¡Cantaré!

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PART I

WHAT’S IT ALL ABOUT?

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VocalEssence champions choral music of all genres, celebrating the vocal experience through innovative concerts, commissions, and community engagement programs.

As a leading Minnesota arts organization, VocalEssence uses the power of choral music to enhance our community by producing innovative vocal music events that stir people’s souls. We engage people of all ages and cultures through innovative, enticing choral music programming, such as performing ensembles, school curricula, elder learning initiatives and advocacy projects.

Called “one of the irreplaceable music ensembles of our time” by Dana Gioia, past chairman of the National Endowment for the Arts, VocalEssence is renowned for its innovative exploration of music for voices and instruments under the enthusiastic direction of Artistic Director and Founder Philip Brunelle and Associate Conductor G. Phillip Shoultz, III. Each season, VocalEssence presents an eclectic series of concerts featuring the 100-voice VocalEssence Chorus, the 32-voice professional Ensemble Singers, guest soloists and instrumentalists.
About VocalEssence

PHILIP BRUNELLE:
Artistic Director and Founder, VocalEssence

Philip Brunelle, artistic director and founder of VocalEssence, is an internationally renowned conductor, choral scholar and visionary. He has made his lifelong mission the promotion of the choral art in all its forms, especially rarely heard works of the past and worthwhile new music. Under his leadership, VocalEssence has commissioned more than 240 works to date. Philip has conducted symphonies (New York Philharmonic, Seattle Symphony, and Minnesota Orchestra among others) as well as choral festivals and operas on six continents. He is editor of two choral series for Boosey & Hawkes and chairman of the review committee for Walton Music. Philip is also Organist-Choirmaster at Plymouth Congregational Church in Minneapolis.

Over the past decade Philip has been deeply involved with the International Federation for Choral Music (IFCM). He served as president of the Sixth World Symposium on Choral Music, held in Minneapolis in 2002. He is a Vice President of the IFCM Board and served as Executive Director for the 2014 World Symposium on Choral Music in Seoul, South Korea. In 2017 Philip will produce and conduct the opening concert for the American Choral Directors national convention in Minneapolis, and he is serving as Artistic Advisor for the 2017 World Choral Symposium in Barcelona, Spain.

Philip is the recipient of the Weston H. Noble Lifetime Achievement Award, given by the North Central American Choral Directors Association; the F. Melius Christiansen Lifetime Achievement Award, American Choral Directors Association-Minnesota Chapter’s highest honor; and the Michael Korn Founder’s Award for Development of the Professional Choral Art, Chorus America’s highest lifetime achievement award.

Philip holds five honorary doctorates and has been recognized for his commitment to choral music by Norway (Commander of the Royal Norwegian Order of Merit), the United Kingdom (Honorary Member of the Order of the British Empire), Hungary (Kodály Medal), Sweden (Royal Order of the Polar Star) and Mexico (Ohtli Recognition Award).
Since 2005, VocalEssence has identified a growing need in the Twin Cities community for educational and performance programs that teach and celebrate Mexican musical traditions. The Spanish-speaking community has been growing rapidly, both in the Twin Cities and in Greater Minnesota. This community is underserved in arts programming, especially programming that teaches Mexican music, and underrepresented in mainstream classical music programming in the Twin Cities. VocalEssence believes that our community needs programming that will not only reach out to the Latino community, but bring its musical traditions into mainstream classical musical performance in our community and beyond.

In response to this need, we created ¡Cantaré!, which actively engages VocalEssence audiences and the wider community in the discovery, celebration and creation of music from Mexican traditions of the past and present. The objectives of the program are as follows:

- Discover and celebrate Mexican musical traditions (past and present)
- Nurture the creation of new quality choral music in partnership with Mexican composers
- Create a series of bilingual educational materials, published music and CDs for choral groups, singers and schools using established best practices
- Encourage singing in schools while instilling and celebrating cultural pride and awareness of Mexico’s heritage throughout the community

OVERVIEW OF ¡Cantaré!

2012-2013 Residency with Gerardo Cárdenas, Windom Dual Spanish Immersion, Minneapolis
OVERVIEW OF ¡CANTARÉ!

2015-2016 Composer Residencies
Over the course of the 2015-2016 season, two composers from Mexico—Alphesus Valdés and Francisco Zúñiga Olmos—will spend a total of four weeks with students and community members in select Twin Cities-area elementary schools, high schools, colleges, and community organizations. Each of these residencies will be customized to meet the needs of teachers, students and community members, exploring musical traditions from Mexico. They will each result in new compositions, which will be performed at the ¡Cantaré! Community Concerts at The Ordway Center for the Performing Arts on May 23, 2016.

Purpose of this Teacher Resource Guide
To complement the composer residencies, VocalEssence has developed this teacher resource guide and companion CD for teachers to use as a springboard for integration into the school curriculum prior to and after the residencies. It includes:

- Background information, lesson ideas and audio examples of high-quality Mexican folk and choral music
- Activities that will engage students in learning about Mexican music, composition and culture, both prior to and after the residencies
- Strategies to connect students’ prior knowledge of music with the new knowledge shared through the composer residencies
- Ways to help students prepare questions and ideas for the composers-in-residence

We have focused on six songs as a way to explore Mexican choral/folk music and culture, three of which are appropriate to teach to elementary-age students and three for high school/college choirs. However, teachers should feel free to adapt the activities to suit the abilities of their students as much can be learned through listening to (versus performing) the songs on the Companion CD.

For additional songs and lesson plans, download the ¡Cantaré! Series of Music Resource Guides from VocalEssence Music Press (http://vocalessencemusicpress.org).
Elementary School Residency
—ALEPHSUS VALDÉS

Alephsus Valdés has spent his career on musical production and recording, covering the whole process from composing, arranging, recording, mixing and post producing. As a composer, his works focus on theatrical, orchestral, film, and chamber music, with arrangements for different instrumentations. His compositions include writing the entire score for the film Ayer, Hoy y Siempre by Carlos Reyes (2011). Valdés was also the director of Luminae, a project of religious music incorporating modern arrangements and choral music. He studied Orchestral Conducting at the Conservatorio Nacional de Música and Philosophy at the Universidad Nacional Autónoma de México (UNAM), as well as the Propedéutico in Composition at the (UNAM). He currently holds a music teaching position in the Contemporary Dance School at the Centro Cultural Ollin Yoliztli, working as both a teacher and pianist. He also owns his production company: Hikari Studios.

As a producer, Valdés recorded and mixed the CD production of the Tuúmhen Paax Vocal Ensemble in 2010. He also has conducted several musical projects, such as: Bato Loko Group in France; Maicu Instrumental and Vocal Ensemble in Italy, the UK and Dubai, performing arrangements of Mexican music throughout Europe. Valdés is fluent in English, Spanish, French, Italian, and Romanian, and has also studied Japanese. In 2014, Valdés released his first Album, “Neocortex,” performing his own compositions alongside other renowned artists like Simona Jackson and Iraida Noriega. His album was influenced by world music and Mexican popular music.
High School Residency—FRANCISCO ZÚÑIGA OLMOS

Francisco Zúñiga Olmos studied professional classical guitar at Escuela Nacional de Música (UNAM) under Guillermo Flores Méndez, and received his musical education degree at the National Musical Conservatory in Mexico. He completed his master’s degree on Artistic Research and Education at the Instituto Nacional de Bellas Artes (INBA) and has taken many courses about guitar, musical pedagogy, choral and orchestral conducting and musicology, both in México and France.

