

VOCALESSENCE ¡Cantaré!

Teacher Resource Guide



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About VocalEssence

The Mission of VocalEssence

VocalEssence champions choral music of all genres, celebrating the vocal experience through innovative performances, commissioning of new music, and engaging with diverse constituencies.



Minneapolis-based VocalEssence has decades of history as one of the world’s premier choral music organizations. Despite its global influence, VocalEssence has kept its focus local—consistently pioneering ways to strengthen

Minnesota’s community through thrilling musical experiences. 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, our two performing groups—the Ensemble Singers (32 professionals) and the VocalEssence Chorus (90 volunteers)— are made up entirely of local residents.

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 VocalEssence Chorus & Ensemble Singers and an array of guest soloists and instrumentalists.

VocalEssence was founded in 1969 as the Plymouth Music Series, an arts outreach program of Plymouth Congregational Church in Minneapolis and incorporated as a separate 501(c)(3) non-profit in 1979. In 2002, the Plymouth Music Series changed its name to VocalEssence, capturing the essence of its mission to explore music for the human voice.

In addition to championing lesser-known works of the past, VocalEssence has an unwavering commitment to today’s composers, which has resulted in more than 250 world premieres to date. The organization has received the ASCAP/ Chorus America Award for Adventurous Programming of Contemporary Music six times and has been honored with more Chorus America awards than any other ensemble nationwide, including the once-in-an-organizational-lifetime Margaret Hillis Achievement Award for Choral Excellence.

VocalEssence reaches into the community with programs that impact thousands of students, singers and composers every year. VocalEssence WITNESS celebrates the contributions of African Americans and VocalEssence ¡Cantaré! brings the talents of composers from Mexico into Minnesota classrooms. VocalEssence partners with the American Composers Forum to offer the annual Welcome Christmas Carol Contest.

At VocalEssence, we believe when we sing together, we succeed together. We invite you to be a part of it.

Philip Brunelle

Artistic Director and Founder

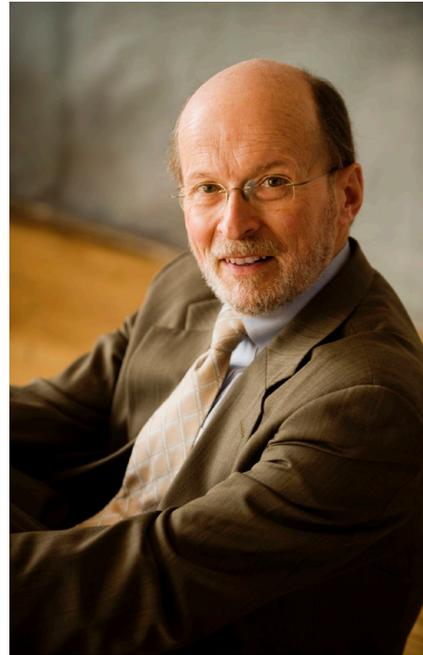
Philip Brunelle, artistic director and founder of VocalEssence, is an internationally renowned conductor, choral scholar and visionary. He has made his lifelong mission the promotion of the choral art in all its forms, especially rarely heard works of the past and outstanding new music. Under his leadership, 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 served as Artistic Advisor for the 2017 World Choral Symposium in Barcelona, Spain and later that summer he was Artistic Director of the 2017 China (Qiandongnan) International Folk Song Choral Festival in Kaili, China.

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).

And, listen to the new podcast on Philip: renaissancemanpodcast.com





G. Phillip Shoultz, III

Associate Conductor | Director of Learning, Engagement, and Community Programs

Known for his innovative pedagogy and ability to inspire singers of all ages, G. Phillip Shoultz, III, enjoys a multifaceted career as conductor, educator, singer, and speaker. Phillip is the Associate Conductor of VocalEssence where he shares the podium with founding artistic director, and mentor, Philip Brunelle and serves as the leader for education programs including WITNESS, ¡Cantaré!, and the Carnegie Hall Lullaby Project. In addition to his work with VocalEssence, he serves as director of music, worship, and the arts for Good

Samaritan United Methodist Church and frequently appears throughout the U.S. as a guest clinician, adjudicator, and consultant.

