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Applying World Music Pedagogy Techniques in the Intermediate String Orchestra: A Curriculum for the Study and Performance of Latin American Folk Music

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APPLYING WORLD MUSIC PEDAGOGY TECHNIQUES IN THE INTERMEDIATE
STRING ORCHESTRA: A CURRICULUM FOR THE STUDY AND
PERFORMANCE OF LATIN AMERICAN FOLK MUSIC

By

Sarah Josephine Gongaware

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2016

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Applying World Music Pedagogy Techniques
in the Intermediate String Orchestra: A Curriculum
for the Study and Performance of Latin American Folk Music

Abstract of a doctoral essay at the University of Miami.

Doctoral essay supervised by Professor Ross Harbaugh.

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The purpose of this project was to create an intermediate string orchestra curriculum which develops string techniques through the study and performance of music from Cuba, Brazil, Mexico, Argentina, and Puerto Rico. This year-long curriculum encompasses five, country-specific units which can be interspersed throughout the academic year. Each unit includes musical arrangements which vary in style, genre, or originating region. These arrangements are accompanied by lesson plans which include cultural and historical background information, listening suggestions, learning objectives, learning sequence, and assessment strategies. The musical arrangements seek to develop intonation, left-hand positions, bow distribution, string crossings, bowing styles, and reinforce knowledge of musical concepts and ideas. The learning objectives within each lesson are divided into listening, performing, composing, and improvising experiences to encourage exploration of musical roles within an ensemble and as a solo musician. The ensemble national core standards are connected to these learning objectives and are listed within each lesson plan.

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CHAPTER ONE

INTRODUCTION

Music is a cultural universal.¹ People experience, interpret, and perform music differently in cultures and societies across the globe. The role and transmission of music is culture-specific, influenced by traditions, practices, and values of particular societies. Active participation in music can be a form of human expression that takes place in schools, churches, streets, bars, and all types of formal and informal performance venues. Music and culture are profoundly inseparable as a result of the intersection between music, tradition, gender, race, history, geography, and society. Music education can focus on studying music and context by exploring these intersections. Music educators should be encouraged to include musics from a variety of cultures so that students are exposed to new sounds, musical forms, instruments, and musical meanings.²

Background

The growing diversity among students in the American classroom challenges educators to address global awareness and understanding in all disciplines.³ Students and teachers represent a variety of cultures, ethnicities, and races; therefore, learning experiences should explore diverse customs, traditions, and practices. The learning experience is more rewarding when students are able to make connections between the

¹ Patricia Shehan Campbell, *Lessons from the World: A Cross-Cultural Guide to Music Teaching and Learning* (New York: Schirmer Books, 1991), 101.

² Patricia Shehan Campbell, *Teaching Music Globally: Experiencing Music, Expressing Culture* (New York: Oxford University Press, 2004), 36.

³ Terese M. Volk, *Music, Education, and Multiculturalism: Foundations and Principles* (New York: Oxford University Press, 1998), 154.

classroom and personal experiences.⁴ Creating these connections requires an open-mind and willingness to adapt curriculum and learning goals based on student culture and interest.⁵ Adapting the learning goals will create a student-centered classroom that empowers and instills a sense of ownership. In addition, the learning experience will be more meaningful when student values and ideas help guide class objectives.

Music educators can include a variety of musical genres inspired by the background of the students. Allowing students to suggest genres or styles to listen to, perform, improvise, or arrange will deepen musical connections and meanings. This collaboration of ideas enables the students and teachers to learn from one another and creates a unique and personal learning environment.

Musics within the Classroom

Including a variety of musics in the classroom is essential to a music education.⁶ Students should be provided with opportunities to explore musics from many cultures and societies within and outside of the music classroom. The internet, YouTube, and musical databases such as Smithsonian Folkways and Spotify enable students and teachers to listen to a variety of genres and styles of music. Exposure to music of another culture can

⁴ Deborah Bradley, "Good for What, Good for Whom?: Decolonizing Music Education Philosophies," in *The Oxford Handbook of Philosophy in Music Education*, ed. Wayne D. Bowman and Ana Lucia Frega (New York: Oxford University Press, 2012), 414-415.

⁵ Patricia Shehan Campbell, *Teaching Music Globally: Experiencing Music, Expressing Culture* (New York: Oxford University Press, 2004), 27-28.

⁶ William M. Anderson and Patricia Shehan Campbell, eds., "Teaching Music from a Multicultural Perspective," in *Multicultural Perspectives in Music Education*, vol. 1, 3rd ed. (Lanham: Rowman & Littlefield Education, 2010), 1.

expand an individual's understanding of music and musical expression.⁷ Studying world music through songs, games, dances, and listening examples will encourage an appreciation for a variety of musics and cultures, inspire students to make connections between music, history, culture, and society, and reveal how people experience and interpret music differently. Experiencing music of another culture in the American classroom can deepen understanding of musical roles within a culture so that students are able to make connections between musics of all societies and cultures.⁸

Exclusively studying Western art music in the classroom may limit student musical knowledge and appreciation. Students should listen, perform, and study many musical genres to instill sensitivity to culture within a global context.⁹ Studying world musics in the classroom may help students identify how music relates to human life and understand the inseparability of music and culture. Students must be challenged to think globally in order to enhance self-awareness and understand and appreciate different cultural and social philosophies and ideas.

The emergence of World Music Pedagogy (WMP) has inspired educators to address multiculturalism in the classroom. WMP techniques can be included in general music, vocal, and instrumental music curricula. This approach primarily includes listening, active music-making, and exploration of cultural context. WMP learning

⁷ William M. Anderson and Patricia Shehan Campbell, eds., "Teaching Music from a Multicultural Perspective," in *Multicultural Perspectives in Music Education*, vol. 1, 3rd ed. (Lanham: Rowman & Littlefield Education, 2010), 1-6.

⁸William M. Anderson, "Rethinking Teacher Education: The Multicultural Imperative," *Music Educators Journal* 78 (May 1992), 52-55.

⁹ C. Victor Fung, "Rationales for Teaching World Musics," *Music Educators Journal* 82, no.1 (July 1995), 38.

objectives focus on listening, critical thinking, music appreciation, cultural awareness, and music analysis and performance. Implementing WMP techniques in the classroom enables students to listen and perform music with greater sensitivity.¹⁰ Furthermore, identifying the meanings or functions of a studied music can highlight universals of music.¹¹ The learning objectives for WMP synthesize ethnomusicological research practices and music education pedagogies and challenge educators to study and teach music with an interdisciplinary and ethnomusicological approach.

Ethnomusicologists study music within culture and as culture through an emic (insider, born within the studied culture) and etic (outsider, born outside of the studied culture) perspective. This insider and outsider research is conducted primarily through fieldwork. Ethnomusicologists work with cultural insiders to learn how a particular society performs, interprets, transmits, and defines music. The etic perspective involves a comparative analysis between the scholars' prior knowledge and assumptions of music and the experiences and interpretation of the studied music.¹² Through observing, discussing, and participating in culture-specific musics, ethnomusicologists gain insight into musical and extra-musical traditions, values, and customs.

Ethnomusicological research can be valuable for music educators seeking to broaden curriculum and musical repertoire. Fieldwork experiences can uncover new music and musical meanings that can be applied in the music classroom. Music educators

¹⁰ Janet R. Barrett, Claire W. McCoy, and Kari K. Veblen, *Sound Ways of Knowing: Music in the Interdisciplinary Curriculum* (New York: Schirmer Books, 1997), 136.

¹¹ Mary Goetze, "Challenges of Performing Diverse Cultural Music," *Music Educators Journal* 87 (July 2000): 24.

¹² Alan P. Merriam, "African Musical Rhythm and Concepts of Time-Reckoning, in *African Music in Perspective* (New York: Garland Publishing, 1982), 446.

can collaborate with ethnomusicologists and incorporate ethnomusicological research in curricula so that students are exposed to many different styles and genres of music. The inclusion of world music in the classroom can lead to critical thinking and analyzing connections between music and culture.¹³ Without the inclusion of world music, students are possibly at a disadvantage and could harbor a limited understanding and appreciation for music.

The Society for Ethnomusicology (SEM) and the International Society for Music Education (ISME) have published articles and offered sessions at national conferences that target world music pedagogy in music education. The National Association for Music Education has also published a variety of books and articles that assist educators in designing and expanding curriculum that focus on world musics such as *Multicultural Perspectives in Music Education*, *Teaching Music with a Multicultural Approach*, and *Sounds of the World*.¹⁴ Each of these scholarly resources highlight the necessity of world music in the curriculum and outline learning experiences that can be adapted to fit individual classrooms.

Addressing the National Core Music Standards in the Classroom

Enhancing traditional Western music curriculum with world music is a reflection of the changing nature of the United States and its schools.¹⁵ Including a variety of

¹³ William M. Anderson and Patricia Shehan Campbell, eds., "Teaching Music from a Multicultural Perspective," in *Multicultural Perspectives in Music Education*, vol. 1, 3rd ed. (Lanham: Rowman & Littlefield Education, 2010), 1-6.

¹⁴ William M. Anderson, "Rethinking Teacher Education: The Multicultural Imperative," *Music Educators Journal* 78 (1992): 52-55.

¹⁵ Terese M. Volk, *Music, Education, and Multiculturalism: Foundations and Principles* (New York: Oxford University Press, 1998), 1.

musics in the classroom continues to be focal point in music education nationally. The National Standards for Music Education were revised in 2014 and now highlight four major classroom roles: creating, performing, responding, and connecting.¹⁶ Within each of these roles, there are varied strands that guide learning objectives such as imagine, select, analyze, interpret, evaluate, and present. The inclusion of world music and context discussion fulfills objectives in each of the four major roles. In the creating role, students are challenged to compose and improvise music that reflects a variety of historical periods and cultures. In the performing role, students should be able to demonstrate how understanding the context of a varied repertoire of music influences performance practices. The responding role highlights how understanding context and the way the elements of music are manipulated inform response to music. Lastly, the connecting role has the students synthesize music with extra-musical concepts and disciplines such as personal experiences, culture, society, and history. Each of the roles require learning a varied repertoire of music and studying the context of the repertoire. My Latin American music curriculum achieves these important objectives and promotes life-long musical participation, learning, and appreciation.

Problem Statement

Existing curricula for intermediate string ensembles develops basic string technique and music literacy skills through etudes and songs. String techniques that are addressed are posture, mechanics and coordination of the left and right hands, and instrument care. However, method book etudes and songs often overlap in time signature,

¹⁶ The National Association for Music Education. "Core Music Standards (Ensemble)," <http://www.nafme.org/wp-content/files/2015/05/Core-Music-Standards-Ensemble-Strand.pdf> (accessed November 10, 2015).

key signature, and rhythmic complexity. D Major etudes dominate intermediate orchestral arrangements because the fingering is the same on the D and A string for violin, viola, and cello, and only two strings are used for a one octave D major scale on all four instruments. Also, intermediate method books write in simple duple time signatures such as 4/4 and 2/4 for a majority of etudes, while triple meter such as 3 /4 and 6/8 are introduced much later in the repertoire. Studying etudes in limited time and key signatures does not challenge or expand musical ability and knowledge; rather, it allows the students to form habits that inhibit learning new time and key signatures. Beginning, intermediate, and advanced students need reinforcement of learned concepts to enhance and develop technique; however, performing in limited key and time signatures while studying music as an isolated art-form in the beginning years of instruction does not encourage musical flexibility or knowledge.

Other weaknesses in string method books are insufficient variety of styles and genres and related contextual information. Method books rely on Western-classical repertoire and rarely include world music. Music appreciation and cultural awareness can be cultivated through discussion and study of world music.¹⁷ A balance between standard repertoire and world music repertoire is necessary in creating a well-rounded curriculum. In addition, method books are inconsistent in providing contextual information for the etudes and songs. Studying the culture, society, or history of a song encourages a deeper connection between the performer and the music and cultivates a global perspective of music. The teacher's manual in method books should include contextual information for

¹⁷ William M. Anderson and Patricia Shehan Campbell, eds., "Teaching Music from a Multicultural Perspective," in *Multicultural Perspectives in Music Education*, vol. 1, 3rd ed. (Lanham: Rowman & Littlefield Education, 2010), 3.

songs so that instruction and discussion is culturally accurate and authentic. Teaching music within a cultural context provides educators with the opportunity to expand musical knowledge and appreciation. Method books which avoid contextual information limit musical understanding and knowledge.

Published world music curricula is available for K-8 general music teachers; however, there is not enough accessible material for intermediate instrumental ensembles. Specific folk songs can be transcribed or arranged for any instrumentation. The arranged folk music can address music concepts such as melody, accompaniment, rhythm, and form while enhancing basic string technique. World music can also be used to introduce key signatures, time signatures, and modalities that are not addressed in other method books. Specifically, Latin American folk music is a fusion of European harmonies and African-derived rhythms and instruments and can be ideal for teaching triple meter and complex rhythms. This dance-inspired music may be a unique approach to reinforce triple meters and introduce Latin American cultures.

A suggested teaching sequence or general introductory guide for leading a contextual discussion is important to include in curricula. If the teacher has no guidelines for facilitating a cultural or contextual discussion, the teacher could potentially exclude the discussion. Teachers need guidance and resources when discussing culture, history, and society so that the culture is respectfully and accurately represented. Music educators also need to find a balance between discussion and performance experiences so that students participate in active music-making each class meeting. Every program has unique difficulties and challenges; however, there is a need for a suggested teaching

sequence or explanation of how to introduce music and culture so that the learning experience is productive and authentic.

Lastly, method books and string orchestra repertoire emphasize performance, rather than including musical experiences that require the students to listen, perform, improvise, and compose. Typically, orchestras have a performance-based curriculum: The students learn proper playing technique, practice specific repertoire for concerts/competitions, and perform. However, a string educator has the opportunity to create a learning environment where students explore musical roles which enrich musical understanding and ability.

Including learning experiences that have the students move to music, improvise a melody over a familiar chord progression, compose an accompaniment to an arranged folk song, or listen and compare recorded performances are essential to a well-rounded music education. Specialized instrumental instruction should include a variety of experiences that challenge the students to critically think. Students should be able to connect knowledge and skills learned in the classroom with other disciplines and ideas outside of the classroom. All members of the orchestra can be listener, responder, performer, improviser, and composer. Music educators are responsible to facilitate learning experiences that have the students practice the many roles of a musician so that long-lasting and meaningful connections are made.

Purpose

The purpose of this project is to create an intermediate string curriculum which develops string techniques through the study and performance of music from Cuba, Brazil, Mexico, Argentina, and Puerto Rico. This year-long curriculum encompasses five,

country-specific units that can be interspersed throughout the academic year. Each unit includes musical arrangements which vary in style, genre, or originating region. These arrangements are accompanied by lesson plans which include cultural and historical background information, listening suggestions, learning objectives, learning sequence, and assessment strategies. The musical arrangements seek to develop intonation, left-hand positions, bow distribution, string crossings, bowing style, and reinforce knowledge of musical concepts and ideas. The learning objectives in each lesson are divided into listening, performing, composing, and improvising experiences to encourage exploration of musical roles within an ensemble and as a solo musician. This curriculum challenges students to experience, perform, and study a variety of musical genres from Latin America, identify the relationship between music and culture, and make connections between musical skills and knowledge in and outside of the classroom.

The lesson plans in this curriculum include listening examples and resources to deepen understanding and knowledge of the selected musics and cultures. The cultural and historical background for each musical arrangement seeks to instill an appreciation and understanding of musical genres, styles, and roles within selected Latin American countries and inform performance practice. The background information for each folk song is synthesis of cultural, historical, and musical concepts that can serve as a formal and informal assessment opportunity, or inspire further learning experiences. The background information for discussion-leading should not limit the teacher, but serve as a general introduction to a country and some of its musical styles, genres, and artists.

The learning experiences in the curriculum can be adapted for all types of learners and classroom environments and should be divided among multiple class periods to

ensure comprehension and musical development. The suggested learning sequence begins with listener experiences so that the students are able to gain an understanding of the tempo, characteristic style, rhythm, and form. Once the students experience the music through listening or moving, the teacher can rehearse the arrangement. The rehearsal process should isolate left and right hand technique before coordinating both hands. For the left hand, students can pizzicato to clarify fingerings and intervals or speak the fingering in the proper tempo with accurate rhythm. The right hand technique may present different challenges in each arrangement. The students can shadow bow in the air to clarify bowing direction, bow on open strings to smooth string crossings, or practice specific bowing styles on open strings.

After the students are able to play the arrangement with accurate bowings, fingerings, and intonation, the teacher can lead the students in improvisation and composition activities. These experiences challenge the students to understand and apply specific musical concepts such as form, rhythm, time signature, melody, harmony, and accompaniment. These learning experiences also encourage creativity and critical thinking and allow the students to create their own musical experiences. A long-term goal for including improvisation and composition activities in this curriculum is to foster musical independence, so that students are able to apply the skills and knowledge learned in class to future professional and non-professional musical endeavors.

CHAPTER TWO

LITERATURE REVIEW

The purpose of this literature review is to examine world music in the classroom, group instruction string methods, and Latin American folk music. The research on these three areas provides structure and guidance for my curriculum. The literature on world music in the classroom addresses authenticity and world music pedagogy. The review of string group instruction methods analyzes the popular string technique book series, *Essential Elements for Strings*, and the *Suzuki* and *Mark O'Connor* string methodologies. Lastly, the review of Latin American folk music outlines published Latin American music for intermediate string orchestra.

World Music in the Classroom

Authenticity

Maintaining musical authenticity in world music genres is a concern for music educators at all levels. The temptation of omitting world music due to limited exposure and experience is alarming. Achieving authenticity has many meanings according to various scholars. Anthony Palmer addresses the issue of musical authenticity in his article, “World Musics in Music Education: The Matter of Authenticity.” Palmer claims that maintaining musical authenticity is essential in all world music curriculums and performances. Furthermore, including world musics in the classroom can be problematic because of the level of compromise required for understanding and performing this music. Arranged music must accurately represent traditions and maintain original rhythms, tonalities, and timbres. Unfortunately, performing and studying music out of the

original context results in jeopardizing the authenticity of the music. Misinterpretation can arise from poor world music materials that do not maintain the integrity of the music. Palmer claims that a different setting, both acoustical and socio-cultural, the use of recordings, videos, and films instead of live music, performers lacking in training by authentic practitioners of the style, language barriers and poor translations, changes from the original media, and simplified versions can affect authenticity. These factors should be considered when including world music materials in all classrooms.¹⁸

Music educators should consider ethnomusicological research when choosing appropriate world music materials for the classroom. Ethnomusicologists strive to achieve a level of mastery of another culture's music by spending a significant amount of time in the culture and talking with many practitioners of the music. The collected cultural and musical information can be applied in all music classrooms. Palmer writes world music curriculum should focus on the socio-cultural, communicative, and personal meaning of music. Transferring music from one culture must be approached with caution, and Palmer insists that the teacher must be the advocate for purity and authenticity. Choosing curriculum and creating lesson plans must be done with cultural accuracy and integrity, and over simplification of material must be avoided. Adding Western harmony or English words are deviations from the original material that can compromise musical integrity. Palmer concludes by challenging educators to question the level of compromise when adapting material for the classroom.

This article discusses the need for educators to evaluate the authenticity of world music curriculum. Palmer writes that the teacher must have basic knowledge of the socio-

¹⁸ Anthony J. Palmer, "World Musics in Music Education: The Matter of Authenticity," *International Journal of Music Education* 19 (1992): 32-40

cultural context of the music before introducing the music in order to maintain authenticity. Over-simplification can be problematic because the music can lose its original tonality, rhythmic structure, and timbre. The educator must present material that is as close to the original as possible so that the culture is accurately represented. Including discussions on the context and meaning of the music within culture is important for outside learners. These outside learners will make judgments about the music based on experience and opinion; however, the educator must emphasize the original meaning and context in order to facilitate understanding and new meaning.

When creating my Latin American folk song curriculum, I considered the original context, instruments, tonality, rhythm, and meaning. These factors acted as guidelines for creating arrangements and lesson plans. The arrangement process included studying and listening the music in its original form and trying re-create a sound that is similar to the tradition.. Absolute authenticity according to Palmer cannot be achieved because the music is taken out of context and arranged; however, the arrangements were made with mindful consideration to original timbre, rhythm, harmonies, and form and can be performed in an authentic manner through mindful listening experiences, discussion of background information, and a respectful and open-minded attitude.

