



**OSUBI CRAIG
&
THE PROPHECY MUSIC
PROJECT**

Osubi Ima Craig

Musician

Performer

Educator

Address:

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Philadelphia, PA 19128

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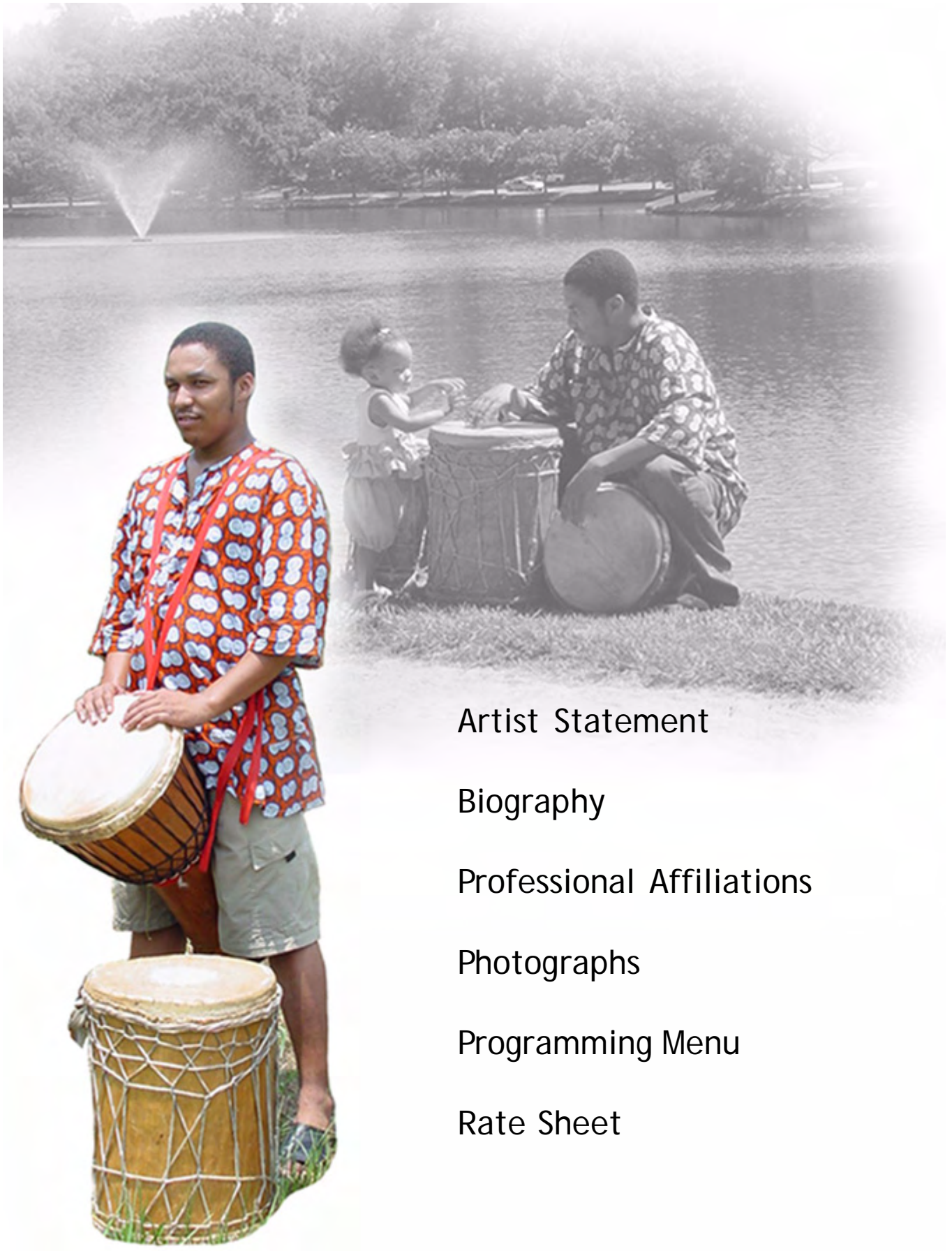
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A PERSONAL STATEMENT FROM THE ARTIST...