The winner of the 2015 American Choral Directors Association Graduate Student Conducting Competition, Phillip appeared as a Conducting Fellow with the Oregon Bach Festival, Chorus America, Choral Music Experience Institute, and several other summer programs. He has prepared choirs for performances in Canada, England, Estonia, Finland, France, Germany, Mexico, and Russia. Recently, he guest conducted the Manhattan Chorale in New York City and was also named as a 2017 ACDA International Conductors' Exchange Program Participant which will afford him the opportunity to travel extensively in Central and South America.

Phillip completed his doctoral studies in conducting at the University of Minnesota (D.M.A.) and also earned degrees with High Honors from the University of Georgia (B.A. and B.M.) and Georgia State University (M.M.). During his time in Atlanta, he served as Artistic Director to an adult community choir (Gwinnett Choral Guild) and a youth organization (Atlanta Institute for Musicianship and Singing), founding director of the Georgia Young Men's Ensemble, a part of the Grammy Award-winning Gwinnett Young Singers, and the Assistant Director for the professional chamber choir, Coro Vocati. His work in public schools garnered school- and county-level Teacher of the Year honors on three separate occasions by different organizations.

Phillip enjoys biking, boxing, and all things related to sports and food. A proud member of the VoiceCare Network, Phillip believes every person can experience great joy through singing and passionately encourages exploration of body, mind, and voice through corporate singing experiences. Phillip lives in St. Louis Park, Minnesota with his wife, Michelle, son, Malachi, and daughter, Lydia.



Overview of VocalEssence ¡Cantaré!

VocalEssence 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, in 2008, VocalEssence created *VocalEssence ¡Cantaré!*, a cross-cultural exchange program between Latino and American people that actively engages our 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 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

Uses for this Resource Guide

To complement the composer residencies, VocalEssence has developed this resource guide and companion CD for teachers and directors to use as foundational material to prepare singers for a composer residency and as an ongoing celebration of Mexican musical heritage throughout the year. It includes a variety of musical excerpts from pieces available from VocalEssence Music Press (<http://vocalessencemusicpress.org>) as well as ideas for incorporating them with a variety of age groups and contexts.

Music in the Teacher Resource Guide

Song Title	Music	Connections	Region
“A Citrón”	Unison, easy	Rhythm/tempo game, ice breaker, warm-up	Baja Peninsula
“Cara de Pingo”	Unison with chord symbols, medium easy	Geography, creative writing, indigenous populations	Mexico City & the Central Highlands
“¡Cantaré!”	Unison, medium easy Up-tempo, high-energy and possibilities for call-and-response	Mariachi traditions	The West/Pacific Coast
“Cantate Domino”	Two-part, medium, keyboard accompaniment, Baroque textures	Texture, timbre, form and text activities	Mexico City & the Central Highlands
“La Ofrenda”	Two-part, guitar & percussion, non-standard notation techniques	Day of the Dead traditions, creative writing/reading	The Gulf Coast
“Popurri”	SATB harmonization of popular Mexican folksongs, also works for unison voices	Other popular Mexican songs & cultural overlaps with US	The North
“¿Quién me compra una naranja?”	Unison, medium, lyrical and more sophisticated melodic shapes	Poetic techniques (metaphor, simile), Major/Minor melodies	The South
“Xtoles”	Layers of ostinato melodic/rhythmic patterns imitating indigenous instruments	Pentatonic scale construction, indigenous instruments, rites and culture (Mayan)	The Yucatan

VOCAL ESSENCE Music Press

More than 60 new works have been commissioned and premiered through *VocalEssence ¡Cantaré!* — and from these works, several newly-published scores are now available to you through VocalEssence Music Press (VEMP). Our music is sold online; when you order a score from VEMP, you can immediately download the score as a PDF and print your own copies. Music Resource Guides accompany the publications, designed for conductors, teachers and students to use to learn more about the cultural context of the compositions. The following list represents a selection of titles available from vocalessencemusicpress.org:

Aleluya (Alleluia) – TTBB – Challenging (Collegiate) – *A setting of the Alleluia, written for the Viking Chorus of St. Olaf College.*

Cantate Domino (Sing to the Lord) – SA, keyboard – *An uplifting anthem sung in Spanish, perfect for children's and church choirs.*

Cantos de Primavera (Songs of Spring) – SATB – *A festive piece, with light character about the season of Spring.*

Cara de Pingo (The Boy with the Wicked Face) – SAB, guitar, marimba, keyboard – *A song of heartbreak, sung in a pre-Hispanic language and based on a Mexican folk theme.*