Zúñiga began his trajectory as a choral conductor in 1977, conducting the Armonic Progression Chamber Choir until 1981. From 1985 to 1990, Zúñiga conducted for the National School of Biologic Sciences Choir from IPN (Instituto Politécnico Nacional). Zúñiga won many competitions in that role, and has orchestrated concerts at many prominent venues such as: Sala Nezahualcóyotl, Sala Tepeucíatl, Sala Silvestre Revueltas from CNM, Sala Manuel M. Ponce, and the Palacio de Bellas Artes.

In 1990, Zúñiga founded the “Ensemble Vocal Cantera” Chamber Choir, which he still conducts today. Zúñiga has taught at the Conservatorio Nacional de Música (INBA) since 1979, where he is now Coordinator of the Guitar Academy, and at the Escuela Nacional de Música (UNAM) since 1985. He teaches guitar, solmization and choral singing at both professional schools.
# PART II

## SONGS FOR ELEMENTARY STUDENTS

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A LA RORRO, NIÑO/EL RORRO

TRADITIONAL MEXICAN FOLKSONG ARRANGED BY CONRAD SUSA
Track # 1 on Companion CD

OVERVIEW
“A la Rorro, Niño” is a Mexican folk lullaby traditionally used to sing children to sleep. Variants of this traditional lullaby can be found in multiple South American countries including Mexico, Guatemala and Argentina. Building on the simple beauty of this lullaby, U.S. born composer Conrad Susa created a choral arrangement for mixed voices, harp, marimba and guitar.

LYRICS:
A rurru, niño chiquito
Duérmase ya mi Jesusito
Del elefante hasta el mosquito
Guarden silencio, no le hagan ruido.
Noche venturosa, noche de alegría,
Bendita la dulce, divina Maria.
Coros celestials, con su dulce acento,
Canten la ventura de este nacimiento.

TRANSLATION:
A la rurru, little baby
Hurry off to sleep, my little Jesus!
From the elephant to the mosquito
Keep silent, don’t make any noise.
Oh glorious night, joyous night!
Bless the sweet, divine Mary!
Heavenly choirs, with their sweet voices
Sing of the good fortune of this birth!

* Please Note: The word “arrorro” can also be spelled “arrurru.” It can translate to “hush,” or “slumber.”

ABOUT THE COMPOSER:
Conrad Stephen Susa was born in the town of Springdale, Pennsylvania, (near Pittsburgh), on April 26, 1935. He grew up in a Slovak family who enjoyed making music at home, especially choral music. He studied music at Carnegie Institute of Technology (now Carnegie Mellon University) and at Juilliard, where his teachers included William Bergsma and Vincent Persichetti. As of August 2008, Susa serves on faculty at the San Francisco Conservatory of Music and is best known for his operas and choral music.
CLASSROOM ACTIVITIES:

1) What Makes a Lullaby?

- Sing lullabies that you know.
- Who do you sing lullabies to in your family? Practice a rocking motion (slow and legato/smooth) while singing the song. (For younger children, they could take turns rocking a teddy bear or other stuffed animal.)
- What make something a lullaby? How do you know something is a lullaby if you hear it?
- Sing a lullaby with simple sound effects using unpitched percussion (chimes, wind sounds, shakers etc.) or add simple glockenspiel, xylophone, or metallophone parts to a lullaby that students know.

2) Be an Ethnomusicologist

- Ask students to go home and ask their family what their favorite lullabies were as a child.
- Have students share those in class. Perhaps the whole class could learn these and record them onto a CD. Playing a few tracks from the CD during your next concert/informance/sharing could be a great addition to the program!

3) Arrange a Lullaby

As a class, choose a lullaby and write a simple arrangement of it. The arrangement could include ostinati (vocal or instrumental), simple countermelodies and sound effects.
- For ease of arranging, choose a pentatonic song.
- See p. 42 for “Hush Little Minnie” (do pentatonic)
- See p. 43 for “Riddle Song (I Gave My Love a Cherry)” (sol pentatonic scale)

4) Sing and Orchestrate a Book

Choose a book based on a lullaby and read it with the class. The class could create a “soundtrack” to orchestrate the book. You could include an introduction and a coda.
5) Create a Lullaby Book

As an interdisciplinary project, students could choose a lullaby and create their own book. Each child could create their own book or each child could be responsible for one phrase and the picture that will accompany that phrase; when the book is assembled, each child will have contributed to the final product. (This collaboration could include the visual art teacher or the classroom teacher.)

6) Geography Search

🌟 How many lullabies in different languages do you know? In which countries do they originate?

🌟 Pinpoint these countries on a classroom map.

Further Resources:

- Variants of “El Rorro:” Three other recordings of this song from Guatemala, Mexico and Argentina can be found on tracks #2-4 on the Companion CD.

- Copies of this music can be found in “part X” of the SATB choral score for Conrad Susa’s Carols and Lullabies, and is available for purchase at most online sheet music stores.

See sheet music section for the following variants of A la Rorro, Niño/El Rorro:

- A la Rorro, Niño p. 37
- Arrorro mi Nene p. 38
- Arrorro Mi Niño p. 39
- Hush Little Minnie p. 40
- Riddle Song p. 41

Picture Books of Lullabies:

- Hush Little Baby by Sylvia Long
- All the Pretty Horses: A Traditional Lullaby by Linda Saport
- He’s Got the Whole World In His Hands by Kadir A. Nelson
- Arrorro Mi Niño: Latino Lullabies and Gentle Games by Lulu Delacre
  (This book also has a CD by the same title.)
- Hush, Little Baby: A Folk Song with Pictures by Marla Frazee
**Canción de la Luna**

**COMPOSED BY JORGE CÓRDOBA**
Track # 5 on Companion CD

**OVERVIEW**
“Canción de la Luna” is one movement in a song cycle about the moon. The song asks what would happen if no one helped to sustain the moon. The text, written by present-day poet Fryda Schultz de Mantovani, captures revealing child-like questions and thoughts in a conversation between a child and the moon. This three-part piece with piano accompaniment features tonal clusters among the vocal lines and includes musical features such as 3-against-2 rhythms, changing meters, varied dynamic markings, canonic voicing and diverse expressive markings.

**LYRICS:**
By Fryda Schultz de Mantovani

Se apagaron las estrellas  
La Luna duerme ...
para que no se caiga,  
¿quién la sostiene?
En el agua del río  
puede caerse
¡cuidad, Luna!
Que el río tiene  
piedritas de colores
*algas y peces  
te morderían toda
para comerte ...  
¡cuidado, Luna!
¿quién te sostiene?  
si te quedas dormida
vas a caerte tu  
¡cuidado, Luna!

