



Symphonic Adventures 2021

PASSPORT TO RHYTHM

Rhythm can be heard everywhere, whether it is windshield wipers flapping, a clothes dryer humming, footfalls on pavement, or a cook stirring a pot. Rhythm is a pattern of sounds and silences and when you hear it, you are also hearing music.

To make rhythmic sounds, cultures around the world have created hundreds of percussion instruments depending on the resources locally available and the traditional purposes of their music. From dried plants to bones to animal hides to tempered metal, a variety of materials have been utilized to elicit interesting sounds.

Japanese Taiko drums, made of wood and animal skin, were once used to communicate important messages between villages, and have evolved into an art form used in many celebrations. Mexican son jarocho music originated in Veracruz and features a blend of Spanish, Creole, and African rhythms that dancers perform on a wooden platform. Cuba is the birthplace of many musical styles that developed from the fusion of Spanish and West African musical traditions and have become extremely popular all over the world.

In this program, the student will explore the music and culture of Japan, Mexico, and Cuba with the opportunity to play traditional rhythms using their voices, hands and feet. They will also be instructed how to create their own rhythmic instruments and try them out on the rhythms they have learned.

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EDUCATIONAL GOALS CALIFORNIA STANDARDS

1. Students will learn how musicians make meaningful connections to societal, cultural and historical contexts by exploring the music, instruments and rhythms from different cultures and countries (MU:Cn11)
2. Students will learn how individuals choose music to experience by exploring how music in different cultures is influenced by interests, experiences, and purposes within the community. (MU:Re7.1)
3. Students will learn how the creative ideas, concepts and feelings that influence a musicians' work emerge from a variety of sources by improvising with rhythmic ideas within a given meter on a homemade instrument. (MU:Cr1)
4. Students will learn how the structure and context of musical works inform performance and can create a sense of community by performing rhythmic patterns and improvisations together. (MU:Pr4.2)
5. Students will learn Social Studies/Geography concepts from Japan, India, Mexico, Cuba

RHYTHMS OF JAPAN – TAIKO DRUMS

Japanese Taiko drums are made of tree trunks or wooden barrels with animal skins stretched across them. They were once used to communicate important messages between villages such as the approach of a storm or a dangerous invader. Over time, Taiko drumming became a tradition of the Miyake islands and evolved into an art form. Today Taiko drummers perform at festivals, ceremonies, and celebrations. People all over the world have joined Taiko drum clubs to learn to play this rhythmic art.

Bachi	Drumsticks
Odaiko	Big drum
Chu-Daiko	Medium drum
Katsugi Okedo	Drum that is carried
Shime Daiko	Drum that can be tightened
Kuchi-Shoga	Say what you play – a kind of music notation
Don-Don	Strike the Odaiko
Doko-Doko	Lightly tap the Odaiko
Ka Ka	Strike the rim of the Odaiko
Kara-Kara	Strike the Odaiko rim twice as fast
Ten Ten	Strike the Chu-Daiko
Teke-Teke	Lighly tap the Chu-Odaiko
Kiai	Energetic shout, to share energy for encouragement
Kamaete	Get ready, get in position
Hajime	Begin
Yoroshiku Onegaishimas	Thank you for what you are about to do, said at the beginning of practice
Arigato Gozaimashita	Thank you for what you have done, said at the end of practice
Seigi Tanaka	Sensai who introduced Taiko drumming to the US
Miyake Stance	Traditional crouched position when playing Taiko drums
Seiza	Proper form of sitting
Kata	Form or stance

TRY THIS – PLAY TURTLE



TRY THIS – SING SPARROW



RHYTHMS OF MEXICO – SON JAROCHO

In Mexico, son jarocho is a kind of folk music and dance from the region around Veracruz. “Son” means music, and “jarocho” is a person from Veracruz, and son jarocho music uses a blend of Spanish, Creole, and African rhythms. Son jarocho dancers perform on a “tarima,” a wooden platform that makes the sounds of shoes tapping on it resonate. (Resonate means to sound louder and deeper.) Son jarocho musicians use percussion instruments such as the “quijada,” a donkey’s jawbone, or the “cajon,” made from a box or crate, to play the distinctive son jarocho rhythms.

Son Jarocho	The music of the southern part of the Gulf of Mexico
Tarima	Wooden platform used for dancing on; sometimes an old door is used
Popoluca	The indigenous people who live near Veracruz and Oaxaca
Sones de a montón	A dance performed by women in couples
Sones de pareja or de a solo	A dance performed by one person; the style is fast and flashy
Sones de variación	A dance performed by one man and four women
Jarana	A guitar-like instrument with 8 strings; there are 10 sizes of jarana
Jarana primera, segunda, tercera, cuarta	The largest four sizes of the jarana
Jarana mosquito, chaquiste	The two smallest sizes of jarana - mosquito and chaquista
Quijada de burro	A donkey jawbone used as a percussion instrument
Marimbol	A Mbira played by plucking the metal strips on a wooden sound box
Cajon	A box-like percussion instrument played by slapping the front or back
Buscapiés	A specific series of chords, or to play the “Buscapiés” series of chords
Una iguana	A specific series of chords, or to play the “Una iguana” series of chords

TRY THIS – PLAY CAFÉ CON PAN

Try out this popular rhythm from son jarocho music! This rhythm is called "Café Con Pan" which means "coffee with bread." See if you can say it and then play it by stomping your feet! Remember to stomp your foot twice each time you say "café" because it has two syllables: "ca – fé."