El Barquito de Papel (Little Paper Boat) – Two-part, keyboard – *One movement from Suite for Children, a set of four songs for children set to poetry by Mexican writers.*

En Paz (At Peace) – SATB, piano – *An introspective reflection by the poet Amado Nervo on his own life.*

La Ofrenda (The Offering) – SA, guitar – *In the Mexican tradition of "The Day of the Dead," a child remembers his grandfather.*

Muchas Gracias (Many Thanks) – Three-part, clarinet, guitar, bass – *A song using a popular Mexican greeting with a polka rhythm.*

Nido de Amor (Love Nest) – Unison, piano – *The melody and text of "Nido de Amor" are written for children and echo the themes of balance and well-being for Planet Earth.*

Pasar la Vida (Hymn to Life) – SSAATTBB – *Based on a poem by Jorge Mansilla, "Pasar la Vida" explores the themes of exile, travel, and home.*

Velero de Papel (Little Sailboat) – Two-part, piano – *One movement from Suite for Children, a set of four songs for children set to poetry by Mexican writers.*

Xtoles (K'ay yum K'in/Canto al Sol /Song to the Sun) – SSATB – *An arrangement of a traditional Mayan song, sung in the ancient Mayan language.*

¡Cantaré! (I Will Sing) – Unison (Optional duet), guitar – *¡Cantaré! is inspired by Mariachi music.*

¿Quién me compra una naranja? (Who will buy me an orange?) – Two-part, piano – *A song of sadness, with text by José Gorostiza.*

Getting to know Mexico



Mexico *México*

United Mexican States

Estados Unidos Mexicanos

Did you know?

~Mexico is about three times the size of Texas~

~Mexico's indigenous civilizations began in 1500 B.C. and include Maya, Toltecs, and Aztecs~

~Mexico is the most populous Spanish speaking country in the world (although 60 indigenous languages are still spoken)~

~Mexican music grows out of influences from Spanish conquistadores, Catholic missionaries, and indigenous folk traditions~

~Mexico boasts the oldest conservatory of music in the Americas – Conservatorio de las Rosas, founded 1743~

Mexico City & the Central Highlands



The largest metropolitan area in the western hemisphere, Mexico City, like Washington D. C., is actually a separate federal entity from the rest of the country. In fact, Mexicans call it *Distrito Federal* or DF (“de efe”). The city is built on foundations established by the Aztecs. Surrounding Mexico City are the Central Highlands, consisting of six states: Guanajuato, Queretaro, Aguascalientes, Zacatecas, San LuisPotosi, and Michoacan. From deserts to volcanoes, the majority of the land sits about 5,000 feet above sea level and was an important colonial region because of its rich natural resources.

Baja Peninsula

One of the world’s largest peninsulas clocking in at over 1,200 miles, the two Mexican states of Baja California and Baja California Sur boast annual gray whale migration watching, wineries, forests of cactus, and seemingly endless beaches. Its unique history has been shaped by its separation from mainland Mexico by the Gulf of California and the Colorado River.



The West/Pacific Coast

Tourists to Mexico often find themselves in resort towns dotted along the western coast which include destinations such as Puerto Vallarta, Acapulco, and Mazatlan. Inland a bit is the city of Guadalajara, the birthplace of mariachi music and tequila.

The Yucatan

The home of the Mayan people (as breathtaking archeological ruins attest). This peninsula separates the Gulf of Mexico from the Caribbean Sea and boasts both a large population of indigenous people and the largest tourist population with resort-towns like Cozumel and Cancun.





The Great North

Sparsely populated, agricultural-based, mountainous, and home to many famous figures of the Mexican Revolution of 1910 including Pancho Villa. This northern region is often compared to our own “western frontier” both in spirit and topography. The 2,000 mile border between the United States and Mexico see a vibrant mix of cultural exchange.

The South

Home to a myriad of indigenous tribes (the state of Oaxaca has 16 officially recognized tribal populations, each with their own language!). This region is known for its rich food (cheese and chocolate among other products), ancient and colonial landmarks, and a thriving folk art scene with pottery, textiles, and more.



The Gulf Coast

Cradled by the long state of Veracruz, this is the landing spot for Hernán Cortés, the Spanish conquistador that contributed to the downfall of the Aztec empire and the domination of much of Mexico by Spain. It is home to Mount Orizaba, coffee production, and the nationally-owned petroleum industry.