**TRANSLATION:**
The stars go out  
The Moon sleeps ...
so it doesn’t fall  
Who will hold her up?
Into the river  
she might tumble
Look out, Moon!
For the river is full  
Small colored stones  
*seaweed and fish  
*Could be algae or plants
that will bite you all  
to eat you ...
Look out, Moon!
Who will hold you up?
If you stay asleep  
you are going to fall
Look out, Moon!

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CLASSROOM ACTIVITIES:

1) Orchestrate a Book or Poem

- Practice reading the book or poem using vocal inflection, expressing the meaning of the words.
- Choose a book or poem and create a soundtrack using voices, unpitched percussion, barred instruments or found instruments.
- Perform the poem or book with the soundtrack.

SUGGESTED POEM:

<table>
<thead>
<tr>
<th>Spanish</th>
<th>English</th>
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<tbody>
<tr>
<td>Luna, lunera</td>
<td>Moon, Moon</td>
</tr>
<tr>
<td>Luna, lunera</td>
<td>Moon, Moon</td>
</tr>
<tr>
<td>Cascabelera</td>
<td>Jingle-bell moon</td>
</tr>
<tr>
<td>Ojos azules,</td>
<td>Sky-lit blue eyes,</td>
</tr>
<tr>
<td>cara morena</td>
<td>Amber-faced moon.</td>
</tr>
</tbody>
</table>

TRANSLATION:

*the author is playing with the sound of luna by saying lunera.

From: Arrorró, Mi Niño: Latino Lullabies and Gentle Games by Lulu Delacre
Suggested books:

*And if the Moon Could Talk*
by Kate Banks (Georg Hallensleben, Illustrator)

*Goodnight Moon*
by Margaret Wise Brown (Clement Hurd, Illustrator)

*Can’t Sleep* by Chris Raska

2) Create a Soundscape

- Use voices and instruments to create a “soundscape” that sounds like the moon.
- Say poems while you play your soundscape or alternate playing and reciting of poetry.

3) Write a Moon Poem!

- Ask students to generate a list of words that remind them of the moon.
- Using these words, students can write their own short poems.
- Create a performance piece (see #2) using poems and instruments.

4) Movement and moon shapes

- The moon comes in many shapes as it orbits the earth. Ask students to create these moon shapes either by themselves or with a partner/small group.
- Alternate this movement exploration with singing, poetry and instruments playing for a longer classroom activity or performance piece.

Further resources:

- Sheet music to “Canción de la Luna” can be found on pp. 44–48.
OVERVIEW:
“A Citrón” is a traditional passing game from Mexico. To play this game, children sit in a circle and pass an object around the circle. The object could be anything that is handy—a rock, a stick, a shoe. To make the game more challenging, the song can be sung faster.

Passing games are played all over the world. Although “A Citrón” is not played by children in Mexico today, their parents and grandparents would have played this game as children. This section contains a number of passing games from Spanish-speaking countries as well as other parts of the world.

LYRICS:
A Citrón de un fandango sango sango
Sabaré, sabaré de la randela con
su triki triki trón

ABOUT THE COMPOSER:
The romantic song “A la víbora” uses the same tune as “A Citrón,” and is filled with imagery of love and the sea.

CLASSROOM ACTIVITIES:
1) Passing games from around the world

★ Play “A Citrón” on p. 49

★ What other passing games do you know?

★ From how many parts of the world can you learn passing games? How many different languages?

★ Play other games contained in this study guide:
   Bulldog on p. 48
   El Florón on p. 49
   Obo Shinottentotten on p. 50
2) Accelerando and ritardando

- Have students watch “A Citrón” on the *Global Voices DVD Grade 6* (accompanies MacMillan/McGraw/Hill textbook series and can also be purchased individually at http://mjpublishing.com/dvds.html)

- Ask students to notice what happens at the end (Accelerando).

- Play games using accelerando and ritardando in the classroom.

3) Nonsense words

- What other songs or rhymes do you know with nonsense words in them?

- Why do songs have words that don’t mean anything in particular?

- Can you make up a song or rhyme that uses nonsense syllables?

4) Music videos from around the world

- Watch videos from traditional musicians from the *Smithsonian Global Sounds* website: (http://folkways.si.edu/video/mexico_central_south.aspx)

- Note the instruments on various videos.

- Discuss what materials comprise the instruments. What can you learn about people’s culture from the music and instruments?

Further resources:

See Sheet Music section on pp. 47–50 for the following passing games

- A Citrón
- Bulldog
- El Florón
- Obo Shinottentotten
PART III

SONGS FOR HIGH SCHOOL/COLLEGE STUDENTS

Cinco Villancicos, Composed by Rocío Sanz

Dos Corazones Heridos, from Cuatro Canciones,
Composed by Blas Galindo

A una dama que iba cubierta,
Composed by Federico Ibarra Groth
OVERVIEW:
Villancicos are close relatives to the English Christmas carol, dating back to medieval times. In the New World, they were sung during feasts of the Catholic calendar and taught churchgoers about the new religion in a fun, joyful way. The Christmas villancico played with words and language, including pseudo-African, corrupt Italian, French, or Portuguese, and were intended to make churchgoers laugh and be merry. The poetry of Cinco Villancicos by Rocío Sanz is attributed to Sor Juana Inés de la Cruz, an Augustine nun whose texts were set to music all over the Spanish world.

LYRICS:
“¿Adonde váis, zagales?”
¿Adonde váis, zagales?
A Belén, a ver maravillas que son par aver.
Decidnos, zagales, ¿cómo lo sabéis?
En los aires lo cantan los Angeles, los Angeles
Con voces sonoras, atended,
oíd, oíd:

Hoy veréis en un portal
la Palabra enmudecida,
la Grandeza en pequeñez,
la Inmensidad en mantillas.

De una Estrella nace el Sol,
El Marse estrecha a una orilla
y una Flor en otra Flor,
infante Fruto se anima.

Decidnos, zagales, ¿cómo lo sabéis?
En los aires lo cantan los Angeles, los Angeles
con voces sonoras, oíd: en Belén, en Belén.

TRANSLATION:
Where are you going, shepherds?
“Where are you going, shepherds?”
To Bethlehem, to see marvels to be seen
Tell us, shepherds, how do you know this?
The Angels sing it in the air, the Angels
With resounding voices, pay attention now, listen, listen:

Today you will see in a crèche
The Word made silent,
Magnitude in the very small,
Immensity in swaddling clothes

The Sun is born from a Star,
The Sea reaches the shore
And from a Flower, another Flower
The infant Fruit comes to life.

Tell us shepherds, how do you know this?
The Angels sing it in the air, the Angels
With resounding voices, listen: to Bethlehem, to Bethlehem.
“Aquella flor del campo”
Aquella Flor del campo
de azules esplendores
nace de una Azucena
como un Niño de flores.

Una fecunda Virgen
en su arrullo
lo acoge por Joya de su pecho
y Flor de sus albores.

¡Ay, que el hielo le ofende
porque su albor retoque
con brinquiños de perlas cuando las llore,
enternecido Infante y Dios de los amores!

“Villancico de los pastorcillos”
Unos pastorcillos que al portal llegaron,
dijeron al Niño muy enamorados:
¿De dónde venís hermoso Muchacho,
que otro como Vos acá no ha llegado?

