



CARNEGIE HALL

Weill Music Institute

GLOBAL ENCOUNTERS

# MUSIC OF MEXICO

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**TEACHER GUIDE**



## **ACKNOWLEDGMENTS**

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## THE BIG QUESTION

Welcome to Carnegie Hall's 2009–2010 Global Encounters curriculum, *Music of Mexico*. We are very excited that you and your students are joining us as we explore Mexican fandango music with our featured artist, Mexican harpist Celso Duarte.

Our curriculum this year is built around a single guiding question:

What is the relationship between freedom and structure in the music of Celso Duarte and in my own life?

We will return to this question throughout this year's activities, during your Mexican performance artists' classroom visits, and also at the final concert. As you and your students explore this question in your classroom, please keep in mind these overarching goals:

- to engage students in active musical exploration of global cultures, history, and musical practices
- to inspire students to reflect on their own cultures and look for ways to connect to new and different musical traditions
- to provide an opportunity for students to explore their potential as participants in a global musical tradition that is not their own

We are inspired by the possibilities that the 2009–2010 Global Encounters program presents for everyone involved, and we look forward to working with you and your students.



Celso Duarte



## PROGRAM TIMELINE

We hope that you will use this timeline, which provides a framework for activities to be completed before the final concert, as a calendar for your school year planning. For your convenience, we have included the dates for selected events and the final concert.

DATE	ACTIVITY
Thursday, February 25, 2010 or Saturday, February 27, 2010	PROFESSIONAL DEVELOPMENT Program overview, meet some of the final concert artists
	ACTIVITY 1: FREEDOM AND STRUCTURE IN THE WORLD
	ACTIVITY 2: FREEDOM AND STRUCTURE IN MUSIC
	OPTIONAL TEACHING ARTIST VISIT 1A
	ACTIVITY 3: FREEDOM AND STRUCTURE IN <i>EL SIQUISIRI</i>
	PERFORMANCE ARTIST VISIT Mexican musicians visit your classroom to perform and talk about their craft.
	ACTIVITY 4: FREEDOM AND STRUCTURE PROJECTS
	OPTIONAL TEACHING ARTIST VISITS 2A–3A
	OPTIONAL TEACHING ARTIST VISITS 1B–3B
Wednesday, May 5, 2010	FINAL CONCERT In the final concert at Zankel Hall, featuring Celso Duarte and his band, students are invited to participate by: <ul style="list-style-type: none"> <li>• sharing their impressions on the place of freedom and structure in Celso's music (Activities 1 and 2)</li> <li>• sharing their <i>Siquisiri</i> (Activity 3)</li> <li>• sharing their Freedom and Structure Projects (Activity 4)</li> </ul>



# GUIDE TO GLOBAL ENCOUNTERS MEXICO CD

## TRACK LISTING

### MUSIC OF CELSO DUARTE

1. *Cascabel*
2. *Iguana*
3. *Siquisiri*

### SUPPORT TRACKS: *Siquisiri*

4. *Siquisiri* copla demonstration
5. *Siquisiri* copla accompaniment
6. Graciana Silva Garcia Musique du Monde version
7. Los Rogacianos y Los Nacionales de Jacinto Gatica version
8. Son de Madera version

### STRUCTURAL ELEMENT EXCERPTS FOR *CASCABEL* LISTENING MAP

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

### ISOLATED INSTRUMENT TRACKS FOR *CASCABEL*

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

### FOUR ACCOMPANIMENTS

19. Accompaniment No. 1
20. Accompaniment No. 2
21. Accompaniment No. 3
22. Accompaniment No. 4

### LISTENING MAP NOTATION SAMPLES TRACK

23. Charlie Parker solo break from *A Night in Tunisia*



## IMPORTANT TERMS

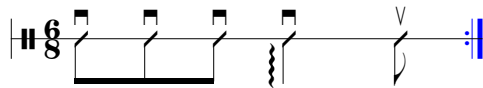
SG1

**fandango:** A social dance organized by a small town, a neighborhood, or even an institution such as a school or cultural arts center. It is in the fandango where the five elements of son jarocho (a traditional style of music from Veracruz, Mexico) come together most significantly: música (music), versada (lyrics or repertory of verses), instrumentos (musical instruments), zapateado (dance), and poesía (reciting of poetry). These five elements constitute not only the fandango, but also an important feeling of community, the sense of togetherness that social dances bring. The most prominent musicians at a fandango have facility with all five elements, but it only takes knowledge of a couple of the elements to fully participate in a fandango. Literally, the word fandango means “party” or “celebration.”

**décima:** A ten-line poetic form that has a long history in Mexican balladry. The most used form is the décima espinela, named after the poet Vicente Espinel. This form uses octo-syllabic meter with the rhyme scheme ABBA ACCDDC.

**maniqueo/mánico:** A rhythmic pattern of up-strokes and down-strokes used to strum the jarana, a guitar-like instrument commonly used in Mexican folk music.

**golpe:** The predominant accent pattern within the 6/8 meter, in which accents fall on the first, fourth, and sixth beats of the measure. Below is a sample of golpe notation for a jarana player.



**son:** Literally translated as “sound,” a particular type of Mexican folk music from the countryside. This designation for rural folk music comes from a colonial distinction made between música, which was the music of the church and the court, and the son, which was the “noise” everyone else made.

**zapateado:** From the Spanish word for shoe (“zapato”), the foot-stomping style of dance that accompanies Mexican son in its various regional traditions. The dance, typically performed by couples, usually takes place on a wooden platform called a tarima.

*Carnegie Hall consulted latuzamusic.com while preparing the above definitions.*



**A live performance of Celso Duarte**



## 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.”



## LISTENING TO MUSIC IN YOUR CLASSROOM

You do not have to be a music expert to lead a musical discussion! Here are some suggestions for talking about music in your classroom and tips for conducting your own active listening—and your students', too.

For your own preparation, listen to the Global Encounters Mexico CD. Listen actively by posing the questions below to yourself before you listen to each track, and keep these questions in mind while you listen. Use this same method of active listening in your classroom. Rather than acting as a music expert, you can engage your students' listening skills and help them build their observations and opinions over time.

Because most of us are passive (rather than active) music listeners, we do not generally listen to music as closely as the activities in this program ask us to listen. Students may resist this active listening, but they will overcome this resistance as they discover the pleasure and benefits of listening to music in this deeper way.

### OPEN QUESTIONS

Ask yourself, and then students:

- "What do you notice in this music?"
- "What stands out to you as you listen to this music?"
- "What happens first?"
- "What happens after that?"
- "What qualities do we notice in this music?" (For example: fast or slow, light or dark, thick or thin, smooth or bumpy, plain or fancy.)
- "What sounds are creating those qualities?"
- "What kinds of instruments might be making those sounds?"
- "Does this remind you of any music you know? Why?"
- "Can you make any connections between this music and any other music we have listened to?"
- "What questions do you have about this music?"
- "What do you imagine the creators of this music were trying to communicate to you?"
- "What would you change in this music to make it more effective?" (For example: instruments, melody, speed, intensity, or lyrics.)

