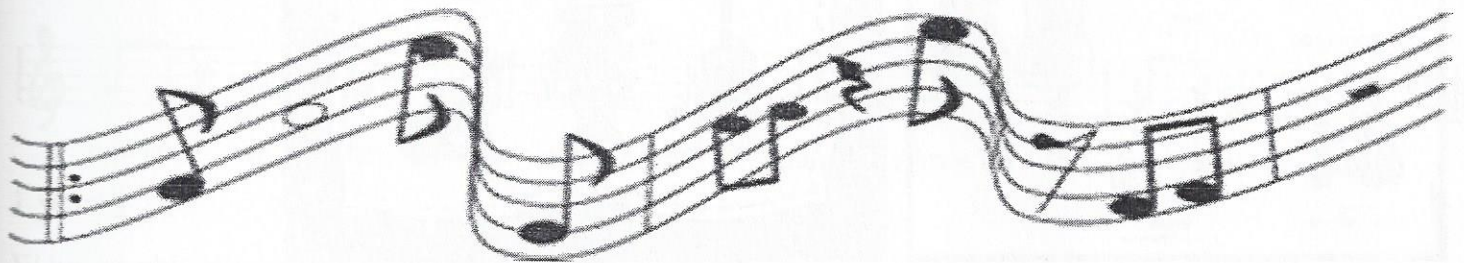


The Music of Latin America

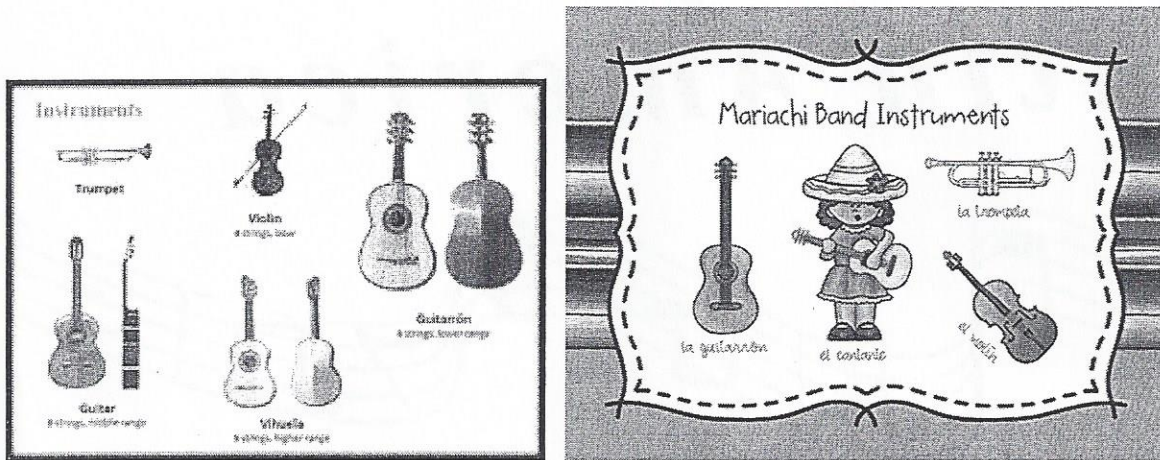


*FAME Teacher Workshop
August 29, 2019*

*Compiled by Music Specialists:
Diane Barton, Wendy Bloom & Lisa Christman*

Mariachi Music

The Best Mariachi in the World J.D.Smith English Edition: ISBN 978-1887744-99-7



Abridged Ideas from Lesson Plan found on Teacher Pay Teachers:

1. Introduce Mariachi Instruments
2. Read story to class
3. Teach the words to the song rhythmically. Students should pat steady beat and echo.
4. Transfer the lyrics to melody.
5. Transfer steady beat to Orff instruments (or boomwhackers) Pitches C and G

Let's sing it this time, but keep patting a steady beat on our laps.

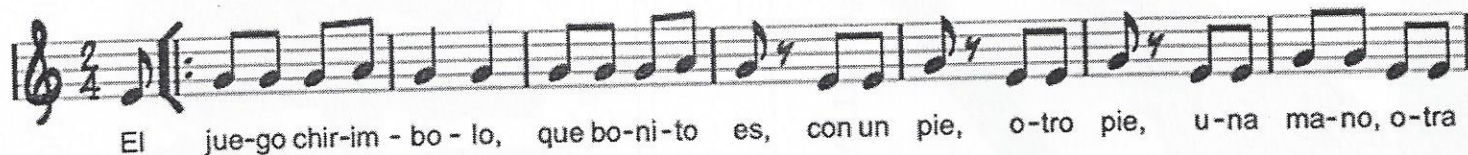
Kristine Gage

Vi - o - la y trom - pe - ta, don't for - get to vi - hue - la

Poo, poor Gus - ta - va. Can he play an in - stru - ment? No!

