



FIESTA! - A Celebration of Life in Latin America **An Interactive Performance**

STUDY GUIDE FOR TEACHERS

Program Summary: *Cantaré* artists Cecilia Esquivel of Argentina and Patricia Vergara of Brazil introduce audiences to the beautiful songs and rhythms of Latin America in an exciting interactive performance. Drawing from the musical heritage of the Caribbean, Central and South America, *Cantaré* performs songs in Spanish and Portuguese, while sharing the music's cultural and historical background. Audiences learn about the history of Latin America and the different cultures that shaped their music - Native American, European and African - while becoming familiar with the language, rhythms and musical instruments from the different countries. The music of *Cantaré* communicates the inter-dependency of people and cultures and the rich fusion that results when diverse traditions come together.

About the Artists: Cecilia Esquivel and Patricia Vergara are both active on the Washington area music scene and have extensive training in music education, as well as experience performing popular music from Latin America. Their voices are accompanied by keyboard, accordion, guitar, *charango*, *Puerto Rican cuatro* and various percussion and wind instruments from Latin America.

PROGRAM OBJECTIVES:

- a) To share with students an appreciation and understanding of different cultures through music;
- b) To establish bridges of understanding between children of different cultural backgrounds by learning about the connections and similarities that exist among them;
- c) To encourage children to learn a different language;
- d) To dispel stereotypes of Latino culture and music;
- e) To increase self-esteem among students of Hispanic descent and help them feel proud of their cultural heritage;
- f) To build confidence in students and in their expressive abilities;
- g) To encourage students to learn more about Latin America;
- h) To let students experience the joy of music through active participation in the program.

Introduction:

Latin America is the area that extends from Mexico, in the southern part of North America, through Central America and the Caribbean basin to the lower tip of South America. Latin American music is comprised of a large number of distinct rhythms that have been developed regionally. Despite the variations in rhythm, style and instrumentation that exist throughout Latin America, three major cultural influences are generally evident in Latin musical forms. These influences are:

- A) The Indigenous (Indian) cultures of the peoples who inhabited the region prior to the arrival and conquest of the region by Spain and Portugal.

B) The European influence, specifically the Iberian cultures of Spain and Portugal.

C) The African influence from the slaves brought to the region by the Europeans.

The fact that the music contains elements of Latin American, European, and African styles shows the interrelationship among these cultures. While these influences have been combined in many ways to form new styles of music, each of them contributed particular elements that are easily distinguishable.

For example, the indigenous cultures of the Andes region (Peru, Chile and Bolivia) contributed wind instruments such as the *quena*, a vertically-held bamboo flute, the *zampoñas* (pronounced "zam-poe-nyas") or panpipes, and percussion instruments such as the *chuyus* or *chajchas*, made of goat hooves tied together.

The Europeans contributed their languages (Spanish and Portuguese), as well as musical forms and instruments such as drums from the Arab tradition and string instruments that preceded the modern guitar. Among them, the *bandurria* and the *vijuela* served as models for native instruments that vary greatly in their shape, material, construction, number of strings and tuning, such as the *charango*, a small ten-stringed instrument made from the shell of an armadillo and the many regional versions of the *cuatro*.

The African influence is evident in the use of drums and other percussion instruments, which are so prevalent in Latin music, in some of the dance styles and in many of the *call and response* leader and chorus song forms which are common in many regions.

SUGGESTED PRE-PERFORMANCE ACTIVITIES:

MUSIC CLASS:

1. Discussion: Music comes from all parts of the world, yet can sound very differently, depending on its origin. In some ways, music reflects the way people of that place feel about life. Play some music from various areas of the world: Asia, Africa, Europe and finally Latin America.
2. Ask: What does the music sound like? How is it different from the music of the United States? How is it the same?
3. Brainstorm with the students about what they might already know about Latin American music and cultural traditions. Listen to recordings of different styles of music from Latin America. Can they recognize and name some of the different instruments?

SOCIAL STUDIES:

1. Using a globe or map, identify the regions that comprise Latin America. Locate Central and South America and the Caribbean on the map. Read about the Andes region and the countries that comprise that region and about the Spanish-speaking islands of the Caribbean. Find out if there are students in the class whose parents or grandparents come from Latin America. Identify differences among regions and countries: geography, climate, language, traditions, food, etc.

