



The Center for World Music is proud to announce its cadre of Artist-Teachers of traditional music and dance from around the world: India, Indonesia, The Middle East, Latin America, Africa, and Europe. Funded by city, county, state, and federal Artists-in-Schools grants, these Artist-Teachers are available during the academic school year 2011-2012 for short-term or year-round weekly classes as well as for performances at school assemblies. For additional information, please contact John R. Gabriel at (760) 845-9480 or at john@centerforworldmusic.org.

2011-12 Artist-Teachers in Residence

CULTURES	ARTIST-TEACHERS	TRADITIONS / ACTIVITIES
India (Orissa)	Amulya Balabantaray	Odissi folk and classical dance
India (Orissa)	Shalini Patnaik	Odissi folk and classical dance
India (Hindustan)	Miles Shrewsbery	Indian tabla
India (Hindustan)	Rahul Neuman	Indian sitar
Indonesia (Java)	Wuri Wimboprasetyo	Javanese folk & classical dance
Indonesia (Java)	Djoko Walujo	Javanese gamelan orchestra
Indonesia (Sunda)	Ade Suparman	Sundanese, suling, kacapi, & gamelan
Indonesia (Bali)	Alexander Khalil	Balinese gamelan orchestra
Philippines	Eric Abutin	Filipino traditional instruments
Middle East (Iran)	Kouros Taghavi	Persian instrumental music & singing
Middle East (Iran)	Amir A. Etemadzadeh	Persian percussion
Latin America	Mark Lamson	Afro-Cuban/Afro-Brazilian drumming
Mexico (Veracruz)	Rebeca Lopez Rodriguez	Son Jarocho and folk dance
Mexico (Veracruz)	Eduardo Garcia	Son Jarocho and folk dance
Africa (Senegal)	Lamine Thiam	West African drumming & dance
Africa (Senegal)	Ibrahima Ba	West African guitar & singing
Africa (South Africa)	Nomsa Burkhardt	South African music & dance
Africa (Zimbabwe)	Piwai Magaya	Shona mbira, singing, & dance
Africa (Zimbabwe)	Randall Griswold	Shona instrumental music & singing
North America	Delores Fisher	African-American music
Europe (Spain)	Reyes Barrios	Spanish Flamenco dance & singing
Europe (Finland)	Merja Soria	Finnish folk music & dance
Europe (Balkans)	Vicki Maheu	Irish and Eastern European folk dance



Balinese Gamelan Class



Indian Tabla Drum Class



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Artist-Teacher Resume



AMULYA BALABANTARAY
Indian Dance (Odissi)

Amulya Balabantaray is a distinguished Bhubaneswar-based Odissi dancer and teacher who was trained at Guru Gangadhar Pradhan's Orissa Dance Academy in Orissa's capital city of Bhubaneswar. Amulya studied with gurus such as Bichitrananda Swain, Aruna Mohanty, and Manoranjan Pradhan. A grand master from the *Akhila Bharatiya Gandharva Mahavidyalaya Mandal*, Amulya is currently a faculty member of Guru Bichitrananda Swain's acclaimed Rudrakshya Odissi Foundation. As a professional performer with Odissi's two best-known troupes for over 15 years, Amulya has performed in numerous festivals and prestigious venues in India and abroad: Odissi Dance Festivals, in the USA and India; Swarnotsav, organized by the Sangeet Natak Akademi; India's National Academy of Performing Arts, New Delhi; Kalidas Samaroh; the Jeevan Pani Memorial Festival, New Delhi; the Konark Festival of Indian Classical Dances and the Mukteswar Odissi Dance Festival (both hosted by the Government of Orissa); the Uday Shankar Dance Festival, Kolkata; the National Centre for Performing Arts (NCPA), and the Kharavela National Arts festival, Bhubaneswar. Amulya has also performed at the Ghungroo Festival; the Pragjyoti National Dance Festival, in Guwahati; the Indradhanush Festival, in New Delhi; the Naman Festival, in Bengaluru; and Basant Utsav, in Bhubaneswar. In the USA, Amulya has performed as a soloist at the prestigious Wong Center, at Lincoln Center, and at the Alban Festival in New York.



