



Dan Egger-Belandria

“World Rhythm Synergy”

Grades: K-12

Assembly Performance

Performance Length: 45 minutes

Audience Limit: 300



Before the Performance

- Find out what students already know about percussion. Do any play a percussion instrument or know someone who does? Has anyone ever visited the Caribbean?
- Create a conceptual map about percussion, which includes instruments, types of music, and other information.

After the Performance

- Ask students what they learned.
- Have students write, draw, dance, sing about, or act out their favorite part of the presentation.

Performance Set-up Requirements:

A performance area of at least 10' x 10', a table, and a simple PA system with microphone. Students may be seated on floor or in rows of chairs.

About the Artist

Although Dan Egger-Belandria's heritage is rooted in U.S. and Venezuelan cultures and music, his primary source of influence is from Afro-Cuban and Caribbean drumming traditions. Having studied throughout the Americas, including with drumming masters Changuito (Los Van Van), Anga and Enrique Pia (Irakere), Armadito Valdez and Carlos Gonzales (Buena Vista Social Club) and Modesto Cepeda, he is an accomplished conga, timbale and drum set player. A recording artist and performer in a variety of genres, he has also been an opening act for Latin jazz superstar Poncho Sanchez and reggae great, Burning Spear. Egger-Belandria has made a lifelong commitment to the art of Afro-Cuban and Caribbean drumming, bringing passion and entertainment to youth throughout the U.S.

About the Program

World Rhythm Synergy is a high-energy multicultural presentation that infuses explosive drumming with a meaningful lecture and group participation for up to 300 bilingual students. Using percussion instruments from throughout the world, musician Dan Egger-Belandria demonstrates how people of different cultural backgrounds connect through drumming and dance. From Africa to the Caribbean; South, Central and North America, World Rhythm Synergy is a musical field trip that students can envision while learning. Throughout this ethnomusical journey, your students will have an opportunity to explore various African, Afro-Cuban, and Caribbean rhythms and folklore that help explain the connection between African-American history and Hispanic heritage. The program will have them playing, dancing, even rapping!

Classroom Management

Please note that Young Audiences' policy mandates that the classroom teacher is to be present during the entire program or residency. Should the teacher leave, the artist is instructed to leave also. The teacher is responsible for managing classroom behavior during the program or residency.

TEKS:

Social Studies. K.12, 1.15, 2.15, 3.14, 4.20, 5.22, 5.23, 6.15, 6.17, 6.18, 7.19, 8.27. High School. History Since Reconstruction. 20, 21
World History. 20, 18. Music. K.3, K.4, 1.5, 1.6, 2.5, 2.6, 3.5, 3.6, 4.5, 4.6, 5.5, 5.6, 6.5, 6.6, 7.5, 7.6, 8.5, 8.6, High School. Levels I, II. 5.

Word List

- multiculturalism—the idea that society should allow and include, distinct cultural and religious groups, with equal status.
- percussion—any object which produces a sound by being hit with an implement, shaken, rubbed, scraped, or by any other action which sets the object into vibration. The term usually applies to an object used in a rhythmic context
- Afro-Cuban—the combination of African and other Cuban cultural influences and traditions
- synergy—people or groups working in harmony to create a whole that is greater than the sum of its parts
- ethnomusical—studies of ethnic influences on music
- salsa—a Latin American dance to the beat of Afro-Cuban rhythms

Resources

Dan Egger-Belandria:

- Latin jazz project, SENOR GATO, www.senorgato.com.
- More information and video clips of the artist: www.newworldsynergy.com

Books for teachers:

- Music and Black Ethnicity: The Caribbean and South America by Gerard Behague.
- Salsiology: Afro-Cuban Music and the Evolution of Salsa in New York City by Vernon Boggs.
- Essays on Cuban Music: North American and Cuban Perspectives by Peter Manuel.

Partial discography:

- Buena Vista Social Club, Nonesuch
- Afro Cuban All-Stars A Toda Cuba Le Gusta, Nonesuch
- Juan De Marcos' Afro Cuban All-Stars. Dinstinto, Diferent, Nonesuch

Information in this Study Guide was provided by Young Audiences of Houston.

Classroom Connections

Language Arts:

- Write a poem, rap or story about Afro-Cuban rhythms.
- Read books or poems with distinct rhythms. (Examples: for younger students: *Chicka Chicka Boom Boom* by Bill Martin, Jr. and John Archambault and for older students: poems of Langston Hughes.)

Math:

- Invent original math problems for a percussionist.
- Clap equivalent fractions in rhythm: $\frac{1}{2}$, $\frac{2}{4}$, $\frac{3}{6}$, $\frac{4}{8}$, etc.

Social Studies:

- Research cultures mentioned in the performance.
- Research cultures where drumming is an important form of communication or celebration.

Science:

- What kinds of sound waves are produced by drumming? What happens when a drum is a different size, struck by a different stick, or made from different materials? How does the sound wave change?

Thank you for allowing Young Audiences of Northeast Texas to share these artists and performances with your students. The children's written thank you notes may be sent to:

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