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EXPLORING LATIN RHYTHMS

By

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ABSTRACT

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Exploring Latin Rhythms was a project that I undertook with the intention of broadening my base of cultural knowledge, enhancing my musical skills in piano performance and composition, and increased familiarization and proficiency with rhythm instruments. I was able to bring Latin percussion into my classroom for both cultural exploration and as a means of learning language. In this year long journey, I experienced two very different teaching styles from two different mentors, attended the World Rhythm Festival in Seattle, and greatly enhanced my knowledge of the different genres of Latin music. Through my percussion lessons I learned how to read the applicable percussion music, and was able to play some rhythm instruments quite well. This hands-on experience also gave context and greater meaning to watching several on-line video presentations of definitive and historical performances. The combination of teaching styles made an impact on my learning in a real and personal way. As a French and Spanish teacher, these experiences have enabled me to use rhythm more effectively as a teaching tool and to add musical instrument knowledge to my teaching curriculum. As a composer, it has made it possible for me to begin writing Latin music. This other part of the journey consisted of the writing of a song (in danzón style), notating it on Finale, writing percussion parts for several instruments, recording this song in a recording studio, and then posting it on Soundcloud. On a personal note, I have always found Latin music to be a mood lifter, and this process has been a source of joy and wonder as I have discovered new talents and enhanced old ones.
Introduction

At the age of 57, I have been a percussionist for 52 years. Most people equate percussion with drums, but my percussion journey started with the piano. A percussion instrument is defined as anything that produces sound when it is struck, and a piano produces sound when a person strikes a key which strikes the string. Therefore, it is a percussion instrument and since the age of 5, I have been exploring the way my hands touch the keys to produce different sounds, moods, and rhythms.

I have played and composed piano music to tell stories, and to soothe my soul in times of emotional stress. Playing in benefit concerts, accompanying both students and children's dramatic performances, and sharing music with friends and colleagues has connected me to people in meaningful ways. This has made playing the piano a very intimate and important part of my life.

As a pianist however, I never gave too much thought to the percussion aspect of music. Percussion deals intricately with rhythm, and although I was always careful to count accurately, and to play the notes with the correct timing, I was more interested in melodies and harmonies. In fact, I knew very little about the variety of percussion instruments that exist, and I didn't know anything about their origins, histories, or how to play them.

Early in my career as a French teacher, I realized the importance of diversifying. If I wanted to continue teaching languages in public school, I had a much better chance of having a job if I could also teach Spanish. So at age 35, I went back to school and earned my teaching
certification in Spanish, and I have taught Spanish ever since. The state of Montana, where I teach, requires the teaching of five different areas in the World Languages Curriculum which include reading, writing, speaking, listening, and culture. Music is an integral part of culture, and with my background, both playing and composition, it seemed natural to include music as a part of my classroom teaching.

Music has become a regular part of what I do with my students. I have written holiday songs for them to sing, set irregular verbs to well-known tunes, and encouraged students to use a certain set of vocabulary for raps and songs in special projects. We sing the days of the week and use music to illustrate grammar concepts.

As I continued down this double road of music and World Languages, I was struck by the fact that Latin music had a quality that almost always made me happy. My life has had many ups and downs, and in my opinion, way too much excitement. I often say that “I pray for boring; boring is good.” Finding a way to feel happiness on a daily basis has been an elusive goal. When I realized that, for me, Latin music had a mood-lifting effect, and then had the opportunity to learn something new for a Master's Project, things clicked together in a way that I hadn't thought of before. I could learn to be a Latin Percussionist. I could bring that joy into my own life while enhancing my teaching abilities and earning an advanced degree. Aha!, three birds with one stone.

Purpose

My intentions, then, have been to broaden my base of cultural knowledge, become proficient enough to use percussion for language learning in the classroom, and learn the basics of Latin rhythms to open a new avenue for composition.
After completing the course work in July of 2013, I began my project by trying to find a percussion mentor. I live in a remote area of Montana, and suggestions were made about using the internet as an instructional tool, but I knew that I needed hands-on, fact-to-face, personal interaction. I was unsuccessful in finding someone in Missoula, where I had been studying at the university, but was fortunate to find two mentors in my area: Ángel Rosario and Dr. Emerson Roberts. Ángel is a Puerto Rican native who works with the Forest Service. He is a percussionist with a professional Latin band called “Cocinando” (“cooking” in Spanish) in the Flathead Valley and we were able to meet monthly. My other teacher, Emerson, is a retired music teacher and professional percussionist. He has a passion for Latin and African rhythms. Because Emerson lives in my hometown, we were able to meet weekly. I met with both experts from Sept. 2013 to June of 2014.

**Beginning My Research**

Ángel's expertise comes from culturally based experiences learned in a non-academic arena. We tackled questions like “What is Puerto Rican music, and how is it different from Cuban music?,” and “What are the three basic Caribbean musical forms of Son, Bomba, and Plena—How are they alike and how are they different?” I've learned about Décimas and the competitions that they have with Décima improvisation, and I was able to explore many forms of Latin music by watching classic videos of well-known musicians in their journeys as they were developing styles and new forms of music.

My sessions with Emerson have been more technically based, learning different rhythms and strokes on the high, middle, and low drums, while experimenting with adding other instruments like cowbell and palitos. The instruments that on which I have been practicing and learning about the most are as follows:
-Conga drums- Quinto-a small drum with the highest sound.

    Middle drum-a medium sized drum with a lower sound than the quinto.

    Tumbao-the largest drum with the lowest sound.

-Clave-two sticks about 1 inch in diameter and six inches long that when hit together make a

    high-pitched musical clicking noise. Clave means”key” or “keystone” in Spanish and can

    apply also to the basic rhythm being played in a musical piece by any instrument.

-Cowbell-a cowbell hit with a drumstick. Hitting on the bottom part produces a

    lower-pitched sound than hitting on the upper part. Different sized bells can be used also

    to give different high and low pitches.

-Palitos-drum sticks used to hit the side of the drum but can be used to hit the drum on the

    head or the rim as well.

-Shakere- a gourd with a network of beads woven around it shaken in an up and down

    motion.

-Güiro- a gourd that is scratched to roughness on one side and played with a pick-like

    instrument or stick in a stroking motion up and down. This is very common in Puerto

    Rican music.

-Shaker- variously shaped instrument, like a rattle, that can be played by shaking

    rhythmically (Roberts interview).

Coincidentally, the Missoulian ran a special article on percussion instruments around the
world that was printed while I was in the middle of this project. As it shows pictures of several of
these instruments, I have included it as Appendix A.
Ángel Rosario is in his 50's. He grew up in Puerto Rico, and speaks wonderful English but with a definite accent. His knowledge of percussion and Caribbean music is experiential and culturally acquired. He does not read music. Our lessons consisted of question and answer and referral to multiple video resources, as well as conga practice with a little bit of palito (stick), bell, shaker, and bongos thrown in along the way.

Being able to learn from a Puerto Rican native percussionist had definite advantages. At first, he was reluctant to work with me because he didn't think he had anything of value to share, but I found that his contribution to my progress was invaluable. He had knowledge that was authentically gained by growing up in that culture. He hadn't learned from books, but by listening, and experiencing, and he was able to pass on a lot of that knowledge to me. It became obvious that listening was one of his most valuable skills as evidenced by his ability to hear a pattern and translate it into a rhythm, or variation of a rhythm, that was recognizable as a particular genre of music. He could do this without having to see anything written.

He spoke of Caribbean music as a melding of African rhythms brought with the slaves to the islands. Most of the slaves were West African, and so most of the rhythms have their origins there as well. As Caribbean culture developed, three main types of music evolved. Bomba, which is the most African, uses African drums and words. It is heavily percussive and steeped in the tradition of call and response. A main singer sings a phrase, and the rest of the band members, and/or the audience, sing it back to him/her. This style of singing permeates Caribbean music. Plena uses African drums, but has a more fluid feel, and is more musical. The Native Americans of the area, (in Puerto Rico the Tainos), contributed instruments like the güiro that are still used
extensively today. Bomba and Plena mixed with Spanish lyrics and Spanish guitar became the basis for Son. Son comes from the Spanish word “sonero,” meaning singer. (Rosario interview).

It is the most developed mixture combining Spanish, Native American, African, and even Chinese elements (Linares 113). As the Chinese immigrated to the Caribbean in the 1800's, they brought their music with them so that today, not only is the Chinese corina found as an instrument at Carnaval, but also tunes using pentatonic melodies (Linares 117).

This was a very exciting discovery for me. This music that fosters so much joy is an amalgam of all of these cultures. It is a testament to what happens when we merge together. The sum of the parts is truly greater than the whole. Eventually, this coming together of instruments, modalities, rhythms, and melodies would produce some of the most popular, and colorful music on the planet.

European Influences

Not widely known are the influences that France had on Caribbean music. The French contradanza mixed with Spanish and African genres to give us the Habanera, Bolero, ChaCha, Mambo, and more (Moore 16). When each new population arrived on the islands as slaves, indentured servants, refugees, or simply people looking for a better life, their music was incorporated into the Son which then splintered into a myriad of styles over successive decades (Rosario interview). This explosion of music and rhythms over time is depicted in a chart from the Salsa Music Book Series by Kevin Moore (see Appendix B) and shows many types of music that were new to me.

In conversations with Ángel, he expanded on the information in the chart, and he was able to explain to me the basis of many of the genres that are listed;

Filin-soft romantic jazz from the U.S. sung in Spanish.
Songo-music using double-sided drums played on the ends as the drum is held horizontally.

Guaracha-faster tempo like Salsa but played with folkloric instruments. It is a forerunner of Salsa and usually has a happy feeling.

Reggaton-Puerto Rican combination of Son and Hip-Hop used extensively in the popular exercise style, Zumba.

Timba-Salsa and drum set creating a happy danceable sound

Cumbia-likened to the Blues of Colombia. Accordian is mandatory for it to be authentic. It is also used in Zumba as the creator of Zumba is Colombian.