My name is Osubi Imo Craig, and I am committed to the perpetuation, presentation, and study of traditional West African percussion. Since my early childhood, I have performed and taught traditional African percussion, passing down the knowledge instilled in me by master drummers who taught me to play the instruments in the djimbe orchestra, the ashiko drums, the congas, and the bata drums. My musical style, which represents my African-American heritage, is a fusion of traditional African rhythms layered with Afro-Cuban and Latin undertones as well as the jazz and R&B funk of African-American culture. Through performances, workshops, and residencies, I seek to expose the people of various communities to the music, history, and folklore of my ancestors and to their applications within the present day African-American experience.

As a by-product of the nearly forty-year-old Pan-African cultural movement, I feel it is my duty to document and champion the continuous innovation of the African centered cultural movement, and moreover, traditional West African music here in America. Foremost a musician interested in creating beautiful and uplifting music, I use my music as a vehicle for teaching world history, promoting cultural awareness, and revealing the relationships that exist between American, African-American, and traditional African music and culture. My goal is to ultimately bridge the gap between African-American and traditional African music. Because the fundamental concepts of jazz, hip-hop, and R&B are musically based on traditional African songs and drumming rhythms, an understanding of this relationship will allow Americans to further understand themselves and their connection to Africa.

My interest lies in introducing and bringing about awareness of traditional African music through familiar concepts that people can already relate to elements of pop-culture, jazz, hip-hop and R&B. This approach can help foster an appreciation for traditional culture and values within the context of contemporary culture. Many of the ideals that are taught through musicianship in traditional African societies like commitment, discipline, respect, leadership and teamwork are still relevant in today's world. By learning about traditional African music we can grow to appreciate the importance of collaboration, interdependence and community support that are inherent in traditional African cultures.



Osubi I. Craig



Osubi Craig is a traditional West African percussionist, performing artist, musical accompanist, arts educator and advocate. As a by-product of the nearly forty year-old Pan-African cultural movement and a 4th generation drummer, Osubi is committed to the preservation, perpetuation, presentation and study of African culture and the cultures of the Diaspora. Osubi has studied traditional African drumming techniques with master drummers such as Abi Odun McCray, Chief Bey, Nana Dinizulu, Malik Sau, Mor Thiam, and Mbemba Bangoura. He has gained a thorough understanding of the rhythms and instruments of the djembe orchestra, ashiko technique, bata and conga drums, Yoruba sacred rituals, and Cuban Orisa drumming. A well-rounded artist, Osubi has performed various styles of percussion with symphonic, jazz, and marching bands as well as traditional West African percussion ensembles. He received his bachelor's degree in Industrial Engineering from Florida A&M University with a minor in Jazz Studies.

Osubi has worked to educate others about traditional West African percussion through arts education programs. He has worked extensively with children, serving as a staff musician for the *Alvin Ailey American Dance School* arts in education program, as well as an artist for the *Philly Pops* (Philadelphia, PA) and *NJPAC* (Newark, NJ) arts in education programs. He has been a guest artist for the *National Dance Institute* and demonstrator for the *Lincoln Center Institute* arts education program. Osubi is a roster artist on both the *Pennsylvania* and *New Jersey Councils on the Arts* artist directories, and has served as a contracted musician for *Urban Bush Women* and *Alvin Ailey American Dance Theatre*.

Osubi currently serves simultaneously as Artistic and Musical Director of *Dromatala Hand-and-Stick Percussion Ensemble* (Philadelphia, PA), and Associate Director of *Prophecy Dance Works* (New York, NY), as well as leader musician for *Osubi Craig and the Prophecy Music Project* (Philadelphia, PA). In addition, he has collaborated with many modern and traditional West African drum and dance groups to produce workshops, lecture demonstrations and performances for a wide variety of audiences. Through his work, Osubi seeks to continue to broaden exposure and access to the music, history, and culture of West Africa and the cultures of the Diaspora. Most recently, Osubi was again added to the prestigious Pennsylvania Artist on tour Roster for 2005 after traveling back to Salvador Bahia, Brazil to study hand percussion with world-renowned percussionists Ile Aiye.

