

Friday, May 13, 2022 | 10 a.m. (AZ standard time)

Click [here](#) to sign up! Please RSVP two days in advance.

Each session will be approximately 40 minutes. Sessions will feature questions from students related to the concert performance, the history of *bomba*, the instruments, and more. Questions are limited and will be chosen on a first-come, first-served basis at the discretion of the moderator. Please submit questions for the artists to [education@MIM.org](mailto:education@MIM.org) at least two days in advance and indicate the session your students will attend.

## Materials Included

### BEFORE

The **Audience Guide** offers context, key terms, and a preview of what the students will see in the performance.

### DURING

An **Elementary Activity Sheet** and a **Middle School / High School Activity Sheet** are available for students to follow along with the performance and reflect on the musical culture. Activities and questions include geographical, historical, and contextual components.

### AFTER

After the performance, use a **KWL (Know, Wonder, Learn)** form so students can author their own questions to participate in a live Q&A session with the artists. Students can also build their own **maraca** craft to create their own rhythmic patterns.

**Educators, we would love to hear from you!**

Please share your feedback through our short [survey](#) or email [education@MIM.org](mailto:education@MIM.org).



## Timing

00:00–1:46 Introduction

1:47–3:19 “Bomba Evolución”

3:20–4:04 Introduction to Grupo BombAZo

4:05–5:34 “Volé Piomba”

5:35–9:00 Let’s Learn: Bomba Instruments

9:01–11:19 Let’s Watch: Dance Demonstration

9:01–11:19 Let’s Drum: *Bomba Sicá*

11:20–19:12 Let’s Dance: *Bomba Sicá*

19:13–23:35 *Historia de la Bomba* (History of Bomba)

23:36–25:54 Let’s Sing: “Volé Piomba”

25:55–27:52 Let’s Review

27:53–28:26 “Bomba Evolución”

## STANDARDS ADDRESSED

MIM’s Artist Residency Program incorporates elements of world music pedagogy to bring students engaging and dynamic performance experiences. Students participate in attentive, engaged, and enactive listening to create and integrate world music and develop a greater cultural understanding. The activity sheets align with Arizona State Standards and national Common Core Standards by finding intersections of ELA Speaking & Listening, Informational Text, and Social Studies strands with engagement prompts. Music strands are embedded throughout.

### ARIZONA STATE STANDARDS

#### K–5

K.G1.1, K.G1.2, K.H1.1, 1.SP2.1, 1.G1.1, 2.G1.1, 4.G3.1, 4.H3.1, 5.G4.1; K.RI.1, K.SL.2, 1.RI.1, 1.SL.2, 2.RI.1, 2.SL.2, 3.RI.1, 3.SL.2, 3.SL.3, 4.RI.3, 4.RI.4, 5.RI.4, 5.RI.7

#### 6–12

6.G1.1, 6.G3.1, 6.H2.1, 7.G1.1, 7.G1.2, 7.H1.1, 8.G1.1, 8.G2.2, HS.G1.1, HS.G1.2, HS.G3.1; 6.RI.4, 6.RI.7, 7.RI.3, 8.RI.4, 8.SL.2, 9-10.RI.4, 11-12.RI.4, 11-12.SL.4

# Activity Sheet Answers

Answers to activity sheet prompts depend on individual student experiences. Responses may vary.

## K–5 ACTIVITY SHEET QUESTIONS AND ANSWERS

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### History

What are the three elements of bomba? **Drumming, dancing, and singing**

Ivelisse said that bomba is one of Puerto Rico’s oldest genres of music and dance! Why do people continue to learn about bomba today?

**Bomba helps people stay connected to their ancestors and past, and it helps people understand other African music traditions.**

### Music and Dance

Who plays the maraca in a bomba ensemble? **The lead singer**

What does the dancer do to communicate with the *primo/subidor*?

**The dancer enhances the *paso básico* with *piquetes*, which are accented movements with their arms and hands.**

### Other Connections *(Answers will vary)*

The interactions between the dancer and the primo tell a story. What type of story could you tell through dance?

Ivelisse said that learning about bomba can be a gateway to learning about other types of music and history. What other styles of music are you interested in learning about? Why?

## 6–12 ACTIVITY SHEET QUESTIONS AND ANSWERS

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### History

How is the *falda de bomba* used in bomba dance?

**The bomba skirt is used as a tool to enhance communication with the primo.**

What do you think Ivelisse meant when she said bomba is “music of resistance?”

**Bomba was created by enslaved Africans who gathered to express emotions about their conditions through music, dance, and song. Bomba is a way to advocate for change.**

### Music and Dance

An important part of bomba dancing is the posture and the way the dancers carry themselves. Why do you think it is important for bomba dancers to stand up straight and “claim the space?”

**Bomba dancers need to be the center of attention when they are in the circle. It also helps them communicate with the primo drummer.**

Joe taught the *sicá* rhythm in the residency, but there are four more bomba rhythms played in the first and last song, “Bomba Evolución” [1:47 / 27:53]. What are the names of the other rhythms?

**The rhythms are played in the following order: *sicá*, *cuembé*, *holandés*, *yubá*, and *seis corrido*.**

### Other Connections *(Answers will vary)*

Bomba is highly improvisational, meaning some of the artists (the dancers and lead singer) make up their moves, music, and words in the moment. What are your experiences with improvising? In what ways could you incorporate improvising in your daily life?

Ivelisse said that bomba is a way that history is passed down through generations. What are some musical traditions you inherited from your family and community?