

GLOBAL ARTS ORGANIZATIONS

VOLUME 1
2023 EDITION

PERCUSSIVE
ARTS SOCIETY

COMPILED & EDITED BY
THE PAS WORLD PERCUSSION
PEDAGOGY COMMITTEE



Global Arts Organizations: **An Educational Resource (First Edition – 2023)**

Curated and compiled by the World Percussion Pedagogy Subcommittee of The Percussive Arts Society.

Members: Michael Vercelli (Pedagogy sub-group Chair, peer review, copy editor), Colleen Haas (managing editor, peer review), Patrick Roulet (archivist, peer review, copy editor), Richard Grimes (peer review, copy editor), Cara Wildman (design and formatting, peer review, copy editor), Mark Stone (consultation and World Percussion Committee Chair).

Introduction

This publication serves as a “go-to” guide for percussionists interested in studying the instruments and traditions of cultures throughout the world. This first edition has nine brief articles exploring solo and ensemble traditions, as well as percussion associated with larger ceremonial and/or social dance traditions. This edition includes events featuring indigenous percussion traditions from Africa, Europe and the Americas — exploring diverse musical instruments, such as the bow, the zither, frame drums, hand drums, and stick drums.

The value of learning a tradition at the hands of master musicians is invaluable. Moreover, learning this music *within its cultural context* stresses the importance of not only *what* is being played, but also *why* and *how* the music is used.

Given the global diversity of percussion instruments and traditions, each organization offers different learning environments and experiences. Many of these organizations also have social outreach missions and encourage cultural sustainability through educational exchange. It is our intent that this document will serve as an aid to put interested PAS members in direct contact with master musicians from around the world through professional and socially responsible means.

History of the project

The objective of the PAS World Percussion Committee was to create a list of reputable global organizations that specialize in world percussion instruction. To that end, this guide is intended to inform and connect students, teachers, professionals, and enthusiasts alike who are interested in learning opportunities.

We feel entries should be written by someone not directly involved with the organization, rather by someone with direct experience or knowledge of the quality of the organization. We also felt the entries should be written in an accessible voice, rather than one of verbose academe. In addition, we agreed the document should avoid being used solely as a marketing endeavor for organizations, individuals, and events, but rather used to direct members to opportunities for musical and cultural study. Members of the PAS World Percussion Committee were encouraged to contribute to the project. We received more submissions than were published in this premiere edition. Several articles are currently under revision; the committee is committed to publishing future volumes.

Criteria

During the course of regular meetings in 2020 and 2021, the committee made many decisions regarding the goals of the project. Our primary goal was to focus on organizations rather than college programs or individuals, unless a musical tradition is grounded in the individual master teacher or guru, or apprenticeship model.

The World Pedagogy Sub-committee members acted as peer reviewers/curators for the project to ensure that the organizations were credible, relevant, and had a focus on learning. Priority was placed on those organizations that were not only deemed to be of value to percussionists worldwide, but also to have high standards for organizational integrity and be known for their reliable communication, effective instruction, and musical expertise.

We also wanted to be sure that the culture group and/or musical tradition was represented accurately and that the practitioners of each tradition or founding (or current) members of the organization could be felt and heard. Even though it is the voice of the author that the reader will first encounter, we realized that representation of the organization should be present and prioritized and could be augmented by personal testimonies. We decided that to be the most inclusive, we would either include direct quotes from the organization's leaders, provide a photograph or link to a video online that features their instructional style, solicit articles from past students, or supply a recorded interview with the actual coordinators or members of the organization. Personal stories of one's own learning are included with many of the entries as another way for each author to humanize any important relationships and/or their learning experiences. This helps to not merely objectify the instruments or sonic aspects of the music, but to point out the importance of student and teacher relationships.

The process

All the entries in this edition are authored by professional percussion educators with either personal experience with the cultural tradition and/or the group represented in the listing. In a few cases, the entry was written to provide access to important learning experiences of renown even if the author did not have personal experience with the organization. Those listings were written after direct consultation with leadership in the organization and also shared with those same members before submitting the article for acceptance in the guide.

Each article that is submitted to the committee undergoes a peer review process by members of the World Percussion Pedagogy Subcommittee. If necessary, we reach out to experts in certain key traditions for a more fair appraisal of the submission. Each article is ranked either as accepted, provisional dependent on some revisions, or deemed not suited for the publication at hand. After the ranking, that information is subjected to a consensus decision and then the level of acceptance is shared with the author. If an article shows promise but does not meet the style of writing we hope to maintain or is lacking focus, a publication partner from the committee is assigned to help the author revise their article to help move a submission from the provisional to the acceptance category. Once submissions are accepted, they undergo a copy edit stage, formatting, final consultation with the managing editor, and then are archived for the next round of publication.