Soca-has a Jamaican feel and is best known by the song *Feelin' Hot, Hot, Hot* by Arrow, a Montserrat artist who recorded it in 1982 (Rosario interview).

This area of exploration with Ángel regarding the differences between music styles continued with a discussion of Waltzes and Mazurkas which came from Europe and are in $\frac{3}{4}$ time. Mazurkas have an accent on beats 2 and 3, whereas waltzes carry the accent on beat 1. These dances became popular throughout Latin America and heavily influenced contra and conjunto music played in Mexico and the Southwestern United States even today (Humback, 79). But most of the rhythms that have evolved into current genres are in $\frac{4}{4}$ time, and we know them in their more popular form as Salsa, ChaCha, Mambo, Rumba, and Samba. Latin Jazz incorporates and is intertwined with all of these styles (Moore 16, Rosario interview). The explosion of new musical styles that is shown in this chart is another look at how the overlapping of cultures engenders creativity. The new mixes with the old, to produce sounds depicting joy, love, loss, patriotism, and loneliness, among other feelings, in seemingly infinite varieties. The Latin music movement was born from the common aspects of being human; bringing the best of ourselves together in a powerful celebration of life.
The Essential Element of Clave

Clave is a rhythm instrument composed of two sticks, about ½ inch in diameter and 6 inches long, being struck together. It has a specific role to play in the types of rhythm that it adds to a song. However the clave rhythm isn't always necessarily played with clave, but could be played on any percussion instrument.

Clave rhythms are the basis of almost all Latin music, the most well-known of which are Salsa, ChaCha, and Mambo. Most commonly, clave rhythm is either in a 3/2 or a 2/3 pattern. If you hear three beats in the first four beats in a series of eight, then two beats in the last four, that would be a 3/2 clave rhythm. Conversely, if you hear two beats in the first four, and three beats in beats five to eight, that would be a 2/3 rhythm. Both of these are used extensively in popular Latin music. What separates them for the most part is tempo. ChaCha is a slower conga pattern. A well-known ChaCha would be *Oye Como Va*, written by Tito Puente (internet). Mambo can be of different tempos, the slower ones being considered sentimental. They use the same clave rhythms as ChaCha but can be jazzier and more instrumentalized. Salsa evolved as a more urban dance sound and is a faster rhythm using both 3/2 and 2/3 clave (Rosario interview).

Developments of the 20th Century

Parsing out the development of modern Latin popular music is an exercise in controversy and confusion. As fast as an expert lays down the rules of a genre of music, a musician somewhere, and often more than one at the same time, breaks the rules and creates something new and different.
My journey with Ángel led me to explore this development. I asked him about what defined a musical genre, and he explained some things to me, but mostly he directed me to videos on-line. These YouTube videos showcased influential musicians at particular times in the history of Latin music. Ángel told me what their specialties were so that I would know how to listen for specific things. Definitive examples include Perez Prado and Mambo #5, (faster tempo, but more free than ChaCha), Tito Puente and the original *Oye Como Va*, as well as the Santana version made popular in the 70's, and Matamoros for the quintessential Bolero and expertise with the tres guitar. This instrument, with a shorter neck and three groups of three strings, is used in all Son music. Right in my living room, Arsenio Rodriguez was playing Son and Guaguancó. He is most famous for the evolution of Son into Salsa (although other sources attribute this accomplishment to other people), an evolution that went Son to Conga, to Conga plus trumpets, to Salsa. My excitement mounted as I got to hear Machito, who was at the same time as Puente, with Bebo Valdés from the 1930's mixing habaneros and danzónes with tango. The rhythms began to permeate my body and my hands itched to be able to play along. Eddie Palmieri, the leader of a Salsa band who is now doing Latin Jazz was available, and I listened to Ray Barreto, Willie Colón, and Johnny Pacheco, who also jumped on the bandwagon of Salsa. Tito Rodriguez, is credited widely with the beginnings of Mambo and ChaCha. I could follow the way his “Son” became a dance that emphasized the two and three beat in the first measure. I was beginning to be able to hear how he embellished Conjunto music, which is a two-celled (measure), bass tumbao, and how he gave melody to the bass creating the first “bass riff,” the solo ending with the two side of clave. He was famous for using the “bloque,” where everyone in the band punches the same chord in a transition into the next part of the song. Marc Anthony is more of a newcomer, putting his own stamp on the Latin movement but shows reverence for his
forebears appearing in Madison Square Garden with Tito Puente. I found Benny More singing Guantanamera, and so much more.

Music from the 1920's to the present, in all of its changing forms and creative patterns, is readily accessible to anyone who wants to experience it and learn about this complex and fascinating form of human innovation (See YouTube references in Works Cited).

**Beginning Results**

Even more exciting than discovering this music and rhythm treasure trove, were the connections I was making between hearing a piece of music, and knowing what it was. I was connecting to my own body and my own sense of rhythm—something that had evidently lain dormant all these years and was coming to life with passion and purpose. Going through this intense listening process brought about changes in the way I was hearing music. I started to get a literal feel for a Mambo, versus Samba. Hearing tres guitar in it's context gave a much richer cultural experience to me. I began to embody some of the rhythms in a deeper physical way that helped me understand the differences between knowing a rhythm in my head versus feeling it in my soul. I was beginning to hear the music differently and was getting a feel for how to differentiate between genres. But it also became clear that experts disagree about who did what, and when, and what constitutes a particular style. Categorizing Latin music can be a very muddy task.

**Discovering Décimas**

During my journey with Ángel, he told me about an art form that was completely new to me; the Décima of Puerto Rico. Décima is a poem form started in Spain by Espinel who lived from 1550 to 1644. It is made of four, ten-line, eight syllables-per-line stanzas and sometimes with four extra lines at the end, to make 40 or 44 lines total. The rhyme scheme is ABBAACCDDC.
Like all creative pursuits, rules are flexible and counting the syllables exactly can be tricky. The poem is set to established music, and the singer/poet is called a “decimista” or “decimero.” The “Payada,” or “Pies Forzados,” is a song duel of two or more contestants. It requires the duelists to improvise a décima to a particular tune played by the band. A theme is given just prior to the performance to the decimero. A skilled contestant may poke fun at other contestants in his improvised poem/song and tempers can run high as the competition mounts. Judges declare a winner, and the combatants await the next competition. Sometimes they use their wait time to formulate a plan to get even with a competitor who was especially skilled at fitting in derogatory comments about the other contestants (Rosario interview). Think of poets in Shakespeare's time dueling in a similar way using the form of a sonnet. With all the jocular riposting that might occur, one can imagine the hilarity, tension, and drama that would unfold. This comparison, suggested to me by a colleague seemed quite apt as I watched Décimas performed on the internet. (Teed interview).

A translated Décima appears in Appendix C so that one can follow the idea of theme and rhyme scheme. Although Décimas are profoundly Puerto Rican, competitions and accomplished duelists can be found in Venezuela, Mexico, Ecuador, Panama, and other countries.

**What I was Achieving**

As I practiced and immersed myself in these rhythms and musical experiences, I found myself writing a song inspired by what I was hearing. It is in Spanish and is based on Spanish rhythms. I finished it and took it to Ángel for comment. He was favorably impressed by my creation and said, “Oh, you've written a little danzón.” I didn't know what a danzón was, but he explained it as a very danceable piece with a fluid melody and a recognizable two conga drum basic rhythm.
I experimented with writing a rhythm to accompany my new danzón, and was told by Ángel that such an unconventional rhythm wouldn't really be acceptable. I have written down my piece choosing a more traditional rhythm pattern. My other teacher, Emerson Roberts, liked both rhythms and encouraged me to record the song. It is on Soundcloud with a link in Appendix D. Parts for congas, güiro, and shakers comprise the percussion component.

Learning how to play congas with Emerson included learning how to read the notation. This was a big part of what I achieved, because not only can I now continue to learn more and more rhythms by being able to read the parts, but I was able to use this knowledge as a basis to write my own rhythms for the danzón. I chose a style of notation for percussion grounded in the system developed by Bill Matthews that I first encountered in his book, *Conga Joy* (Matthews). However, those rhythms were presented on their own and were not written to be able to accommodate the structure of a song. I used what I already knew of orchestral music to write it in a form that should be understandable to other musicians.

At one point, I realized that although I was learning a lot about rhythms, their history, and cultural significance, I wasn't practicing any of them in actual pieces or songs. I asked Ángel about this, and he said that practicing to internet videos would be beneficial. Since I was writing a danzón, he suggested that I find a version of “Almendra,” a popular and widely played danzón. It was composed by Abelardo Valdés, and the version I chose was played by Miguelito Martinez and Corazon Sur on YouTube. Playing with a song video is a very different experience than drumming rhythms in a group. Instead of playing one rhythm over and over until you decide, or someone you're playing with decides, to stop, you have to fit the rhythm with the different parts of the song. When there's a break, bridge, or bloque, the percussionist has to break, bridge, or bloque along with everyone else. It's about taking what you've learned and putting it into context.
I used the aforementioned version of “Almendra” that I liked and practiced listening to it and playing along with it multiple times. The success that I achieved was very invigorating and I was able to play it for Ángel towards the end of our lessons together. We were both pleased and excited by the results.

This process gave me more experience in listening differently to the music, identifying different parts of a piece in a process that seemed to be taking things apart while at the same time putting them into a complete whole. It was so gratifying to continue to feel as if I were putting pieces together in a whole new puzzle. This added another dimension to my listening and feeling differently about music. My knowledge and my perception were growing and deepening and I was experiencing such satisfaction at being able to apply the skills that I was learning.

**How to Document?**

I mentioned to my teacher Emerson that we should do some documentation, and so he helped me to set up my first recording experience with drumming. He invited another drummer friend from Bozeman to be able to add more parts to our ensemble, and a mutual friend as videographer. We met at my regular lesson time, and played together some rhythms that Emerson and I had been working on. I was both excited and apprehensive about playing in a group. It's a process to learn to stick to your own part when other parts are added, making it progressively more complex. We got started and things went well. These sessions are on YouTube, with a link in Appendix E.