Unos pastorcillos que al portal llegaron,
dijeron al Niño muy enamorados:
Como un corderito nacéis en el campo:
A fe que algún día sereís señalado

Unos pastorcillos que al portal llegaron,
dijeron al Niño muy enamorados:
Niño, no lloréis, dormid por un rato
que ese Corazón está desvelado

That Wildflower
That Wildflower
Of splendid blue
Is born of the Lily
Like a flower Child.

A fertile Virgin
Sings a lullaby
She takes Him as a Jewel to her breast
Like a Flower of the dawn.

Oh! The ice offends Him
For the dawn brings the finishing touches
To his tears like running pearls as He cries,
The tender Infant and God of all love!

Christmas Carol of the Little Shepherds
Some little shepherds arrived at the crèche,
They said to the child very lovingly:
Where do you come from beautiful Child,
that no one like you has ever come here before?

Some little shepherds arrived at the crèche,
They said to the Child very lovingly:
As a little lamb you are born in the field:
For surely one day you will be famous

Some little shepherds arrived at the crèche,
They said to the Child very lovingly:
Child, don’t cry, sleep for a while
Your heart is restless
CINCO VILLANCICOS

“Villancico de los negritos”
¿Ah, Señor Andrea? ¿Ah, Señor Tomé?
¿Ah, Señor Andrea? ¿Ah, Señor Tomé?
¿Tenemos guitarra? Guitarra tenemos.
¿Sabemos tocar? Tocamos sabemos.
¿Qué me cuentas? Ven.
¡Vamos turu a Belén.

y al Niño que se llora
cantemos la salabanda.
Paléçeme bien.
y a mí también.

“Villancico de las zagalas”
Por la espesura de un monte,
a lo espacioso del valle,
tropas de hermosas zagalas
al romper el alba salen.

Corren y vuelan festivas
en busca de un Sol Infante,
y en pasto riles cantiñas
trataron de celebrarle:

A las nuevas que les dio
un muchacho como un ángel,
corren y vuelan festivas
en busca de un Sol Infante.

¡Mirenlo, mirenlo, que hermoso nace!
¡Tóquenle, toquenle,
cántenle, cántenle, cántenle!

¡Mirenlo hermoso, Flor de los Valles,
háganle amores,
cántenle, cántenle, cántenle!

Ah, Señor Andrea! Ah, Señor Tomé!
Ah, Señor Andrea! Ah, Señor Tomé!
Ah, Señor Andrea! Ah, Señor Tomé!
Do we have a guitar? We have a guitar
Do we know how to play it? We know how to play it.
What do you say? Come along.
Well, we are all going to Bethlehem.

And to the Baby that is crying
We’ll sing to him the “salabanda”.
Sounds good to me
And also to me.

The Shepherdesses Carol
From the wooded hills,
To the spacious valley,
Groups of beautiful shepherdesses
Come out to break the dawn.

They run and fly in a festive way
In search of the Infant Sun,
Through the pastoral countryside
They try to celebrate Him:

Of the news that they were given
By a young man like an Angel,
They run and fly in a festive way
In search of the Infant Sun.

Look at Him, look at Him, how beautifully he is born!
Touch Him, touch Him,
Sing to Him, sing to Him, sing to Him!

See how beautiful He is, Flower of the Valleys!
Adore Him,
Sing to Him, sing to Him, sing to Him!
ABOUT THE COMPOSER:
Rocío Sanz (1933-1993) began her in life in Costa Rica, but spent the majority of her life in Mexico. Sanz composed music for the stage and for radio, for many years producing and directing a radio program called “El rincón de los niños (Children’s Corner).” She composed choral, chamber and band music, and “Cinco Villancicos” took top honors at a competition for Christmas choral music at Teatro Nacional de Costa Rica, in 1976.

CLASSROOM ACTIVITIES:

1) Dynamics and expression

The first villancico, “Adonde váis, zagales,” has marked changes in dynamics. Listen to the piece, following along with the lyrics. Why did the composer decide that the singers should get louder and softer when they did? How do the dynamics impact you as a listener? What was the composer hoping to communicate by adding these dynamic markings?

2) Compositional techniques

Notice the compositional styles in the voices of the first villancico, “Adonde váis, zagales.” Possible techniques to discuss are unison, multiple part homophony, and multiple call and response. Compare the above techniques to an octavo you are singing in the choral classroom. Look at the notation and compare how the notation looks similar or different based on the compositional techniques employed.

CINCO VILLANCICOS

¡Mírenlo, Nieve que Fuego arde

Look at Him, Snow that burns with Fire

tiemplénle el llanto,

Soothe His cries,

cántenle, cántenle, cántenle!

Sing to Him, sing to Him, sing to Him!

¡Mírenlo en brazos de Virgen Madre,

See Him in the arms of His Virgin Mother,

brindenle halagos,

Sing His praises,
cántenle, cántenle, cántenle!

Sing to Him, sing to Him, sing to Him!

Look at Him, Snow that burns with Fire

Soothe His cries,

Sing to Him, sing to Him, sing to Him!

¡Mírenlo en brazos de Virgen Madre,

See Him in the arms of His Virgin Mother,

brindenle halagos,

Sing His praises,
cántenle, cántenle, cántenle!

Sing to Him, sing to Him, sing to Him!
3) Sound painting

Before giving students information on the Cinco Villancicos, play all five pieces for them. Ask students to hypothesize what each villancico is about, based on how the music sounds. Possible questions for students could be: 1) What did the music remind you of? 2) Which part of the music made you say that? 3) Musically, how could you justify your answer?

4) Breath support

Listen to the third villancico, “Villancico de los pastorcillos,” and notice the varying vocal sounds the singers are producing. Ask students to describe the quality of the sound (light, heavy, full, loud, soft, staccato, legato, playful, serious, crescendo, decrescendo). Discuss the breathing techniques necessary to produce the various sounds in the piece. Apply these breathing techniques to the choral repertoire in your classroom.

5) Popular music of the times

During the 19th century, Italian opera was very popular in many parts of the world, including Mexico. Ask students what music they think is popular in many parts of the world right now. Why might that be true? Are there pros and cons of having one or two styles of music that can be found in many parts of the world?

6) Race relations in Mexico and the United States

Share the information in the Further resources section (next page) with your students. Ask them if any of the information is new to them. Is there anything that surprised them? In the students’ experiences, are there parallels to race relations in the United States? Are there things they would like to see changed in their school, community or larger world?

7) Music’s role in reflecting, shaping, and creating culture

Using the fourth villancico, “Villancico de los negritos,” as an example, discuss how music reflects the culture out of which it is born. Conversely, how has music shaped culture? How can music create culture? Other musical selections could include examples from the Underground Railroad, the U.S. Civil Rights Movement, and the freedom struggle in South Africa (South African freedom/marching songs).
8) Women composers

Rocío Sanz, the composer of “Cinco Villancicos,” is one of many important female figures in the history of Mexican music. Sometimes students and teachers are more familiar with male composers than female composers.