Lisa Koops discusses the definition and goal of music authenticity in the American music classroom in her article, “‘Can’t We Just Change the Words?’ The Role of Authenticity in Culturally Informed Music Education.”¹⁹ The article begins by explaining the necessity for educators to consider authenticity when including world music repertoire and curriculum. She reviews four models for music authenticity:

¹⁹ Lisa Huisman Koops, “‘Can’t We Just Change the Words?’ The Role of Authenticity in Culturally Informed Music Education,” *Music Educators Journal* 97 (September 2010): 23-28

authenticity as continuum, historical and personal authenticity, authenticity as reproduction reality, and relevance, and moving-beyond authenticity.

Authenticity as a continuum derives from Anthony Palmer's article, "World Music in Education: The Matter of Authenticity." Palmer describes authenticity on a spectrum that has absolute authenticity on one side with an unrecognizable end on the other. Palmer's argument is that absolute authenticity cannot be achieved once the music is taken out of the original context. Palmer challenges educators to teach music as close to absolute authenticity as possible. The problem for educators when incorporating world music is the preparation and planning process. In order for the music to remain authentic outside the original context, the teacher must listen to recordings and videos, read books and articles, and talk with native informants and practitioners. This process can be skipped due to lack of time, resources, and desire. Palmer states that there is a need for this process to ensure authenticity. However, Koops critiques Palmer, and calls his desire for absolute authenticity as limiting. Koops suggests that students can still learn about music, culture, and society through curricula that is culturally responsive and accurate.

Koops further addresses authenticity by reviewing Peter Kivy's model of authenticity. This model states that an authentic performance is the most preferred aesthetic experience because it preserves traditional timbre and performance practices. Koops questions this conclusion because she believes that same piece of music can be interpreted and performed differently. Koops states that pursuing an absolute authentic musical experience is problematic because it requires extensive knowledge of performance practices and specific instrumental timbres that may only be attainable within the home culture. In addition, Kivy's authenticity model treats music as static and

unchanging, which is invalid according to Koops as a result of globalization, cultural tourism, and migration.

Koops continues the article by critiquing Swanwich's model of reproduction, reality, and relevance authenticity. Reproduction authenticity is the recreation of music in its original form. Koops challenges this process, stating that it is impossible to identify one performance as the originating practice of a musical style or genre. Reality authenticity questions the relevance of music that is practiced only in the classroom and does not accurately reflect a musical practice in the world. Relevance authenticity refers to importance of creating personal meaning in musical study and performance. Koops supports Swanwich's relevance authenticity and claims that it is important to discuss the context of music and allow students to create unique meanings and personal connections. The author claims that these meanings and connections can motivate and inspire students; furthermore the inclusion of authentic instruments and live instruction may also increase student motivation and learning.

Koops concludes the article by discussing the rejection of authenticity. Scholars Ramon Santos and Sherry Johnson believe that the pursuit of pure authenticity is unnecessary and allows music and musical practices to be perceived as static. Johnson challenges educators to move beyond the discourse of authenticity, and focus on music and cultural context. Johnson believes that the focus of world music pedagogy should be to instill musical understanding and appreciation through discovery of musical meanings and influences, rather than limit musical experiences because they are not absolutely authentic.

Koops challenges educators to employ one or more of the authenticity models reviewed. She argues that students will gain a deeper understanding of a music and culture when authenticity is maintained. Methods to uphold authenticity include inviting a skilled practitioner to work with the class, using indigenous instruments, singing in the native language, and listening to original recordings.

Authenticity should be viewed as important, but not limiting. World musics in the classroom create a connection between music and culture. This connection can be authentic or inauthentic depending on the integrity of materials and method of presentation. The teacher must find a balance between absolute authenticity and student learning and objectives. World music curriculum must introduce new concepts, reinforce learned concepts, and remain true to the culture studied.

Musical authenticity can also be achieved through understanding the relationship between music and culture. Bruno Nettl discusses music and culture in the chapter, “Music and ‘That Complex Whole’: Music in Culture” in the book, *The Study of Ethnomusicology: Thirty-one Issues and Concepts*.²⁰ This chapter outlines an ethnomusicologist’s approach to study and interpret the music of another culture. My curriculum focuses on the performance of music from specific Latin American cultures, and a goal in studying these musics is to introduce and instill an appreciation for a music and culture. Nettl begins the chapter by defining culture, quoting Edward B. Tylor’s definition of culture as: “Culture is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capacities or habits acquired by man as a

²⁰ Bruno Nettl, “Music and ‘That Complex Whole’: Music in Culture,” in *The Study of Ethnomusicology: Thirty-one Issues and Concepts* (Chicago: University of Illinois Press, 1983), 215-231.

member of society.” He continues by explaining that culture consists of things learned by humans, and is not biologically inherited, and that all the domains of social organization, economics, politics, religion, the arts, and technology all interact to create a culture. After defining culture, Nettl debates three definitions of ethnomusicology and the way in which ethnomusicology follows anthropological theory. Defining ethnomusicology does not specifically benefit the purpose of this literature review; however, Nettl relates music and culture in his discussion of ethnomusicology, which is a major theme of this review.

Nettl highlights various approaches of how ethnomusicologists conduct research. The first approach is studying music separately from culture through identifying the roles and functions of musical concept, behavior, and sound. Another approach is to study the function of music and what it contributes to the complex whole of culture. Thirdly, research can be guided through realizing that for each culture, there is a basic idea or set of values that determines the character of other domains, such as music. Another approach follows identifying the culture core, then musical concept, then musical behavior, and finally to music sound. The last ideology of studying music in culture is identifying music and musical life as a result or reflection of the relationships of components such as gender, majorities and minorities, and classes. In this model, music is seen as performing these unequal power relationships.

Nettl concludes the chapter by outlining various methods in which ethnomusicologists write and discuss findings. The emic-etic interface analyzes music as culture from the perspective of a member of the society being studied or from the viewpoint of the analyst. Statements and conclusions can be made from both viewpoints, and Nettl challenges the researcher to follow both and discover a way of reconciling

them. He also discusses determinism versus functionalism and the difference between the two can be interpreted as the immediate or gradual. The functionalist viewpoint identifies the effect of the core of values on musical behavior as more or less immediate, whereas the determinist view lengthens the time span, and identifies the gradual change in music as a result of long-term change in core values. Lastly, the comparativist and particularist perspectives pose the question of how ethnomusicologists explain music in a culture generally (comparativist) or specific to each society of that culture (particularist) and the success of both perspectives based upon the intended audience.

Nettl's explanation of ethnomusicological research principles outlines the process of studying music and culture. My curriculum studies Latin American music and culture; therefore, the conducted research must ensure authenticity and accurate representation. I considered how music relates and is influenced history, culture, and society. These influences reveal interdisciplinary connections that should be addressed in the classroom. The researcher should also consider the comparativist and particularist perspective of music so that information presented in the curriculum is unbiased.

Ethnomusicological research can support musical authenticity in the classroom. Patricia S. Campbell discusses the need for ethnomusicologists and music educators to collaborate in creating a curriculum that introduces music and culture in, "Ethnomusicology and Music Education: Crossroads for Knowing Music, Education, and Culture."²¹ This article examines the potential intersections of ethnomusicology and music education practices and scholarships. The included curriculum combines

²¹ Patricia S. Campbell, "Ethnomusicology and Music Education: Crossroads for Knowing Music, Education, and Culture," *Research Studies in Music Education* 21 (2003): 16-30.

ethnomusicology and music education concepts and builds upon Campbell's philosophy described in the article.

Campbell begins the article by outlining the development of ethnomusicology as a field of study offered at the university level. The inclusion of world music ensembles at universities was a result of music educators and composers who noted the importance of broadening the students' perceptions of music and its makers. As for public schools, world music curriculum for K-8 music classes appeared by the 1960s, and professional organizations such as NAFME, ACDA, and ISME offered conference sessions on various world musics by the 1980s. Ethnomusicologists and music educators learned from each other and were able to add new repertoire and cultural concepts to the classroom.

A major component of ethnomusicology is fieldwork, where the ethnomusicologist learns the function, meaning, and technique required of a specific music from an expert. This experience helps the ethnomusicologist examine and understand the learning process for a specific instrument or dance. Campbell compares this fieldwork experience to the pedagogical practice music educators study and implement in the classroom. She gives examples of the learning process for ethnomusicologists such as Tim Rice, John Bailey, and Michael Bakan, highlighting various methods used by the informants in each region.

Campbell concludes that there are many intersections between music education and ethnomusicology, first being the need for new music repertoire in all music classrooms that ethnomusicologist research can provide. In addition, ethnomusicologists can benefit from learning classroom management techniques and learning how to create material that suits all types of learners from music educators. Campbell insists on

practical application of ethnomusicological research in the music classroom, regardless of age, previous musical experiences, and ability. She believes that “the intersection of ethnomusicology and music education is a point at which the means for understanding music, education, and culture may be found.” This article supports the inclusion of ethnomusicological research in order to ensure musical authenticity. My curriculum includes contextual information gathered from ethnomusicological studies so that the music and cultures studied is respected and represented accurately.

World Music Pedagogy

World Music Pedagogy (WMP) is a teaching approach that blends ethnomusicology and music education philosophies and techniques. WMP seeks to expand global perspectives of music and focuses on meanings of music and how these musics can be included in all music classrooms. Patricia Shehan Campbell is one of the most prominent scholars in world music pedagogy and discusses in the chapter, “World Music Pedagogy: Where Music Meets Culture in Classroom Practice,” in *Teaching General Music: Approaches, Issues, and Viewpoints*²² the five phases of WMP. The five phases include attentive listening, engaged listening, enactive listening, creating world music, and integrating world music. Each phase can help students understand musical sounds, meanings, and behaviors in any classroom setting.

Attentive listening is the initial exposure to new music and students are asked to describe the instruments heard, style, tempo, and other musical characteristics. The next phase, engaged listening, involves active participation while listening to recordings through body percussion, singing along with the melody, or moving. Enactive listening is

²² Patricia Shehan Campbell, “World Music Pedagogy: Where Music Meets Culture in Classroom Practice,” in *Teaching General Music: Approaches, Issues, and Viewpoints*, ed. Carlos R. Abril and Brent M. Gault (New York: Oxford University Press, 2016), 89-111.

the process of oral transmission through repeated listening and imitation. This phase focuses on the performance of music through audiation, trial and error, and imitation. The next phase is creating world music and challenges the students to compose, improvise, and arrange music based on musical elements of the studied music. The previous three phases prepare and provide ideas for the students to compose, improvise, and arrange through extensive listening and experiencing. These creative experiences further understanding of musical characteristics and may deepen the connection to the music and culture. The last phase is integrating world music, which seeks to further understanding of music within culture through contextual study. This phase should reveal musical meanings and roles within a specific culture and students should learn how the music is transmitted, how it has changed, and who performs it currently. This phase opens to the door to interdisciplinary study and may encourage students to make connections between music, culture, history, and society.

Campbell also addresses authenticity in the chapter and reassures educators that authenticity in the classroom can be achieved through repeated listening and genuine intention of recreation within the limits of the instruments available and student ability. In addition, musical selection can be an intimidating process for educators and Campbell offers that educators should choose songs that are interesting musically and that can “tell a story.” Instead of shying away from including world musics, Campbell urges educators to invite cultural bearers in to the classroom, create arrangements of musics that match and challenge the ability levels of the students, and include multiple quality recordings and videos that accurately represent a music and culture.

I include WMP techniques in each lesson plan in my curriculum. Attentive and engaged listening experiences begin each lesson plan so that the students can hear the style, instruments, tempo, and timbre of each folksong. Students are asked to describe the sounds that they hear, walk the macro pulse, use body percussion, and sing along to the recordings. I provided album and artist suggestions for listening so that educators can easily access quality recordings. The next phase, enactive listening, focuses on the performance of the music and my curriculum includes orchestral arrangements of each folk song. These arrangements vary in difficulty, style, genre, tempi, and instrumentation and should be taught through a combination of listening and imitation (rote teaching) and reading the written notation. All students have the opportunity to play melody, harmony, and accompaniment throughout the curriculum. The arrangements develop right and left hand techniques, listening skills, musical vocabulary, and introduce new styles and genres of music. The next WMP phase is creating world music, and within each lesson plan in my curriculum, I include one composition, improvisation, or arranging experience. This phase advances musical independence, challenges the students to critically think, encourages the students use music as a means of self-expression, and furthers understanding of musical concepts. The last phase, integrating world music, is addressed in my curriculum through the included background information for each arrangement. The background information describes the musical genres and traditional instruments and ensembles, reveals musical meanings and functions, introduces composers when applicable, and provides translations of lyrics. The background information is essential and can be discussed at any time to further understanding and

appreciation for the music and culture. Each WMP phase is addressed in my curriculum and provides opportunities for students to think globally, critically, and musically.

Including world music in the classroom has many learning outcomes such as promoting cultural knowledge and awareness, positively changing attitudes towards a music and culture, and expanding musical knowledge. Limited research has been conducted on the effects of studying Latin American music in the classroom; however, there have been studies that examine the effect of world music instruction. Carlos Abril examined the effect of two instructional approaches for introducing world music in 5th grade general music.²³ The first approach focused on musical concepts and elements of the studied repertoire and the second approach focused on the sociocultural aspects of the studied repertoire. Each student group participated in the same music-making experiences; however, the learning outcomes were different.

Students in the music concept group were successfully able to recall musical elements such as notational symbols and musical vocabulary. These students were also able to recall fact-based information concerning the sociocultural information presented. The sociocultural group music concept responses were minimal and fact-oriented responses; however, as a result of the discussion-based instruction, the sociocultural knowledge responses revealed critical thinking and personal connection to the music. These students were able to respectfully talk about musical context, social identity, and cultural differences and similarities. The discussion-based sociocultural group may have gained a deeper understanding and appreciation for the studied music because the students were able to relate the music to previous knowledge and experiences, discuss

²³ Carlos Abril, "Learning Outcomes of Two Approaches to Multicultural Music Education," *International Journal of Music Education* 24, no. 1 (April 2006): 30-42.

musical meanings, and discuss the relationship between music and culture rather than recall impersonal facts.

Abril's study reveals the importance of discussion-based instruction in world music curricula. Because this music is unfamiliar to students, judgements and prejudices can arise from listening or performing this music without any background knowledge. In my curriculum, educators are encouraged to lead students in appropriate discussions which further understanding and personal connections. Strategies that can help educators in this endeavor include and are not limited to, incorporating quality recordings and videos which accurately represent a music and culture, prompting the students to discuss musical characteristics which are familiar and unfamiliar, and revealing some contextual information before initial listening or performing experiences. Creating musical connections through cultural discussions and performance may instill a longer-lasting connection to the music while providing the opportunity to refine technical skill.

Group Instruction String Methods

Group instruction string education in public and private schools looks and sounds different in each classroom as a result of the teacher's philosophy, instrument availability, budget, and interest. Group method books are commonly used for beginning to intermediate string players because the etudes and melodies included are short, increase gradually in difficulty, and introduce a wide variety of string techniques such as bow hold, bow strokes, hand positions, posture, and string-specific vocabulary such as arco, pizzicato, and col legno. The most popular books are the *Essential Elements for Strings* series, *Suzuki*, and *Mark O'Connor*. The repertoire in each of these method books is primarily European and American folk songs and is very limited in Latin American folk

music and styles. I reviewed each of the method books as mentioned in order to highlight song overlap, limited key and time signature, and exclusiveness of genre.

Essential Elements for Strings: A Comprehensive String Method

*Essential Elements 2000 for Strings: A Comprehensive String Method*²⁴ written by Michael Allen, Robert Gillespie, and Pamela Tellejohn Hayes with arrangements by John Higgins, was published by the Hal Leonard Corporation in 2004. This method book includes group etudes, one instrumental solo with piano accompaniment, nine orchestral arrangements, twelve quizzes, three creative activities, and supplemental materials such as pictures of proper posture, CD accompaniment, and more. The melodies are primarily European and American folksongs and unfortunately, only two out of one hundred and ninety-five etudes are from Latin American (“Banana Boat Song” and “Firoliralera”). The background information given for both Latin American songs states, “Latin American music combines the folk music from South and Central America, the Caribbean Islands, African, Spanish, and Portuguese cultures. Melodies often feature a lively accompaniment by drums, maracas, and claves. Latin American styles have become part of jazz, classical, and rock music.”²⁵ These two sentences provide insignificant information related to the two arrangements and do not encourage further study of Latin American musics. In addition, this method book includes sixteen etudes in 3/4 time signature, while the other one hundred and seventy-nine etudes are in duple meter.

²⁴ Michael Allen, Pamela Tellejohn Hayes, and Bob Gillespie, *Essential Elements 2000 for Strings: A Comprehensive String Method* (Milwaukee: Hal Leonard Publishing, 2004).

²⁵ *Ibid.*, 30.

Essential Elements 2000 for Strings introduces left and right hand techniques through the study of various etudes and European and American folksongs. This book is limited in Latin American folk songs, songs in triple meter, and background information on the included folksongs. This book may provide students with exercises to advance technique, however, it does not foster an appreciation for different styles or genres of music. Teachers must include supplemental music in addition to this method book in order to provide a well-rounded music education that introduces many styles, genres, and meanings of music.

The Hal Leonard publishing company published *Essential Elements for Strings Book Two*²⁶ which addresses intermediate string techniques such as syncopation, hooked bow, sixteenth notes, triplets, string crossings, and shifting. This book includes etudes, major (C, G, D, A, F, B-flat) and minor (D, G) scales, rhythm raps, folk melodies, sight-reading challenges, eleven quizzes, six orchestra arrangements, one improvisation activity, one composition activity, and supplemental materials such as posture diagrams and fingering charts. The melodies are primarily European and American folk songs with one song from Korea, China, Australia, and two from Russia. The only song from Latin America is “Las Mañanitas,” and the authors include no background information about the genre, Mexican origin, style, or meaning. The background information given for some of the American and European folk songs is limited and fact-oriented and does not encourage further study or discussion.

Book two of the *Essential Elements for Strings Series* includes a variety of etudes and songs; however, improvisation and composition is neglected. There is one

²⁶ Michael Allen, Pamela Tellejohn Hayes, and Robert Gillespie, *Essential Elements for Strings: A Comprehensive String Method, Book Two* (Milwaukee: Hal Leonard Publishing, 1995).

improvisation activity and one, fill-in-the-blank composition activity at the end of the book. These activities are not connected to any the etudes or melodies included in the book and do not provide information on the application of improvisation or composition within a specific genre or musical style. My curriculum addresses improvisation and composition within each unit to encourage an understanding of musical concepts and styles and promote self-expression and critical-thinking.

The *Essential Elements for Strings Series* is a compilation of etudes, melodies, and definitions of musical concepts in order to advance technical ability and further musical concept knowledge. There is a significant exclusion of Latin American musics in book one and two in this series and my curriculum seeks to address this weakness through the study and performance of musics from Cuba, Brazil, Mexico, Argentina, and Puerto Rico. In addition, the *Essential Elements for Strings Series* focuses on technique and performance and is limited in improvisation and composition experiences. These experiences are included in my curriculum and seek to advance technique while furthering musical knowledge and appreciation for a variety of Latin American styles and genres. My curriculum can be implemented in the intermediate string orchestra throughout the year as supplemental material in order to introduce some musics of Latin America and address listening, performing, composing, and improvising.

Suzuki Method

Shinichi Suzuki created the *Suzuki Method for Violin* with the hope of molding young students into good citizens through music. This method includes listening, imitation, rote teaching, repetition, and parent involvement. There are several volumes of method books for viola, cello, bass, piano, flute, harp, guitar, recorder, organ, and voice

which include European folk songs exclusively. Suzuki training strengthens audiation and listening skills, ensemble and solo playing, and memorization ability. The downfall of this method is the delay in reading musical notation, the reliance on fingerings written in the score, the absence of non-European musical genres and styles, and lack of opportunities to compose, improvise, and make personal connections with the music through contextual study. Group and individual Suzuki instruction relies on oral transmission of folk songs to introduce right and left hand techniques in the beginning stages of study. Once students advance to more difficult repertoire, the teacher and parent guide the student in connecting the sounds and pitches learned in the repertoire with the written notation.²⁷

The Suzuki method may advance a student's ability to audiate; however, audiation can be included in any curriculum at any level in addition to learning to read written notation. As a result of this learning process, Suzuki students may be behind non-Suzuki students once placed in a school orchestra. Also, Suzuki repertoire is primarily European folk songs in major modes and duple time signatures. There is limited triple meter repertoire and limited syncopation or complex rhythms in all of the volumes. Students graduate from the Suzuki method with insufficient knowledge of non-European musical genres, styles, rhythms, and meanings. Furthermore, Suzuki students may not hone the skills to be musically independent as a result of exclusively listening and imitating rather than composing or improvising. The Suzuki repertoire must be paired with supplemental repertoire and learning experiences that provide the opportunity for exploration of musical roles and musical meanings outside of European cultures.