El juego chirimbolo

Ecuadorian folk song



bethsnotes.com

Lyrics

El juego chirimbolo que bonito es,
Con un pie, otro pie,
una mano otra mano,
un codo, otro codo (Repeat)
El juego chirimbolo, que bonito es. Hey!

This game is chirimbolo, Play and you'll have fun
First one foot, other foot
Then one hand, other hand
One elbow, other elbow (Repeat)
We're playing chirimbolo, Now the game is done.
Hey!

Translation

The thingamajig game, how nice it is.
With one foot, the other foot,
One hand, other hand,
One elbow, other elbow...
The thingamajig game, how nice it is.

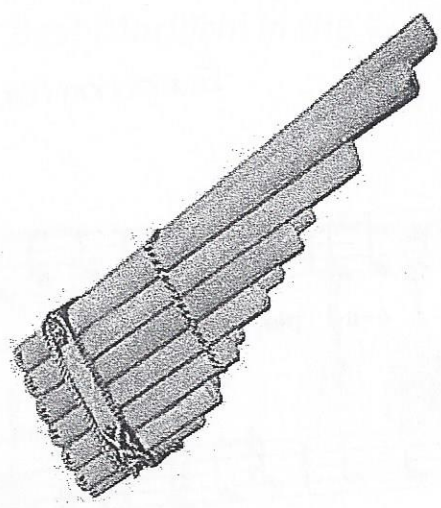
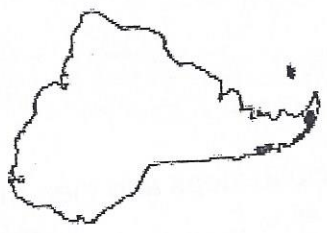
Circle game

Students stand up in a circle or two facing lines, across from a partner. Can hold hands. Similar to hokey pokey, they stick in one foot, then the other, one hand, then the other, one elbow, then the other. You could add more body parts.

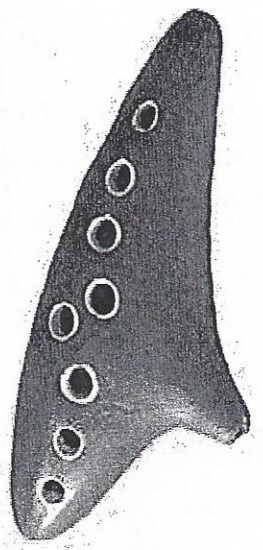
1. Take four open-close steps sideways to the left
2. Feet, then hands, then elbows
3. Take four open-close steps sideways to the right
4. Repeat
5. Second time through after elbows, only take two open-close steps and then "ring the dish rag" with your partner, and throw hands up into air on the Hey!



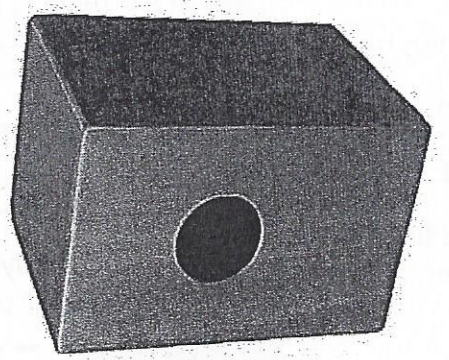
**Musical Instruments from
South America**