Ask students how many female composers they can name.
Ask them how many male composers they can name.
Ask students to discuss why this might be. Encourage students to research female composers, both past and present, and present them to the class.
(See Further resources section below.)

FURTHER RESOURCES:

The First Africans to Arrive in Mexico:
The contributions of the African descendants in Mexico have not been given the attention they deserve, especially in relationship to their influence on culture and society. Soon after Africans arrived in Mexico in 1519, Yanga, an African leader, founded the first free African township in the Americas (January 6, 1609). Gaspar Yanga, believed to come from noble ancestry in Gabon, Africa, led a slave revolt in the late 16th century against Spanish colonials around Veracruz. Despite having more resources and soldiers, the colonists couldn’t defeat Yanga and eventually gave in to his demands for the former slaves to live in a free settlement. Since then Africans have continued to contribute artistic, culinary, musical and cultural traditions to Mexican culture through the present day. Carnaval, similar to Mardi Gras in New Orleans, is one of the most important events in the city of Yanga. The citizens of Yanga mark the event as a celebration dedicated to black African culture.
The Underground Railroad and Mexico: As the Underground Railroad gained notoriety, it became even more secret. A virtually undetected escape route ran from Texas to Mexico, but almost no information exists about how it functioned or how many African Americans quietly blended into the Mexican populace. It became difficult to distinguish between fact and fiction in accounts of the escapes. But researchers have been able to uncover many details, especially from the accounts of free blacks who wrote memoirs or autobiographies.

Villancico de los negritos
The lyrics of the fourth Villancico, “Villancico de los negritos,” is a parody of the speech of African Mexican people at the time. The fact that lyrics were written and music was added to the text is a reflection of the time it was written, as well as what was considered culturally acceptable. This villancico offers the opportunity for rich class discussion about the cultural implications of African Mexicans being the targets of such a parody as well as music’s role in reflecting, shaping, and creating culture. (See Classroom Activity #7 on p. 24).

Copies of this music can be obtained through VocalEssence by calling 612.547.1456.

Additional Resources on Women Composers and Musicians:
Women and Music by Karin Pendle
Women Composers by Diane Peacock Jezic
“Mexican Women in Music” from Latin American Music Review, Vol. 4, No. 1, pp 120-131 by Esperanza Pulido
Contemporary Composers in Costa Rica by Ronald R. Sider
A Library for Juana: The World of Sor Juana Inés by Pat Mora
OVERVIEW:
The text from “Dos Corazones Heridos” comes from a popular poem in Mexico. The composition is written in the style of a son, a 17th-century fusion of indigenous, Spanish and African musical traditions. The lyrics of sones frequently describe country life: in particular, the plants, animals and people of the region. Mexican sones exhibit a great deal of variation from region to region, both in rhythm and instrumentation. Distinctions between the variations of sones are made by reference to the geographic region, for example son jaliscenses from the Mexican state of Jalisco.

LYRICS:
Dos corazones heridos
puestos en una balanza,
el uno pide justicia,
el otro pide venganza;
y el corazón más herido
solo con llorar descansa.

TRANSLATION:
Two wounded hearts,
placed on a balance
One asks for justice,
the other for revenge;

And the heart most wounded
only by crying, rests.
Dos Corazones Heridos (Two Wounded Hearts),
from Cuatro Canciones (Four Songs)

ABOUT THE COMPOSER:
Blas Galindo Dimas (1910-1993) was born in a remote Mexican village in Jalisco, Mexico. As a composer of Nationalistic music, his music celebrates his country, incorporating traditional music as well as musical forms and styles traditional to Mexico. In his studies, Dimas attended the National Conservatory of Mexico and worked for two summers with Aaron Copland at the Berkshire Festival in Massachusetts. He wrote 105 works for most standard musical genres; his most famous and performed piece is called “Sones de Mariachi” or “Sounds of Mariachi.”

Map of Jalisco, Mexico

Blas Galindo Dimas
CLASSROOM ACTIVITIES:

1) Singing and Creating Canons

- Listen for the canonic writing in the piece. Identify the number of beats between entrances.
- Sing various canons.
- Discuss the entrances of various canons.
- Allow students to suggest starting at different measures in the canon. Discuss why some entrances work better than others (harmonic function).
- An extension of this activity would be to create your own canon. (One example - the first line is the main melody, the second being a harmony or countermelody and the third serving as a bass line. As long as the harmonic function lines up vertically amid the three vocal lines, the canon should be successful.)

2) Listening to/Watching a Son (pronounced SOHN)

- Listen to/watch the traditional son titled “El son de la negra” performed by Mariachi Varga on YouTube: http://www.youtube.com/watch?v=7G-U82PriO0
- Compare and contrast with other versions of “El son de la negra.” Multiple versions of this song appear as both audio and video examples. Type “El son de la negra” into your internet browser for various examples.

3) Writing a Son

- Ask the class to write a son describing country life, including plants, animals and people of a given region. Students could choose a country scene of their choice, from any place in the world, provided their lyrics reflect the scene of that country.
- Students could work in small groups to write one verse adhering to the guidelines above. The verses could be added together for a more complete story at the end of the activity.
4) Interpreting the Melody of “Dos Corazones Heridos”

- Before revealing the translation of the text, allow students to listen to the piece.
- Ask students what they think the text means, based on the way the music sounds. What evidence do they find of their ideas in the music? Find specific examples of how the text and music work together to convey meaning in the music.
- If the composer wanted to create the exact opposite sound, mood, or feeling in the music, what would students recommend he do musically? What musical or performance techniques would change the mood of the music?

5) Nationalistic Music

- Listen to musical examples from nationalistic composers from various countries. Discuss the historical and/or political context of the music. Discover how nationalist composers celebrate their country through music.
- Possible composers for further study:
  - Bela Bartók – Hungary
  - Aaron Copland – United States
  - Antonín Dvořák – Czech Republic (former Czechoslovakia),
  - Edvard Grieg – Norway
  - Modest Mussorgsky – Russia
  - Manuel Ponce – Mexico
  - Ralph Vaughan Williams – England

FURTHER RESOURCES:
Sheet music for SATB choir is available for purchase through www.sheetmusicplus.com, using the search word “Dos Corazones.” The sheet music can also be found at the music library in Ferguson Hall at the University of Minnesota (UM TC Music Library [M1579.G25 C67 1951]).

Mexican Son —
The Mexican son first appeared in the 17th century and is a fusion of indigenous, Spanish and African traditions, much like Cuban son. Although originally, the son was brought to the New World via Mexico City, it eventually settled in the countryside. The word son is a generic term; complex sones (pronounced SOH-nays) can be distinguished geographically and by instrumentation. The lyrics of sones frequently describe country life: in particular, the plants, animals and people of the region. Mexican sones exhibit a great deal of variation from region to
region, both in rhythm and instrumentation. Some of these regional sones include son jarocho from the area around Vera Cruz, son jaliscenses from Jalisco, son huasteco, son calentano, son michoacano, son istmeño or son oaxaqueño, each name representative of its geographical location. It is interesting to note that there are some sones, such as “El Gusto”, which are common in multiple regions and clearly date back to a common musical ancestor. The most famous example of the son jarocho is “La Bamba,” which features a distinct three-chord repeated pattern underlying a simple verse (or verses) that allow for variation and improvisation. Son huasteco is the term associated with the huapango rhythm and features violin and guitar instrumentation with highly improvisational text, often structured around the Spanish décima form. The word “huapango” is derived from the Náhuatl term cuauh-panco, which means “to dance on a wooden platform,” demonstrating links to its Aztec past.