²⁷Evelyn Hermann, *Shinichi Suzuki: The Man and His Philosophy* (Athens: Lawhead Press, 1981).

Mark O'Connor Method

American-born violinist, Mark O'Connor, created the *Mark O'Connor Method Book Series* based on his extensive experiences with American folk fiddle music. The book series for solo violin, viola, cello, and the orchestral arrangement books for all four instruments are designed to introduce left and right hand techniques through the study of American folk fiddle music. There are four books for solo violin, two for solo viola, one for solo cello, two books of orchestral repertoire, and one book of violin duets. The repertoire includes primarily American fiddle tunes with one or two tunes from Canada, Ireland, Scotland, England and one from Mexico. The songs are presented in sequential order by difficulty level, and include a variety of fiddle genres such as jazz, ragtime, folk, blues, spirituals, and rock. In addition, background information is included with all of the tunes so that the students are able to connect the song with history, culture, and society.

The *Mark O'Connor Method* challenges the student to improvise using major, minor, and modal scales from the tunes. In addition, the method encourages students to create arrangements of the tunes through changing the form or dynamic level, adding an ending or intro, and adding a solo section. These learning experiences may advance the student's musical independence and strengthen ear-training. Overall, the method books encourage appreciation for American and European folk fiddle musical genres, advance right and left hand techniques, and connect music with American and Celtic history, culture, and society.²⁸

A weakness of this method is the exclusivity of American and Celtic folk fiddle repertoire. Beginning students should be exposed to many genres of music from many

²⁸ Mark O'Connor, "AcademicDocs," The O'Connor Method Official Website, <http://oconnormethod.com/AcademicDocs.html> (accessed March 1, 2016).

cultures in order to become well-rounded musicians and gain a global perspective of music. Also, composition is not addressed in all of the method books. The compositional process is an important learning experience for students of all ages and can deepen musical understanding and knowledge while promoting musical independence. In addition, the first tune of book one, “Boil ‘em Cabbage Down,” includes all of the A-string notes and includes eighth notes and quarter notes: A beginning student will not be able to pick up an instrument and play this first tune without practicing proper playing technique for a few weeks. The left and right hand techniques take time to master and can only be done through practicing each hand technique separately and then combining the techniques. This process may take a few weeks and the *O’Connor Method* provides a brief two-page overview that provides minimal information and exercises for introducing and practicing proper playing technique. Supplemental repertoire must be used to address beginner playing position and musical genres and styles other than American and Celtic folk fiddle music in order for the students to be well-rounded and set up properly.

Latin American Folk Music

Published Latin American Folk Music for String Orchestra

There is limited Latin American folk music for intermediate string orchestra in method books and orchestral arrangements. Ramona Holmes and Terese M. Volk are the authors of the method book, *World on a String: A Sampling of Musical Traditions from Around the World for String Orchestra*.²⁹ This method book is the most significant compilation of arranged folk songs from Africa, Asia, Europe, and North and South

²⁹Ramona Holmes and Terese M. Volk, *World on a String: A Sampling of Musical Traditions from Around the World for String Orchestra* (Van Nuys: Alfred Music Publishing, 2001).

America for string orchestra. The arrangements include melody, harmony, and accompaniment parts for all string instruments and selected percussion accompaniment. The authors provide contextual information about the people, traditional instruments and practices, and characteristic musical traits. Also, authentic listening examples and scholarly publications for further study are included for each culture. There are limited teaching suggestions and example teaching sequences, which allows for freedom and flexibility; however, it can also be intimidating for music educators who are not fluent in introducing music and culture. Also, this method book includes an unbalanced compilation of songs: six songs from Africa, eight songs from Asia, eight songs from Europe, six songs from Native American tradition, and only two songs from Latin America. The limited Latin American music is alarming and highlights the need for further research and publication.

World on a String includes scholarly contextual information and culturally authentic folk music arrangements; unfortunately, there is limited guidance for teachers. Furthermore, this method book is performance-oriented, and does not include learning experiences that challenge the student to be interpreter, analyst, improviser, and composer. There is a need for facilitating broader musical connections and understandings in these arrangements through specific listening, moving, performing, composing experiences. Also, there is a need for more Latin American folk songs; the book highlights one song from Mexico and one from Peru. The inclusion of more Latin American folk music could enhance knowledge and understanding of the variety of Latin American genres and styles and reveal historical and musical connections between Latin American people and societies.

There is a need to expand Latin American music publications and my curriculum specifically focuses on Latin American folk music. Also, this curriculum includes teaching suggestions and learning experiences that achieve the Common Core Standards for music education. The students explore Latin American music through performance, analysis, improvisation, composition, and movement experiences. The comprehensive nature of the curriculum provides more opportunities for students to engage in Latin American music and provide educators with clear learning objectives and activities.

*Latin Philharmonic: Latin Dance Tunes for the String Orchestra*³⁰ by Victor López and Bob Phillips is another significant world music publication for string orchestra. This book is a compilation of Latin dance-style arrangements written for intermediate to advanced string orchestra. The styles included are the rumba, merengue, tango, boléro, samba, cha-cha, and Cuban son. Only two of the arrangements are based on authentic folk songs, while the others are original compositions by López and Phillips. Each arrangement includes a melody, accompaniment, bass, solo, piano, guitar, hand percussion, and drum set part that can be divided among any number of instrumentalists. In order to clarify Spanish percussion terms, the book supplies a glossary of percussion definitions and applications for each song. Also included is a CD recording with a complete track of the arrangements and an accompaniment track. Unfortunately, the book does address the dance culture associated with each genre or even mention the country from which each dance genre is experienced and performed.

³⁰ Victor López and Bob Phillips, *Latin Philharmonic: Latin Dance Tunes for the String Orchestra* (Van Nuys: Alfred Music Publishing, 2015).

The arrangements in *Latin Philharmonic* are unique and introduce Latin dance styles. Students will develop performance technique and deepen understanding of musical concepts such as melody versus accompaniment through studying these arrangements. However, the disadvantage for both students and teachers is the exclusion of contextual information. The arrangements seek to develop left and right hand coordination and musical literacy, but do not attempt to introduce the music within cultural context. The arrangements are musically and culturally isolated from traditions and practices of Latin American societies. As a result, the students will gain a limited and potentially inauthentic understanding of the dance genres.

My curriculum introduces Latin American folk songs within a cultural context. The curriculum develops performance techniques while learning the musical traditions and customs of a specific Latin American society. Instead of isolating music and culture like *Latin Philharmonic*, my curriculum includes scholarly information on the music and culture that can be presented in the classroom. In addition, the learning experiences challenge the student to be performer composer, improviser, and arranger. Including multiple musical role experiences enhances musical knowledge, understanding, appreciation, and application in future musical endeavors.

CHAPTER THREE

CURRICULUM

Background

The purpose of this curriculum is to develop string techniques through the study and performance of music from Mexico, Cuba, Argentina, Brazil, and Puerto Rico. This year-long curriculum for intermediate string ensemble encompasses five, country-specific units. Each unit includes musical arrangements and lesson plans that include cultural and historical background information, analysis of musical elements, learning objectives, learning sequence, and assessment opportunities. The musical arrangements seek to develop intonation, left-hand positions, bow distribution, string crossings, bowing style, and reinforce knowledge of musical concepts and ideas.

The lesson plans in this curriculum include listening examples and resources to deepen understanding and knowledge of the selected musics and cultures. The cultural and historical background for each musical arrangement seeks to instill an appreciation and understanding of musical genres, styles, and roles within selected Latin American countries and inform performance practice. The background information for each arrangement is synthesis of cultural, historical, and musical concepts that can serve as a formal and informal assessment opportunity, or inspire further learning experiences. The background information for discussion-leading should not limit the teacher, but serve as a general introduction to a country and some of its musical styles, genres, and artists.

The learning experiences in the curriculum can be adapted for all types of learners and classroom environments and can be divided among multiple class periods to ensure comprehension and musical development. The suggested learning sequence begins with

listener experiences so that the students are able to gain an understanding of the tempo, characteristic style, rhythm, and form. Once the students experience the music through listening or moving, the teacher can rehearse the arrangement. The melodies in these arrangements are rhythmically challenging and the students may be confused by the written notation at first. Modeling the melodies and accompaniments while the students follow along, clap, or echo the rhythm will help reduce confusion. This rote teaching process will strengthen listening and audiation skills.

The rehearsal process should isolate left and right hand technique before coordinating both hands. For the left hand, students can pizzicato to clarify fingerings and intervals or speak the fingering in the proper tempo with accurate rhythm. The right hand technique may present different challenges in each arrangement. The students can shadow bow in the air to clarify bowing direction, bow on open strings to smooth string crossings, or practice specific bowing styles on open strings. Some of the lesson plans include warm-up techniques that practice the desired bow stroke on scales and open strings.

After the students are able to play the arrangement with accurate bowings, fingerings, and intonation, the teacher can lead the students in the creative learning experiences. These learning experiences include improvisation and composition based on musical elements from the studied arrangement, creating a form through varying the performers and performance techniques, and devising a narrative that depicts a Carnival theme. These learning experiences challenge students to understand and apply specific musical concepts such as form, rhythm, time signature, melody, harmony, and accompaniment. A long-term goal for including improvisation and composition activities

in this curriculum is to foster musical independence, so that students are able to apply the skills and knowledge learned in class to future professional and non-professional musical endeavors. These learning experiences also encourage critical thinking and may inspire a deeper personal connection with the music because the students are encouraged to create their own musical experiences.

For more information on a specific culture or country, students and teachers are encouraged to talk with Latin Americans in their community and invite cultural-bearers into the classroom. In addition, the *Smithsonian Folkways* database includes multiple recordings, videos, and lesson plans that can be implemented in the classroom. It is important that musical authenticity is maintained in each listening and performing experience so that the students gain a culturally and musically accurate perspective of the selected musical styles of Latin America.

CUBA

Cuba is the largest island in the Caribbean and lies ninety miles south of Key West, Florida. The variety of sounds, instruments, genres, and styles of music in Cuba is a result of African-influenced traditions from the Atlantic slave trade, indigenous groups, and Spanish colonial rule. The arrangements introduce three styles of Cuban *son* and the *habanera*.

Son

Cuban *son* is a fusion of African-derived rhythms and percussion, Spanish plucked strings, and European harmonies. This genre developed in rural areas in eastern Cuba in the late nineteenth century. “El Manicero” and “Guantanamera” are a reflection of this fusion and are highly syncopated and rhythmic. Listening and moving to recordings of these songs will help to instill a sense of pulse and groove. Also, teaching the syncopated rhythms aurally through call and response will lessen confusion on the written notation.

“El Manicero” and “Guantanamera” include a syncopated accompaniment in the cello and bass that establishes the groove of the songs. This accompaniment can be played by violins and violas through rote teaching if needed. Also, the accompaniment can be played arco or pizzicato and with or without the slurs depending on student ability. “Guantanamera” includes a second bass part that doubles the cello one part so that the basses have the opportunity to play the melody and harmony.

The percussion parts included in each arrangement help to ensure musical authenticity and provide a rhythmic foundation and characteristic sound. Model the percussion patterns and have the students mimic the pattern using body percussion and then teach the proper playing position for each specific instrument.

Percussion Key:

U = Up stroke

D= Down stroke

R= Right hand

L= Left hand

O= Open end of cowbell

C= Closed end of cowbell

Ma Teodora

Musical Focus: Hooked bow, syncopation, G Major, pizzicato accompaniment, shaker accompaniment, *sesquiáltera* rhythms (changing from 3/4 and 6/8 rhythms), form, dynamics

Suggested Grade Level: 5-6

Genre: Early Cuban Son

Language: Spanish

Instruments: Violin, viola, cello, bass, shakers

National Music Standards: Cr.1.1.E.8a, Cr3.2.E.1a, Pr4.1.E.8a, Pr4.2.E.1a, Pr4.3.E.1a, Pr6.1.E.1a, Pr6.1.E.5b, Re7.2.E.8a, Re8.1.E.8a, Cn10.0.H.8a, Cn11.0.T.8a

Listening Examples:

Artists: Celia Cruz, Los Musicqueros

Background:

1. **Meaning:** There are many versions and translations of this early *son*. The lyrics describe a musician named Teodora that has gone missing. The song is a call-response between her band members asking where she is and recalling the instruments she used to play in the band. Various translations of song are above in parenthesis

¿Dónde está la Má Teodora? Rajando la leña está. Con su palo y su bandola Rajando la leña está. ¿Dónde está que no la veo? Rajando la leña está.	Where is Ma Teodora? She's chopping the firewood With her bongo (pole) and bandola She's chopping the firewood Where is she? Why can't I see her? She's chopping the firewood
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2. **Instruments:** The lyrics depict two instruments: The *bandola* is a flat-backed lute similar to the mandolin. Some *bandolas* have four strings, others have 14-16 strings. The *bongos* are two small drums, one high pitched and one low pitched, connected by a piece of wood
3. **Genre: Cuban Son:** Musical genre that combines European and African musical elements. The instrumentation includes voice, plucked strings such as the guitar, *tres* (smaller guitar with three, double pitched strings in octaves), string bass, and percussion. The percussion instruments that create the characteristic rhythmic groove of *son* are the *bongos*, *claves* (two hardwood dowels struck together), *maracas*, *güiro* (scraped gourd), and *congas*. This *son* dates to the late 1600s and is slightly different in rhythmic pulse and instrumentation than later *son*

Objectives:

1. Listen to Celia Cruz's recording of "Ma Teodora" and describe the musical character, time signature, and dynamics. Have the students walk the *sesquiáltera* rhythm as they listen: one measure of 6/8 + one measure of 3/4
1 2 3 4 5 6, 1 2 3 (numbers in bold should have more weight).
2. Perform "Ma Teodora"
 - Model/play the arrangement melody multiple times and have the students sing along on a neutral syllable once they are familiar with the melody.
 - Practice hooked bow on open strings using the quarter-note rhythm from the arrangement and other improvised variations
 - Clap, shadow bow, and bow on open strings the rhythm of the first full measure: quarter-eighth-quarter-eighth. The bow stroke is long-short-long-short. Continue this process for the second full measure and then put measure one and two together
 - Clap or speak the rhythm on du, du de of the melody
 - Pizzicato and then shadow bow the melody
 - Have all the students learn the pizzicato accompaniment with a similar process: speak rhythm then pizzicato
 - Have the students choose to play either the melody or accompaniment. Focus on accurate rhythm, intonation, and dynamics
 - Add the shaker accompaniment: have students practice the shaker rhythm as a group by lightly tapping on their instrument
3. Create a form for the arrangement in large or small groups by varying the instrumentation and dynamics.
 - Divide the students into quartets, quintets, etc., each with one instrument type. Have the students write down their form and perform for one another.
 - Example form: The first time through the song, have all students play the melody, second time through, have just the violas play the melody and everyone else play pizzicato, third time through, have the celli mimic the shaker part lightly on their instruments while the violins and violas play the melody and bass plays the accompaniment.

Assessment: Were the students able to: walk the *sesquiáltera* rhythm? Play the arrangement with accurate fingerings and bowings? Create a form as a class or in small groups?

Score

Ma'Teodora

Traditional
Arr. Sarah Gongaware

$\text{♩} = 80$

Violin I *f*

Violin II *mf* pizz.

Viola I *f*

Viola II *mf* pizz.

Cello I *f*

Cello II *mf* pizz.

Double Bass I *f*

Double Bass II *mf* pizz.

Shakers *mf* >

This musical score page, numbered 42, contains eight staves of music. The instruments are: Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), Double Bass I (D.B. I), Double Bass II (D.B. II), and Snare Drum (Sh.). The score is in 4/4 time and the key signature has one sharp (F#). The music begins with a fourth-measure rest, indicated by a '4' above the first staff. The Violin I and Viola I parts play a melodic line with accents and slurs. The Violoncello I and Double Bass I parts play a similar melodic line. The Violin II, Viola II, Violoncello II, and Double Bass II parts play a rhythmic accompaniment of quarter notes. The Snare Drum part plays a steady eighth-note pattern with accents. The score is divided into four measures.

8

Vln. I *mf*

Vln. II *mp*

Vla. I *mf*

Vla. II *mp*

Vc. I *mf*

Vc. II *mp*

D.B. I *mf*

D.B. II

Sh. *mp*

Detailed description: This page of a musical score, numbered 43, contains eight staves. The first seven staves are for string instruments: Violin I, Violin II, Viola I, Viola II, Violin Cello I, Violin Cello II, and Double Bass I. The eighth staff is for Shofar. The music is in a key with one sharp (F#) and a 4/4 time signature. A rehearsal mark '8' is placed above the first measure of each staff. The string parts feature various dynamics: Violin I and Viola I are marked *mf* (mezzo-forte), Violin II and Viola II are marked *mp* (mezzo-piano), and Violin Cello I and Double Bass I are marked *mf*. The Shofar part is marked *mp* and consists of a rhythmic pattern of eighth notes with accents. The score includes various musical notations such as slurs, ties, and dynamic markings.

13

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

Sh.

p

f

1.

2.

Detailed description: This musical score page, numbered 44, contains measures 13 through 16. It is arranged for a string quartet (Violin I, Violin II, Viola I, Viola II, Violoncello I, Violoncello II, Double Bass I, Double Bass II) and a Shofar. The key signature has one sharp (F#) and the time signature is 4/4. Measures 13 and 14 feature a dynamic of *p* (piano), while measures 15 and 16 feature a dynamic of *f* (forte). The string parts include accents and hairpins. The Shofar part consists of eighth-note patterns with accents in measures 13-15, followed by a rest in measure 16. First and second endings are marked above measures 15 and 16.

El Manicero

Musical Focus: Ostinato, syncopation, accidentals, dynamics, percussion accompaniment

Suggested Grade Level: 7-8

Genre: Son pregón

Language: Spanish

Instruments: Violin, viola, cello, bass, clave, shakers

National Music Standards: Cr.1.1.E.8a, Pr.4.2.E.5a, Pr4.3.E.IIa, Pr.5.3.E.8a, Pr6.1.E.Ia, Pr6.1.E.5b, Re7.2.E.IIIa, Re.8.1.E.8a, Re.9.1.E.Ia, Cn10.0.H.Ia, Cn11.0.T.Ia

Listening Examples:

Artists: Oscar D'Leon, Willy Chirino, Celia Cruz, Tito Puente/Rolando La'Serie, Los Guaracheros de Oriente, Albita Rodriguez

Background:

1. **Genre:** *Son pregón*: Street vendors song in traditional Cuban *son* style. *Cuban Son*: Musical genre that combines European and African musical elements. The instrumentation includes voice, plucked strings such as the guitar, *tres* (smaller guitar with three, double pitched strings in octaves), string bass, and percussion. The percussion instruments that create the characteristic rhythmic groove of *son* are the *bongos*, *claves* (two hardwood dowels struck together), *maracas*, *güiro* (scraped gourd), and *congas*.
2. **Meaning:** *El manicero* is a peanut vendor. This song describes the peanut vendor and the song he sings in the street to advertise his delicious peanuts.
3. **Composer:** Moisés Simons (1889-1945)

Maní... Maní... Si te quieres por el pico divertir cómete un cucuruchito de maní	Peanuts... Peanuts... If you want to pick for fun Eat a cone of peanuts
Qué calentito y rico está ya no se puede pedir más. Ay caserita, no me dejes ir porque después te vas a arrepentir y va a ser muy tarde ya...	How toasty and rich, You could not ask for more. Oh little housewife, do not let me go Because you'll regret it, And it will be too late
Manisero se va... Manisero se va... Caserita no te acuestes a dormir sin comerte un cucurucho de maní	The peanut vendor is going... The peanut vendor is going... Housewife, do not lie down to sleep Without eating a cone of peanuts

<p>Cuando la calle sola está casera de mi corazón... El manisero entona su pregón y si la niña escucha su cantar llama desde su balcón:</p> <p>Dame de tu maní... Dame de tu maní... Que esta noche no voy a poder dormir sin comerme un cucurucho de maní</p> <p>Me voy... Me voy...</p>	<p>When the street is empty Housewife of my heart.... The peanut vendor sings his street cry and if the young girl listens to his song she calls from her balcony:</p> <p>Give me your peanuts... Give me your peanuts... Tonight I won't be able to sleep without a eating a cone of peanuts</p> <p>I'm leaving I'm leaving</p>
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Objectives:

- Listen to “El Manicero” and have the students walk around the room to the macro beat in cut time (two beats).
 - Ask the students to name the instruments they hear in the recording
 - Ask the students to listen to the ostinato pattern (violin 2/viola 2 part in arrangement). Have the students play the ostinato on hand drums or body percussion
 - Ask the students to listen to the clave pattern (2+3). Have the students play the clave pattern on hand drums, claves, or body percussion
- Perform “El Manicero”
 - All students practice the ostinato pattern on open D string
 - Vln/vla pizzicato and arco the ostinato rhythm
 - Model the accompaniment rhythm and have vlc/bs clap along to the rhythm
 - Vlc/bs pizzicato and arco the accompaniment rhythm
 - Vln/vla play the ostinato rhythm and vlc/bs play the accompaniment. Once the groove is established, model the melody
 - Teach the melody through echo patterns, speaking the rhythm, pizzicato, and shadow bow
 - Vln/vla/vlc choose to play part one or two
 - While the students are playing the arrangement, model the percussion parts and then have student volunteers play the percussion parts

3. Improvise over the chords of “El Manicero”
 - Select rhythmically strong students to play the ostinato/accompaniment/percussion patterns
 - Improvise two measure echo patterns for the rest of the class on open G and D string.
 - Ask for student volunteers to improvise two measure echo patterns on open G and D string.
 - Improvise two measure echo patterns using a limited amount of notes (i.e. G-B-D). Gradually increase the number of measures or the number of notes
 - Improvise for eight measures and have the students lightly tap the clave rhythm on their instruments
 - Have student volunteers improvise for eight measures

Assessment: Were the students able to: aurally identify the instruments in the recording? Walk to the macro pulse of the recording? Aurally identify the ostinato rhythm and accurately clap/pizz/arco this rhythm? Were the celli and bass able to pizz/arco the accompaniment pattern? Perform echo patterns in time and in tune? Improvise on open strings? Improvise for eight measures? Tap the clave rhythm?