### LISTENING

Try these techniques for engaging students in active listening:

- Play a short (10–20 seconds) section two or three times before asking any questions about it; repeat these mini-excerpts to refocus a question or to verify what students say they hear.
- Model your own observations, self-questioning, and thinking out loud for students. Students will listen more energetically if you are a co-learner instead of an expert.
- Encourage students to both identify specific sounds in the music and support their observations with concrete examples. Many students will want to say things like, "It makes me think of ..." or, "It reminds me of ..." These statements may establish a personal connection to the music, but they will not help students notice much about the music itself. Follow up those kinds of observations with questions like, "What is it in the music that makes you say that?" Replay the track if students want to point out a specific sound in the music.
- When talking about qualities in the music (for example, fast or slow, light or dark, thick or thin, smooth or bumpy, plain or fancy), ask students to rate any quality they notice on a scale of 1 to 10 (1 being a quality of low value to the music overall, and 10 being a quality of high value).
- Praise active listening. People are often afraid of "getting it wrong" when talking about music. However, active listening urges students to pay closer, more sustained attention to music. By pointing out to students when they are actively listening, you will encourage them to actively listen more often and worry less about being experts.
- If specific musical terms come up in a discussion, ask speakers to rephrase their comments using more common terms. If you or one of your students becomes the music expert of the group, it may be difficult to engage the class in discussion.



# LESSON AND ACTIVITY PLANS

The image features a central red rectangular banner with the text "LESSON AND ACTIVITY PLANS" in white, bold, sans-serif capital letters. Above and below the banner are decorative floral ornaments. Each ornament is a symmetrical, scalloped-edged design. It features a central yellow and red scrollwork motif, flanked by green leaves and small red flowers with yellow centers. The entire design is set against a yellow background.



## 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?

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When is structure satisfying, and when is it frustrating?

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

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## ARCHITECTURAL SHELTERS HANDOUT

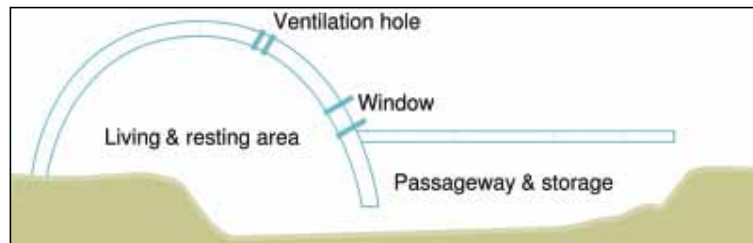
### Camping Tent

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		



## 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?

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What specifically about the music makes you say that?

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Palacio de Bellas Artes



## LISTENING MAP NOTATION SAMPLES

### GRAPHIC (analogue)

### GRAPHIC (abstract)

## DESCRIPTIVE (music vocabulary)



## ACTIVITY 3: FREEDOM AND STRUCTURE IN *EL SIQUISIRI*

**AIM:** How do individual artists re-invent *El Siquisiri* in every performance?

**SUMMARY:** Students create verses in a traditional poetic form for the opening song of a fandango.

**MATERIALS:** Global Encounters Mexico CD

**TIME REQUIRED:** 60 minutes

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

INTRODUCING *EL SIQUISIRI* (10 minutes)

- **Play** CD Track 3, Celso Duarte's *Siquisiri*, as students enter your classroom.
- **Read** "Introducing *El Siquisiri*" from the *El Siquisiri* handout.
- **Play** CD Track 3, Celso Duarte's *Siquisiri*, again as students read "*Siquisiri* lyric" from the *El Siquisiri* handout.
- "Why might beginning a fandango with a love song entice the audience and draw them into the event?"
- **Transition:** "Let's try making our own lyrics."

CREATE YOUR OWN COPLA (15 minutes)

- **Form** pairs or small groups to write an original copla.
- **Read** the About Coplas handout.
- **Play** CD Track 4, *Siquisiri* copla demonstration
- **Choose** a fandango opening for your copla, such as:
  - Hello everyone, ladies and gentlemen ...
  - Let's get dancing, let's get happy ...
  - I can't get you off of my mind ...
  - You are from this town, we (the band) are from this town ...
  - The musicians' names and instruments are ...
  - We are here to rock the house ...
  - I'm in love with you, but you won't even dance with me ...
- **Create** a written copla text of four lines, rhyming ABAB.
- **Write out** your entire copla, all eight lines, according to the sung form, to make it easier to perform.



PERFORM YOUR COPLA ALONG WITH *SQUISIRI* ACCOMPANIMENT (15 minutes)

- **Play** CD Track 5, *Squisiri* copla accompaniment.
- **Practice** reciting your copla to yourself at your seat as the accompaniment plays.
- **Perform** your copla for the class as the music plays.
- “How do our copla texts and performances entice the audience and draw them into the fandango?”
- “How did you work with freedom and structure in your text?”

COMPARING *EL SQUISIRI* COPLAS (20 minutes)

- **Examine** the different versions of *El Squisiri* lyrics on the *El Squisiri* handout.
- **Play** CD Tracks 6–8, which are three different versions of *El Squisiri*.
- **Compare** the different versions (texts, instruments, singers, and musical elements).
- “How do these texts and performances entice the audience and draw them into the fandango?”
- “How do these artists work with freedom and structure in these versions of *El Squisiri*?”





## EL SIQUISIRI HANDOUT

### INTRODUCING *EL SIQUISIRÍ*

SG7

There are only 80 sones, or songs, in the entire son jarocho tradition. Part of the tradition is that the musicians create variations or arrangements of the sones, including writing new verses. For example, the son *El Siquisirí* is universal. Every player of son jarocho knows it, and it consequently links everyone together in the tradition. Experienced performers have presented the son hundreds of times.

Musicians customarily use *El Siquisirí* to launch a performance or fandango, and they might begin by addressing the audience directly, introducing themselves or inviting everyone to join the fandango. Celso Duarte's version skips the introductions and dives into a love story.

### *SIQUISIRI* LYRIC (Celso Duarte version)

Lo recuerdo y no lo olvido  
que era la noche más bella,  
que era la noche más bella  
lo recuerdo y no lo olvido.

*I remember and I don't forget  
that it was the most beautiful night,  
that it was the most beautiful night  
I remember and I don't forget.  
(repeat these 4 lines)*

Hicimos los dos unidos  
con la luz de las estrellas,  
con la luz de las estrellas  
hicimos los dos unidos.

*We did, the two of us together  
with the light of the stars,  
with the light of the stars  
we did, the two of us together.  
(repeat these 4 lines)*

Ay que sí, válgame Dios,  
las estrellas en el cielo,  
ay que sí, que sí, que no,  
brillan como las espadas,  
brillan como las espadas  
yo no le temo al acero,  
yo no le temo al acero,  
ni a pistola preparada  
siendo por el que yo quiero  
y aunque muera a puñaladas.