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Artist-Teacher Resume



SHALINI PATNAIK
Indian Dance (Odissi)

Shalini Patniak has been trained extensively in Odissi, since the age of five. At the Orissa Dance Academy in India, she studied under internationally acclaimed artist-teachers Gangadhar Pradhan, Aruna Mohanty, Manoranjan Pradhan, and Yudhistir Nayak. In addition, Manoranjan Pradhan and Yudhistir Nayak have lived with the Patnaik family in San Diego for extended periods of time (12-15 months), helping Shalini to master the techniques of Odissi. Shalini has presented Odissi at numerous Indian events, temples, multicultural festivals, conventions, museums, libraries, universities, senior centers, and dance festivals in the USA. She has also performed with and/or choreographed for Madonna, George Harrison, and Ricky Martin. Shalini has been featured in the Dance Magazine of New York, the Yoga Journal, Hinduism Today, India Today, In Style, and Bazaar. The California Arts Council awarded a “Next Generation Artists” grant to her for developing new choreographies in Odissi in 2002. The Orissa Society of Americas (OSA) honored her along with sisters Laboni and Shibani with the “Kalashree” Award for their contribution and promotion of the Oriya arts in North America.



Artist-Teacher Resume



MILES SHREWSBERY
Indian Music (Tabla)

Miles Shrewsbery's ongoing study of the *tabla* began with his guru, Abhiman Kaushal Ji, at the age of nineteen. With Abhiman Ji's loving support, Miles immersed himself in the musical culture of India through studying in Hyderabad from Pandit Nandkumar Bhatlouande (Abhimanji's late guru) for 6 months in 2001. In 2004 Shrewsbery earned a B.A. degree from University of California, Los Angeles in ethnomusicology, and in 2009, an M.A. degree in ethnomusicology from the University of California, Riverside. In addition to the *tabla*, Miles is an accomplished percussionist who utilizes rhythms and knowledge from musical practices around the globe. Shrewsbery has performed all over the world with many renowned musicians, including Ustad Shujaat Khan, Yusef Lateef, Adam Rudolph, Bennie Maupin, and Hassan Hakmoun. Currently, Miles performs regularly with many artists and is an Artist-Teacher in Residence for the Center for World Music in San Diego, California.



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Artist-Teacher Resume



RAHUL NEUMAN
Indian Music (Sitar)

Rahul Newuman has been a student of Hindustani classical music since he was a child. He began studying *sitar* at the age of 12 with his aunt, Sharmistha Sen, and with Jeff Lewis, a disciple of the late Z.M. Dagar. In 1992, Rahul began intensive training under his guru, Ustad Shujaat Khan, in Seattle, where he was a visiting artist at the University of Washington. Rahul made several subsequent trips to New Delhi, India, where he continued training under the guidance of his guru. Rahul has performed at a variety of distinguished venues in Delhi, Chicago, and Southern California. In Chicago, he performed at the Silk Road Oasis, the University of Chicago, and the Chicago NPR station WBEZ-FM. Recently, Rahul moved to Los Angeles, and he now performs in the Southern California region.



Artist-Teacher Resume



WURI WIMBOPRASETYO
Indonesian Dance (Java)

Wuri Wimboprasetyo began her training in Javanese dance at the age of five in ASTI (Academi Seni Tari Indonesia) now called ISI (Institute Seni Indonesia). Recognizing her unusual abilities, her teachers entered Wuri into many dance competitions, which she won. At the age of eight, she began her dance training at the Pakualaman Royal Court in Central Java. In the United States she continued her studies in Javanese and Balinese dance under Nanik and Nyoman Wenten. Wuri has performed throughout California at many venues and festivals, including the California Institute of the Arts Spring Music Festival, the World Music Festival at UCLA, and the Lotus Festival. She has also performed in Mexico City for the 50th anniversary of diplomatic relations between Mexico and the Republic of Indonesia. During 2005-07 she was invited to perform, as part of the Indonesian Embassy's cultural exchange program, in Lima, Peru. In 2006 Wuri received her bachelors degree in Photography and Media from California Institute of the Arts. Currently Wuri is a member of the Javanese gamelan *Kyai Dorodasih* and the Balinese gamelan *Burat Wangi*.