Sones and Mariachi Ensembles —
One of the most identifiable forms of regional Mexican son is defined by its instrumentation: son jaliciense (from the state of Jalisco) is represented by the mariachi. The principal music played by early Mariachis was the son, a mixture of folk traditions from Spain, Mexico and Africa and representative of the popular music of the day. The mariachi is an ensemble dating back to the early 19th century, and until the early 1920s consisted primarily of string instruments including two violins, the vihuela and guitarra de golpe (guitar relatives), the guitarrón (a large-bodied, four-string bass guitar) or the harp. Around 1927 trumpets were added as well as more violins. The ideal mariachi tends to have around nine musicians and always will include the guitarrón, while the harp is optional. Mariachis became regarded as one of Mexico’s more “refined” ensembles and by the mid-20th century their popularity spread throughout Mexico as the era of Mexican cinema propelled these groups and individual artists to stardom.

Nationalistic Music —
In contrast to the universality of musical style that prevailed during the 18th century, much 19th-century music is identifiable in terms of national origin. Nationalism—the consciousness of the distinctive features of a nation and the intent to reveal, emphasize and glorify those features—played a prominent part in Romantic music, partly as a result of social and political developments. The subject matter favored by Romantic composers is most apparent in vocal music, where words can convey the explicit theme, but instrumental music was also affected by the Romantic attraction to national identification and to remoteness, strangeness and fantasy, particularly to the fantastic aspects of medieval tales and legends.
A UNA DAMA QUE IBA CUBIERTA

Composer/Arranger: COMPOSED BY FEDERICO IBARRA GROTH
Track # 14 on Companion CD

OVERVIEW:
The text of “A una dama que iba cubierta” is based on a poem from 15th-century Spain by Gómez Manrique (1412-1490). However, contemporary Federico Ibarra Groth (1946–present), chose to fashion his composition after a madrigal. “A una dama que iba cubierta” was written in 1980, but uses compositional techniques employed in the 16th and 17th centuries.

LYRICS:
A una dama que iba cubierta
El corazón se me fue donde vuestro vulto vi,
E luego vos conocí al punto que vos miré;
Que no pudo facer tanto,
Por mucho que vos cubriese
Aquel vuestro negro manto,
Que no vos reconocias

Que debajo se mostraba
Vuestra gracia y gentil aire,
Y el cubrir con buen donaire todo lo manifestaba;

Así que con mis enojos e muy grande turbación
Allá se fueron mis ojos tenía el corazón.

TRANSLATION
The veiled lady
My heart wanted to follow your silhouette,
And then as soon as I saw you, I knew you;
It could not be that much,
Even though you covered yourself
With your black veil,
I still recognized you

Underneath I could perceive
Your graceful and gentle air,
While covered so charmingly, everything became manifest;

So in spite of my vexation and great confusion
My eyes followed where my heart belonged.
ABOUT THE COMPOSER:
Federico Ibarra Groth was born in Mexico City in 1946. He studied composition in his home country at the National School of Music of the UNAM (National Autonomous University of Mexico). He received scholarships that allowed him to further his studies in France and Spain. In addition to his work as a composer, Groth has dedicated considerable time to performing premiered works in Mexico, highlighting his own compositions and those of other Mexican composers. Cultural institutions from all over the world have commissioned Ibarra as well as performed, published and recorded his works. Groth also works as a composition teacher, helping to form the next generation of Mexican composers.

CLASSROOM ACTIVITIES:

1) Listen to or Learn a Madrigal

- What are the characteristics of a madrigal?
- How do madrigals compare to compositional styles before and after the Renaissance period?

2) Evaluate the Performance of This Song

- Watch this performance of “A una dama que iba cubierta” on YouTube at http://www.youtube.com/watch?v=D8dVJw9XT8A. This performance, added to YouTube on June 15, 2008, is part of a choral conducting class at the Conservatorio de las Rosas, Morelia, Mexico, with the student Ernesto Garcia Velasco conducting, under the guidance of conductor Jorge Medina Leal, with Juan Antonio Santoyo at the piano.

- Decide what would characterize an excellent performance of this song.

- List those criteria with either a rating scale or a rubric. Have students evaluate the performance based on the selected criteria.

- Notice the changes the visiting conductor helps the choir make.

- What changes did he suggest? Why?
3) Explore music and culture of the Spanish Colonial Period in Mexico

Fedrero Ibarra Groth used compositional techniques employed in the 16th and 17th centuries (1500s and 1600s) in his music. Have your students research composers who wrote music in Mexico during this period, using the timeline on p. 53 and information about this period below as resources. Some composers might include Juan Gutierrez de Padilla, Antonio de Salazar, Manuel de Zumaya, Jose de Torres, Ignacio Jerusalem and Jose Manuel Aldana.

Ask them to present their findings on these composers in groups to the class. Have a group discussion about the composers, their music and the culture in which they wrote. How does the music of these composers compare to Groth’s “A una dama que iba cubierta?” Is it similar or different? How did Spain impact the music in Mexico between 1521 and 1821? How did the indigenous cultures make an impact on Mexican music? How does this compare to the culture in Mexico in 1980, when Groth composed “A una dama que iba cubierta?”

FURTHER RESOURCES:
Copies of this music can be purchased in Mexico for approximately $8.50 each (the book has three pieces: “Romancillo,” “A una dama que iba cubierta” and “Villancico VI.”). Contact VocalEssence at 612.547.1456 if you are interested in this purchase.

CDs of Mexican Choral Music from Spanish Colonial Period
Much can be learned about composers from this period by listening to the music and reading the liner notes from the following CDs:

Celebremos El Niños: Christmas Delights from the Mexican Baroque, The Rose Ensemble
La Noche: Modern Mexican Choral Masterpieces, The Gregg Smith Singers
Masterpieces of Mexican Polyphony, Westminster Cathedral Choir
Matins for the Virgin of Guadalupe, 1764, Chanticleer
Mexican Baroque, Chanticleer
Padilla: Music of the Mexican Baroque, Los Angeles Chamber Choir
Spanish Colonial Period in Mexico
When Spaniard Hernando Cortez arrived in Mexico in 1519, the Aztec King Moctezuma II invited the conquistador to Tenochtitlán as he believed him to possibly be the serpent god Quetzalcoatl. This gesture proved disastrous because Cortez formed many allies on his way to the city, who joined him in 1521 in attacking and conquering the Aztecs. Cortez then colonized the area and named it Nueva España (New Spain).

