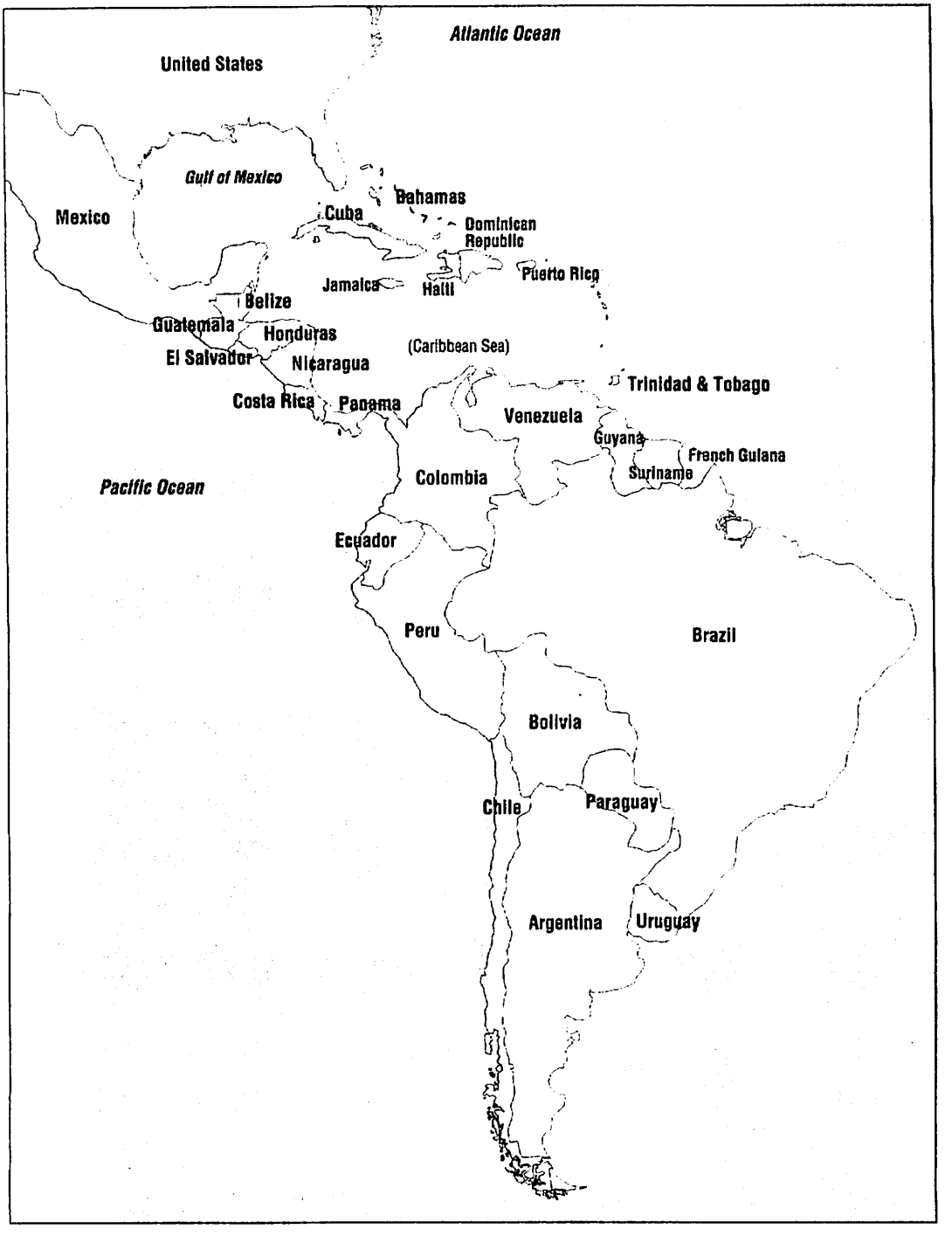

Map of Central America, South America, and the Caribbean Islands

CHAPTER 5

LATIN AMERICA AND THE CARIBBEAN

by Dale A. Olson

Latin America is a vast area that stretches from the southern border of the United States through Mexico in North America, through Central America and the Caribbean, to Cape Horn at the southern tip of South America. Many of the inhabitants of the Caribbean basin are of northern European or African descent, so the term "Caribbean" (a geographic term) is often used separately from Latin America, even though many people from the Caribbean are also "Latinos." In our context, however, the term "Latin America" will include the Caribbean area. There are so many countries included in this vast region that not all of them can be included in this chapter.

Latin Americans are not all of one race or ethnic group. They can be separated into five large groups as follows: (1) descendants of the original Native Americans, commonly called Indians, who inhabited this region before the arrival of Columbus; (2) peoples of African descent, mainly from Western and Central Africa; (3) peoples of European descent, mainly Spanish and Portuguese, but also French, Dutch, Italian, British, and others; (4) peoples of Asian descent, mainly Chinese, Japanese, Indians, and Javanese;

and (5) peoples who are mixtures of any of these groups.

Latin America's geography and culture are tremendously varied. Although it is impossible to make sweeping statements that describe the music and way of life of the many peoples living in Latin America, it can be said that contemporary Latin American music and culture is the direct result of certain shared historical influences.

In the late fifteenth century, for example, Europeans invaded the region now called Latin America and maintained control of it for about four hundred years. In some places, such as the Caribbean islands, most of the Native Americans did not survive the European domination. But in certain parts of Central and South America, some Native American cultures survived by retreating into the dense jungle interiors or the vast mountain reaches. The Europeans also brought in large numbers of African slaves to work on the islands and the coastal areas of Latin America, and after the slaves obtained their freedom, they were replaced by hired workers from other far-off lands. In Guyana, Jamaica, and Trinidad, the Europeans brought in Asian Indian and Chinese laborers; in Brazil and Peru, many Japanese were imported as laborers. Many of these workers never returned to their native lands after their contracts ran out.

Contemporary Latin America is the product of the influences of several cultures. Many of these diverse groups handed down and maintained their customs, beliefs, and culture patterns for generations. Not only do these cultures contain original traits from their past, but the fact that they came together in similar geographical regions under similar historical circumstances caused many of them to interact, mix, blend, and create new and unique cultural patterns. It is more accurate to describe Latin America as an area comprising many cultures rather than just one.

It was only in Latin America that the musics and cultures of the Aztecs, Mayas, and Incas blended with the musics and cultures of the Spanish. No other geographic region has provided us with such a mixture of African music and Spanish/Portuguese music. Moreover, the steel band of Trinidad bears a resemblance to some African percussion ensembles, but it was born in a new environment using a new set of instruments: oil drums. These examples help illustrate how Latin American musics have a flavor all their own.

The Native American peoples of Latin America, as in North America, probably began arriving in the Western Hemisphere from northern Asia about fifty thousand years ago. During the last Ice Age, a land bridge connected the regions known today as Alaska and Russia, allowing ancient hunters to follow game across the Bering Strait. These hunters brought their music with them; melodies were probably sung or played on bone flutes by the shamans (medicine men) to magically lure game animals. The descendants of these native peoples spread throughout the Americas, touching nearly every inhabitable corner of Mexico, Central, and South America. In the few areas, such as the Amazon rain forest, where Native Americans were not heavily influenced by the African and European newcomers to the Western Hemisphere, their music exists much as it did thousands of years ago.

The traditional musics of the Native Americans are used for curing illnesses; causing rain; making the land, animals, and people fertile; enhancing the harvest; hunting and making war; and praising the gods. Much of their music is purely vocal; when instruments are used, they are traditionally made from natural substances such as bone, clay, bamboo, hollowed sticks, and shells, as well as silver and gold.

African slaves were brought to Latin America from western and central Africa by the

first Spanish and Portuguese conquerors and colonists. They worked mainly in sugarcane fields and gold mines as replacements for the enslaved Native Americans who had died of disease. The slave owners believed they had completely converted their African slaves to Christianity, and although the slaves were treated harshly, the Africans were often allowed to live together and perform music after working hours. Many of them also continued to worship their African gods and performed their music for worship at the same time that they venerated the Catholic saints. Today, in many regions of Latin America, particularly in Brazil and in the Caribbean (especially Cuba, Haiti, and Trinidad), the African and European religions fused to become new syncretic religions that continue to be important to the descendants of the African slaves. Also among the important attributes of this Afro-Latin American culture are various types of musics and dances for entertainment, as well as work songs.

The primary Euro-American influence in Latin America is that of the Spanish and the Portuguese, although British influence is prevalent in portions of the Caribbean. Near the beginning of the European exploration of the Western Hemisphere, Pope Alexander VI in 1494 designated an imaginary line, known as the Line of Demarcation, decreeing that everything west of the line belonged to Spain and everything east belonged to Portugal. This led to the formation of Spanish (Hispanic) America and the Portuguese-speaking country of Brazil. These European conquerors, settlers, and religious men brought their music, along with the other aspects of their culture.

In some parts of South America, European music has remained somewhat intact since the colonial period and is still found in certain regions of Chile, Argentina, Colombia, and Brazil. In other regions, Catholic missionaries taught European music directly to the Native Americans and to some of the African slaves. In some areas, European music was learned by listening to the settlers. Thus, a tremendous and complex mix of musics began in Latin America from the time of the earliest European migrations.

The Asian presence in Latin America is the result of events in the late nineteenth and early twentieth centuries, when East Indians, Javanese, Chinese, and Japanese were brought to British, Dutch, Spanish, and Portuguese lands after African slaves had been granted their freedom. Although Asians' presence in many regions of Latin America is substantial (there are more than one million Japanese and their descendants in Brazil alone), their musics have not blended extensively with the Native, African, and European musics.

By far, the largest number of Latin Americans belong to a mixed culture of one type or another. Many Latin American countries have terms for their people of mixed heritage, such as mestizo (mixed, basically Native American and Spanish), mulato (African and European), and *zambo* (African and Native American). Some countries have no designation for their racial and cultural mixing, since they are almost completely mixed, whereas in Brazil, the terms "*branco*" (white) and "negro" (black) are social rather than color distinctions.

As the races have often mixed in Latin America, so have their musical characteristics. This musical mixing is obvious in the festivals that exist in all Latin American and Caribbean countries. Most of these festivals, such as the carnivals in Trinidad and Brazil, are joyful celebrations in which people of all social classes participate for several days. The people who perform as festival musicians or dancers earn great prestige; they often spend most of their year and much of their money in preparation for the festival events and competitions.

Native Americans

The principal Native American ethnic or cultural groups in Latin America share many distinctive musical characteristics in their use of melody, rhythm, texture, timbre, dynamics, and form. Native Americans commonly use descending melodic lines that combine short musical motives. The choice of cadential intervals varies from culture to culture: minor thirds are used by some ancient cultures in Venezuela, Colombia, Chile, and the Andes; major thirds are used by many Andean groups; major seconds were used by Carib groups in Venezuela; and microtones (intervals smaller than those used in Western music) were probably used by ancient cultures in Peru, Colombia, and Mexico. Melodic range also varies among cultures: some groups use one-note recitation; some use ranges of a minor third; and others expand to a perfect fourth or fifth. Scales may be of various types, including microtonal (with intervals smaller than those found in Western music), bitonic (two-toned), tritonic (three-toned), tetratonic (four-toned), and pentatonic (five-toned).

Native American cultures often use specific melodies and rhythmic styles for specific functions. Religious songs may include slow-paced songs and free rhythms; dances and lullabies may contain measured rhythms. Most Native American dances are set in duple meter. The Andean dance form known as the *wayno* can be interpreted as being in an additive meter based on 1/4 (or as 2/4 with an occasional 3/4 measure).

Native American musicians also associate specific tone colors with specific purposes. Often, for example, they use a "masked" vocal tone when a song is used to communicate with supernatural powers. In instrumental music, they often emphasize a "buzzing" timbre, using drums equipped with snares and the buzzing sound of native clarinets. Both flutes and human whistling are used to produce a contrasting "whistle" sound.

Many native cultures of Latin America use monophonic textures that are often accompanied by a rhythm instrument such as a rattle or drum. However, some perform multipart music in freestyle rounds or canons as well as parallel melodies. Some cultures sing certain special songs mentally when addressing the supernatural, never singing them aloud. Songs used for curing illnesses or other supernatural songs may be sung very softly, and many cultures follow a dynamic of decreasing volume as melodies descend.

The song text determines the form as well as the dynamics of most religious vocal music. This through-composed music often sounds repetitious to Euro-Americans because the detailed and lengthy texts have to be sung precisely. Native American musicians, on the other hand, often model their dance music in strophic forms, using repetitions necessary for the dance itself.

Afro-Latin Americans

The Afro-American subcultures of Latin America have their own distinctive organization of the elements of music. Although they often use scale forms common both to Europe and Africa (including major, minor, modal, and pentatonic scales), they almost always use African-derived call-and-response patterns that alternate between a high-pitched solo singer and an equally high-pitched choral response, as in, for example, the Colombian *cumbia* and the Puerto Rican *plena*. This responsorial technique produces the most common vocal texture; many performances include the additional textures of hand clapping and other sounds that accompany dancing, such as yells, shouts of encouragement, foot stomping, and talking. The element of call-and-response also provides the singers with a basic strophic form in which the text of the call changes constantly because of improvisation and the choral response repeats predetermined phrases.

In drum ensembles, only one drum improvises while the others maintain steady rhythmic patterns or ostinatos. Afro-Latin American musicians most often base their music on duple meters with a very fast pulse or rhythmic density (number of notes per minute). As in traditional African drumming, percussion ensembles display a complex layering of rhythms such as two against three or three against four, creating a wealth of syncopations and cross rhythms.

Afro-Latin American vocal music is often deep-chested, raspy, or gravelly. The instrumental music typically uses resonant drums and sympathetic buzzes produced by attachments to instruments or sounds rich in overtones such as the steel drums of Trinidad. Drummers and groups of singers typically perform at high volume levels, and idiophonic ensembles such as the steel band use dynamic nuance as part of their stylistic language.

Euro-Latin Americans

Euro-Latin American music throughout Latin America shows varying degrees of European characteristics. In certain isolated coastal or highland regions of South America, such as the Colombian Pacific coast and southern Chile, musicians use modal melodies of European Renaissance origin. The most common scale forms, however, are the diatonic major or minor scales, and the "Andalusian cadence" (the chord progression A minor, G, F, and E) is found throughout heavily Hispanic areas such as parts of Venezuela or Colombia, showing the influence of Moorish music on Spain. Euro-Americans generally prefer stepwise, lyrical melodies.

These descendants of the first Europeans in the New World also use some rhythmic practices imported from their homelands. They use dual meter, for example, in two different ways: the 6/8 against 3/4 hemiola, called "colonial rhythm," and an alternation between 6/8 and 3/4, called *sesquiáltera*. Colonial rhythm is commonly found in the Spanish jota, the Chilean *cueca*, the Peruvian *marinera*, the Argentine *zamba*, and the Venezuelan *joropo*. *Sesquiáltera* is found in Chile, in Mexico's *son-jarabe* and mariachi styles, in Puerto Rico and Cuba, and was immortalized by Leonard Bernstein in the *West Side Story* song "I Like to Be in America." Euro-Latin Americans also use somewhat simpler duple meters in lullabies and dances and triple meters for waltzes.

The texture of Euro-Latin American music ranges from unaccompanied vocal solos, including lullabies, work songs, *desafío* or challenge songs, and ballads; to vocal solos, accompanied by a stringed instrument such as guitar, harp, or lutes or guitar-like instruments; to vocal duets in parallel thirds, accompanied by European-derived instruments; to ensembles of European-derived musical instruments, such as harp, guitar, and violins. Singers of some cattle songs have a Spanish *cante jondo* style of singing, using deep chest tones and solo guitar music that features alternating plucking (*punteado*) and strumming (*rasgueado*) styles.

Musicians in this culture group commonly use volume to intensify the mood of the music and also use dynamics expressively in ballads. Both vocal and instrumental musicians use strophic forms with a binary structure, which consists of even or uneven measures of two alternating sections that repeat with slight variations.

Mixed American

Latin America contains a great diversity of mixed races, mixed cultures, and mixed musical styles and forms. Many of the musical characteristics of the Native Americans, Afro-Latin Americans, and Euro-Latin Americans can be found in a rich variety of combinations throughout the area.

LESSON 1

Objectives

Students will:

1. Explain what a panpipe is and which cultures use them in their music.
2. Identify the principle of interlocking parts as exemplified in Peruvian and Bolivian panpipes (the *siku*).
3. Define the term "syncopation" and identify syncopated passages in the music.
4. Explain why Peruvian and Bolivian panpipe music is important as a surviving tradition.

Materials

1. Recordings:
   Kingdom of the Sun, Peru's Inca Heritage (Nonesuch H-72029)
   Mountain Music of Peru (Folkways FE 4539) (also Smithsonian/Folkways CD SF 40020, vol. 1, and SF CD 40406, vol. 2, reissues)
   Instruments and Music of Bolivia (Folkways FM 4012)
2. Photos of the Andes of Peru and Bolivia from *National Geographic* (vol. 144, no. 6, December 1973; vol. 161, no. 3, March 1982; vol. 162, no. 1, July 1982) or other sources

Procedures

1. Show or display pictures of the Andes of Peru and Bolivia. Discuss the cultures of the Peruvian and Bolivian Andes, and explain that the regions of southern highland Peru and most of highland Bolivia lie at very high elevations, where the air is thin, temperatures are often very cold, and wood is scarce. The llama is the chief beast of burden. The two Native American languages spoken there are Quechua and Aymara, and these are the names given to the people as well. The great Quechua-speaking civilization of the Incas captured many other civilizations in its military conquests. Today, music is used by both cultures for religious and festive dancing. The most important instruments are cane flutes (including panpipes) and drums (see figure 1). The Spanish conquered the Native Americans in the 1500s, and today many of the people are of mixed blood (mestizos).
2. Play a recorded example of Peruvian or Bolivian panpipe music to demonstrate the principle of interlocking musical parts, a technique in which two musicians (or multiples of two) play alternate notes of a single melody on a pair of panpipes. These two players consist of the *ira* (leader) and the *arka* (follower). The interlocking musical parts can be clearly heard on *Kingdom of the Sun* (side one, band four; and side two, band two) and *Mountain Music of Peru* (side four, band five; CD vol. 2, 15). Discuss the listening example, and have the class generate a definition for the term "interlocking parts."
3. Discuss the term "syncopation." The basic "short-long-short" Andean syncopation is very common in *siku* panpipe music and is found in the song "Waka Waka" and in the listening examples in the Materials section. Teach it aurally with the syllables "dot-da-dot" while patting in a steady duple pulse. Have the students sing "dot-da-

Figure 1. Peruvian *sikuri* (panpipes), played by *Aconcagua*, an Andean music ensemble from Florida State University in Tallahassee

dot" while the teacher claps a steady rhythm; then have the students both sing and clap.