Community Work & Teaching Experience

Mr. Craig has spent numerous years teaching drumming fundamentals to both children and adults. His drum classes often serve as comprehensive introductions to traditional West African music and culture. Students learn to perform the rhythms and songs of West African cultures while also gaining an understanding of the history and traditional context of the music. Mr. Craig has also developed and presented intensive musical workshops and residencies for high school and college students focusing on basic rhythms, traditional African songs, and teaching dancers and musicians how to function as a unit. As an artist-in-residence, Craig has presented percussion workshops for dancers, worked with young musicians to score original rhythmical arrangements, and provided musical accompaniment for dance classes.

Osubi enjoys working with various age groups and is comfortable with cross-generational groups as well. He has experience teaching special groups including pre-school children, physically handicapped children, and deaf children. His array of musical experiences allows him to present ideas from multiple perspectives.

Arts in Education Workshops and Residencies

National Dance Institute, New York, New York

Cultural Links, Renaissance Theatre Coterie, Jacksonville, Florida

Lincoln Center Institute for the Arts in Education, New York, New York

University of Colorado at Boulder Department of Dance, Boulder, Colorado

Alvin Ailey Arts in Education Exposure Series

- Joyce Kilmer Elementary School, Trenton, New Jersey

- Martin Luther King Middle School, Trenton, New Jersey

Joseph Leidy Elementary School, Philadelphia, Pennsylvania

Shaw Middle School, Philadelphia, Pennsylvania

The Dance Project, Theatre Development Fund, New York, New York (deaf and hearing children)

Booker T. Washington School of Performing Arts, Dallas, Texas

Urban Bush Women Summer Dance Camp, Tallahassee, Florida

Black College Dance Exchange

- Grambling University, Grambling, Louisiana

- Fort Valley State University, Fort Valley, Georgia

- Hampton University, Hampton, Virginia

Gretchen Everhart School for Exceptional (Physically Challenged) Students, Tallahassee, Florida

New Beginnings Child Development Center, Tallahassee, Florida

Drumming Classes

Dance Sensations, Pennsauken, New Jersey

Ile Iwa Pele Temple of Good Character, Philadelphia, Pennsylvania

Florida A&M University and Florida State University, Tallahassee, Florida

Nlms Middle School, Tallahassee, Florida

Gretchen Everhart School for Exceptional Students, Tallahassee, Florida

New Beginnings Child Development Center, Tallahassee, Florida

Community School of Dance, Tallahassee, Florida

Professional Affiliations

Arts and Arts Education Agencies

Alvin Ailey Dance Foundation, New York, NY
Staff Musician for Arts in Education 2000-Present

Lincoln Center Institute, New York, NY
Demonstrator for Arts Education 2002-Present

Mid Atlantic Arts Foundation, Baltimore, MD
Roster Artist for Artist and Community Directory 2002-present

New Jersey Council on the Arts (NJCA), Trenton, NJ
Roster Artist for Arts in Education 2002-Present

