



CARNEGIE HALL
Weill Music Institute

GLOBAL ENCOUNTERS

MUSIC OF MEXICO

Activity 2: Freedom and Structure in Music

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.

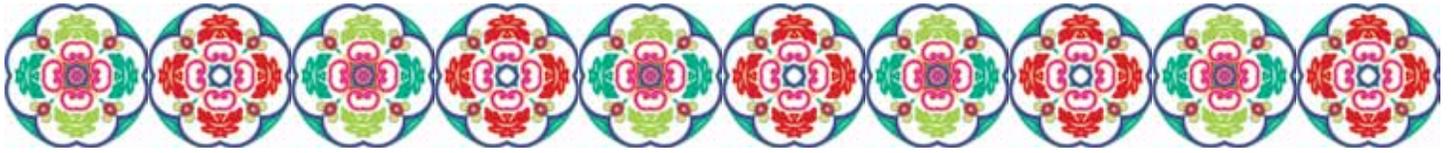
- 1) Any “scripted” suggestions—especially all questions—appear in “blue” with quotation marks.
- 2) Basic action headings are set in **bold italic**. (Options are in parentheses.)

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 2: FREEDOM AND STRUCTURE IN MUSIC

AIM: How are freedom and structure vital to the music of Celso Duarte?

SUMMARY: Students explore freedom and structure in music through Celso Duarte's *Cascabel*.

MATERIALS: Global Encounters Mexico CD, Listening Map for Celso Duarte's *Cascabel*

TIME REQUIRED: 75 minutes

NYC STANDARDS: Blueprint: Music Literacy, Making Connections, Community and Cultural Resources

FREEDOM AND STRUCTURE: AN UNPREPARED LISTENING (10 minutes)

Introduce the ideas of freedom and structure in music to your classroom.

- "In music, as in poetry, architecture, or dance, anything that repeats can be considered structural. Repeating rhythms, melodies, bass lines, fragments, chords—all of these elements create structure. Elements that are improvised, or spontaneously created, are considered free."
- **Play** CD Track 1, Celso Duarte's *Cascabel*.
- "Do these musicians seem more interested in freedom or structure?"
- "What specifically about the music makes you say that?"

HEARING MUSICAL STRUCTURES ON THEIR OWN (15 minutes)

- **Play** CD Tracks 9–14, which are structural elements excerpted from Celso Duarte's *Cascabel*. (See chart below: These excerpted layers are isolated so you and your students can more easily hear the structural elements.)
- "Do these elements sound new, or did you hear them before when we listened to the full version of the song?"
- "Is it clear why musicians consider these sounds structural?"
- **Transition:** "Now that we have a sense of what these structures sound like on their own, let's listen for freedom and structure in the context of the full recording."

STRUCTURAL ELEMENTS EXCERPTS FOR *CASCABEL* LISTENING MAP

- Track 9 – Melodic hook and *Cascabel* riff
- Track 10 – Repeated harp figure
- Track 11 – Repeated jarana and tarima patterns
- Track 12 – Double bass patterns (simple, then more active)
- Track 13 – Repeated cajon pattern
- Track 14 – Repeated quijada pattern



READING THE LISTENING MAP (20 minutes)

- **Look over** the Freedom and Structure Listening Map for Celso Duarte's *Cascabel*.
- "How is the Listening Map organized?"
- **Choose** a student to watch the time readout on the CD player and call out the time at each sectional change indicated on the Listening Map.
- "As we listen again, allow yourself to explore the Listening Map, and see if you can hear the different layers and sections as the start time for each section is called out."
- **Play** CD Track 1, Celso Duarte's *Cascabel*, with section times being called out.
- "Which musical freedoms and structures were you able to hear?"
- "Was the Listening Map accurate, or would you change it in some way?"

CREATING PERSONAL NOTATIONS ON THE BLANK LISTENING MAP (30 minutes)

- **Model** how to fill in a single empty box on the Blank Listening Map. (Refer to the Listening Map Notation Samples on page 20 for ideas.)
- **Students choose** an individual empty box to focus on (a single section for a single instrument).
- **Play** CD Tracks 15–18, Isolated Instrument Tracks for *Cascabel*, while students work, repeating tracks as needed. Rather than playing each track from the beginning, locate the appropriate start time for each empty box that students need to hear.
- **Students complete** the empty boxes, working in pairs on larger sheets of paper.

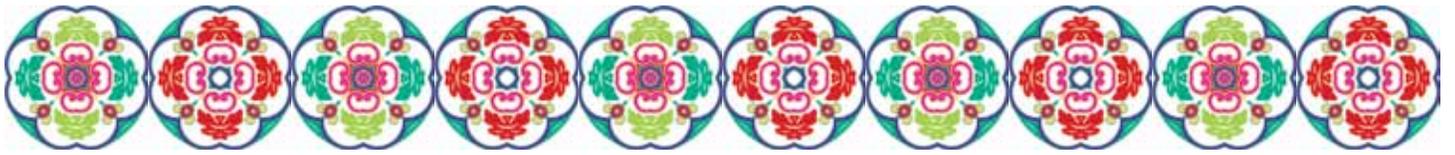
ISOLATED INSTRUMENT TRACKS FOR *CASCABEL* LISTENING MAP

Track 15 – Voices, tarima, and jaranas
Track 16 – Harp with quijada
Track 17 – Cajon
Track 18 – Double bass

- **Students share** their work.
- "What did you add to the empty sections on the map?"
- "What guided your choices?"