4. Discuss the importance of *siku* music by pointing out that the present panpipe traditions in Peru and Bolivia are continuations of ancient traditions: panpipes constructed from cane, silver, gold, and clay have been found in 3,000-year-old desert tombs. Explain that panpipe traditions are also found in Ecuador, the Amazon rain forest, Africa, Europe (Romania), Melanesia, and ancient China. Point out these places on a world map and list the countries on the chalkboard. Discuss how panpipes are made by the Native Americans from their local materials (cane or bamboo and string), and explain how we can make them from modern materials: polyvinyl chloride (PVC) plastic tubing and glue.
5. Andean *siku* panpipes can be constructed from a 12' length of 1/2"diameter PVC plastic tubing according to the following instructions:
   a. Measure for and mark out lines on a 36", 3/8" diameter dowel (see figure 2).
   b. Measure the PVC tubing according to the dimensions shown, and cut it with a saw (using a miter box, if possible). Sand the blowing edges inside and outside until smooth.

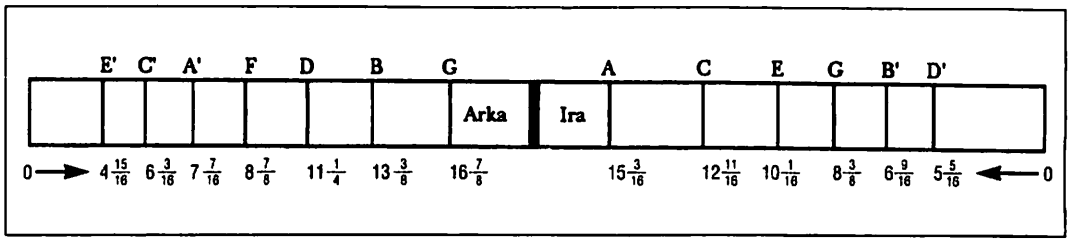

Figure 2. Constructing *siku* panpipe, part 1

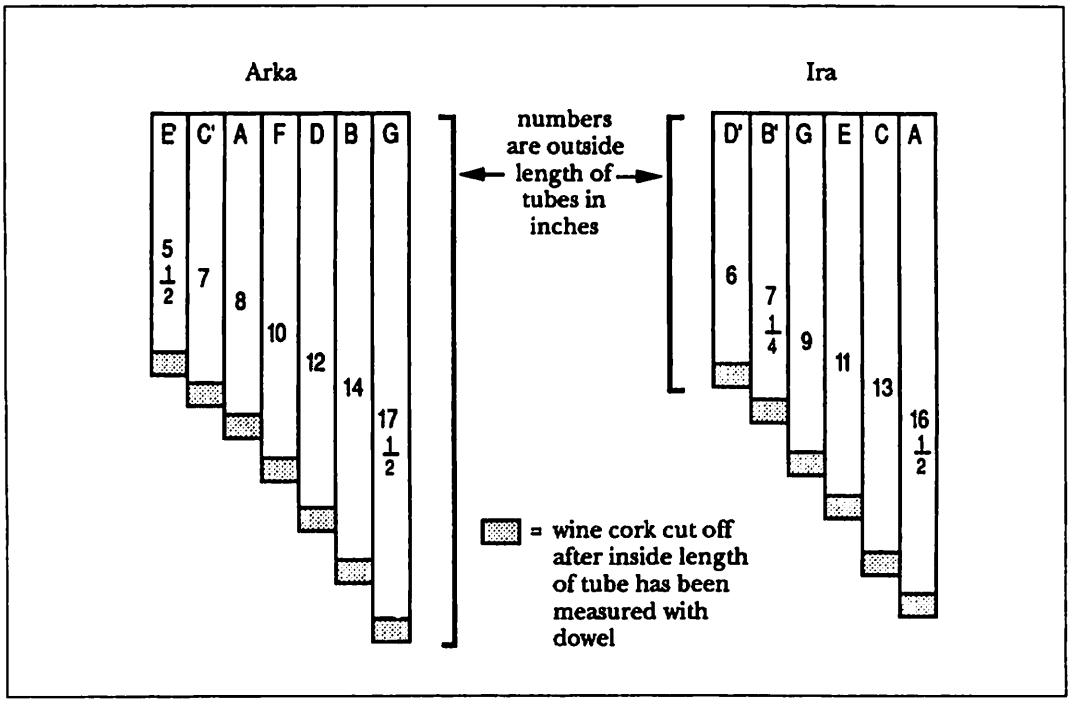

Figure 3. Constructing *siku* panpipe, part 2. ***Caution:*** The PVC cement vapors are toxic. Use the glue outdoors ONLY.

c. Using medium sandpaper, remove the printing on the PVC tubes; this will slightly roughen the edges of the tubes to be glued, making the glue hold better.
d. Insert a cork into the bottom of each properly measured PVC tube. Old wine corks that are tapered are easy to insert; new corks must be compressed many times in a vise for them to be pliable enough to be inserted. Measure the internal length of each tube from the open end to the cork, and compare with the proper mark on the dowel. Cut off the excess cork (the cut-off portion of the cork can be your next plug).
e. Place the tubes into two sets (as shown in figure 3) on a flat surface covered with waxed paper, and place a one-quarter-inch wide bead of PVC glue (see ***Caution***) along the sanded edge of each tube that is to be joined. Glue and join the tubes

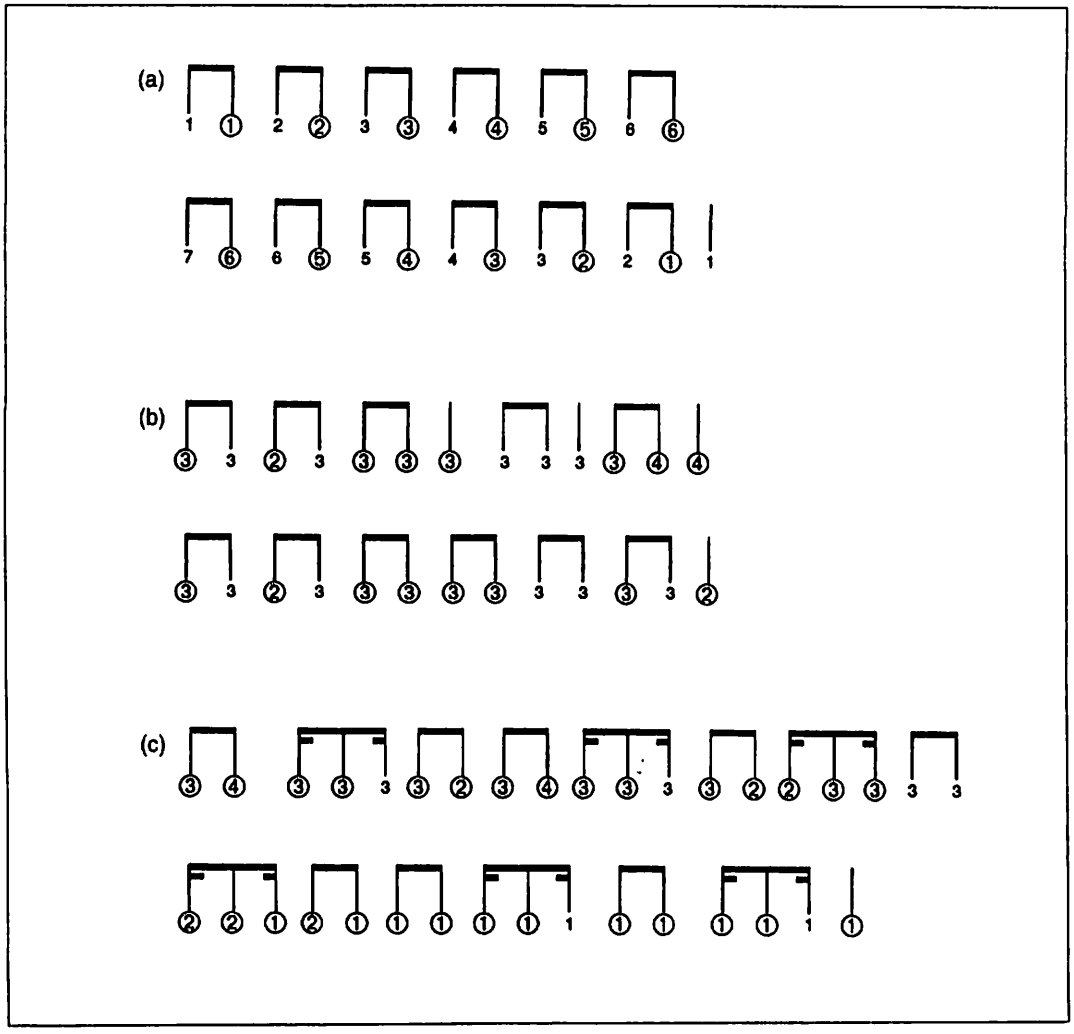

Figure 4. (a) the scale, (b) "Mary Had a Little Lamb," and (c) "Waka Waka"

one by one; then let the glue dry according to the manufacturer's instructions, or for approximately two hours.

6. Using a marking pen, write numbers on each tube. Beginning with the longest tube of each half at your right, draw at the top of the tubes the numbers 1–6 on the half with six tubes (the *ira*) and 1–7 on the half with the seven tubes (the *arka*) from right to left, or longest tube to shortest tube. Next, on the *ira* half of the instrument only, draw a circle around each number.
7. With the longest tubes to your right, practice playing each half of the panpipe by blowing as you would across a bottle, using the attack "tu" or "pu." Give each note a forceful attack with support from the diaphragm. Sustaining notes is not a part of the *siku* tradition, and the notes of a melody are commonly shared between two players,

so you should not become dizzy or short of breath when performing the panpipes. The sound will be loud and breathy.

8. Introduce the simple notation system used in the music examples for this lesson. In this system, developed by Dale A. Olsen, the numbers with circles are for the six-tubed *ira*, and the numbers without circles are for the seven-tubed *arka*. Study and play the examples in figure 4: (a) the scale, (b) "Mary Had a Little Lamb," and (c) "Waka Waka" (a portion of a piece from the *Aymara* tradition).

LESSON 2

Objectives

Students will:

1. Identify pan-Andean music and the following musical instruments that form a typical pan-Andean ensemble: *siku*, *kena*, guitar, *charango*, *bombo*.
2. Play music of the pan-Andean tradition using the *siku* constructed in Lesson One, a Western flute or recorder to substitute for the Andean *kena* flute, and guitars. The students will learn how European harmony combines with Native American-derived instruments.

Materials

1. Recordings:
   Pukaj Wayra: Music from Bolivia (Lyrichord LLST 7361 or LYRCD 7361)
   Urubamba (Columbia KCC 32896)
   Inti-Illimani 3: Canto de Pueblos Andinos (Monitor MFS 787)
   La Flûte Indienne (Olympic Atlas Series 6160)
2. Book: *Sounds of the World: Music of Latin America: Mexico, Ecuador, Brazil* (Reston, VA: Music Educators National Conference, 1987)
3. Optional musical instruments: Set of *siku* panpipes, as constructed in Lesson One, guitar, *charango*, or ukulele, *bombo* or bass drum, and an Andean *kena* flute or a Western flute or recorder

Procedures

1. Present a cultural and historical perspective: Pan-Andean music came about as a result of the racial and cultural mixing of the people of the Andes. Some of the musical instruments from the Andes of Ecuador, Peru, Bolivia, northern Argentina, and northern Chile have been joined with Spanish instruments such as the guitar and other guitar-like instruments. These combined instruments have formed a musical idiom that reveals the mixed cultural heritages of the Andean people. Today, many pan-Andean ensembles from Chile and other countries are living and performing outside of their native lands. Some of the best-known performing groups are *Quilapayun* (Paris), *Angel Parra* (Mexico), and *Grupo Aymara* (New York).
2. Play several selections from the recordings listed, choosing examples that use all the instruments instead of just guitar. Point out the following musical instruments and

discuss their musical characteristics with the students. (You should be able to recognize the instruments after repeated listenings to the recordings.)

a. The *siku* has a breathy quality and is played with the interlocking note technique discussed in Lesson One.
b. The *kena* is a vertical, end-blown flute with a ductless, notched mouth piece. Like the *siku*, these flutes have been found in ancient graves in the coastal regions of Peru and were made from human, llama, or pelican bones and clay, gold, silver, and cane. Today, the *kena* is played alone by llama herdsmen (men and boys), by men in *kena* ensembles, and in ensembles with guitars, *charangos*, violins, mandolins, and harps. The *kena*, made with only six finger holes and one thumb hole, was often traditionally played to sound the notes of a pentatonic scale. In modern pan-Andean music, however, the musicians play in the natural minor and major, and they even play some chromatic notes by using cross-fingerings and partially covering the finger holes. The *kena* is played using a fast vibrato mostly in the high register; this style is favored in Andean Native American music. Sometimes the tunings do not correspond to European tuning—the instrument is not out of tune, but is just tuned to correspond to Andean cultural traditions. *Kena* players use many ornaments similar to mordents in European music, and they sometimes slide (glissando) from one note to the other.
c. The *charango* is a stringed instrument based on the guitars and guitar-like instruments brought by the Spaniards to the New World (see figures 5 and 6). Because wood is scarce in the Andes mountains, the Native Americans of Peru and Bolivia constructed these small guitars using armadillo shells as resonators. Today, it is illegal to kill armadillos in Bolivia, so the *charango* is often made entirely from wood. A typical *charango* has ten metal or nylon strings, arranged into five double courses (a double course consists of two strings, placed side by side, that are tuned to the same pitch and played together). Some varieties may use triple courses and substitute geared metal tuners for the traditional straight, wooden, violin-type pegs. *Charango* players use both the *rasgueado* and *punteado* playing styles, sounding the strings with their fingernails. The instrument is tuned to be played in a very high range, and, in Chile, the instrument is often called *chillador*, which means "screamer"; players must use fast strums and play melodies in the characteristic range of the instrument (an octave or two above the guitar).
d. The *bombo* is a large, double-headed bass drum. It usually resembles a European Renaissance drum in shape and is also similar to those depicted in paintings about the American Revolution. The term may also be used to describe drums of Native American origin that are similar to Western marching band bass drums. The *bombo* is usually played with only one padded stick when accompanying *siku* orchestras and two padded sticks when accompanying a modern pan-Andean ensemble (one is used to strike the wooden body or the rim of the drum).
e. The guitar player usually strums but can also pick; often a guitar or a *guitarrón* (large guitar) will play bass notes and fast runs. The instrument used is always a nylon-stringed Spanish guitar.

3. After listening to several examples, discuss the structure of the pan-Andean ensemble. Explain that this ensemble is organized according to the different sounds of the instruments and according to how the instruments are played. For example, high-pitched instruments play the melody and a parallel melody a third lower. Low-pitched

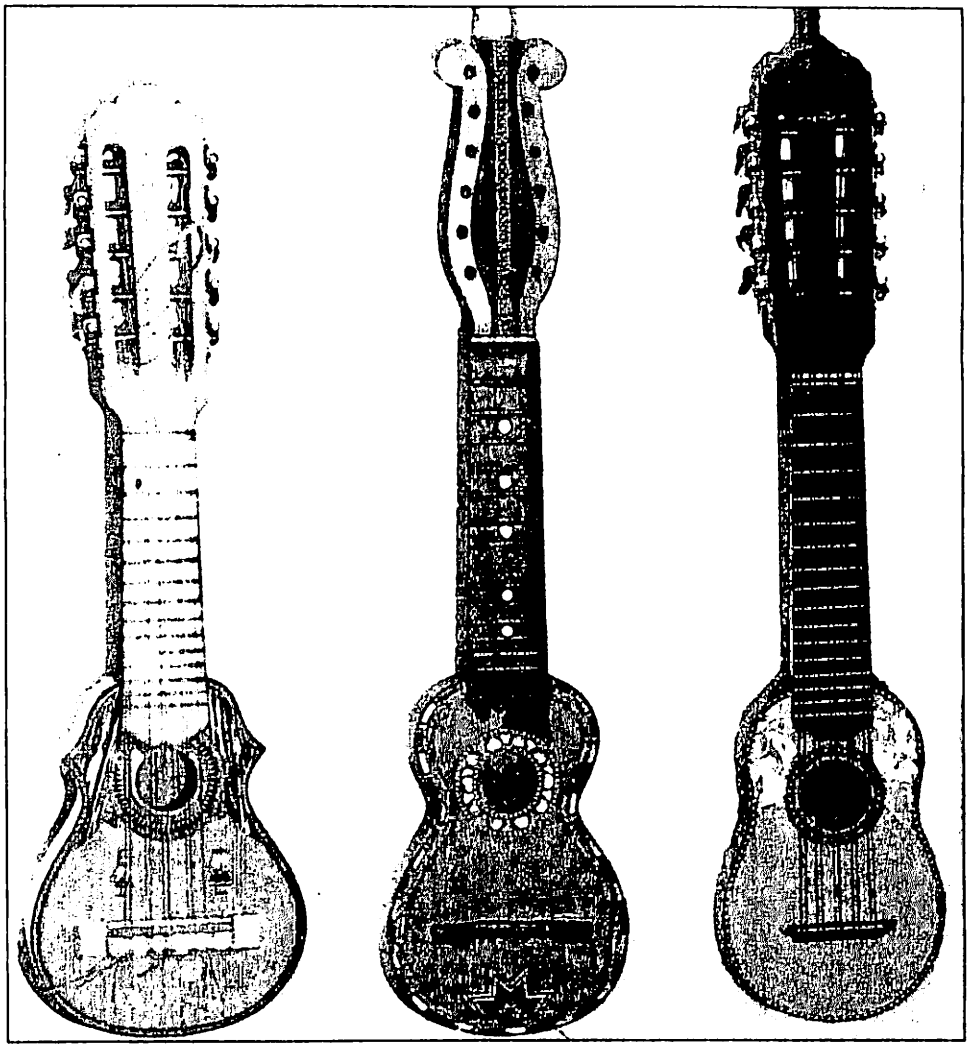

Figure 5. Andean *charangos*. The middle *charango* is from Bolivia; the other two are from Peru.

instruments such as the guitars play harmony, and the *charango* plays either accompaniments in the middle register or jumps to the top register when it plays the melody.