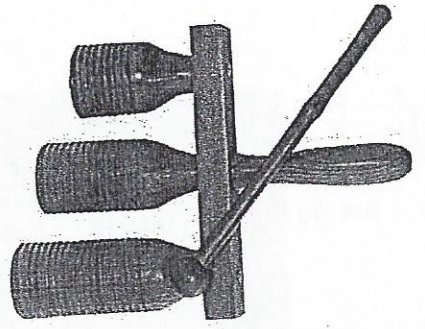
zampona



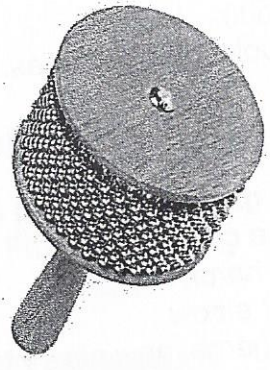
ocarina



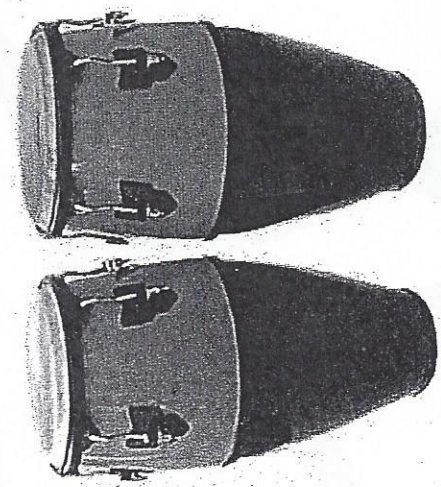
cajon



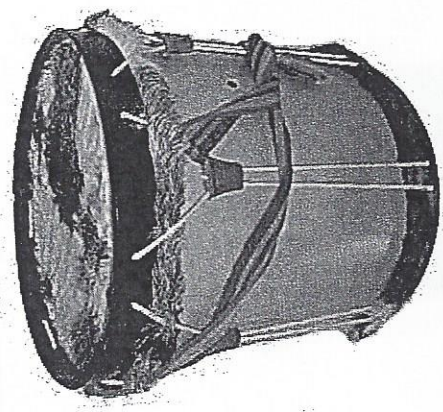
agogo bells



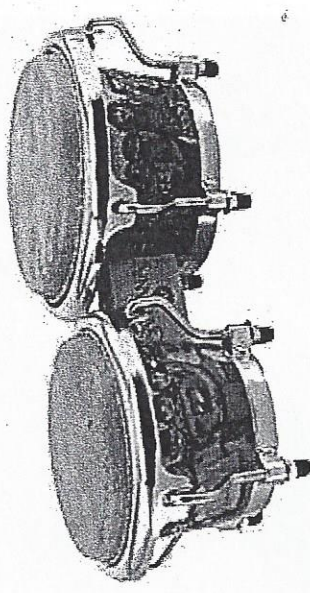
cabasa



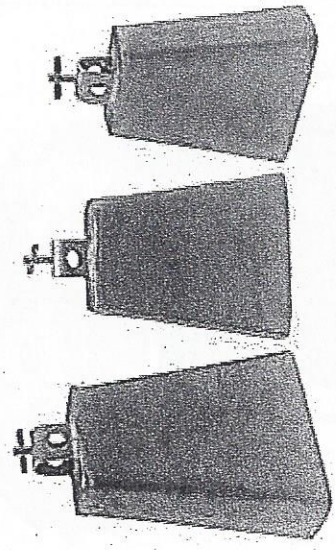
congas



bombo



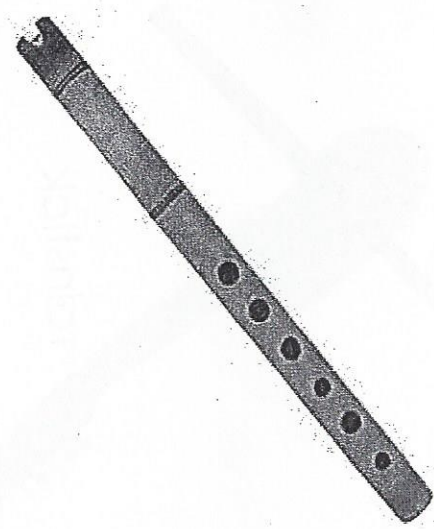
bongo



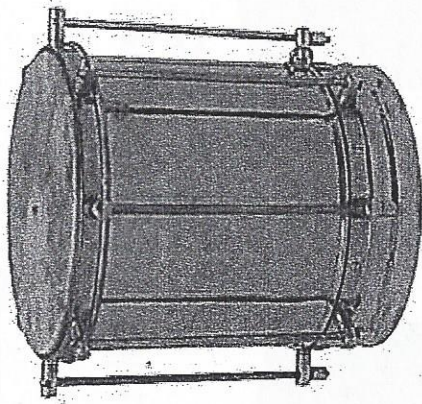
cencerros



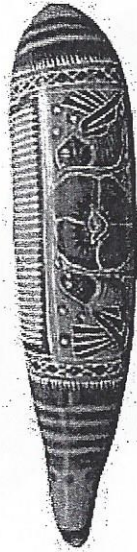
claves



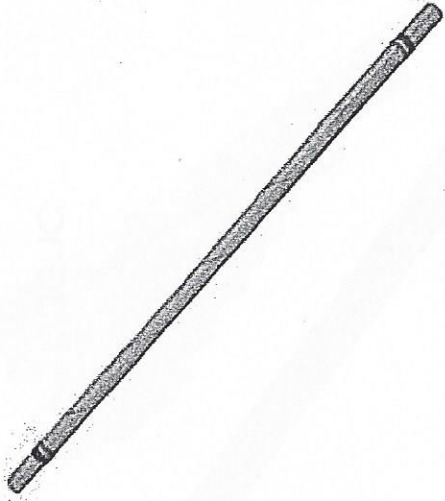
quena



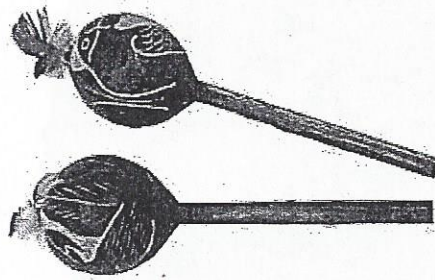
cuica



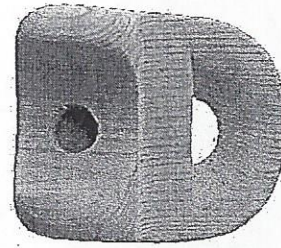
guiro



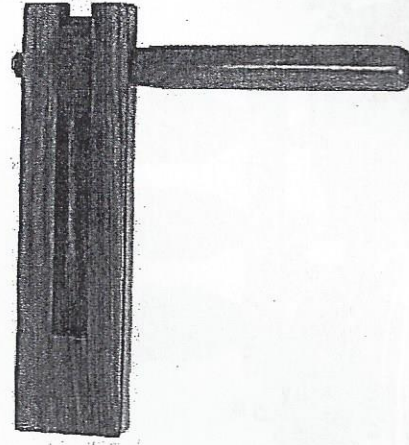
rainstick



maracas



nose whistle



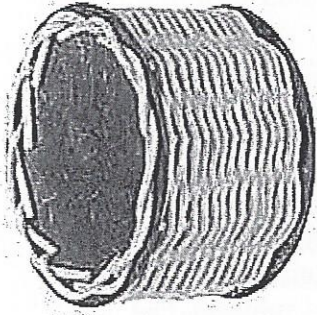
ratchet



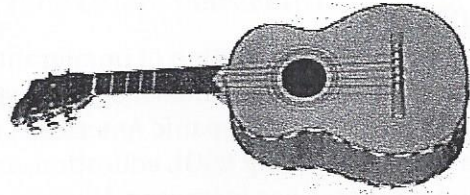
tamborim



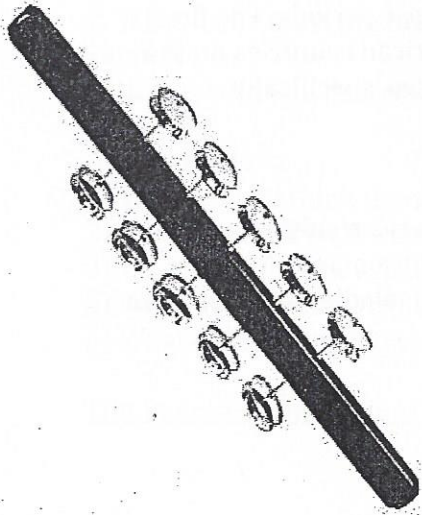
charango



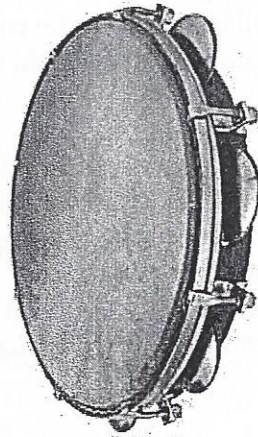
ganza



vihuela



rocar



pandeiro

Latin American Music

The Basics

SUBJECT AREA

Elementary General Music (3rd-5th Grade)

STANDARDS

MU.5.S.3.4

Sing and play melodies and accompaniments, by ear, using classroom instruments.

MU.4.C.1.3

Visually identify and classify instruments by family.

MU.4.H.1.1

Examine and describe a cultural tradition, other than one's own, learned through its musical style and/or use of authentic instruments.

MU.5.H.1.3

Compare stylistic and musical features in works originating from different cultures.

Author: Meghan Jones (2013)

The Lesson

INTRODUCTION

In recent years, the population of immigrants from Latin American countries has increased in the United States. This influx of Spanish speaking immigrants along with the rise in the number of native-born Hispanic Americans is transforming the U.S. education system. The importance of improving ESOL education, as well as incorporating Hispanic culture in the educational process has increased. With its rich history, unique rhythms, and stylistic variety, Latin music is an effective tool for the teaching of many school subjects. The popularity of Latin music artists such as Shakira, Pitbull, Jennifer Lopez and Daddy Yankee attests to the interest and necessity of incorporating Latin music in schools. This lesson focuses on Latin folk and pop music, with an emphasis on the rhythms and instruments used in Puerto Rican and Mexican music. Integral Latin American musicians, such as Tito Puente and Carlos Santana, will be examined.

The lesson is divided into 3 sections explored over a period of 5 class periods. The first section introduces the music of Latin America, locating Latin American countries on the map. Students will learn about the culture of Puerto Rico and Mexico, specifically examining the mambo and mariachi musical form.