EXTENSION

- **Students create** a listening map for *Iguana* (Track 2 from the Global Encounters Mexico CD) and for a song of their own choosing, and then compare the two.



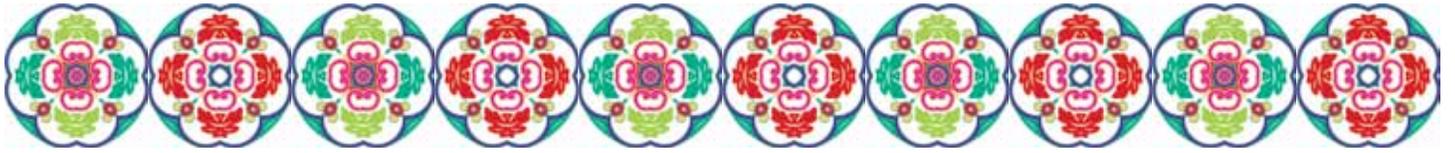
HOMEWORK

Answer these questions.

- “Do these musicians seem more interested in freedom or structure?”
- “What specifically about the music makes you say that?”



Temple of San Diego



ACTIVITY 2 HOMEWORK

SG5

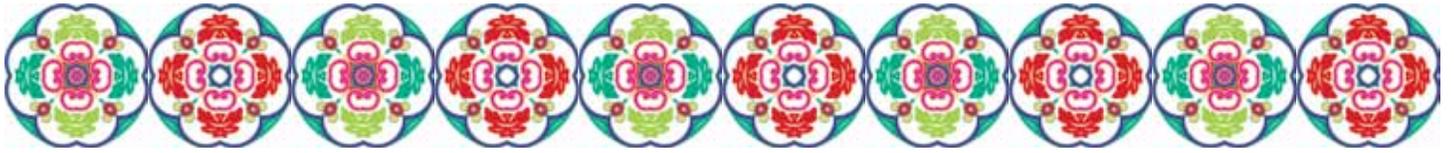
Now that we've listened more closely to our artist's work, answer these questions:

Do these musicians seem more interested in freedom or structure?

What specifically about the music makes you say that?



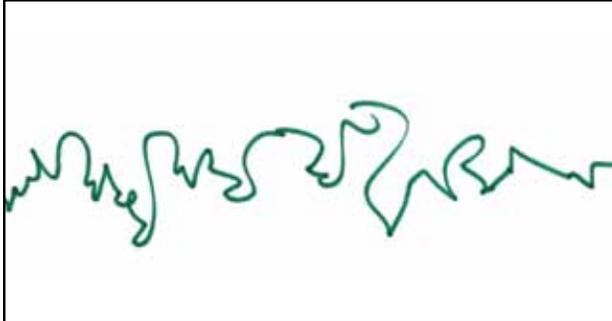
Palacio de Bellas Artes



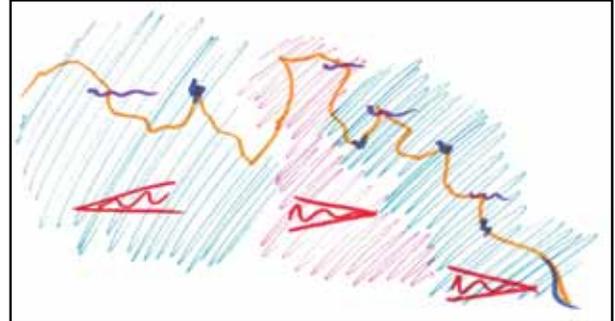
LISTENING MAP NOTATION SAMPLES

The notation samples below represent the beginning of the solo break from CD Track 23, *A Night in Tunisia* by Dizzy Gillespie, as performed by Charlie Parker on the alto saxophone.

GRAPHIC (analogue)



GRAPHIC (abstract)



DESCRIPTIVE (music vocabulary)

The alto sax plays 63 upper-range notes in 12 seconds, using scales, chromatics, and arpeggios that follow the chords, all in 16th-note runs at a tempo of 164 quarter notes per minute, for four measures and a half note downbeat.