4. *An optional project for this lesson could be the following:*
   a. Construct a *kena* flute from PVC tubing, tuned in A minor, according to figure 7 and the following instructions:
      Cut a 15 1/2" section of 3/4" PVC tubing. Using a rat-tail file, make a notched mouthpiece on one end; drill five 3/8" holes in the front and a 1/4" hole in the back of the *kena*, and smooth the edges of the finger holes with a knife, sandpaper, or a file. Instead of drilling, you can make the finger holes by burning through the tubing with a soldering gun or a heated metal nail or rod. The holes can then be filed to the necessary roundness and size (see figure 7).

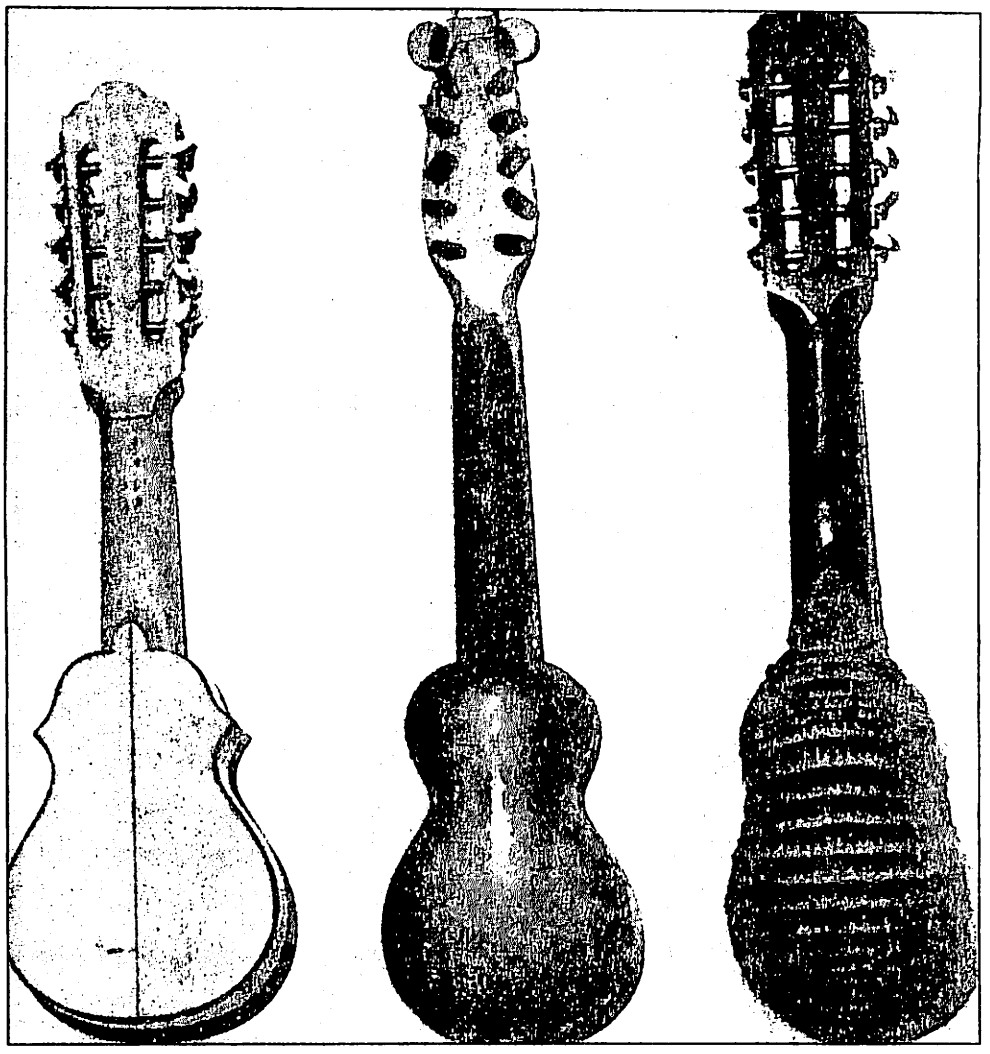

Figure 6. Back view of *charangos:* left, *charango* with box resonator; middle, with wood resonator; and right, with armadillo shell resonator

b. Learn to play the *kena*. Blow it as you would a Western flute (except that the *kena* is end-blown) by focusing the airstream against the sharp edge of the notch. Learn the notes according to the fingering chart in figure 8, and notice that the notes basically correspond to a transposed alto recorder or a clarinet in the lower register. Learn "Mary Had a Little Lamb" on the *kena* in both the lower and upper octaves (see figure 9).

5. Organize a pan-Andean music ensemble using a *siku*, a *kena* (a flute or a recorder may be substituted), a *charango* (you may use a treble ukulele), a guitar, and a *bombo* (you may substitute a bass drum). Professional ensembles usually use only one instrument for each part, but students may double any of the parts if more instruments are available. Learn the piece in figure 10, which is in the style of the Andean music of

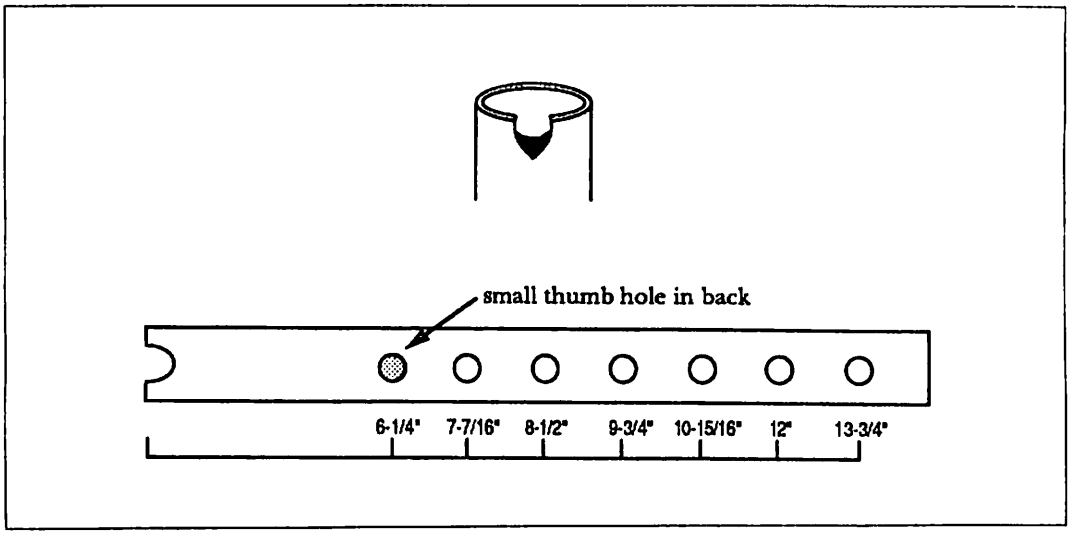

Figure 7. Constructing a *kena* flute

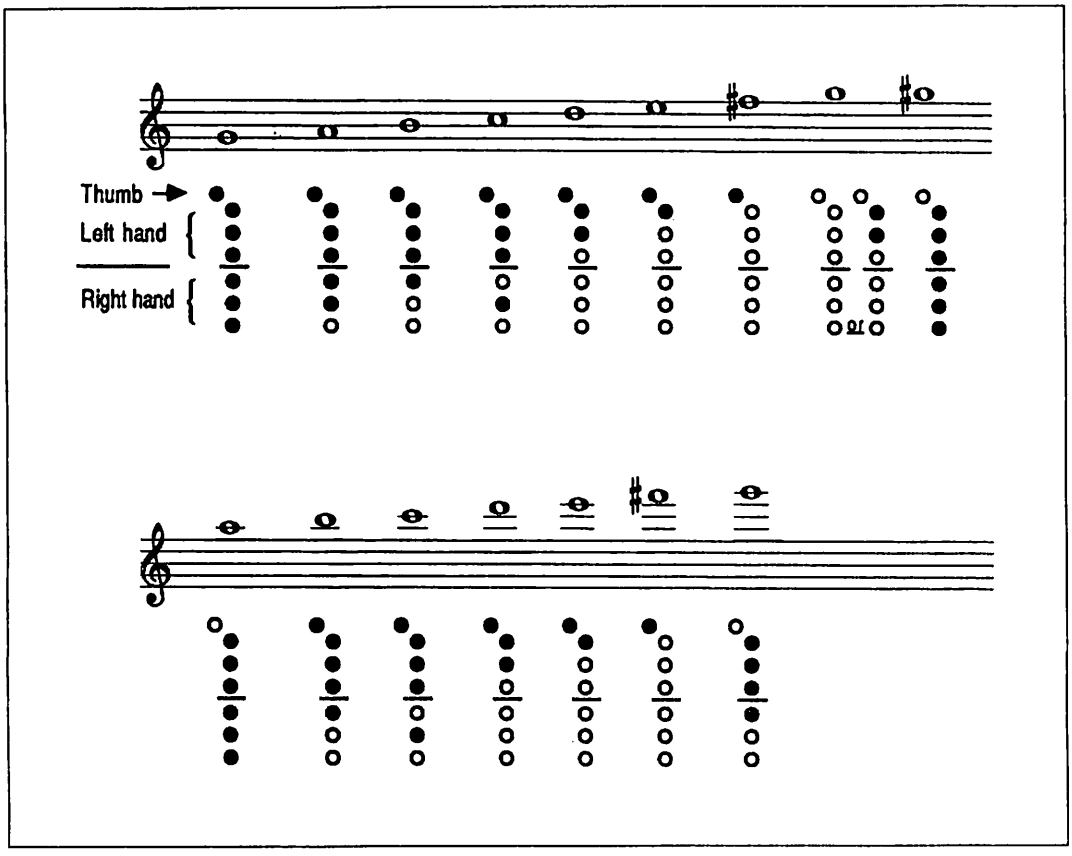

Figure 8. Fingering chart for *kena*

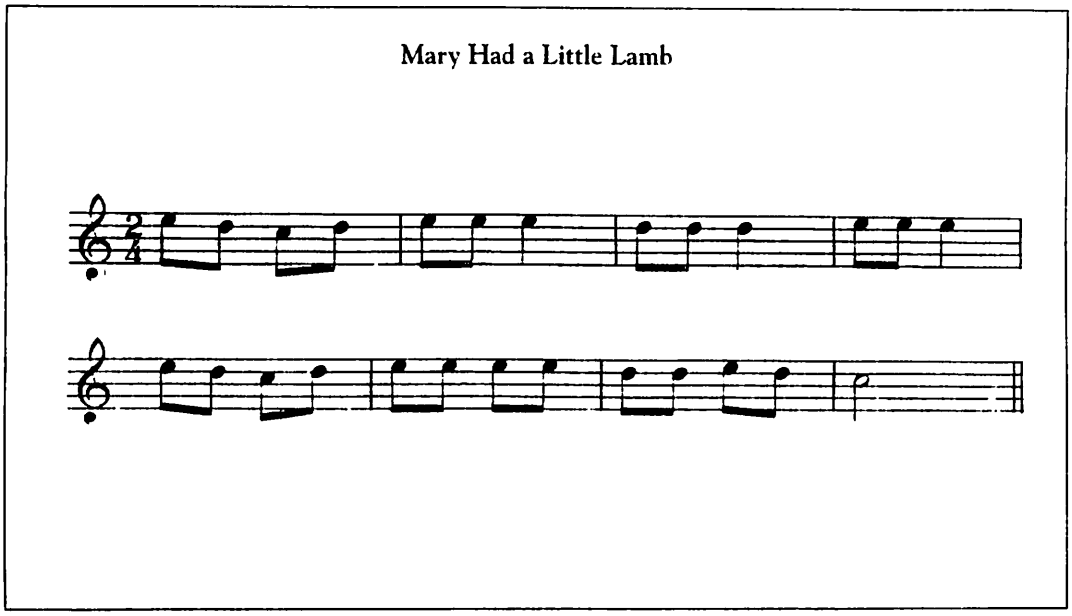

Figure 9. "Mary Had a Little Lamb"

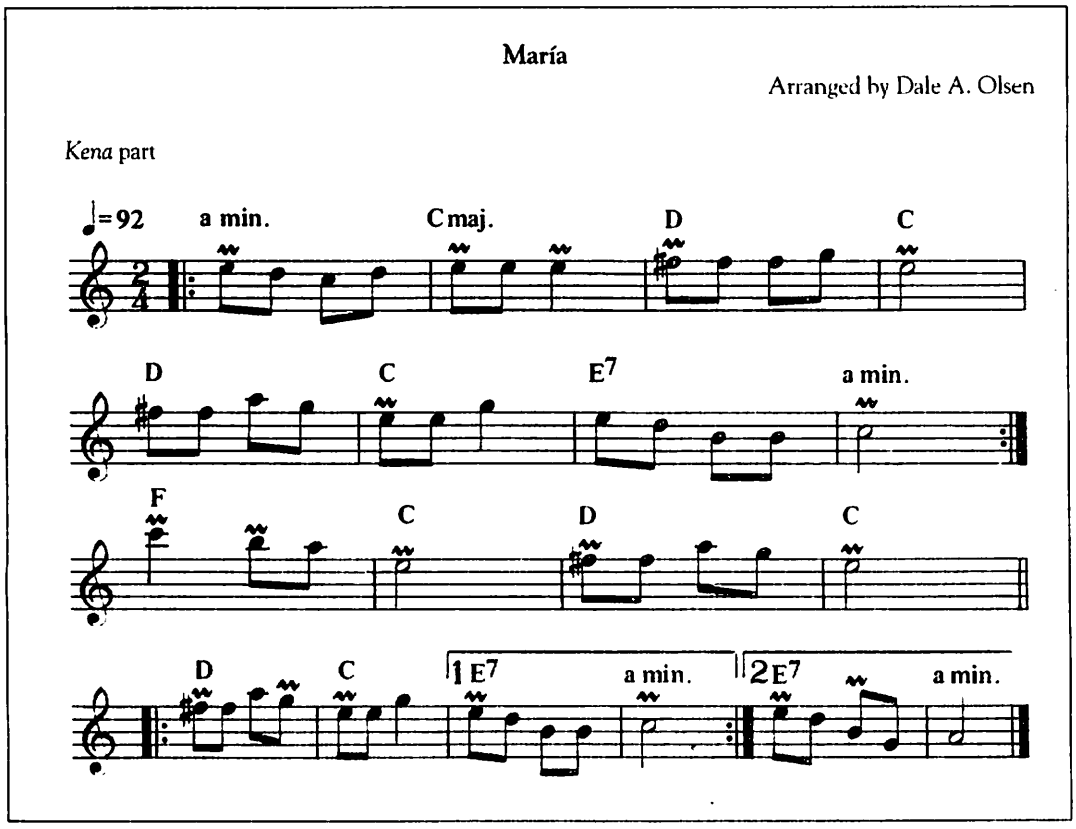

Figure 10. "María" (based on the theme of "Mary Had a Little Lamb")

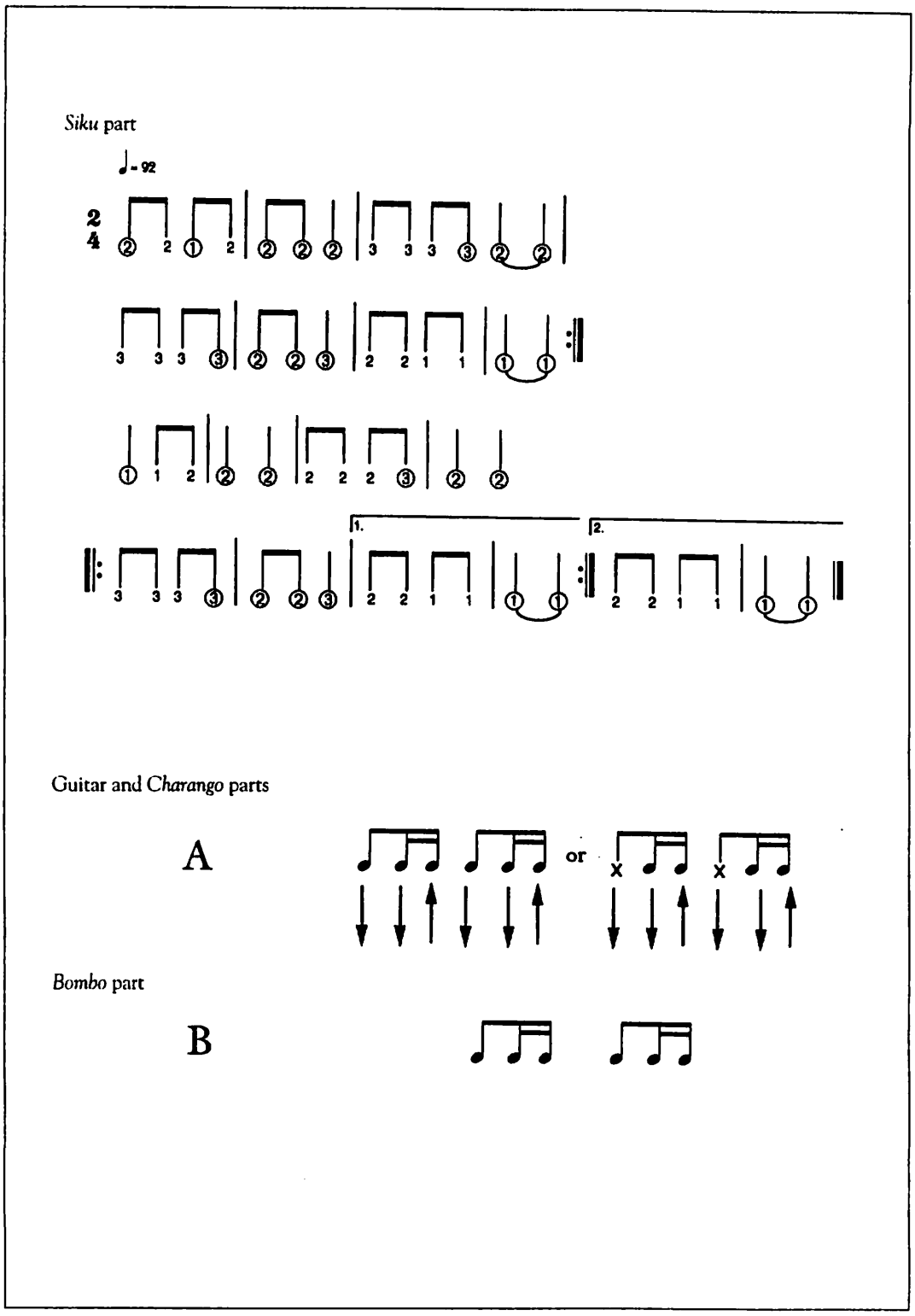

Figure 11. Instrumentation for a pan-Andean ensemble

southern Peru and northern Bolivia. In the *kena* part, ornaments like mordents are indicated above their corresponding notes. The *siku* part, written in parallel thirds below the *kena* part, is given in Olsen notation, and the guitar and *charango* parts should be played with the *wayno* strum as shown in figure 11: the X-shaped note heads indicate stopping the strings with the palm of the hand immediately after strumming them with the fingernails.