Score

El Manicero

Moisés Simons
Arr. Sarah Gongaware

$\text{♩} = 67$

The score is for the piece "El Manicero" by Moisés Simons, arranged by Sarah Gongaware. It is in 2/4 time with a tempo of quarter note = 67. The key signature has one sharp (F#). The score includes parts for Violin I (forte), Violin II (mezzo-forte), Viola I (forte), Viola II (mezzo-forte), Cello I (forte), Cello II (forte), Double Bass (forte), Claves, Cowbell, and Guiro. The Guiro part includes the rhythmic notation "D UU D UU".

Musical score for page 49, featuring strings and woodwinds. The score is written in G major and 4/4 time. It consists of ten staves:

- Vln. I: Violin I, Treble clef, G major key signature. Starts with a fermata on G4, then plays a melodic line with eighth and quarter notes.
- Vln. II: Violin II, Treble clef, G major key signature. Starts with a fermata on G4, then plays a melodic line with eighth and quarter notes.
- Vla. I: Viola I, Bass clef, G major key signature. Starts with a fermata on G3, then plays a melodic line with eighth and quarter notes.
- Vla. II: Viola II, Bass clef, G major key signature. Starts with a fermata on G3, then plays a melodic line with eighth and quarter notes.
- Vc. I: Violoncello I, Bass clef, G major key signature. Starts with a fermata on G2, then plays a melodic line with eighth and quarter notes.
- Vc. II: Violoncello II, Bass clef, G major key signature. Starts with a fermata on G2, then plays a melodic line with eighth and quarter notes.
- D.B.: Double Bass, Bass clef, G major key signature. Starts with a fermata on G2, then plays a melodic line with eighth and quarter notes.
- Clv.: Clarinet, Treble clef, G major key signature. Starts with a fermata on G4, then plays a melodic line with eighth and quarter notes.
- C. Bl.: Clarinet Bass, Treble clef, G major key signature. Starts with a fermata on G4, then plays a melodic line with eighth and quarter notes.
- Gro.: Drum, Treble clef, G major key signature. Starts with a fermata on G4, then plays a rhythmic pattern of eighth notes.

The score includes a rehearsal mark '7' at the beginning of the first staff and a 'V' marking above the first staff in the third measure. The music is written in G major and 4/4 time.

13

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

Clv.

C. Bl.

Gro.

pizz.

pizz.

The musical score is for page 50, starting at measure 13. It features ten staves: Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), Double Bass (D.B.), Clarinet (Clv.), Contrabass (C. Bl.), and Drum (Gro.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a first ending bracket over measures 13-18. The Violin I and Viola I parts have a 'V' marking above the first measure of the first ending. The Violin II and Viola II parts have a 'pizz.' marking above the fifth measure of the first ending. The Drum part plays a steady eighth-note pattern throughout. The Clarinet part has a rhythmic pattern of eighth notes and rests. The Contrabass part has a rhythmic pattern of quarter notes and rests.

19

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

19

Clv.

C. Bl.

Gro.

Detailed description: This is a page of a musical score, page 51, starting at measure 19. The score is arranged in two systems. The first system contains seven staves: Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The second system contains three staves: Clarinet (Clv.), Contrabass (C. Bl.), and Drum (Gro.). The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A 'V' marking is present above the first measure of the Violin I, Viola I, and Violoncello I staves. The Clarinet part has a '19' marking above the first measure. The Drum part has a consistent eighth-note pattern.

25

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

25

Clv.

C. Bl.

Gro.

Detailed description: This is a page of a musical score, page 52, starting at measure 25. The score is for a string quartet and a drum. The instruments are Violin I, Violin II, Viola I, Viola II, Violoncello I, Violoncello II, Double Bass, Clarinet, Contrabass, and Drum. The key signature is one sharp (F#) and the time signature is 4/4. The Violin I part has a 'V' marking above the first measure of each of the six measures. The Violoncello I part also has a 'V' marking above the first measure of each of the six measures. The Clarinet part has a '25' marking above the first measure of the second system. The Drum part has a '25' marking above the first measure of the second system. The score consists of two systems of six measures each. The Violin I part plays a melodic line with eighth and sixteenth notes. The Violin II part plays a rhythmic pattern of eighth notes. The Viola I part plays a melodic line with eighth and sixteenth notes. The Viola II part plays a rhythmic pattern of eighth notes. The Violoncello I part plays a melodic line with eighth and sixteenth notes. The Violoncello II part plays a rhythmic pattern of eighth notes. The Double Bass part plays a rhythmic pattern of eighth notes. The Clarinet part plays a rhythmic pattern of eighth notes. The Contrabass part plays a rhythmic pattern of eighth notes. The Drum part plays a rhythmic pattern of eighth notes.

31

Vln. I *f*
arco

Vln. II *f*

Vla. I *f*
arco

Vla. II *f*

Vc. I *f*

Vc. II *f*

D.B. *f*

31

Clv.

C. Bl.

Gro.

37

Vln. I *mp* *p* *f*

Vln. II *mp* *p* *f*

Vla. I *mp* *p* *f*

Vla. II *mp* *p* *f*

Vc. I *mp* *p* *f*

Vc. II *mp* *p* *f*

D.B. *mp* *p* *f*

37

Clv.

C. Bl.

Gro.

Guantanamera

Musical Focus: Clave rhythm, syncopation, C major hand shape/fingerings, melody vs. accompaniment, pizzicato ostinato, staccato, accents, verse-chorus form

Suggested Grade Level: 6-7

Genre: Son Montuno

Language: Spanish

Instruments: Violin, viola, cello, bass, claves, cowbell, maracas, güiro

National Music Standards: Cr1.1.E.11a, Cr3.2.E.1a, Pr4.1.E.8a, Pr4.2.E.5a, Pr5.3.E.8a, Pr6.1.E.8a, Pr6.1.E.5b, Re7.2.E.8a, Re.8.1.E.8a, Cn10.0.H.8a, Cn11.0.T.8a

Listening Examples:

Artists: Compay Segundo, Celia Cruz, Pete Seeger, Joseíto Fernández, The Sandpipers, Pitbull, Wyclef Jean feat. Refugee Allstars, Gloria Estefan, Buena Vista Social Club

Background:

1. **Genre:** *Son Montuno* is from the Sierra Maestra range. The structure of this early *son* genre is an alternation between a soloist and refrain
2. **Meaning:** The melody of “Guantanamera” is a traditional Cuban melody made popular by Joseíto Fernández and his band in the early 1930s. Twenty years later, Julián Orbón, a member of the artist and intellectual group, Orígenes, paired the melody with stanzas from the poem, “Versos Sencillos,” written by Cuban political activist and writer, José Martí. Orbón taught the song to his student, Hector Angulo, who then passed it on to American singer/songwriter, Pete Seeger. Commercial success in the United States is a result of Pete Seeger and his recording of “Guantanamera” on his 1963 album, “We Shall Overcome.” The song became an anthem of peace and anti-government oppression.

Fernández’s original lyrics for the chorus are: “Guantanamera, guajira guantanamera,” which translates to a peasant woman from Guantánamo.

Yo soy un hombre sincero De donde crece la palma Y antes de morirme, quiero Echar mis versos del alma Guantanamera, guajira guantanamera	I am a truthful man From the land of the palm trees And before dying, I want to share the poems of my soul Guantanamera, guajira guantanamera
Mi verso es de un verde claro Y de un carmín encendido Mi verso es de un ciervo herido Que busca en el monte amparo Guantanamera, guajira guantanamera	My poems are soft green, My poems are also flaming crimson My poems are like a wounded fawn Seeking refuge in the forest Guantanamera, guajira guantanamera

<p>Cultivo una rosa blanca En julio como en enero Para el amigo sincero Que me da su mano franca Guantanamera, guajira guantanamera</p>	<p>I cultivate a white rose In July and January For the sincere friend That gives me his hand Guantanamera, guajira guantanamera</p>
<p>Y para el cruel que me arranca El corazón con que vivo Cardo ni ortiga cultivo Cultivo la rosa blanca Guantanamera, guajira guantanamera</p>	<p>And for the cruel one who would tear out This heart with which I live. I cultivate neither thistles nor nettles I cultivate a white rose Guantanamera, guajira guantanamera</p>
<p>Con los pobres de la tierra Quiero yo mi suerte echar El arroyo de la sierra Me complace más que el mar Guantanamera, guajira guantanamera</p>	<p>With the poor people of this earth I want to share my fate The streams of the mountain Pleases me more than the sea Guantanamera, guajira guantanamera</p>

Objectives:

1. Listen to multiple versions of “Guantanamera” (artists listed above) and identify similarities and differences in instruments, form, voice timbre, melody, dynamics, and intended audience
2. Discuss the background and lyrics of “Guantanamera”
3. Perform “Guantanamera”
 - Model the clave rhythm and have the students lightly tap on their instruments once they know the rhythm
 - Model the bass accompaniment and have the celli and bass clap along to the rhythm
 - Violins and violas tap the clave rhythm and the celli and bass clap the accompaniment rhythm together
 - Celli and bass pizzicato then arco the accompaniment
 - Second violins, violas, and celli pizzicato the eighth note ostinato
 - Teach the chorus by rote (measure 9), add the celli and bass accompaniment once the chorus melody is learned
 - Play the arrangement from the beginning until the end of the chorus
 - Teach the violin/viola one part by rote , add the eighth note ostinato and accompaniment parts when melody is learned
 - Add the percussion: model the percussion part and have the student clap or use body percussion to learn the rhythm, then teach proper playing position

4. Create lyrics for a stanza of “Guantanamera”
 - Show the lyrics on the board and have the students identify the four line structure of each stanza
 - Ask the students to identify themes in the poem (peace, friendship, forgiveness, compassion, beauty, etc.)
 - Have students break into groups and create a four-line stanza based on themes of the original poem
 - Have each group of students speak/sing their lyrics and have the entire orchestra perform the chorus in between each stanza

Assessment: Were the students able to: identify similarities and differences between recordings/artists? Tap the clave rhythm? Play the arrangement with accurate fingerings and bowings in time and in tune? Create a stanza with a theme from the poem?

Score

Guantanamera

Traditional
Arr. Sarah Gongaware

♩ = 95

Tap lightly on
instrument body

The score is for the piece "Guantanamera" in 4/4 time, with a tempo of 95 beats per minute. It features a string quartet (Violin I, Violin II, Viola I, Viola II, Cello I, Cello II, Double Bass I, Double Bass II), Claves, Cowbell, Guiro, and Shakers. The string parts are marked with "pizz." (pizzicato) in the fifth measure. The Claves part has a steady rhythmic pattern. The Cowbell, Guiro, and Shakers parts are marked with rhythmic notation in the fifth measure: Cowbell (D U U D U U), Guiro (D U U D U U), and Shakers (R L R L R L R L).

CHORUS

The musical score for the Chorus section, measures 6-9, is arranged as follows:

- Vln. I:** Treble clef, 6/8 time. Measures 6-8 contain rests with 'x' marks. Measure 9 begins with an *arco* marking and a *V* (vibrato) marking over a quarter note.
- Vln. II:** Treble clef. Measures 6-8 contain eighth-note patterns. Measure 9 begins with an *arco* marking and a *V* marking over a quarter note.
- Vla. I:** Bass clef. Measures 6-8 contain rests with 'x' marks. Measure 9 begins with an *arco* marking and a *V* marking over a quarter note.
- Vla. II:** Bass clef. Measures 6-8 contain eighth-note patterns. Measure 9 begins with an *arco* marking and a *V* marking over a quarter note.
- Vc. I:** Bass clef. Measures 6-8 contain eighth-note patterns. Measure 9 begins with an *arco* marking and a *V* marking over a quarter note.
- Vc. II:** Bass clef. Measures 6-8 contain eighth-note patterns. Measure 9 begins with an *arco* marking.
- D.B. I:** Bass clef. Measures 6-8 contain eighth-note patterns. Measure 9 begins with an *arco* marking and a *V* marking over a quarter note.
- D.B. II:** Bass clef. Measures 6-8 contain eighth-note patterns. Measure 9 begins with an *arco* marking and a *V* marking over a quarter note.
- Clv.:** Treble clef. Measures 6-8 contain eighth-note patterns. Measure 9 begins with a quarter note.
- C. Bl.:** Treble clef. Measures 6-8 contain rests. Measure 9 begins with notes marked *O C O C C*.
- Gro.:** Treble clef. Measures 6-8 contain eighth-note patterns. Measure 9 continues with eighth-note patterns.
- Sks.:** Treble clef. Measures 6-8 contain eighth-note patterns. Measure 9 continues with eighth-note patterns.

VERSE

12

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

Clv.

C. Bl.

Gro.

Sks.

12

The musical score is arranged in a system of 13 staves. The top section consists of eight string staves (Violin I, Violin II, Viola I, Viola II, Violoncello I, Violoncello II, Double Bass I, and Double Bass II). The bottom section consists of four percussion staves (Clarinet, Contrabass, Snare Drum, and Cymbals). The score is marked with a rehearsal mark '12' at the beginning of the first string staff. The word 'VERSE' is centered above the first string staff. The music is written in 4/4 time. The string parts feature a variety of rhythmic patterns, including eighth and sixteenth notes, and are marked with accents and breath marks. The percussion parts include a steady eighth-note pattern for the snare drum and a pattern of eighth notes for the cymbals. The clarinet and contrabass parts are marked with a rehearsal mark '12' at the beginning of their respective staves.

18

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

Clv.

C. Bl.

Gro.

Sks.

Detailed description of the musical score: This page contains measures 18 through 23 of a musical score. The score is arranged in a system with 13 staves. The top four staves are for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), and Viola II (Vla. II). The next four staves are for double basses: Violoncello I (Vc. I), Violoncello II (Vc. II), Double Bass I (D.B. I), and Double Bass II (D.B. II). The bottom five staves are for percussion: Clarinet (Clv.), Contrabass (C. Bl.), Trombone (Gro.), and Snare Drum (Sks.). The score begins at measure 18, indicated by a '18' above the first staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'V' (Vibrato) are present above several notes in the string parts. The percussion parts include a steady eighth-note pattern for the snare drum and a more complex rhythmic pattern for the other instruments.

24

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

24

Clv.

C. Bl.

Gro.

Sks.

Detailed description: This page of a musical score covers measures 24 through 28. The top system contains the string section: Violin I and II, Viola I and II, Violoncello I and II, and Double Bass I and II. The bottom system contains the woodwinds and percussion: Clarinet, Contrabassoon, Snare Drum, and Cymbals. The string parts feature a melodic line with accents and slurs, while the woodwinds and percussion provide a rhythmic accompaniment. The score is written in a standard musical notation with a key signature of one flat and a 4/4 time signature.

29

arco

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

29

Clv.

C. Bl.

Gro.

Sks.

Detailed description: This page of a musical score covers measures 29 through 33. The top system includes staves for Violin I, Violin II, Viola I, Viola II, Violoncello I, Violoncello II, Double Bass I, and Double Bass II. The bottom system includes staves for Clarinet, Contrabass, Snare Drum, and Cymbals. The score is written in a common time signature. The string parts feature a mix of rests and rhythmic patterns, with some notes marked with accents and 'arco' instructions. The percussion parts consist of rhythmic patterns on the snare and cymbals. The page number '63' is located in the top right corner, and the measure number '29' is placed above the first staff of each system.

Tú

Musical Focus: Habanera rhythm, major/minor mode, low first finger, hooked bow, melody vs. accompaniment, 1st and 2nd ending form, pizzicato

Suggested Grade Level: 6-7

Genre: Habanera

Language: Spanish

Instruments: Violin, viola, cello, bass

National Music Standards: Pr4.2.E.1a, Pr4.3.E.8a, Pr6.1.E.8a, Pr6.1.E.5b, Re7.2.E.8a, Re9.1.E.1a, Cn11.0.T.8a

Listening Examples:

Artists: Willy Chirino, Orquesta Gonzalo Roig, Juan Carlos Valdivia, America Crespo

Background:

1. **Genre:** *Habanera*: a Cuban song genre that features the habanera rhythm (accompaniment rhythm in arrangement). This rhythm is incorporated in many other Latin American musical genres such as Cuban danza, Argentine tango, and reggaeton
2. **Meaning:** The lyrics of “Tú” describe the beauty of the Cuban landscape and demonstrate national pride
3. **Composer:** Eduardo Sánchez de Fuentes (1874-1944)

<p>En Cuba la isla hermosa del ardiente sol bajo su cielo azul adorable trigueña, de todas las flores la reina eres tú.</p>	<p>Cuba, beautiful island of the burning sun under blue sky, wonderfully tanned, you are the queen of all flowers.</p>
<p>La palma que en el bosque se mece gentil tu sueño arrulló y un beso de la brisa al morir de la tarde te despertó.</p>	<p>The palm that sways gently in the jungle, lulled your dreams, and a kiss of the breeze dying in the afternoon woke you up.</p>
<p>Fuego sagrado guarda tu corazón el claro cielo su alegría te dio. Y en tus miradas ha confundido Dios de tus ojos la noche y la luz de los rayos del sol.</p>	<p>The sacred fire watches over your heart, the clear sky gave you its happiness. And in the glances of your eyes Lord has mixed up the night and the light of the sun rays.</p>

<p>Dulce es la caña pero más lo es tu voz que la amargura quita del corazón y al contemplarte suspira mi laúd bendiciéndote hermosa sin par (bis) por que Cuba eres tú,</p>	<p>Sweet is the sugar, but more sweet is your voice, that removes the bitterness of the heart and contemplating you my lute sighs blessing you, beautiful like no other, that you are Cuba.</p>
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Objectives:

1. Listen to “Tú”
 - Have students raise their hands when the modality changes from minor to major
 - Have the students use body percussion or hand drums to demonstrate the habanera rhythm
 - Draw one measure of 4/4 time signature on the board. As a class, notate the habanera rhythm (accompaniment in arrangement)
 - Play examples of other musical genres that use this rhythm (composers: Carlos Gardel, Astor Piazzolla, Georges Bizet, Maurice Ravel, popular artists: Pitbull). Ask the students if they know any song/piece that incorporates this rhythm

2. Perform “Tú”
 - Play G minor and major one octave scales as a class. After, have half of the students close their eyes and the other half play G minor and major scales: have the students with their eyes closed raise their hand when they hear G minor (B-flat vs. B-natural)
 - All students clap the habanera rhythm
 - All students pizzicato the habanera rhythm on open D string only, then on open G-D-A-D
 - All students pizzicato the accompaniment
 - Model the melody in short sections and have the students echo
 - All students play the melody
 - Have the students choose to play the habanera rhythm or the melody

3. Writing Assignment
 - Listen to “Habanera” from the opera, *Carmen* by Georges Bizet and “Por Una Cabeza” by Carlos Gardel. Compare and contrast the use of the habanera rhythm in each song. What instruments play this rhythm? What mood does the habanera rhythm instill in each song?