*Oh yes, may God help me,  
the stars up in the sky,  
oh yes, oh yes, oh no,  
are shining like swords,  
are shining like swords  
but I don't fear steel,  
I don't fear steel,  
not a loaded pistol,  
if it is for whom I love,  
even if I should die stabbed.*

Cuánto gusto me da verte  
déjame darte un abrazo,  
déjame darte un abrazo,  
cuánto gusto me da verte.

*How glad I am to see you,  
let me give you a hug,  
let me give you a hug,  
how glad I am to see you.  
(repeat these 4 lines)*



## SG8

Le doy gracias a mi suerte  
porque con el tiempo acaso,  
porque con el tiempo acaso  
más y más pueda quererte.

*I thank my good luck  
because with time, maybe,  
because with time, maybe,  
I will love you more and more.  
(repeat these 4 lines)*

Ay que sí, que sí que no,  
yo vi una nubería,  
que sí, que sí, válgame Dios,  
como que quería llover,  
por aquí lo vi, por aquí pasó,  
le dije a la vida mía,  
ay que sí, la del dolor,  
no nos vaya a suceder  
como los que se querían  
y ahora no se pueden ver.

*Oh yes, oh yes, oh no,  
I saw a bunch of clouds,  
oh yes, oh yes, may God help me,  
as if it were going to rain,  
I saw it here, I saw it passing by,  
and I told my beloved,  
oh yes, oh, the pain,  
may it not happen to us  
as it happened to the lovers  
that now don't want to see each other.*

Que en el cerro del vigía  
triste se quejaba un lión,  
triste se quejaba un lión  
en el cerro del vigía.

*For in the scout's hill  
a lion was sadly complaining,  
a lion was sadly complaining  
up on the scout's hill.  
(repeat these 4 lines)*

Y en su quejido decía  
yo nunca he sido llorón,  
pero por ti lloraría  
lágrimas del corazón.

*And in his whimpering, he said,  
I never was a crier,  
but for you I would cry  
tears from the heart.  
(repeat these 4 lines)*

Válgame dios, la del dolor,  
quién fuera como el cocuyo,  
quién fuera como el cocuyo,  
que alumbra para volar,  
que alumbra para volar,  
dime qué amor es el tuyo,  
dime qué amor es el tuyo  
que no lo puedo olvidar,  
y por más que disimulo,  
todo es puro suspirar.

*May God help me, oh, the pain,  
who could be like the firefly,  
who could be like the firefly,  
that lights up in order to fly,  
that lights up in order to fly,  
tell me what kind of love is yours,  
tell me what kind of love is yours  
that I just can't forget it,  
and no matter how much I pretend,  
everything is nothing but sighs.*



## ABOUT COPLAS

SG9

The opening lyric of Celso Duarte's *Siquisirí* is a verse in a poetic form called *copla*, which is often used in *son jarocho*. Coplas are written in one form and sung in another.

### WRITTEN COPLA

Each *copla* is based on four lines. Each line generally has eight syllables, though seven- or nine-syllable lines sometimes occur. The four lines follow an ABAB end-rhyming pattern:

1	Lo recuerdo y no lo olvido	(A)	<i>I remember and I don't forget</i>
2	Que era la noche más bella	(B)	<i>that it was the most beautiful night.</i>
3	Hicimos los dos unidos	(A)	<i>We did, the two of us together,</i>
4	Con la luz de las estrellas	(B)	<i>with the light of the stars.</i>

### SUNG COPLA

In musical performance, the simple four-line verse is usually sung in a repeated pattern, resulting in an eight-line verse. For example, the written verse 1234 is sung as 1221 + 3443 (or 1221 + 3434):

1	Lo recuerdo y no lo olvido	(A)	<i>I remember and I don't forget</i>
2	que era la noche más bella,	(B)	<i>that it was the most beautiful night,</i>
2	que era la noche más bella	(B)	<i>that it was the most beautiful night</i>
1	lo recuerdo y no lo olvido.	(A)	<i>I remember and I don't forget.</i>
3	Hicimos los dos unidos	(A)	<i>We did, the two of us together</i>
4	con la luz de las estrellas,	(B)	<i>with the light of the stars,</i>
4	con la luz de las estrellas	(B)	<i>with the light of the stars</i>
3	hicimos los dos unidos.	(A)	<i>we did, the two of us together.</i>

### WRITING YOUR OWN COPLA

To write your own *copla*, begin with an end-rhyming four-line verse (ABAB) with eight syllables per line. To transform your *copla* into the sung lyric form, apply a repetition pattern.

For example:

#### WRITTEN

If you came here to fandango  
 You'll be happy that you came here  
 If you want to dance the tango  
 Dance your heart out, there's no blame here

#### SUNG

If you came here to fandango  
 You'll be happy that you came here  
 You'll be happy that you came here  
 If you came here to fandango

If you want to dance the tango  
 Dance your heart out, there's no blame here  
 Dance your heart out, there's no blame here  
 If you want to dance the tango



SG10

## EL SIQUISIRI – OPENING VERSE LYRICS

Graciana Silva Garcia Musique du Monde version

### FIRST VERSE

Muy buenas tardes señores,  
señoras y señoritas,  
señoras y señoritas,  
muy buenas tardes señores  
de rostros cautivadores;  
va la trova más bonita,  
va la trova más bonita  
de estos pobres cantadores.

*Very good afternoon, gentlemen,  
ladies and young women,  
ladies and young women,  
very good afternoon, gentlemen,  
with your captivating faces;  
here goes the most beautiful tune,  
here goes the most beautiful tune  
of these poor singers.*

### SECOND VERSE

(not translated here)

### THIRD VERSE

Qué bonito es el guapango  
cuando el arpa le acompaña;  
cuando el arpa le acompaña  
qué bonito es el guapango;  
bajo la sombra del mango  
y el olor de flor de caña,  
hay que ponerse muy chango  
para zapatear con maña.

*How beautiful is the guapango  
when accompanied by the harp;  
when accompanied by the harp,  
how beautiful is the guapango;  
under the shade of the mango tree,  
surrounded by the smell of the sugarcane flower,  
one must become very quick  
in order to step with wisdom and wit.*



Marketplace in Mexico City



## Los Rogacianos y Los Nacionales de Jacinto Gatica version

SG11

Buenas noches señoritas,  
muy buenas noches, señores,  
muy buenas noches, señores,  
señoras y señoritas,  
a todas las florecitas  
de rostros cautivadores  
van las trovas más bonitas  
de estos pobres cantadores.

*Good night, young ladies,  
very good night, gentlemen,  
very good night, gentlemen,  
ladies and young dames,  
to all the pretty flowers  
with captivating faces  
we sing the prettiest tunes  
of these poor singers.*

Ay que sí que no que no,  
y hubo un tiempo en que yo hacía  
(ay que sí que no que no),  
lo que me daba la gana,  
(ahora sí, mañana no),  
muchos amores tenía,  
(con la grande sí, con la chica no),  
que me pasaban la lana,  
en ese tiempo me vestía  
doce veces por semana.  
(Eso es todo? ¡Acábatela, pariente!)