LESSON 3

■ Objectives

Students will:

1. Imitate rhythmic patterns created by the teacher or taken from the drum performance on "Oshossi," from *Afro-Brazilian Religious Songs: Cantigas de Candomble/Candomble Songs from Salvador, Bahia* (Lyrichord LLST 7315), using percussion instruments or by striking the body.
2. Study and perform some of the layered and interlocking rhythms of the drum ensembles of Brazil, Haiti, Cuba, Suriname, and Venezuela using classroom percussion instruments.
3. Combine three different rhythmic ostinatos written in TUBS (Time Unit Box System) notation to produce a composite ensemble pattern.
4. Improvise patterns in a small-group setting.

■ Materials

1. Recordings:
   Afro-Brazilian Religious Songs: Cantigas de Candomble/Candomble Songs from Salvador, Bahia (Lyrichord LLST 7315)
   Amazonia, Cult Music of Northern Brazil (Lyrichord LLST 7300 or LYRCD 7300)
2. Book: *Sounds of the World: Music of Latin America: Mexico, Ecuador, Brazil* (Reston, VA: Music Educators National Conference, 1987)
3. Classroom drums, preferably bongos or congas
4. Claves, triangles, sticks, tins, bottles, spoons, or other available percussion instruments
5. Question and answer sheets (optional)

■ Procedures

1. The teacher should play line A (the quarter-note pulse) of figure 12 on a drum. Have the class imitate it, using their bodies as instruments by tapping, clapping, clicking, or stamping.
2. Play line B of figure 12 on a triangle. Ask the students to imitate it using bottles and spoons while saying the vocable "mm" on the rests.
3. Play line C of figure 12 on the claves, and instruct the students to imitate it using sticks. Students again say "mm" on the rests.
4. Divide the class into three sections, assigning one section line A, the second section

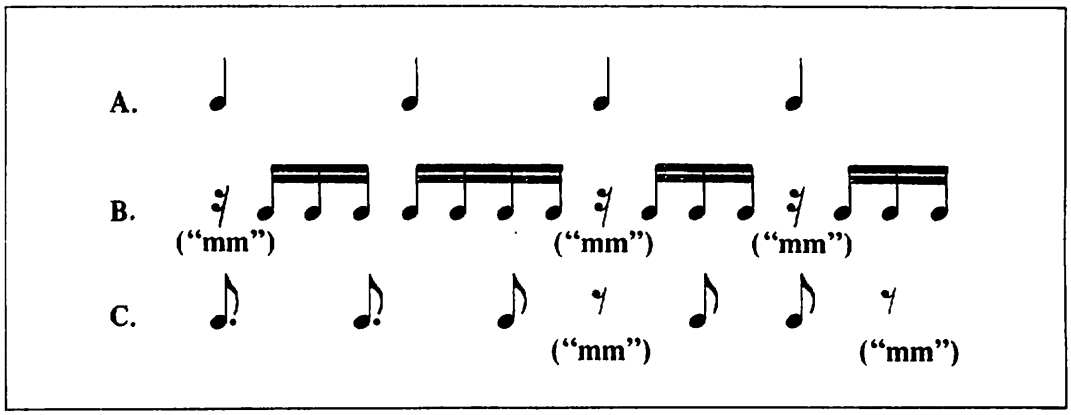

Figure 12. Rhythms

Figure 13. A large *mina* drum. *Laures* (sticks) are used to strike the body of this Northeastern Venezuelan drum.

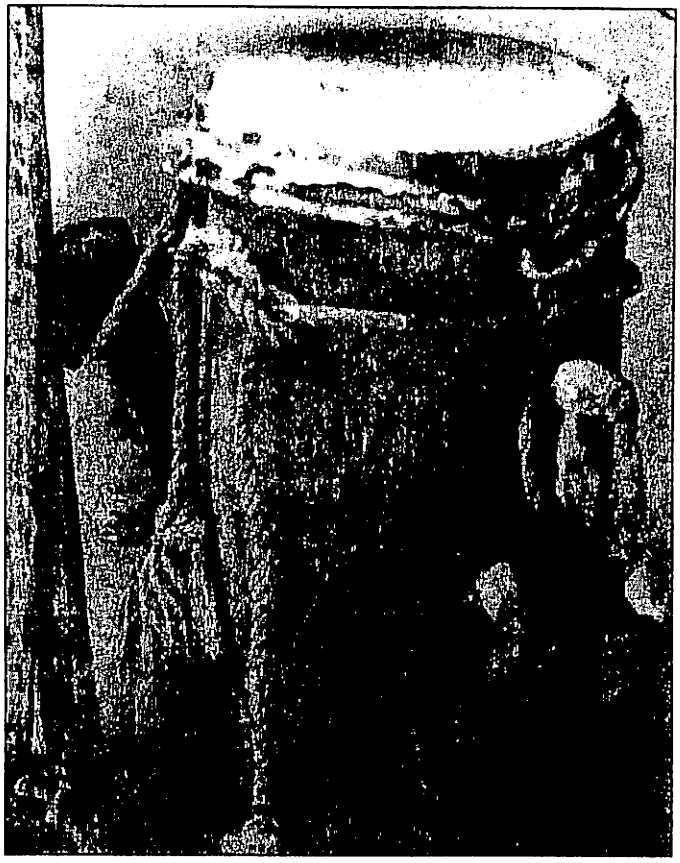

Figure 14. A *curbata* drum from Northeastern Venezuela

line B, and the third section line C. Begin with one section, and then add the other sections to form a layered texture.

5. After the composite rhythm is successfully achieved, discuss the activity by asking students the following questions:
   a. Did we all perform the same rhythmic pattern after we divided the class?
   b. Did our different patterns fit together?
   c. How did we put them together?
6. *Drum ensemble*. In Afro-Latin America, the drum ensemble is important to both secular and religious festivals (see figures 13 and 14). Using a three-drum ensemble is common. One drummer provides a time-line with a simple ostinato that may vary only slightly; another answers with interlocking phrase patterns influenced by the other drummers; the third drummer usually improvises by bringing cross rhythms, syncopations, irregular phrase lengths, and rhythmic excitement to the performance. Certain rhythms are usually associated with specific occasions.

   Discuss the terms "time-line," "ostinato," "rhythmic layering," "interlocking rhythms," and "composite pattern." Ask the class which parts of the world have drum ensembles that use these principles.
   a. *Time-line*—a steady rhythmic pattern that is repeated throughout a performance. It serves as a foundation or organizing principle for the entire rhythmic structure.

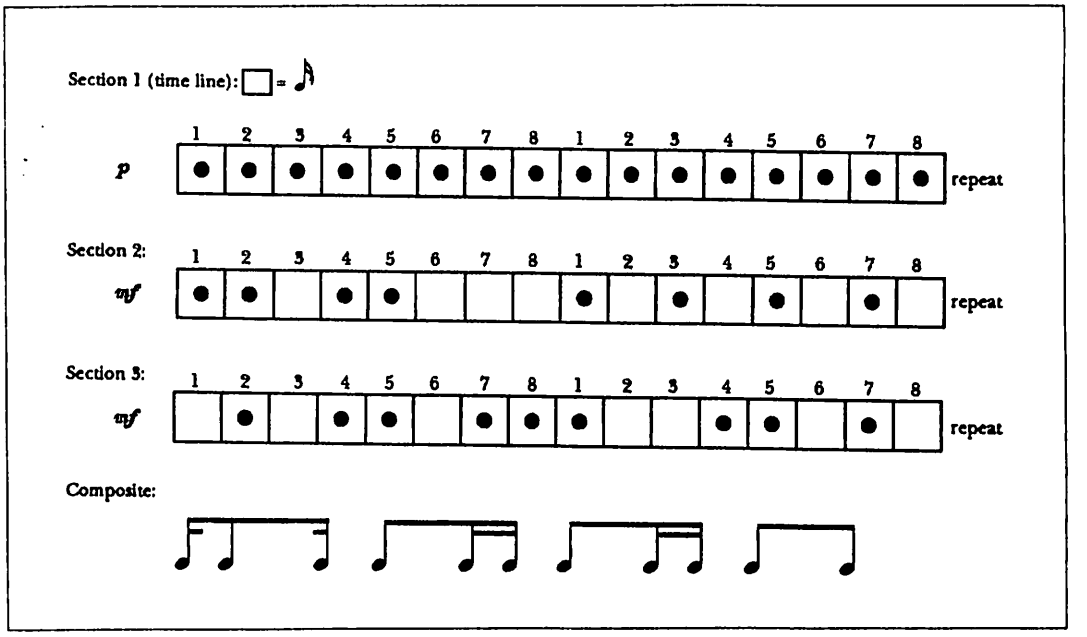

Figure 15. TUBS notation

It is usually played by idiophones such as the claves or cow bell and is sometimes played in a drum ensemble as a rhythmic ostinato. Sometimes more than one percussion instrument may be used to play the time-line.

b. *Ostinato*—a repeated rhythmic pattern that may be changed slightly during the performance but never loses its basic form.
c. *Rhythmic layering*—the principle of creating a dense texture in which more than one rhythmic pattern occurs simultaneously. If the parts enter at different points, the layering effect becomes more evident.
d. *Interlocking rhythms*—rhythms that fit together as they progress through time. If the drums or instruments have various pitches or textures, the interlocking effect is easier to detect.
e. *Composite pattern*—the total rhythmic phrase that emerges as the drummers play ostinatos and improvised patterns together.

7. Play a recording of an Afro-Latin American drum ensemble performance ("Oshossi," from *Afro-Brazilian Religious Songs: Cantigas de Candomble/Candomble Songs from Salvador, Bahia*). List students' answers to the following questions on the board:
   a. Is there more than one drum playing?
   b. Do you hear a steady pattern that you could imitate?
   c. Does the steady pattern ever change?
   d. What else do you hear? Do you hear voices, clapping, other instruments, or a foreign language?
   e. Can you tell which instrument or instruments play the time-line?
   f. Can you guess what kind of occasion this music is being played for?

g. Can you guess what country this music comes from?

8. Show the students the example of TUBS notation in figure 15, and explain how to read it. Explain that the notation gives them three different rhythmic ostinatos that they must put together to produce a composite pattern. Lead students in counting eight-beat "measures" slowly. Students should play their percussion instruments when specified by the boxes marked with dots; when the parts are secure, increase the tempo.
9. Divide the class into three sections. Section one establishes the time-line using sticks or claves, section two plays the second rhythmic layer using sticks and tin cans, and section three plays the third rhythmic layer using bottles and spoons. The rhythms should be precise and the ostinatos regular.
10. If possible, select one student from each group, and encourage them to perform the composite pattern as a solo group using three drums. As an alternative, play the recording again and have the class perform improvised patterns or ostinatos along with the drum ensemble on the recording.
11. Introduce the idea of improvisation by having students experiment with hitting the drum in various ways, such as with sticks, hands, or fingers, in the middle of the membrane, on the edge, or on the side. Incorporate these new techniques for given measures at prescribed times.

This lesson was contributed by Selwyn Ahyoung.

LESSON 4

■ Objectives

Students will:

1. Define the terms "marimba," "ostinato," and "call and response."
2. Identify the sound of an African-derived ensemble from Colombia or Ecuador that includes the marimba, drums, and a rattle.
3. Identify the stylistic characteristic of parallel thirds in a marimba melody.
4. Identify the call-and-response technique and sing a song using that principle.
5. Explain how music functions as an aspect of Afro-Latin American daily life, especially for entertainment and religious celebrations; perform an *arrulo* and simulate a *currulao*.

■ Materials

1. Recordings:
   In Praise of Oxalá and Other Gods: Black Music of South America (Nonesuch H72036)
   Afro-Hispanic Music from Western Colombia and Ecuador (Folkways Records FE 4376)
2. Photo of a marimba or a marimba ensemble
3. If possible, a Western marimba or any type of xylophone

■ Procedures

1. Discuss the region of the Pacific lowlands or littoral of Colombia and Ecuador: it is a

tropical rain forest between the Andes mountains and the Pacific Ocean. The region stretches from the border of Colombia with Panama into Ecuador, and much of the area can only be reached by boat. African slaves were brought into the region to work in gold mines, and after the gold was gone, the whites left and the blacks stayed. Today, there are about five thousand blacks living in the area. Buenaventura, Colombia, the only town of any size, has drawn some of the inhabitants from the rain forest, but others continue living in the jungle, where they grow bananas and catch fish. The majority of the population is very poor.

2. Explain how music functions as an aspect of daily life, for both entertainment and for religious celebrations. (Refer to the contexts and words of the songs given on the record jacket.) Mention that Afro-Latin Americans use songs to emphasize social relationships and to venerate Catholic saints.
   a. Discuss the secular song and dance festival called *currulao* (marimba dance), which is often performed on weekends by the blacks of the Pacific lowlands of Colombia and Ecuador. The typical song text of a *currulao* is sung by a man about his imagined freedom to leave his wife whenever he wishes, while a woman may boastfully sing about her ability to keep her husband. Listen to the *currulao* from *In Praise of Oxalá and Other Gods* (Nonesuch H72036) (side two, band five), and note the driving, forceful rhythm of this energetic dance, which simulates a contest between a man and a woman. This song uses a marimba ostinato, probably because the context is secular and therefore more African and perhaps because the example comes from a small, isolated village in which African elements have been retained.
   b. Discuss the religious songs performed to honor a saint on a special day; these songs are commonplace among blacks in this area. Known as *arrullos*, these songs are usually sung by women using the call-and-response technique and are accompanied by marimba, drums, and rattles. Read the information and the text on "San Antonio," from *In Praise of Oxalá and Other Gods*, and play the example.
3. Show a picture of a marimba to the class (see figure 16). If possible, bring a marimba to class and demonstrate how to play it and its scale (playing only the diatonic keys on a chromatic instrument). Define the marimba as an African-derived struck idiophone consisting of many slabs of hard wood placed in descending order from right to left. An Orff diatonic marimba works very well in this context.
4. Play an example of Colombian marimba music, using the records listed for this lesson. Point out the sounds of the marimba, the drums, and the rattle.
5. Demonstrate the principles of ostinato and parallel thirds on a marimba, piano, or xylophone, and ask students to identify examples. Either improvise your examples or perform them from (a) the secular song and (b) the marimba melody from a religious song in the examples shown in figures 17 and 18.
6. Demonstrate the call-and-response technique and discuss this technique with the students. Show how to sing responsorially by using the religious song "San Antonio," from *In Praise of Oxalá and other Gods*, as a guide; the words are in Spanish and English on the record's back cover. Learn the song by ear or use the following excerpt as shown in figure 19.
7. Play the marimba melody of the religious song "San Antonio" on the marimba or

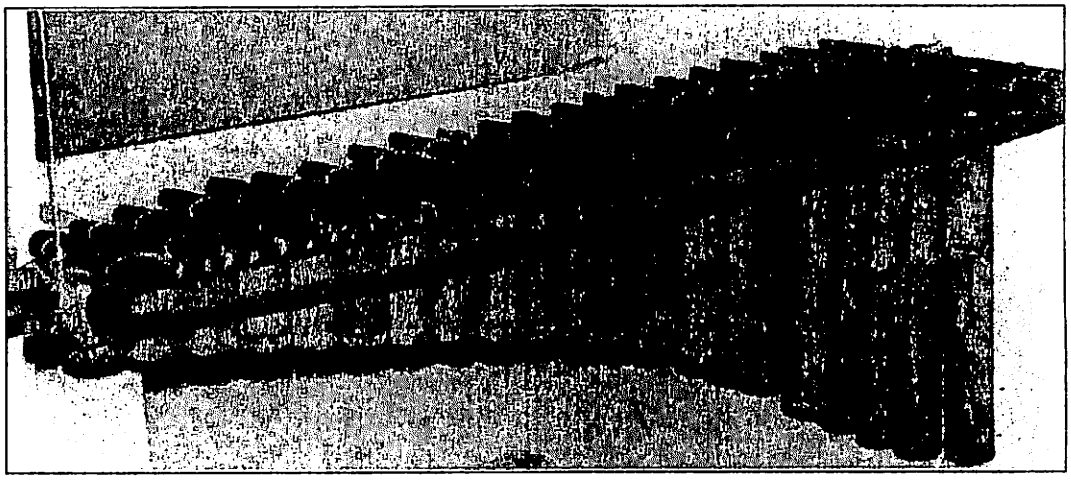

Figure 16. When suspended in a marimba house, the marimba is played by two men with four mallets.

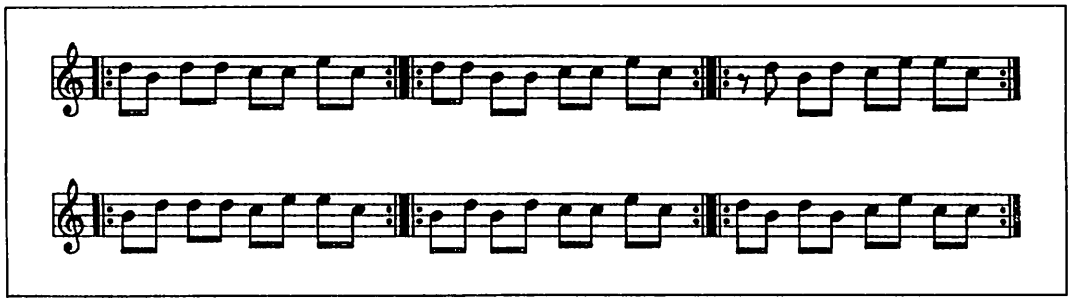

Figure 17. Secular song

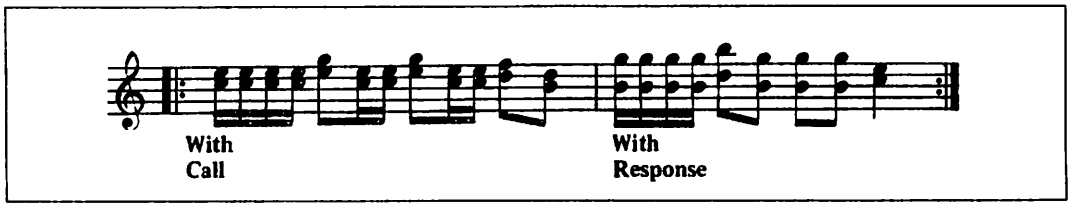

Figure 18. Religious song

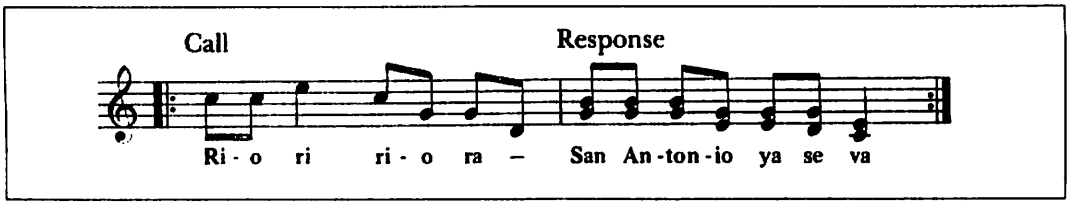

Figure 19. Excerpt from "San Antonio"

piano while the students sing the vocal call-and-response of the song.
8. Using phrases from "San Antonio," have students demonstrate the call-and-response technique by individually singing a call while the rest of the class sings a response.
9. Have the students write a brief report about the musical and cultural characteristics of both secular and religious music making among the blacks of the Pacific lowlands of Colombia and Ecuador.
10. Have the students create their own tunes and perform them on xylophones, Orff instruments, or marimbas.

