



# COMMON THREADS

*EDEN Engagement: Stanford  
Seed City Curriculum  
Manolo Davila*

**JANUARY 2023**





International Teaching Artists Collaborative (ITAC)  
and  
Joyce DiDonato's

## EDEN ENGAGEMENT

### ABOUT

Three-time Grammy Award winning opera superstar Joyce DiDonato has created the global tour of EDEN, her major concert hall performance about environmentalism. Her personal commitment and partnership with ITAC has launched a re-imagining of the impact of a concert experience through teaching artist-led workshops in every city. The International Teaching Artists Collaborative (ITAC) is the world-wide network of artists who work in community and educational settings, who have the skills to bring change to communities. Together ITAC and EDEN Engagement will pilot a new approach to prove that touring can be a legitimate and powerful tool for change in communities.

Cities on the tour are designated either "Root Cities" or "Seed Cities". Seed Cities are a 1-4 day(s) event that engages the youth with one of three specific environmental issues; Urban Gardens, Urban Trees, Food Choices:

- Urban Gardens: They are youth-friendly. Among many social benefits, they bring these environmental benefits: reduce carbon use (reduced food transport); reduce water runoff; help pollinators; plants absorb CO2 and pollutants and produce oxygen; health benefits in the food and the community building (reduced stress and blood pressure).
- Urban Trees: Trees are omnipresent and overlooked in cities—kid friendly. They can plant them, and the EDEN performance encourages that. Trees are powerful answers to heat mitigation (reduce temperatures by 8 to 10 degrees and need for air conditioning), carbon and pollution sequestration and oxygen production, water flow pollution reduction, biodiversity, and food insecurity. Health benefits include healthier air, psychological benefits, lowering blood pressure and stress.
- Food Choices: Scientists have proven that small choices make a big difference. Because many foods with a high health burden, including processed meats or red meats, also have high environmental costs, switching out 10 percent of a person's daily caloric intake can cut a person's food-based environmental footprint by over 30 percent. Between growing it, packaging it, moving it around, cooking it, and often wasting it, food production makes up about one-fifth to one-third of all annual greenhouse gas emissions globally. Eat less red and processed meats, eat more veggies and fruits, reduce food waste, and if you have a way...compost.

Teaching Artist: Manolo Davila

Participants: iSing Silicon Valley: Girls Changing the world through song

Workshop length: 2 hours

Topic: Water + Recycling



# THE DRUM IS ALIVE & RHYTHM IS ALL AROUND US!

The drum is an object that is almost in the center of all human culture and its role and sound captivate us on a profound level. From Africa to Asia to the Americas and around the world, the drum is an integral part of the traditions, ceremonies and experiences that accompany us on our journey and experiences on Earth.

It could be said that the drum is the heartbeat of a people, and in this way continues to sustain a society with its rhythmic pulse that creates an energy that unifies and communicates collective truth in stories, phrases and songs.

Many of those cultures believe that the drum is actually alive!

Do you think that the drum is alive?

Why or why not?

In which ways can we say the drum is not alive?

In which ways can we say it is?

There is no right or wrong answer, only a deeper questioning of what it means to be alive and why the drum is connected with life in such a way that makes it essential.





Intro:

Rhythm is everywhere! It can be found when we are walking, breathing, and brushing our teeth. It also exists with the continuous rising of the sun, the passing of the seasons, the repeating days of the week.

What is it? It can be described in many ways as either a repeating pattern or a division of time.

To illustrate this idea, we will have participants close their eyes and the Instructor will play a drum with the signature "du-dum" sound of the heartbeat. We will speed it up, make it louder and then play softer and slow down the tempo. Student will then open their eyes and describe what it sounded like or what experiences did the rising of the volume and tempo bring up. What other rhythms can we come up with?

Have a student create a small rhythm and have class imitate it. Try to go around whole class to see what they all come up with.

Skill Building:

For this section we will focus on a specific rhythm called the Tresillo.

The Tresillo is a fundamental rhythm that is found in music from around the world and can be heard in music ranging from Africa, India to the Caribbean. In order to "feel" the rhythm in a structured way, we will begin by counting to eight.

1,2,3,4,5,6,7,8

Cool, I new you can count to eight! You probably can count to a hundred but for this exercise we only need count to eight (phew!)

Ok, now we will repeat counting to eight and go back to one. Cycle and make sure everyone is vocalizing the counting as it is important to maintain the pulse.

1,2,3,4,5,6,7,8,1,2,3,4,5,6,7,8.....

Now we will choose one number to clap on. Let's try 5. on.

1 2 3 4 5 6 7 8 ...

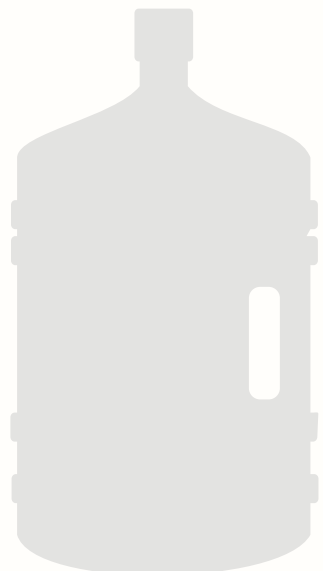
Clap

Have students choose random number to clap

Now we'll clap on two numbers. Let's do 1 & 2.

