



CARNEGIE HALL
Weill Music Institute

GLOBAL ENCOUNTERS

MUSIC OF MEXICO

Activity 1: Freedom and Structure in the World

ACKNOWLEDGMENTS

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GUIDE TO THE TEXT FORMATTING

Throughout this curriculum, we have used different text formats to help simplify the directions for each lesson. Our hope is that this format will allow you to keep better track of your steps while you are on your feet in class teaching a lesson.

There are two main formatting types to recognize.

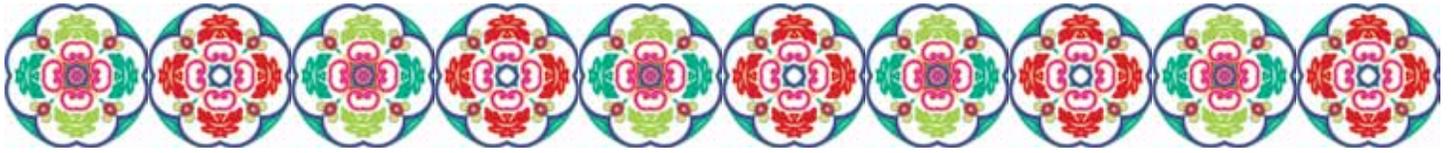
- 1) Any “scripted” suggestions—especially all questions—appear in “blue” with quotation marks.
- 2) Basic action headings are set in **bold italic**. (Options are in parentheses.)

Note: For CD tracks, we list the track number first, then the title.

For example:

MEET THE ARTIST

- **Read** Celso Duarte’s Meet the Artist handout (out loud).
- **Summarize** what the artist has said (on paper).
- “Based on what we know about Celso, what might his music sound like?”
- **Play** CD Track 1, Celso Duarte’s *Cascabel*.
- “Now that you have heard the music, were your guesses right?”
- **Transition:** “Celso Duarte is an expert at working with musical freedom and structure. To get to know his work, we will need to become experts on freedom and structure.”



ACTIVITY 1: FREEDOM AND STRUCTURE IN THE WORLD

AIM: How are freedom and structure a part of my life?

SUMMARY: Students explore freedom and structure in their own lives, in the world, and in music.

MATERIALS: Meet the Artist handout from Supporting Materials, Global Encounters Mexico CD, Architectural Shelters handout, Architectural Freedoms and Structures worksheet

TIME REQUIRED: 60 minutes

NYC AND STATE STANDARDS: Blueprint: Music Literacy; NYS Social Studies: 1.2, 2.3

MEET THE ARTIST (15 minutes)

- **Read** Celso Duarte’s Meet the Artist handout (out loud).
- **Summarize** what the artist has said (on paper).
- “Based on what we know about Celso, what might his music sound like?”
- **Play** CD Track 1, Celso Duarte’s *Cascabel*.
- “Now that you have heard the music, were your guesses right?”
- **Transition:** “Celso Duarte is an expert at working with musical freedom and structure. To get to know his work, we will need to become experts on freedom and structure.”

FREEDOM AND STRUCTURE IN THE WORLD: ARCHITECTURE (15 minutes)

Begin creating a shared understanding of freedom and structure by examining those principles in architecture.

- **Read** the Architectural Shelters handout.
- **Complete** the Architectural Freedoms and Structures worksheet.
- “What are some of the architectural structures we see in each image?” (For example, the camping tent uses poles, fasteners, and fabric. The igloo uses ice blocks and has an entrance tunnel. Xochicalco contains stone houses and ball courts.)
- “What benefits and freedoms do these structures provide for the people who use them?” (For example, the tent is portable and quick to construct. The igloo can be constructed in any icy place, is safe from polar bears, and is easy to warm. The ball courts at Xochicalco allow residents to get exercise close to home.)

FREEDOM AND STRUCTURE IN POEMS (15 minutes)

Brainstorm the structural elements and freedoms in Robert Frost’s poem “Nothing Gold Can Stay.”

- **Write** the poem on the board in front of the class.
- **Choose** two students to read the poem aloud (each will read the poem once).

“Nothing Gold Can Stay” by Robert Frost

Nature’s first green is gold,
Her hardest hue to hold.
Her early leaf’s a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.



- **Read** the poem out loud (as a class); focus on the sounds of the words, and not so much their meaning.
- “What structures did the poet choose to use?” (For example, the poem consists of eight lines. The last word in each of the four couplets, or pairs of lines, rhymes. Every line, except the last, has six syllables. The middle two lines of each quatrain start with a repeated word: “her” and “so,” respectively. The poem uses alliteration: “Her hardest hue to hold” and “So dawn goes down to day.”)
- “Why did Robert Frost choose these structures for this poem?”
- **Make connections** between the meaning of the poem and the structures the poet chose to use.