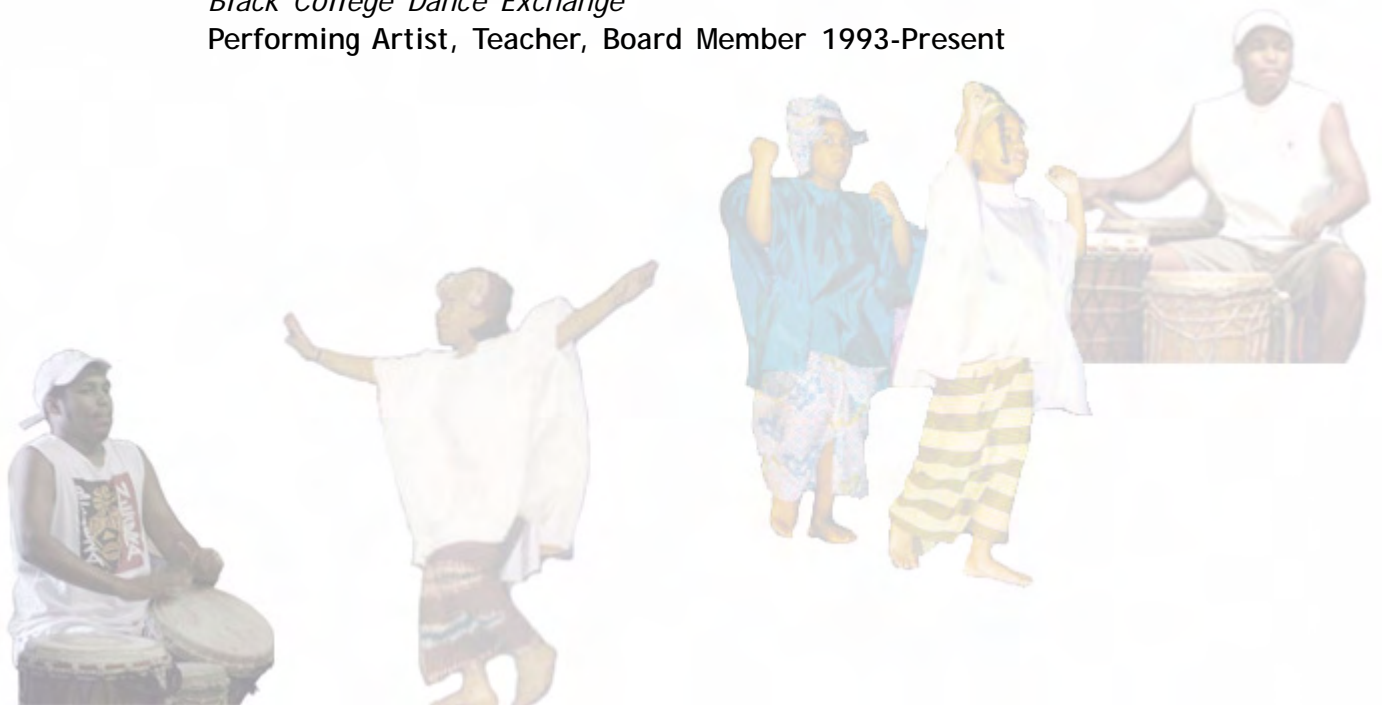
New Jersey Performing Arts Center (NJPAC), Newark, NJ
Roster Artist for Arts Education 2002-Present

Pennsylvania Council on the Arts (PCA), Harrisburg, PA
Roster Artist for Arts in Education 2001-Present

Pennsylvania Performing Artists on Tour (PennPAT), Philadelphia, PA
Roster Artist for Arts in Education 2001-Present

Center for Caribbean Culture, Tallahassee, FL
Artist and Administrator 1999-Present

Black College Dance Exchange
Performing Artist, Teacher, Board Member 1993-Present



Photographs



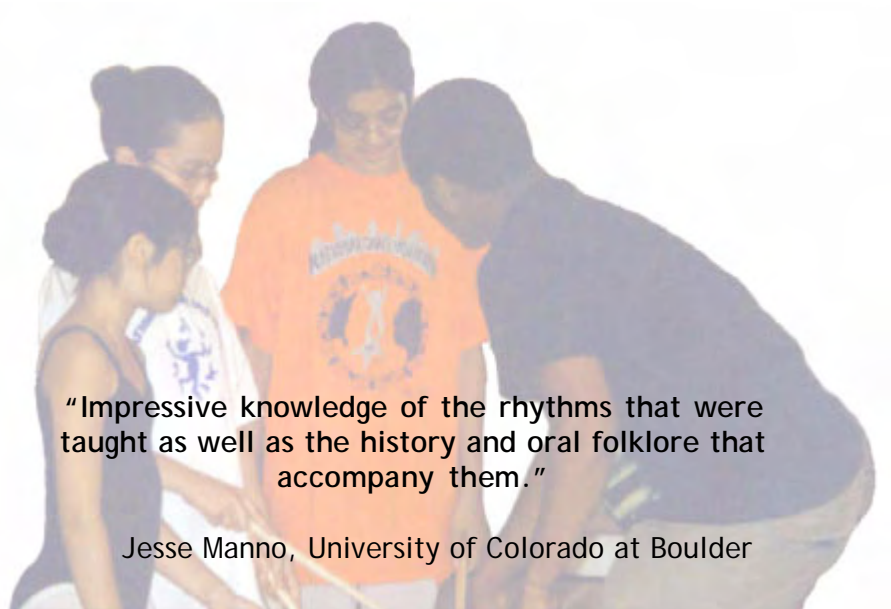
"The students that performed were filled with joy and energy, a tribute to the enthusiasm that Osubi brought to the project"