Artist-Teacher Resume



DJOKO WALUJO (right)
Indonesian Gamelan Orchestra (Java)

Djoko Walujo is an esteemed artist and one of the most sought after instructors of Javanese *gamelan* in the world. He has directed Javanese *gamelan* at the California Institute of the Arts, at the Los Angeles Consulate General of Indonesia, and at San Diego State University. He was a Lecturer in the UCLA Department of Ethnomusicology in 2005-06, teaching Javanese *gamelan*. He studied music at the Indonesian Arts Institute and law at the University of Gajah Mada in Yogyakarta, Indonesia on the island of Java. He was Professor of Music at the Indonesian Arts Institute from 1975 until 1992, when he came to the California Institute of the Arts as a Visiting Artist. He studied *gamelan* music from an early age with many well-known teachers, including Raden Lurah Dhamowijoyo, Raden Ngabehi Prawira Pangrawit, Raden Mas Handoyo Kusuma, Bapak Harjaswara, Bapak Sunardi Wisnubrata, Bapak Promono, Bapak Hadi Sumarta and K.R.T. Wasitodiningrat. He has performed widely, composed music for dance and drama, and received awards from the Javanese Ministry of Education, Governor of the Special Region of Yogyakarta, Radio Republic of Indonesia, and the Governor of Central Java.



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Artist-Teacher Resume



ADE SUPARMAN
Sundanese Suling, Kacapi, and Gamelan

Ade Suparman, instrumentalist and composer of Sundanese music (West Javanese), was born in Purwakarta, West Java in 1969. He started playing *kacapi* with his father when he was 10 years old. He then studied Sundanese music theory and classical music (including singing, *suling*, *kendang*, and *gamelan*) at the Indonesian Performing Arts School (SMKI). He received a BA from the Institute of Indonesian Arts (ISI) in Surakarta, Java. After his studies, he performed as a *kacapi* soloist around the world. He recently created a new learning method for *suling* bamboo flute, and has also published several instructional methods for Sundanese traditional instruments: *suling*, *kacapi*, and *gamelan*. Ade is a member of professional folk and classical music groups in Bandung, performing on *kacapi* and *gamelan*. He has recorded Sundanese traditional and contemporary music with distinguished composers in West Java. His travels abroad have taken him to South Korea, the Netherlands, and the USA. While in the Netherlands, he performed as a *kacapi* soloist in Utrecht and Den Haag, and also taught Sundanese music at *Stichtings Kunskring Siliwangi-Panglipur*. He also teaches annually for the Center for World Music's summer workshops in Bali.



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Artist-Teacher Resume



ALEXANDER KHALIL
Indonesian Gamelan Orchestra (Bali)

Alex Khalil holds a Master of Fine Arts degree in Music Composition and Performance from the California Institute of the Arts and a Doctor of Philosophy in Music degree from the UCSD. He has spent more than twelve years conducting research on Asian musics, particularly those of China, Japan, and Indonesia and served as Executive Director of the Center for World Music for three years. Today he teaches world music classes at the University of San Diego, California, where he also teaches one of the only classes on Chinese *guqin* performance in America. He directs and teaches a comprehensive music program which he developed in 2000 at the San Diego Museum School. In 2003, this program won the "Best Practices in Education Award" presented by the business roundtable for education in San Diego.