During this period, the Catholic Church’s influence was strongly felt in the region when missionaries began arriving in 1523. The missionaries built many monasteries and converted millions of people to Catholicism. The first bishop, bishop Juan de Zumárraga, instructed the missionaries to use and teach music as “an indispensable aid in the process of conversion.” Although little is known about music in Mexico before 1521, it is apparent that the native populations were musically gifted, as their talents and aptitude for music was constantly discussed as they learned Western notation. As early as 1539, Mexico had a printing press and an Ordinarium was printed in 1556, which was the first book with music printed in the New World. Choirs made up of the indigenous cultures in Mexico learned this music—Ordinary and Proper of the Mass, hymns, antiphons, psalms and Passion music—as well as non-liturgical music such as villancicos.
PART IV

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A la Rorro, Niño
Mexican lullaby, collected by Gabriela Montoya-Stier

Translation: To the rorro boy, and to the rorrorro.
Go to sleep, my boy, go to sleep now.
(Translation NOT intended to be sung; provided only to aid in comprehension.)

Background Information: The collector's mother sang this here when she was a baby.
Arrorro mi Nene
Traditional lullaby from Argentine, collected by Arianna Giaroli Guthrie

Lyrics:
Arrorro mi nene,
Arrorro mi sol,
Arrorro pedazo
De mi corazón.

Este niño lindo
No quiere dormir
Cierra los ojitos
Y los vuelve abrir.

Este niño lindo,
Que duerme de noche,
Quiere que lo lleven
a pasear en coche.

Este niño lindo,
Que duerme de día,
Quiere que lo saquen
a pasear tramilla.

Translation:
Hush-a-bye my baby,
Hush-a-bye my sunshine,
Hush-a-bye little piece
Of my heart.

This beautiful child
doesn't want to sleep.
He closes his eyes
and opens them again.

This beautiful child,
who sleeps by night,
wants to be taken
out in the car.

This beautiful child,
who sleeps by day,
wants to be taken
out on the bus.

Background information: This song was sung to the collector by her grandmother, Abuelita Elsa.
Arrorro Mi Niño
Mexican lullaby, collected by Faith Knowles

Translation: Hush a bye my wee one, hush a bye my sunshine,
Hush a bye piece of my heart
(Translation NOT intended to be sung; provided only to aid in comprehension.)
Hush Little Minnie
Traditional United States lullaby

Hush Little Minnie, don't say a word.

Papa's gonna buy you a mocking bird.

It can whistle and it can sing.

It can do most any thing.
Riddle Song (I Gave My Love a Cherry)
Traditional United States Folksong

Verse 2:
How can there be a cherry that has no stone?
How can there be a chicken that has no bone?
How can there be a story that has no end?
How can there be a baby with no cryin’?

Verse 3:
A cherry when its bloomin’, it has no stone.
A chicken when its pippin’, it has no bone.
The story of "I love you," it has no end.
A baby when its sleepin', there's no cryin'.
Canción de la Luna

Texto: Frida Schultz

Jorge Córdoba V.
— 4 —

Canción de la Luna

piu lento

\[ \text{S, Mez, CAIt, Pno.} \]

meno mosso

\[ \text{S, Mez, CAIt, Pno.} \]

Tempo primo

\[ \text{S, Mez, CAIt, Pno.} \]

\[ \text{Tempo primo} \]
A Citrón

Traditional Mexican Children’s Passing Game Song

Translation: nonsense words in Spanish

Game Formation: seated circle

Game: Each player has a stick to pass, passing to the right on the beat. Begin passing on the downbeat, first beat in front of the person next to you. On the words "triki, triki trón" each player holds the stick in his or her hands. The song immediately begins again with the passing game. When a player makes a mistake by breaking the rhythm of passing, he or she is eliminated.

Game variation: One of the sticks in play can be marked by a piece of tape or tying a piece of string around the end of it. Whoever has that stick at the end of the song gets to play an instrument in time with the song.
Bulldog

Traditional United States Handclapping Game

Way down south in the han ky pank, I say bull dog bull dog han ky pank I say

fee, fi, fo, fum, listen to that bull dog.

Game Formation: Seated circle, hands face up on knees. Each player's right hand rests, face up, on the left hand of the person to their right.

Game: The beat is passed around the circle from player to player. One person at a time, a player's right hand claps the right hand of the person to his/her left. When a player's hand is clapped, s/he then continues to pass the beat, saying the poem at the same time. On the last beat of the poem, on the word "dog," if the person's hand is clapped, s/he is eliminated. If the player moves his or her hand before his/her hand is clapped, then the player who tried to clap his/her hand is eliminated.
El Florón
Traditional Puerto Rican Passing Game

Translation: The big flower passes through here
I did not see it, I did not see it.
Let it go through, let it go through,
Let the big flower go through.

Game Formation: Seated Circle

Game: This is an elimination game. The students pass an object, like a flower, as they sing the song. Each time the song is sung, the person with the object is eliminated. Repeat the song until only one person remains. He or she is the winner. Beat may be faster, if players are able to keep up.
Obo-shi-notten-totten
Source: children at Glen Lake Elementary School, Hopkins

Obo-shi-notten-totten

Nay, nay, I am boom, boom, boom.

Eenie beanie ot ten tot ten, obo shi not ten tot ten,

obo shi not ten tot ten, boom! 1 2 3 4 5

Game:
Players stand in a circle, hands extended, palms up. Right hands are on top of neighbor's left hands. Pass beat around while singing. Person patted on "5" is out. - unless - person pulls hand away in time. Then "#4" is out.
TIMELINE — KEY DATES IN MEXICAN MUSIC & CULTURE

c.1000 - 1532  Inca empire thrives in Andes Mountains from present-day Ecuador to central Chile. Mexico is populated by several indigenous cultures including Olmec, Maya, Teotihuacán, Zapotec, Toltec and Aztec.

1400s  Period of Renaissance music begins.

1412  Gómez Manrique is born (author of poem “A una dama que iba cubierta,” which Mexican composer Federico Ibarra Groth uses for his musical composition by the same title).

1519  The Spanish conquistador Hernán Cortés arrives in Mexico.

1521  Cortés and Indian allies take over Tenochtitlán, the Aztec capital.

1521-1821  Spanish Colonial Period in Mexico.

1523  The first three Franciscan missionaries arrive in Mexico from Spain. One of the missionaries, Pedro de Gante (1480-1572), opened the first music school where indigenous cultures were taught plainchant and instrument making.

1531  Juan Diego (1474-1548), one of the first Christianized Aztecs, reports the appearance of the Virgin of Guadalupe.

1532  Incan state falls to Spaniards.

1539  Canon Juan Xuárez, the first maestro de capilla, was appointed to Mexico City Cathedral.

1551  National university is founded in Mexico City.

1556  An Ordinarium, a liturgical book, is printed in Mexico. It is the first book with music printed in the New World.

1600  Period of Baroque music begins.

1629-64  Juan de Gutiérrez de Padilla (c.1590-1664) works as the maestro de capilla at Puebla Cathedral, where the large choir stalls made possible the performance of his polychoral musical works.