LESSON 5

■ Objectives

Students will:
1. Describe the background and social context of calypso and steel band music from Trinidad and Tobago.
2. Describe the instruments in a steel band.
3. Sing and play a simple tune that illustrates the calypso style, and create a text based on the tune.
4. Perform two rhythmic accompaniment patterns characteristic of the calypso.

■ Materials

1. Recordings:
   The Hammer (Windham Hill Records, WD-0107 DIDX 1658)
   Pan All Night. Steel Bands of Trinidad and Tobago (Delos International, DE 4022)
   Trinidad Carnival. Steel Bands of Trinidad and Tobago (Delos International DE 4012)
   Calypso Travels, Lord Invader, and His Calypso Group (Folkways FW 8733)
   Sparrow, the Greatest (Charlie's Records JAF1007)
2. Books:
   Calypso Calaloo: Early Carnival Music in Trinidad by Donald R. Hill (Gainesville, FL: The University Press of Florida, 1993)
   Tropical Hammer Steel Drum Crafters Presents Tom Reynolds, Steel Drums: Steel Drum Manual by Thomas Bibik (Ferndale, MI: Thomas Bibik, 1993).
   Catalog:
   Everything for the Steel Band. 1996 catalog. Available from Panyard, Inc., 1216 California Avenue, Akron, OH 44314-1842
3. Claves, sticks, hand drums, brake drums, cowbells, bongos, congas, or other unpitched percussion instruments; Orff xylophones and metallophones or other melodic instruments
4. Photos of the Trinidad carnival, a calypsonian, a steel band, or a Caribbean setting [Examples can be found in "Trinidad and Tobago," in *Isles of the Caribbean* (Washington, DC: National Geographic Society, 1980), 10–41.]

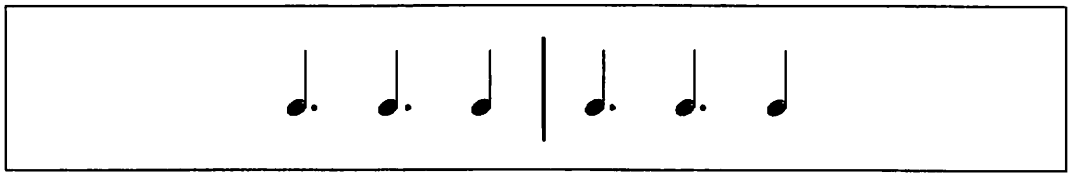

Figure 20. Bass line rhythmic pattern found in *soca*

■ Procedures

1. Show or display photos of Trinidad or the Caribbean.
2. Discuss Trinidad and its location. Mention that it is an island that contains a rich heritage of traditions. Trinidad, the home of the steel band, lies close to Venezuela in the Caribbean and was discovered by Columbus in 1498. The culture of Trinidad has been influenced by the Spanish, French, British, West Africans, and East Indians. The British ruled for a time beginning in 1797; Trinidad became independent in 1962.
3. Study the music styles calypso and *soca* as well as the steel band.
   a. Calypso is a very popular type of song in the Caribbean islands, especially in Trinidad, where this art form developed around the turn of the century. Calypso has a long history that dates back as far as African slave songs: One of the earliest forms of calypso was the *lavway*, made up of a call and response. Modern forms of calypso contain more lines of text, which may be silly, serious, or humorous, and describe news, world events, and village happenings. Many of the texts are political, containing protest themes and social commentary, and may contain double or hidden meanings in their texts as well. Calypsos are composed particularly for the carnival season but are also sung year-round. The melodies, as well as the accompaniments played by brass, pop, or steel bands, have syncopated, dance-like beats, and the tunes include several verses and catchy refrains. Professional calypsonians carefully stage their performances; they wear dazzling outfits and dramatize their songs. There is usually a backup chorus that sings the refrain lines in harmony. *Soca* is a new form of calypso that evolved during the 1970s. It is influenced by the East Indian musical rhythms of Trinidad and United States soul music and is called soul calypso or *soca* for short. Its beat is slightly different from

Name of instruments	Number of pans
Single tenor or lead (ping-pong)	1
Double tenor	2
Double second	2
Quadraphonic	4
Triple guitar	3
Triple	3
Cello	3
Tenor bass	4
Bass	6–9

Note: In addition, a steel band often uses a drumset, congas, brake drum, cowbell, and many other percussion instruments, depending on the style of music being performed.

Table 1. Pans

Figure 21. Selwyn Ahyoung (left) and Dale A. Olsen (right) with steel drums

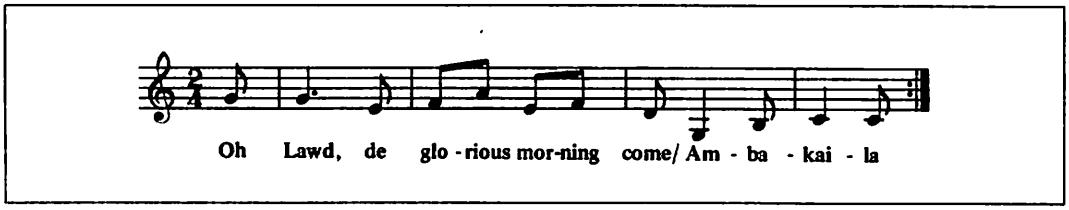

Figure 22. "Ambakaila" excerpt

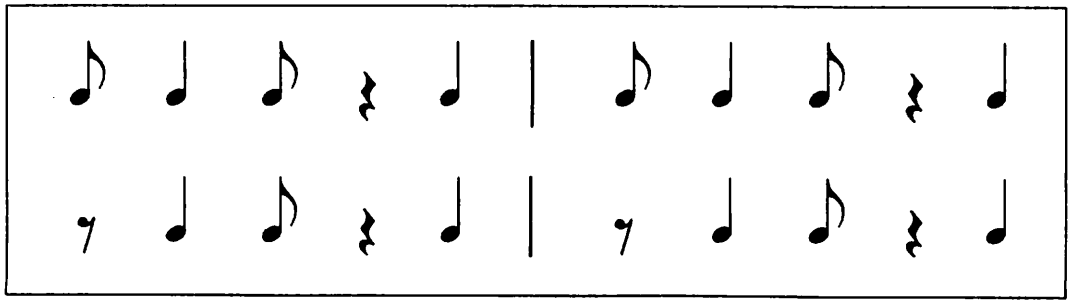

Figure 23. Accompaniment patterns to be used for "Ambakaila"

the traditional calypso beat. Figure 20 shows a typical bass line rhythmic pattern.

b. The steel band is an instrumental ensemble comprised entirely of percussion instruments that specializes in calypso, reggae, and pop music, but it can also play classical and religious music. The instruments used in the band, called "pans," are made from fifty-five-gallon oil drums (see figure 21). Although pans were first created in Trinidad in the late 1930s, their percussive ancestors may be traced to Africa, and they have since spread to all parts of the world. Many American high schools, colleges, and universities now have steel band ensembles, and groups can also be heard in many large cities in the United States, Canada and Europe. Every steel band needs a good arranger and a good tuner, for its overall sound depends on how well the pans are made and maintained. The making of pans is a complex process requiring skill and patience. The oil drums must be cut into different lengths, as pans come in different ranges and have to be grooved, tempered, and tuned. The spaces on the top surface of the pans, separated by grooves, are tuned to produce different pitches. Generally, the larger the note surface, the lower the pitch; the larger the pan, the lower its range. Pans are played with sticks of varying lengths, covered at one end with some type of rubber tubing. A small band consisting of eight players may be made up of the instruments shown in table 1. The pans are listed in table 1 in descending order of their ranges, from the highest to the lowest. In Trinidad, traditional steel bands may contain as many as 150 players, whose instruments are placed on stands in brightly decorated, mobile metal frames. These bands have become famous for their fantastic and elaborate calypso arrangements created for carnival street dancing and the Panorama, an annual steel band competition. Players used to hang instruments around their necks and carry them through the streets.

4. Play a recording of a modern calypso. Have the class listen for the words and for any repeated accompanying rhythmic patterns.
5. Sing the tune "Ambakaila," an old *lavway* melody, as shown in the figure 22 excerpt. The text is: "O Lawd, de glorious morning come/Ambakaila." The song was sung about the "glorious morning" ("J'ouvert morning") of the stick fight that usually occurred on the first day of Carnival, or on the Monday before Shrove Tuesday. *Ambakaila* is a corruption of the term *en bataille la*, meaning "in battle." At first, students should sing only the response "Ambakaila," but they may gradually join in on the call as well. Clap the basic accompaniment pattern of the calypso, and have the students follow in rote imitation as they continue to sing the tune and accompany themselves on percussion instruments. Ask the class to practice the following two rhythmic accompaniment patterns (shown in figure 23) of the calypso and use them for "Ambakaila."
6. Pass out transcriptions of "Ambakaila" and have some students play the tune on melody instruments.
7. Have students improvise other words for the call-and-response format of "Ambakaila," such as "Oh Lord, my pocket got a hole/in de center."
8. Have students play "Ambakaila" and harmonize the tune using the tonic, subdominant, and dominant seventh chords.

This lesson was contributed by Selwyn Ahyoung with revisions by Darren and Jennifer Duerden.

LESSON 6

■ Objectives

Students will:

1. Identify the sound of Euro-Latin American music from Chile and Argentina that features the guitar, the most important Spanish-derived instrument.
2. Identify the two Spanish-derived guitar techniques, the *rasgueado* (strumming) style and the *punteado* (picking) style.
3. Identify the three European-derived meters known as *ritmo colonial* (colonial rhythm, or bimeter), *sesquiáltera* (alternating meter), and European triple meter (waltz time).
4. Perform three notated examples in small ensembles with guitars and recorders or flutes as a long-term or follow-up project.

■ Materials

1. Recordings:
   Traditional Chilean Songs (Folkways FW 8748)
   Songs of Chile (Folkways FW 8817)
   Argentina: The Guitar of the Pampas (Lyrichord LLST 7235)
2. Book: *Sounds of the World: Music of Latin America: Mexico, Ecuador, Brazil* (Reston, VA: Music Educators National Conference, 1987)
3. Musical instruments (optional): guitar (the parts to be played call for strumming only), flute or recorder (to be played using Western notation)

■ Procedures

1. Show Chile and Argentina on a map and discuss the two countries, emphasizing that they lie in the southern portion of South America and that they show the strongest European influence of all the Latin American countries. Chile and the much larger Argentina are separated by the Andes mountains. Both countries are famed for their cowboys, known as gauchos in the Argentine pampas or plains and as *huasos* in the central valley of Chile. These South American cowboys are highly regarded for their singing and guitar playing.
2. Play two of the recorded examples for this lesson. Point out the times when the guitar is strummed (*rasgueado* style) and picked (*punteado* style). In the second selection, have students indicate the style of playing.
3. Discuss the three most important European-derived meters or rhythms, which are "colonial rhythm" (bimeter), the Spanish *sesquiáltera* (alternating meter), and triple meter (waltz time).
4. Play recordings that illustrate colonial rhythm. Some good examples are "Tonada," from *Argentina: The Guitar of the Pampas*; "Dos Puntas tiene el camino," from *Songs of Chile*; and "Los Gallos," from *Traditional Chilean Songs*. As you play the recordings, clap a quarter-note pulse in three for 3/4 time and then follow with a dotted-quarter-note pulse in two for 6/8 time to show that the two meters are related. Explain that at times the melody is strictly in 3/4 time while the guitar accompaniment is strictly in 6/8 and that the music as a whole can be heard in either meter. Divide the class into two sections, and have one section clap 3/4 and the other 6/8 simultaneously.

5. Play the recordings that illustrate *sesquiáltera*, using "Si Yo Volviera a Quererte," from *Traditional Chilean Songs* and "Despedimiento del Angelito" from the same recording. Clap in three for 3/4 for the measures that stress three, and clap in two for 6/8 for the measures that stress two. Emphasize that this is an alternation rather than a superimposition and that it often involves the guitar part as well as the melody.
6. Play the recorded waltz example, "La Golondrina," on *Traditional Chilean Songs*. Clap in three.
7. Play and discuss selected examples of songs that employ colonial rhythm, *sesquiáltera*, or waltz time rhythms and *punteado* or *rasgueado* performance techniques.
8. If time permits, teach the following three songs shown in figures 24, 25, and 26. If your students can read Western notation, have them perform in small ensembles. The melody, chord changes, and strumming patterns are indicated in the transcriptions; perform the examples several times so the students understand the European-derived meters.

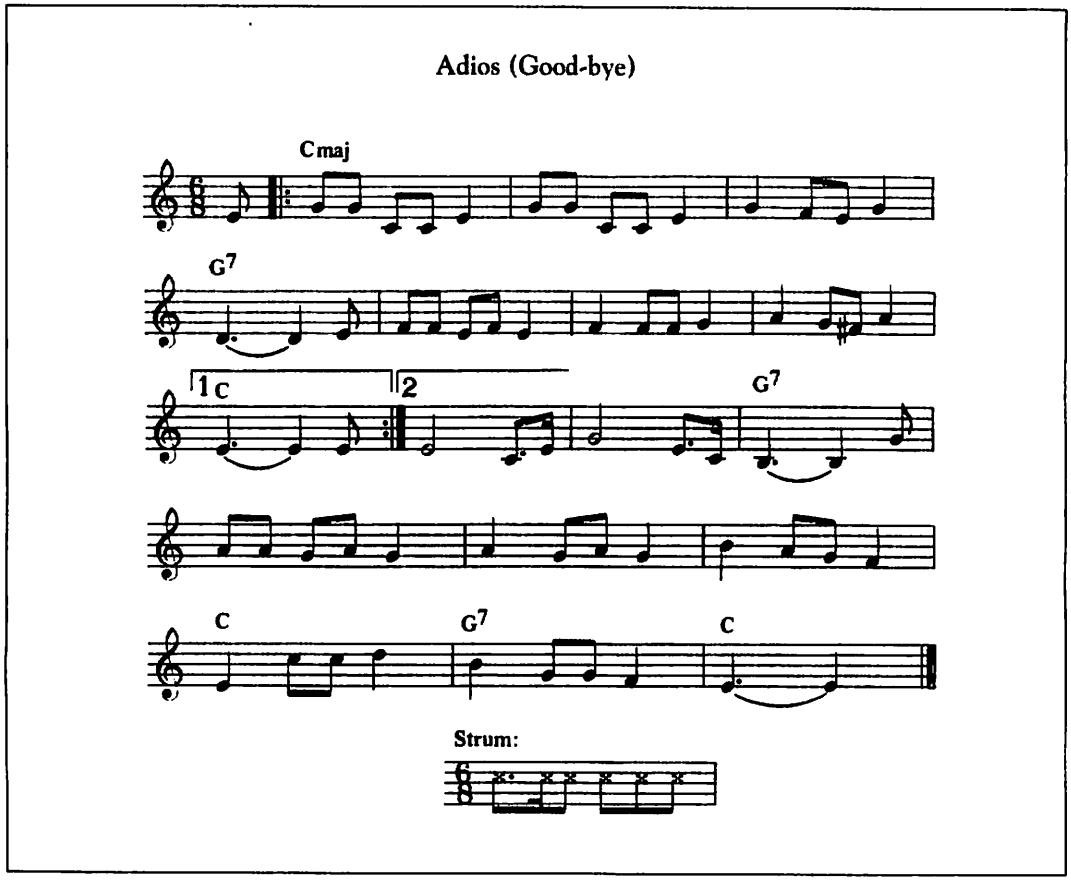

Figure 24. Example of colonial rhythm

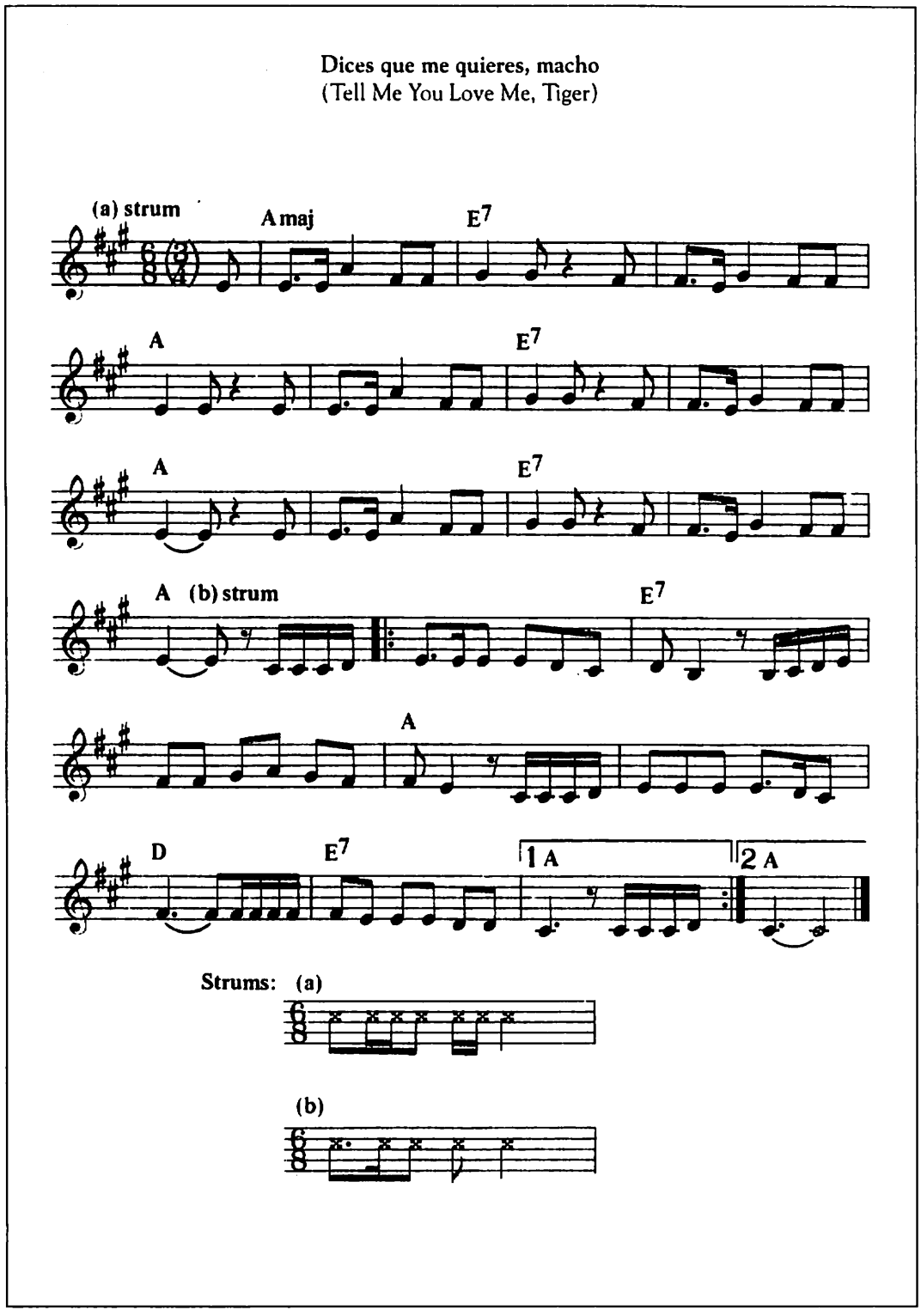

Figure 25. Example of *sesquiáltera* (alternating meter)