Artist-Teacher Resume



ERIC ABUTIN (left)
Filipino Traditional Instruments

Eric Abutin is Co-Director of the Pakaraguian Kulintang Ensemble. He was first introduced to Maguindanao and Maranao *kulintang* music under the tutelage of Maguindanaon *kulintang* master Danongan Sibay Kalanduyan more than 14 years ago. In addition, he has taught Ghanaian drumming at Southwestern College and Cuyumaca College in San Diego. He has conducted research in *garinagu garawoun* under master artist Renaigius Flores and members of the Garifuna community of Los Angeles. He received his Bachelor of Arts in Music Performance from the School of Music and Dance at San Diego State University with a focus on the traditional music of the Ewe and Ga people of Ghana, Javanese *gamelan*, and Zimbabwean *mbira*.



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Artist-Teacher Resume



KOUROSH TAGHAVI **Iranian Instrumental Music and Singing**

Kourosh Taghavi was born in Gorgan, Iran in 1965. After his migration to the United States in 1984, he studied the *setar* and Persian classical music with two of the greatest master musicians of Iran today: Ostad Mohammad Reza Lotfi and Ostad Hossein Alizadeh. These continuing studies remain the source of his passionate approach to the classical music of Iran—the foundation of his many collaborations and recordings with numerous artists, performing both traditional and modern art Persian music. He has been teaching the setar throughout California to introduce and promote classical music of Iran. Lectures, composing original music for plays, compositions on the contemporary poetry of Iran, and passionate solo recordings are only a few of his accomplishments toward his goals of promoting Persian Classical Music.



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Artist-Teacher Resume



AMIR A. ETEMADZADEH
Iranian Percussion

Amir A. Etemadzadeh is a professional musician in San Diego, California. Born and raised in Tehran, Iran, he received extensive training in Persian classical music and specialized in hand percussion (Tombak and Daf). His mastery in theory and techniques of Persian music has made him an accomplished teacher and a highly sought after accompanist and solo player in the United States. He seeks and welcomes new opportunities and partnerships to produce creative musical productions.



Artist-Teacher Resume



MARK LAMSON

Afro-Cuban and Afro-Brazilian Drumming

Mark Lamson has 7 recordings and countless performances to his credit and is highly sought after for his professionalism, experience, and expertise in playing a broad range of musical styles and assembling top-notch talent. While Mark's repertoire includes R&B, rock, latin jazz, New Orleans brass band, funk, and hip hop, his true passion lies in fusing the popular and traditional music of Brazil and Cuba with modern American and Latin American styles. Based in San Diego, CA, Mark is the Director and lead percussionist for *Sol e Mar*, a dynamic Brazilian/Latin music collective which he co-founded in 1985. *Sole e Mar* features anywhere from 3 to 50 performers, ranging from a bossa nova jazz trio to a full drum *bateria* replete with Brazilian samba dancers in full Carnival regalia. In 1994, *Sol e Mar* won "Best Latin Band" at the Second Annual San Diego Music Awards.



Artist-Teacher Resume



REBECA LOPEZ RODRIGUEZ **Mexican Son Jarocho and Folk Dance**

Rebeca Lopez Rodriguez began studying and performing in Austin, Texas with the group *Flor y Canto*. She is currently a principal dancer in Viviana A. Enrique's group *Ballet Folklorico en Aztlan*. She has performed all over Southern California and in Tijuana. Locally she has performed at *The Centro Cultural de La Raza*, Balboa Park Organ Pavilion, Petco Park, *Fiesta del Sol festival*, Chicano Park, several rallies, schools, and universities. As a teacher with the Center for World Music she is teaching Son Jarocho Song and Dance at King Chavez Primary Academy and King Chavez Arts and Athletics Academy. She also teaches dance & fitness classes at Muévete Dance Studio located in Lemon Grove.