*Oh yes, oh no, oh no,  
there was a time when I did  
(oh yes, oh no, oh no)  
whatever strokes my fancy,  
(now yes, tomorrow no),  
I had many loves  
(with the big one, yes, with the small one no)  
that would give me money,  
back then I would get dressed up  
twelve times a week.  
(Is that all? Finish it off, cousin!)*

## Son de Madera version

Para cantar, he traído  
sones de la tradición  
y otros de nueva creación  
que a este mundo han venido.

*To sing, I have brought  
sones from the tradition  
and others of new creation  
that have come into this world.*

Yo me arropo en el cumplido  
del paisaje que me encierra,  
el que en mi pecho se aferra,  
y me abriga el cantar,  
para poder expresar  
los sonidos de la tierra.

*I wrap myself in the commitment  
to the countryside that surrounds me,  
that strengthens in my chest,  
and that protects me with song,  
in order to be able to express  
the sounds of the land.*



## PERFORMANCE ARTIST VISIT: FREEDOM AND STRUCTURE IN FANDANGO

**AIM:** How do music, poetry, and dance performances create a fandango?

**SUMMARY:** Students perform and manipulate the building blocks of a traditional fandango.

After completing the first three classroom activities, arrange for one of the Carnegie Hall performance artists to visit your classroom for an intimate concert and workshop.

During this in-class event, expert practitioners of son jarocho and fandango dance will guide your students in using poetry, music, and dance to create the experience of a Veracruz-style fandango. While the visit can be arranged to emphasize elements you would specifically like to explore (like social studies, poetry, and singing), everyone will learn to do zapateado (rhythmic steps) and jarana maniqueo (strums). This is a unique opportunity to work directly with accomplished son jarocho artists in a workshop setting.



Wall mural in Mexico City



## ACTIVITY 4: FREEDOM AND STRUCTURE PROJECTS

**AIM:** What are our ideas regarding freedom and structure in global studies, English, music, and visual arts?

**SUMMARY:** Students work individually, in small groups, or with the entire class to create a research project.

**MATERIALS:** Global Encounters Mexico CD, Project Example materials

**TIME REQUIRED:** At least two class periods (possibly more depending on the depth of your class's project)

**NYC AND STATE STANDARDS:** Blueprint: Making Connections; NYS Social Studies: 2.3

In these lessons, we encourage teachers and students to create Freedom and Structure Projects using the knowledge and experience they have gained from studying Celso Duarte and son jarocho. Teachers will decide whether students will work on these projects individually, in small groups, or together as a class. Regardless of the size of the group(s) within the class, teachers will choose only one subject area—global studies / art, English/Spanish, or music, as outlined in the Project Example materials on the following pages—to be the content of their project.

Please use the Project Example materials on the following pages as a guide for your classroom work, but also feel free to let the projects take form according to your own interests and expertise.

### PROJECT PARAMETERS FOR FREEDOM AND STRUCTURE PROJECTS

All projects

- can be created by individual students, small groups, or the entire class
- should include creating an artifact or documentation that can be shared both in class and at the final concert
- should involve a minimum of two class periods of work
- can involve collaboration with arts specialists in your school

Original projects or project variations created by classroom teachers

- should include some of the ideas about freedom and structure that are at the center of our guiding question (see page 4)
- should include a connection with Mexican music or culture

The materials on the following pages present some project possibilities for the following subject areas:

- global studies / art (pages 30–31)
- English/Spanish (pages 32–33)
- music (pages 34–37)



## PROJECT EXAMPLE: GLOBAL STUDIES / ART

**AIM:** How might Mexican social structures affect the freedoms of the Mexican people?

**SUMMARY:** Students study the iconography of the Mexican flag and make personal connections with the social freedoms and structures the flag represents.

**TIME REQUIRED:** 120 minutes (3 class periods total)

### PART 1: A NEW AMERICAN FLAG (40 minutes)

- The new President and Congress of the United States have agreed that the United States needs a new flag. You have been commissioned to create it. Draw a combination of shapes, colors, objects, and animals that will represent the United States. Remember to honor all cultures and religions of the United States in your drawing, and be sensitive that you do not offend any of these cultures or religions.
- **Students compare** their flags.
- “What are the meanings behind the colors and symbols on your flag?”
- **Debate** this statement: The United States is too culturally complex to design a flag that will honor all of its cultures and religions, and will not offend anyone.

### PART 2: EXPLORING THE MEXICAN NATIONAL FLAG (40 minutes)

- **Students decode** the Mexican flag using the support materials.
- **Students research and explore** Mexican culture and social structures with the intent of making a connection between the flag’s symbolism and the freedoms and structures they discover.
- **Students connect** their own lives with what they have learned about social freedoms and structures in Mexican culture.

### PART 3: DOCUMENTATION (40 minutes)

- **Students document, edit, and share** their work.



Metropolitan Cathedral in Mexico City



## SUPPORT MATERIALS FOR GLOBAL STUDIES / ART PROJECT

SG12



### ABOUT THE COLORS OF THE FLAG

The Mexican flag was officially designed in 1821 when Mexico won its independence from Spain. The background of the flag is split into three colors: green, white, and red. Green symbolizes independence, white is for the Roman Catholic religion, and red is for the union of ideas and causes. Mexico adopted the Roman Catholic doctrine of Spain while also asserting its independence. Also, Mexico was able to free itself of the social system, developed under Spanish rule, which privileged Mexicans with European heritage over those of mixed ethnic background or of the indigenous majority.



### ABOUT THE MEXICAN COAT OF ARMS

The central emblem on the flag shows in graphic form the foundation myth of the ancient Aztec empire. It represents the story of how the Aztec Indians chose the site on which to build their capital city of Tenochtitlan (the ruins of which are contained within modern-day Mexico City). The leader of the nomadic Aztecs was visited in a dream by the god of war, Huitzilopochtli, and told to settle in the place where they would find an eagle perched on a prickly pear cactus holding a serpent. The image of the eagle and the snake has religious connotations as it relates to the beliefs of the ancient people, but it also serves as a symbol of triumph: the proud eagle defeating the evil snake. When the Aztecs saw the eagle and the site of their new city, it was a swampy terrain, but they settled there anyway and built their great capital.

*Carnegie Hall consulted Encyclopedia Britannica while preparing these descriptions.*



## PROJECT EXAMPLE: ENGLISH/SPANISH

**AIM:** How do fandango poets work with freedom and structure?

**SUMMARY:** Students role-play a fandango poet and create verses in the traditional *décima* form.

**TIME REQUIRED:** 120 minutes

The *décima* form is used extensively in fandango poetry and son jarocho lyrics. This project is a chance for you and your students to explore this form from a number of different perspectives.

PART ONE: EXPLORE (40 minutes)

- **Explore** the concept of fandango and define *décima* form using the primary source material and other documentation included with this lesson.

PART TWO: CHOOSE PERSPECTIVES (40 minutes)

- **Assign** individual or small group projects. Students choose one of the following three perspectives and gather contextual, historical, musical, and other inspiration.