2. Select a country or region and:
 - Talk about its climate and geographical make-up (is it a jungle, beach, mountain, desert, etc.)
 - Talk about animals found in the region.
 - Talk about foods, clothing and traditions from the different countries.
 - Find out more! Cocoa, corn, tomatoes, vanilla, cinnamon and chewing gum all come from Latin America...
3. Talk about language and the sound of language. Does anyone in the class speak Spanish? Listen to how it differs from English and from other languages.
4. Talk about the music in the sound of language. If possible, have examples of different languages in song. Use the globe to locate the area as you listen.

LANGUAGE ARTS:

1. Read and illustrate folk stories from Latin America (See resource list).
2. Many common English words are very similar to Spanish vocabulary. Below is a list of Spanish words and their English translations. Invite students to read each Spanish word below and to tell the class what the English equivalent might be.

Spanish	English
Armadillo	Armadillo
Banana	Banana
Barbacoa	Barbecue
Botella (boh-TEH-yah)	Bottle
Cafetería	Cafeteria
Cañón (kan-YOHN)	Canyon
Chocolate	Chocolate
Colores	Colors
Ensalada	Salad
Explorador	Explorer
Inteligente (in-teh-lee-HEN-teh)	Intelligent
Mapa	Map
Mosquito	Mosquito
Mucho (MOO-choh)	Much
Música (MOO-see-cuh)	Music
No	No
Números (NOO-meh-rohs)	Numbers
Papel (pah-PEL)	Paper
Patio	Patio
Rosa	Rose
Tomate (toh-MAH-teh)	Tomato
Tornado	Tornado
Vegetal (veh-heh-TAHL)	Vegetable

3. Invite students to create books (libros) to help them learn the Spanish words for the numbers one to ten and for common colors.
 - Each page in the student's Number Book contains the numeral (1), the English word (one), and the Spanish word (uno) for that numeral, and a drawing that depicts that number of a given item. You might choose words from the list that accompanies the activity above (e.g., 1 armadillo, 2 ensaladas, 3 rosas, 4 bananas, etc.) and label the illustrations appropriately. The Spanish-language numbers, in sequence from one to ten, are: *uno, dos, tres, cuatro, cinco, seis, siete, ocho, nueve, diez*.
 - The Color Book is made with pages of different colored construction paper with the Spanish and English words for each color written on the appropriate pages. You may include the colors amarillo (yellow), anaranjado (orange), azul (blue), blanco (white), café (brown), gris (gray), morado (purple), negro (black), celeste (sky blue), rosado (pink), rojo (red), and verde (green).

SUGGESTED POST-PERFORMANCE ACTIVITIES:

MUSIC CLASS:

1. Ask students to draw the instruments they saw in the program.
2. Match instruments to the country of origin.
3. Listen to more Latin American music and dance to it. Can they recognize the sound of the instruments?
4. Call and Response. Make up rhythms and melodies for students to imitate. Then ask students to take turns being the leader and creating their own "call".
5. Explore the different ways in which instruments produce sound:
 - Blow (quena), Hit (clave, agogo), Scrape (güiro), Strum/pluck (guitar, charango), Shake (maracas)
6. Emphasize the concept introduced during the performance that people make instruments with the resources that are available in their environment. How does climate affect what is available for making instruments? (Ex: armadillos, turtles, goat hooves, gourds, wood, metal, and skin).
7. Ask students to find the "hidden instruments" in their classroom environment (objects that are not already musical instruments). Encourage them to use a variety of elements such as wood, metal, clay, plastic, glass, etc., that will produce sound in different ways: blow, pluck, shake, hit or scrape.

SOCIAL STUDIES:

1. Conduct research about the countries represented in the performance - music, dance, folktales, family life, food, crafts, clothing, housing, geography, history.
2. Divide the class into groups and assign each group a holiday to research. Many of these holiday traditions are celebrated today by Hispanic Americans: Cinco de Mayo, La Navidad, Las Posadas, Los Tres Reyes, Día de los Muertos, Día de Todos los Santos, Pascuas, Carnaval.
3. Prepare or bring foods from Latin America (e.g. pupusas from El Salvador). Try to expand the students' horizons beyond Mexico. Other kinds of foods that are readily available in our area are Bolivian, Peruvian and Dominican. Use Latino parents or staff as culinary advisors.

LANGUAGE ARTS:

1. Read more folk stories from Latin America. Look for legends that explain the creation of plants, instruments, animals, etc. (Check the resource list or visit our website for additional resources).