1 2 3 4 5 6 7 8...

Clap Clap



A good reflection question would be to ask them what they notice about the number pairs. Are they even, odd, close together. Which other combinations exhibit those traits?  
And now we will actually play the tresillo. We will clap on three numbers: 1,4 & 7. Make sure everyone is still counting aloud.

1 2 3 4 5 6 7 8...  
Clap Clap Clap

While playing rhythm asked them to stop counting (gasp!) and just hear the rhythm. Speed it up and slow it down.

Reflection:

What did the tresillo sound like? Is there a song or beat that the students have heard before that sounds like it?

The tresillo has a unique pattern that can be felt as 3+3+2. One of the reasons it is so fundamental is because it creates a pattern and then breaks it. This “making and breaking” of a pattern creates a kind of tension that makes the music interesting. It is called syncopation we will discover the concept further in other lessons.

The tresillo is found a lot in Caribbean music and so we will learn two rhythms that contain the tresillo pattern. One is Dance Hall from Jamaica and the other is Reggeaton which is popular in many countries such as Panama, Puerto Rico and Cuba.

Another rhythm related to the Tresillo is the Cinquillo pattern. As the name suggests, it is a rhythmic cell that has 5 hits, so it is musically denser than the Tresillo. Because of this it has more drive and propels the music being played.

The numbers that we will clap are the 1, 3, 4, 6 & 7. Notice that both the Cinquillo and Tresillo both contain numbers 1, 4 & 7 so that they sound good together. Here we go...

1 2 3 4 5 6 7 8...  
Clap Clap Clap Clap Clap

Not so difficult, right!? You may have to count slower in order to fit in all five hits so take your time with it. With practice you will be able to play the Tresillo and Cinquillo without counting.

Reflection:

Did you notice that they both sound similar? Which one did you like better? You may find that one of the rhythms may fit a piece of music better than the other.

This concludes our intro section with the Tresillo and Cinquillo and invite you to clap along to other songs to see whether these rhythms fit on top of them. Experiment, be creative and try to come up with your own patterns. Just don't forget to count!



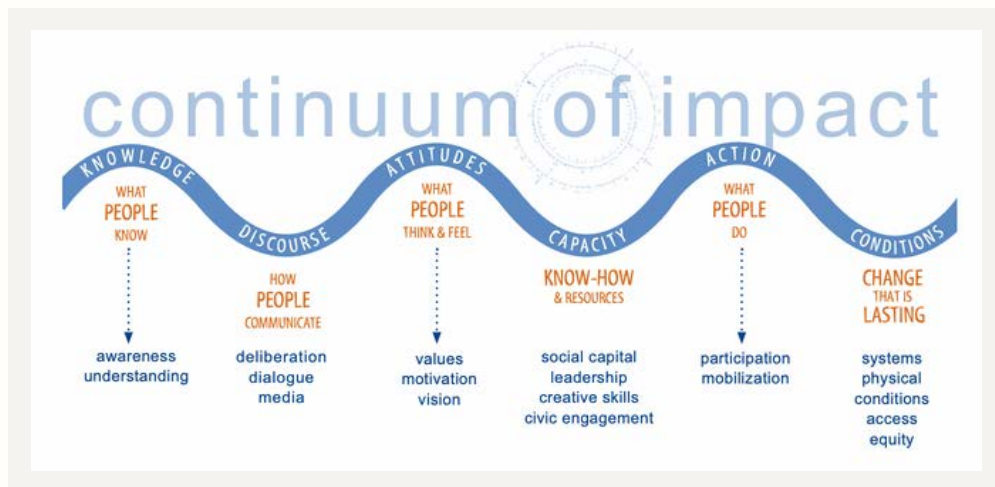




# IMPACT & EVALUATION

The goal of this effort is to learn about the impact that the activities have on participants. We are especially curious to learn if there is any evidence that they have the impulse to take action and/or feel they can make a difference—this is the high goal of the arts-for-climate field, and we believe teaching artists have a particularly strong contribution to the field.

During the EDEN project, teaching artists were encouraged to use the Continuum of Impact Guide as a model when thinking about impact and assessment in their workshops.