One result of playing with more people was that I found myself becoming increasingly aware of the need to practice technique. Slaps need to be sharp but not louder than any other stroke. Consistency of rhythm and sound is crucial to the master drummer. Every improvement made in technique helps to blend the sounds better when playing in a group. A polyrhythm (more than
one rhythm happening at the same time) is fuller and richer when the nuances of strokes and
timing are honed and skilled. I enjoyed my drumming video experience, and felt my confidence
grow as my skill increased with practice and as I took advantage of new opportunities.

Research With Emerson

Working with Emerson Roberts was a very different kind of experience. Emerson is
classically taught and reads rhythms from books. We concentrated on Bill Mathew's book,
Conga Joy. It is a great beginners' book with clearly written African and Caribbean rhythms. I
learned how to execute the different conga strokes, and how to read the music that delineated
what to do when, with which kind of stroke. The most common for playing conga are as follows:

B—Base; open palm in center of drum

S—Slap; quick hard stroke on edge of head of drum producing a sharp slapping sound

O—Open; quick down-and-up stroke on edge of head producing a clean, open, ringing tone.

MS—Muffled Slap; regular slap, but with the other hand left on the drum head.

H—Heel; striking the center of the head with the heel of the hand.

T—Toe: striking the center of the head with the fingers of the hand as it follows a Heel
stroke.

..................or the last stroke as..................

T—Touch; striking the intermediate area of the head with the fingers of the hand

(Matthews 5-9).

As we worked, we began to incorporate the palitos and cowbell, both high and low, into more
of our rhythms. The palitos have multiple uses. They can be used to strike the side, rim or head
of the drum. When striking the head, they can deliver a straight hit or be allowed to bounce
creating a flam. In our weekly hour-long sessions, I learned rhythms for Rumba, Calypso, Conga, Bembe, Bumba, Fanga, Shiko, Ibo and two-drum rhythms like Ñañingo, Mozambique, Mambo, ChaCha and Samba. Many of these are polyrhythms with between four and eight parts. We started by playing only two of the parts at any one time, but after several months, I was experimenting with playing more than one part at a time. We concentrated on technique and learning how to read a rhythm, learn it, and then translate it into a skill. I found myself paying attention to my learning process. Reading the music and trying to play it would come first. Mistakes were inevitable but allowed me to break the part down and practice smaller sections until I could play the whole consistently. At some point I knew I should increase the tempo, but still I was watching the music. I was hearing only my part. As I practiced this with Emerson, I could start to hear how my part fit with the other part; at what point were we playing together, separately, open-tone against base etc. Finally, I could stop watching the music and learning the pattern visually by watching my hands—and all the time, LISTENING! The intuitive perception of the rhythm I was beginning to really feel in my lessons with Ángel was coming together with the technical practice I was doing. It was creating a time and space where I was embodying the rhythms I was playing. My whole attention was linked to my body functioning in tune to a primal beat that engaged my entire being in the fluidity of motion plus sound.

Research at the Festival

During one of our sessions, Emerson mentioned the World Rhythm Festival which takes place in April every year in Seattle, Washington. He told me that he had attended about ten years ago. At that time, it was a series of workshops over two days with highly-qualified teachers and presenters, and there was no charge. It seemed to good to be true, but I decided to find out about it. What I found on-line made me decide to attend. The first week-end in April, I packed up
Emerson's quinto drum that has a strap to carry it, and got in the car with my husband, and we drove to Seattle.

I really didn't know what to expect. I was a little nervous about having the right drum, and being in the right place and so I arrived about an hour early. The Festival was happening at the Space Needle complex in the Armory Center, and it wasn't hard to find. As I was waiting, they asked me to help fold tee-shirts to sell, and soon I was visiting, asking questions and being made to feel right at home as everyone was friendly, and informative. The main hall of the building slowly filled with people of all shapes, sizes, colors, genders, and accents. The room was abuzz with excitement as old friends greeted each other, and new-comers like myself got situated to wait for the opening welcome that would take place at 10:00 on the stage in the main hall. One of the presenters made general remarks about the festival, and welcomed us all in a very congenial way, and then we had an opening drum circle. I think there were about 150 people there, and the opening presenter directed us in a very skillful way to play different rhythms in concert. I felt right then that this was going to be a terrific learning experience. The rhythms were swirling around me and through me, and I was being able to be a part of it all.

They provided an agenda that had all of the workshops listed so that you could plan which ones you were going to attend. Each workshop lasted 50 minutes, and then you could go on to the next workshop, or take a break. If you took a break, there were non-stop performances going on down in the main center near the food court. Rhythms were the emphasis, but dancers, singers, African groups, Brazilian groups and more performed in a constant stream of professional quality performers. The first workshop that I took was in polyrhythmic basics, and was with Dennis Maberry, an instructor from Illinois. We did Shiko and Ibo from Conga Joy.
which gave me a very secure feeling that legitimized what I was doing in Eureka with Emerson.

Later, I took another workshop from Dennis in Odd Time Signatures—counting in five, seven, nine, etc. beats to a measure, which is common in Middle Eastern music. I spent some time in a workshop with Kerry Shakerman Greene, an expert with a doctorate in West African rhythms. VamoLá is a Seattle-based, Brazilian group whose workshop centered around drum, shaker and bell parts in Brazilian Samba. That workshop was probably the most fun. The director was very dynamic, and skilled at getting us to play our stick, drum, or bell parts in different combinations. The sound was so loud, he had to act out what he wanted us to do because his voice could not possibly be heard. I've vowed to take ear plugs with me the next time I go. Dr. Giovanni Washington from L.A. works with people using drumming to set goals and to change their lives. Her workshop was inspiring and mind-expanding. She helps people to make comparisons between the rhythms of the drum and the rhythms of their lives so that they can better their situations. It never would have occurred to me that drumming could be used in that way. The small workbook that we used appears in Appendix F along with a festival agenda.

As the schedule was jam-packed with so many great presenters, I wasn't able to work with all of them. Every workshop that I attended was fun, and completely participation based. I continued to improve my skills and to feel those rhythms coursing through my body. It was like coming into contact with a very primal part of me—an awakening of feeling in my gut that was connecting to a very joyful self. I'm determined to return next year.

Research with Arturo

The most influential instructor at the festival for me was Arturo Rodriguez. I took three workshops from him: Rumba Guaguancó, Marcha Tumbao and Latin Jazz, and Bembe. He is a short, wiry, full of energy, Latino, professional musician and percussionist. His definitive books
on Rumba Guaguancó, drumming techniques, and private lessons from him are available on-line. He was a very inspiring and influential part of my experience there. From him, I was introduced to the idea of how important it is as a percussionist to do three, four, and even five things at once. In his workshop, he had us moving our feet in a rhythm different from our hands while practicing a call and response in an African language that none of us could understand. Because of the way he taught, I began to think about my learning process, and I determined to honor what I knew, while embracing the learning of new skills. He pointed out that the African rhythms that underlie all Caribbean rhythms came from an oral culture where nothing is written down. None of these rhythms should be separated from singing, as African tribal music almost always has singing parts that go with their drumming rhythms. I, on the other hand, have been taught to read music and get lost when I have nothing to look at. I have also always been challenged by playing and singing at the same time. My background is steeped in European Classical music where the emphasis is more on melodies and harmonies. African music is polyrhythmic with different rhythms simultaneously happening. The vocal part provides melody, but also often has its own rhythm to contribute. Drums, bells, sticks, shakers, shakere, voices, and other instruments blend together each representing a harmonizing rhythm. I was fascinated to find myself connecting to this more percussive aspect of music, and sound.

Arturo spoke eloquently of percussive dialogue and how to learn to listen to hear the continuing conversation in these polyrhythmic experiences. Although some people hear percussion as a repetition of the same thing, Arturo's demonstration of his techniques convinced me that people who hear only the repetition are uneducated in how to listen (Rodriguez workshop).
Our work in these workshops was mostly experiential, using the basic clave rhythms, adding bells and shakers while participating in call and response. It was challenging in both physical and mental coordination. I became committed to coming home and learning how to listen better while practicing multiple parts at the same time. Six weeks after returning from the workshop, I was thrilled that I could start playing two, or even three parts at once, although I still am much more comfortable following a written rhythm.

Rumba

Rumba, a quintessentially Afro/Cuban rhythm, was discussed with all three teachers, Ángel, Arturo, and Emerson. To understand Afro/Cuban rumba, one needs to divorce oneself from the dance halls of North America. In the development and cultural progress of a rhythm as participants and innovators are separated by space and time, aspects of the rhythm can become fundamentally different in many ways from the original. The original Rumba is still heard and practiced in Cuba and other parts of the Caribbean, and comes in three forms which vary primarily in tempo. From Ángel, I learned that these forms of Rumba are as follows: Guaguanco, the most commonly heard and most easily danced to, is a medium tempo with the clave beat starting on three. Yambu, which is a slower rhythm, is danced usually by older people or younger people pretending to be old, using dance-moves that imitate the way older people move as they slow down (backs become bent and joints don't move as easily as they once did). Columbia has a tempo generally too fast for dancing. All three use call and response as a typical Afro/Cuban singing style. Emerson and I worked with the clave rhythm in a 16-beat count. Typically the stroke would come on beats 1, 4, 8, 11 and 13. The difference between Son and Rumba clave rhythm, is a longer wait after the stroke on 4 in a Son rhythm. The difference is subtle, but no less important (Rosario interview). Arturo worked mostly with Guaguanco, which
is a dance of sexual advancement by the male and avoidance by the female. Often depicted as rooster and hen, the man advances toward the woman as if to capture her, and she dances away, flicking her skirts to avoid contact. The information continued to come together, each teacher's information building on and intertwining with the others. Each time information and concepts meshed, I was finding it more and more exciting and satisfying.