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Artist-Teacher Resume



EDUARDO GARCIA **Mexican Son Jarocho and Folk Dance**

Eduardo Garcia Teaches in the Visual and Performing Arts Department at California State University San Marcos. He has taught guitar, Andean music, and Latin American Music and Culture. He has conducted research in Southern Veracruz state in Mexico, as well as in Southern California, on the regional music of Mexico known as *Son Jarocho*. He studies string instruments of Latin America.



Artist-Teacher Resume



LAMINE THIAM

West African Drumming and Dance (Senegal)

Lamine Thiam is a world-renowned dancer, choreographer, drummer, and actor. He specializes in West African dance both from his native Senegal and its neighboring countries, including rhythms such as *sabar*, *djembe*, and *bougarrabou*. Lamine grew up in Dakar, Senegal where he studied traditional dance and percussion at the *Conservatoire National du Senegal* and performed with the Songomar African Dance Company and Ballet Jo-Kolly. He emigrated to New York City in 1993, where he taught at the Fareta School of Dance and Drum, the Djoniba Dance and Drum Centre, and Jacob's Pillow Dance School. In 1996, he formed his own Bousso Dance Company which focused on preserving the dances and rhythms of West Africa: Senegal, Guinea, Mali, and The Gambia. Lamine has graced the stage at venues worldwide, including Carnegie Hall, Symphony Space, The United Nations, and Lincoln Center. He has also performed in theaters in Japan, Germany, England, Mexico, and The Caribbean. As a teacher, Lamine has challenged professional dancers and musicians as well as first-time students in classes and workshops across the United States and Mexico.



Artist-Teacher Resume



IBRAHIMA BA

West African Guitar and Singing (Senegalese)

Ibrahim Ba was born in a neighborhood outside of Dakar, Senegal. His love for music began at a young age inspired by the singing, drums, and guitar rhythms of the all-blind INAS orchestra. In his early teens he stole moments at night to walk by the river or sit near the ocean, training the range of his voice and the finesse of his hands on homemade guitars. He performed opening acts for well-known musicians such as Baaba Maal in 1994. At the age of 19, he played percussion for the drum/dance/musical orchestra Ninki Nanka, traveling to shows at Goree Island, the Cassamance, and finally Saint-Louis, where he stayed and continued to play with a subdivision of the same group. He's been teaching for many years now, and we are very fortunate to have have him in San Diego where he is sharing his love of music and teaching kids a whole new approach to playing the guitar, in his African Guitar Classes. He is the songwriter, guitar player, and the lead singer of the well-know group Sene Africa.



Artist-Teacher Resume



NORMSA BURKHARDT
South African Music and Dance

Nomsa Burkhardt is an extraordinary dancer, folk singer and percussionist of Zulu heritage, born in Soweto, South Africa. She spent most of her formative years in KwaZulu, Natal, a region famous for its rich Zulu heritage and culture. There, she studied various traditional dance styles with master dancers, such as Indlamu, ukuQhobosha and ukuSina. She immigrated to Philadelphia, where she later co-founded HIMOSHA, an African dance troupe. Her artistic skills and passion for dance propelled her into becoming the director and lead choreographer for the troupe for 7 years. She worked with a well-known Philadelphia-based South African multi-instrumentalist and artist Mogauwane Mahloele at the Philadelphia Museum of Art, the Walt Whitman Cultural Arts Center, and universities and schools. She also performed and conducted workshops annually at the Philly Dance Africa Project. In 2000 she returned to South Africa to study with the accomplished ethnomusicologist Prof. Meki Nzewi at the University of Pretoria. Upon her return to the U.S.A. in 2004, she joined the Grammy nominated South African band Sharon Katz & The Peace Train. As part of the Peace Train Project at the National Liberty Museum in Philadelphia, Nomsa helped develop a teacher-training program on South African history and conducted a series of educational performances. Nomsa has toured throughout the U.S.A., South Africa, Israel, Italy, and Germany. She recently relocated to San Diego and is the co-founder of IZINDE, an Afro-fusion band made up of artists from around the world.