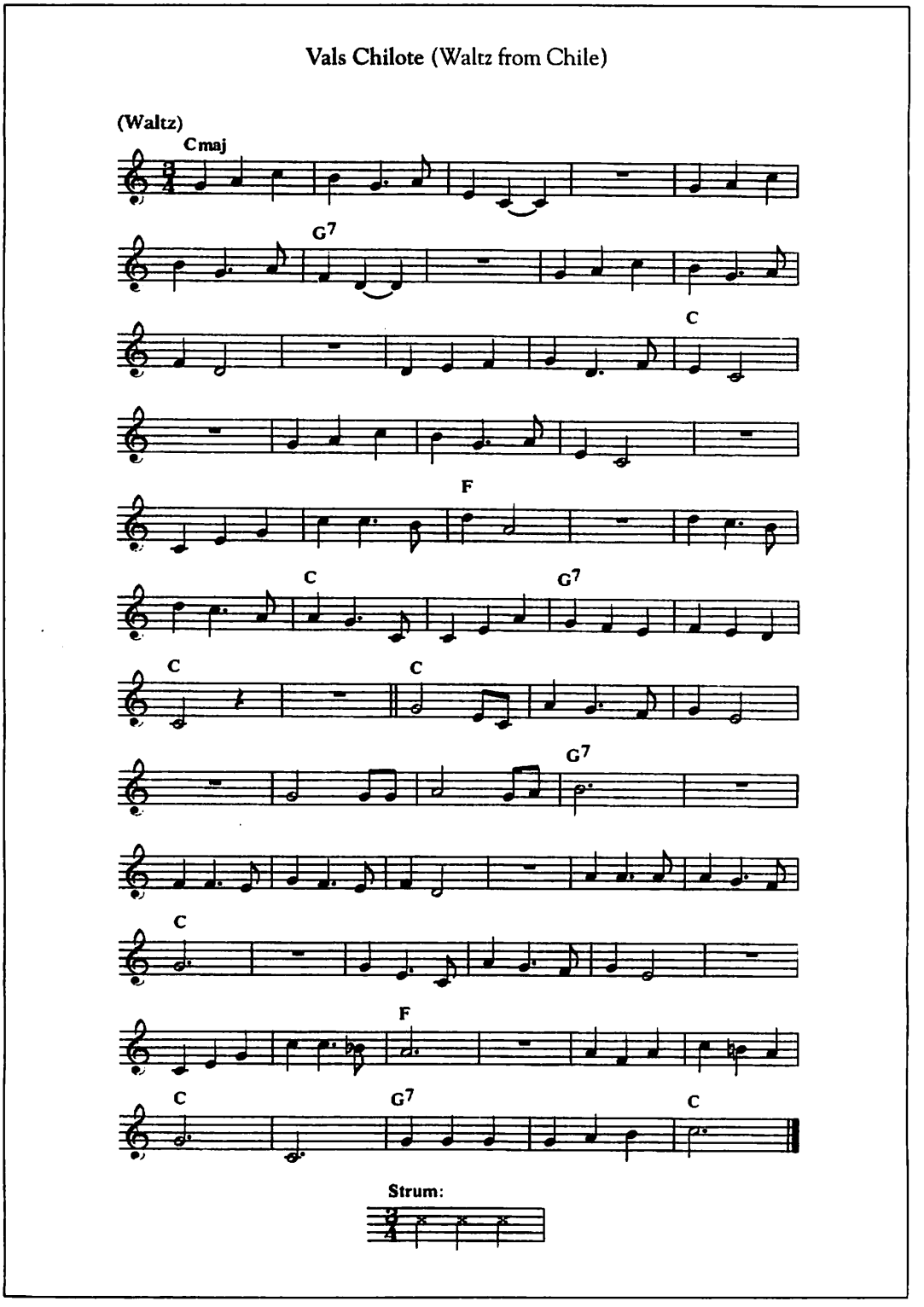

Figure 26. Example of triple meter (waltz time)

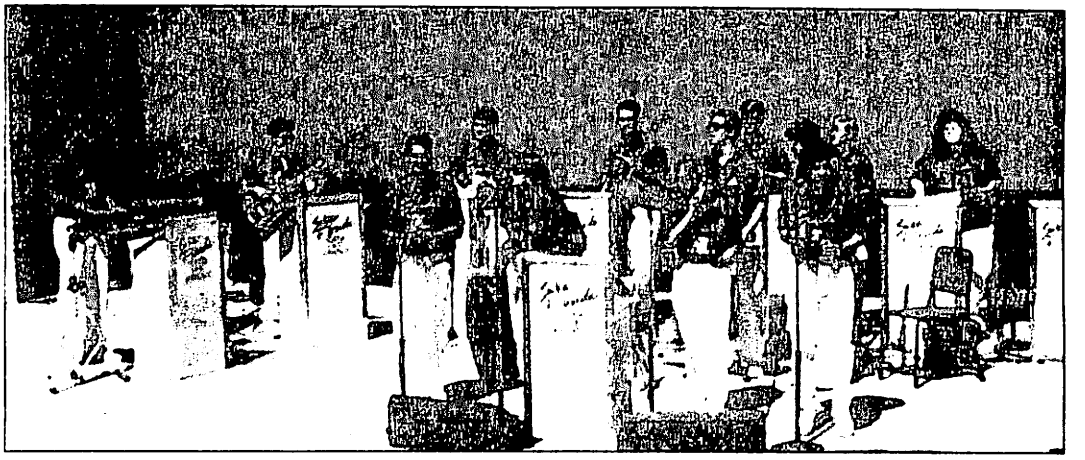

Figure 27. The Salsa Florida Orchestra, Florida State University, Tallahassee

LESSON 7

■ Objectives

Students will:

1. Identify the instruments, sound, and musical techniques of a salsa orchestra.
2. Identify the African-derived characteristics of salsa music and perform one of them.
3. Identify the musical characteristics of salsa music that are Spanish-derived.

■ Materials

1. Recording: *Cachao Master Sessions, Volume 1* (Crescent Moon Records, Epic Records Group, CineSon EK 64320)

■ Procedures

1. Discuss the origin of salsa music in Cuba in the 1940s and how it spread to the rest of the Spanish-speaking Caribbean (especially San Juan in Puerto Rico) and to Miami and New York City (these three centers are known collectively as the "salsa triangle"). Salsa is an Afro-Cuban music that developed in the nightclubs of Havana, Cuba, and was influenced by American jazz from the swing era (see figure 27). The term "salsa," which means "hot sauce," was applied (probably by non-Latinos) because the music is rhythmically spicy, energetic, and appropriate for dancing. Afro-Cuban percussion is an important part of salsa, featuring such skin drums as the congas, bongos, and *timbales*, and other instruments like claves (sticks), cowbells, and even wooden boxes. Salsa has its greatest appeal among people from the Spanish Caribbean or those with Caribbean roots.

2. Make up a call-and-response pattern, and have the students sing a simple response.
3. Play a short excerpt chosen from the suggested recording of salsa music that contains call-and-response patterns (they all do).
4. Teach the following African-derived elements:
   a. The bell tone or clave beat, which is provided by the bell or claves in a rhythmic pattern or ostinato that repeats every two measures (claves are two 1 1/2" hardwood dowels that are struck together, making a loud, sharp, and resonant sound)
   b. Layered texture, consisting of rhythmic and melodic ostinatos (repeated patterns)
   c. Instrumental improvisation
   d. The use of African-derived drums in the ensemble
   e. The use of call-and-response texture
   f. The *montuno* improvised vocal section, which includes African-styled praise texts about women, personages, events, or places
   g. Use of the music for dancing, with a great deal of audience participation by hand clapping, singing along, and yells of excitement (two of the most common dance forms are the rumba and mambo)
5. Teach the following Spanish elements of salsa:
   a. Singers use the Spanish language, often to tell a story about a place or person, much like the ballad in American music.
   b. The music is constructed with Western harmony.
   c. Certain Western instruments are used as part of the ensemble (piano, bass, guitar-type instruments, trumpet, saxophone, flute, etc.).
   d. The music uses traditional formal structures, such as ABA.
6. Play "Lindo Yambo," from *Cachao Master Sessions, Volume 1* and introduce some of the major instruments and techniques in a salsa ensemble. They are presented on the recording in the following order:

Rumba Introduction	Rumba *Montuno* Section
a. claves (two and three beat)	h. *bajo* = bass
b. wood block	i. trumpet (again)
c. two wooden boxes (these were used historically when drums were prohibited)	j. cowbell
d. *tres* = guitar-type instruments with six strings in three double courses (*tres* means three and refers to the courses)	k. call and response (singer improvises and chorus sings "*morena*" [brown-skinned girl])
e. chorus (try singing along)	l. full percussion
f. *trompeta* = trumpet	m. *trombón* = trombone
g. solo male singer (reads words from liner notes)	n. saxophone
	o. *flauta* = flute
	p. trumpet (again)

7. This overall texture can be termed "layering." This means that many levels of sound

occur at the same time. This technique is very much like African ensemble music (layers of ostinatos with constant variation).

a. Ask the children to stand and dance to the *montuno* section of this rumba music.
b. Ask the class to determine what else is happening musically during the introduction and what its purpose might be (perhaps nondance, presentation of words). Explain that the melody instruments improvise solos during the *montuno* section, and everybody plays many ostinatos.
c. Continue by playing any examples from this recording; using a "discovery and discussion" process, explain the following to the students:
   (1) When the singer enters, he and a male chorus sing in a call-and-response manner while the instruments play ostinatos.
   (2) The vocal part is followed by the melody instruments playing several ostinatos together, layered one on top of the other.
   (3) The ostinatos are followed by improvised solos on individual instruments. When the improvisation begins, this is often called the *montuno* section (listen for the cowbell in this section).
   (4) This style continues until the end of the performance, with different instruments taking solos, including the singer (this time also improvising during the *montuno* section), and with chorus response.

8. Above all, this music is meant to be danced to.

LESSON 8

■ Objectives

Students will:

1. Learn a traditional circle game, a *rueda* (roo-EH-dah), from Puerto Rico.
2. Identify the dynamic accents in the song by adding appropriate movements.
3. Learn to sing this Puerto Rican song in Spanish.

■ Materials

1. Space in the classroom for the children to form one or several circles

■ Procedures

1. "A La Limón" is one of the many traditional *rueda* songs that Puerto Rico and other Hispanic countries assimilated from Spain (see figure 28). As in other cultures, Puerto Rican children sing while walking around in a circle holding hands. This in Spanish is called a *rueda*. The title "A La Limón" may be roughly translated as "in the manner of a lemon," but it does not have a specific meaning except its association with a *rueda* game. This one is particularly appropriate for smaller children. While singing the first phrase, which mentions the broken-down fountain, children usually jump and pretend to fall like the fountain. For a classroom situation, a small jump or gesture should be enough to accent the normally unstressed second beat and corresponding syllable in the fourth measure while continuing the flow of the song.
2. Using an example the children know, such as "The Mulberry Bush" or "Looby Loo,"

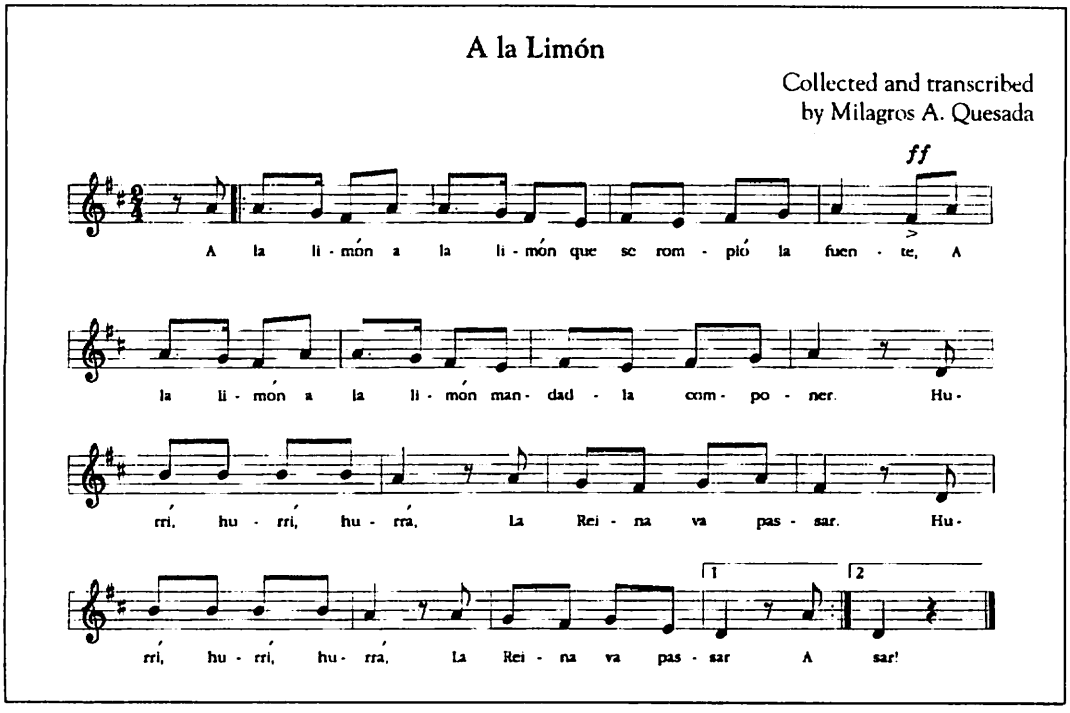

Figure 28. "A la Limón"

explain to them that children all over the world do singing games. Tell them that this one is in Spanish and comes from Puerto Rico. Instruct them to keep the beat to the song (while you sing) by stepping in place by their seats. Sing the first verse at a moderate tempo. If the students are not independent at finding the beat, help them by stepping as you sing. After the activity, give the translation of the lyrics and repeat the first verse until they can do the beat accurately and independently.

"A la Limón"

1. A la limón, a la limón, que se rompió la fuente,
   A la limón, a la limón, mandadla a componer,
   Hurrí, hurrí, hurrá, la reina va a pasar,
   Hurrí, hurrí, hurrá, la reina va a pasar.
2. A la limón, a la limón, no tenemos dinero,
   A la limón, a la limón, pues mandadlo a hacer,
   Hurrí, hurrí, hurrá, la reina va a pasar,
   Hurrí, hurrí, hurrá, la reina va a pasar.
3. A la limón, a la limón, de qué se hace el dinero,
   A la limón, a la limón, de cascarón de huevo,
   Hurrí, hurrí, hurrá, la reina va a pasar,
   Hurrí, hurrí, hurrá, la reina va a pasar.

Phonetic Pronunciation

1. Ah lah lee-MOHN, ah lah lee-MOHN, keh seh rohm-peeOH lah fooEHN-teh,
   Ah lah lee-MOHN, ah lah lee-MOHN, mahn-DAD-lah ah kohm-por-NEHR
   Oo-RREE, oo-RREE, oo-RRAH, lah reh-EE-nah vah ah pah-SAHR. (repeated)
2. Ah lah lee-MOHN, ah lah lee-MOHN, noh teh-NEH-mohs dee-NEH-roh,
   Ah lah lee-MOHN, ah lah lee-MOHN, poo-ehs mahn-DAD-loh ah-CEHR,
   Oo-RREE, oo-RREE, oo-RRAH, lah reh-EE-nah vah ah pah-SAHR. (repeated)
3. Ah lah lee-MOHN, ah lah lee-MOHN, deh KEH seh AH-ceh ehl dee-NEH-roh,
   Ah lah lee-MOHN, ah lah lee-MOHN, de kahs-kah-ROHN deh oo-EH-voh,
   Oo-RREE, oo-RREE, oo-RRAH, lah REH-ee-nah vah ah pah-SAHR. (repeated)

Translation

1. *A la limón, a la limón*, the fountain broke down,
   A la limón, a la limón, have it fixed,
   Hurrí, hurrí, hurrá, the queen is passing by,
   Hurrí, hurrí, hurrá, the queen is passing by.
2. *A la limón, a la limón*, we do not have money,
   A la limón, a la limón, then make some,
   Hurrí, hurrí, hurrá, the queen is passing by,
   Hurrí, hurrí, hurrá, the queen is passing by.
3. *A la limón, a la limón*, what is money made of,
   A la limón, a la limón, of eggshell,
   Hurrí, hurrí, hurrá, the queen is passing by,
   Hurrí, hurrí, hurrá, the queen is passing by.