Pan Ca-fé Con Pan Ca-fé Con Pan Ca-fé Con Pan Ca-fé Con
 L R R L R L L R L R R L R L L R

(L = left foot, R = right foot, > = accent this beat)

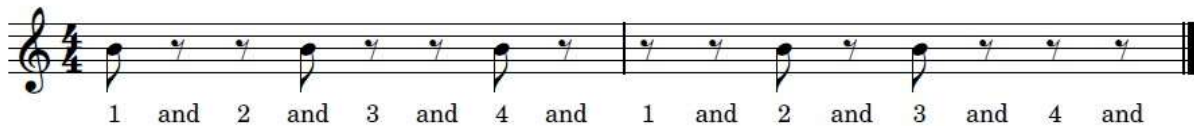
Now, take this rhythm around your home! What would it sound like if you danced it on pavement, with shoes? On grass? What about on wood, like the tarima? Notice how the sounds change on different surfaces. What if you dance barefoot inside your home, or with shoes? Just like you, musicians make music with the instruments and materials they have available in their environment.

RHYTHMS OF CUBA – SON CLAVE

Cuba is a large island in the Caribbean where many musical styles came from, influenced by the Spanish who settled there and the African slaves who were brought there to work on sugarcane plantations. The slaves created versions of instruments from their homelands such as congas, bongos, and claves. Over time, the distinctive son clave rhythm pattern became the foundation of Afro-Cuban musical styles, including rumba, conga, salsa, mambo, and Latin jazz.

Congas	Large drums made of wood and covered in animal skins
Bongos	Smaller drums made of wood and covered in animal skins
Cowbell	A metal bell used to track animals
Shakers	Instruments made from a container with rice, sand, beads or other material
Claves	Instrument made with two wooden sticks
Guiro	An open-ended hollow gourd with notches on one side
Marimba	A set of tuned wooden bars played with hard mallets
Vibraphone	A set of tuned metal bars played with soft mallets
Drumsticks	Thin wooden sticks to strike drums in a rhythmic pattern
Mallets	Thin wood sticks with round heads made of rubber, metal, or cotton

TRY THIS – PLAY THE SON CLAVE RHYTHM



Notice how the clave rhythm is a pattern of sounds and silences. You play the first beat and stay quiet for the next two beats, then play another beat and stay quiet for two beats, then play a beat and stay quiet for three beats, then play a beat and stay quiet for one beat, and then play a beat and stay quiet for four beats. And then you repeat the pattern from the beginning!

Another way to sound out a clave rhythm is to use the number pattern below. Say the numbers out loud evenly in time and clap each time you say “**ONE.**” Remember to repeat the pattern over and over!

ONE-two-three-**ONE**-two-three-**ONE**-two-three-four-**ONE**-two-**ONE**-two-three-four

TRY THIS – MAKE YOUR OWN SHAKER INSTRUMENT

1. Ask your parent for an empty container with a lid such as a food container or empty soda bottle.
2. Add some sand, rice, dried beans, pasta, small rocks, or any combination of these to the container.
3. Fill it less than half full so the contents have room to move around inside and put the lid on tightly.
4. Try shaking your new instrument to some of the rhythms you have just learned!

MASTER ARTISTS AND COMPOSERS



GRANDMASTER SEIICHI TANAKA founded the San Francisco Taiko Dojo in 1968 and is considered the father of modern taiko drumming in North America.

Tanaka, the son of a professional baseball player, was born in Tokyo, Japan and, like his father, grew into a skilled athlete. Shortly after graduating university, he visited the United States for the first time.

On a visit to the Cherry Blossom Festival in San Francisco's Japantown, Tanaka was surprised to discover that there was no taiko drumming at the festival in San Francisco or anywhere else within the United States. In Japan, taiko drumming is commonly played at festivals and ceremonies, and Tanaka decided that he wanted to introduce this powerful art form to the United States. Tanaka returned to Japan and sought out taiko visionary Grandmaster Daihachi

Oguchi to teach him the art, traditions, and philosophies of taiko.