More Achievements

As I look back on this process, most of which was hands-on, I am amazed at what I accomplished. There were areas of growth that came out of my intentions, but surprises also happened. I have learned how to read and interpret Conga music, along with bell and stick parts and my knowledge of history and development of Latin rhythms and music have certainly been broadened. The textbook that I use in my Spanish classes mentions güiros (Humback 58). I now own two güiros that I can use in my classroom, and I know where to find videos on-line that show the use of this instrument. My textbook also mentions the notable musician Marc Anthony (Humbach 58), and I know where to find his definitive video with Tito Puente. I can explain the history of Salsa giving background knowledge about the people most instrumental in it's development, and their significance to this music genre. Tracing many of these rhythms back to Africa and connecting them with specific geographic areas that coincide with the chapters that we cover while focusing on a particular culture has added depth to my curriculum in new and exciting ways.

This experience has enabled me to bring rhythms into the classroom, both in exploring the traditional history and using these rhythms in a cultural sense. It has also made it possible for me to incorporate them in new ways to teach language. I have become more connected and knowledgeable about rhythms from French-Speaking West Africa, and I have begun to use this
knowledge in my French classroom. As we spend time in the classroom drumming vocabulary, or learning rhythms that are culturally apropos, these activities add a bodily-kinesthetic component to my teaching that is educationally enhancing for some students, and invaluable for others.

**Unexpected Results**

As I was connecting to the rhythms of West Africa, and using them to teach culture and vocabulary in my classroom, a colleague introduced me to the water drumming of Cameroon. Tribal members go out into a lake or river, and clap and slap the water in a group to drum rhythms while singing call and response (Sutkus interview, YouTube). I used this video in my French classroom to create a deeper understanding of Francophone/African culture. I learned about décimas and found an appreciation of other types of music that I had previously not known. Music and rhythm continued to cause my perception and listening abilities to broaden and grow, expanding my awareness and bringing an enthusiasm to my teaching and to my life.

Fifteen years ago, when I went back to school to get a teaching certificate in Earth Science, I discovered the difference between driving through an area, and driving through an area when I had learned enough about geological formations to understand what I was seeing. I am having a similar discovery now, where my new-found knowledge has deepened my understanding and appreciation of what has always been there for me to experience. I just didn't know how to look or hear knowledgeably. I have become familiarized with percussion instruments that I didn't know before, such as the güiro, shakere, shakers, stick, and bell. When I first approached this project, I thought only about playing drums, but I discovered so much more than that. Going to the festival made me aware of how much is out there, and I feel energized about further
discoveries on this subject that will continue to infuse my classroom with new ideas and experiences for my students.

I wrote a danzón, a form of music I didn't know existed, and found the whole process completely satisfying. One of my students sang it at a school talent show, and then I worked with a local singer to get it recorded for this project. Because of this project, I have accomplished a lot, both intentionally and serendipitously. More importantly, I feel compelled to continue learning and growing in this direction.

What Had I Accomplished?

Assessment has to be made in two areas. Did I achieve any proficiency in drumming, and did I bring drumming into the classroom? I found myself thoroughly enjoying learning something new. I have enough musical background so that it wasn't prohibitively difficult, but new and fun just the same. The aforementioned video speaks to the proficiency that I gained. On another level, the whole experience opened an avenue for exploration into three of my favorite things—music, culture, and consequently, language. It has resulted in adding new realia to my classroom. I now have an authentic Peruvian-carved güiro, shakers, and a Javanese hand-drum that we use for vocabulary learning. I wrote a jingle with a Latin rhythm, and my student's assignment was to fit new vocabulary words from the chapter at random with the rhythm so that we could sing them. It was fairly successful, and I think it will get more successful as I practice with this idea. The students enjoyed it, and I was very pleased to hear that they would often be singing in Spanish in the houses where they live together.

Another of my intentions was to broaden my cultural connections. I certainly saw that in my discovery of décimas, water drumming, and the connection of French Africa with drumming and Latin Rhythms. Having a hands-on experience with some of the instruments means that I'm
teaching from personal knowledge, not just what's in the book. It has given me more cultural
knowledge that I can share with my students in the classroom. And I have gained some “Street
Cred” at school since my students think it's “really awesome” that their old fuddy-duddy teacher
is a drummer and can do these funky rhythms on the desk at school. How great is that?

More About Documentation

From the beginning of this project, I knew that I would have to write a final paper and that in
order to do so I would have to have a way of remembering the things I was experiencing. Also, I
would need ways of showing that I had made progress in achieving the goals that I had
established. So, in order to document my progress and experiences, I employed a number of
methods. I took notes at every session with Ángel, and sometimes during my lessons with
Emerson. I saved the schedule and other realia from the festival, had a video made of my playing
with Emerson and his friend Oscar to document my drumming progress, and contacted a
recording studio in nearby Trego to record my danzón.

I began writing the danzón early in the project, or as it always seems to me when I write
music, it began writing itself. In order to satisfy myself about that part of my goals, I knew that I
needed to do more than just have a tune in my head. The Finale program for writing music was
something that I had been wanting to purchase for some time, and so I found it on-line and
bought it in December of last year. That was highly successful for creating a document for the
piano music and the lyrics, but not so much for writing the percussion parts that I wanted. There
exists a very old Cuban style of notation for conga and other percussion that is complicated and
difficult to learn, and there is a classical way to notate percussion for formal situations such as
symphony or orchestra (Rosario interview), but I have chosen to use a third style of notation that
I discovered in Conga Joy. The rhythms in this book are for rhythmic sections only and are not
adapted to be played with any particular song. I melded the Matthews method with what I know of orchestra and piano music to write the percussion parts to my danzón in what I believe to be a reasonably understandable form.

Having all of the parts written so they could be shared with others, and learned in a consistent manner, I felt comfortable moving forward in my goal to have it recorded. I contacted a young friend of mine who is a talented vocalist, and we recorded the danzón in the above mentioned studio. It was a fun and interesting morning. I had recorded piano music before, but recording several different tracks was a new experience. The piano part was the first track that I recorded. I added conga, then güiro, then shakers. Lastly Sarah Henderson, my singer/friend, sang the lyrics, and voilà—we had recorded a singable, lyrical song with a definite Latin beat, in a recognizable Latin genre!

In April of 2014, I made a special trip to Missoula to investigate the books on Latin Rhythms at the University of Montana library. I read just enough about the history of Caribbean music to realize that the subject is huge and hopelessly intertwined and tangled. Occasionally, as I had a thought, or connected with something else I was learning, I jotted that down in my notes to save for later exploration and development. Although I found this information to be fascinating and have referenced some of the things that I discovered, it didn't seem to relate as well to what I was doing. I felt as if this were more of an outward academic path, and I was on an inward journey.

Final Results

At this point, I feel that what I achieved was a real gain in knowledge that produced a veritable shift in perception. It has united my two passions of language and music in a way that is much more profound than before. Although I am not proficient enough to be a professional percussionist, I have gained enough insight and expertise to feel very comfortable with the topic
and with applications of Latin music in the classroom. I believe that ease and comfort are the two keys to integrating arts into a curriculum that aims to educate the whole student. It seems to me that this goes to the very heart of the Pulse Program. If I have accomplished nothing else, I have accomplished that, but I believe that I have gained much more on a personal level. I can read conga, bell, stick, bass drum, and shakere parts with relative ease, have been successful in bringing rhythms into the classroom for a variety of learning experiences, written a danzón, (a form of music I didn't know about before), broadened my knowledge of history and development of Latin rhythms and music, expanded my skills into playing two and sometimes even three parts at once with 2-part bell sections, drum and stick, and become proficient on güiro and shakers.

I cannot extol the positive effects of the World Rhythm Festival enough to do it justice. The enthusiasm and expertise of the presenters was unparalleled with almost anything else I have ever experienced. It was a weekend filled with joy, challenge, discovery, and an acquiring of usable skills, ideas and practices that I could bring back with me and begin to implement immediately.

**Effects of Different Teaching Styles**

One other area of the experience that I found fascinating was the insight that began to happen into my own learning process. It was enlightening to see first-hand the different approaches that Emerson and Ángel had to their art. It was clear that I was learning different things from each of them in different ways. Book knowledge cannot replace personal experience, but personal experience is limited to what a person has actually experienced. I felt so fortunate to be able to draw from two people with such different backgrounds, and I felt that each was immeasurably valuable. The ways in which they shared their skills and knowledge complemented each other beautifully. I feel that my own teaching has been more book generated, and I am excited to have more experiential based skills at my fingertips.
My Inner Learning Process

I was intrigued with the analyzing of my own interior learning process. In order for me to learn a rhythm well, there was a progression that happened to learn it completely. Emerson and I would often play a two-part rhythm. He would start the rhythm, and I would join in, first reading the beats slowly accompanied by hand movements on the drums that may or may not be correct, then reading the beats without mistakes while tuning everything else out. The pace may start to pick up at this point. Next comes reading the beats with my part, but being able to hear on which beats the rhythms come together, and on which beats they come separately. Lastly comes not having to read the music, but starting to hear it without seeing the music. At that point I can start watching my hands. Then I can start the process of ingraining the visual patterns of the rhythm. It congealed into Read the music, and play the music. Mistakes. Break the part down and practice smaller sections, then practice the whole. Continue. It begins to be consistent. Pick up the pace while watching the music. Hear my own part. Hear my own part with the other part. Stop watching the music. Watch my hands or close my eyes and LISTEN. What does the dance look like as my hands move in and out, and up and down. The final stage is an integration of movement, listening, and watching as it all comes together to create a stage from which, it is easy to see, that improvisation might take place. The thrill of learning a new rhythm, and hearing how it fits with other rhythms is something I cannot describe. The joy that I've been seeking is a thing that I've finally begun to call my own.