- Have the students write individual responses and share their responses in small groups

Assessment: Were the students able to: aurally identify major vs. minor mode? Notate the habanera rhythm? Play the G minor scale? Play the arrangement with accurate fingerings and bowings in tune and in time? Describe the mood, character, and instruments of the habanera rhythm in the writing assignment?

Score

Tú

Eduardo Sanchez de Fuentes
Arr. Sarah Gongaware

♩ = 100

Violin I
Violin II
Viola I
Viola II
Cello I
Cello II
Double Bass I
Double Bass II

Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

11

1. 2.

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

arco

pizz.

arco

Detailed description: This musical score block covers measures 11 through 15. It features eight staves: Violin I and II (treble clef), Viola I and II (alto clef), Violoncello I and II (bass clef), and Double Bass I and II (bass clef). The key signature is B-flat major. Measure 11 begins with a forte dynamic (ff) and a repeat sign. A first ending (1.) spans measures 12 and 13, and a second ending (2.) spans measures 14 and 15. The strings play a rhythmic pattern of quarter notes. The woodwinds (Viola I and II) have specific articulations: 'arco' (arco) and 'pizz.' (pizzicato) are marked above notes in measures 14 and 15.

16

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

Detailed description: This musical score block covers measures 16 through 20. It features the same eight staves as the previous block. The key signature changes to C major. The music continues with the same rhythmic patterns. The woodwinds (Viola I and II) continue with their parts, including 'arco' markings above notes in measures 17 and 19.

21

Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

This musical system covers measures 21 to 25. It features eight staves: Violin I and II, Viola I and II, Violoncello I and II, and Double Bass I and II. The key signature is one sharp (F#) and the time signature is 4/4. Measures 21-22 show a first ending with a repeat sign and a fermata over the final two notes. Measures 23-25 continue with various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include accents and hairpins.

26

Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

This musical system covers measures 26 to 30. It features the same eight staves as the previous system. Measures 26-27 show a first ending with a repeat sign and a fermata over the final two notes. Measures 28-30 continue with various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include accents and hairpins. The word "pizz." (pizzicato) is written above the staves for measures 28-30, indicating that the strings should be played without the bow.

BRAZIL

Brazil is the largest country in Latin America and is the only country in the Americas where Portuguese is spoken. The arrangements included represent three popular Brazilian musical genres *marcha*, *baião*, and *choro*. A musical characteristic that is common to each arrangement is the accent on the second beat of each measure and the consistent sixteenth-note shaker accompaniment. The percussion in each arrangement seeks to establish the characteristic groove of each musical genre and can be adapted for all ability levels and instrument availability.

Carnival

The first arrangement, “Me Dá Um Dinheiro, Aí” is a popular *marcha* heard during carnival. Carnival is a celebration before the season of Lent, the forty-day period before Easter Sunday. Traditionally, Christians fast or give up pleasures during the Lenten season and carnival is their last chance to indulge. This celebration is known as ‘Fat Tuesday’ or ‘Mardi Gras’ in the United States. Carnival is celebrated throughout Brazil with special events, parades, music, costumes, singing and dancing. Rio de Janeiro hosts the most famous parade where over fifty *escolas de samba* (samba schools) sing and dance down the *sambódromo*, a mile-long street that has bleachers for spectators. Each samba school composes music and creates elaborate floats and costumes based on a theme (*enredo*). The singers and dancers are accompanied by a large *bateria* (percussion ensemble), consisting of European and Africa-derived percussion instruments such as:

- Surdo: bass drum that provides 2/4 foundation
- Caixa: snare drum
- Repinique: high-pitched, double headed snare drum
- Cuíca: friction drum
- Agogô: double bell
- Reco-reco: metal scraper
- Pandeiro: frame-drum similar to tambourine played with hands
- Tamborim: small single-headed frame drum played with stick
- Ganzá: shaker
- Afoxé: gourd wrapped with beads

Samba is an African-derived duple-meter dance or song. There are many styles of samba including: *samba carnavalesca*, *samba-enredo*, *samba baiana*, *samba-canção*, *samba-reggae*, and others. The percussion parts included in “Me Dá Um Dinheiro, Aí” provide structure and style similar to a *bateria*. The floor tom acts as the surdo bass drum and establishes the 2/4 groove with an accent on beat two.

Me Dá Um Dinheiro, Aí

Musical Focus: Syncopation, hooked bow, percussion accompaniment, 2/4 time signature: accent on beat two, D major fingerings

Suggested Grade Level: 6-8

Genre: Marcha

Language: Portuguese

Instruments: Violin, viola, cello, bass, floor tom, snare drum, maracas, afoxé

National Music Standards: Pr4.1.E.8a, Pr4.2.E.5a, Pr4.3.E.1a, Pr6.1.E.1a, Pr6.1.E.5b, Re7.1.E.8a, Re7.2.E.8a, Re9.1.E.1a, Cn10.0.H.1a, Cn11.0.T.8a

Listening Examples:

YouTube key words: Marchinhas de Carnaval

Artists: Moacir Franco, Luis Bordon

Background:

1. **Genre:** *Marcha*: Carnival samba genre, duple meter, slow to medium tempo
2. **Composer:** Ivan Ferreria, Homero Ferreria, Glauco Ferreria
3. **Meaning:** “Me Dá Um Dinheiro, Aí” translates to, ‘Hey you! Give me some money.’ This playful song depicts a person begging for money and is humorous carnival standard

Objectives:

1. Listen to “Me Dá Um Dinheiro, Aí”
 - Have the students walk the macro pulse (two beats) and sing along to the melody on a neutral syllable
 - Ask the students to describe the mood, style, lyrics, melody of the recording
2. Locate Rio de Janiero on a map
 - Ask the students what they know about carnival (parade, costumes, instruments, samba)
 - Discuss carnival, samba, and the instruments in a *bateria* (include photos and videos of instruments, Rio parade, costumes)
3. Perform “Me Dá Um Dinheiro, Aí”
 - Warm-up: Play the D major scale using the hooked bow rhythms from the arrangement; focus rhythm: sixteenth-eighth-sixteenth
 - Establish the percussion accompaniment first: divide the celli and bass sections; have half of the students play the percussion instruments and half play the written bass notes (if applicable). For the percussion

- accompaniment: model the rhythm/proper posture then have the student use body percussion for the rhythm, then teach the proper playing position
- Model the vln one part at the repeat and have the vlms/vlas keep a steady beat using body percussion, then have the students echo short sections:
 - i. Pizzicato
 - ii. Shadow bow
 - iii. Arco
 - Add the bass note accompaniment
 - Add the percussion accompaniment
4. Create a theme and narrative for “Me Dá Um Dinheiro, Aí”
- Imagine the orchestra is a samba school preparing for carnival. Choose a theme as class. Divide the students into small focus groups: costumes, lyrics, musical performers, actors/actresses (designate student leaders in each group)
 - i. Costumes: choose costume theme
 - ii. Lyrics: add lyrics to arrangement that tell a story based on the class theme
 - iii. Musical performers: string and percussion instrumentalists to play arrangement
 - iv. Actors/Actresses: Act out the narrative of the lyrics
 - Lyrics group and the actors/actresses group work together
 - Travel from group to group to give instruction and feedback on the students’ ideas
 - Each group present their ideas or perform for the class
 - All students perform together
 - If the opportunity arises, perform for the school and give a short introduction to the meaning of carnival and the importance of samba in the celebration

Assessment: Were the students able to: Walk to the macro pulse of the recording? Describe the mood and style? Locate Rio on a map? Aurally identify samba? Play the arrangement with accurate fingerings and bowings in time and in tune? Work cooperatively in groups? Perform the arrangement with lyrics/costumes?

Score

Me Dá Um Dinheiro, Aí

Ivan Ferreira, Homero Ferreira, and Glauco Ferreira

Arr. Sarah Gongaware

♩ = 96

Tap lightly on body of instrument

The score is for a 2/4 piece in D major. It features a string quartet and a percussion ensemble. The string parts (Violin I, Violin II, Viola, Cello, and Double Bass) play a rhythmic pattern of quarter notes with 'x' marks, indicating they should be tapped. The percussion parts include a Floor Tom with a pattern of quarter notes and accents, a Snare Drum with a pattern of eighth notes and accents, Maracas with a continuous eighth-note pattern, and Afoxé with a pattern of eighth notes and accents. The tempo is marked as ♩ = 96.

Violin I

Violin II

Viola

Cello

Double Bass

Floor Tom

Snare Drum

Maracas

Afoxé

pizz.

This musical score page contains measures 7 through 12. It features five string staves (Violin I, Violin II, Viola, Violoncello, and Double Bass) and three percussion staves (Bass Drum, Snare Drum, and Maracas). The key signature is two sharps (F# and C#), and the time signature is 4/4. The string parts play a rhythmic pattern of quarter notes and eighth notes, with a 'V' marking above the first measure of the Violin I staff. The percussion parts include a steady bass drum pattern, a snare drum pattern with accents, and maracas playing a consistent rhythmic accompaniment.

7
Vln. I

Vln. II

Vla.

Vc.

D.B.

7
B. Dr.

S. Dr.

7
Mrcs.

13

Vln. I

Vln. II

Vla.

Vc. pizz.

D.B.

B. Dr.

S. Dr.

Mrcs.

13

13

Detailed description: This page of a musical score covers measures 13 through 18. It features six staves: Violin I, Violin II, Viola, Violoncello (pizzicato), Double Bass, Snare Drum, and Maracas. The key signature is two sharps (F# and C#). The Violin I and II parts have various accents (V) and dynamic markings. The Viola part also has accents. The Violoncello and Double Bass parts play a steady bass line. The Snare Drum part has a consistent rhythmic pattern with accents (>) and dynamic markings. The Maracas part has a complex rhythmic pattern with accents (>) and dynamic markings. The score is divided into two systems, with the first system containing measures 13-18 and the second system containing measures 13-18.

19

Vln. I

Vln. II

Vla.

Vc.

D.B.

B. Dr.

S. Dr.

Mrcs.

The image shows a musical score for measures 19 through 24. The score is divided into three systems. The first system includes five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The second system includes two staves: Bass Drum (B. Dr.) and Snare Drum (S. Dr.). The third system includes two staves for Maracas (Mrcs.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score begins with a measure rest in measure 19. In measure 20, the strings enter with a half note chord. The percussion parts feature a consistent rhythmic pattern of eighth notes with accents. The maracas play a complex, multi-layered rhythmic pattern.

25

Vln. I

Vln. II

Vla. pizz.

Vc.

D.B.

B. Dr.

S. Dr.

Mrcs.

25

25

Detailed description: This page of a musical score covers measures 25 through 30. The score is arranged in three systems. The first system includes Vln. I, Vln. II, Vla., Vc., and D.B. The second system includes B. Dr. and S. Dr. The third system includes Mrcs. The key signature is two sharps (F# and C#), and the time signature is 4/4. The Vln. I and Vln. II parts feature melodic lines with some rests and accents. The Vla. part has a 'pizz.' (pizzicato) marking. The Vc. and D.B. parts provide a steady bass line with quarter notes. The B. Dr. part plays a simple pattern of quarter notes with accents. The S. Dr. part plays a more complex pattern of eighth notes with accents. The Mrcs. part consists of two staves, with the top staff playing a dense pattern of sixteenth notes and the bottom staff playing a pattern of quarter notes with accents.

31

Vln. I

Vln. II

Vla.

Vc.

D.B.

B. Dr.

S. Dr.

Mrcs.

31

31

Detailed description: This page of a musical score covers measures 31 through 36. It features five string staves (Violin I, Violin II, Viola, Violoncello, and Double Bass) and three percussion staves (Bass Drum, Snare Drum, and Maracas). The key signature is two sharps (F# and C#), and the time signature is 4/4. The string parts are written in treble clef for Violins I and II, and bass clef for Viola, Cello, and Double Bass. The percussion parts are written in a simplified notation on three staves. The score includes various musical notations such as notes, rests, and dynamic markings like accents (>) and breath marks (V). The measure numbers 31, 32, 33, 34, 35, and 36 are indicated at the beginning of each measure.

37

Vln. I

Vln. II

Vla.

Vc.

D.B.

B. Dr.

S. Dr.

Mrcs.

37

37

Detailed description: This page of a musical score covers measures 37 through 41. The score is arranged in three systems. The first system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The second system includes Bass Drum and Snare Drum. The third system includes Maracas. The key signature is two sharps (F# and C#), and the time signature is 4/4. The Violin parts feature melodic lines with eighth and sixteenth notes. The Viola, Violoncello, and Double Bass parts provide harmonic support with sustained notes and rhythmic patterns. The percussion parts include a steady bass drum pattern, a snare drum pattern with accents, and maracas with a consistent rhythmic accompaniment.

42

Vln. I

Vln. II

Vla.

Vc.

D.B.

B. Dr.

S. Dr.

Mrcs.

arco

arco

arco

The image shows a musical score for measures 42 through 45. The score is arranged in three systems. The first system contains five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The second system contains three staves: Bass Drum (B. Dr.), Snare Drum (S. Dr.), and Maracas (Mrcs.). The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. Measure 42 starts with a repeat sign. In measures 43 and 44, there are accents (>) and breath marks (V) above notes. In measures 44 and 45, there are 'arco' markings above notes in the string parts. The Maracas part consists of a rhythmic pattern of eighth notes with accents. The Snare Drum part has a pattern of eighth notes with accents. The Bass Drum part has a pattern of quarter notes with accents.

Asa Branca

Musical Focus: Hooked bow, unison, call-response, covered open strings, G major, descending thirds, flat seventh (F-natural)

Suggested Grade Level: 6-7

Genre: Baião

Language: Portuguese

Instruments: Violin, viola, cello, bass, floor tom, triangle, woodblock

National Music Standards: Cr.1.1.E.8a, Cr.2.1.E.8a, Cr3.1.E.1a, Pr4.1.E.1a, Pr4.2.E.5a, Pr4.3.E.1a, Pr5.3.E.1a, Pr6.1.E.1a, Pr6.1.E.5b, Re 7.2.E.8a, Re9.1.E.1a, Cn10.0.H.1a, Cn11.0.T.1a

Listening Examples:

Album: Luiz Gonzaga *Baião de Dois* (2012)

Artists: Luiz Gonzaga and Raimundo Fagner, Sérgio Reis, Elis Regina, Caetano Veloso, Lulu Santos

Background:

1. **Genre:** Baião: Song or dance from Northeast Brazil played by *sanfona* (accordion), triangle, and *zazumba* (bass drum carried at chest level by neck strap played with a soft mallet on the top head and a thin stick or hand on the bottom head) in duple meter with a marchlike accompaniment. Baião is a subgenre of *forró* ('party'), which is a dance genre associated with the rural communities in Northeast Brazil. As a result of drought and the fall of sugar prices over multiple decades, many individuals from this region moved to the Southeast in hopes of better job opportunities
2. **Composers:** Luiz Gonzaga (1912-1989) and Humberto Teixeira (1915-1979). Gonzaga is known as the "The King of Baião" and composed this song in 1947. He wears an outlaw's hat and cowboy clothes similar to those worn in the *sertão* ('backlands,' dry region of Northeast Brazil consisting of sparse, thorny bushes and trees)
3. **Meaning:** The lyrics describe a man who lost his farmland and animals as a result of the drought, his decision to migrate to the city for better opportunities, and the hope to return to his loved ones in the countryside once the rain comes again. This song was originally recorded with voice, *sanfona* (accordion), and guitar and serves as the unofficial anthem of the Northeast. "Asa Branca" refers to a type of pigeon that is the last bird to leave the *sertão* during the drought.

Quando olhei a terra ardendo Qual fogueira de São João Eu perguntei a Deus do céu Porque tamanha judiação	When I saw the land was burning Like the bonfire for St. John's celebrations. I asked God in heaven Why so much destruction
Que braseiro que fornalha	What a blaze and heat

Nem um pé de plantação Por falta d'água perdi meu gado Morreu de sede meu Alazão	Nothing left in the plantation Because of the drought I lost my cattle And my horse died of thirst
Até mesmo Asa Branca Bateu asas do sertão Então eu disse adeus Rosinha Guarda contigo meu coração	Even a white dove Flew away from the sertão So, I said goodbye to Rosinha Keep my heart with you
Quando o verde dos seus olhos Se espalhar na plantação Eu te asseguro não chores, não viu Eu voltarei, viu, pro meu sertão	When the green of your eyes Spreads over the plantation Please don't cry, I promise I will be back to my sertão

Objectives:

1. Locate the *sertão* region of Northeast Brazil on a map
 - Show pictures of region and have the students describe the climate and landscape from the pictures (dry, thorny bushes, sparse vegetation). Compare this climate to the climate of Rio de Janeiro and São Paulo
 - Discuss the migration from the *sertão* region to the southeast as a result of the drought and loss of farmland and animals
2. Listen to “Asa Branca”
 - Tell the students that “Asa Branca” is from northeast Brazil and have the students listen and describe the instruments, style, mood
 - i. Instruments: *zazumba*, *sanfona*, voice, etc.
 - Have the students listen again and walk to the macro pulse
3. Perform “Asa Branca”
 - Play a G major scale for the class and then play a G major scale with a flat seven (F natural, mixolydian mode). Have the students raise their hand when they hear the different note. Play both scales as a class and explain to the students that this mixolydian scale is commonly heard in northeastern music and is the mode of “Asa Branca”
 - Model the violin melody at the beginning and have the students play the chordal accompaniment
 - Play echo patterns of the melody for the first violins (the beginning can also be played by solo string quartet)
 - Have the violins, celli, and bass play at measure 27 and ask the students to describe how the melody is being transferred from the violins to the celli. Identify this technique as call and response
 - Have the violas play at measure 27 and identify their musical role in this section (accompaniment)

- Have the violins, violas and celli pizzicato, shadow bow on open strings, and arco at measure 46 (descending thirds). Ask these students to identify where the descending thirds appear later in the arrangement (measure 66)
- Model the bass line at measure 46 and have the basses echo. Have the basses pizzicato, shadow bow, and arco the accompaniment at measure 50-66
- Have the violins, violas, celli pizzicato, shadow bow, arco at measure 50-66
- Have all instruments play from measure 50-end
- Choose students for the percussion accompaniment (floor tom, triangle, wood block) Model the rhythm and playing position and have the students play along on body percussion. After the students are able to tap/clap the rhythm, teach the proper playing technique
- Rehearse the entire arrangement with the percussion

4. Improvise using the G mixolydian scale

- Have the students sit in a half circle with no stands
- Establish a G drone (open string or search on the internet for drones)
- Model improvisation using the G mixolydian scale
- Play the G mixolydian scale as a class
- Play improvised echo patterns
- Have students volunteer to improvise echo patterns for the class
- Assign a guide-tone for every student: a guide-tone is a note within a scale that the improviser must highlight and resolve to frequently. Establish a G drone and have individual students improvise using the G mixolydian scale and focus on their guide-tone

Assessment: Were the students able to: Identify the *sertão* region of Brazil? Aurally identify and describe the instruments in the recording? Play the G major scale in tune? Play the G mixolydian scale? Play the arrangement with accurate fingerings and bowings in time and in tune? Play the percussion accompaniment? Improvise using the G mixolydian scale?

Score

Asa Branca

Luiz Gonzaga
Arr. Sarah Gongaware

$\text{♩} = 90$

Violin I
Violin II
Viola
Cello
Double Bass
Floor Tom
Triangle
Woodblock

8

Vln. I
Vln. II
Vla.
Vc.
D.B.
FLT
Trgl.
Wdbl.

14

Vln. I
Vln. II
Vla.
Vc.
D.B.
Fl.T
Trgl.
Wdbl.

Detailed description: This system contains measures 14 through 19. The Vln. I and Vln. II staves show melodic lines with accents (V) above notes in measures 14, 15, 17, and 18. The Vla. staff has a steady accompaniment of quarter notes. The Vc. staff has a bass line with a chromatic descent in measure 19. The D.B., Fl.T, Trgl., and Wdbl. staves are mostly silent, with Trgl. and Wdbl. having a few notes in measure 19.

20

Vln. I
Vln. II
Vla.
Vc.
D.B.
Fl.T
Trgl.
Wdbl.

Detailed description: This system contains measures 20 through 25. The Vln. I and Vln. II staves continue their melodic lines with accents (V) above notes in measures 20, 21, 23, and 24. The Vla. staff continues with quarter notes. The Vc. staff has a bass line with a chromatic descent in measure 21. The D.B. staff is silent. The Fl.T staff has a rhythmic pattern of eighth notes starting in measure 20. The Trgl. staff has a rhythmic pattern of eighth notes starting in measure 20. The Wdbl. staff has a bass line with a chromatic descent in measure 21.