Over time, we have developed specific criteria to share with future contributors to ensure that our goals and objectives are continually met and to offer a smooth editorial process. We will share our criteria at the end of the volume in our "Open Call for New Submissions" section.

As we go to print with this first edition, the committee is aware that the listings are not comprehensive, but rather a place to begin. This will be an ongoing project and we, therefore, anticipate future contributions from the various percussion communities. We are particularly interested in including more listings from critical areas of potential interest such as Afro-Cuban Percussion, Steel Pan Ensembles, Taiko Drumming, Gamelan, Middle Eastern or other forms of Arab-based musical examples, as well as more representation of Native American or African American percussive art forms.

Organization of the resource guide

The World Percussion Pedagogy Subcommittee had many discussions about how to best list each entry, anticipating how readers may best access the information: by instrument, by country or region, by author, or by the title of the organization. As percussionists, we often begin our journey into world percussion either by a particular instrument, being enthralled by the sounds from a particular country or culture group, or by sometimes being members of that culture. There are many possibilities for organizing the resource guide, however at this time, we determined that the most useful and inclusive way to list them is by the name of the organization. Each listing begins with a brief unified template hitting on the *what*, *who*, and *where*, followed by a background section including contact information. This short introduction is then followed by a personal account and/or additional descriptive material, should the reader want to know more details on the organization or get a deeper look at the kind of experiences that are available.

The World Percussion Pedagogy Subcommittee is excited to launch this premiere edition. With gratitude to the greater PAS Organization, the members of World Percussion Committee, and to the percussion educators featured in this volume, it is our sincere hope that you enjoy browsing its contents.

— Colleen M. Haas, Managing Editor

Table of Contents

Africana Fefeworwor Dance Ensemble (Ghana) / Author, Alex Smith

Arco Musical (U.S.) / Author, Patrick Roulet

Cimbalon World Association (Hungary) / Author, Richard Grimes

Craiceann: The Bodhrán Summer School (Ireland) / Author, Cara Wildman

Dagara Music Center (Ghana) / Author, Alex Smith

Dagbe Cultural Institute and Cultural Centre (Ghana) / Author, Michael B. Vercelli

Maroon Creole Drum School (Belize) / Author, Michael B. Vercelli

Rhythm is the Cure - Workshops (Italy) / Author, Cara Wildman

Viver Brasil (U.S. and Brazil) / Author, Colleen Haas

Interested in submitting an article?

We are currently seeking submissions for future volumes. Please contact Michael Vercelli michael.vercelli@mail.wvu.edu for submission details and formatting template.

AFRICANA FEFEWORWOR DANCE ENSEMBLE

BY ALEX SMITH

"AFRICANA DESIRES TO AFFECT CHANGE THROUGH THEIR PERFORMANCES AND THEY ACCOMPLISH THIS EVERY TIME THEY WALK ON STAGE."



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[Community Youth Cultural Center](#)

THE BASICS

What: The Africana Fefeworwor Dance Ensemble (AFDE) is a cultural group based out of the Community Youth Cultural Center at Kawucudi in Accra, Ghana that specializes in the performance and teaching of Ewe music and dance and Ghanaian music, dance, art, and culture more broadly.

Additional Resources: Several recordings are available online, recorded at different countries and festivals around the world.

THE MISSION

Founded in 1991 by Mawutor Akpobi, AFDE fosters opportunities in artistic scholarship and cultural exchange for and between local and international communities. Since 2006, AFDE is under the direction of Agbeko Desouza, a founding member of the group. They regularly perform for private events including state, corporate, and university-sponsored programs and public events such as at festivals, hotels, funerals, outdoor ceremonies, engagements, and weddings.

THE CLASSES

AFDE offers individual and group classes in Ewe drumming and dance. The public is invited to attend and participate in their rehearsals that occur three times per week at the Community Youth Cultural Center. Select members of the group are open to online teaching.



TESTIMONIALS

"As a lover of music and dance, Africana not only is artistically superb, but they allow the audience to be a part of the movement. Their energy and passion for the art form is captivating and contagious. You can't help but to smile and love every moment."