1711  Manuel de Zumaya (c.1678-1755), a native of Mexico, composes the second opera known to have been produced in the New World, La Parténope.
## Timeline — Key Dates in Mexican Music & Culture

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1750</td>
<td>Period of Classical music begins.</td>
</tr>
<tr>
<td>Early 1800s</td>
<td>Period of Romantic music begins.</td>
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<tr>
<td>1800s</td>
<td>Nationalistic music becomes more prominent. Italian opera dominates the Mexican musical scene.</td>
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<td>1810–c.1821</td>
<td>During wars of independence that pit Mexicans against one another as well as the forces of Spain, over 12 percent of the Mexican population dies. Mexican independence is achieved under the 1821 <em>Plan of Iguala</em>, which promises equality for citizens and preserves the privileges of the Catholic Church.</td>
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<td>1821</td>
<td>Mexican independence recognized in the Treaty of Córdoba.</td>
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<td>1824</td>
<td>Constitution of 1824 establishes Mexico as a republic with a federal system.</td>
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<td>1835</td>
<td>Rebels seeking independence for Texas fight the Mexican army at the Alamo. In 1836 the Texas Republic becomes independent.</td>
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<td>1845</td>
<td>The United States annexes Texas.</td>
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<tr>
<td>1846–1848</td>
<td>Mexico and the United States are at war. In the resulting treaty of Guadalupe-Hidalgo, Mexico cedes 55% of its territory (present-day Arizona, California, New Mexico, and parts of Colorado, Nevada and Utah) to the United States.</td>
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<tr>
<td>1854</td>
<td>United States Senate approves Gadsden Purchase from Mexico, adding nearly 30,000 square miles to southern Arizona and New Mexico.</td>
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<td>1871</td>
<td>The opera Guatimotzin by Aniceto Ortega del Villar (1825-1875) is premiered with Mexican soprano Angela Peralta. This work is considered the first serious attempt to incorporate some elements of the indigenous music of Mexico with in the framework of prevailing Italian models.</td>
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<tr>
<td>1877</td>
<td>Conservatorio Nacional de Música (National Conservatory of Music) opens in Mexico.</td>
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<tr>
<td>1895</td>
<td>Mexican composer Julián Carrillo (1875-1965) elaborates a microtonal system known as sonido trece (‘13th-tone’), using up to 16th-tones.</td>
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</tbody>
</table>
1910 Nationalistic music grows in importance in Mexico with pioneer Manuel Ponce (1882-1948), who used all types of mestizo folk music (corridos, jarabe, huapango, son, etc.) in his compositions. Mexican nationalistic composer Blas Galindo Dimas is born.

1910-1917 Spurred by discontent with the dictatorial Díaz regime, regional animosities, and increasing economic inequality in the countryside, guerrilla armies fight the Mexican Revolution, temporarily breaking the country into warring regions.

1917 The Constitution of 1917 maintains republican and liberal features of the 1824 and 1857 constitutions but also guarantees social rights such as a living wage. Altered many times, this constitution remains in force.

1928 Carlos Chávez (1899-1978), the most influential early 20th-century composer in Mexico, founds the Orquesta Sinfónica de México, which he directs for over 18 years.

1929-35 Silvestre Revueltas (1899-1940) works as the assistant conductor of Orquesta Sinfónica de México and writes compositions that draw on contemporary Mexican popular and folk music.

1935 American composer Conrad Stephen Susa (b. 1935) is born.

1946 Mexican composer Federico Ibarra Groth (b. 1946) is born.

1953 Mexican composer Jorge Córdoba (b. 1953) is born.

1980 “A una dama que iba cubierta” is composed by Federico Ibarra Groth.
**Glossary**

**artist statement** – A written narrative that accompanies a work of art, allowing the artist to explain his or her artistic choices to the viewer or audience.

**ballad** – A narrative poem composed of short verses that tells a story, often passed down aurally from generation to generation so composers are not known.

**Baroque era** – Period in western music history ranging from the middle of the 16th to the middle of the 17th centuries, characterized by ornamentation and written in strict form.

**canon** – Contrapuntal composition in which a melody or melodic idea is repeated after a given duration.

**cantus firmus** – A “fixed melody” usually of very long notes, often based on a fragment of Gregorian chant that served as the structural basis for a polyphonic composition, particularly in the Renaissance.

**Classical era** – Period in western music from the late 18th to early 19th centuries. The chief composers of this style of music are Haydn, Mozart, and early Beethoven. This music flourished chiefly in Vienna, and is characterized by its lighter, clearer texture, homophonic melodies and less complicated form than the earlier Baroque style.

**contrapuntal music** – Counterpoint or music with two or more independent lines.

**fl.** (next to a composer’s birth or death dates) – “Fl.” [flourish] dates indicate that the years of birth and death are unknown, but year(s) of activity are known.
Franciscan missionaries – Members of the Catholic religious order that follow a body of regulations known as “the rule of St. Francis.” Franciscan missionaries landed in Mexico with Cortés in 1519 and were active from the start in evangelizing the native people of the former Aztec empire.

homophony – A musical texture in which two or more melodic parts move together at more or less the same pace. Homophonic music often has one dominant melodic voice accompanied by chords.

Inca (Inka) – People indigenous to the Andean region of South America.

Jalisco – Central-Pacific Mexican state whose capital city is Guadalajara. Composer Blas Galindo Dimas was born there in 1910.

madrigal – Polyphonic vocal setting, usually unaccompanied, popular from the early 16th century to the middle of the 17th century, particularly in Italy.

mariachi – Ensemble of guitars, guitarrón (bass guitar), diatonic harp, violins and trumpet, originating in western Mexico.

motet – One of the major vocal genres from the Middle Ages through the 18th century. In the Baroque era, the term generally referred to a sacred vocal composition intended for use in church or personal devotion.

nationalistic music – Consciousness of the distinctive features of a nation and the intent to reveal, emphasize, and glorify those features—played a prominent part in Romantic music.
**polyphony** – Music whose texture is formed by the interweaving of two or more melodic lines that are rhythmically independent from each other.

**Renaissance era** – Period of western music covering the 15th through 16th centuries (c. 1450-1600 C.E.), following the Medieval and preceding the Baroque era. The Renaissance saw the arrival of modes similar to modern major and minor scales, and of tonal harmony. Music of this era is characterized by its smoother, more charming melodies, rich, many-voiced, imitative harmonies, brilliant energy and lively ornamentation. This period also signified the rebirth of music, art and literature in the Western world.

**Romantic era** – Era of Western music following the Classical era and ending around 1900. The compositions of the Romantic era are characterized by large ensembles, great dynamic fluctuations from fff to ppp, less tonal and melodic tunes, more discordant, atonal pieces and immense, long compositions. The piano is a prominent instrument of the Romantic era.

**son (pronounced SOHN)** – A generic term for peasant or rural music represented in music, song and dance. The most prominent trait of sones (pronounced SOHN-nays) is “sesquialtera meter:” an unequal triple rhythm based on patterns of six beats. Song texts almost always deal with women and love, are in couplets and verses alternate with refrains.

**villancico** – Term referring to a late 15th century Spanish vernacular musical and poetic form consisting of several stanzas (coplas) framed by a refrain (estribillo) at the beginning and end, giving an overall ABA structure. The form evolved from a medieval dance lyric associated with secular, popular themes in the 15th century to having more devotional and religious themes in the later 16th century. Today, the villancico is similar to a Christmas carol.
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