Musical score for measures 27-35. The score includes staves for Vln. I, Vln. II, Vla., Vc., D.B., Flt., Trgl., and Wdbl. The key signature is one sharp (F#). The score features various performance markings: *pizz.* (pizzicato) and *arco* (arco) for the string parts, and *V* (vibrato) for the violin parts. The Flute part has a rhythmic pattern of eighth notes with accents and breath marks. The Trigon part has a rhythmic pattern of eighth notes with accents. The Double Bass part has a rhythmic pattern of eighth notes.

Musical score for measures 36-44. The score includes staves for Vln. I, Vln. II, Vla., Vc., D.B., Flt., Trgl., and Wdbl. The key signature is one sharp (F#). The score features various performance markings: *pizz.* (pizzicato) and *arco* (arco) for the string parts, and *V* (vibrato) for the violin parts. The Flute part has a rhythmic pattern of eighth notes with accents and breath marks. The Trigon part has a rhythmic pattern of eighth notes with accents. The Double Bass part has a rhythmic pattern of eighth notes.

Musical score for measures 44-53. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello) and includes parts for Flute I, Trigonon, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score features a repeat sign at measure 48. The Violin I and II parts play a melodic line with eighth notes and quarter notes. The Viola and Violoncello parts play a similar melodic line. The Flute I part plays a rhythmic pattern of eighth notes. The Trigonon part plays a rhythmic pattern of eighth notes with accents. The Double Bass part plays a rhythmic pattern of eighth notes.

Musical score for measures 54-63. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello) and includes parts for Flute I, Trigonon, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score features a repeat sign at measure 58. The Violin I and II parts play a melodic line with eighth notes and quarter notes. The Viola and Violoncello parts play a similar melodic line. The Flute I part plays a rhythmic pattern of eighth notes. The Trigonon part plays a rhythmic pattern of eighth notes with accents. The Double Bass part plays a rhythmic pattern of eighth notes.

62

Vln. I
Vln. II
Vla.
Vc.
D.B.
Fl.T
Trgl.
Wdbl.

This system contains measures 62 through 68. The score is for a string quartet (Violin I, Violin II, Viola, and Violoncello) and a double bass. The key signature is one sharp (F#). The Violin I and II parts feature a melodic line with accents and slurs. The Viola and Violoncello parts provide harmonic support. The Flute (Fl.T) part has a rhythmic pattern of eighth notes with accents. The Trigon (Trgl.) part has a rhythmic pattern of eighth notes with accents. The Double Bass (Wdbl.) part has a simple bass line.

69

Vln. I
Vln. II
Vla.
Vc.
D.B.
Fl.T
Trgl.
Wdbl.

This system contains measures 69 through 75. The score is for a string quartet (Violin I, Violin II, Viola, and Violoncello) and a double bass. The key signature is one sharp (F#). The Violin I and II parts feature a melodic line with accents and slurs. The Viola and Violoncello parts provide harmonic support. The Flute (Fl.T) part has a rhythmic pattern of eighth notes with accents. The Trigon (Trgl.) part has a rhythmic pattern of eighth notes with accents. The Double Bass (Wdbl.) part has a simple bass line. The system concludes with a double bar line.

Brejeiro

Musical Focus: Hooked bow, syncopation, key change, accidentals, call-response form, major vs. minor

Suggested Grade Level: 7-8

Genre: Choro

Language: Portuguese

Instruments: Violin, viola, cello, bass, shakers

National Music Standards: Cr1.1.E.1la, Cr2.1.E.1la, Cr.3.1.E.1a, Cr3.2.E.1la, Pr4.3.E.1la, Pr6.1.E.1a, Pr6.1.E.1b, Re7.2.E.8a, RE8.1.E.8a, Re9.1.E.1a, Cn10.0.H.1a, Cn11.0.T.1a

Listening Examples:

Artists: Jacob do Bandolim

YouTube keywords: Ernesto Nazareth, “Brejeiro”

Background:

1. **Genre:** *Choro*: Instrumental genre that originated in Rio de Janeiro in the late nineteenth century; blends European harmonies and African-derived rhythms and improvisation; characteristic choro instruments are flute, guitar, and *cavaquinho*: small, four-string instrument similar to the ukulele
2. **Composer:** Ernesto Nazareth (1863-1934), well-known for his *choro* and *maxixes* (Brazilian urban dance genre) compositions

Objectives:

1. Listen to “Brejeiro” and describe the instruments, style, mood, tempo
 - Ask the students how this genre of music differs from the previous Brazilian genres studied (marcha, baião)
2. Perform “Brejeiro”
 - Warm-up: Play the G and C major scales using the sixteenth-eighth-sixteenth note rhythm from the arrangement (bowing: down-up-up)
 - Model the melody in four bar phrases until measure 29 and have the first/second violins and violas follow along and then echo (pizzicato-shadow bow-arco)
 - Model the bass line and have the celli/bass echo (pizzicato and arco)
 - At measure 29, the melody is passed from the firsts, to the celli, to the seconds/violas, to the celli/bass. Have only the melody play (two bar phrases) first then add the accompaniment parts. Identify this compositional technique as a call-response

- At measure 37 (key change), model the melody in the first and second violins and have the students echo. Add the accompaniment parts once the violins can securely pizz/arco
 - At measure 53, the melody is passed again from the firsts/seconds to the celliviolas/bass. Have only the melody play first then add the accompaniment parts
 - At measure 71, the tonality changes from major to minor: model the bass line and have the students raise their hand when they hear the minor mode
 - Have the students play to the end of the arrangement and identify where the call-response form reappears (measure 81)
 - Add the shaker accompaniment
3. Compose an eight-measure melody in C major using the syncopated rhythms from the arrangement
- Divide the students into pairs and pass out staff paper
 - On the chalkboard, write these rhythms: quarter, half, two eighths, sixteenth-eighth-sixteenth, dotted eighth-sixteenth
 - Have the students compose an eight measure melody in C major using all of the rhythms on the board
 - Have the students perform their melodies for the class

Assessment: Were the students able to: Describe the instruments/style/mood of the recording? Play the C and G major scales in tune and with a steady tempo? Play the arrangement with accurate fingerings and bowings in time and in tune? Identify the call-response form? Identify the major vs. minor tonality? Work cooperatively with their partner in the composition exercise? Compose a melody using the designated rhythms? Perform their compositions?

Score

Brejeiro

Ernesto Nazareth
Arr. Sarah Gongaware

$\text{♩} = 75$

pizz.

Violin I

Violin II

Viola

pizz.

Cello

pizz.

Dbl. Bass

Shakers

7

Vln. I

Vln. II

Vla.

Vc.

D.B.

7

Sh.

12

Vln. I

Vln. II

Vla.

Vc.

D.B.

Sh.

17

Vln. I

Vln. II

Vla.

Vc.

D.B.

Sh.

arco

22

Vln. I

Vln. II

Vla.

Vc.

D.B.

Sh.

27

Vln. I

Vln. II

Vla.

Vc.

D.B.

Sh.

32

Vln. I

Vln. II

Vla.

Vc.

D.B.

Sh.

37

Vln. I

Vln. II

Vla. pizz.

Vc.

D.B.

Sh.

42

Vln. I

Vln. II

Vla.

Vc.

D.B.

Sh.

Musical score for measures 42-46. The score includes staves for Violin I, Violin II, Viola, Violoncello, Double Bass, and Snare Drum. The key signature is one sharp (F#). The snare drum part features a rhythmic pattern of eighth notes with accents.

47

Vln. I

Vln. II

Vla.

Vc.

D.B.

Sh.

Musical score for measures 47-51. The score includes staves for Violin I, Violin II, Viola, Violoncello, Double Bass, and Snare Drum. The key signature is one sharp (F#). The snare drum part continues with the same rhythmic pattern as in the previous system.

52

Vln. I pizz.

Vln. II pizz.

Vla. pizz.

Vc. pizz.

D.B. pizz.

Sh. >

57

Vln. I

Vln. II

Vla.

Vc.

D.B.

Sh. >

62

Vln. I

Vln. II

Vla.

Vc.

D.B.

Sh.

67

Vln. I

Vln. II

Vla.

Vc.

D.B.

Sh.

75

Vln. I

Vln. II

Vla.

Vc.

D.B.

Sh.

Musical score for measures 75-81. The score includes staves for Violin I, Violin II, Viola, Violoncello, Double Bass, and Shofar. The Shofar part features a rhythmic pattern of eighth notes with accents. The string parts have various melodic and harmonic lines.

82

Vln. I

Vln. II

Vla.

Vc.

D.B.

Sh.

Musical score for measures 82-88. The score includes staves for Violin I, Violin II, Viola, Violoncello, Double Bass, and Shofar. The Shofar part continues with the rhythmic pattern of eighth notes with accents. The string parts have various melodic and harmonic lines.

MEXICO

Mexico is the second-largest country in Latin America and the capital, Mexico City, is one of most populated cities in the world. There are many genres and styles of music in Mexico as a result of the Spanish-colonial rule, African migration and slave-trade, and indigenous groups such as the Mayas, Aztecs, Olmecs, and Toltecs. The arrangements include a *polca*, *march*, and *son*.

Mariachi

The arrangements, “Jesusita en Chihuahua” and “Zacatecas” are standard in the mariachi repertoire. The mariachi are a symbol of Mexican identity and culture. Mariachi musicians are recognized internationally and mariachi repertoire can be heard in restaurants, amusement parks, schools, and at special celebrations. The mariachi can be seen wearing matching Mexican cowboy or *trajes de charro* outfits. The modern mariachi sound is a combination of trumpets, violins, *guitarrón*, *vihuela*, guitar, and harp. The *guitarrón* and *vihuela* create the characteristic mariachi sound and originated in western Mexico. The *guitarrón* is the foundation of the ensemble and plays the bass notes. This six-stringed instrument has a short neck and a large, rounded soundbox, creating a resonant and warm tone. The *vihuela* is smaller than the *guitarrón* and has a rounded back and five nylon strings. The role of the *vihuela* is to provide a rhythmic pulse that outlines the chord progression. The tuning of the *vihuela* is unique because the pitches are not in order by rising or descending intervals, rather it has a combination of three ascending pitches and then one descending pitch and then another ascending pitch. This tuning limits the range of the *vihuela* so that it can blend with the other stringed instruments in the ensemble. During colonial times, the harp was included in mariachi bands; however, it has been excluded from many modern mariachi as a result of its limited range. The *guitarrón*, *vihuela*, and guitar provide the harmonic structure of the music while the trumpets, voice, and violins play melodies and harmonies. The mariachi perform a variety of musical genres such as *son*, *canción ranchera*, *bolero ranchero*, *huapango*, and *polca*. In many mariachi bands, songs are transmitted orally and are performed by memory.

Son

Son (song or tune) is an important genre in traditional Mexican music. There are many styles of *son* according to the originating region such as *son jarocho* from the state of Veracruz, *son jalisciense* from Jalisco, and *son huasteca* from the Huastec region in northeastern Mexico. The arrangement, “La Sandunga” is a *son oaxaqueña* or *son istmeño* from the Isthmus of Tehuantepec region in the state of Oaxaca.

Jesusita en Chihuahua
(J.C. Polka, or Jesse Polka)

Musical Focus: Form, key changes, harmony in thirds, slurs, hooked bow, polka accompaniment

Suggested Grade Level: 6-7

Genre: Polca

Instruments: Violin, viola, cello, bass

National Music Standards: Cr1.1.E.1a, Cr2.1.E.1a, Cr3.2.E.1a, Pr4.1.E.8a, Pr4.2.E.5a, Pr6.1.E.5b, Re7.2.E.8a, Re9.1.E.8a, Cn10.0.H.8a, Cn11.0.T.8a

Listening Examples:

Artists: Mariachi México de Pepe Villa, Mariachi Vargas de Tecalitlán, Mariachi Oro y Plata, Lawrence Welk, Cliff Bruner

Background:

1. **Genre:** *Polca*: Dance-genre inspired by European polka that became popular in the mariachi repertoire in the nineteenth century. The *guitarrón* plays on the down beat, while the *vihuela* and guitar plays on the off-beat. This polka has many different nicknames in the United States such as the “Cactus Polka,” “J.C. Polka” or the “Jesse Polka.” American fiddler Cliff Bruner recorded this tune in 1938, establishing the tune in the American fiddle music scene. It was later recorded by Lawrence Welk and remains a standard polka in mariachi and polka band repertoire.
2. **Composer:** Quirino Mendoza y Cortés: Mexican composer who lived during the Mexican Revolution (1910-1920) and is said to have known the bandit revolutionary, Pancho Villa
3. **Year:** Premiered on Christmas day, 1916

Objectives:

1. Listen to “Jesusita en Chihuahua” and have the students raise their hands when the melody changes to outline the polka form (aabaccdcaba)
2. Perform “Jesusita en Chihuahua”
 - Review the ‘road map’ of the arrangement: D.C. al fine and fine
 - Ask the students to circle or highlight each key signature change
 - Establish the accompaniment first: Have the celli and basses pizz the quarter note bass line. After, have half of the cello section play quarter notes and the other half play the off-beat eighth notes
 - Model the melody (vln 1 and vla) and harmony (vln 2) in short sections and then have the students speak the rhythm on du, du de, pizzicato, shadow bow, and arco. Add the accompaniment instruments after each short section is mastered

3. Create a form for the arrangement
 - As a class, label the three specific sections of the arrangement as A (pizzicato in C major), B (arco in G major), and C (trio in F major)
 - Split the students into small groups and have each group create a form for the arrangement using the A, B, and C sections as defined above and add dynamics to each section
 - Have the students perform their unique arrangements for the class

Assessment: Were the students able to: Aurally identify the changes in melody? Visually identify the key signature changes? Play the arrangement with accurate fingerings and bowings in time and in tune? Identify the form of the arrangement? Create a form for the arrangement using the A, B, and C sections?

Score

Jesusita en Chihuahua

Quirino Mendoza y Cortés
Arr. Sarah Gongaware

♩ = 120

The score is divided into two systems. The first system includes Violin I, Violin II, Viola, Cello I, Cello II, and Double Bass. All instruments in this system are marked with *pizz.* (pizzicato). The second system includes Violin I, Violin II, Viola, Cello I, Cello II, and Double Bass. Violin I and Violin II are marked with *arco* (arco) starting at measure 8. The Viola, Cello I, Cello II, and Double Bass continue with *pizz.* throughout the system. The score concludes with a double bar line and repeat dots at the end of each staff.

17

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

pizz.

pizz.

pizz.

26

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

arco

arco

arco

35

Fine Trio

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

44

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

52 D.C. al Fine

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

Detailed description: This is a page of a musical score, page 105, starting at measure 52. The score is for a string ensemble consisting of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The key signature has one flat (B-flat), and the time signature is 4/4. The Vln. I, Vln. II, and Vla. parts feature melodic lines with accents (marked 'V') and slurs. The Vc. I part has a rhythmic pattern of eighth notes. The Vc. II and D.B. parts play a steady bass line of quarter notes. The piece concludes with a double bar line and the instruction 'D.C. al Fine'.

Zacatecas

Musical Focus: C major key signature, accidentals: raised third finger and low first finger for vln/vla, rhythms: sixteenth notes, triplets, dotted quarter notes, bow re-takes, double down bow, syncopation, form, *marcato*

Suggested Grade Level: 6-8

Genre: March

Instruments: Violin, viola, cello, bass

National Music Standards: Pr.4.1.E.8a, Pr4.2.E.5a, Pr4.3.E.8a, Pr6.1.E.5b, Re7.2.E.8a, Re8.1.E.8a, Re9.1.E.8a, Cn10.0.H.8a, Cn11.0.T.8a

Listening Examples:

Artists: Mariachi Vargas de Tecalitlán, Banda Sinaloense “El Recodo” de Cruz Lizárraga

Background:

1. **Genre:** March: a piece in duple or 6/8 meter that typically has two strains in the original key followed by a trio in a key a fourth higher. “Zacatecas” was originally for wind band and is now a standard in mariachi repertoire
2. **Composer:** Genaro Codina (1852-1901). Codina dedicated “Zacatecas” to the state and capital city, Zacatecas, Zacatecas, located in central Mexico. “Zacatecas” is considered the second national anthem of Mexico

Objectives:

1. Listen to “Zacatecas” and describe the instruments, mood, and style. As the students listen, ask them to imagine a performance venue where this march could be heard (military event, parade)
2. Perform “Zacatecas”
 - Review the ‘road map’ of the arrangement: D.C. al fine and fine
 - Establish the accompaniment first: Have the celli and basses pizz the quarter note bass line
 - Model the melody (vln 1) and harmony (vln 2, vla) until the second ending in short sections and then have the students pizzicato, shadow bow, and arco. Add the accompaniment instruments after each short section is mastered
 - Model the celli/bass melody after the repeat sign and have the students shadow bow, pizzicato, and arco. Model the vln/vla accompaniment and have the students echo. Practice the double down bows at measure fifty-eight as a group
 - Trio: have the students sight-read

3. Written assignment: What is a march? Describe the musical characteristics and performance venue of a march. What instruments are typically used in the march genre? What is the mood and style of a march? Does “Zacatecas” sound like a march you have heard? How?

Assessment: Were the students able to: Describe the instruments, mood, and style of “Zacatecas?” Follow the ‘road map’ of the arrangement? Perform the arrangement with accurate fingerings and bowings in tune and in time? Sight-read the trio? Answer the prompt with clear ideas and full sentences?

Score

Zacatecas Mexican March

Genaro Codina
Arr. Sarah Gongaware

$\text{♩} = 110$

Violin I

Violin II

Viola

Cello

Double Bass

pizz.

pizz.

8

Vln. I

Vln. II

Vla.

Vc.

D.B.

16

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This system of music covers measures 16 through 23. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Violin I and II parts are in treble clef, while the Viola, Violoncello, and Double Bass parts are in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* and *f* are present. There are also accents (*acc.*) and breath marks (*breath.*) indicated above certain notes. The key signature has one sharp (F#).

24

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This system of music covers measures 24 through 31. It features the same five staves as the previous system: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Violin I and II parts are in treble clef, while the Viola, Violoncello, and Double Bass parts are in bass clef. The music continues with similar rhythmic patterns and includes dynamic markings such as *mf* and *f*. Accents (*acc.*) and breath marks (*breath.*) are also present. The key signature remains one sharp (F#).

33

Vln. I

Vln. II

Vla.

Vc.

D.B.

1.

2.

arco

arco

marcato

marcato

41

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score contains two systems of staves. The first system covers measures 33 to 40. It includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. Measures 33-35 feature a first ending with a repeat sign and a first ending bracket. Measures 36-40 feature a second ending with a repeat sign and a second ending bracket. The second system covers measures 41 to 48. It includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. Measures 41-48 show a consistent rhythmic pattern across all instruments, with the strings playing a steady eighth-note accompaniment. The score includes various performance markings such as 'arco' and 'marcato'.

49

Vln. I

Vln. II

Vla.

Vc.

D.B.

58

Fine

TRIO

Vln. I

Vln. II

Vla.

Vc. pizz.

D.B. pizz.

D.C. al Fine

69

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The page is numbered 112 in the top right corner. The score begins at measure 69, indicated by a small '69' above the first staff. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The Violin I part starts with a dynamic marking 'V' (Vibrato) over a quarter note. The Violin II part has a whole rest in the first measure, followed by a quarter note in the second measure, and then a dynamic marking 'V' over a quarter note in the fifth measure. The Viola part has a whole rest in the first measure, followed by a quarter note in the second measure, and then a dynamic marking 'V' over a quarter note in the fifth measure. The Violoncello and Double Bass parts play a steady eighth-note accompaniment throughout. The score concludes with a 'D.C. al Fine' instruction above the final measure. The final measure contains a dynamic marking 'V' over a quarter note in the Violin I part.