— Anonymous, from website



[Africana in Performance](#)

"Move the World has had the honor of working alongside Africana since 2015. When teaching traditional dances, drumming, and Ghanaian culture, each member of Africana clearly portrays passion to teach and to learn. Move the World has run leadership development workshops with its trustees and saw first-hand the teamwork already in place. Each member of Africana brings something to the troupe, allowing them to continue to grow and inspire others."

— **Claire Hardy**, Managing Director and Co-Founder at Move the World

ARCOMUSICAL

BY PATRICK ROULET

"AT UNIVERSITIES, HIGH SCHOOLS, AND GRADE SCHOOLS, ARCOMUSICAL OFFERS EDUCATIONAL RESIDENCIES THAT INCLUDE A WIDE RANGE OF ACTIVITIES MEANT TO ENGAGE BROADLY AND DEEPLY IN EACH COMMUNITY." – ARCOMUSICAL



Gregory Beyer

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THE BASICS

What: A 501(c)(3) non-profit organization with a mission to spread the joy of the berimbau through six pillars of activity: performance, education (including residencies and workshops), composition, publication, research, and community.

Additional Resources:

Instruments, musical scores, and recordings are available through the Arcomusical website

Berimbau: The berimbau is one member of a large family of instruments known as musical bows.

EDUCATION

Arcomusical's educational mission is supported through a variety of activities, including: interactive performances and multi-media "informances," musical bow workshops, and student composer workshops called the Arcomusical Composer Initiative (ACI). More information about the group's educational activities can be found [on their website](https://www.arcomusical.com/).

RESEARCH COMMUNITY

In the United States, Brazil, Africa, and elsewhere around the globe, Arcomusical is creating vital connections between people in order to celebrate, re-think, and transform this beautiful instrument. Read more about the research community [here](#).



Noel Childs

GREG BEYER, PRESIDENT, FOUNDER, ARTISTIC DIRECTOR

As a Fulbright Scholar, Beyer studied the berimbau in the larger context of the Afro-Brazilian martial art of Capoeira Angola as a visiting scholar at the Federal University of Minas Gerais (UFMG) in Belo Horizonte, Brazil.

About Arcomusical, Beyer says, "In the five years since Arcomusical has become a non-profit organization, the mission and its supporting activities have become crystal clear for us. Perhaps most important to us are the circles of community that we build around musical bows everywhere we perform, locally, nationally, and internationally.

TESTIMONIAL

"I am grateful to have been at PASIC 2001 in Nashville, where Greg Beyer introduced the berimbau to our PAS percussion community. Over the past 20 years, Greg's passion for the berimbau and its culture have blossomed into the many facets of Arcomusical. Joy, artistry, and community shine brightly in all of Arcomusical's activities."

— Patrick Roulet



Four/Ten Media



Four/Ten Media

DISCOVER MORE

Berimbau in Capoeira: A study of the technique, writing, and evolution of the traditional and contemporary music of the Bahian berimbau by Ramiro Musotto respectfully reorganized, annotated, and expanded by Greg Beyer.

[Click here for a downloadable PDF](#)

O Berimbau: A Project of Ethnomusicological, Research, Musicological Analysis, and Creative Endeavor by Greg Beyer. Beyer's dissertation from the Manhattan School of Music provides the reader with a collection of transcriptions and research into the history and culture of the instrument and its music.

[Click here for downloadable PDF](#)



INSTRUCTIONAL VIDEOS

Instructional videos that cover the basics of the instrument's anatomy and set-up, basic techniques, and exercises can be found through [this link](#).

CIMBALOM WORLD ASSOCIATION

BY RICHARD GRIMES

"ENGAGING, ENTERTAINING, AND EDUCATIONAL, IT'S ALSO THE ONLY INTERNATIONAL EVENT OF ITS KIND FOR CIMBALOM PERFORMERS, COMPOSERS, AND ENTHUSIASTS!"
– V. HERENC SAR, CWA PRESIDENT



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THE BASICS

What: A bi-annual conference featuring performances and workshops by the world's leading cimbalom artists. The conference is held in various locations around the world and previous locations have included the Czech Republic, Slovakia, Ukraine, Switzerland, China, Germany, Mexico, Taiwan, and the UK.

Additional Resources: The exhibit hall features a variety of resources where the top instrument makers, hammer makers, music publishers, etc. sell their wares.

THE MISSION

The Cimbalom World Association's (CWA) mission is to bring together students, performers, teachers, composers, and instrument makers who share a passion for the concert cimbalom. The CWA was founded in Budapest, Hungary, in 1991 to promote cimbalom education, performance, composition, and instrument advancement globally. The organization is not only made up of concert cimbalomists, but also other musicians within the zither family, including yangqin, santur, hackbrett, hammered dulcimer, tympanon, qanun, and kanun.