The Importance of the Work

Change for the sake of change, in my opinion, is disruptive and a waste of time. But change with purpose, focus, and determination can propel one into discovery, growth, and
metamorphosis. The change that has been created by this process for me has produced just such results. A recent event was a perfect example. The school where I work is a therapeutic girl’s school, and there are two international trips every year in which they participate. Half of the girls go on one trip, and half of the girls go on the other. This fall the trip was to Zambia. With half of the girls gone for two weeks, we decided to have those left behind study Zambia, rather than get two weeks ahead on curriculum that would just have to be made up by the girls who were gone. I was asked to provide two weeks of curriculum that had to do with what I taught. Zambia was colonized by the British, and so although there are several African languages that are spoken, English is the common language. I needed another idea. I realized in an a-ha moment, that I could do some drumming with the girls. I was unsuccessful in finding Zambian rhythms either on-line or in the book that I had. Since I had made a personal contact with Bill Matthews in order to buy my own books, I decided to e-mail him to see if he could help. He very kindly e-mailed me back to let me know that he had a Zambian rhythms workshop at his place a few years ago. At that time, it struck him how similar the Zambian and Congolese rhythms were. He said that they were virtually interchangeable, and so I found two rhythms that I introduced to the girls. We have 11 djembes at the school that are not generally used. I believe they were bought for a previous workshop, but it gave us the drums that we needed for this project. Arturo impressed on me the importance of having Call and Response as part of an African rhythm experience. Since I couldn't find an authentic one with written music I could follow, I decided to write my own. The lyrics being quite simple made it relatively easy to translate on Google Translate. The languages of the major tribes of Zambia are not represented in Google Translate, but Zulu is listed, and it turns out that there are Zulus in Zambia. I got it written and translated, and was excited about being able to present a more authentic experience. The girls learned the polyrhythm and the call
and response to present at the opening of our “Zambian Market” on the last day of the unit. It was a great success, and the girls gained a respect and understanding of the cultural importance of drumming in African culture.

A year ago I couldn't have envisioned myself in this role, but now it feels not only right and comfortable, but fulfilling and fun as well. I have found ways to use rhythms in the classroom that are enhancing learning, but also, I have found a completely new avenue where I can connect to my students and give them something valuable. I feel that this has added so much to me as a teacher. I am more creative, more connected to my material and my students, and I have such a broader range of resources at my disposal. This change, with purpose, has been a great leap forward for me both professionally and personally, lifting my spirits, and infusing what I do with joy.

**Connections**

Another positive side-effect that I didn't anticipate are the connections that I have made. It was so easy to contact Bill Matthews for help on the Zambia project. I see Emerson occasionally at concerts and other functions, and we talk about the most recent things that we've been doing with drumming. I needed some guidance on using the Finale music writing program, and was able to connect to Bob Philips, a neighbor of my sister in Idaho. He plays a big part in the Sandpoint, Idaho music community, and not only was able to help me with the questions I had about Finale, but has followed up several times with e-mails containing tips and hints about how to use the program better. He has become a friend that I touch base with when I visit my sister in Idaho. Ángel, also is now a friend and a resource. When I combine all of these people with the contacts I made at the festival last April, I know that any time I have a question there are several experts I can turn to as valuable resources. My involvement has truly opened a whole new world.
Conclusion

As a result of my journey, I came to the realization that drumming is a dance. It is a dance of steps for fingers, arms, and hands that go up and down, in and out, down and stay down, down and come up right away. The sounds vary with the type of stroke and the placement of the stroke on the head of the drum; down with an open sound on the edge, down with a sharp slapping sound with a cupped hand in the between area, and down with a flat hand in the middle. The combination of steps is endless, both hands doing the same thing, both hands doing something different, in and out, up and down, and change. It is a dance of constant repetition intertwined with infinite variety. The dance is felt in the way the body moves, and heard with the ears. Patterns of movements are seen with the eyes and the rhythms create heartbeats. The heartbeat creates the rhythm, and it goes back and forth, each building on the other. The pulsing sounds absorb all, create all, and are created by all. A fusion of mind, body, spirit, and sound becomes a plane of contentment, harmony, and joy. It weaves in and out, up and down, surrounding everything with it's magic. It is primal creation, and fundamental creator. It is rhythm.
“Almendra(Danzon) by Abelardo Valdes as played by MiguelitoMartinez&CorazonSur.”


<http://www.youtube.com/watch?v=rtcXiiErqWo>.


<http://www.youtube.com/watch?v=zZQh4IL7unM>.


<http://www.youtube.com/watch?v=XtK5dIGwN9U&list=PL965C37D47880B149>.

World Rhythm Festival. Seattle World Percussion Society, [www.SWPS.org](http://www.SWPS.org), 12729 Lake City Way NE, Seattle WA. 5-6 April 2014
Classification
Most percussion instruments are either idiophones (instruments that vibrate when struck, shaken, plucked or scraped) or membranophones (instruments with a stretched membrane that vibrates when struck, shaken, or rubbed).

Percussion instruments can be further classified as those that produce pulses and those that do not.

Parts of a drum
The outside of a drum, not the top drumming surface of the drumhead, is called the shell. The materials used to make a drum can have a major effect on its tone and on the intensity of the sound. Metal, clay, wood, and leather all produce different sounds. The drums diameter and shell thickness also influence its sound. Drumheads are usually made of calfskin or plastic. Some drums have two drumheads; others have just one.

Parts of a snare drum
Snare: wires that produce the “buzz” sound heard from a snare drum

Right-handed rock drum kit

Some famous drummers

Glockenspiel

The adongo, or Talking Drum, is widely used in West Africa and can be used to communicate or send messages.

Table
The table is from North India. It is a set of two drums played with the hands. The larger, left-hand drum is called the bayan; the smaller, right-hand drum is the dayan.

A Mandinka drum ensemble, played by the Mandinka people of Senegal and Gambia, consists of three drummers and their tuned drums.

Because of its shape, the timbale is also known as a kettle drum. The timbale consists of a kettle drum made of metal or wood, which is played by hitting it with a pair of sticks or with the hands.

Table

Glockenspiel

Kutirindigo

Kutiriba

Saboro

Conga

Ashiko

Timbal

Timpani

Cymbals

Claves

Maracas

Guto (scrapers)

Bohrn

Gumbo

Castanets

Advertisement: Two-Color World of Wonder Companion - "Parts & Animals" and "People & Places"

Learn about Mark Twain in the next installment of World of Wonder.
Appendix C  Décima Lyrics with Translation

Lyrics by Pedro Aznar, Translation by Loree Campbell

Décimas Lyrics  
by  
Pedro Aznar

De nuevo perdí a ruta,  
I've lost the way,  
Again I've lost the way,  
I navigate through deserts,  
I walk through dead seas,  
the whole night mourns,  
the sun set in it's grotto,  
the seas sink wet,  
i'm a bundle of nerves,  
a long deep cry,  
I don't know why I'm confused,  
by your tired loves.

navego por los desiertos,  
I navigate through deserts,  
I walk through dead seas,  
the whole night mourns,  
the sun set in it's grotto,  
the seas sink wet,  
i'm a bundle of nerves,  
a long deep cry,  
I don't know why I'm confused,  
by your tired loves.

camino por mares muertos,  
I walk through dead seas,  
the whole night mourns,  
the sun set in it's grotto,  
the seas sink wet,  
i'm a bundle of nerves,  
a long deep cry,  
I don't know why I'm confused,  
by your tired loves.

la noche entera se enluta,  
the whole night mourns,  
the sun set in it's grotto,  
the seas sink wet,  
i'm a bundle of nerves,  
a long deep cry,  
I don't know why I'm confused,  
by your tired loves.

el sol se metió en su gruta,  
the sun set in it's grotto,  
the seas sink wet,  
i'm a bundle of nerves,  
a long deep cry,  
I don't know why I'm confused,  
by your tired loves.

los mares se hunden mojados,  
the seas sink wet,  
i'm a bundle of nerves,  
a long deep cry,  
I don't know why I'm confused,  
by your tired loves.

yo soy un nervio de atado,  
i'm a bundle of nerves,  
i'm a bundle of nerves,  
a long deep cry,  
I don't know why I'm confused,  
by your tired loves.

un llanto largo y profundo,  
a long deep cry,  
I don't know why I'm confused,  
by your tired loves.

no sé porque me confundo  
in't know why I'm confused,  
by your tired loves.

con tus amores cansados.  
by your tired loves.

De noche muestra la luna  
Night shows the moon,  
Night shows the moon,  
its face illuminated and tired,  
the sky finally undressing,  
death rocks her cradle  
that at the end the bad luck  
may sleep for awhile,  
take off it's suit and shoes,  
to forget my existence,  
that I declare my contempt,  
against her sentence.

su rostro alumbrado y triste,  
it's face illuminated and tired,  
the sky finally undressing,  
death rocks her cradle  
that at the end the bad luck  
may sleep for awhile,  
take off it's suit and shoes,  
to forget my existence,  
that I declare my contempt,  
against her sentence.

el cielo al fin se desviste,  
the sky finally undressing,  
death rocks her cradle  
that at the end the bad luck  
may sleep for awhile,  
take off it's suit and shoes,  
to forget my existence,  
that I declare my contempt,  
against her sentence.

la muerte mece su cuna.  
death rocks her cradle  
that at the end the bad luck  
may sleep for awhile,  
take off it's suit and shoes,  
to forget my existence,  
that I declare my contempt,  
against her sentence.

Que al fin la mala fortuna  
that at the end the bad luck  
may sleep for awhile,  
take off it's suit and shoes,  
to forget my existence,  
that I declare my contempt,  
against her sentence.

se vaya a dormir un rato,  
that at the end the bad luck  
may sleep for awhile,  
take off it's suit and shoes,  
to forget my existence,  
that I declare my contempt,  
against her sentence.

se quite traje y zapatos,  
take off it's suit and shoes,  
to forget my existence,  
that I declare my contempt,  
against her sentence.

se olvide de mi existencia,  
to forget my existence,  
that I declare my contempt,  
against her sentence.

que yo frente a su sentencia  
that I declare my contempt,  
against her sentence.

declaro mi descato.  
against her sentence.