Lori Klinger, National Dance Institute



"Impressive knowledge of the rhythms that were taught as well as the history and oral folklore that accompany them."

Jesse Manno, University of Colorado at Boulder





"Osubi's expert accompaniment created a wonderful atmosphere."

Diane Ramo, Lincoln Center Institute Arts in Education Program

" Osubi shows a finely tuned awareness of music, not only for its own sake, but music as it interacts with other mediums and affects environment."

Nasha Thomas-Schmidt,
Director of Arts Education, Alvin Ailey



"Mr. Craig is outstanding in his passion for his art."

Alvin Ailey American Dance Theater



Programing Menu

“Tracing music from Africa to America through the drum”

Shows the construct of rhythmic music in Africa and its direct influence on modern American music from African drums to Hip-Hop. Featured rhythms include:

“Kakilambe” -- a harvest rhythm from Guinea;

“Nyaka” - a rhythm played for marching soldiers;

“Sunu” -- a rhythm from the border region between Guinea and Mali played to welcome people in the days of feasting at harvest time.

“Rhythm Rhapsody and Songs”

An exciting exhibition of rhythms, songs and historical folklore primarily based in West Africa. Featured songs and rhythms include:

“Funga Alafia” a welcome rhythm and song originating in Liberia (one of the first African rhythms songs and dances brought to America by Pearl Primus)

“Balante Suite” is rhythm and accompanying dance from the Cassamas region of Senegal West Africa. The Wolof and Cassamas people of Senegal dance Balante during rites of passage ceremonies for men. The dance is done every seven to fourteen years, and it represents man’s connections with strength.

“Soko” is a rhythm from Guinea and is said to be the rhythm of the horsemen. Soko is a favorite as it allows for the djimbe player to groove early in the rhythm and show their dexterity and ability for amazing speed towards the end.

“Connections”

Performing and examining the links between Afro-Brazilian Percussion, Afro-Cuban Percussion and West African Percussion. This program highlights the wonderful sounds of Africa found in the Caribbean and South America and how they connect back to Africa. Music featured in the program includes:

Samba from Brazil

Rhumba for Cuba

Alou Kassa from Guinea

Concepts & Objectives

Concepts and objectives addressed in residency activities:

- The history of specific drums as well as the construction;
- Identifying rhythms and instruments;
- Demonstrating movements that correspond to rhythms;
- Demonstrating accuracy in keeping the rhythm while playing and responding to change in tempo;
- Demonstrating accuracy in moving to a beat and responding to change in tempo;
- Beginning and ending on musical cue, which addresses listening and following directions;
- Describing the role of music, song, and dance in traditional West African Culture;
- Drawing connections between the role of music and dance in African culture and in participants own culture.



More than 1,200 area students stomped, watched, and learned from world-renowned percussionist and educator Osubi I. Craig during his weeklong February residency in Adams County. His company (from left, Nzinga Metger, Vincent Burwell, Craig, and Kwane Ross) evoked an enthusiastic reaction from the children at Bendersville Elementary, many of whom came back for more at Craig's public performance at the Gettysburg College Chapel. Managed by Arts-in-Education Coordinator Sue Williams, the project was sponsored by Motts, Inc. and Pennsylvania Performing Arts on Tour. Additional support came from Gettysburg National Military Park and the MartinLuther King, Jr. Celebration Committee.