- o **Veracruz perspective:** You are a poet planning to attend a fandango in a small town in the Mexican State of Veracruz. The town is unfamiliar to you, but you want to make a connection with the people there. You know that everyone at a fandango appreciates original and, if possible, spontaneous poems in the *décima* form. You scan the local paper for recent events, talk to folks at a local restaurant to get the pulse of the town, and use the information and inspiration you gather to create a poem in *décima* form to perform at the fandango.

Conduct research on current events in Veracruz by searching the *New York Times* database. You can also invent a likely local story, such as a factory workers' strike, a mayoral scandal, the birth of quintuplets, etc.

- o **New York City perspective:** You are a fandango poet coming from Veracruz to attend a New York fandango. All the Veracruz expatriates in the city will attend, and they'll want to hear some traditional poetic commentary on their local situation. New York City is unfamiliar to you, but you want to make a connection with your Veracruz brothers and sisters. You scan the New York papers for recent events, talk to folks at a local restaurant to get the pulse of the town, and use the information and inspiration you gather to create a poem in *décima* form to perform at the fandango.

- o **Your curriculum:** Use a similar set-up to connect with a locality or historical event familiar to students from your own curriculum.

PART THREE: CREATE NEW DECIMA (40 minutes)

- **Write** original *décimas*, and share the work in class.



## SUPPORT MATERIALS FOR ENGLISH/SPANISH PROJECT

SG13

### FANDANGO DEFINED

A fandango is a social dance organized by a small town, a neighborhood, or even an institution such as a school or cultural arts center. It is in the fandango where the five elements of son jarocho come together most significantly: música (music), versada (lyrics or repertory of verses), instrumentos (musical instruments), zapateado (dance), and poesía (reciting of poetry). These five elements constitute not only the fandango, but also an important feeling of community, the sense of togetherness that social dances bring. The most prominent jarocho musicians have facility with all five elements, but it only takes knowledge of a couple of the elements to fully participate in a fandango. Literally, the word fandango means “party” or “celebration.”

### DECIMA DEFINED

A décima is a ten-line poetic form that has a long history in Mexican balladry. The most used form is the décima espinela, named after the poet Vicente Espinel. This form uses octo-syllabic meter with the rhyme scheme ABBA ACCDDC. Décimas are sometimes improvised and deal with a wide range of subject matter, including themes that are philosophical, religious, lyrical, political, and satirical.

### A 17TH CENTURY DECIMA

Below is an excerpt from *La vida es sueño* (*Life is a Dream*), written by Spanish playwright Pedro Calderón de la Barca and first published in 1635. Note that the rhyme is only present in the Spanish version of this décima.

Yo sueño que estoy aquí	(A)	<i>I dream that I am here</i>
destas prisiones cargado,	(B)	<i>of these imprisonments charged,</i>
y soñé que en otro estado	(B)	<i>and I dreamed that in another state</i>
más lisonjero me vi.	(A)	<i>happier I saw myself.</i>
¿Qué es la vida? Un frenesí.	(A)	<i>What is life? A frenzy.</i>
¿Qué es la vida? Una ilusión,	(C)	<i>What is life? An illusion,</i>
una sombra, una ficción,	(C)	<i>A shadow, a fiction,</i>
y el mayor bien es pequeño:	(D)	<i>And the greatest profit is small;</i>
que toda la vida es sueño,	(D)	<i>For all of life is a dream,</i>
y los sueños, sueños son.	(C)	<i>And dreams, are nothing but dreams.</i>



A mariachi band



## PROJECT EXAMPLE: MUSIC

**AIM:** How can we perform the freedoms and structures in Celso Duarte's music?

**SUMMARY:** Students re-create and restructure Celso's performances of *Cascabel* using whatever instruments or voices you have in your ensemble.

**TIME REQUIRED:** 120 minutes

### PERFORMING *CASCABEL*

- **Lead** students through an exploration of the music of Celso Duarte by having them perform or edit a new version of *Cascabel*. Here are four different options for students to explore the music using the provided materials.
  - o **Students create, perform, and record** their own arrangements of the songs. (30 minutes)
  - o **Students play** duets with Celso's recorded tracks. (30 minutes)
  - o **Students improvise** over Celso's recorded tracks. (30 minutes)
  - o **Students import** Celso's recorded stem tracks into GarageBand to morph and remix. (30 minutes)

### LIST OF MATERIALS PROVIDED

- Sheet music in simple score for an arrangement of Celso Duarte's *Cascabel* (see page 35)
  - o Vocal melody and lyrics
  - o Harp melodies and arpeggios
  - o Jarana strums and chords
  - o Double bass
  - o Zapateados and quijada
- Isolated Instrument Tracks on the Global Encounters Mexico CD (Tracks 15–18)



Flower vendors in Mexico City





**transition** **verse**

8

vocal

Yo soy co-mo'el cas-ca-bel  
I am like a rat-tle-snake

Yo soy co-mo'el cas-ca-bel  
I am like a rat-tle-snake

jarana

*rasqueado*

harp

*mp*

bass

zap/qui

12

vocal

que'an-te na-di-e se re-ba-ja que'an-te na-di-e se re-ba-ja Yo soy co-mo'el cas-ca-bel  
to an-y-one who stoops to an-y-one who stoops I am like a rat-tle-snake

jarana

2

harp

2

bass

zap/qui



## **CASCABEL LYRICS**

SG16

Que bonito el cascabel  
Cuando ya está amaneciendo  
Cuando ya está amaneciendo  
Que bonito el cascabel

Quiero morirme con él  
que de amor estoy muriendo  
que de amor estoy muriendo  
y ya no puedo volver

Cascabelito sereno  
cascabelito agitado  
como quieres que yo ría  
si ya tu amor me has quitado

Yo soy como el cascabel  
que ante nadie se rebaja  
que ante nadie se rebaja  
yo soy como el cascabel

Si alguien testerea mi piel  
le anuncio con mi sonaja  
le anuncio con mi sonaja  
que mi mordedura es cruel

Ay dale, dale durito!  
Ay dale, dale durito  
durito y como lo bate  
que los besos de mi alma  
me saben a chocolate

Ay cómo rezumba y suena!  
Ay cómo rezumba y suena  
rezumba y va rezumbando  
rezumba y va rezumbando  
mi cascabel en la arena



OPTIONAL  
TEACHING ARTIST  
VISITS

The image features a central red rectangular banner with the text "OPTIONAL TEACHING ARTIST VISITS" in white, bold, sans-serif capital letters. Above and below the banner are decorative floral motifs. Each motif is a symmetrical, stylized design within a white, cloud-like shape. The motifs include green leaves, red and yellow scrollwork, and small red flowers with yellow centers. The entire design is set against a bright yellow background.