# REFLECTIONS FROM THE TEACHING ARTIST

**In what ways did you observe change in your participants understanding and engagement of the environmental issue you chose?**

*"I think I allowed them to see music and rhythm as a universal concept and got them to thinking of ordinary objects, especially ones that can be seen as trash and transforming them into musical instruments."*

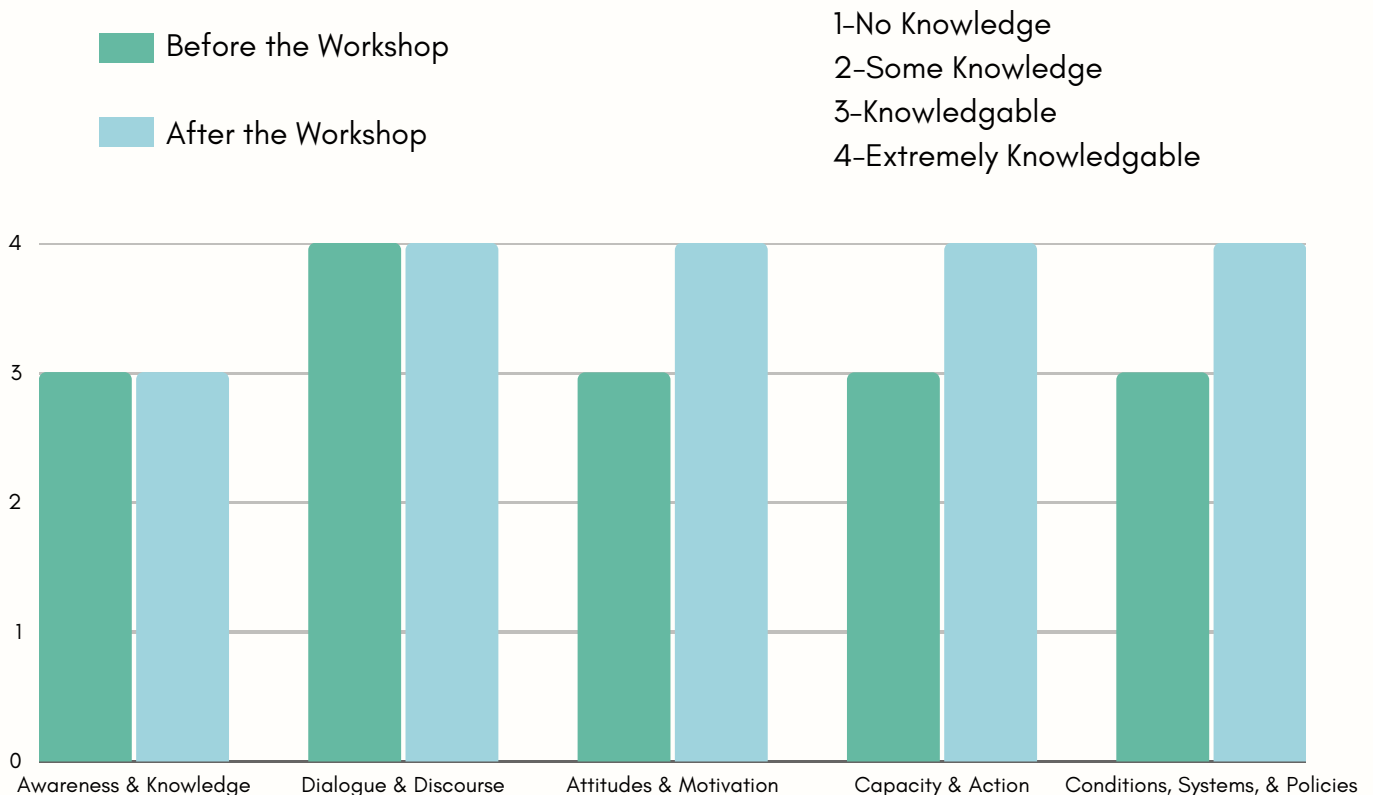
**What challenges did you face in creating and facilitating your workshop?**

*"Definitely getting the materials as we had 77 participants."*


**Did your EDEN experience expand your work or skills as a teaching artist in any specific ways?**

*"It was engaging being able to dialogue about music with interested youth."*

We tasked each teaching artist with evaluating their students based on the Continuum of Impact Guide. They rated their students on a scale from 1 (no knowledge of the subject) to 4 (extremely knowledgeable about the subject). The following graph reflects the teaching artist's observations of their students.







*"I think the funnest  
part was decorating/  
painting the drums to  
bring them to life!"*



# ABOUT THE TEACHING ARTIST



## ***MANOLO DAVILA***

Mission District native, Manolo Davila, is an arts educator, performer and organizer who has been working on his craft and career for over 16 years. He has trained and worked with Bay Area Music and Dance groups such as Soltron, Loco Bloco, Sambaxe, Rara Tou Limen, Tradicion Peruana and continues to teach and spread his talent and love for art throughout San Francisco and the Bay Area with organizations such as Leap Arts in Education, Young Audiences of California, The SF Symphony's Sound Minds Program, SF Ballet's DISC Program and Robert Moses Kin's Bootstrap Program. A multi-instrumentalist by nature he plays a wealth of styles and instruments and seeks to synthesize his influences into a unique and fresh sound. Manolo believes in the power of music, dance, and art to aid people in living harmoniously with themselves, their community, and their environment. The website for my personal music project (MagnaFreaQ) is at <https://www.magnafreaq.com/>



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