La vida es viaje fecundo  
Life is a fruitful trip,  
one bridges towards the others,  
that which flew in us,  
you went to these worlds,  
the resounding cold fell,  
You forgot it showed it's teeth,  
you don't know how it feels,  
to have this dumb fear,  
past the dream to the future,  
I don't know how to live the

se puente hacia los otros,  
one bridges towards the others,  
that which flew in us,  
you went to these worlds,  
the resounding cold fell,  
You forgot it showed it's teeth,  
you don't know how it feels,  
to have this dumb fear,  
past the dream to the future,  
I don't know how to live the

volaste el que había en nosotros  
that which flew in us,  
you went to these worlds,  
the resounding cold fell,  
You forgot it showed it's teeth,  
you don't know how it feels,  
to have this dumb fear,  
past the dream to the future,  
I don't know how to live the

te fuiste por esos mundos.  
that which flew in us,  
you went to these worlds,  
the resounding cold fell,  
You forgot it showed it's teeth,  
you don't know how it feels,  
to have this dumb fear,  
past the dream to the future,  
I don't know how to live the

El frío cayó rotundo,  
the resounding cold fell,  
the resounding cold fell,  
You forgot it showed it's teeth,  
you don't know how it feels,  
to have this dumb fear,  
past the dream to the future,  
I don't know how to live the

Tu olvido mostró los dientes,  
You forgot it showed it's teeth,  
you don't know how it feels,  
to have this dumb fear,  
past the dream to the future,  
I don't know how to live the

no sabes como se siente  
you don't know how it feels,  
to have this dumb fear,  
past the dream to the future,  
I don't know how to live the

tener este miedo mudo,  
to have this dumb fear,  
past the dream to the future,  
I don't know how to live the

pasado el sueño a futuro  
past the dream to the future,  
I don't know how to live the

no se vivir el presente.  
I don't know how to live the

present.

I don't know how to live the
Appendix D: No Me Puedes Ver Score

"No Me Puedes Ver" available on Sound Cloud:

https://soundcloud.com/loree-campbell/no-me-puedes-ver-1

Including
Original Music Score with Percussion Sections
and
English Lyrics Translation

A Danzón
by
Loree Campbell
Appendix D  "No Me Puedes Ver"  Score

No Me Puedes Ver

Loree Campbell

Soprano

Piano

©2013
Appendix D  "No Me Puedes Ver"  Score

No Me Puedes Ver

S

llante que el sol ella agarra tu monte y roba tu corazón

Pno


S

zum. ella toca tu alma y te hace cier-

Pno


S

gob En su presencia estoy en las sombras, y tu no me puedes

Pno
Appendix D  "No Me Puedes Ver"  Score

No Me Puedes Ver

3

S

21

ver. — Te amo con mi risa. Te amo con mis lagrimas.

Phn.

21


29

mas. — Te amo con todo mi cuerpo pero tu no me puedes

Phn.

29


37

ver. — Te amo con todo mi cuerpo pero tu no me puedes

Phn.

37


Appendix D  "No Me Puedes Ver"  Score
Appendix D  Percussion: Conga  "No Me Puedes Ver"
Appendix D  Percussion: Shakers and Güiro  "No Me Puedes Ver"
I love you with my hands.
I love you with my eyes.
I love you with my whole body.
But you can't see me.

I love you with my soul.
I love you with my heart.
I love you with my whole body.
But you can't see me.

There's someone who is close to you
Who shines brighter than the sun.
She grabs your mind,
And robs your heart,
She touches your soul,
And makes you blind.
In her presence, I'm in the shadows,
And you can't see me.

I love you with my laughter.
I love you with my tears.
I love you with my whole body.
But you can't see me.

I love you with my whole body.
But you can't see me.
You can see me.
You can't see me.
Appendix E Drumming Documentation Video

Available on Youtube:  https://www.youtube.com/watch?v=kqRwe5E8piQ&feature=youtu.be

Featuring

Loree Campbell, Dr. Emerson Roberts, Ellen Sullivan, Jeff Wongstrom

Videographer

Jon Crandall
World Rhythm Festival Schedule and Workbook from Dr. Washington's Workshop

2014

WORLD
RHYTHM
FESTIVAL

SEATTLE CENTER
SWPS.ORG

21ST ANNUAL

LIFE IS RHYTHM

April 5–6, 2014

PROGRAM & SCHEDULE

More than 30 Performances • 80 Music & Dance Workshops
• International Marketplace • Saturday Night Dance Party
• Great NW Drum Circle

DRUM • DANCE • LISTEN • LEARN
Welcome, everyone, to the 21st Annual World Rhythm Festival!

This section of last year’s Festival program contained a plea for a new group of folks to step forward to carry the Festival’s torch into the future. Several of the mainstays of the Seattle World Percussion Society’s board were ready to retire and, without new blood, there was a good chance the Festival would celebrate its two decades of success and close up shop. New people did step up, and they have made it their business to see that the World Rhythm Festival continues, as strong as ever.

Continuing SWPS board members Linda Khanda, Mollie Singh, Tamron Wilson, and I are so thankful to new members Patti Cagle, Billy Graham and Randy Pomeroy. They have each taken on major responsibilities, fulfilling them with skill and grace. The SWPS Board and World Rhythm Festival Committee have also leaned heavily of former board members Mary Tolena and Eric Wilson. Mary, in particular, has spent untold hours holding our hands (over the phone from San Diego—a neat trick) and shepherding us through the details of how to make this festival happen.

There are two changes to the Festival this year that may seem jarring and merit some explanation. This year our event takes place over just two days and not three. This was recommended by outgoing board members for two reasons—it would be less demanding for the new board members who are just getting used to their roles, and it would save some money, which the organization needs to do to ensure future festivals. The other big change this year is a lighter printed program. While this change will also save money, it was mostly prompted by board members’ distress over the number of programs that no one had used that were just being recycled at the end of the festival. We hope the new version provides all the essential features you need to carry around with you to enjoy our event. The details on artists and workshops that used to be contained in it are still being published—they are just online. A few printed copies of this information will be on loan for those who are aren’t packing smartphones, laptops, or tablets.

I’m immensely proud to be associated with the fine group of folks that make up the board of the Seattle World Percussion Society. We have all worked hard to make this an enjoyable and rewarding World Rhythm Festival for the many drumming and dancing communities that come together here. Have a wonderful Festival!

Dan Schmidt, Board President

COMMUNITY-WIDE CELEBRATIONS!

New—WRF Workshop Presenter Showcases! Saturday 10–11:00 a.m.—Armorey Main Floor
Get a preview of what our excellent workshop presenters have in store. Featuring Arthur Hull, Cameron Timmel, Gondy Ryan, Monette Marino, Arturo Rodriguez, and Simone LaDruna.

Saturday Night Dance Party Saturday 10–10:30 p.m., Armorey Main Floor
It’s time to let loose on the dance floor and let the joy flow freely with EntreMundos!

Great Northwest Drum Circle Sunday 5:30 p.m., Armorey Main Floor
Since the festival’s beginning, the Great Northwest Drum Circle embodies the WRF tradition of sharing, mixing and melding our diverse styles, ages, and backgrounds into one unified orchestra. Master Sonjuncionist Arthur Hull guides us to create a rhythm massage that permeates our hearts, minds and bodies, reviving the physiology of separateness. Bring your drum and percussion and join the grand circle of joy!

MORE SEATTLE WORLD PERCUSSION SOCIETY EVENTS

Northwest Folklife Festival, May 23–25, 2014, Seattle Center
WW Folklife and SWPS present the Rhythm Tent Stage at this huge annual Memorial Day festival. Free drum workshops with recreational drumming for all ages and experience levels, daily from 12–6 p.m. Open Drumming each night from 6 p.m. until dark on the North Fountain Lawn. Drums provided. If you don’t have one.

HOMER Fest West, June 21, 2014, Gas Works Park
HOMER Fest West provides the musical entertainment at Gas Works Park at the end of the Fremont Solstice Parade. SWPS supports HOMER’s Bois Pacifiques, an ensemble of samba drummers and dancers from across the Northwest that gather specifically for the Solstice Parade. The day will end with a participatory “drum circus” jam.

drumSTRENGTH, May 17, 2014, 1–4 p.m., Jamtown Music Center

DrumSTRENGTH is a family-friendly event to raise awareness and money for cancer organizations. Each year a 3-day festival takes place in North Carolina with communities around the globe hosting local rhythm circles at the same time. Donations in Seattle support the Seattle Children’s Hospital. Drums provided.
PERFORMANCES

In alphabetical order by artist. For more artist bio info, see Curtis.org/docs/pages/tribal_musicians/2016-2018.

Belladonna Dandel, from Olympia, weave together innovative and unique Tribal Fusion Bellydance styles. 10:15am Sun., Armory main stage.

The Bollywood Seattle Performers offer traditional Bollywood dances. Mollie Singh, the choreographer and director, mixes modern Bollywood music with traditional Indian folk and classical dance styles to delight their audiences. They are known for their authentic and expressive flair. 12:45pm Sun., Armory main stage.

Brett BenRaven and Crow Drummers: Created in 2005 to represent crows in Olympia’s “Procession of the Species,” the Crow Drummers perform pieces created by founder Brett BenRaven and the various Crows, occasionally borrowing from traditional rhythms. All songs are in the style of the Haida region of British Columbia. 11am Sat., 1pm Sun., Armory main stage.

Chicks with Sticks Bucket Drumming Band: Montauk’s premiere (and only) women’s bucket band. A multigenerational tribe that plays kinetic World rhythms on 5-gallon buckets. With drop-dead beats, their playful and surprising vibe will make you grin from ear to ear and itch to pull out the pots and pans and get jiggy! 1:15pm Sat., Armory main stage.

Cullowhee Native Dancers: From the Eastern Band of the Cherokee Nation, this group of healers and drummers creates traditional Native American music and dance to promote the preservation and celebration of indigenous culture. 8:30am & 11am Sat., Armory main stage.