Understanding the History, Diversity, and Importance of Mexican Music

Mexican history and its musical identity can be divided into three general periods: Pre-Hispanic (200 B.C.E.-1521), Colonial (1521-1810), and Independence (1810-present).



Pre-Hispanic (200 B.C.E.-1521)

Mexican lands have been home to several indigenous cultures including Olmec, Maya, Teotihuacán, Zapotec, Toltec, and Aztec. Music in these diverse cultures was used strictly

for rituals and ceremonies, never as entertainment. Musicians were highly skilled (Aztecs established formal music schools called *cuicalli*) and revered within society. Instruments were only played when accompanied by singing, and some instruments such as the Aztec *teponaztli* (flute) and *huehuetl* (drum) were divine instruments believed to have supernatural powers. The majority of Mexico's current population is Mestizo (of mixed European and Amerindian descent), reflected in the linguistic and cultural diversity that continues in modern-day Mexico (over 60 languages are still spoken).

Colonial (1521-1810)

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. In 1521 Cortez and his allies attacked and conquered the Aztecs. Cortez then colonized the area and named it Nueva España (New Spain). The Catholic Church's influence was strongly felt when missionaries began to arrive in the region in 1523. The missionaries built many monasteries and converted millions of people to Catholicism. The first 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 a liturgical book was printed in 1556, which was the first publication 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* (popular song form with madrigal-like textures and Spanish texts).



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 on 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 in the highlands around the city of 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. Carnival, 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.



Independence (1810-present)

In the early Independence period, musicians experienced a decline in jobs and their social status. Fewer musical instruments were made and dance music grew in popularity. Music conservatories were primarily run by Europeans and directed by men; women played a very small role in early Independence era music. The role of the Catholic Church significantly changed with the Mexican Revolution. The new Constitution of 1917 established a separation

of church and state. Public education was secularized and clergymen were not allowed to be politicians.

Over time, folk music experienced a resurgence. There are many famous folk genres, but mariachi, a form of the *ranchero* style, is the most widely recognized Mexican music internationally. Mariachi comes from the French word for marriage; the bands originally played music for weddings and balls. Mariachi bands typically have 7-15 musicians and include violins, trumpets, and guitars. The Mexican Revolution of 1910 inspired greater celebration of traditional Indian and mestizo (mixed Indian and European) music. These folk or nationalistic influences have found their place on the concert stage by their incorporation into compositions by composers such as Manuel Ponce (1882-1948), Carlos Chavez (1899-1978), and Silvestre Revueltas (1899-1940).

With increasing globalization, Mexican music has not escaped international influence. In addition to folk based popular genres, Mexicans also enjoy rock and roll, heavy metal, ska, alternative, classical, jazz, and electronic music.

19th and 20th Centuries

During the 19th century, Italian opera dominated the Mexican musical scene. Mexican operas began to be produced only after independence. Composers of this genre include: Luis Baca, Cenobio Paniagua y Vasques, and Melesio Morales. The opera *Guatimotzin* by Aniceto Ortego del Villar (1825-75) is considered the first serious attempt to incorporate some elements of indigenous music within the framework of prevailing Italian models. In the meantime, José Mariano Elizaga (1786-1842) exerted an important influence in music education. His efforts eventually resulted in the government-subsidized Conservatorio Nacional de Música (1877).

Influence of Mexican Revolution of 1910

The Mexican Revolution of 1910 made a deep impression on the country's artistic life. Musicians expressed their patriotism in nationalist music that drew on Amerindian and Mestizo cultures. The composer Manuel Ponce (1882-1948) is considered the pioneer of nationalism in Mexico, and systematically used all types of mestizo folk music (corrido, jarabe, huapango, son, etc.). He integrated these elements using a neo-Romantic or neo-classical style. José Rolón and Candelario Huízar followed in Ponce's footsteps. In the so-called 'Aztec Renaissance' of this post-war period, many worked to authentically reproduce pre-Conquest Amerindian musical practices. Carlos Chávez (1899-1978) was the most influential early 20th-century Mexican composer, and was particularly successful in