Fee Schedule

OSUBI I. CRAIG

Musician

Educator

Clinician

P.O. Box 35153
Philadelphia, PA 19128
215-888-5971
OsubiCraig@earthlink.net



Performance/ Lecture Demonstrations
\$500-\$3000 PER PERFORMANCE

Ranging from:

- short performance 7-10 minute solo
- 50 minute full concert with 2-3 accompanists and a singer/dancer

Residency Activities

\$500-\$2000 PER SERVICE

Ranging from 10 minute music workshop to a hands on 2 day (3 hrs per day) rhythm and drum making workshop. The long format workshop that teaches rhythms and songs and leads participants thru building an instrument for all involved at less than \$10 per person supply cost.*

*Note all fees do not include supply nor travel and lodging related costs, as those charges are additional. Thank you for your consideration.



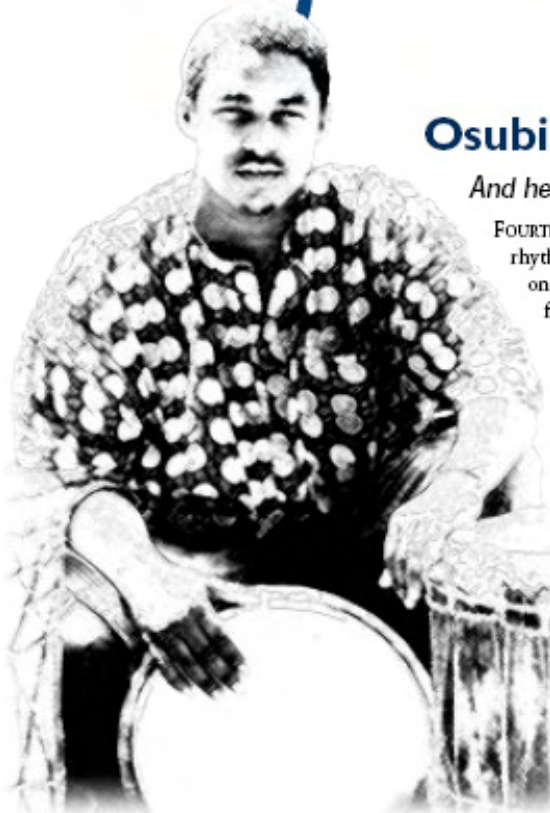
[PennPAT Fee-Support Grants](#) are available and can fund up to 50% of the artist fees for an engagement outside the artist's home community. Fees covered in the grant request may include costs for performances, residency activities, travel and lodging expenses, and on rare occasions, extraordinary technical production costs.

PENNSYLVANIA PERFORMING *ARTS*
ON *TOUR*

ADAMS COUNTY ARTS COUNCIL

expressions

volume X, number 1 • winter 2004



Osubi Craig has the beat . . .

And he's bringing it to us!

FOURTH GENERATION PERCUSSIONIST and composer Osubi I. Craig will bring his rhythms and songs to Adams County in February as part of the council's ongoing commitment to Arts in Education. With major funding support from Mott's, Inc., A-I-E Coordinator Sue Williams will dispatch Mr. Craig and his drums to seven different schools, and then to a free public concert February 5 at Gettysburg College's Chapel.

Craig has earned accolades for his Lincoln Center Institute programs ("phenomenal joy and energy!"). He has been associate director of the Prophecy Dance Theater of New York and has performed with the Alvin Ailey American Dance Theater and the Kulu Mele African American Drum and Dance Ensemble.

While in Adams County, Craig will conduct a variety of workshops for kids, one of his specialties. His programs include "Rhythm, Rhapsody, and Songs," an exhibition of West African rhythms, and "Connections," exploring the sounds of Africa found in Caribbean and South American music. He offers drum-making activities, demonstrations, and beat-alongs—lots for our kids to learn and do.