3. Having previously prepared the room for the activity, instruct the students to form a circle, or two or three circles, depending on the number of students and the space available. Have them face the inside of the circle and instruct them to step to the beat once more, still in place. Sing the song again.
4. Ask the children if they notice a sound that would be louder than the others. Sing the first phrase and have them raise their hands when they hear the loud sound. Tell them that this is an accent and have them say the word. Still staying in their place, have them make a small jump in the accent as you sing the first phrase. Repeat until the children have enough familiarity with the music to jump on the accent and not before or after.
5. Begin combining the steps by having the children stay in their place, step to the beat, and jump on the accent while you sing.
6. Instruct them to hold hands while walking to the beat of the song in one direction and jumping on the accent. Sing the song again.
7. Review the lyrics and melody of the first verse with them, mapping the stepwise motion and leaps of the melody as needed. (At this point, they have heard the song many times.)

8. For closure, have them perform the *rueda* game, singing and moving together.

Possible extension of Lesson Eight

Have a few children stand in the middle of the circle and play the pulse on a hand drum while dancers revolve around them.

This lesson was contributed by Milagros Agostini Quesada.

LESSON 9

■ Objectives

Students will:

1. Perform the basic step for the *plena.*
2. Learn the refrain of the *plena* "A Ti Na Má" in Spanish.
3. Identify meter, form, and singing style of the *plena* after singing "A Ti Na Má" and performing the *plena*'s basic step.
4. Learn a basic *güiro* or maracas rhythm to accompany the song.

■ Materials

1. *Güiros* (one or two), or maracas (two or three) and hand drums (two or three)
2. Map of the Caribbean

■ Procedures

1. Give students the following information:

   The *plena* is a song-dance from Puerto Rico (indicate Puerto Rico on the map of the Caribbean). It originated in the southern coast of the island during the beginning of this century. It narrates or comments on something, and for this reason it served an important social function, that of propagating news and important happenings in the communities. Some of its most important musical characteristics include the use of duple meter, verse and refrain in call-and-response style, and the use of triplets and syncopation. Although its instrumentation has changed throughout the years, nowadays it uses mostly percussion instruments with two or three melodic ones. The traditional percussion instruments that accompany the *plena* are two hand drums covered with goat skin, but conga drums are used by some groups. The *güiro* is sometimes added.
2. Following the steps listed below, teach the basic *plena* step to the beat, focusing on the duple meter.
   a. Keep a beat at a moderate tempo by tapping your feet. Instruct the students to join you. Begin counting "1, 2" to group the beats into duple meter, a characteristic of the *plena.*
   b. When the students are feeling the beat, begin modeling the *plena* step, which consists of extending your right foot one step forward, then retracing one step back in place beside the left foot. One step forward is taken with the left foot, then one back in place beside the right foot. The forward step is done to beat

one, and the step back in place to beat two. Eight pairs of the step for a total of sixteen measures will make one sequence, after which a change of direction takes place. A pair consists of one step right-forward, and one step back in place, one step left-forward and one step back in place.

c. The change of direction consists of extending your foot one step to the side with the right foot, and then one step back to the original position. One step to the side is taken with the left foot, and then one step back to the original position. The step to the side is done to beat one, and the step to the original position to beat two. Practice a sequence of four pairs of side-steps for a total of eight measures. A pair consists of one step to the right side, and one step back to the original position, one step to the left side, and one step back to the original position. Follow with a repetition of the first sequence of forward steps and alternate with the sequence of side steps, finishing with the forward steps in the following sequence: eight pairs of forward steps, four pairs of side steps, and eight pairs of forward steps. Do this once or twice or until students are successful at following the step sequences.

3. Using the following procedure, introduce the refrain of the *plena* "A Ti Na Má" (see figure 29) in Spanish while students perform the *plena* step:
   a. Tap your feet to the duple meter as in step #1 (a) and instruct the students to perform the steps with you.

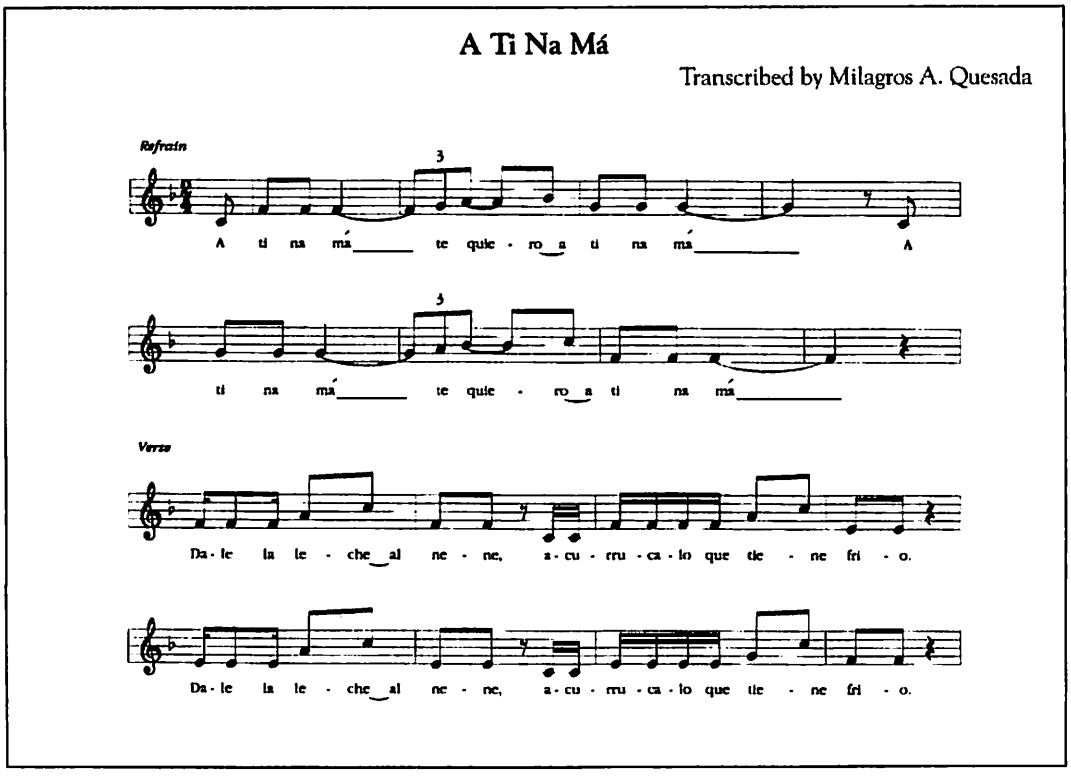

Figure 29. "A Ti Na Má"

b. Sing the refrain twice while doing the eight pairs of forward steps. Follow by singing the verse and doing the four pairs of side steps. Repeat the refrain twice and finish with the last statement of the words "a ti na má." Practice until the students change accurately and on the beat from the forward step to the side step as the refrain or the verse is sung.
c. Give the translation and instruct the students to sing the refrain on signal. Go over the complete sequence, with the teacher singing and doing the steps to the verse and the refrain while signaling the students to sing in the refrain.

"A Ti Na Má"

Verse

Dale la leche al nene,
acurúcalo que tiene frío,
dale la leche al nene,
acurrúcalo que tiene frío.

Refrain

A ti na má, te quiero.
A ti na má;
A ti na má, te quiero.
A ti na má.

Pronunciation for verse

DAH-leh lah LEH-cheh ahl NEH-neh;
Ah-koo-ROO-kah-loh keh tee-EH-neh FREE-oh;
DAH-leh lah LEH-cheh ahl NEH-neh;
Ah-koo-ROO-kah-loh keh tee-EH-neh free-oh.

Pronunciation for refrain

Ah TEE nah MAH, teh kee-EH-roh
Ah TEE nah MAH.
Ah TEE nah MAH, teh kee-EH-roh
Ah TEE nah MAH.

Translation for verse

Feed the baby,
And cradle him because he is cold.
Feed the baby,
And cradle him because he is cold.

Translation for refrain

Only you, I love you
Only you,
Only you, I love you
Only you.

d. Divide the class into two groups. One group will do the dance steps while the second group sings the refrain. Review briefly the sequence of steps. Perform the song in call-and-response style in the following sequence:
- Students sing the refrain twice (with teacher's help) while the teacher and some students do the forward step.
- Teacher sings the verse and does the side step while the group of students do the steps.
- Same as the beginning, finishing with the last statement of words *"a ti na má."*

4. Label the activity by introducing the word *plena* (PLEH-nah). Tell the students how to pronounce it.
5. Instruct the students to exchange activities so that both groups get to sing and do the steps. Before performing the *plena* once more, draw the students' attention toward the form and meter by asking: Is the music the same or different when we change the steps? Do the same number of people sing all the time? Is the *plena* in duple or triple meter? Sing the song once and have the students answer the questions at the end of the performance. The following characteristics of "A Ti Na Má" are typical of the *plena* and should be discussed and/or explained:
   a. Verse and refrain (AB form)
   b. Call-and-response singing style by soloist and chorus
   c. Duple meter
   d. Double statement of the refrain at the beginning
6. Teach a basic rhythmic pattern for the *güiro* or maracas by following the procedure listed below:
   a. Show the instruments and explain that both the *güiro* and/or maracas are of Indian or African origin. Explain that two Puerto Rican hand drums are used for the *plena*, while the *güiro* is added sometimes. Demonstrate how the instruments are played. The *güiro* is played by holding the instrument with the left hand and scraping the body with the metal scraper in any of the patterns included in figure 30. If using the maracas, use any of the patterns included in figure 31.
   b. Repeat the refrain of "A Ti Na Má." Model the hand movements for playing the *güiro* by pretending to hold the instrument and going through the motions "down-up, down-up" (or the chosen rhythm) with the right hand. Do the same with the maracas, pretending to hold one in each hand and going "left-right, left-right" or in the chosen rhythm. Add the movement of the hand drum to the beat. Instruct the students not to sing but to imitate the movements until they can do them with precision. Distribute the instruments to a group of students and have them practice the patterns briefly.
7. Guide the students in a final performance of the song with instrumental accompaniment by doing the following:
   a. Sing the *plena* and add the instruments in the following manner:
   - Singers and teacher begin the refrain on signal.
   - During the second statement of the refrain, start signaling the instruments beginning with the hand drum(s).
   - Add the *güiro* and/or maracas in any order as the singing proceeds from verse to refrain.

   b. After the performance, and for closure of the lesson, review the following:
   - Name of the musical form and country of origin.
   - The meter, form, and singing style of the *plena*.

This lesson was contributed by Milagros Agostini Quesada.

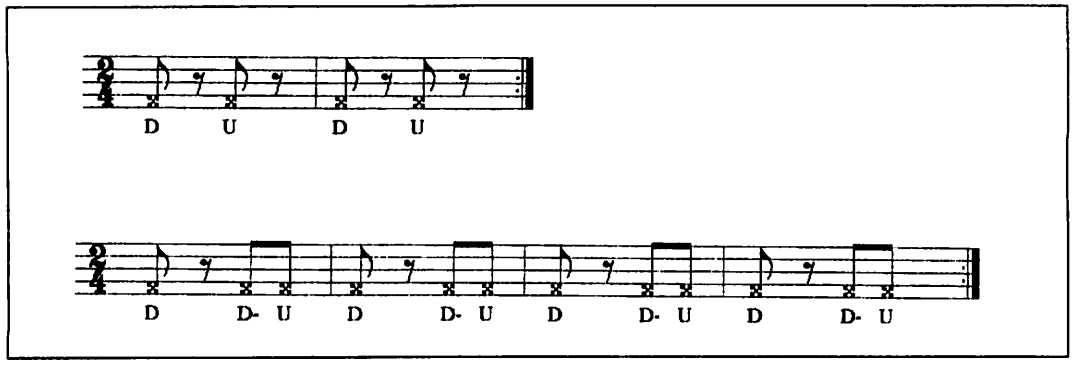

Figure 30. *Güiro* rhythms

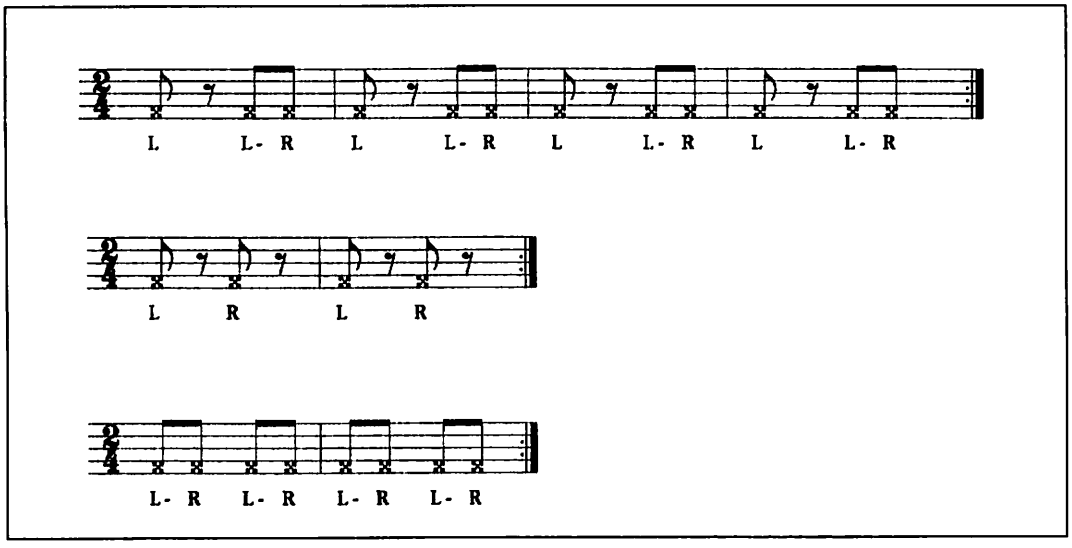

Figure 31. Maracas rhythms

LESSON 10

■ Objectives

Students will:

1. Play an instrumental accompaniment to the beat of the Mexican dance "Jarabe Tapatío," using different percussion instruments for the different sections.
2. Determine if the sections are the same or different and how many sections the dance has.
3. Identify the main families of instruments used in the mariachi ensemble.

■ Materials

1. Maracas, rhythm sticks, tambourines, hand drums

2. Recording: *Bailes Regionales de México con El Mariachi Vargas de Tecalitlán* (RCA 9607-2-RL)

■ Procedures

1. The musical style and instrumental group known as the mariachi is one of the best-known types of Mexican music. Its origin can be traced back to the 1800s. The ensemble's modern instrumentation consists basically of two trumpets, two or three violins, a guitar, and two purely Mexican instruments called the *vihuela* and the *guitarrón*. The guitar and *vihuela* provide harmony, while the *guitarrón* adds rhythmic punctuation and plays bass notes. Sometimes the mariachi members add singing to their performance depending on the type of music they are playing. The *jarabe* is a type of dance form played by the mariachi that does not include singing. There are different types of *jarabes*, in many instances, labeled according to their place of origin. For example, the "Jarabe Tapatío" originated in the state of Jalisco. *Tapatío* refers to people or things from Jalisco. *Jarabes* are characterized by contrasting sections, usually four or five. Meter and tempo changes may occur from section to section. *Sesquiáltera* or the alternation of duple and triple meter can also be found in the *jarabes*. The particular combination of string and brass instruments in the mariachi allows for contrasts in tone color within sections by playing these instruments antiphonally.
2. Before playing "Jarabe Tapatío," introduce the activity by stating that the music to be heard is a dance from our Mexican neighbors. It is known in the United States as "The Mexican Hat Dance" because a big sombrero or hat is thrown on the floor and a couple dances around it.
3. Play the excerpt the first time and have the students find the beat by clapping or tapping to the four sections of the dance, helping and modeling as necessary. The first, third, and fourth sections can be clapped in duple or quadruple meter, the second in triple. A slow bridge connecting the third and fourth sections should not be clapped. If the students are competent with the beat, focus the activity on meter and have them identify the metric feeling of each section.
4. For the second listening, tell the students they will pretend to be playing different instruments by doing with their hands the movements required to play them. Show them the instruments, and, depending on the students' previous experience with these, give them their names and/or demonstrate or review how they are played. Explain to the students that they will be changing their movements as the music changes and that they should listen for these changes and imitate your movements. If the students lack the physical maturity to perform the wrist action needed for the maracas, have them hold one maraca with one hand and hit it against the opposite hand. Play the dance. While doing the beat, model the movements for playing the following instruments:
   a. Rhythm sticks
   b. Hand drums
   c. Maracas
   d. Tambourines

   After the activity, draw their attention to the different sections by asking: Why did we change our movements? Was the music the same or different every time we changed movements? According to the students' background, discuss the musical

aspects that change. (The character of the music changes for each section. The melodic rhythm, tempo, and meter change in section two.)

5. For the third time the music is played, add the different instruments to the beat of each section. Before playing the excerpt, be sure the students know the instruments they are playing and how to play them by having them practice briefly. Tell them to remember the number of times the music and their instruments change. After the performance, ask which instruments they were playing, how many times they changed instruments, and how many sections the music has. (*Jarabes* have four or five sections of music. This one has four.)
6. Display pictures or illustrations of brass and string instruments on opposite sides of the room. Play part of the "Jarabe Tapatío." Have the students point at the instruments playing at a given time, strings (violins, guitars, *viheulas*, and *guitarrónes*) or winds (trumpets), helping as necessary.
7. Play an excerpt of "Las Chiapanecas" and ask the students whether or not a mariachi is playing. Ask why or why not. Play another excerpt of the piece in which the violins and trumpets play antiphonally. Without your help, have the students point at the pictures back and forth as the instruments are heard in the music.
8. Review the following questions:
   a. Are the sections in the dance the same or different?
   b. How many sections are heard?
   c. Are strings (violins, guitars, *vihuelas*, and *guitarrónes*), winds (trumpets), or both heard in the mariachi from Mexico?

This lesson was contributed by Milagros Agostini Quesada.

LESSON 11

■ Objectives

Students will:

1. Learn a step to the dance "Las Chiapanecas" as performed by a mariachi group.
2. Identify the meter, form, and instruments used in the dance after performing the step.
3. Sing a short section of "Las Chiapanecas" in Spanish.
4. Learn the song "Mambrú se Fue a la Guerra."