assimilating elements of Amerindian music. Other nationalist composers include Silvestre Revueltas (1899-1940)—he drew on contemporary Mexican popular and folk music to evolve his own style; Daniel Ayala Pérez, Salvador Contreras, Jose Pablo Moncayo, Blas Galindo Dimas, Luis Sandi, and Miguel Bernal Jiménez. Mexican nationalism declined in the 1960s. The composition teacher Rodolfo Halffter (1900-1987) exerted a decisive influence on the younger generation of Mexican composers. His style gradually evolved towards atonality and serialism. Major figures now are: Manuel de Elías (b. 1939), Eduardo Mata (1942-95), Julio Estrada (b. 1943), Mario Lavista (b. 1943), Frederico Ibarra (b. 1946), Arturo Márquez (b. 1950), and Gabriela Ortiz (b. 1964). In the 1990s, opera became the favorite genre of Mexican composers, under the aegis of Ricardo Miranda. Composer Daniel Catán won an award for his opera *Encuentro en el ocaso*. His *Florenica en el Amazonas* has been performed in the U.S.



Nationalistic Music

In contrast to the universality of musical style that prevailed during the 18th century, a large portion of 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.

Mestizo forms of music

The son (pronounced SOHN): 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.

Types of sones include: **Chilena** (name derived from that of the cueca chilena introduced to the regions by Chilean sailors during the California gold rush)—when sung as serenades, it is accompanied by a guitar and requinto (a smaller guitar), and shifts between major and minor, especially at the beginning of the refrain. The **huapango** is accompanied by guitar with the rhythm pattern in the bass. Normal ensemble includes a violin, a jarana, and a huapanguera (both guitar-like instruments). The **son jarocho** ensemble consists of a harp, jarana, and requinto (which is played with a pick often calling for rapid scales and arpeggios). This son is thought to show considerable African influence. Some sones such as “El Gusto” 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. 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. The dance that accompanies the son is by independent couples and characterized by zapateado dancing that produces a percussive accompaniment to the music using the striking of shoes on the floor.

One of the most identifiable forms of regional Mexican son is defined by its instrumentation: **son jalisciense** (from the state of Jalisco) which 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 approximately 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.

The **jarabe** consists of a series of musical sections, many of which have their own names and each have a contrasting characteristic rhythm. Each phrase of music is normally repeated once before proceeding to the next.

The **corrido** is a narrative ballad accompanied by one or more guitars, almost always in a strophic form with simple rhythmic and chordal accompaniment. The text of the corrido begins with a couplet that sets the scene and frequently gives the time and place of the event to be narrated and ends with a despedida, a poetic and musical farewell which identifies the singer or author or both.

The **canción** denotes a musical form not intended to be danced, with a text characterized by Romantic sentimentality and pathos and makes considerable use of rubato.



Religion in Mexico



The history of religion in Mexico has been influenced very strongly by the arrival of the conquistadors and Catholic missionaries in the 16th century. The percentage of Catholics in Mexico has been decreasing since 1970 while the number of evangelicals has been significantly increasing, but Catholicism still dominates the country's religious affiliation.

Mexican Catholicism has incorporated many aspects of indigenous life as a result of the missionaries and

conquistadors. The conquistadors used religion as their primary method of assimilation; missionaries established churches in almost every town and tried to incorporate Catholic views into the already established indigenous beliefs. This resulted in a contemporary belief system intertwining traditional Catholic values and indigenous traditions such as shamanism, herbal healing, and folk saints. Today, many religious places in Mexico such as caves, lakes, hills, rivers, and mountains were former religious sites for indigenous people that were renamed with Christian titles.

In colonial Mexico, daily life was structured around the church. Citizens were expected to tithe and even work for the church as serfs. But with the independence from Spain in 1821, the Catholic Church, while still identified in the constitution as the main religious body, began to lose some of its political power.

The role of the Catholic Church significantly changed with the Mexican Revolution. The new constitution of 1917 established a separation of church and state. Public education was secularized and clergymen were not allowed to be politicians.

While Catholicism is still the main religious affiliation in Mexico today, its practice is quite varied. Some people support traditional folk practices, others are quite conservative in their practice of traditional Western Catholicism.

Our Lady of Guadalupe

The Virgin of Guadalupe is a symbol of Mexican national identity and one of the most important religious holidays in the country. The tradition originated in December of 1531 during the Colonial Period when an indigenous woodcutter named Juan Diego claimed to have been visited by the Virgin Mary on the hill of Tepeyac outside of Mexico City. The Virgin asked Diego to build a church in her honor on the hill. Diego's bishop didn't believe his request, but when Diego returned with a cloak of roses upon which the Virgin's face was miraculously imprinted, the bishop acknowledged the miracle and a shrine was built in her honor. This tradition is one of many examples of the blending of indigenous beliefs with Catholic beliefs and has become one of the most celebrated holidays in the country.