On Tuesday, February 3, Osubi I. Craig will teach and entertain 160 kids at Hoffman Homes for Youth, and then another 130 students and staff at Harrisburg Area Community College's Black History and Arts Celebration. On Wednesday, February 4, he will visit Rolling Acres Elementary School in Littlestown and several Gettysburg College music classes.

On Thursday, February 5, he will appear before the entire populations of Bendersville Elementary and Lincoln Intermediate schools, and then work at Gettysburg Presbyterian Church with the Neighborhood Youth Network's after-school group, children from El Centro, and St. James Lutheran Church's K-3 choir.

Craig's visit will climax with a full public performance, "Tracing Music From Africa to America Through Drum and Song," at 7:30 P.M. Thursday, February 5, at Gettysburg College's Christ Chapel. Coordinated by the Arts Council, the concert performance will feature a reading by the first-place winner of the American History Essay Contest sponsored by Gettysburg National Military Park.

Mr. Craig's appearances in Adams County are made possible by a generous grant from Mott's, Inc., and support from Gettysburg National Military Park, the Martin Luther King Jr. Celebration Committee, and Pennsylvania Performing Arts On Tour (PennPAT), a program developed and funded by the Vira I. Heinz Endowment; the William Penn Foundation; the Pennsylvania Council on the Arts, a state agency which is funded by the National Endowment for the Arts; and the Pew Charitable Trusts; and administered by the MidAtlantic Arts Foundation.



Alvin Ailey Dance Foundation, Inc.
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AILEY ARTS IN EDUCATION &
COMMUNITY OUTREACH

To Whom it May Concern:

I am writing this letter to recommend Osubi Craig, without reservation, to your establishment. Mr. Craig has been working for the Alvin Ailey American Dance Center Arts and Education program since the fall 2000. He has worked as a musical accompanist for our dance classes, as an instructor, and as a demonstrator. During his time with us, Mr. Craig has been exemplary in performance, enthusiasm and dependability. He has quickly become one of the most popular and requested musicians in our organization.

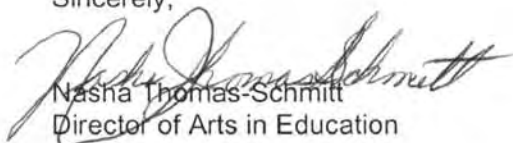
Mr. Craig is outstanding in his passion for his art. He shows a finely tuned awareness of music, not only for its own sake, but music as it interacts with other mediums and affects environment. This awareness uniquely prepares him to skillfully and effectively apply his craft in a variety of situations -- be it playing for dancers, teaching children, creating an original score for a performance etc.

Mr. Craig is also a sound and responsible professional. He shows an admirable ability to productively interact with people in highly complex organizational settings. He gets the job done and leaves people smiling. He is dependable. He is honest. He is hardworking.

This work ethic translates into an impressive self-motivated search to expand his knowledge base and skill. Mr. Craig is consistently continuing to train as a musician even as he teaches and produces. He is bright, alert, inquisitive and therefore he is quickly developing an astute grasp of the multi-layered infrastructure that is our business. This combination of qualities is rare (to say the least) to find in a performing artist.

Mr. Craig is easily one the best musicians I have worked with in my many years in this business. I heartily and wholeheartedly recommend for this job position. If you have any questions you may contact me.

Sincerely,


Nasha Thomas-Schmitt
Director of Arts in Education

Stanley Plesent, Esq.

Harold Levine

Chairmen Emeriti

August 1, 2002

Osubi Craig
636 West Park Lane
Philadelphia, PA 19144

Dear Mr. Craig,

On behalf of Lincoln Center Institute for the Arts in Education, I would like to thank you for your participation as a percussionist/demonstrator in our Annual Summer Session. During the Summer Session, hundreds of educators from the New York area and far beyond come to the Institute for courses and workshops in aesthetic education. Your contribution to several workshops led by our dance teaching artists was very significant.