DEFINING FREEDOM AND STRUCTURE (15 minutes)

- **Create** loose working definitions of the terms “freedom” and “structure,” using a side-by-side chart or Venn diagram.
- “What are some of the characteristics of freedom?”
- “What are some of the characteristics of structure?”
- “Is there any overlap or crossover in these two lists? How do you explain it?”

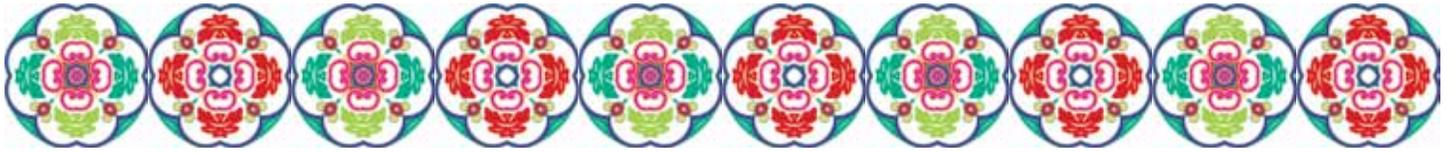
HOMEWORK

Answer two of these questions.

- “Where do you have freedom in your life, and what do you do with it?”
- “When is structure satisfying, and when is it frustrating?”
- “How should people balance freedom and structure if they want to have a happy life and fulfill their potential?”



Xochimilco



“Nothing Gold Can Stay” by Robert Frost

Nature’s first green is gold,
Her hardest hue to hold.
Her early leaf’s a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.

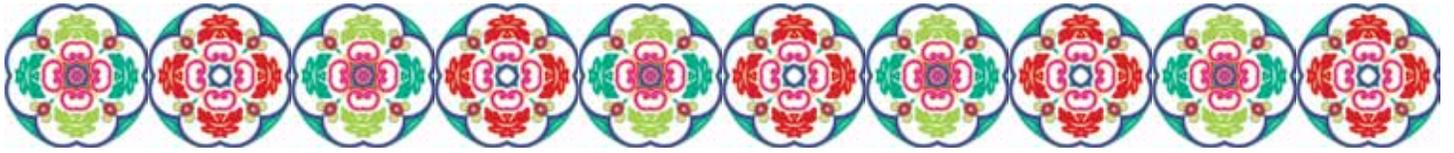
ACTIVITY 1 HOMEWORK

Answer two of these questions with a written paragraph.

Where do you have freedom in your life, and what do you do with it?

When is structure satisfying, and when is it frustrating?

How should people balance freedom and structure if they want to have a happy life and fulfill their potential?



ARCHITECTURAL SHELTERS HANDOUT

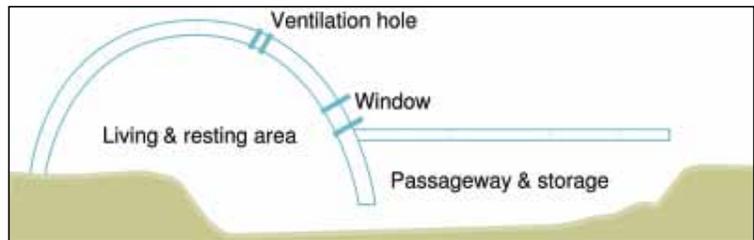
Camping Tent

Tents provide portable shelter with a simple structure made of poles (either interior or exterior), a durable fabric, and several varieties of fasteners, including straps, clips, and fabric sleeves. Some tents are tall enough to stand in, while others are only tall enough for sleeping purposes. Most tents are free-standing, but they must be secured in high winds.



Igloo

Igloos are shelters erected from snow blocks in regions where the temperature is extremely cold. Some igloos are built for temporary use, while others are constructed carefully as part of intricate villages. To make an igloo, snow blocks are cut from an icy bank, and the remaining hole is used as the lower half of the shelter. The blocks are stacked into a dome and a short tunnel at one end serves to reduce wind. Due to snow's insulating properties, igloos can be very warm.