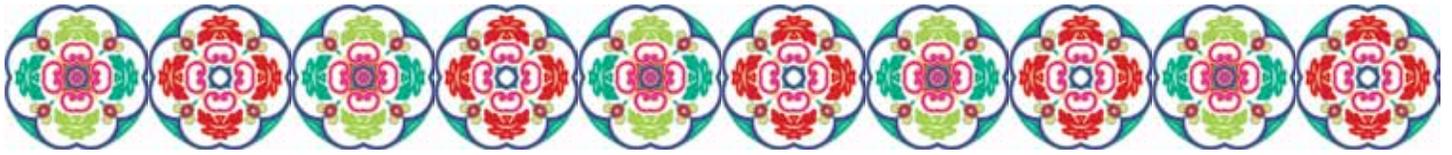
DESCRIPTIVE (everyday vocabulary)

The alto sax plays a lot of fast high notes in a short time, which flow very quickly and smoothly, all in one breath, and ends on a longer, lower note when the rest of the band comes in.

POETIC (metaphor, simile)

The alto sax plays like a hummingbird in a tornado.

STANDARD WESTERN MUSIC NOTATION



SG22

SON JAROCHO HARP



History

Son jarocho is a traditional style of music from Veracruz, Mexico, dating back at least 200 years. A jarocho group is typically made up of three primary instruments, one of which is the harp. In its earlier days, the son jarocho harp was much smaller than it is today, and it was played by a seated musician. In its more recent form, it has become much larger and is played from a standing position, allowing the musician to play more aggressively for a stronger sound.

Materials and Techniques

Unlike the classical harp often seen in orchestras, the son jarocho harp has no pedals, so it cannot change keys during performance. It has between 32 and 36 strings which are wrapped around pegs that are tuned using a key. Often the harpist plays a bass line on the lower strings with one hand while plucking a melody on the higher strings with the other hand.

JARANA



History

The jarana has a body shaped very much like a guitar. It also has strings and frets (raised metal strips along the neck). It is directly related to Spanish baroque guitars of the 16th century, and it is often used in ensembles and to accompany dances. It probably got its name from a Yucatecan dance it is associated with.

Materials and Techniques

The body of the jarana is somewhat narrower than that of a guitar, and it has between eight and twelve strings. The body of the jarana is traditionally carved from a single piece of wood, and the sound differs depending on the type of wood and the method used to make it. The musician typically strums chords on the jarana to create rhythm and harmony.

CAJON

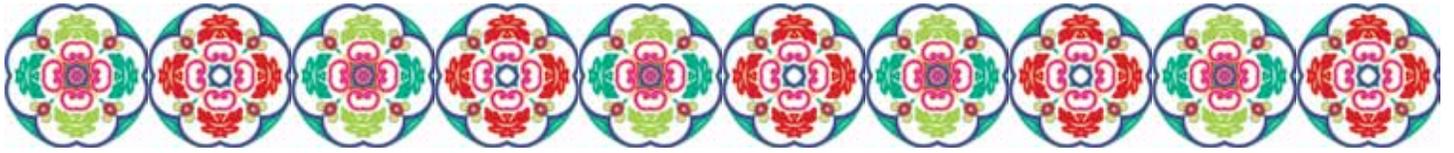


History

The cajón is a type of drum that is wooden and box-like in shape, with a sound hole cut in its body. It is believed to have been brought to the Americas by slaves from West and Central Africa in the early 19th century. It was incorporated into Peruvian and Cuban music, and it gained popularity in the later part of the 1800s. It is now one of the most widely used Afro-Peruvian musical instruments.

Materials and Techniques

The cajón is typically made from thin sheets of plywood, and the sound hole is cut out of the side opposite the side that is played. The musician sits on top of the drum, tilting it at an angle, and slaps the side to make the sounds. The musician can strike the cajón with different parts of his or her hand to vary the instrument's sound. Additionally, there may be screws on top for adjusting the quality of sound, or timbre, and sometimes musicians attach cords to the back to create a buzzing sound when the cajón is struck.



DOUBLE BASS



History

The double bass (also known as the bass, string bass, upright bass, and acoustic bass) is the largest and lowest-pitched string instrument in the modern symphony orchestra. The double bass is also used in many other genres, including jazz, 1950s-style blues, early rock 'n' roll, bluegrass, Afro-Cuban music, and tango.

Materials and Techniques

Double basses are constructed from several types of wood, including maple for the backside, spruce for the top, and ebony for the fingerboard. Like many other string instruments, the double bass is played either with a bow (*arco*) or by plucking the strings (*pizzicato*). In orchestral repertoire and tango music, both bowing and plucking styles are used. In jazz and latin music, the bass is mostly plucked, with the exception of some solos that are performed with the bow.

QUIJADA



History

The quijada is a percussion instrument. It is used in a number of different cultures, and its name may vary in each, but it is one of the earliest known rattles in Latin America. It is traditionally made from the jawbone of a donkey or horse.

Materials and Techniques

The jaw bone and teeth are worn down until the molars rattle in place to create the quijada's unique sound. The percussive sound and rhythm varies depending upon the way in which it is played. Most often it is held in one hand by the narrow end of the jaw, and the large end is struck with a palm. The quijada can also be played by scraping it with a stick.

TARIMA



History

The tarima is a raised wooden platform, like a small stage for dancing. A dancer or a couple creates the rhythm in a rapid movement of their feet, known as zapateado, on top of the tarima. It is often used in instrumental songs, where there are no words.