The CWA provides cimbalists assistance in obtaining rare and out-of-print scores and recordings. The organization seeks to foster cimbalom instruction, including international exchange visits, which are member-guided opportunities for students to immerse themselves in the central European cultures where the concert cimbalom first began.



THE CONGRESS

Organized by the CWA, this bi-annual conference of cymbalom artists and enthusiasts from around the world is held in a different country each year, offering performance and workshops by the world's leading cymbalom artists. Previous locations have included the Czech Republic, Slovakia, Ukraine, Switzerland, China, Germany, Mexico, Taiwan, and the UK. The event provides cymbalists of all levels the opportunity to partake in private and group instructional sessions on instrument maintenance, playing technique, and repertoire, and includes live performances by renowned guest cymbalom artists. Attendees can take private lessons, watch performances, and browse the exhibit hall, where the top instrument makers, hammer makers, music publishers, etc. in the world have items for purchase.

THE PUBLICATION

The CWA publishes a bi-annual newsletter informing members of international performance and educational opportunities, newly released sheet music and recordings, and serves to make members aware of current research articles and instrument development. The organization represents the forefront of historical and progressive scholarly output for the cymbalom.

THE CWA SPIRIT

"I cannot wait for the next CWA conference! The breathtaking concerts and opportunities to learn I will never forget – but the laughter, the memories, and the ability to connect into the international cymbalom community were amazing!!!"
 – **Anelia Valko**, cymbalom student

CRAICEANN: THE BODHRÁN SUMMER SCHOOL

BY CARA WILDMAN

"GREAT TUNES, GREAT FRIENDS, BEAUTIFUL SCENERY, AND PLENTY OF PINTS...I CAN'T WAIT FOR NEXT YEAR!" – CARA WILDMAN, STUDENT



THE BASICS

What: A week-long bodhrán (Irish drum) summer school every June off the west coast of Ireland. Includes group classes from beginner-advanced, special workshops, nightly music sessions, and cultural activities.

Additional Resources: The school gift shop has a variety of additional resources for purchase, including print publications, digital/audio materials, and instruments/accessories.

Special Notes: There is no ATM on the Island, so be sure to bring enough cash for the week.

Contact Information

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THE MISSION

Craiceann was started in 2001 specifically for bodhrán players as a way to develop skills and techniques unique to the Irish frame drum. The school has continued yearly since its inception and boasts students from more than 20 countries. The instructional staff includes the world's best players/teachers, including Johnny McDonagh, Tommy Hayes, Mel Mercier, Jim Higgins, Junior Davey, Martin O'Neill, Cormac Byrne, Eamon Murray, Siobhán O'Donnell, Rolf Wagels, Colm Phelan, Robbie Walsh, Andy Kruspe, Donal Lunny, and many more.

THE CLASSES

Students audition to a predetermined tune of their choice and are placed in classes from beginner-advanced based on ability level. There is also a masterclass, which is by invitation only. Classes run Monday-Friday, and teachers rotate through the different class levels so each learning group receives instruction from each teacher. Classes include playing techniques, musicality and improvisation, how to accompany the various tune types in Irish music, session etiquette, and extended techniques.



THE EXTRAS

Special workshops include bodhrán history, bodhrán making, lilting, Irish dancing, bones, and sean-nós dancing, among others.

Optional activities include a walking tour of the island, two evening concerts, teacher recitals, nightly sessions in the local pubs and hotel, and an optional gala dinner.

THE CRAICEANN SPIRIT

My friend Dónal and I grab our luggage and instruments and make our way up the slippery gangplank to the pier. It's just as we'd remembered from previous years — the sound of the waves on the beach, the salty sea air, stone walls, and horse and buggy carting musicians up the hilly roads to their B&Bs to get unpacked for a night of tunes and pints. The 40-minute ferry ride from Doolin to Inis Oírr (or "Da Island" as the locals call it) only serves to magnify our excitement. As we walk up the hill to Óstán Inis Oírr, we can already hear a set of reels floating on the breeze and welcoming us back to the music and friends we haven't seen for the past year. We've arrived.