SOME SPANISH WORDS AND PHRASES FROM THE PERFORMANCE:

Adiós - Goodbye

Araña - Spider

Bailar - To dance

Buenos Días - Good Morning

Burro - Donkey

Call and Response - A musical question and answer style which originated in Africa.

Cantar - To sing

Carnaval - The word Carnaval means "goodbye to the flesh" in Latin and refers to the celebration that takes place before Lent (40-day period before Easter, during which Christians don't eat meat). Carnaval celebrations are widespread in Latin America; the most popular ones are those of Brazil, Bolivia and Puerto Rico. *Mardi Gras* is a similar celebration that takes place in some parts of the US.

Clave Pattern - Main rhythmic figure found in the Latin musical tradition, also found in African music, sometimes with slight variations. Often played on claves (wooden sticks) but may also be played on the wooden shell of a drum.

¿Cómo estás? - How are you?

Cumbia - Popular dance rhythm from Colombia and Central America.

Fuerte - Loud

Gozar - To have fun!

Hola - Hello

Parranda - Festive music performed from house to house at Christmas time in Puerto Rico and other places in the Caribbean. Similar to Caroling.

Pupusas - Salvadoran rounded corn meal dough, usually stuffed with meat or cheese.

Suave - Soft

Quirquincho - Armadillo from Bolivia used to make the *charango* (see below).

Zompopo - Leaf cutter ant from Central America.

INSTRUMENT LIST:

From the Andes region (Perú, Bolivia, Chile, Ecuador and Argentina):

Bombo - large double-headed drum from the Andes made from a hollowed tree trunk with patches made of calf or goatskin, played with two sticks.

Chajchas - rattle made from sheep, llama or goat hooves dried in the sun, oiled and sewn into a wrist cloth bracelet.

Charango - a small ten-stringed guitar made from an armadillo shell.

Quena - vertical notched reed flutes originally made from animal bones or bamboo.

Zampoñas - panpipes made of bamboo reeds tied together.

INSTRUMENT LIST, continued:

From Perú (Afro-Peruvian music from the Pacific Coast region):

Cajón - a wooden rectangular box played as a drum.

Quijada de burro - donkey jawbone used as a percussion instrument in Perú. The sound is produced when the bone is struck and the teeth rattle.

From Brazil:

Agogô -Percussion instrument originated in Africa. A pair of pitched bells mounted on a flexible rod, used for Brazilian samba and other Latin Music. It is played with a stick in one hand, while the holding hand also opens and closes the rod, adding additional tones by hitting the bells together.

Berimbau -Wooden pole bent by a single metal string with a gourd resonator tied around both pole and string near one end. The bow is struck with a small stick which also holds a small rattle made of woven grass or vine (*caxixi*). Between thumb and index finger of the bow hand, the player holds a coin or stone, which is used to stop the string, thus producing two main tones (stopped and unstopped).

From Central America and Mexico:

Maracas - shakers traditionally made of gourd with beans or seeds inside.

Marimba - xylophone consisting of a number of wooden plates of different sizes and thickness. Underneath the plates are resonators made of gourds.

From the Caribbean (Cuba, Puerto Rico, Dominican Republic):

Cencerro - cowbell

Claves - sometimes called rhythm sticks in this country, a pair of hardwood sticks which are struck together in particular patterns to provide the rhythmic underpinning or "key" to a song.

Güiro - a hollowed gourd made from the fruit of an "higuera" or gourd tree, with grooves carved on the side. A fine wire fork is used to scratch the ridges producing a scraping sound.

Maracas - made from the fruit of an "higuera" or gourd tree. After taking out the pulp by boring two holes in it, small pebbles are put in the middle of the shell through the holes. Then a handle is attached to the dry fruit shell.

Panderetas - a set of three different sized hand drums used to perform the *Plena*, an Afro-Puerto Rican rhythm.

Puerto Rican cuatro - The national folkloric instrument of Puerto Rico, which looks like a small guitar. Originally it had four strings, but the modern cuatro has five pairs of metal strings that produce a high pitch sound. It is also used in Mexico.