Artist-Teacher Resume



PIWAI MAGAYA
African Mbira, Singing, and Dance (Shona)

Piwai Magaya is an accomplished singer, songwriter, mbira player, and percussionist, whose ethnic background is heavily rooted in Zimbabwe. Piwai plays original music on the mbira, performs, and records music in various genres—styles and languages including, but not limited to, English, Shona, French, Spanish, Lingala, Zulu, Xhosa, Swahili, and Ladino (Turkish-Judeo Spanish). Piwai currently performs as duet alongside renowned jazz guitarist Miki Maga as well as the rest of their ensemble *Mosi-Oa-Tunya* World Music. In 2007 Piwai produced and released a single “Plus de S.I.D.A”) an upbeat fusion of reggae and West African *Coupe de cale*), alongside the Ivory Coast’s 1990s boywonder ManoBlack. Piwai has opened for the Ugandan Children’s Choir and for Azar Lawrence. She has been featured as a guest performer with Fishtank Ensemble and with the Chinyakare Dance Ensemble. She has been featured on San Diego television programs such as *Shades of San Diego* and *Celebrating Black History Month Show* as well as being featured in the San Diego Union Tribune.



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Artist-Teacher Resume



RANDALL GRISWOLD (middle)
African Instrumental Music and Singing (Shona)

Randall Griswold is a member of the music faculty in the Visual and Performing Arts Department at California State University San Marcos. He has also taught music courses (Javanese *gamelan* and Zimbabwean *mbira*) at San Diego State University and at the University of California Riverside. In addition, he has lectured at several institutions and universities throughout Southern California. He has conducted ethnomusicological research in Europe, Oceania, Southeast Asia, Polynesia, and the Pacific Northwestern United States. He has researched and taught traditional music from Indonesia, China, India, Ghana, and Zimbabwe. He studies musical acoustics and tuning systems and has built a set of seven Zimbabwean-style marimbas.



Artist-Teacher Resume



DELORES FISHER
African-American Music

Delores Fisher has not only studied classical piano but has learned gospel music from community musicians and choir directors in Buffalo New York. In the San Diego area, she studied Black sacred music performance practices with Jeanette Rogers, Charles Ray, Don Bogart, Dr. Glenn Jones, Louise Pearson, Sharletta Richardson. She is early morning Praise Team pianist at East Village Community Church and pianist/choir director at El Shaddai Christian Ministries. Prof. Jean Wesson and Dr. Eddie Meadows nurtured her current research in Black folk and classical music scholarship. Ms. Fisher teaches and performs historic Black folk music and lectures on its socio-cultural historical contexts. She holds a B.A. degree in the Humanities and an M.A. degree in Music (musicology) from SDSU and lectures on African-American music in the SDSU Africana Studies Department. A poet and musician, she blends Black music styles with spoken word eclectic soundscapes. Her credits include theatrical productions, Cable TV, and two CD soundscapes for poet Jim Moreno: “Palms Up” on *A Question From Love*, and “Encounter In Reno” on *Reversing the Erased, Exhuming the Expunged*.



Artist-Teacher Resume



REYES BARRIOS
Spanish Flamenco Dance and Singing

Reyes Barrios was born and studied in Seville, Spain where she was constantly surrounded by the ambience of Flamenco song and dance. She has studied with artists such as Manuela Carrasco, La Truco, Farruquito/Farru, Domingo Ortega, Cihlti Ocampo, Juanita Franco, Ethan Margolis, El Funi, Lakshmi Basile, Juan Talavera, Luis Pena, Javier Heredia, Jorge “Canastero,” Saray Montoya, Maria de Mar Moreno, and Yolanda Arroyo. As a performer, Reyes has graced the public with various academic performances such as Pasos y Colores, Entre Familia y Flamenco, Espiritu Flamenco and Flamenco del Corazon. She regularly performs at venues such as Café Sevilla, Fountain Theater, and Tablao Flamenco. Reyes has worked with San Diego and Los Angeles artists such as Jesus Montoya, Juan Moro, Paco Sevilla, Jose Tanaka, Juanita Franco, Paco y Yolanda Arroyo, Felix de Lola, Marysol Fuentes, Richard Chavez, Antonio de Jerez, Antonio Triana, Kai Narezo, Jose Tanaka, Mizuho Sato, Rafael Aragon, and Benjamin Woods. Reyes is known as a versatile performer, able to surprise her audiences with both song and dance in a variety of styles, ranging from legendary Flamenco strong holds such as Utrera, Lebrija, Sevilla, Jerez, and Moron.