"This indefinable "Spirit of Craiceann" is difficult to explain, but has to do with a combination of things. If you have ever spent time on a small island anywhere, you will understand that islands have an almost magical quality, and this is certainly so for Inis Oírr. This is a combination of the people and their traditions, together with the island's location, its landscape, and its history. During Craiceann each year, the place almost becomes a musical and bodhrán island, the summer school becomes the focus for both residents and visitors, and this creates a vibrant and friendly atmosphere. The eclectic mixture of students of all ages and backgrounds from different countries creates a very stimulating environment, and their interaction with each other, and the tutors, both at classes and evening music sessions, makes for easy learning and shared enjoyment. Many people return year after year to participate in Craiceann, and friendships are forged there that will last forever. There is a feeling of being part of the Craiceann family, and many people plan their annual vacations to include the Craiceann week and look on it as a sort of homecoming when they arrive back on Inis Oírr."

— Quote from the **Craiceann website**

THE BERNARD WOMA DAGARA MUSIC CENTER

BY ALEX SMITH

“MY TIME SPENT AT THE DMC MADE FOR A ONCE-
IN-A-LIFETIME EXPERIENCE I WILL ALWAYS
CHERISH.” – SHANE JONES



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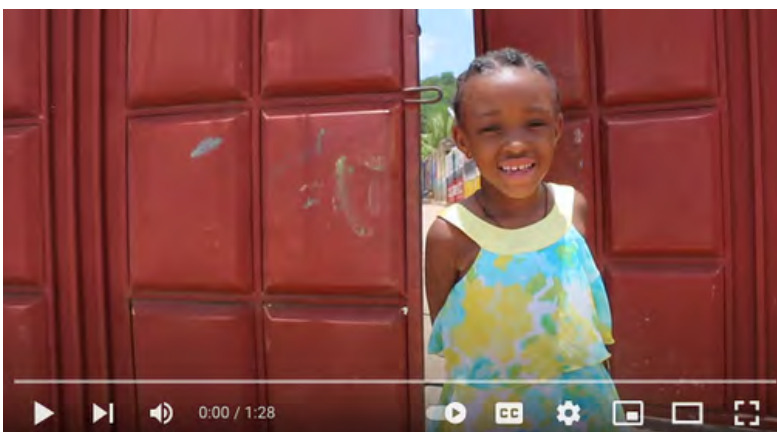
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THE BASICS

What: A cultural center in Medie, Ghana that offers classes in Ghanaian music, dance, art, and culture in general, with a specialty in the performance and teaching of Dagara music and dance. Founded in 2000 by the master gyil musician, teacher, and music scholar Bernard Woma, the BWDMC fosters opportunities in artistic scholarship and cultural exchange for and between local and international communities.

Additional Resources: The BWDMC also functions as a distributor of Ghanaian musical instruments that ship internationally.

STUDY ABROAD

University and independent groups and individuals are welcome to participate in the Bernard Woma Dagara Music Center (BWDMC) immersive study abroad programs. Every summer, the center offers two three-week sessions where visitors can study in a structured group environment with the BWDMC instructors and participate in excursion trips to major tourist attractions throughout the country. The BWDMC also hosts individuals for longer-term stays, such as for academic research, internships, and more.



SAAKUMU DANCE TROUPE

The Saakumu Dance Troupe is the resident drum and dance ensemble of the BWDMC. Saakumu regularly performs in Ghana for weddings, funerals, and corporate and government-sponsored events. They also regularly tour the United States and are available for booking. Check out one of Saakumu's performances below!



THE DAGARA SPIRIT

"The Dagara Music Center is one of the most valuable international musical and cultural resources I have found around the globe. The expertise, professionalism, and kindness of the faculty and staff at the DMC make it an ideal place to live and learn about Ghanaian culture. The Center is a place to not only learn about Dagara music, but to learn about all aspects of Ghanaian culture, from Ewe, Ga, Ashanti, and Dagara gyl playing, drumming, singing, and dancing. I would strongly encourage anyone interested in Ghanaian culture to visit the Dagara Music Center. My time spent there changed me not only as a musician, but as a person, and is an experience I will be forever grateful for."

— **Dr. Shane Jones**

"The DMC surpassed all my expectations in every way. The music was challenging, but the teachers were patient and skilled at breaking it down. The staff was warm and helpful and the food was fantastic. I can't recommend the DMC enough. Go and you will not regret it!"