## TEACHING ARTIST VISIT 1A: FREEDOM AND STRUCTURE IN IMPROVISATION

**AIM:** How do our artists make the most of freedom and structure in their musical improvisations?

**SUMMARY:** Students connect their own lives with the practice of musical improvisation.

**MATERIALS:** Global Encounters Mexico CD, box, strips of paper

**TIME REQUIRED:** 45 minutes

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

### BEFORE THE CLASS MEETS: STUDENTS CREATE A MAXIM

The classroom teacher should guide and complete this activity before the Teaching Artist arrives.

- **Students generate** short phrases, observations, or maxims comprising three to 10 words. (For example, "Don't cry over spilt milk." "Ain't no stoppin' us now." "How do you get to Carnegie Hall? Practice, practice, practice." "If you are noble, the world is noble." "The drum sounds better from a distance.")
- **Write your maxim** on a strip of paper, fold it, and place it in a box.

### TEACHING ARTIST MODELS MUSICAL IMPROVISATION (5 minutes)

- **Teaching Artist plays** a tune on his or her instrument, then improvises variations of the tune in a manner that allows students to easily hear the connections between the two.
- "What have I been doing?"
- "What was written before I started playing, and what did I create on the spot? How could you tell the difference?"
- **Teaching Artist re-demonstrates** to support or illustrate any observations that students make.
- **Transition:** "Whenever musicians create music spontaneously, from their imaginations, it's called improvisation. Not all of us can improvise on an instrument, but we can all improvise using text."

### TEACHING ARTIST MODELS IMPROVISING ON A TEXT (5 minutes)

The Teaching Artist demonstrates in a manner that allows students to easily hear the techniques being used; text and accompaniment can be chosen and rehearsed before the lesson.

- **Choose** a text from the box.
- **Play** one of the four accompaniment tracks from the Global Encounters Mexico CD, Tracks 19–22.
- **Repeat** the text three times rhythmically along with the accompaniment.
- **Improvise** using the text, clearly demonstrating repetition, fragmentation, and extension.
- **Repeat** the original phrase three times to end.

### PHRASE:

You get what you get, and you don't get upset  
You get what you get, and you don't get upset  
You get what you get, and you don't get upset

### IMPROVISATION A (repetition):

You get, you get, you get get get  
You don't, you don't, and you don't don't get  
What what what you don't get, you don't get—a what what



#### IMPROVISATION B (fragmentation):

Ya-g-g-g-g set, ya-g-g-g-g set, Et et set set whatcha up set up  
 Get, g-get, g-g-g-g-g-g-g-g-get-et whatcha get-et  
 Whatcha ge, wha-wha-whatcha et, d-d-d-d et et

#### IMPROVISATION C (extension):

What you get is what you get is what you want is what you need  
 You need what you want, so you feed the need  
 Do you get it? Do you got it? If you get it, will you want it?  
 Who's the giver? Who's the getter? Who's got what, and which is better?

- "What did we just do?" (repeated, fragmented, extended)
- "What was the relationship between the music and the text?"
- "Was that a good or not-so-good musical choice to accompany that text? Why?"

#### STUDENTS PREPARE TO IMPROVISE (10 minutes)

- **Students gather** in pairs or small groups.
- **Each student chooses** one text from the box.
- **Each group chooses** a single text to work with.
- **All listen** to the four accompaniment samples (CD Tracks 19–22) twice.
- **Groups discuss and decide** which of the tracks will work best with their chosen text.
- **Groups discuss and decide** which students in the group will perform each section of the improvisation (repetition, fragmentation, and extension) and will practice while the CD plays.

#### STUDENTS IMPROVISE WITH A MUSICAL ACCOMPANIMENT (15 minutes)

- **Student volunteers perform** their texts along with their chosen accompaniment tracks, following the same model as the Teaching Artist.
- **Teaching Artist focuses work** by praising creativity and accomplishment, and by actively redirecting groups who aren't really using the techniques (repetition, fragmentation, and extension). Re-demonstrate and clarify the goal of the exercise as needed.

#### SUMMARY AND REFLECTION (10 minutes)

- "How does it feel to improvise?"
- "What do you think about when you improvise?"
- "Where was the structure, and where was the freedom, in the improvisations you just created?"
- "Based on what you experienced, what are the most important musical structures that make a musician's free improvisation possible?"



## TEACHING ARTIST VISITS 2A–3A

**AIM:** How can our Teaching Artist support our Freedom and Structure Projects?

**SUMMARY:** Students make use of the Teaching Artist’s musical skills and insights to shape and enhance their work.

**MATERIALS:** See the materials provided for each Project Example in Activity 4.

**TIME REQUIRED:** 45 minutes

**NYC AND STATE STANDARDS:** Blueprint: Making Connections; NYS Social Studies: 2.3

### CREATING THIS WORKSHOP

For this visit, the Teaching Artist and classroom teacher create a workshop that will support students’ ongoing projects. The workshop might focus on serving individual needs of each classroom (with the Teaching Artist performing, coaching, and documenting); otherwise, it might be a fresh take on musical freedom and structure according to the skill and creativity of the Teaching Artist.

## TEACHING ARTIST VISITS 1B–3B: Performing *Cascabel*

See Project Example: Music—Performing *Cascabel* on page 35.



**Celso Duarte**



**Violeta Ortega**



## FINAL CONCERT: WHAT TO EXPECT

On May 5, 2010, you and your students will attend the final concert of the Global Encounters Mexico program in Zankel Hall at Carnegie Hall. A host will welcome you to the event and guide you through the entire concert.

Celso Duarte and his ensemble will perform several pieces, some of which you will be familiar with from these curriculum materials. During the concert, students from your class and other classes involved in the Global Encounters Mexico program will have opportunities to share some of their work from this year's program.

Students will be invited to participate by

- sharing their impressions on the place of freedom and structure in Celso's music (Activities 1 and 2)
- sharing their *Siquisiri* (Activity 3)
- sharing their Freedom and Structure Projects (Activity 4)



**Student participating in a school concert at Carnegie Hall**



# SUPPORTING MATERIALS





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.

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### 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.



## ABOUT SON JAROCHO MUSIC

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### SON JAROCHO

Son jarocho is a style of mestizo traditional music from the central and southern areas of the state of Veracruz, Mexico. The origins of son in Mexico are generally thought to have become recognizable by the beginning of the 19th century, with relevant musical elements that date back even further. Like the other regional styles of son, son jarocho has a set of musical instruments that are particular to the style: the jarana and the guitarra de son (also known as the requinto jarocho) as primary instruments, with the son jarocho harp (regional version of the diatonic harp), the pandero (similar to a tambourine), and the quijada (jaw bone rattle) as other instruments that are found within the tradition depending on the style of son jarocho being played, availability, and expertise.

Son jarocho developed musically and culturally through a social event known as the fandango. A fandango is a social dance organized by a small town, a neighborhood, or even an institution such as a school or cultural arts center. Most importantly, people of all ages come as active participants rather than audience members. The center of the fandango is the tarima, a slightly raised wooden platform that can accommodate between two and eight dancers, around which everyone gathers.