Artist-Teacher Resume



MERJA SORIA European Folk Music and Dance (Finland)

Merja Soria, a native of Finland, is a multi-instrumentalist specializing in *kantele* and voice. She received her M.M. degree at the Sibelius Academy in Helsinki, Finland. In 1995 she was named the first Finlandia Foundation Performer of the Year. In 1992 she performed a program of ancient Finnish music prior to the Los Angeles Philharmonic's performance of Sibelius' Kullervo Symphony. In 2003 she performed at the Winterfest Celebration honoring the Los Angeles Philharmonic. In 2008 she performed on the Center for World Music's concert at the Neurosciences Institute, Zither Traditions of the World.



Artist-Teacher Resume



VICKI MAHEU

European Folk Music and Dance (Ireland and Balkans)

Vicki Maheu holds degrees in Ethnic Arts and in Dance Ethnology from UCLA. She has competed in Irish Step Dancing and has also performed with the Myra Brennan School of Dance and the Hungarian performing group, Betyarok. She has studied world dance during research fieldtrips to Java, Africa, Bulgaria, Ireland, Japan, Hungary, Romania, and Western Europe. Vicki has taught at several folk dance camps and workshops in the Western United States, including the Idyllwild Folk Dance Workshop in California and the New Mexico Camp. As a teacher, she is equally versant in the dances of Hungary (she was one of the first to teach the Hungarian Dance Cycle in Southern California), Russia, and Scandinavia. Vicki also organizes many dance events and teacher tours to Southern California.



Student Comments about Experience with Indian Music, Dance, and Culture

Center for World Music:

Thank you for bringing us music from India. I enjoyed dancing, drumming, and singing. Through dance I learned how to keep the rhythm with my whole body. I learned how to dance Bharata Natyam. During drumming, I learned how to work as a team. I know how to keep tala with the rest of my classmates. I now (know) how to work as a group. I like working as a team. I learned that India is a rich culture in traditions. I will miss the class.

Sincerely,

T. Aquilar

Thank you for bringing us their (Indian) culture. Through dance I learned how to keep coordination with my hands and feet. Through drumming I learned to listen to my surroundings.

Sincerely,

Kyle

Thank you for bringing us music and dance and for showing us about a different culture. I learned that music is all about concentration and (teaches you) how to stay in rhythm and keep up with each other as a group. Thank you for all the experience you have brought us. I really enjoyed the music.

Ofelia Cindy Flores

Center for World Music:

Thank you for bringing us music from India. I really enjoyed dancing, drumming, and singing class. Through dance I learned three different adivas, (and) I learned how to make a diamond sitting position. Through drumming I learned how to listen to each other as a group, how to keep tala with the group, (and) how to speed up and slow down.

Sincerely,

Astrid C. Enciso

Center for World Music:

Thank you. Through (Indian) dance I learned to concentrate on what I'm doing and how (other) people perform. Through drumming I learned to listen to each other and how to speed up and slow down (as a group). I learned that (in) India plays can only be done by men, not woman, and that it takes hours for the men to get ready.

Thank you for what you taught us.

Sincerely,

Lixia Pena

Thank you Center for World Music:

I learned (that) the oldest dance in India is called Bharata Natyam and (I learned) how to move my arms and feet and the different things to say (when dancing). Through the drumming lessons, I learned how to listen to others and (how to) speed up and slow down as a group. Through the study of India's culture, I learned that India is (a) rich tradition (and that) the oldest religion is called Hinduism.