In the Teacher Education Collaborative Workshop focusing on the Urban Bush Women performance, *Shadow's Child*, your expert accompaniment created a wonderful atmosphere. Your creation of mini-improvisational compositions for each group's dance was nothing short of phenomenal. In a very short amount of time, you responded fully and patiently to each group's request and the results were inspiring. The professors, who were the dancers/choreographers, were thrilled. You added a wonderful dimension to the experience and I am most grateful for your work. I have heard similar responses from my colleagues Lynn Brown and Heidi Miller about your work in their workshops.

I am sure that our teaching artists will be in touch with you during the school year to work with our school residencies. I wish you the best of luck in your artistic pursuits.

Sincerely,



Diane Ramo
Field Representative

The Tribune-Democrat



Percussion group's beat will go on at UPJ

By **RUTH RICE**

CNHI News Service

— Osubi Craig and the Prophecy Music Project will bring African, Caribbean and Latin rhythms to Johnstown.

The ensemble will appear in concert at 3 p.m. Feb. 5 in the J. Irving Whalley Memorial Chapel on the University of Pittsburgh at Johnstown campus in Richland Township.

The performance is part of Bottle Works Ethnic Arts Center's celebration of Black History Month.

Rosemary Pawlowski, executive director of the arts center, said it took her three years to book Craig and his group.

"Nothing is one step," Pawlowski said.

"It's a process. He knows the kinds of things we do, and we know of him."

Craig is a traditional West African percussionist who has studied African drumming techniques and the instruments in the djimbe orchestra – ashiko drums, congas and bata drums – with master drummers since early childhood.

In his personal artist's statement, Craig said his musical style is a fusion of traditional African rhythms layered with Afro-Cuban and Latin undertones as well as the jazz and rhythm and blues funk of African-American culture.

"I use my music as a vehicle for teaching world history, promoting cultural awareness and revealing the relationships that exist between American, African-American and traditional African music and culture," Craig writes in his statement.

A third generation percussionist, Craig has been involved in many organizations committed to the preservation and perpetuation of African and African-American cultures.

He has served as director of Dromatala, a traditional community-based West African percussion and dance ensemble in Philadelphia, since the group was organized in 1993.

"We knew we could use someone of his stature," Pawlowski said.

"He's gotten wonderful reviews."

Craig has performed various styles of percussion with symphonic, jazz and marching bands as well as with traditional West African percussion ensembles.

He has worked to educate others about traditional West African percussion through arts-education programs. He has served as a staff musician at New York's Alvin Ailey American Dance School's arts in education program, as a guest artist for the National Dance Institute, New York, and as a demonstrator for the Lincoln Center Institute's arts in education program, also in New York.

Craig collaborates with many modern and traditional West African drum and dance groups to produce workshops, lecture demonstrations and performances for a variety of audiences.

He is a rostered artist for the New Jersey and Pennsylvania councils on the arts and Pennsylvania Artists on Tour.

Other members of the group are Nzinga Metzger, Kwame Ross, Charles Vincent Burwell and Richard C. Robinson Jr.

"They're all professional jazz and classical musicians," Pawlowski said.

"There will be dancing and singing, not just drumming."

Metzger has been a student of traditional West African dance since 1991 and is a member of Kulu Mele African-American Dance Ensemble in Philadelphia.

Ross has done extensive dance and anthropological work in Nigeria, Haiti, Trinidad and in Europe.

Burwell is a vocal instructor and recording artist and lectures on the contributions of African cultures to the music of the Americas.

Robinson is a cultural-arts educator of African and Latin folk music and masquerade dancing.

“They have a variety of instruments,” Pawlowski said. “They play each other’s instruments, but only one walks on stilts.

“It’s upbeat and diverse,” she said.

After his 90-minute performance, Craig will lead Bottle Works’ monthly drum circle, which will be held at 5:30 p.m. because of the Super Bowl.

The cost is \$5.

Ruth Rice can be reached at 532-5052 or rice@tribdem.com.

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