### RHYTHM AND IMPROVISATION IN SON JAROCHO

"I see the jarana as a drum with strings. Really what we do is pure percussion. And so there's a dialogue among various instruments, and with the zapateado ... They're not pieces. They're rhythmic and harmonic structures that permit musicians to improvise, and that's why a son doesn't have a time limit."—Gilberto Gutiérrez (Grupo Mono Blanco)

Improvisation in son jarocho refers as much to instrumental soloists as it does to the understanding between musicians of the rhythmic and melodic possibilities that exist within the style during performance, and it is another way in which performances differ from one another.

While melody is one aspect within which improvisation takes place, rhythm is the means by which the ensemble is collectively playful. Rhythm in son jarocho is fluid rather than fixed. The dominant meter in the tradition is 6/8, and there are two common ways of counting it (2 groups of 3, and 3 groups of 2). It is the rhythmic tension between the two counting methods, and the variety of ways to mark the rhythm, that define son jarocho. This tension is where the sense of "feel" comes into play and why fixed and formulaic rhythmic concepts are not true to the style. In the context of a fandango, the play of rhythmic subdivision is often remarkably demonstrated by the dancers on the tarima, an aspect that reveals the deep connections between the style and the dancing accompanies it.



### SOCIOLOGY OF SON JAROCHO

To understand son jarocho is also to understand the meanings of geography and race in Mexican history and contemporary society. Son jarocho, like all of the regional son traditions, is mestizo music, emanating from the mix of Indian and European cultures that generally define Mexican society. As a regional folk tradition, it is historically based in the experience of people from the countryside rather than the city.

Veracruz, one of Mexico's major port cities, is where African slaves were brought into Mexico during the colonial era. Slavery was outlawed in the early 19th century, and in Veracruz there is a significant cultural influence from the Africans who were brought there. The word "jarocho," now understood as a nickname for people from Veracruz, was originally a derogatory term referencing a person of mixed African and Indigenous ancestry. This history places Veracruz and son jarocho in the larger world of the African diaspora. For example, the use of instruments such as the pandero and quijada, as well as the adoption of the cajón, is but one way in which son jarocho shares in the African musical heritage of the Americas. The people of Veracruz recognize the "Three Roots" of their culture: Spanish, African, and Indigenous.

"Southern Spanish elements include the harmonic structure, verse forms, the staccato heel dance style and the stringed instruments. African influences are evident in the syncopated rhythmic patterns of the son jarocho ... Evidence of African singing characteristics includes choral and individual call and response to a lead singer, slurring or bending of the notes and a sarcastic or irreverent attitude. While Indian influence is more difficult to identify, one characteristic is the frequent choice of animals as lyrical themes. Prior to the Spanish arrival, animals symbolized deities and divine forces in indigenous religions. Son jarocho lyrics depict the iguana, the hawk, the woodpecker, etc., and give these animals human characteristics."

—Timothy Harding, liner notes for El Son del Pueblo's CD, *Jarocho de Corazon*.

Mexico generally has recently become more interested in the African root—jarocho musicians now take pride in acknowledging the cultural distinctiveness of their musical tradition.

*Printed with the permission of the author, ethnomusicologist Estevan César Azcona*



## ABOUT MEXICO

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**Mexico** is the third largest country in Latin America, after Brazil and Argentina. Mexico borders the US to the north, Guatemala and Belize to the south, the Pacific Ocean to the west, and the Gulf of Mexico to the east. The Rio Grande River creates a border between Mexico and the states of Texas, New Mexico, Arizona, and California. Mexico's capital is Mexico City, located in the center of the country, and its currency is the Mexican peso.

The majority of this 758,449-square-mile country lies on the Mexican Plateau between the Sierra Madre Occidental and the Cordillera Neo-Volcánica mountain ranges. The other two major regions of Mexico are the Yucatán Peninsula in the southeast and the Baja California Peninsula in the northwest, less than 20 miles south of San Diego. The country's highest peak, the volcano Citlaltépetl, is located on the Baja California Peninsula. Mexico has 31 states and a Federal District (similar to Washington, DC, in the US), which is where Mexico City is located. The official language of Mexico is Spanish. With a population of more than 107 million, it is the world's most populous Spanish-speaking country—approximately two-and-a-half times the size of Spain or Colombia. The predominant religion is Roman Catholicism, and the government is structured as a republic with two legislative houses. Mexico's head of state and government is the president.

Humans have inhabited Mexico for more than 20,000 years, including members of the Olmec, Toltec, Maya, and Aztec civilizations. In 1845, the US voted to annex Texas, triggering what came to be known as the Mexican-American War. This war ended with the Treaty of Guadalupe Hidalgo in 1848.

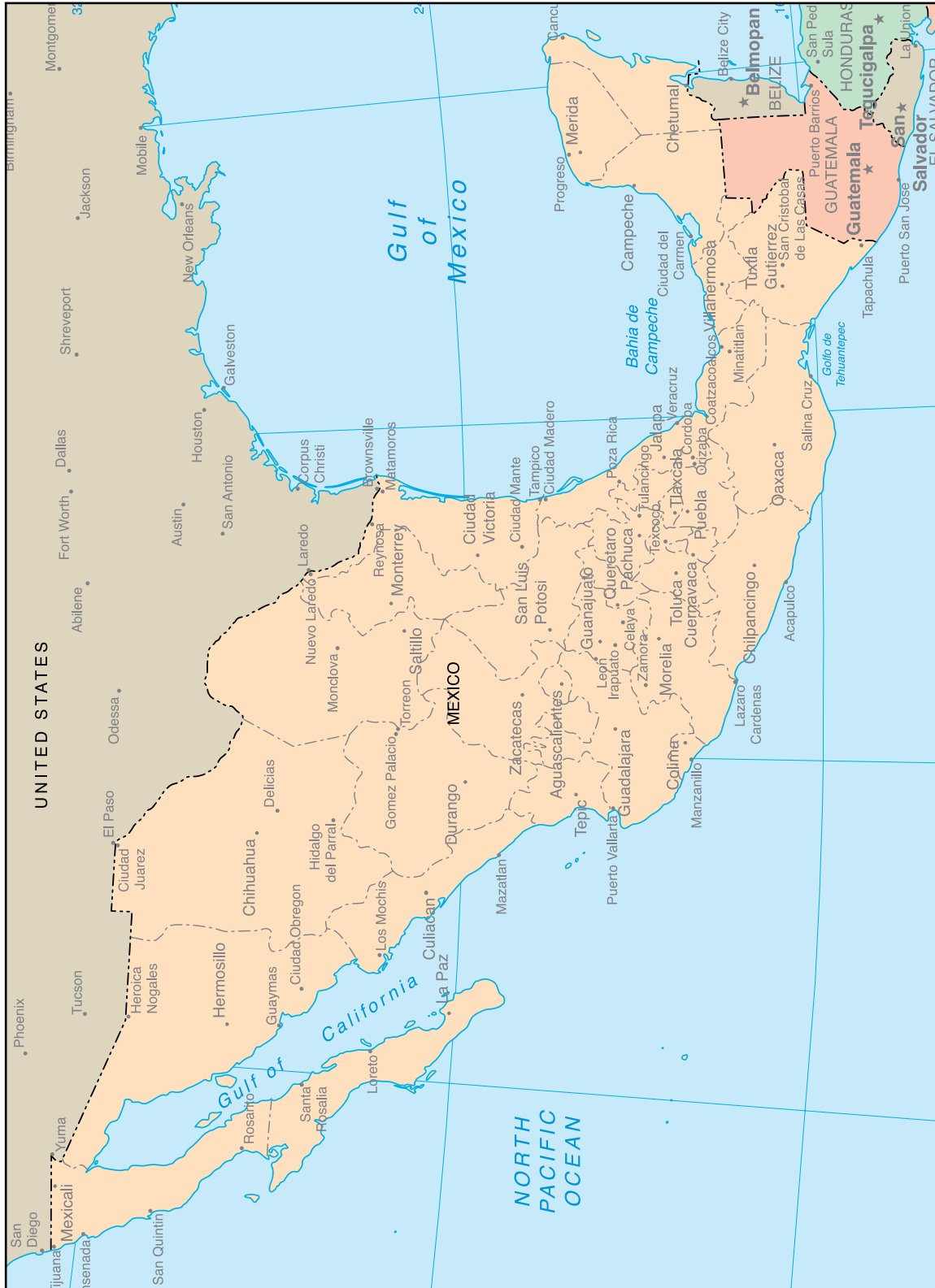
Mexico's economy has three main elements: agriculture, manufacturing, and petroleum and natural gas. Its major crops include corn, wheat, rice, beans, coffee, cotton, fruits, and vegetables. Mexico manufactures chemicals, transport vehicles, and electrical machinery, and it is the world's largest producer of silver.