— **Sarah Stevens**, Summer 2019 Participant

DAGBE CULTURAL INSTITUTE AND ARTS CENTRE

BY MICHAEL B. VERCELLI

"DAGBE IS TRULY ONE OF THE MOST MAGICAL AND UNIQUE PLACES ON THE PLANET. WHETHER LEARNING TRADITIONAL WEST AFRICAN MUSIC AND DANCE FROM DAGBE'S STAFF OF WORLD-CLASS ARTIST-INSTRUCTORS OR SPENDING TIME IN THE VILLAGE SOAKING UP THE LOCAL CULTURE, PEOPLE FROM ALL BACKGROUNDS ARE WELCOMED WITH OPEN ARMS, JUST AS THEY HAVE BEEN FOR OVER 30 YEARS."

– JEREMY COHEN



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THE BASICS

What: The Dagbe Cultural Institute & Arts Centre, established in 1984 by the late master drummer Godwin Agbeli, provides an in-depth educational experience to Ewe traditional music, dance, and culture.

Dagbe's curriculum focuses on over fifty pieces from the Ewe culture, taught by master Ewe drummers and dancers. Dagbe's facilities can accommodate both individuals and group study and provide room/board, meals, and running water. Additional services include transportation to/from the airport and local cultural excursions.

Additional Resources: During your stay at Dagbe, visits to cultural activities such as funerals or local religious shrines can be arranged, as well as excursions to the beach, market, and village school.

THE MISSION

The Dagbe Cultural Institute & Arts Centre is located in the scenic coastal village of Kopeyia in Ghana's Volta Region. The mission of Dagbe is to sustainably preserve traditional West African and Ewe culture by bringing the enduring economic benefits of a successful cultural tourism business to the local community.

THE CLASSES

A typical, week-long residency at Dagbe includes dance classes from 9-11am and drumming classes from 4-6pm. Students at Dagbe have the opportunity to take private lessons with any of Dagbe's talented staff and have unlimited access to instruments to practice.





THE EXTRAS

Group and private lessons are available through Zoom. Contact Emmanuel Agbeli for details.

A DAY AT DAGBE BY MICHAEL B. VERCELLI

The sounds of the village – roosters crowing, people talking, sweeping, singing – all start early in the morning. The sun is out, yet it’s the coolest part of the day. Emmanuel Agbeli tells us that we will be officially “welcomed” to Dagbe at 8:30am. My students and I arrive, a libation is poured, and immediately the music starts. From here, we head directly to dance class, where a full ensemble of Ewe musicians awaits. The class moves fast and the movements are athletic and aerobic. The Ewe war epic, Atsiagbekor, is serious, therefore every action we take must be serious and precise. After a second shower and lunch, the heat of the day sets in.

Some days, we take a brief trip to the town of Denu to cool off at the beach or peruse the market, but today we visit the local Brekete religious shrine. When we arrive, the shrine musicians are already playing, welcoming us. We bring offerings of kola nut and gin so that we can enter the shrine where the gods live. The priest tells us about each deity, while the drums outside the shrine continue. By 4 pm, we’re back at Dagbe and ready for drumming classes.

Each class consists of a master drummer and at least one other musician to keep the bell, rattle, or support parts while we play. Understanding the drum language is just as important as the sounds we play, “den to, den to, ja...” By 6 pm, the sun is setting and we return inside for dinner. All the meals are local Ewe dishes prepared by the Dagbe staff. The cool evening gives us all a little time to review the day’s activities, practice a few parts, or hang out with some of the staff. Each day is packed, and as many of my students have observed: “life changing.”

MAROON CREOLE DRUM SCHOOL

BY MICHAEL B. VERCELLI

"EMMETH PASSES ON ALL THE KNOWLEDGE HE HAS OF HIS ANCESTORS' SONGS – THE RHYTHMS, THE DANCES, THE LYRICS, THE MELODIES, AND THE MEANING. HE CARES DEEPLY ABOUT HIS STUDENTS AND TREATS THEM AS GOOD FRIENDS." – COREY ZINN



Contact Information

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THE BASICS

What: Under the direction of Emmeth Young, one of Belize's few traditionally based Creole drummers, the Maroon Creole Drum school aims to educate, share, and preserve the music and tradition of Creole drumming. The Maroon Creole Drum School offers classes in drumming, drum building, and performance. Having also studied Malinke drumming in Guinea, Emmeth provides students with a unique connection between music of West Africa and the African Diaspora.

Additional Resources: Emmeth sells hand-carved Creole Sambai and djembe drums.



THE MISSION

The Maroon Creole Drum School is driven to present, preserve, and further develop Creole music within Belize.

THE CLASSES

Programs at the Maroon Creole Drum School can include two to four hours of drumming, dance, Creole cooking, ethnobotany, and drum carving.