Cyrus & the Rhythm Devils: An exciting new band from Seattle playing original songs with a fusion of funk and jazz. 1:15pm Sun., Armory main stage.

Eddystone African Eagles: Traditional polyrhythms from Ghana, Nigeria, Liberia, Guinea, Haiti, and Eddystone (Oregon). This year the group has 29 students from grades 6-12 with experience levels ranging from new this year to 8 years. Noon Sat., 1pm Sun., Armory main stage.

Yasmin Edwards Drum & Dance: Music and dance from Afghanistan. 2pm Sun., Armory main stage.

Entreqinda is a marvelous ensemble of talented local musicians who combine various Brooklyn music with elements of funk and jazz to create an authentic, uplifting and infectious sound. The band includes Adriana Giordano on vocals, Eric Velindal on keyboard, Dean Schneider on bass, Jeff Busch on drums, and Ernesto Pedanego and Tor Dyttichson on percussion. 8pm Sat., Armory main stage.

Freestyle Canela features guitarist Leif Tonsøe and his compositions based on soulful guitar, Cuban Rumba and inspiration from Hendrix to Haiti. 6pm Sat., Armory main stage.

Brett BenRaven and Crow Drummers: Created in 2005 to represent crows in Olympia’s “Procession of the Species,” the Crow Drummers perform pieces created by founder Brett BenRaven and the various Crows, occasionally borrowing from traditional rhythms. All songs are in the style of the Haida region of British Columbia. 11am Sat., 1pm Sun., Armory main stage.

Ed Hartman will demonstrate and perform music from around the world on a 7-1/2 foot long Honduran Rosewood Marimba and Percussion. Ed Hartman is sponsored by YAMAHA. 1:15pm Sat., Fisher Pavilion.

GoodVibe Jazz Trio: A dynamic and creative jazz trio consisting of vibraphone, bass, and drums, performing jazz standards, Latin jazz, and pop covers with their unique arrangements. 1pm Sun., Fisher Pavilion.

Pamela Mortensen: Seeing the didgeridoo as an organic synthesizer, Pam weaves voice, diaphragm, intricate Middle Eastern and Eastern European rhythms with urban beats to tell tales of modern magic and ancient mysticism, poetry and darklight worlds that are within and without all mixed with rich hues and sometimes a touch of humor. 11:30am Sat., Armory main stage.

Dora Oliveira and Dance Brazil: Dora, and her company present Brazilian dance from the religious tradition of Candomble to “Funk do Facebook,” Samba de Gafieira, and “Musas do Samba.” 12:15pm Sat., Armory main stage.

Poguet Sound Rhythm Society, led by Gordy Onuagumi Ryan and Ade Harris, this eclectic band keeps the live transmission from Babatunde Olatunji, Ladii Camala, Chief Boy, and Pablo Landrum alive and well. Dedicated to community and the invocation of Spirit, this musical organism plays with Heart. 4pm Sat., Armory main stage.

Peruvian Passion presents Afro-Persian dances from the Southern Coast of Peru, brought during the colonial period including a fun, playful rhythm called “Tosayta.” 11am Sun., Armory main stage.

Anni Prasad’s mother, Prabha Devi, a master Indian musician, gave him his first drum at age of 4. This began a journey with rhythm that took him from tabla to drum section leader for the UW marching band. He has been a student of Uttal Akram Khan’s since 2001. 2:45pm Sun., Armory main stage.


Seattle Marimba Quartet members Brian Yarkosky, Craig Wende, and Christian Krehbiel whose unique backgrounds come together to form an incredibly diverse musical ensemble, present a special trio performance. SMQ’s popular debut album “Singing Wood” has been critically acclaimed for its virtuosity and diversity in percussion music. Noon & 1pm Sun., Fisher Pavilion.

Seattle World Rhythm Band, led by Gerdy Ryan—a 24 piece high school ensemble that plays hot saxy music from West Africa, Cuba and Haiti. Dance and circus arts are included in the performance. 2pm Sun., Armory Amphitheater.

David Solomon is an active percussion performer, educator, and composer in Seattle, Washington. He performs in a diverse range of musical settings, including classical, jazz, contemporary, popular and various world styles. 2pm Sun., Fisher Pavilion.

Judi Spencer: Music is the language of the heart, a universal language that speaks to all people, going places where words alone will not penetrate. Judith Spencer, a recent graduate from the Royal College of Music in London, believes that the versatility of the marimba is endless; it can speak through many genres whether classical, pop or folk. It’s truly an ageless instrument. Noon Sat., Fisher Pavilion.

Aboul DAYE SYLLA and African Connection: A mix of artists from West African countries and the US bringing traditional music and dance traditions to life. This performance will include the doudou dance. 5pm Sat., Armory main stage.

Tutsi/Bukutikicic/lochev: Music based on long established folkloric tunes, passed through generations and interpreted by the trio for your enjoyment. Featuring American-born guitarist and composer Leif Tonsøe, guitarist Mario Bukovnik (Bosnia/Croatia) and Bulgarian drummer Boris Iochev. 3:30pm Sun., Armory main stage.

Vannobile: Drummers and dancers bring to life the celebratory spirit of Brazilian carnival, from the irresistible, rootsy rhythms of samba reggae to Rio-style samba, including brilliant costumes and feathered headdresses. 4:30pm Sun., Armory main stage.

Vashon Percussion Camp: A performance representing the curriculum of the camp held at the end of July. Includes jazz pieces played on marimba and vibes, solo pieces for percussion, an example of Kete drumming from Ghana, and a percussion ensemble piece in the tradition of western percussion ensemble literature. 3pm Sat., Fisher Pavilion.
### Appendix F   World Rhythm Festival Schedule and Workbook from Dr. Washington's Workshop

#### PERFORMANCES

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<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Performer/Event</th>
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<tbody>
<tr>
<td>10:00</td>
<td>Armory</td>
<td>Arthur Hall: 2014 WRF Kickoff</td>
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<td>10:15</td>
<td>Armory</td>
<td>Cameron Tumtum: Performer Showcase</td>
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<td>Armory</td>
<td>Gerdy Onyembi Ryan: Performer Showcase</td>
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<td>Manette Mabon: Performer Showcase</td>
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<td>Arturo Rodriguez: Performer Showcase</td>
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<td>Simona LaPommas: Performer Showcase</td>
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<td>Pamela Hortensean: Didjendjo</td>
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<td>Armory</td>
<td>Dora Oliveira: Dance Band Performance, Women on the Run</td>
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<td>12:00</td>
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<td>Judi Spencer: Edyville African Eagles</td>
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<td>Ed Hartman: Ska Mantra</td>
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<td>Yasmin Edwards: Drum and Dance</td>
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<td>David Cottone: Cooper Drums</td>
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<td>Vaishun Percussion Camp</td>
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<td>Abdulayye Sylla and African Connection</td>
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<td>Leif Tutaut and Freestyle Candle</td>
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<td>Dora Oliveira: Dance with Dora</td>
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<td>Shay Moore: Tribal Bellydance Workshop with Deep Roots Dance</td>
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<td>Karen R. Smith: Drum Dance Class</td>
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<td>Yasin Van Bork: South African Drum and Dance</td>
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<td>Darin Soon: South African Drum and Dance</td>
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<td>Darin Soon: South African Drum and Dance</td>
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#### DANCE WORKSHOPS

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<th>Workshop Title</th>
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<td>Armory</td>
<td>Armory (Center House)</td>
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<td>Fisher Pavilion</td>
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<td>Armory</td>
<td>Mural Amphitheatre</td>
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#### SUNDAY APRIL 6

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<td>Peruvian Dance Group</td>
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<td>David Cottone: Cooper Drums</td>
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<td>Shay Moore: Old School Bellydance</td>
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Appendix F  World Rhythm Festival Schedule and Workbook from Dr. Washington's Workshop

DANCE WORKSHOPS

Dance workshop descriptions (in alphabetical order by artist’s last name). For more artist bio info, see www.cupe.org/webpages/mbbyartistrev16.

Manimou Camara, West African Dance: Beginning/Intermediate. 1:30pm Sat., Armony 4th fl., Rm. H. Learn the charismatic, exhilarating dance of Guinea with a master dancer and choreographer.

Yasmin Edwards, Music and Dance from Afghanistan, 12:15pm Sat., Armony 4th fl., Rm. H. Learn the culture, music, costume, and dance from Afghanistan.

Shub-Chintan Gill, Bollywood Dance, 11am Sat., Armony 4th fl., Rm. B. Learn to dance with Indian film songs, from B-W to present Bollywood style.

Theresa McDermott, Afro-Persian Dance Workshop, 130pm Sun., Armony 4th fl., Rm. B. Get a great workout with fast-paced, sensual moves from Africa and Peru.

Shay Moore, Old School Bellydance, 1:30pm Sat., Next 50 Pavilion; & 11am Sun., Next 50 Pavilion: Fun and sassy beginner to intermediate bellydance combo! Tribal Bellydance Workshop with Deep Roots Dance, 2:45pm Sun., Armony 4th fl., Rm. B. Explore the foundations of tribal bellydancing from the Middle East, N Africa, India and Spain.

Dora Oliveira, Dance with Donna, 4pm Sat., Next 50 Pavilion: Dance the popular Brazilian “funk” music of Rio with Donna. KIDS Dance with Donna, 1:30pm Sun., Next 50 Pavilion: Kids ages 5 and up learn contemporary dance based on the traditional steps of Brazil.

Rhythm in Motion, Tribal Bellydance and Drumming, 4pm Sat., Armony 4th fl., Rm. E. & 1:30pm Sun., Armony 4th fl., Rm. H. Tribal bellydance and drum fundamentals with Claire Archer (dance) and Na’im Collins (drum). Learn the basics of bellydance solo and group drumming with a dancer(s).


Karen R. Smith, Blues Dance Class, 1:30pm Sat., Armony 4th fl., Rm. H.; 11am Sun., Armony 4th fl., Rm. H.: Blues dance, with its African roots, is a fun, organic partner dance.