**Mexico City**, the capital city of Mexico, is also known as the Federal District. The population of the city itself is approximately 8.6 million; when the metropolitan area is included, however, the population rises to 18.6 million. The next largest city, Guadalajara, has a population of almost 4 million. Mexico City is 571 square miles and accounts for approximately one-third of Mexico's industrial production.

Mexico City was founded in 1591 and is located on the site of the capital of the ancient Aztec empire. It has been a hub of politics, religion, and trade since the 13th century due to its centralized location between North and South America, as well as the barrier it forms between the Atlantic and Pacific oceans. One can find the ruins of Aztec temples, ninth-century French-style mansions, and modern skyscrapers—all in Mexico City.



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# INSTRUMENT GUIDE





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## 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

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### 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.



## WEB RESOURCES

IMPROVISATION IN SON JAROCHO: A Smithsonian video (in Spanish with English subtitles).

Excellent connections to this curriculum.

[casttv.com/video/0vny2k1/three-members-of-son-de-madera-talk-about-improvisation-in-son-jarocho-video](http://casttv.com/video/0vny2k1/three-members-of-son-de-madera-talk-about-improvisation-in-son-jarocho-video)

*THREE ROOTS* TRAILER: Trailer for a soon to be released documentary on the three roots of Mexican music; the first two minutes focus on son jarocho. Makes social/historical connections.

[vids.myspace.com/index.cfm?fuseaction=vids.individual&videoid=35755032](http://vids.myspace.com/index.cfm?fuseaction=vids.individual&videoid=35755032)

VERACRUZ BLOG: Blog entries (text and video) from Katie Day Good, a Fullbright scholar in Mexico.

Ms. Good produces podcasts that anthropologically explore the Mexican youth renaissance of performing various traditional music styles. A folk musician and independent radio producer, Katie works with the School of Mexican Music in Mexico City and the danzon and son jarocho circles of Veracruz to document this growing cultural trend.

[fulbright.mtvu.com/author/katiegood/](http://fulbright.mtvu.com/author/katiegood/)

*CASCABEL* (GRUPO CHUCHIMITE): Harp, jarana, and vocal duet version of *Cascabel*—similar in many ways to Celso's version; gives a good sense of how similar yet different a single song can be.

[youtube.com/watch?v=Cilcx4xaTSY](http://youtube.com/watch?v=Cilcx4xaTSY)

*CASCABEL* (ESTANZUELA): A jarana-driven version (no harp) of *Cascabel*, filmed on the streets of the small but vibrant community of Tlacotalpan, Veracruz.

[video.google.com/videoplay?docid=1789352198518006499#](http://video.google.com/videoplay?docid=1789352198518006499#)

BASIC INFORMATION ON SON JAROCHO

[sonjarocho.com/44116/26037.html](http://sonjarocho.com/44116/26037.html)

INTRODUCTION TO SON JAROCHO: PDF from Mexican culture non-profit organization Mano a Mano: Mexican Culture Without Borders.

[manoamano.us/files/Resources/What%20is%20SON%20JAROCHO.pdf](http://manoamano.us/files/Resources/What%20is%20SON%20JAROCHO.pdf)

ARTICLE ON THE MUSICS OF MEXICO: Comparing son, ranchera, and mariachi.

[latinmusic.about.com/od/countrie1/p/PROBASICS17.htm](http://latinmusic.about.com/od/countrie1/p/PROBASICS17.htm)



## GUIDE TO GLOBAL ENCOUNTERS MEXICO CD

### TRACK LISTING

#### MUSIC OF CELSO DUARTE

1. *Cascabel*
2. *Iguana*
3. *Siquisirí*

#### SUPPORT TRACKS: *SIQUISIRI*

4. *Siquisirí* copla demonstration
5. *Siquisirí* copla accompaniment
6. Graciana Silva Garcia Musique du Monde version
7. Los Rogacianos y Los Nacionales de Jacinto Gatica version
8. Son de Madera version

#### STRUCTURAL ELEMENT EXCERPTS FOR *CASCABEL* LISTENING MAP

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

#### ISOLATED INSTRUMENT TRACKS FOR *CASCABEL*

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

#### FOUR ACCOMPANIMENTS

19. Accompaniment No. 1
20. Accompaniment No. 2
21. Accompaniment No. 3
22. Accompaniment No. 4

#### LISTENING MAP NOTATION SAMPLES TRACK

23. Charlie Parker solo break from *A Night in Tunisia*



## PHOTO CREDITS

Pages 4, 7, 41 and 44: Courtesy of Celso Duarte. Page 12: Brian Nelson. Page 18: Donna Cleveland. Page 19: Eneas. Page 22: QueJayTee. Page 26, 28, and 34: Hanno Zulla. Page 30: Joe Routon. Page 33: Hadley Coull.

## AUDIO CREDITS

*Siquisiri*, *Iguana*, and *Cascabel* courtesy of Celso Duarte and Studio Harp.

*Siquisiri* by Lost Rogacianos y Los Nacionales de Jacinto Gatica courtesy of Multimusic S. A. de C. V.

*Siquisiri* by Graciana Silva Garcia Musique du Monde courtesy of the artist.

*Siquisiri* by Son de Madera from *Son de Madera*, SF40550 © 2009 Smithsonian Folkways Recordings. Used with permission.

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