RESOURCE MATERIALS

Music Books:

1. Las Navidades: Popular Christmas Songs from Latin America. Lulu Delacre
2. Arroz con Leche: Popular Songs and Rhymes from Latin America. Lulu Delacre
3. De Colores and Other Latin-American Folk Songs for Children. Jose Luis Orozco

Folktales and Myths:

El Salvador

Magic Dogs of the Volcanoes/Los Perros Mágicos de los Volcanes. Manilo Argueta. San Francisco, CA: Children's Book Press, 1987

Wilfredo: A Boy from El Salvador/Un Niño de El Salvador. LA TCCA. 1987.

How We Came to the Fifth World/Cómo Vinimos al Quinto Mundo. Harriet Rohmer and Mary Anchondo. San Francisco, CA: Children's Book Press. 1988.

The Legend of Food Mountain/La Montaña del Alimento. Harriet Rohmer. San Francisco, CA: Children's Book Press. 1988.

Nicaragua

Mother Scorpion Country/La Tierra de la Madre Escorpión. Harriet Rohmer and Dorminster Wilson. San Francisco, CA: Children's Book Press, 1987.

The Invisible Hunters/Los Cazadores Invisibles. Harriet Rohmer. Octavio Chow & Norris Bidaure. San Francisco, CA: Children's Book Press. 1987.

Perú

Llama and the Great Flood. (Can be obtained through: Claudia's Caravan, P.O. Box 1582 Alameda, CA.)

Puerto Rico

Atariba & Niguayona. Harriet Rohmer & Jesus Guerro Rea. (Spanish translation: Rosalma Zubizarreta). San Francisco, CA: Children's Book Press. 1988.

Perez y Martina/Perez and Martina. Pura Belpre. New York, NY. (Can be obtained through Claudia's Caravan-Multicultural, Multilingual Materials. Alameda, CA)

Other Fiction, Non-Fiction:

Abuela. Arthur Dorros. New York, NY: Dutton Children's Book Co. 1991.

A Family in Bolivia. Jetty St. John. Minneapolis, MN: Lerner Publication Co. 1986. Also Available: A Family in Chile, A Family in Mexico and A Family in Peru.

Family Pictures/Cuadros de Familia. Carmen Lomas Garza. San Francisco, CA: Children's Book Press, 1990.

Jose Marti: Major Poems. Philip S. Forrer, ed. New York, NY: Holmes & Meir Publishers, Inc. 1982.

Kikiriki: Stories and Poems in English and Spanish for Children. Sylvia Cavazos Penal ed. Houston, TX: Arte Publico Press, 1987.

Lupita Ma'nana. Patricia Beatty, New York, NY: William Morrow, 1981.

Mr. Sugar Came to Town/La Vista del Sr. Azúcar. Harriet Rohmer & Cruz Gomez. San Francisco, CA: Children's Book Press 1989.

Santiago. Pura Belpre, New York, NY: Frederick; Warne and Company Inc., 1969.

Silent Dancing: A Partial Remembrance of a Puerto Rican childhood. Judith-Ortiz-Cofer, Houston, TX: Arte Publico Press, 1990.

The Castle of Churchumbel. Anne Weissman. Tucson, AZ: Hispanic Books Distributors, Inc., 1987.

The Golden Coin. Alma Flor Ada. New York, NY: Macmillan Publishing Co. 1991.

Tun-ta-ca-tun: More Stories and Poems in English and Spanish for Children. Sylvia Pena, ed. Houston, TX: Arte Publico Press, 1986.

Treasure Nap. Juanita Havill. New York, NY: Houghton Mifflin Co., 1992.

Yagua Days. Cruz Martel. New York, NY: E.P. Dutton (Dial Books), 1987.

Teacher Resources:

1. World Music Press - Intercultural Understanding through Music
1-800-810-2040 www.worldmusicpress.com
2. Children's Book Press - Multicultural literature for children
510/655-3395 www.cbookpress.org
3. NECA - Network of Educators on the Americas
1-800-763-9131 or 202/588-7204 www.teachingforchange.org
4. Exit Studio - Multicultural tools for the creative child
703/312-7121 www.exitstudio.com
5. Multicultural Media
802/223-1294 www.multiculturalmedia.com
6. NIÑOS - Your best source for quality bilingual educational products!
1-800-634-3304
7. ARTS - Multicultural Art Resources for Teachers and Students
202/962-8231

Other Websites:

Teacher Links	http://teacherlink.ed.usu.edu
Mayan Kids	www.mayankids.com
ProTeacher	www.proteacher.com
ABC Teach	www.abcteach.com

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For additional resources and curriculum lesson plans, visit our website at www.cantaremusic.com
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