OBJECTIVES

- . Students will become familiar with the rich tradition of Latin American culture and music.
- . Students will be able to locate specific Latin American countries on a map.
- . Students will be able to play/sing selected rhythmic ostinati and melodies from traditional and popular Latin American songs.
- . Students will learn about important Latin artists.
- . Students will identify and classify Latin American instruments.

RESOURCES/MATERIALS

<http://youtu.be/YG5BYAY6oW4>

Tito Puente's performance of "Oye Como Va" at the 'Festival Internacional de Jazz de Montreal' 1983.

<http://youtu.be/BM3-Sb14eT8>

Carlos Santana's performance of "Oye Como Va" from 'Live At Montreux' 2011.

<http://www.maxilyrics.com/tito-puente-oye-como-va-lyrics-91b7.html>

"Oye Como Va" Lyrics and Melody

<http://video.pbs.org/program/latin-music-usa/>

This is a PBS special presentation called "Latin Music USA" that delves into the artists and genres of Latin music in America.

Brown, Monica. *Tito Puente, Mambo King/Tito Puente, Rey del Mambo*. Illus. Rafael Lopez. New York: HarperCollins Publishers, 2013. Print.

Sheehy, Daniel. *Mariachi Music in America*. New York: Oxford University Press, 2006. Print. "Cielito lindo" lyrics on page 29.

"Cielito lindo." Mariachi Los Amigos. 2001. CD.

DISCUSSION QUESTIONS

"Oye Como Va"-Tito Puente version

1. What instruments are used in the song?
2. What language is used?
3. Where might this song be played?
4. Where do you think the singers are from?

Carlos Santana version

1. How is this version different from Tito Puente's?
2. What is the most important instrument in this version as compared to Tito Puente's version?
3. How would you describe the style of the music?

"Cielito Lindo"

- 1) What do you think the song is about?
- 2) How does mariachi music make you feel?
- 3) Where would you expect to hear this type of music?
- 4) What does their style of dress tell you about Mexican culture?
- 5) What instruments do you hear in the song?

Tito Puente, Mambo King/Tito Puente, Rey del Mambo story reading

1. Why is Tito Puente called the mambo king?
2. What instruments did Tito's band play?
3. What are the mambo, rumba, and cha-cha?
4. Where is 'Spanish Harlem'?

Vocabulary:

mulata
guiro, timbales, bongo, conga
mambo, rumba, cha-cha
cielito
traje de charro
guitarron
refrain

PROCEDURES

DAY ONE

-“Oye Como Va”, (performed by Tito Puente) listening activity:
<http://youtu.be/YG5BYAY6oW4>

A) Divide the class into 3 groups. As students listen to the song, have each group focus on a discussion question:

Group 1) What instruments are used?, 2) Where may this song be played?, 3) and where the singers are from. Everyone: What language is being used? Discuss the questions in their group and as a class.

B) Introduce some of the instruments used in the song, (guiro, timbales, cowbell, bongo, and conga drums), by demonstrating how each is played and explaining the Spanish names' meaning when available.

-Introduce the concept of 'Latin music'. Ask the students what they think Latin music is. Show the first few minutes of PBS' "Latin Music USA". Discuss what they saw.

-Identify Latin American countries on a world map. Find Puerto Rico on the map. Present highlights of Puerto Rican culture, (food, dress, music), using PowerPoint. Discuss and show common instruments used in traditional Puerto Rican music.

-“Oye Como Va” performance activity Part 1-

A) Singing- Display the lyrics of the song on the ELMO. Discuss the meaning of the words, in particular 'mulata'. Practice saying the words and learn the melody by rote.

DAY TWO

-“Oye Como Va” performance activity Part 2

A) Review the song's melody, words, and meaning. Sing the song.

B) Instrumental Accompaniment-

-Orff instruments: learn the xylophone, glockenspiel, and recorder accompaniment. The essential chords of the song are D Major and A minor. Assign simplified accompaniment parts from song (using notes from DM and Am)

-Xylophones play selected notes from the chords separated by one octave using the phrase, "I love to dance mambo," to learn the rhythm. (ie: Bass xylophones play two D's for DM)

-Recorders play either melody or simplified accompaniment, (depending upon grade level).

*A more fanciful version of this accompaniment can be seen here.

<http://youtu.be/VJultquFyRY>

-Tito Puente, Mambo King/Tito Puente, Rey del Mambo story reading:

A) Rumba beat- Learn the rumba beat presented in the book using the words "Tum tic-a, Tac Tic, Tum Tic, Tom Tom". Practice on the body while saying the words. Transfer this pattern to hand drums using high and low tones as notated in the book.

B) Select students to briefly practice playing the instruments in the story, such as the clave and tambourine.

B) Read the story as a class, playing the rumba beat and selected instruments when cued in the story.