Ron Radar Steeling, Yoga Drum, 11am Sat., Armony 4th fl., Rm. H. 12:15pm Sun., Armony 4th fl., Rm. C. Joyfully heighten your being through simple yoga and dance techniques.

Abdoulaye Sylla, Toum-Soune Dance, 11am Sat., Next 50 Pavilion: Develop dance and rhythm skills by dancing while playing downtown drums. Guinean Dance, 12:15pm Sat., Next 50 Pavilion: High energy Guinean dance to djembe!

Ousmane Sylla, Samato Contemporary African Dance,
part rhythms. What time is it? An introduction to Playing in Odd Time Signatures. 1:30pm Sat., Armyry 4th fl. Rm. B: Introducing the "secret" to playing rhythms in any odd time signature from basic rhythms in "five" to complex rhythm cycles of 21 beats or more. Drum Circle Grooves, 4pm Sat., Armyry 4th fl., Rm. B: Learn the fundamental knowledge and skills necessary to participate in most recreational drum circles.


Bill Moore, Drumming for Stress Relief. 12:15pm Sat., Armyry 4th fl., Rm. C & 1:30pm Sun., Armyry 4th fl., Rm. E: Rhythmic drum meditation can reduce stress. Learn methods that you can use at home to relieve stress and improve your overall well being.

Pamela Mortensen, The Art of Playing Didgeridoo. 1:30pm Sat. & 12:15pm, Armyry 4th fl., Rm. B: Learn to play didgeridoo or learn some new skills in this fun and informative workshop. Extra didgeridoos are available to borrow for the class. Greater Breathing Rhythm Building for Didgeridoo, 4pm Sat., Armyry 4th fl., Rm. D & 2:45pm Sun., Armyry 4th fl., Rm. E: Learn circular breathing techniques and how to use those techniques in rhythms. Extra didgeridoos are available to borrow for the class.

Stormy Oshin, Bucket Drumming, Music-Making for All. 2:45pm Sun., Armyry 4th fl., Rm. D: A playful and irreverent rhythm-making experience for novice to experienced drummers. All gear is provided.

Arturo Rodriguez, Rumba Guaguanco, 2:45pm Sat., Armyry 3rd fl., Left 2: Learn Rumba clave, guaguanco, the basic tumbao, segundo and quinto grooves and parts for Rumba Guaguanco. Marcha Tumbao and the supporting rhythms for salsa and or Latin jazz music, 12:15pm Sun., Armyry 3rd fl., Left 2: Learn the basic conga pattern for salsa and Latin jazz music and understand the relationship between Marcha Tumbao and all the other accompany rhythms in the Salsa Orchestra. Rumba, 4pm Sun., Armyry 3rd fl., Left 2: Rumba beats with religious or spiritual intent. Participants will learn a very old style of rumba called "Macaca." Open to all levels.

Gordy Onayemi Ryan, Ofosu Funk, 12:15pm Sat., Armyry 3rd fl., Left 3: Authentic arrangements for drum orchestra and voices from the Drums of Passion repertoire. Learn ritual music from Baba's roots as well as songs in the afro funk groove.

Michael Smith, Eddyville African Eagles Workshop, 4pm Sat., Armyry 4th fl., Rm. C: Focus on learning a traditional West African polyrhythm and options for "Americanizing" the arrangement to suit the talents of the group will be explored and explained. Some instruments available during the class, but please bring one if you have one.

Cameron Tummel, Tales of a Travelling Minstrel, 1:30pm Sat., Armyry 3rd fl., Left 3: "Rhythm has led me to hundreds of cities in the United States, Europe and Africa. ... I'd like to share a few reflections from the most inspiring travels, disasters and miracles I've encountered. Please bring a drum." Fundamental Djembe Skills, 1:30pm Sun., Armyry 3rd fl., Left 3: Techniques to help you play like a pro, including universal rhythmic patterns and variations to spice 'em up. Participants need to be able to play tones, slaps and bass notes proficiently.

Vamplet, Brazilian Percussion Ensemble, 11am Sun., Armyry 3rd fl., Left 2: Start out with basic rhythm exercises, and move on to play some classic rhythms such as ijexa and samba reggae. Join us and learn how much fun samba percussion can be!

Washington Flute Circle, Learn to play the Native American Flute, 12:15pm Sat., Armyry 4th fl., Rm. B, & 1:30pm Sun., Armyry 4th fl., Rm. B: You can learn to play the Native American Flute in less than an hour! There will be plenty of flutes to borrow for the class.

Giovanni Washington, Drum Your Destiny: ReSet Your Rhythm and ReWrite Your Future! 12:15pm Sat., Armyry 4th fl., Rm. E, & 1:30pm Sun., Armyry 4th fl., Rm. C: Utilizing the dynamic power of the drum and poignet writing exercises, this workshop will help you Be Seen, Get Heard, and Live Unapologetically!

Zorina Wolf, Rhythm in the Body! TakoSalsa, 4pm Sat., Armyry 3rd fl., Left 4 & 11am Sun., Armyry 4th fl., Rm. E: A musical group process that encourages us to experience wisdom which we all embody. By learning in a continuous field of movement our minds relax and rhythm itself informs us. Rhythm Journey Songs, 4pm Sun., Armyry 3rd fl., Left 4: Songs from the heart on the drum, bentinbau, rattles and voice brought to you by a longtime student of Nigerian drummer Baba Olanuni and Reinhard Flatischler (TaKoTiNa).
Appendix F  World Rhythm Festival Schedule and Workbook from Dr. Washington's Workshop

KIDS CORNER PERCUSSION BUILDING WORKSPACE

This year, the World Rhythm Festival will offer families the chance to express their creativity and musical talent by making percussion instruments using items found around the house. Not quite sure if you have a drummer in the family? Bring one or more of these items to the workshop and turn them into music makers! Here are just a few examples that can be used to build a drum or a hand held percussion instrument.

Drums: Cans formerly containing Almond Roca, Mixed Nuts, Coffee, Cocoa, Cake Icing, Peanut Butter (with lid) or Yogurt.


Add for Sound: Rice/Beans/Lentils/Popcorn

Rain sticks can be made from Aluminum Foil, Paper Towel or Toilet Paper rolls (Christmas wrap works well here), Wrap Chop Sticks with Packing Tape to create Drum Sticks.

We will provide the basics. Water in small bottles will be available for a minimum donation for hydrating, after which the bottles can be upcycled into instruments! We will also provide you with some materials to embellish your instrument / artwork, including Glitter, Glue, Markers & Highlighters / Charcoals / Oil Pastels, Paper & Art Scissors, Fabric, Clear & Artistic Packing Tape.

This is Green, Clean fun and provides an excellent opportunity to support the concept of up-cycling to your family.

Location: Third Floor Armory Open Space (at the top of the stairs)

Hours: Saturday & Sunday 12–5pm

INTERNATIONAL MARKETPLACE

At the International Marketplace in the Fisher Pavilion & Center House, you’ll find a great selection of drums, percussion instruments, ethnic goods and other fun stuff.

Ade Africana
Bhu Namde
Bombay Trends
Colors and Origins
Drum Exchange
Fish People
Gazebo
The Glass Lady
India Imports
Indian Arts
Jamtown
Lhasa Trade
Native Creations
Out of Africa
Pac Island Grill
Piscis Evolutionary Designs
Rise & Shine
Seattle-Mombasa Sister City Association
St Jude’s Children’s Research Hospital
Tibetan Arts & Crafts
Walla Chiropractic
Washington Flute Circle
Water for Peace
Wooden Roots
YakIt Imports

KEEP IT GOING YEAR ’ROUND

Four easy ways to stay informed and involved in Seattle’s vibrant drum and dance community:

1) Join the Seattle World Percussion Society mailing list, become a SWPS member. More info: www.SWPS.org
2) Join the SWPS Facebook Page at www.facebook.com/seattle.world.percussion.society
3) Subscribe to the Seattle Drum Jams list, groups.yahoo.com/group/seattle-drum-jams or send an email to seattle-drum-jams-subscribe@yahoogroups.com.
“It is not in the stars to hold our destiny but in ourselves.” - William Shakespeare

“We must use time wisely and forever realize that the time is always ripe to do right.” - Nelson Mandela

**Drumming** is a long established conduit for **change**. Found in most cultures throughout the world, drumming has been used in community gatherings for **healing**, music making, and ceremony. Drumming has been **scientifically proven to** reduce stress, increase serotonin production, elevate mood, strengthen the immune system, and increase the cells that destroy cancer and virally infected cells. Such positive physiological changes reduce resistance, prepare participants to do the important work of personal excavation, and speed up the process of reaching enlightenment - a space free of judgment and rife with profound insights. Rhythm-based events are an opportunity for everyone - no matter their level of music training - to create community, enjoy these positive health benefits, and contribute their voice to an in-the-moment music making experience in which every voice is equally valued. RhythmQuest provides a sonic platform upon which people can safely explore and transform their relationship to self in a safe and supported environment.
RHYTHM ANALYSIS: Present

Presence [presh-uh ns]
noun
the state or fact of being present, as with others or in a place.

Present [presh-uh nt]
 adjective
Being, existing, or occurring at this time or now; current.

Present [pri-sent]
 verb
To furnish or endow with a gift or the like, especially by formal act.

Present [pre-sent]
noun
A thing presented as a gift; gift.

1. What are the loudest or strongest rhythms in your life right now?

2. Which of these are in support of your desired life?

3. Which of these rhythms are not in support of your desired life?

“The distinction between past, present, and future is a stubbornly persistent illusion.”
- Albert Einstein

NOTES:

We believe that you are entitled to the beautiful, fulfilling magical life of which you have always dreamed. There’s nothing in the world more powerful than watching people shake themselves free of outdated, useless beliefs and ideas. We want you to step out of the shadows and into your greatness.

We want you to Live Courageously!

At RhythmQuest, we have the passion, dedication, commitment and knowledge to make that happen.

Find Your Rhythm, Transform Your Life!