

Workshop: A Year In A Day, Part 2 – Power and Culture

Target Audience

The narrative and emphasis of content can be customised to address broadly two classes of primary audience:

- i. those who either have a slightly more than cursory experience of dancing salsa, or are proficient in another dance genre; and
- ii. fellow educators who are in search of more material, or advanced dancers who are seeking to broaden their skill-sets.

Prerequisites / Constraints

This workshop requires:

1. the ability to execute basic salsa;
2. participants of similar ability range unless there is space for differentiation (six-hour format);
3. prior participation in 'A Year In A Day, Part 1 – The Efficient Mover'.

Duration

Six hours at fast pacing or three and a half hours at very rapid pacing – the accelerated option is to facilitate the provision of both parts: Part One and this one, in a single day.

Learning Outcomes

At the end of the workshop, participants should be able to appreciate:

- the scope of skills applicable in social Latin American dance;
- why these skills are desirable for the power of expression;
- important over-arching themes into which these skills are grouped and sequenced; and
- the context of these skills in terms of cultural and personal expression.

Educators should:

- understand how a skills-based Hierarchy of Development can be extended;
- appreciate the merits of contextualising skills-based instruction;
- understand how adjunct values ('depth' and 'breadth') might be introduced to physically skilled dancers;
- understand how a mix of pedagogic principles can be collectively applied in a Latin American social dance context;
- be capable of replicating components of the Hierarchy as material additional to their established content; and
- recognise the process of transition from classroom and workshop-driven education to a masterclass format.

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Materials

Required:

- a compact disc player suitable to address the size of room.

Recommended:

- each participant should bring a change to soft-soled flat shoes *e.g.* jazz shoes, or house socks; and
- a hard copy of this schedule.

Extended learning support, before and after the workshop, may be obtained from the author's website, specifically:

<http://www.salsa-merengue.co.uk/VidTutor/donline.html>

Schedule Information

- This is an overview of the second part of Loo Yeo's 'Teaching and Salsa' dance development programme, delivered as a course of twenty-six weekly sessions.
- The following schedule is indicative; content may be rearranged or omitted as necessary for emphasis.
- If efficiency of movement has been achieved through Part One, we can proceed to the development of power in Part Two; confident of only minimal losses in energy.
- The overview's strength is that it indicates the range of possible routes of further development; ideal as advanced resource material for educators.
- Participants should be clear that treatment of subjects will be light and fast.

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Opening: New beginnings – humanising dance

Opening: The case for power – dancing black

- A partnership as enclosed energy system
- *Rumba guaguancó* – a context for personal expression

Theme: *Finding a voice* – Body Isolation I

Context: The Complete Joint Cascade

Learning points: the root of co-ordination

Theme: *Grounding for power* – Dynamic Stability II

Context: Lower-Body Joint Cascade

Learning points: modifications for solidity

Theme: Body Isolation II

Context: Linear torso movement

Learning points: control of separation of weights

- Activating the internal world

Theme: Polyrhythm I / Agreement Synchrony V

Context: Salsa walks, salsa basics, torso movement

Learning points: pulse tic, *montuno* section, pulse rhythms

- Projecting the pulse: an aid to beginners and soloists

Theme: *The Participant Dancer* – Complementary Synchrony I

Context: *Rumba guaguancó* basic rhythms

Learning points: *Cucaracha* basic with lateral torso movement, complete joint cascade

- The Seat of Timing

Theme: Case-study 3 – Seat of timing comparisons

Context: *Nuyorican* salsa and Timba

Learning points: internal and external worlds, the projection of interpretation

- Hiding in plain sight – the *rumba* in salsa

Theme: Rhythm dynamics III / Polyrhythm II / Complementary Synchrony II

Context: *Cucaracha* and Latin basic, torso movement

Learning points: *rumba* clave, rhythmic tension, rhythmic triangulation

Theme: Case-study 4 – Rhythmic triangulation in context

Context: Example salsa genres

Learning points: *clave*-pulse relationship, internal/external worlds, projection

- The Third State of Independence, as rhythmic participant

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Opening: Music for white consumption

- *Son cubano* as a context for partnership development

Theme: *Son solo* – Agreement Synchrony VI

Context: *Son* basic, individual

Learning points: *martillo*, the African rhythm cycle, African ‘1’, phrasing

- Phrasing: a dancer’s art

Theme: *Son together* – Complementary Synchrony III / Polyrhythm III

Context: *Son* basic, individual and partnered

Learning points: *Son clave*, *ponché*, African ‘1’

Theme: *Son dancing* – Partnership Hold IV / Qualitative Movement IV / Balance V

Context: *Son* basic, partnered

Learning points: undulating movement, the elbow fallacy, separation of weight

- *Rueda* means...?