■ Materials

1. Recording: *Bailes Regionales de México con El Mariachi Vargas de Tecalitlán* (RCA 9607-2-RL)

■ Procedures

1. Teach a waltz-like, in-place step to "Las Chiapanecas," using the following procedure:
   a. Establish a beat and meter at a slower tempo than that of the music by tapping your foot on the downbeat and clapping twice each time (tap, clap, clap). Instruct the students to join you. Begin counting "1, 2, 3" to group the beats into

triple meter.

b. When the students are feeling the beat, begin modeling the step by slightly flexing your knees at every downbeat until the students can follow you with precision. Take a step slightly to the right in the downbeat and follow with a step slightly to the left at the next downbeat. Add a swinging motion to the steps by moving your torso from side to side as you move your feet.

c. Once the students can perform these movements successfully, add a step after the downbeat with the left foot, keeping it slightly in back of the right, and follow with the right foot to complete the waltz-like step RLR to each measure of the music (one foot movement for each beat). Follow with the same pattern to the left, or LRL, and alternate patterns for each measure. Practice by counting aloud, and gradually increase the tempo until it matches the tempo of the recorded example. The form of this dance is ABCABC. Thirty-two steps will be added to each of the A and C sections.

2. Explain to the students that for the short, second section of "Las Chiapanecas," they will stand in place and clap at the appropriate time. Demonstrate this activity by clapping to the upbeat of the third phrase and the downbeat of the fourth in section B. Have the students practice briefly by standing in place and clapping to this section.

3. Begin combining the activities with the music by doing the following:

   a. Review the sequence of steps and clap in order.

   b. Play the first ABC sections of "Las Chiapanecas," and help the students begin in time by counting the introduction (eight measures) and modeling the step before signaling them to move to section A. Signal them to stand in place and clap to the B section and return to the waltz-like step for the C section. After the performance, ask the students whether the music is in duple or triple meter. Explain that dances from Mexico have different meters and sometimes combine triple and duple meters. They are part of the forms usually played by the type of ensemble they just heard. This group is called a mariachi (mah-ree-AH-chee). Explain that although Mexico has many different types of music, this group has become very representative of Mexican music. Have the students repeat the word "mariachi" after you.

4. To teach the lyrics of the C section and focus the students' attention on the type of instruments used in the mariachi, do the following:

   a. Play this section of the dance and introduce the Spanish lyrics to the students by singing with the record (see figure 32). After singing, give the translation. Go over the pronunciation of the second phrase (measures 5–8) with the students as needed. Have them sing this phrase with you and practice briefly.

Lyrics for Section C of "Las Chiapanecas" *(Las Cheeah-pah-NEH-kahs)*

Ya no tenemos penas, ya estamos alegres,

Vengan a bailar, a bailar, a bailar.

Phonetic Pronunciation

Iah noh teh-NEH-mohs PEH-nahs,

Iah ehs-TAH-mohs ah-LEH-grehs,

VEHN-gahn ah bahee-LAHR, ah bahee-LAHR, ah-bahee-LAHR.

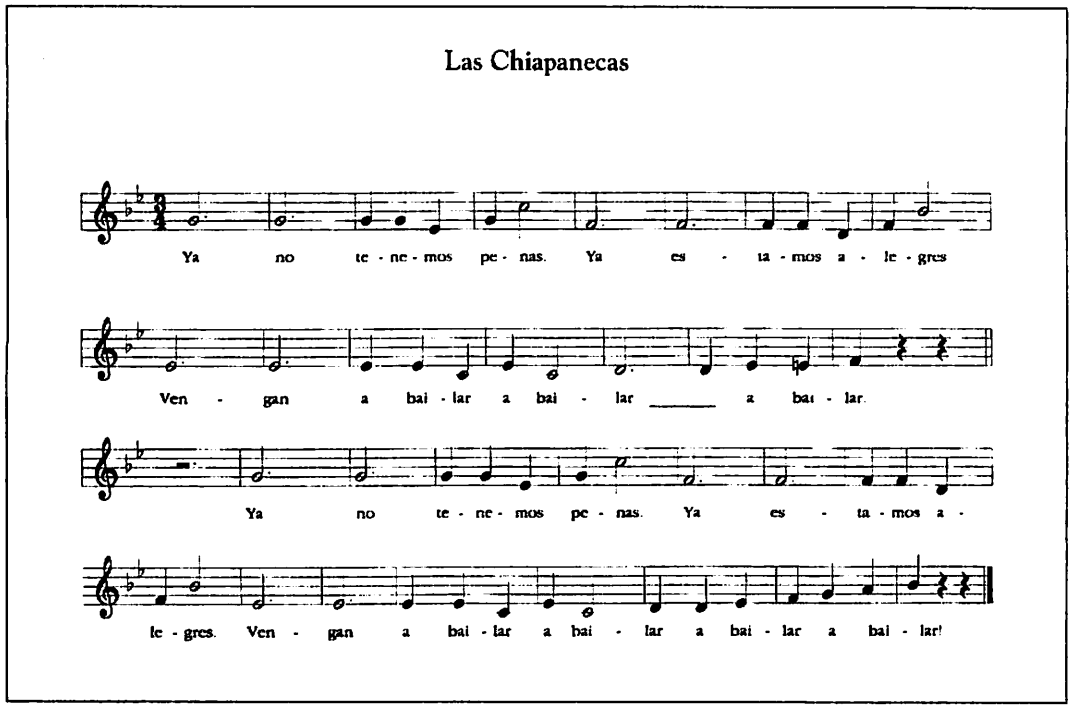

Figure 32. Section C of "Las Chiapanecas"

Translation

We are not sad anymore, now we are happy,
Come and dance, come and dance, come and dance.

b. Play the C section and sing with the record in the following sequence: Teacher will sing the first phrase. Students will sing the second phrase with teacher's help. Teacher will sing the third phrase.
c. Practice the pronunciation of the first and third phrases with the students. Have the students practice singing these new phrases as needed. Play the excerpt again and exchange the sequence.
d. Before playing the excerpt one more time, draw the students' attention to the instrumentation of the mariachi by asking which instruments are prominent in this piece. In this particular section, the strings (violins, guitar, *vihuela*, and *guitarrón*) and wind instruments (trumpets) play antiphonally following the sequence that was established in the singing part. Display illustrations of brass instruments and strings that also include the guitar, and have the students choose the ones they just heard. Show pictures or illustrations of the Mexican *guitarrón* and *vihuela*. Explain that the combination of violins, guitars, *vihuelas*, *guitarrónes*, and brass instruments gives the mariachi its particular tone color.

5. Briefly review the step and play the dance, giving a counting introduction. Tell the

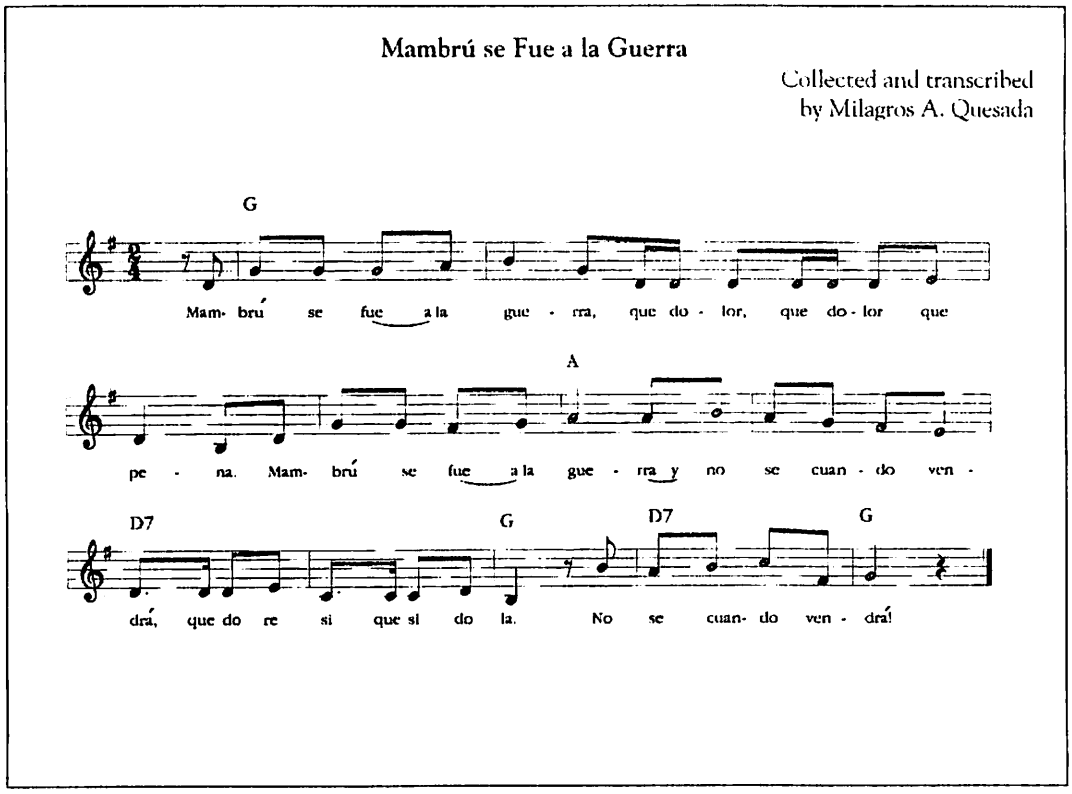

Figure 33. "Mambrú se Fue a la Guerra" (syllables in original version are *do re mi, fa sol la)*

students to remember how many different sections the piece has. Have the students do the steps and sing to "Las Chiapanecas" upon signal. After the performance, ask them to determine the form of the dance (ABC). Review the meter, the instruments used in the mariachi ensemble, and its country of origin.

6. Introduce the song "Mambrú se Fue a La Guerra" shown in figure 33, following these steps:
   a. Explain that the song is originally from Spain, but that in Mexico and some other Spanish-speaking countries, it is a traditional song for children. The title refers to the duke of Marlborough, written and pronounced "Mambrú" (mahm-BROO) by the Spaniards. He was a well-known army general and politician from England who mingled in Spanish politics of the times.
   b. Read the translation. Sing the phrase "que dolor, que dolor, que pena," and have the students map the melody. The teacher should model or help as needed. Instruct the students to map the melody of this phrase when they hear it in the song. (Depending on students' background and/or ability, during this first listening have them raise their hand when they hear the phrase or map the melody). Sing the song for the students.

"Mambrú se Fue a La Guerra"

1. Mambrú se fue a la guerra, que dolor, que dolor, que pena,
   Mambrú se fue a la guerra y no se cuando vendrá,
   Que do re mi, que fa sol la, no se cuando vendrá.*
2. Si vendrá por la Pascua, que dolor, que dolor que pena,
   Si vendrá por la Pascua o por la Trinidad,
   Que do re mi, que fa sol la, o por la Trinidad.
3. Allá viene un barquito, que dolor, que dolor, que pena,
   Allá viene un barquito que noticias traerá,
   Que do re mi, que fa sol la, que noticias traerá.
4. Es que Mambrú se ha muerto, que dolor, que dolor, que pena,
   Es que Mambrú se ha muerto y ya no volverá,
   Que do re mi, que fa sol la, y ya no volverá!

   *syllables used in this popular version may be substituted with *do re si, si do la*, the correct solfeggio syllables for the corresponding pitches (see figure 33)

Phonetic Pronunciation

1. Mahm-BROO seh foo-EH a lah GEH-rah, keh doh-LOHR, keh doh-LOHR, keh PEH-nah,
   Mahm-BROO seh foo-EH a lah GEH-rah ee noh seh coo-AHN-doh vehn-DRAH,
   Keh doh reh mee, keh fah sohl lah, noh seh coo-AHN-doh vehn-DRAH.
2. See vehn-DRAH pohr lah PAHS-kooah, keh doh-LOHR, keh doh-LOHR, keh PEH-nah,
   See vehn-DRAH pohr la PAHS-kooah, oh pohr lah tree-nee-DAHD,
   Keh doh reh mee, keh fah sohl lah, oh pohr lah tree-nee-DAHD.
3. Ah-JAH vee-EH-neh oon bahr-KEE-toh, keh dohLOHR, keh dohLOHR, keh PEH-nah,
   Ah-JAH vee-EH-neh oon bahr-KEE-toh, ke noh-TEE-seeas trah-eh-RAH,
   Keh doh reh mee, keh fah sohl lah, keh noh-TEE-seeas trah-eh-RAH.
4. Ehs keh Ma-hm-BROO seh ah moo-EHR-toh, keh doh-LOHR, keh doh-LOHR, keh PEH-nah,
   Ehs keh Mahm-BROO seh ah moo-EHR-toh ee IAH noh vohl-veh-RAH,
   Keh doh reh mee, keh fah sohl lah, ee iah noh vohl-veh-RAH.

Translation

1. Mambrú left for war, how painful, how painful and sorrowful, (repeated)
   Mambrú left for war and he will not come back; que do, re, mi,
   que fa sol la, and he will not come back.
2. Will he come back for Christmas, how painful, how painful and sorrowful,

Will he come back for Christmas or for Easter, que do re mi,
que fa sol la, or for Easter.

3. A little ship is approaching, how painful, how painful and sorrowful,
A little ship is approaching, what news will it bring? que do re mi,
que fa sol la, what news will it bring?
4. Mambrú has died, how painful, how painful and sorrowful,
Mambrú has died and will not come back que do, re mi, que fa sol la,
And he will not come back!

c. Go over the melody of the same phrase with the students, practicing just with the syllable "loo" if necessary. Practice the pronunciation as needed, and integrate the melody and lyrics of that phrase. Sing the complete song again, and signal the students to sing this phrase with you.
d. Teach the phrase that utilizes the solfeggio syllables by following the same basic procedure. When they can sing it correctly, sing the song while signaling the students to sing both known phrases.
e. Go over the pronunciation of the remaining phrases, numbers one and two, and practice singing them. Proceed to sing the complete song.

Extension of Lesson Eleven

Teach a guitar accompaniment for this song. If students do not have enough background and cannot change chords readily, assign each chord to a different group of students, signaling the changes. Use either the "down-up" (two quarters) strumming pattern for each duple measure or just the "down" strumming for each measure if the students are less experienced. Make sure the students strum all the chord strings when going down. As psychomotor preparation, practice the wrist action by having the students do the strumming movements while the group sings the song. The Autoharp may substitute for the guitar without detracting from the style or authenticity of the song. If the Autoharp is used, or if the students know the B7 chord on the guitar, transcribe the song to A major.

This lesson was contributed by Milagros Agostini Quesada.

Integrating music with other studies

Musical events in Latin America are seldom isolated phenomena. These events nearly always relate to a particular aspect of culture such as ritual, celebration, devotion, entertainment, or work; classes should not, therefore, study any aspect of culture without thinking about the music that may accompany it and form an integral part of it. All of the musical styles discussed in the lessons in this chapter have their own cultural contexts; it is unlikely that the music would be performed outside of that context, or that the context would take place without music. Students might develop an awareness of the cultural background of musical traditions in social science classes such as history, geography, psychology, and sociology. Include a discussion of the following facts about these cultural contexts in the lessons of this chapter, in other lessons dealing with the music of other cultures, or in one lesson that emphasizes music as it relates to culture in general.

Siku panpipe music of Peru is performed during festive celebrations on feast days and other religious holidays.

Afro-Latin American drumming exists in various contexts, including secular, social ones, and religious festivals of the Catholic calendar or rituals of African derivation.

The Colombian marimba is also performed for both secular and religious occasions such as the social *currulao* dance and the festival of Saint Anthony.

Calypsos of Trinidad and Tobago and elsewhere in the Caribbean are often songs of derision and ridicule that regulate social behavior. They also provide joyful rhythms during the annual carnival fete, which provides a release before the solemn celebration of Lent.

The European-derived musics of many Latin American countries function as entertainment or for dancing. In the lonely life of the farmer, rancher, or cowherd, such as the *vaquero* of Venezuela, the gaucho of Argentina, and the *huaso* of Chile, music serves to break the solitude.

Pan-Andean music reflects the cultural past and heritages of many of its music makers and listeners. Much pan-Andean music functions as a vehicle for protest against racial, social, and political oppression.

One of the happy musics in Latin America is salsa. It inspires even the most inhibited people to dance and have a good time, and the texts speak about happy times and merry-making. Certain musics developed as they did because of the geographies and histories of certain areas. Search for examples of this concept, such as these that follow:

1. Afro-Latin American musics developed along the hot, humid coastal regions of Latin America and the Caribbean. These were the areas where slaves worked on sugar, cotton, and coffee plantations, and they were also areas that were topographically similar to the African homelands of the slaves. In these areas, people of African descent had natural materials with which to construct instruments similar to African drums and marimbas.
2. In cattle-grazing regions that are similar to cattle-grazing regions in Spain and Portugal, many South American cowboys sing songs similar to those sung in the Old World.
3. Geography also determines what materials are available for musical instrument construction. The *charango* of Bolivia and Peru, for example, was made from an armadillo shell because of the scarcity of wood in the high elevations of the Andes mountains.
4. History affects musical development. The Bush Negroes of Suriname have retained a greater amount of African music and culture than any other African-derived culture in the Americas because of an event in history: when the area known today as Suriname was traded by the British for the present Manhattan Island, which was owned by the Dutch, many slaves took advantage of the political confusion and escaped from the plantations into the jungles to establish their own African-type villages and to preserve their culture.
5. More recently, the steel band tradition of Trinidad and Tobago was made possible by the discarded oil drums left on Caribbean beaches during World War II.

   In the area of visual arts, there are two ways that Latin American music can be studied:

   a. The instruments themselves are often works of art and have earned places in museums. The beautiful ceramic instruments of the pre-Columbian cultures of Peru, Ecuador, Colombia, Costa Rica, Panama, and Mexico, for example, are highly valued as art objects. Modern musical instruments are also often constructed and designed with visual beauty in mind.

b. Musical instruments and musical events are often depicted in sculptures and in painting. Much can be learned about the musical contexts of ancient Latin American cultures from this "music iconography" on ceramic pots, such as those found in Peru and Mexico. Modern painting can also be an important source for seeing the contexts of music. Many paintings in Haiti and Brazil, for example, are important sources that illustrate the roles of musical instruments in daily life.

Students can also be brought to understand the relationship of folk music to art music. Music from the oral traditions of Latin America (folk, ritual, and indigenous music) has often provided composers in the European art tradition with sources for musical inspiration. In Brazil, Heitor Villa-Lobos is the best-known composer who has been inspired by the folk music of his native land; in Mexico, Carlos Chavez has been similarly inspired, as has been the Argentine composer Alberto Ginastera. Indeed, each Latin American country seems to have its Aaron Copland who has been inspired by the folklore of his or her native land. The interest in this so-called folk music is so great, and musicians of such caliber have given their attention to its composition and performance, that it has become art music in the best and truest sense of the word.

Integrating music with other studies *was contributed by Selwyn Ahyoung.*

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