La Sandunga

Musical Focus: Hooked bow, waltz accompaniment, covered open strings, D harmonic minor modality: B-flat/C-sharp fingerings

Suggested Grade Level: 7-8

Genre: Son Oaxaqueña/Son Istmeño

Instruments: Violin, viola, cello, bass

National Music Standards: Cr1.1.E.8a, Cr.3.1.E.8a, Cr3.2.E.8a, Pr4.1.E.8a, Pr4.2.E.1a, Pr4.3.E.1a, Pr6.1.E.1a, Pr6.1.E.5b, Re7.2.E.8a, Re8.1.E.8a, Re9.1.E.1a, Cn10.0.H.1a, Cn11.0.T.1a

Listening Examples:

Artists: Lila Downs, Chavela Vargas, *Smithsonian Folkways Website* recordings

Background:

1. **Composer:** Máximo Ramón Ortiz
2. **Genre: Son:** A song or tune. There are many genres of *son* in Mexico that are specific to region. *Son Oaxaqueña* and *Son Istmeño* refers to a song from the Isthmus of Tehuantepec region or the state of Oaxaca
3. **Meaning:** “La Sandunga” is an anthem for the people of the Isthmus of Tehuantepec region in Oaxaca, Mexico. *La Sandunga* is a Zapotec word that translates to a cheerful, graceful woman. Zapotec is a native language spoken in Oaxaca, Mexico

Objectives:

1. Locate the Oaxaca, Mexico and the Isthmus of Tehuantepec region on a map
2. Listen to “La Sandunga” and describe the melody, and modality
 - Ask the students how these musical characteristics influence the mood/tone of the song
3. Perform “La Sandunga”
 - Write the D harmonic minor scale on the board and model the scale. Ask the students which note sounds different or strange in the scale (C-sharp). Have the students play a one octave D harmonic minor scale
 - Lead the students in various hooked bow echo patterns on open strings to prepare for the hooked bow in the arrangement
 - Establish the accompaniment; have all students play the bass line pizzicato then model the eighth note off-beat rhythm and have the students echo. Give each instrumental section a role: either bass line or eighth note off-beat

- Have the violas, celli, and bass play the accompaniment pattern (beginning of arrangement) and model the melody. Play the melody a few times for the students and have the violins shadow bow along
 - Teach the melody through a combination of echo patterns, pizzicato, shadow bow, and allowing the students to sight-read through sections
4. Improvise on the chord changes of “La Sandunga”
- Review the chordal structure of the song: i-V7. Outline these chords on the board and have the solo quartet play the beginning of the arrangement and have the other students raise their hand when the i chord is heard lower their hand when the V7 chord is heard (measure seven)
 - Have the students count the number of measures (from measure 3 melody) on chord i (4) and the number of measures on V7 (3) and then back to i (1). Write the eight bar structure on the board and have the students play the root note of each chord (i=D, V7=A)
 - Model improvisation on the eight-bar chord progression using the D harmonic minor scale while the students play the root or the accompaniment written in the arrangement (from measure 3)
 - Play one or two measure improvised patterns over chord progression (choose students to play progression) and have the students echo
 - Have student volunteers play one measure echo patterns for the class and gradually increase the number of measures (choose students to play chord progression)
 - Have student volunteers improvise over the entire eight-bar chord progression while the orchestra plays the accompaniment chord progression

Assessment: Were the students able to: Aurally identify the minor tonality? Play hooked bow echo patterns on open strings? Play the arrangement with accurate fingerings and bowings in time and in tune? Aurally and visually identify the chord progression? Improvise over the chord progression?

Score

La Sandunga

Máximo Ramón Ortiz
Arr. Sarah Gongaware

♩ = 58

Violin I: Solo melodic line starting in measure 3 with a 'solo' marking and 'V' accents. Includes a 4-measure rest in measure 4.

Violin II: 'solo pizz.' accompaniment of dotted quarter notes.

Viola: 'solo pizz.' accompaniment of eighth notes.

Cello: 'solo pizz.' accompaniment of eighth notes.

Double Bass: 'solo pizz.' accompaniment of dotted quarter notes.

Vln. I: Continues solo melodic line with 'V' accents.

Vln. II: 'solo pizz.' accompaniment of dotted quarter notes, including a sharp sign in measures 7-9.

Vla.: 'solo pizz.' accompaniment of eighth notes, including a sharp sign in measures 7-9.

Vc.: 'solo pizz.' accompaniment of eighth notes.

D.B.: 'solo pizz.' accompaniment of dotted quarter notes, including a sharp sign in measures 7-9.

11

Vln. I *tutti arco*

Vln. II *tutti arco*

Vla. *tutti pizz.*

Vc. *tutti pizz.*

D.B. *tutti pizz.*

16

Vln. I

Vln. II

Vla. *arco*

Vc. *arco*

D.B. *arco*

22

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This system of musical notation covers measures 22 through 27. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one flat (B-flat), and the time signature is 4/4. The Violin I part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Violin II part starts with a half note F4, followed by quarter notes G4, A4, and B4. The Viola and Violoncello parts play a rhythmic pattern of eighth notes, starting with a half note G3 and a quarter note A3. The Double Bass part follows a similar pattern, starting with a half note F2 and a quarter note G2. The system concludes with a double bar line at the end of measure 27.

28

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This system of musical notation covers measures 28 through 32. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one flat (B-flat), and the time signature is 4/4. The Violin I part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Violin II part starts with a half note F4, followed by quarter notes G4, A4, and B4. The Viola and Violoncello parts play a rhythmic pattern of eighth notes, starting with a half note G3 and a quarter note A3. The Double Bass part follows a similar pattern, starting with a half note F2 and a quarter note G2. The system concludes with a double bar line at the end of measure 32.

33

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This block contains the musical score for measures 33 through 38. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in a minor key, indicated by a flat sign in the key signature. The Vln. I and Vln. II parts play a melodic line with eighth and quarter notes. The Vla. and Vc. parts provide harmonic support with eighth-note patterns. The D.B. part has a simple bass line with quarter notes. The score ends with a double bar line at measure 38.

39

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

V

Detailed description: This block contains the musical score for measures 39 through 44. It features the same five staves as the previous block. The music continues from measure 39. The Vln. I and Vln. II parts have a melodic line with some slurs. The Vla. and Vc. parts continue with their harmonic patterns. The D.B. part has a simple bass line. The word 'pizz.' (pizzicato) is written above the Vln. I staff in measures 40, 41, 42, and 43. The letter 'V' is written above the Vln. I staff in measures 40 and 41. The score ends with a double bar line at measure 44.

ARGENTINA

Argentina is located in southeastern South America and is the second-largest country in South America. The widest river in the world, the Rio de la Plata, borders Argentina, Uruguay, and Paraguay, forming the rioplatense region. The musical arrangements and lesson plans in this unit seek to introduce some styles of traditional Argentine dance. The dance genres included are a totemic dance, *chacarera*, and *gato*. These dances are performed in folkloric clubs and festivals and highlight the characteristic *sesquiáltera* rhythm, which is an alternation between 6/8 and 3/4 time signatures. Students should be encouraged to actively listen and experience these rhythmic dances through movement. Each lesson plan outlines a variety of learning experiences that challenge the students to listen, move, perform, compose, and improvise.

Pala Pala

Musical Focus: *Sesquiáltera* rhythm (changing sixes) switching from 6/8 & 3/4 rhythmic pulse, string crossings in melody on A and D strings, form (1st and 2nd ending form), melody vs. accompaniment

Suggested Grade Level: 5-6

Genre: Totemic Dance

Language: Spanish

Instruments: Violin, viola, cello, bass

National Music Standards: Cr1.1.E.5a, Cr2.1.E.5b, Pr4.1.E.5a, Pr4.2.E.5a, Pr4.3.E.5a, Pr6.1.E.5b, Re7.2.E.5a, Cn11.0.T.5a

Listening Examples:

“Pala Pala,” from *Traditional Dances of Argentina, Vol. 2* by Los Hermanos Abalos

“Pala-Pala,” from *Argentine Folk Songs* by Octavio Corvalan

“Pala Pala” from *Danzas Folkloricas Argentinas* by Luis Alberto Peralta Luna, Curso 2

Video Recordings:

YouTube keywords: Pala pala, Danza Folklorica Argentina

Background:

1. **Genre:** Totemic dance
2. **Meaning:** The word *pala pala* is Quecha, which was a language of the Inca Empire, and translates to ‘crow.’ “Pala Pala” originated in the Santiago del Estero province and is a courtship dance. Typically, the male dancers wear a rustic poncho and extend their arms out to the sides so that the poncho looks like the wings of a bird. The men try to capture the women in their wings throughout the song

Objectives:

1. Listen to recordings of “Pala Pala” and respond through body percussion movements
 - Ask students to describe instruments/language/style/mood heard
 - Clap/step macro pulse, use body percussion for macro/micro
 - Model *sesquiáltera* rhythm using body percussion (switch from 6/8 to 3/4 pulse)
 - Clap/body percussion the rhythm of the melody
2. Perform “Pala Pala” with accurate fingerings and bowings
 - Review melody vs. accompaniment definitions, have students identify if they have the melody or accompaniment part
 - Review the ‘road map’ of the arrangement: first/second ending repeats

- Speak rhythm of arrangement on du da di, du
 - Pizzicato, speak fingering in tempo
 - Shadow bow, practice bowing without fingering on open strings
 - Arco
 - Have some students lightly tap on instruments beats two and three in 3/4 time signature for a rhythmic accompaniment
3. Improvise based on time and key signature of arrangement in tune and in time
- Have celli and bass play dotted quarter notes on open G and D strings in 6/8
 - Lead echo patterns in G major, one-three notes, one measure (vlms, vlns)
 - Ask for volunteers to improvise echo patterns for class, one-three notes, one measure
 - Gradually increase the number of improvised measures for echo patterns
 - Switch roles- have vlms/vlns play accompaniment, vlc/bs improvise echo patterns
4. Compose based on time and key signature and rhythms from the arrangement
- Review 6/8 time signature musical notation and rhythms from the arrangement
 - Have volunteers in each instrument section write an improvised measure in 6/8 time in G major on the board and perform it solo and with their section
 - Divide students into groups to compose a short, 8 measure melody in 6/8 time signature in G major

Assessment: Were the students able to: Recognize the change in rhythmic pulse from 6/8 to 3/4? Walk or use body percussion on the macro and micro pulse? Identify the melody and accompaniment in the arrangement? Verbally and visually identify the form of the arrangement? Play the arrangement with accurate fingerings and bowings? Improvise in time and in tune? Compose a melody in a group?

Score

Pala Pala

Traditional
Arr. Sarah Gongaware

$\text{♩} = 70$

Violin I
Violin II
Viola
Cello
Double Bass

7

Vln. I
Vln. II
Vla.
Vc.
D.B.

Chacarera del Violin

Musical Focus: G minor fingerings, string crossings in melody/harmony, *sesquiáltera* rhythm (changing sixes), pick-up eighth-note, melody vs. accompaniment, *chacarera* dance genre, hooked bow, syncopation

Suggested Grade Level: 7-8

Genre: Chacarera

Language: Spanish

Instruments: Violin, viola, cello, bass

National Music Standards: Pr4.1.E.5a, Pr4.2.E.5a, Pr4.3.E.5a, Pr6.1.E.5b, Re7.1.E.5a
Re7.2.E.5a, Cn11.0.T.5a

Listening Examples:

“Chacarera del Violin” from *Music from the World: Argentina: Zambas y Chacareras*
YouTube keywords: Chacarera del Violin

Chacarera for dance activity:

“La Colorada” from *Bandera Mía: Songs of Argentina* by Suni Paz

“La Loca” from *Argentine Folk Songs* by Octavio Corvalan

“Chacarera del paisano” by Sixto Palavecino

Artists: Mercedes Sosa, Atahualpa Yupanqui, Los Carabajal

Video Recordings:

YouTube keywords: Chacarera Argentina

Current chacarera artist: Dame Guita

Background:

- Genre:** *Chacarera*: Country couples dance which originated in the Santiago del Estero province and features the *sesquiáltera* rhythm (shifts between 6/8 and 3/4 time signatures). The male dancers wear a traditional *gaucho* (Argentinean cowboy) outfit
- Instruments:** Violin is the dominant instrument, guitar, and *bombo* (double headed drum played with sticks)

Objectives:

- Watch a video of the *chacarera* dance and describe the costumes, music, instruments, dance movements, mood
 - Male performers: *Gaucho* outfit
- Dance the *chacarera* with proper posture and dance steps while maintaining a steady pulse
 - Demonstrate posture: both hands raised at head level creating a wide half circle shape

- Lead students in dance: couples stand in two lines facing each other
 - a. Forward two beats (macro pulse), turn, back two beats: both lines
 - b. Forward four beats, turn and face other line: couples pass each other
 - c. Circle in place four beats
3. Perform “Chacarera” with accurate fingering and bowings while maintaining a steady pulse
- Play the melody of the arrangement for the students and have them use body percussion to internalize the macro pulse
 - Vlms pizzicato/shadow bow/ arco melody measure 5-12, add vlas at measure 13-20
 - Vla/Vlc/Bs pizzicato/arco accompaniment
 - Add percussion: floor tom and hand clap
 - Ask for violin volunteers to perform the melody solo (measure 5-20) with orchestra accompaniment

Performance Assessment Rubric for “Chacarera del Violin:”

	Fair	Good	Excellent
Tone Quality	Tone is unclear, inconsistent	Tone is clear but weak	Tone is clear, resonant, strong
Bow Hold	Fingers are not curved or in the proper position	Fingers are relaxed and curved, and some are in the proper position	All fingers are relaxed, curved, and in the proper position
Left Hand Position	Fingers are curved, thumb is not in the proper position, fingers are inconsistently on the tapes	All fingers are curved, thumb is in the proper position, some fingers are on the tapes consistently	All fingers are curved, thumb is in the proper position, fingers are on tapes consistently
Rhythm	Some rhythms performed accurately (4-6 errors), internal pulse inconsistent	Most rhythms performed accurately (2-3 errors), internal pulse evident	All rhythms performed accurately, internal pulse evident
Intonation	Some pitches are in tune (4-6 errors), inconsistent finger weight on the fingerboard	Most pitches are in tune (2-3 errors)	All pitches are in tune

Score

Chacarera del Violin

Traditional
Arr. Sarah Gongaware

$\text{♩} = 88$

The score is written for a chamber ensemble. It begins with a tempo marking of quarter note = 88. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The instruments are Violin I, Violin II, Viola, Cello, Double Bass, Floor Tom, and Clap. The Violin parts feature melodic lines with accents and slurs. The Viola, Cello, and Double Bass parts provide harmonic support, with the Cello and Double Bass parts including pizzicato and arco markings. The Floor Tom and Clap parts provide a steady rhythmic accompaniment. The score is divided into two systems, with the second system starting at measure 7.

14

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. Tm.

c.

21

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. Tm.

c.

arco

28

Vln. I

Vln. II

Vla. Hand Clap

Vc.

D.B.

Fl. Tm.

c.

35

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. Tm.

c.

El Pollito

Musical Focus: F major key signature; low first finger for B-flat, G-string notes, *sesquiáltera* rhythms (changing sixes) from 6/8 to 3/4, form (intro, melody, *zapateo*), *gato* dance genre, *zapateo*, harmony in thirds

Suggested Grade Level: 6-7

Genre: Gato

Language: Spanish

Instruments: Violin, viola, cello, bass

National Music Standards: Pr4.2.E.1a, Pr4.3.E.1a, Pr5.3.E.8a, Pr5.3.D.1a, Re7.2.E.8a, Re8.1.E.8a, Cn10.0.H.8a, Cn11.0.T.8a

Listening Examples:

Artists: Andrés Beltrame, Los Hermanos Abrodo

Video Recordings:

YouTube keywords: El Pollito Danza Folklorica Argentina

Background:

1. **Genre:** *Gato*: Dueling or courtship dance. Couples face one another and advance and retreat, circle around one another, and walk in a circle as a group. The music becomes more rhythmic in the *zapateo* section, where the male dances improvise vigorous fast footwork called *zapateo*, and the women demonstrate agile foot movement
2. **Meaning:** *El pollito* translates to ‘the little chick’ and is a term of endearment between couples. *Pío* is repeated multiple times in the song and translates to ‘tweet’

As sung by Andrés Beltrame:

Si yo fuera su pollito, que me diera de comer, todo el día pasaría pío pío, tras de usted.	If I was your baby chick, and you had to feed me, I would spend all day tweeting after you.
Más de un día pasaría sin acordarme de usted.	Spend more than one day without thinking of you
A la mañana temprano, a eso del amanecer andaría yo corriendo pío, pío, tras de usted.	Early in the morning at about dawn, I would run and tweet, tweet, after you
Si vos fueras mi pollito	But if you were my baby chick, I would

y te diera de comer te daría poquitito, poquitito cada vez.	only give you a little bit at a time.
-------------------------------------------------------------------	---------------------------------------

Objectives:

1. Discuss the origins of “El Pollito”
2. Listen to recordings and watch videos of “El Pollito”
 - Have students walk around the room to the micro beat: large step on beat one and beat four, smaller step on beats two, three, five, six.
 - During the instrumental *zapateo* section, have students perform *zapateo*
 - Have students listen to the form of the recording: verse vs. instrumental interludes, have students write down the form
3. Perform “El Pollito” with accurate rhythms, notes, and bowings
 - Clap the *sesquiáltera* rhythm: six eighth notes in 6/8 followed by three quarter notes in 3/4
 - Write rhythms from the arrangement on the board and clap as a group
 - Rehearse melody and harmony parts separately
 - i. Model
 - ii. Speak
 - iii. Pizzicato
 - iv. Shadow bow
 - v. Arco
 - Once the students can perform the arrangement, ask for volunteers to perform *zapateo* dance moves during the *zapateo* section. Ask for soloists to perform the rhythmic melody during the *zapateo* section
4. Improvise a hand drum percussion accompaniment in the *zapateo* section
 - Give hand drums to the students that play the harmony line during the *zapateo* section and have them play the written rhythm
 - Have volunteers improvise a rhythmic accompaniment on the hand drums that mirrors the fast footwork of the *zapateo* dancers

Assessment: Were the students able to: Recognize the change in rhythmic pulse from 6/8 to 3/4? Walk the micro pulse? Verbally and visually identify the form of the arrangement? Play the arrangement with accurate fingerings and bowings? Play the rhythm of the harmony on hand drums? Improvise a rhythmic accompaniment on hand drums?

Score

El Pollito

Andrés Beltrame
Arr. Sarah Gongaware

♩ = 80

Violin I
Violin II
Viola I
Viola II
Cello I
Cello II
Double Bass I
Double Bass II

This block contains the first system of the musical score. It features eight staves for Violin I, Violin II, Viola I, Viola II, Cello I, Cello II, Double Bass I, and Double Bass II. The music is in 6/8 time with a key signature of one flat (Bb). A tempo marking of quarter note = 80 is present. The score includes a repeat sign at the end of the system.

Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

This block contains the second system of the musical score, starting at measure 7. It features eight staves for Violin I, Violin II, Viola I, Viola II, Violoncello I, Violoncello II, Double Bass I, and Double Bass II. The notation continues from the first system, including a repeat sign at the end.

13

Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

This musical score block covers measures 13 through 18. It features eight staves: Violin I and II (treble clef), Viola I and II (alto clef), Violoncello I and II (bass clef), and Double Bass I and II (bass clef). The key signature is one flat (B-flat). The music consists of six measures. Measures 13-14 show active melodic lines in the strings, while measures 15-18 feature more sustained notes and rests, with some dynamics markings like *mf* and *f*.

19

Vln. I
Vln. II
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

This musical score block covers measures 19 through 24. It features the same eight staves as the previous block. The key signature remains one flat. The music consists of six measures. Measures 19-23 show a continuation of the melodic and harmonic material, with some dynamics markings like *f* and *mf*. Measure 24 concludes the section with a double bar line and repeat signs.

PUERTO RICO

The main island of Puerto Rico, *La Isla de Boriquén*, along with two small islands, Vieques and Culebra, form the commonwealth of Puerto Rico. Before the Spanish colonized Puerto Rico, the indigenous Taíno population named the island, “*Boriquén*,” where the term, ‘*boricua*,’ referring to a person from Puerto Rico, originated. As a result of the Spanish-American war, Puerto Rico was ceded to the United States in 1898 and became a commonwealth state in 1952. Although Puerto Rico is part of the United States, cultural and musical traditions of the island resemble traditions of the neighboring Caribbean countries.

Trulla

Christmas and Three Kings Day are two of the most significant holidays in Puerto Rican culture and are celebrated through family gatherings, food, and music. *Parranda* or *trulla* is a tradition where musicians travel from house to house and perform *aguinaldos* (Christmas carols) and eat the traditional dish, *pernil* (roasted pig wrapped in banana leaves). These carols are accompanied by a variety of instruments including the *cuatro* (folk guitar with 4-5 doubled strings), guitar, mandolin, congas, claves, and *güiro*. On Three King’s Day (*Día de los Santos Reyes*), children leave a box out for the three kings and accompanying camels filled with water and grass or hay and in return, receive a gift from the three kings. The arrangements, “Alegría, Alegría, Alegría,” and “Alegre Vengre de la Montaña” are two popular *aguinaldos* and celebrate Jesus’s birth and the coming of the three kings.