Theme: ‘Which One’s 1?’ – Rhythm Dynamics IV

Context: *Son* basic, individual and partnered

Learning points: Transiting between European ‘1’ and African ‘1’

Theme: *The son family* – Interpretative Movement II

Context: *changüi*, *son*, *güajira*

Learning points: rhythm group

- The North American dance systems

Theme: ‘What’s special about the 2?’ – Agreement Synchrony VII

Context: Latin basic, individual

Learning points: stepping, breaking, *tumbao moderno*

Theme: Case-study 5 – Comparing the fundamentals of the North American systems

Context: Cross-body lead, basic turn elements

Learning points: traversing the null beat

- Properties of *Nuyorican* music – features, phrasing, emphases

Theme: *The missing link* – Agreement Synchrony VIII / Synthesis IV

Context: A historical time-step

Learning points: hypercorrection to linearisation, synthesis practice

(Optional) Theme: *Learning from external sources* – Synthesis V

Context: An ‘external’ combination

Learning points: stylistic decisions, points of flexibility, modularisation

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- The Fourth State of Independence, as interpreter
- The dancer's solo – originating the shine, understanding its meaning
- A strategy for improvisation
- Bodily elements of improvisation

Theme: Body Isolation III

Context: Circular torso movement

Learning points: joining the cardinal points, filling out the corners

Theme: Body Isolation IV

Context: Linear hip movement

Learning points: hips as cradle, loops, gender differentiation

Theme: Body Isolation V / Rotational Movement IV

Context: Circular hip movement

Learning points: cardinal points, filling out, sole pressures, grounding

Theme: Qualitative Movement V

Context: Co-ordinating the vertical and the lateral

Learning points: hula hooping, styling

- As physical embodiment of music – expressing what's there

Theme: *Medium scale* – Interpretative Movement III

Context: Salsa *moñas*, breaks

Learning points: locations, motifs, riffs, modulation

Theme: *Large scale* – Interpretative Movement IV

Context: Salsa *montuno* section

Learning points: *inspiraciones*

Theme: *Small scale* – Interpretative Movement V

Context: Example salsa tracks

Learning points: locations, stabs, *abanico*, *danzón* legacy

- Having a vocabulary, building a library

Theme: *Percussive principles* – Rhythm Dynamics V / Interpretative Movement VI

Context: A *montuno* vamp

Learning points: ostinato, dilation, compression, iteration, simplification, *seis por ocho*

- “The dense pops of the *batá* drums nudge me playfully...”

– Katherine J. Hagedorn, *Divine Utterances*

Theme: Case-study 6 – Partaking in a story / Interpretative Movement VII

Context: *Rumba guaguancó*

Learning points: role of the *quinto*, open tones, who solos whom?

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- The ball of string – traversing a maze of possibilities
- Overcoming time-keeping's legacy

Theme: Case-study 7 – Navigating the layers / Interpretative Movement VIII

Context: Example salsa songs

Learning points: song structures, four-bar combinations

Theme: "I'll tell you a story" – Understanding Yourself III / Interpretative Movement IX

Context: Example salsa songs

Learning points: letting your partner speak, interjections, dialogue

- Creative participation – expressing what's not there
- Resurgences of *son*: the *chachachá* and the *boogaloo*

Theme: *Chachachá* with a backbeat – Rhythm Dynamics VI

Context: *Boogaloo*

Learning points: backbeat accents, slow passing-foot, lightening parameters, swing

- Colombian salsa and transnational *boogaloo*

Theme: Complementary Synchrony IV / Polyrhythm IV

Context: Basic Cali step

Learning points: upbeat accents, *cáscara*, *timbale* bell, vernacular parameters, attack

- *Música de guitarra*

Theme: Agreement Synchrony IX

Context: *Son*, *bachata*

Learning points: Sindo Garay, phrasing, attack, action

- Prelude to the Masterclasses
- *Son montuno* as a pinnacle basic dance rhythm

Theme: *Syncopated Basics* – Polyrhythm V / Rhythm Dynamics VII

Context: *Son montuno*

Learning points: *ponché*, *diablo* section

- 'Frame yourself, then frame your partner'

Theme: The lines of display – Partnership Hold V / Qualitative Movement VI

Context: Salsa in partnership

Learning points: frame, picture lines, imaginary audience