THE EXTRAS

The Maroon Creole Drum School also facilitates the Drums Not Guns youth advocacy project. Drums Not Guns recruits at-risk youth from Punta Gorda to drum and participate in local performances as an alternative to participating in gang activities in Belize City. Drums Not Guns members study, practice, and rehearse in the Maroon Creole Drum School's supportive environment. Through their performances, the Drums Not Guns members create a safe alternative for earning money for themselves and their families.



THE CREOLE SPIRIT

"The Maroon Creole Drum School itself is an off-the-grid homestead with a wide breadth of other lessons to teach. The school's family creates an authentic learning experience with everything from farming, cooking, dance, history, and culture. Everyone will take something away from seeing the school's Drums Not Guns program in action – providing a model to use music education to combat socio-economic issues and sustain traditional culture. Maroon Creole Drum School offers unique and valuable education for percussionists and anyone interested in the Belize Creole culture or community outreach. Emmeth Young is a top-tier hand percussionist and master of traditional Creole music and culture. I particularly loved his "you've got this" positive attitude and friendly demeanor. Emmeth passes on all the knowledge he has of his ancestors' songs – the rhythms, the dances, the lyrics, the melodies, and the meaning. He cares deeply about his students and treats them as good friends."

– **Corey Zinn**, Executive Director of Create West Virginia

RHYTHM IS THE CURE: ITALIAN TAMBOURINE

BY CARA WILDMAN

"I DISCOVERED THROUGH ALESSANDRA A COMPLETELY NEW ELEMENT, RICH WITH MUSIC AND DANCE. I WAS IMPRESSED BY HER DEEP PASSION FOR OUR ANCIENT TRADITIONS OF MUSIC AND DANCE." – JILLIAN G., STUDENT



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THE BASICS

What: An intensive healing workshop featuring Southern Italian ritual drumming, chant, and dance. Participants will learn the unique style of tambourine playing and the ancient healing trance dance of the tarantella.

Additional Resources:

Alessandra's books and instruments are available for purchase.

Special Notes: Held annually in July/August in Southern Italy, and in January in Oahu, Hawaii.

THE MISSION

Alessandra's workshops use the unique style of tambourine playing and trance dance of the tarantella as a form of music and dance therapy. Her mission is to bring healing and release blockages of energy through music and dance by breaking up the imaginary "spiderweb" of the subconscious mind.

THE CLASSES

Students will learn the following ritual dances and rhythms: tammorriata (a dance from Naples danced with castanets), pizzica tarantata (6/8 rhythm played on the medium tambourine), and the ritmo e danza di San Rocco (spinning dance similar to the Whirling Dervish). Alessandra ends each session using the ocean drum in a final relaxation invoking the healing powers of water.



THE EXTRAS

ITALY

Special features include collaboration with internationally renowned Neapolitan folk musician, classical singer, and percussionist Nando Citarella. Lectures about the Black Madonna and Goddess Isis will also be given by Egyptologist/archaeologist Armando Mei.

Attendees will have the opportunity to make pilgrimages to the four sacred sites of the Black Madonna, including La Madonna Avvocata on the Amalfi Coast, the Black Madonna of Positano, Feast of the Black Madonna della Neve, and the Black Madonna of Montevergine and the Black Madonna of Moiano.

HAWAII

Hawaii participants will have the option to attend hula classes, and are invited to drumming classes on the beach each morning. In addition, guest theologian Father Phil Harmon will offer evening classes in the Divine Feminine and the Black Madonna.

THE ITALIAN SPIRIT

"Alessandra is one of those human beings that you want to be around as much as possible. She just feeds you with good energy, and has a great sense of humor! She makes everyone very comfortable. It's very easy to trust her, because she's very genuine and sincere. Her instructions are easy to understand and she gives everyone individual attention. She also knows how to motivate people successfully. As a healer, combining her spiritual good energy with her unsurpassed talents, you can't ask for more. She truly has an extensive knowledge on everything she's teaching and based on her background – she has a deep understanding and hands on experience as a healer as well as drummer/singer/dancer. It's a great pleasure and a great honor to learn from her."

– **Dragata D.**, Student & workshop attendee

VIVER BRASIL'S DANCING AND DRUMMING AT THE SOURCE

BY COLLEEN HAAS

"FOR PERCUSSIONISTS, THIS IS THE BEST HOLISTIC APPROACH TO BRAZILIAN PERCUSSION AND DANCE TRAINING, COMBINING STUDYING WITH THE MASTERS WITH HAVING LIVED EXPERIENCES OF THE CONTEXT AND CULTURE."