Plena

Plena is one of the most important musical genres of Puerto Rico. This song and dance genre is highly percussive and is sung to a combination of *panderos* (round frame drum) and a *güicharo* (gourd with metal scraper). The arrangement, “Santa María,” includes two hand drums and one *güicharo* part.

Hand drum part one (largest/lowest drum) has consistent eighth notes that should be played by striking the drum head near the bottom rim with the thumb on beat one (tone), and then striking the center of the drum head with the middle/ring/pinky fingers (slap). This can also be played by holding the drum at the bottom and striking near the rim of the drum with the fingers/hand (tone) and then striking the center of the drum head with the fingers (slap). The ‘tone’ should be resonant and full while the ‘slap’ should be dry and short. Hand drum part two (middle range) consists of a quarter note followed by two eighths and should be played by holding the drum at the bottom and striking the center of the drum head with the fingers (slap) for the quarter note, and striking near the rim for the two eighth notes (tone). The ‘slap’ quarter note should be dry and the ‘tone’ eighth notes should be resonant.

The *güicharo* accompaniment is consistent sixteenth notes and can be played by shakers or a *güiro* if a *güicharo* is unavailable. The desired tone is metallic and accented.

Alegría, Alegría, Alegría

Musical Focus: Waltz, 3/4 time signature, A major key signature, dynamics, ear-training

Suggested Grade Level: 5-6

Genre: Aguinaldo (waltz)

Language: Spanish

Instruments: Violin, viola, cello, bass, tambourine

National Music Standards: Cr1.1.E.1a, Cr2.1.E.1a, Cr3.2.E.1a, Pr4.3.E.1a, Pr6.1.E.1a, Re7.2.E.8a, Re9.1.E.1a, Cn10.H.8a, Cn11.0.T.8a

Listening Examples:

YouTube keywords: Alegría, Aguinaldos de Puerto Rico

Background:

1. **Genre:** *Aguinaldo*: Christmas carol
2. **Meaning:** *Alegría* translates to ‘joy.’ This song depicts Mary and Joseph’s travel to Bethlehem and the birth of Jesus

Objectives:

1. Listen to “Alegría, Alegría, Alegría”
 - Ask the students to name or sing their favorite Christmas carols
 - Locate Puerto Rico on a map and describe the tradition of *trulla* and singing *aguinaldos* (include pictures/videos)
2. Perform “Alegría, Alegría, Alegría”
 - Play the A Major scale in 3/4 time signature with a combination of rhythms: dotted half notes, half, and quarter notes
 - Model the violin melody
 - First and second violins pizzicato and arco the melody until the repeat sign
 - Vla/vlc/bs arco the accompaniment until the repeat sign
 - Model the melody of the chorus (measure 15) and teach the melody to all instruments by rote
 - Vla/vlc/bs pizz and arco the accompaniment at measure 15
 - All violins play at measure 15
 - All instruments play at measure 15-end
 - Add dynamics: ask the students what dynamic markings are included in arrangement; write the full names of the markings on the board
 - Add tambourine
3. Create a form for the arrangement
 - All instruments play the chorus by memory

- Play the arrangement: Ask for student volunteers (solo, trio, quartet, etc.) to play the chorus (measure 11 and measure 27), ask these students to vary the dynamics, articulation, and rhythm on each repeat

Assessment: Were the students able to: Play the A major scale with accurate fingerings and in tune? Learn the chorus by rote? Play the arrangement with accurate fingerings and bowings in time and in tune? Play the chorus as a solo or in small groups and change a musical element (dynamics, rhythm, articulation, etc.)?

Score

Alegría Alegría Alegría

(Cancion de Navidad)

Traditional
Arr. Sarah Gongaware

Waltz ♩ = 135

Violin I
Violin II
Viola
Cello
Double Bass
Tambourine

Vln. I
Vln. II
Vla.
Vc.
D.B.
Tamb.

Musical score for measures 11-14. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Tambourine (Tamb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A dynamic marking of *f* (forte) is present in measures 11-13. A repeat sign (*||*) is located at the beginning of measure 11 and above the Tambourine staff in measure 12. The notation shows a rhythmic pattern of quarter notes in the strings and a steady eighth-note pattern in the Tambourine.

Musical score for measures 15-18. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Tambourine (Tamb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A measure rest of 15 is indicated at the start of measure 15. The notation shows a rhythmic pattern of quarter notes in the strings and a steady eighth-note pattern in the Tambourine.

19

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tamb.

p

p

p

p

p

23

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tamb.

23

27

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tamb.

f

f

f

f

f

27

31

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tamb.

31

34

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tamb.

p

p

p

p

p

39

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tamb.

39

Alegre Vengo de la Montaña

Musical Focus: Syncopation, hooked bow, triplets, first/second ending, bow retake, G major, string crossings

Suggested Grade Level: 7-8

Genre: Aguinaldo

Language: Spanish

Instruments: Violin, viola, cello, bass, guiro, claves, conga drums

National Music Standards: Cr1.1.E.8a, Cr2.1.E.8a, Cr3.1.E.8a, Cr3.2.E.8a, Pr4.1.E.8a, Pr4.2.E.5a, Pr4.3.E.1a, Pr6.1.E.1a, Pr6.1.E.5b, Re7.2.E.8a, Re9.1.E.1a, Cn10.0.H.8a, Cn11.0.T.8a

Listening Examples:

YouTube keywords: Aguinaldos de Puerto Rico, alegre vengo de la montaña, villancicos tradicionale

Background:

1. **Genre:** *Aguinaldo*: Christmas carol
2. **Meaning:** “Alegre vengo de la montaña” depicts the anticipation of Christmas and the excitement for Boriquén traditions such as *parranda*, family gatherings, and feasts

<p>Chorus:</p> <p>Alegre vengo de la montaña de mi cabaña que alegre está y a mis amigos les traigo flores de las mejores de mi rosál. Y a mis amigos les traigo flores de las mejores de mi rosál.</p>	<p>Cheerful I come from the mountain Cheerful I come from my cabin And to my friends I bring flowers from the best of my rosebush And to my friends I bring flowers from the best of my rosebush</p>
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Objectives:

1. Listen to “Alegre Vengo de la Montaña” and describe the instruments, style, tempo, etc.
 - Ask the students to identify the chorus vs. verse and the musical characteristics of each (compare instruments, rhythms, dynamics)
 - Personify a rhythm from the recording with body movements
 - Ask the students to describe family traditions for holidays and what makes these celebrations special

2. Perform “Alegre Vengo de la Montaña”
 - Practice the hooked bowing from the arrangement on a G major scale
 - Model the melody (measure 5 to the first ending)
 - Vlins/vlas clap the rhythm, pizzicato, shadow bow, arco measure 5- first ending
 - Establish the accompaniment: vlcs/bs pizzicato then arco
 - Model the vlas/vlcs melody at measure 18-25
 - Vlas/vlcs clap the rhythm, pizzicato, shadow bow, arco measure 18-25
 - Add the vln/bs pizzicato accompaniment
 - All instruments play measure 25-end
 - Add the percussion instruments: use body percussion first then teach proper playing technique

3. Create and notate a percussion accompaniment for the arrangement
 - Divide the students into chamber groups (quintet, sextet, etc.)
 - Choose students to play percussion in each group
 - Model rhythms from the arrangement and notate on the board as a class; have the students use a combination of these rhythms or a variation of these rhythms for their percussion accompaniments
 - All group members exchange ideas on the rhythm for two or three percussion accompaniments (one-two repeated measures)
 - Pass out staff paper and have students write the rhythm
 - Give various percussion instruments for students to practice their accompaniments or have the students lightly tap on their instruments
 - Each group perform for the class

Assessment: Were the students able to : Describe the instruments/style/mood? Walk to the macro pulse? Play the hooked bow rhythms using the G major scale? Play the arrangement with accurate fingerings and bowings in time and in tune? Create, notate, and perform a percussion accompaniment?

Score

Alegre Vengo de la Montaña

Traditional
Arr. Sarah Gongaware

$\text{♩} = 125$

The score is for a 4/4 piece in G major. It features a string quartet (Violin I, Violin II, Viola, Cello) and a rhythm section (Double Bass, Guiro, Claves, Conga Drums). The string parts are marked with 'pizz.' (pizzicato) and 'arco' (arco). The rhythm section includes a Guiro, Claves, and Conga Drums. The Conga part has 'high' and 'low' markings. The score is divided into two systems, with a repeat sign at the end of the first system.

Violin I

Violin II

Viola

Cello

Double Bass

Guiro

Claves

Conga Drums

This musical score page contains two systems of music, each consisting of six staves. The first system covers measures 6 through 10, and the second system covers measures 11 through 15. The instruments are: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Percussion (Gro., Clv., C. Dr.). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *ff*. The percussion parts feature a consistent rhythmic pattern of eighth notes.

15

Vln. I

Vln. II

Vla.

Vc.

D.B.

1. 2. pizz.

15

Gro.

Clv.

C. Dr.

15

Vln. I

Vln. II

Vla.

Vc.

D.B.

20

Gro.

Clv.

C. Dr.

20

3

3

Detailed description: This page of a musical score covers measures 15 to 20. It features a full orchestral ensemble including Violins I and II, Viola, Violoncello, Double Bass, Groves, Clarinet, and Cymbals/Drums. The score is in 2/4 time with a key signature of one sharp (F#). Measures 15-16 show a first ending (1.) with a repeat sign, followed by a second ending (2.) marked 'pizz.' (pizzicato). The woodwinds and strings play rhythmic patterns, while the percussion provides a steady accompaniment. Measures 17-20 continue the musical themes, with triplets marked '3' appearing in the Viola and Violoncello parts. The percussion continues with a consistent pattern throughout the section.

25 arco V

Vln. I

Vln. II

Vla.

Vc.

D.B.

25

Gro.

Clv.

25

C. Dr.

29

Vln. I

Vln. II

Vla.

Vc.

D.B.

29

Gro.

Clv.

29

C. Dr.

Detailed description: This is a page of a musical score for measures 25 through 29. The score is arranged in two systems. The first system covers measures 25-28, and the second system covers measures 29-32. The instruments are Vln. I, Vln. II, Vla., Vc., D.B., Gro., Clv., and C. Dr. The key signature is one sharp (F#). The Vln. I and Vln. II parts are marked 'arco' and 'V' (violino). The Gro. part has a consistent eighth-note pattern. The Clv. part has a consistent dotted quarter note pattern. The C. Dr. part has a consistent eighth-note pattern. The Vc. and D.B. parts have a consistent quarter note pattern. The Vln. I and Vln. II parts have a consistent quarter note pattern.

34

Vln. I

Vln. II

Vla.

Vc.

D.B.

34

Gro.

Clv.

34

C. Dr.

Detailed description: This page of a musical score covers measures 34 through 37. The top system includes five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The bottom system includes three staves: Groves (Gro.), Clarinet (Clv.), and Cymbal/Drum (C. Dr.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 34-37 show a melodic line in the strings and a rhythmic pattern in the woodwinds and percussion. Measure 34 is marked with a first ending bracket. Measure 37 ends with a double bar line.

Santa María

Musical Focus: G harmonic minor mode, hooked bow, form (verse vs. chorus), eighth-note triplets, syncopation

Suggested Grade Level: 6-8

Genre: Plena

Language: Spanish

Instruments: Violin, viola, cello, bass, hand drum 1 & 2, güicharo

National Music Standards: Cr1.1.E.8a, Cr2.1.E.8a, Cr3.1.E.8a, Cr3.2.E.8a, Pr4.1.E.8a, Pr4.2.E.5a, Pr4.3.E.1a, Pr6.1.E.1a, Pr6.1.E.5b, Re7.2.E.8a, Re9.1.E.1a, Cn10.0.H.8a, Cn11.0.T.8a

Listening Examples:

YouTube keywords: “Santa María, líbranos de todo mal,” plena borinqueña

Plena artists: Manuel “El Canario” Jiménez, Marcial Reyes, Joselino “BumBum”

Oppenheimer, Mon Rivera, Los Pleneros de la 21

Background:

- Genre:** *Plena*: song and dance genre originating in the city of Ponce in the early twentieth century. The lyrics are social commentary and depict historical and current events, crimes, politics, gossip, recipes, and scandals. The nickname, *el periodico cantao* (the sung newspaper) came to describe *plena* because of the variety of topics sung in the verses and chorus. *Plenas* are typically sung to a combination of *panderos* (also called *panderetas*) and a *güicharo*. The *pandero* is a rounded frame drum that comes in three sizes (low-medium-high pitched). The larger *panderos* (*seguidor*, *puteador*) provide the rhythmic foundation while the smaller *pandero* (*requinto*) improvises. *Plenas* can be heard in informal street gatherings or on stage with added guitar, *cuatro*, accordion, and dancers
- Meaning:** The chorus of the song is a prayer to the Virgin Mary, asking for protection from the mythical creature, *chupa cabras*

Chorus:	
Santa María, líbranos de todo mal Ampáranos Señora, de ese terrible animal	Holy Mary, deliver us from evil Protect us from that terrible beast

Objectives:

- Listen to “Santa María”
 - Ask the students to identify the mode: major or minor?
 - Ask students to identify the chorus and hum along once they know it
 - Apply body percussion to the macro pulse

2. Perform “Santa María”
 - Warm-up: Model the G harmonic minor scale, ask the students to raise their hands when they hear a note that doesn’t seem right (F-sharp)
 - i. Write the G harmonic minor scale on the board as a class
 - ii. Play the G harmonic minor scale
 - Model the melody: have the violins follow along and use body percussion to emulate the rhythm
 - Violins pizzicato the melody(chorus)
 - All instruments pizzicato entire chorus (beginning- measure 8)
 - All instruments arco entire chorus (measure 8-16)
 - Model the verse melody (measure 16-24)
 - Vla/Vlc pizzicato, shadow bow, arco verse melody (measure 16-24)
 - Add vln/bs accompaniment (measure 16-24)
 - Vln/Vla pizzicato and arco measure 25-32: focus on intonation and blended sound
 - All instruments play measure 33-40
 - Vln/Vla pizzicato, shadow bow, arco measure 41-end
 - All instruments play measure 41-end
 - Add percussion: model the percussion accompaniment

3. Compose a verse melody based on the style, chord progression, and written melody of “Santa María”
 - On the board, write rhythms from the arrangement that the students can use in their compositions (quarter, half, eighth-note triplets, eighth notes), write eight measures with the pitches of the melody in quarter notes
 - Ask the students to identify the first measure of the verse (measure 17) and how many measures the verse is (8 measures)
 - Divide the students into quartets and quintets: ask the students to vary the rhythm of the melody, but keep the same progression of pitches (refer to board if needed), notate and perform
 - Model the melody—have the students contour the melody with their pointer finger in the air (high vs. low)
 - Have the students vary the pitches of the melody, but keep the same rhythm as the arrangement melody, notate and perform
 - Based on the two exercises above, have the students compose a new melody with any rhythms or pitches from the arrangement, notate and perform

Assessment: Were the students able to: Identify the minor mode? Identify the chorus of “Santa María?” Identify the F-sharp in the G harmonic minor scale? Play the G harmonic minor scale? Play the arrangement with accurate fingerings and bowings in time and in tune? Identify the first measure of the verse? Compose and notate a melody based on the style, chord progression and written melody? Work cooperatively in groups?

Score

Santa María

Traditional
Arr. Sarah Gongaware

$\text{♩} = 100$

Violin I

Violin II

Viola

Cello

Double Bass

Hand Drum 1

Hand Drum 2

Guicharo

Vln. I

Vln. II

Vla.

Vc.

D.B.

H. Dr. 1

H. Dr. 2

Gro.

13

Vln. I
Vln. II
Vla.
Vc.
D.B.
H. Dr. 1
H. Dr. 2
Gro.

Detailed description: This block contains the musical score for measures 13 through 18. It features seven staves: Violin I, Violin II, Viola, Violoncello, Double Bass, Hand Drums 1 & 2, and Gong. The key signature is one flat (B-flat). Measures 13-14 show the Violin I and II parts with eighth-note patterns and triplets. The Viola and Violoncello parts have rests until measure 15, where they enter with eighth-note triplets. The Hand Drums play a steady eighth-note pattern, and the Gong plays a continuous eighth-note accompaniment.

19

Vln. I
Vln. II
Vla.
Vc.
D.B.
H. Dr. 1
H. Dr. 2
Gro.

Detailed description: This block contains the musical score for measures 19 through 24. It features the same seven staves as the previous block. Measures 19-20 show the Violin I and II parts with eighth-note patterns. The Viola and Violoncello parts continue with eighth-note triplets. The Hand Drums and Gong parts maintain their respective rhythmic patterns from the previous section.

25

Vln. I

Vln. II

Vla.

Vc.

D.B.

H. Dr. 1

H. Dr. 2

Gro.

31

Vln. I

Vln. II

Vla.

Vc.

D.B.

H. Dr. 1

H. Dr. 2

Gro.

pizz.

pizz.

Musical score for measures 37-42. The score includes staves for Vln. I, Vln. II, Vla., Vc., D.B., H. Dr. 1, H. Dr. 2, and Gro. The key signature is B-flat major. Measures 37-42 show a complex melodic line for the violins and viola, with triplets and accents. The woodwinds and strings provide a steady accompaniment.

Musical score for measures 43-48. The score includes staves for Vln. I, Vln. II, Vla., Vc., D.B., H. Dr. 1, H. Dr. 2, and Gro. The key signature is B-flat major. Measures 43-48 show a continuation of the melodic line for the violins and viola, with triplets and accents. The woodwinds and strings provide a steady accompaniment.

CHAPTER FOUR

CONCLUSION

Multicultural music education is an essential component of a well-rounded music education as indicated by the national core standards for music education. Educators must go beyond the study of Western-classical music and expose students to new sounds, musical meanings, and musical cultures. World musics can reveal relationships between music, history, gender, race, identity, and society, and educators can honor these relationships through listening, discussing, studying, and performing a variety of musics. American string education has primarily focused on Western-classical music and as a result, a false assumption that world musics and popular genres of music are not intended for string players may have been nurtured. However, string students can perform styles and genres of music such as jazz, Afro-Cuban, samba, and tango if taught to believe they can and provided the tools to do so. Performing world music and popular genres in the classroom can enrich musical knowledge and understanding and may inspire improvisation, composition, and arranging learning experiences.

My curriculum seeks to enhance string orchestra repertoire with selected styles of Latin American music. These arrangements provide the opportunity for string students to listen to, perform, and create music that is inspired by African rhythms, European harmonies, and Amerindian traditions. The contextual information in each lesson plan should be treated as a guide for navigating the various Latin American genres and inspire cultural and musical discussions. I encourage educators to avoid fact-based instruction and engage students in discussions which focus on how music relates to the native culture

and why this music is relevant in their lives as students. This curriculum can act as supplementary material for intermediate string educators and be implemented throughout the academic year. Studying one arrangement or genre per unit may lead to a limited perspective of a culture; therefore, I encourage educators to teach and perform all arrangements in each unit so that students gain an understanding of the variety of musics within each country. If educators are unable to perform all arrangements within a unit, then listening and discussing other musical genres within in each country of study may provide a more holistic learning experience.

Many arrangements within each unit include percussion accompaniment to establish the characteristic style. String students should be encouraged to play the percussion instruments in order to further develop internal pulse and experience independence on a part. String educators can also collaborate with percussionists from other ensembles within the school and with percussionists from the outside community. If the music department does not own the specific instruments included in the arrangements, alternate instruments can be played which are similar in timbre and tone. An example of this would be substituting drum sticks for the claves. The included percussion instruments add a unique timbre to the string orchestra and may help students maintain a steady pulse and ‘groove.’

In writing this curriculum, I hope to instill curiosity and interest in Latin American music for further study and performance. The lesson plans and musical arrangements in this curriculum introduce some musical genres from Cuba, Brazil, Mexico, Argentina, and Puerto Rico. Further research will reveal more musical genres and styles within each of these countries and all Latin American countries. I encourage

educators to listen and arrange other musics from Latin America to expand this project and enrich all levels of string orchestra repertoire. Student interest and cultural background can be considered when choosing new musical genres to arrange and study. Background information on musical genres can be found in ethnomusicological resources such as the *Global Music Series*, the *Garland Handbook of Music Series*, and the *Multicultural Perspectives in Music Education Series*. Also, publications such as *Music Educators Journal*, *Research Studies in Music Education*, and *International Journal of Music Education* address the importance of world music and pedagogical techniques for world music in the classroom. Students should also be encouraged to consult these resources to explore the variety of musical styles and meanings within a culture.

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