C) Answer discussion questions in groups and then as a class.

DAY THREE

-Song Comparison Activity:

A) Play Carlos Santana's version of "Oye Como Va" <http://youtu.be/BM3-Sb14eT8>
Ask the students to consider the following discussion questions as they listen: 1. How is this version different from Tito Puente's? 2. What is the most important instrument in this version as compared to Tito Puente's version? 3. How would you describe the style of the music?

B) Place students into groups of 4 and compare and contrast Tito Puente and Santana's performance of the same song using the VAT Song Comparison Graphic Organizer. Have a group representative share one similarity and one difference.

-“Oye Como Va” performance activity Part 3

A) Review the vocal part.

B) Percussion instruments: select groups of students to play the guiro, cowbell, drums, and maracas. Practice the percussion parts of the song along with the singing.

C) Divide the students into 3 groups, (vocal, xylophones, and percussion instruments). Perform together, rotating until each group has had the opportunity to play/sing each part.

-Latin American Artist Project- Divide the students into groups of 4. The students are to choose a Latin American artist whom they enjoy and research how the artist has contributed to Latin American music. Provide some examples of artists that they may choose from. They are to research their selected artist in the computer lab.

DAY FOUR

-Introduction to traditional Mexican culture and music

A) Locate Mexico on the world map and show a brief PowerPoint presentation that highlights Mexican culture and music.

B) Play "Cielito lindo", a popular example of Mariachi music. Show images of mariachi bands. In particular, display the traje de charro, (Mexican cowboy style suit), and the guitarron, (Mexican bass guitar).

C) Distribute small whiteboards and markers to the students. Answer discussion questions with their shoulder partner, writing key words on a small whiteboard. Share out and answer questions as a class: 1) What do you think the song is about? 2) How does mariachi music make you feel? 3) Where would you expect to hear this type of music? 4) What does their style of dress tell you about Mexican culture? 5) What instruments do you hear in the song?

D) Learn lyrics and melody of the refrain in "Cielito lindo". Play the song again, as students sway to feel the $\frac{3}{4}$ meter of the song. Sing the refrain as it occurs in the song.

-Group Project- work with their group in writing down 5 interesting facts that they learned about their Latin American artist after their research. Also decide on a school appropriate song that the artist performs to share with the class during their presentation.

DAY FIVE

-Review and sing "Cielito lindo".

- Latin American Artist Project presentations: Present group research and share a school appropriate song that the artist performs. Discuss why they choose the artist and song.

CLOSURE

Divide students into groups. Create a collage on poster board that compares and contrasts the culture and music of Puerto Rico and Mexico.

EVALUATION

-Playing the selected melodies and rhythms of the songs

-Group project on a Latin American artist

-Group collage

REFLECTION

Due to the vastness and complexity of Latin American music, it is impossible to cover in one unit's time. Latin American music is a delicious spice that should be sprinkled throughout the school year, and not confined to one unit. Some musical topics that can be explored during the year include syncopation, the son, merengue, and other Latin dances. Latin music may also be used to teach topics within the subjects of history, geography, and sociology.

Pin Pon

Mexican Folk Song

The musical score is arranged in five staves. The first staff is for the Voice, with lyrics: "Pin pon es un mu - ne - code tra-po y de car - ton se". The second staff is for the Tambourine, showing a rhythmic pattern of eighth notes. The third, fourth, and fifth staves are for the S. Xylophone, A. Xylophone, and B. Xylophone, respectively, each with its own melodic line. The time signature is 2/4.

Voice

Tambourine

S. Xylophone

A. Xylophone

B. Xylophone

Pin pon es un mu - ne - code tra-po y de car - ton se

Pin Pon

2/4

la - va su ca - ri - tacon a - gua y con ja - bon.

9

Detailed description: This block contains the first system of musical notation for the piece 'Pin Pon'. It features a single staff with a treble clef and a 2/4 time signature. The melody consists of eighth and quarter notes. The lyrics 'la - va su ca - ri - tacon a - gua y con ja - bon.' are written below the staff. A measure rest for 9 measures is indicated at the end of the system.

Tamb.