– LINDA YUDIN



Colleen Haas

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Colleen Haas

THE BASICS

What: A professional Afro-Brazilian dance and music organization based in Los Angeles, Calif., offering community classes, school residencies in Brazilian percussion and dance, and a cultural exchange program to Salvador, Bahia. Many offerings are offered online.

Additional Resources:

Instruments are available through the exchange program. CDs available for purchase in Brazil.

Special Notes: A study abroad trip includes lectures on Brazilian history & culture, classes, private lessons, and excursions.

THE MISSION

Viver Brasil was founded in 1997 by dance ethnologist, choreographer, and teacher Linda Yudin and her Brazilian husband, percussionist and dancer, Luiz Badaró. Viver Brasil (VB) honors Brazil's African legacy through contemporary dance theatre by utilizing Afro-Brazilian dance and music in performance, arts education, community, and cultural exchange programs.

THE CLASSES

"Dancing and Drumming at the Source" (DDATS) is a study/cultural immersion program to Salvador, Bahia, Brazil on Afro-Brazilian percussion, song, and dance, offered every summer in August. The program offers 14 days of instruction with Bahia's most important master teachers, spiritual leaders, artists, and activists with two tracks of study: percussion or dance. Trip fees include lodging, all music and dance classes, translation, transportation for excursions, sight-seeing, tour guide and cultural performances. Viver Brasil has served over 1000 DDATS participants since 1997. Independent Study College Credit is possible.

DISCOVER MORE

Viver Brasil (VB) was inspired by Luiz Badaró's experiences as an Afro-Brazilian civil rights activist and by Linda's research as a dance ethnologist, dancer, and teacher, and through long-time connections with contemporary masters and community from Salvador Bahia, Brazil.

Though well known as a contemporary dance company, VB is also dedicated to comprehensive levels of educational programming in Afro Brazilian music and dance. Through a cultural exchange program, VB offers weekly dance and percussion classes and short-term workshops such as Samba in the Streets.

All are taught by L.A.-based choreographers and musicians, as well as cultural consultants from Brazil. Their roster of professional scholars and teachers includes the music director from the Balé Folclórico da Bahia and master drummers from various Candomblé communities and bloco afro (carnival) groups in Salvador.

Students are nurtured in their development at any level – amateur to professional. Bahian percussion styles taught at VB include traditional Ketu, Jeje and Angolan Candomblé drum rhythms, samba da roda, samba reggae, samba afro, timbalada, and maracatu.

THE BRAZILIAN SPIRIT

If you want to have a concentrated experience with Brazilian percussion, I highly recommend the study abroad trip led by Linda Yudin and Paula Santos with Luiz Badaró to Salvador, Bahia (Northeastern coastal city in Brazil).

I attended the program Dancing and Drumming at the Source twice and have been forever transformed by those experiences.

Once in Brazil, the program starts off with mini lectures on Brazilian history, and an introduction to important traditions such as capoeira, Afro-Brazilian religious music and dance (Candomblé), and Afro-Brazilian carnival styles all attributed to Bahia. The day starts off with Orixá song classes, followed by approximately 2.5 hours of percussion lessons. The afternoons provide the option for cultural excursions, unstructured exploration of the city, and/or private lessons.



Colleen Haas

We went to famous Afro-Brazilian cultural districts and schools, such as the Pelourinho (home of Olodum and Didá), Curuzu/Liberdade (home of Ilê Aiyê), and Candeal (home of Carlinhos Brown, Timbalada and school Pracatum). On the weekends, we went to the countryside (the interior), where we witnessed older styles of samba, samba da roda, and samba chula, ate Bahian food, and attended a mariner's music and dance commemoration and festival. We also attended the Boa Morte Festival in Cachoeira, a former sugar cane plantation town, led by a community of Afro-Brazilian female elders.

Highlights were an introduction to Afro-Brazilian history, learning how to play a variety of Brazilian instruments and musical styles, and understanding individual percussion parts in the context of the ensemble. It was also an opportunity to visit Candomblé communities, and to develop connections with Brazilian master teachers who share their knowledge through a rigorous process balanced by a warm and generous spirit.

For me, this experience laid the foundation for a lifetime of Brazilian percussion study as well as the connections for my PhD research. I am fortunate enough to have since made multiple trips to Salvador, but it was Linda Yudin's introduction to the music of Bahia that helped place my feet more firmly on the path.