Robert Hernandez



Vista Academy: Indian Music, Dance, and Culture



Student Comments about Experience with Balinese Music, Dance, and Culture

I'm in the fifth grade and have been at the Museum School for three years! We have wonderful (Balinese) teachers who teach us amazing things. By far my favorite is gamelan! It expresses so much (about) art and creativity! We learned so many dances and songs from Bali, and it is so much fun to see how different cultures have their differences from us! The gamelan echoes through the whole school, making a beautiful song that can never be mistaken. Gamelan is a wonderful way to learn of others' cultures! I hope to learn more in the years to come.

Sincerely,

A. G.

My name is Anthony Moses O. I'm 12 years old and a student of the Museum School. It is awesome to learn (about) a different religion and culture on the other side of the world. We get to play and dance it. Not many people get that opportunity to (experience) this gift. Every time we play, the sound is so beautiful . . . it's like the school is a bird (that) sings with so much happiness.

Sincerely,

Anthony Moses O.

My name is Stella Cole. Sometimes it feels like America is the only place with life, but I am (now) learning that I could help people from all over the world by doing the same stuff as them.

From Stella Cole

My name is Valerie and I'm a sixth grader at the Museum School. I've been going to this school for four years, where there's a thing called gamelan. Gamelan is a very special thing because we get to learn new things about other cultures.

Valerie

My name is Kimberly Rios DeAlba. I'm just going to tell you about how my life changed in gamelan. My school is very lucky to have people from Bali. They teach us a lot (about) dance and music, and we also get to play a lot of music.

Sincerely,

Kimberly Rios DeAlba

My name is Sujeila Esparza, and I go to the Museum School. I've been here for almost four years (because) I think this school is so, so, amazing. We learn (about) different cultures . . . like we learn Balinese dance and learn how to play Balinese instruments..

Sujeila Esparza

My name is Miina. I am a student of the Museum School and I'm 9 years old. I love Balinese dancing. Each day we get to learn something new. And the music is beautiful, and every time we play it's still new. It's great we get to learn a new culture from half way across the world. I love Balinese dancing.

Sincerely,

Miina

Dear Center of World Music

Thank you for giving us this beautiful music because it will change my life forever. I will always remember the joy you put in my life.

From,

Rheamen



The Museum School: Balinese Music, Dance, and Culture



Student Comments about Experience with African Music, Dance, and Culture

Kwame!

We all love you so much! I had so much fun dancing today. I hope you get to teach at this school forever. I love getting to learn about your culture. Love,

Ciara

Kwame,

It was a lot of fun to learn to play the African beats. It's the first time I have been exposed to this type of material and it was really cool. Thanks a lot for all you do!

Chris Decorte

Kwame,

We love you. You make music more interesting and more fun that I could ever imagine! Playing music with you made my day brighter! I love you!

Fran Zazu

Kwame Degbor,

Thank you so much for teaching us to play drums this whole time. You've been so patient and fun with all you do! You're a great teacher! Thanks so much,

Edward Seeley

Kawme,

I enjoyed your lesson on the music from Africa. It was very interesting. I hope to do this more. It was a fun way to learn about a different culture besides from just reading about it. I liked it.

Justin

Kwame,

I really liked the class very much. I have taken hand drums before, but I learned a lot of new things this time. And the dancing was really cool. Thanks a lot,

Kelsey Rhoads

Kwame we love you so much. Thanx for teaching us to play the drums and that cool dance! Love you,

Dominque

Kwame!

You're really fun to learn the dance and beats from/with. We love you. The dance is awesome!!!

Morgan Holt

Kwame!

We love you Kwame! Thank you very much for coming to teach us the drums. It's really cool because we also get to learn about your culture. Thank you,

J. Sherrill



Freese Elementary School: African Music, Dance, and Culture