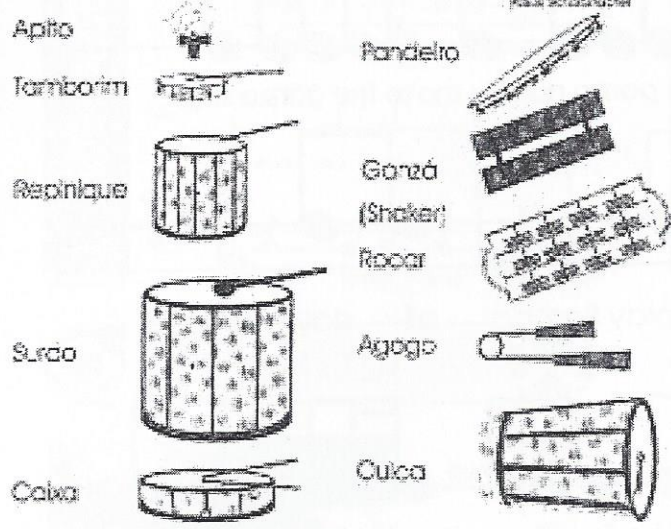
Detailed description: This block shows the musical notation for the Tambourine part. It consists of a single staff with a treble clef. The notation includes vertical stems with flags, representing rhythmic patterns. A measure rest for 9 measures is indicated at the beginning of the system.

9

Detailed description: This block contains the musical notation for three instrumental parts: SX, AX, and BX. Each part is on a separate staff with a treble clef. The SX part features a complex rhythmic pattern with many beamed notes. The AX and BX parts have simpler, more melodic lines. A measure rest for 9 measures is indicated at the beginning of the system.

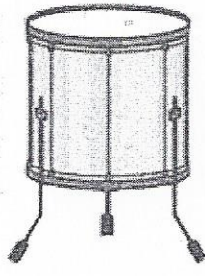
Samba Carnival Music

Samba - Batucada - Instrumente



SAMBA BAND!

Learning Objective
To learn and understand how to compose and perform a piece of music in a samba style suitable for a carnival.



RHYTHM

MELODY

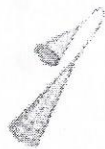
A C A D C D E C A A C A
1 3 1 4 3 4 5 3 1 1 3 1



Gradually get louder/quieter, changing the dynamics	Use the correct technique e.g. 5 fingers or bass/tone	Perform your own short melody using a few notes
Take a leading role by using signals to tell others when to play/stop	Keep a pulse (1 2 3 4)	Compose a call & response intro (remember the response is short)
Use 4 or 8 beat breaks (pauses) in your structured performance	Perform a polyrhythm by layering different rhythms together	Perform your own samba rhythm that fits over the pulse

ALL MOST SOME

GROOVE 3 AMAZON SAMBA




"Shake the ganza quickly shake the ganza slow"


"we can play Samba all day long"


"Tamborim Tamborim Tamborim Samba"


"1 2 3 4 Steady Surdo"

GROOVE HARDER


 "Play with the beat and dance to Samba Reggae"


 "we like the Samba Reggae beat"


 "Rock rock rock alright"


 "(shh) Samba (shh) Samba Reggae"

GROOVE - EASIER

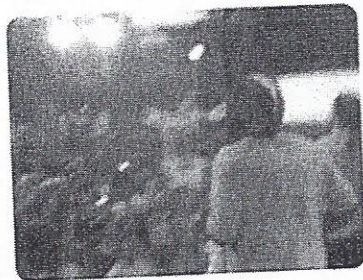
 "Play with the beat play with the beat"


 "A go go Reggae beat"

 "Rock rock rock Samba Reggae"

 "1 2 3 Samba"

SAMBA REGGAE




JIMMY CLIFF 

OLUDJIM 




SAMBA REGGAE (CHORUS)

Come on make me rock, rock, rock... Samba Reggae 

Come on make me jam, jam, jam... Samba Reggae

Come on make me rock, rock, rock... Samba Reggae

Come on make me jam, jam, jam... Samba Reggae

Come on make me bump, bump, bump... Samba Reggae 

Come on make me jump, jump, jump... Samba Reggae

Come on make me bump, bump, bump... Samba Reggae

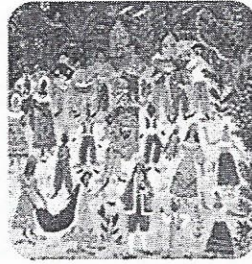
SING EVERYTHING BUT ALSO PLAY WHEN THE WORDS ARE ORANGE
 "Samba Reggae" could also be played ("Samba" on 2 instruments and "Reggae" on 2 others)



MARACATU

ORIGINATES IN AFRICA
 FIRST RECORDED IN 1907
 SLAVES CROWN A KING & QUEEN
 GROUPS HAVE SACRED RHYTHMS
 COSTUMES REPRESENT THE SUN & NATURE

TAKING INSPIRATION FROM THIS PICTURE...