In 1968, Tanaka made his debut performance as the sole taiko drummer at the annual San Francisco Cherry Blossom Festival. That same year, he established San Francisco Taiko Dojo, the first such school in the United States. Known as Sensei to his students, Tanaka is often heard saying that the essence of taiko is not only the skillful playing, but also the discipline of mind and body in the spirit of respect and unity among the drummers. To Tanaka, taiko drumming can be expressed in one word: heartbeat. We listen to it before we are born; it is instinctive.



HUNTER ARAKI LOYD is the Artistic Director and Lead Instructor of Makoto Taiko.

Hunter Loyd began playing taiko in 2000 with Makoto Taiko and has performed with the group throughout the US ever since. While studying at Cal State University, Northridge, he introduced and taught taiko to the collegiate group Jishin Taiko from 2007-2009. From 2010-2012 he lived in Japan and taught English while playing taiko with Hikari Daiko in Yamaguchi, Japan. Hunter has composed numerous pieces for Makoto Taiko and leads their community performing group. He is currently teaching new youth and adolescent classes at Makoto Taiko. Hunter received a Bachelor's Degree from California State University, Northridge in Languages and Cultures with an emphasis in Japanese.



JORGE MIJANGOS is a musician, luthier, and teacher with New West Symphony

Jorge began learning guitar and performing at festivals and on radio in his native Chiapas, Mexico at the age of five. As a professional musician, he has performed as a vocalist and guitarist with a wide range of musical ensembles in Chiapas, Mexico City, Santa Barbara, and Los Angeles playing salsa, nueva canción, and son jarocho. In 1997 Jorge was invited to come to the U.S. to play with Mexican folk group Quetzalcoatl. He lives in Ventura, CA. with his wife and son. In addition to playing the jarana, Mijangos is a professional luthier, specializing in the construction of jarocho instruments. Mr. Mijangos currently plays and tours all over the world with the band Las Cafeteras from East Los Angeles.



CHRIS AMARO is a percussion teaching artist with YOLA and new West Symphony

Born in San Diego, California, Amaro participated with the award-winning Rancho Bernardo High School Drumline, Wind Ensemble, Jazz Band and Symphony Orchestra programs, and served as principal percussionist for the San Diego Civic Youth Orchestra for three years. Chris holds a Bachelor's Degree from California State University, Long Beach and studied at the Bob Cole Conservatory of Music, where he played with the West African Group and the Steel Drum Orchestra. Chris is a percussion coach for the Community Youth Orchestra of Southern California, Percussion Teaching Artist with Harmony Project @ YOLA EXPO and for Laby Harmony Project of the New West Symphony. He has also taught percussion for the San Diego Civic Youth Orchestra.

FEATURED COMPOSERS FROM NEW WEST SYMPHONY FILM SEGMENTS

WOLFGANG AMADEUS MOZART | Serenade No. 6 in D Major, K. 239: III. Rondo. Allegretto

WU MAN | Two Chinese Paintings II: Silk and Bamboo

MAHLER | Das Lied von der Erde: 4. "Von der Schoenheit"

VIDEOGRAPHY AND BIBLIOGRAPHY

Here are some videos where you can listen to:

TAIKO DRUMMING

<https://www.youtube.com/watch?v=C7HL5wYqAbU>

<https://www.youtube.com/watch?v=jPSAznr4Ooc>

SON JAROCHO MUSIC

<https://folkways.si.edu/son-jarocho-veracruz-exploration-dance-forms/music/tools-for-teaching/smithsonian>

<https://www.kcet.org/shows/artbound/from-veracruz-to-east-l-a-the-evolution-of-son-jarocho>

CUBAN DRUMS AND MUSIC

<https://www.youtube.com/watch?v=JXlzy8qYVnE>

<https://www.youtube.com/watch?v=l1VPCpgKx90>

Here are some books and media where you can read more about:

Drum Dream Girl: How One Girl's Courage Changed Music Hardcover – Picture Book, March 31, 2015
by Margarita Engle (Author), Rafael López (Illustrator)

Ten Oni Drummers Hardcover – Picture Book, November 1, 2018
by Matthew Gollub (Author), Kazuko Stone (Illustrator)

Jasmine Toguchi, Drummer Girl Hardcover – April 3, 2018
by Debbi Michiko Florence (Author), Elizabet Vukovic (Illustrator)

Understanding Rhythm: A Guide to Reading Music (Manhattan Music Publications - Drummers Collective Series) Paperback – December 1, 1991 by Michael Lauren (Author)

Rhythm Rescue Paperback – August 4, 2020
by Vicky Weber (Author), Geneviève Viel-Taschereau (Illustrator)

Sight Reading: The Rhythm Book Paperback – September 23, 2015
by Alex Pertout (Author)

I See the Rhythm Paperback – September 21, 2005
by Toyomi Igus (Author), Michele Wood (Author)

Rhythm Games for Perception and Cognition (Revised Edition) Paperback – June 1, 1997
by Robert M. Abramson (Author)

Cuban Music from A to Z Helio OrovioMar 2004 Duke University Press