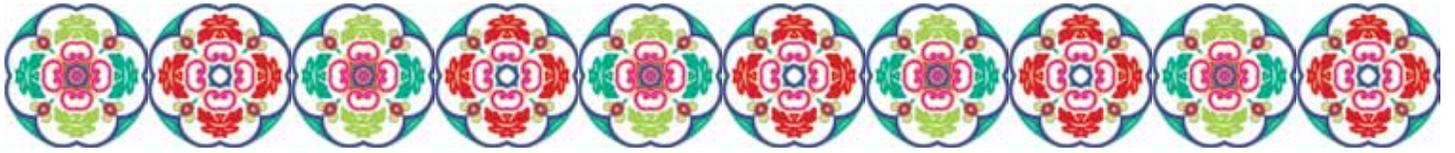


Xochicalco

Xochicalco is an ancient ruin on top of a large hill near Cuernavaca in the Mexican state of Morelos, dating back to the eighth century. Xochicalco was an important trading center because of its strategic location between the Pacific coast and important trading regions. In addition to stone pyramids built to honor the gods worshipped by Xochicalco's residents, the ruins include two ball courts, as well as stone houses and plazas where residents are thought to have lived, socialized, and played games.



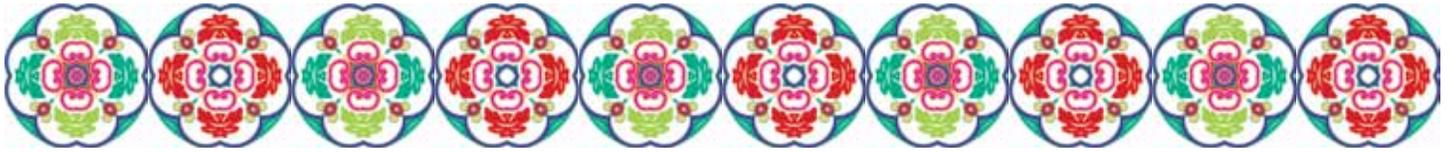
Ruins at Xochicalco



ARCHITECTURAL FREEDOMS AND STRUCTURES WORKSHEET

SG4

ARCHITECTURE	FREEDOMS ENJOYED BY INHABITANTS	STRUCTURES USED
CAMPING TENT		
IGLOO		
XOCHICALCO		



SG17

MEET THE ARTIST

CELSO DUARTE



Celso Duarte

Harpist Celso Duarte is heir to a rich South American and Mexican musical heritage. He performs on the Paraguayan harp, Celtic harp, and Mexican jarocho harp. His ensemble of classically trained musicians and improvisors interprets songs from the jaranero movement, along with original versions of South American folk music, often integrating the rhythms and traditions of jazz and world music. The strength of the ensemble lies in its execution of traditional music from the Spanish Baroque, as well as music with indigenous and African roots, and its experimentation with a fusion of jarocho rhythms and jazz.

Celso has participated in festivals in Mexico, the US, Europe, and Japan, and he has performed alongside such artists as Lila Downs, Wynton Marsalis, and Mercedes Sosa. Celso's music embraces the vibrant musical landscapes of Mexico and South America, and contributes to that region's continued musical evolution.

In 2007, Celso released the album *From South to South*, which marked the recording debut of his ensemble. The harp, along with such instruments as the cajón and the quijada, invites us to travel from the Veracruz region of Mexico (with its *son jarocho* music) to Paraguay and Brazil (with the rhythms of the Galopa Paraguaya and the Brazilian samba). The album represents a journey through South American roots and cultural identities.

CELSO DUARTE ON HIS MUSIC

When our band plays, we're kind of meditating. We become one with what we are listening to; our senses connect with the music. When we rehearse, we focus on listening to each player's individual voice. We work a lot in the structures, the dynamics, and the particular coloring of each of our pieces. There is a hidden script in every melody: If you understand that, it is possible for you to convey a single musical idea in every song.

In life, rhythm is everywhere—in breathing, in the heartbeat. It is at your side from the moment that you are born and it never leaves you. The earth rotates with a rhythm. Rhythm is the basis for everything.

In our music, structure is based on folklore because folklore dictates its own structures, both harmonic and melodic. Our folklore is a mixture of pre-Columbian, Spanish, and African influences. The most important physical element in my music is the harp.

For me, improvisation involves theory and technique, intuition, and heart. Improvisation means finding the soundtrack for a specific place and time, for the minutes and seconds that will never return. When I'm soloing, I think only about my music. I focus on my instrument and on the point to which I want to send its sounds. A unique interaction between the musician and the public is created in a very natural way. My ensemble has the freedom to experiment with different combinations of instruments, and to recreate the rhythmic freedom of the *son jarocho* genre, which has lately been disappearing. We pay attention to the jarocho tradition while enriching its modes of expression.

What I love the most in life is making music, and that love is what I want to express when I am alone with my instrument.