- DESIGN YOUR OWN COSTUME
- THINK ABOUT BRIGHT COLOURS
- THINK ABOUT NATURE
- THINK ABOUT KINGS & QUEENS

CALL & RESPONSE SECTION

1

2

GROOVE - EASY

"This is how we play the Maracatu"

"A-go-go Samba a-go-go Samba"

"play to the beat of Samba drums"

"1 2 3 Samba"

1) CALL + RESPONSE
 YOU PLAY: WHAT DO THE MONKEYS SAY?
 THEY PLAY: OOH OOH AN AN AN

2) BRIDGE
 YOU PLAY: THE SUN RAYS AS YOUR HAND SWAYS
 THE LION ROARS AS THE STORM PRAISES
 THEY PLAY: PLAYS A TINKLE TINKLE - CRY & HOWL
 YOU PLAY: WHO'S THAT? WHO'S THAT? WHO'S THAT?
 THEY PLAY: PLAYS A TINKLE TINKLE - CRY & HOWL
 THEY PLAY: WHO'S THAT? WHO'S THAT? WHO'S THAT?

3) BREAK "AMAZON SAMBA"
 CONTINUE PLAYING THE DRUMS...

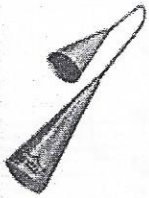
AMAZON SAMBA

Sun sea sea playing

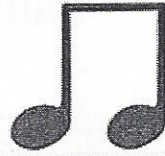
Splashing sea splashing sea splashing sea splashing sea

Oh sea oh sea oh sea oh sea

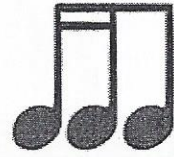
Oh sea oh sea oh sea oh sea



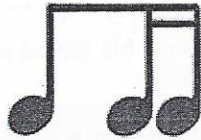
STICK



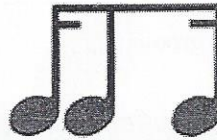
SURDO



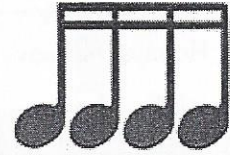
TAMBORIM



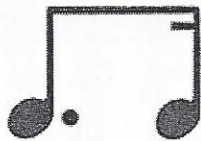
AGOGO



APITO



GANZA SHAKER



CAIXA



---DO



SHH

Sambalele

F C F

Sam-ba - le-le is a monk - ey He thinks his danc-ing is funk - y

5 F C F

He says his mov-in' is groov - in' we say his moves need im - prov - in'

9 C F

Sam - ba - Sam - ba Sam - ba - le - le Sam - ba - Sam - ba Sam - ba - le - le

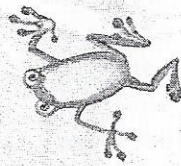
13 C F

Sam - ba - Sam - ba Sam - ba - le - le Sam - ba - Sam - ba Sam - ba - le - le

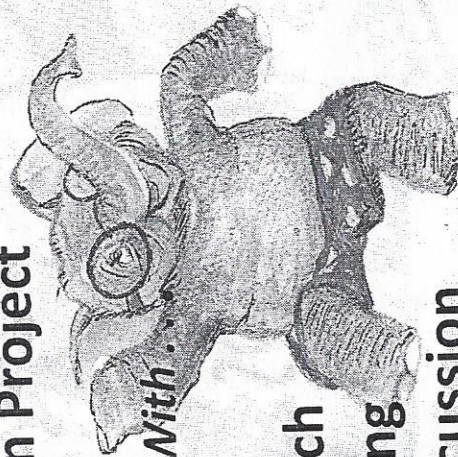
Freddie The Frog And The Invisible Coqui

**A Literacy-Based
Music and Story Tale
Presentation Project**

Performed With . . .



**Speech
Singing**



Body Percussion

**Pitched and Unpitched Percussion Instruments
Creative Movement and Dancing**

An Abridged List of Latin American Books

Arrow to the Sun. Gerald McDermott:

(1977, February 24). *Arrow to the Sun* by Gerald McDermott. Retrieved from

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Escrivá Viví, Schertle, A., Campoy, F. I., & Ada, A. F. (2003). *Pio peep: traditional Spanish nursery rhymes*. New York: HarperCollins.

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McDermott, G. (2005, September 1). *Jabutí the Tortoise: A Trickster Tale from the Amazon*.

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Orozco José-Luis, Kleven, E., Orozco José-Luis, & Kleven, E. (1994). *De Colores: and other Latin-American folk songs for children*. New York.: Dutton Childrens Books.

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Burch, S., & Harris, T. (2015). *Freddie the Frog and the invisible coquí: Salsa Island.* Mystic:

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Smith, J.D. (2008). *The Best Mariachi in the World.* McHenry, IL: Raven Tree Press

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Rohmer, Harriet. (1987) Emeryville, CA, Children's Book Press

Opossum and the Great Firemaker. Jan M. Mike.

A Mexican Legend.

Mike, Jan. (1993) Troll Associates

The Llama's Secret. Argentina Palacios

A Peruvian Legend.

Palacios, Argentina. (1993) Troll Associates