Timeline: Key Dates in Mexican History and Music

c.1000-1532 Mexico is populated by several indigenous cultures including Olmec, Maya, Teotihuacán, Zapotec, Toltec, and Aztec.

1400s Period of Renaissance music begins

- 1519 The Spanish conquistador Hernán Cortés arrives in Mexico.
- 1521 Cortés and his 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.

1743 The first conservatory of music in the Americas is founded, Conservatorio de las Rosas.

1750 Period of Classical music begins

Early 1800s Period of Romantic music begins

- 1800s Nationalistic music becomes more prominent. Italian opera dominates the Mexican musical scene.
- 1810–c.1821 During wars of independence that pit Mexicans against one another as well as the forces of Spain, over 12 percent of the Mexica population dies. Mexican independence is achieved under the 1821 Plan of Iguala, which promises equality for citizens and preserves the privileges of the Catholic Church.

Timeline: Key Dates in Mexica History and Music Continued

- 1821 Mexican independence recognized in the Treaty of Córdoba.
- 1824 Constitution establishes Mexico as a republic with a federal system.
- 1835 Rebels seeking independence for Texas fight the Mexican army at the Alamo.
- 1836 The Texas Republic becomes independent until 1845, when the United States annexes Texas.
- 1846–1848 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.
- 1854 United States Senate approves Gadsden Purchase from Mexico, adding nearly 30,000 square miles to southern Arizona and New Mexico.
- 1871 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 within the framework of prevailing Italian models.
- 1877 Conservatorio Nacional de Música (National Conservatory of Music) opens in Mexico.**
- 1895 Mexican composer Julián Carrillo (1875-1965) elaborates a microtonal system known as *sonido trece* (“13th-tone”), using up to 16th-tones.
- 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.

Mexico City & the Central Highlands

Mexico City is the largest metropolitan area in the western hemisphere. Mexico City, like Washington D. C., is actually a separate federal entity from the rest of the country. In fact, Mexicans call it Distrito Federal or DF (“de efe”). The city is built on foundations established by the Aztecs. Surrounding Mexico City are the Central Highlands, consisting of six states: Guanajuato, Queretaro, Aguascalientes, Zacatecas, San Luis Potosi, and Michoacan. From deserts to volcanoes, the majority of the land sits about 5,000 feet above sea level and was an important colonial region because of its rich natural resources.



The Music

“Cantate Domino” –an uplifting anthem in accessible Spanish, reminiscent of the Baroque traditions and splendor of Mexico City in the 17th century

“Cara de Pingo” - an arrangement of a popular tune sung by the indigenous Purépecha people living in Michoacán, a coastal state in Central Mexico known for its vibrant Day of the Dead festivals



“Cantate Domino”

Jesús López Moreno (b.1971)

Composer’s Note

This piece was written in 1996 for the Children’s Choir that I founded, Cantate Domino. This piece has been recorded by several Mexican choirs and has been sung by almost all of the children’s choirs in México. It was also used as an anthem for the choral events at the Inmaculada Concepción in the city of Morelia, Michoacán.

Composer Biography

Serving as artistic director of the children’s choir at Valle de Chalco in the Estado de México and the principal organist of the Cathedral Metropolitan in Mexico City, Jesús López Moreno has extensive experience working with school-age children. His compositions for children’s choir have been featured on several recordings throughout Mexico, and he recently won a national children’s choir composition contest organized by Conaculta, the National Council for Culture and the Arts in Mexico. He has also composed works for organ, choir, baroque orchestra, and harpsichord as well as a concerto for organ and orchestra.



Metropolitan Cathedral in Mexico City, where López serves as principal organist.

He was a member, and later acting director, of the Niños Cantores de Morelia. He founded the Cantate Domino children’s choir of the Parroquia Del Espiritu in Ecatepec Edo Mex and conducted the children’s choir at the Cantorum school of Mexico. Jesús graduated from the Conservatorio de las Rosas de Morelia with a specialty in composition, and studied organ at the Antique Mexican Music Academy for Organs and the National School of Music of the National Autonomous University of México.

Text/Translation

Cantad al Señor porque es grande,
Cantad al Señor, porque es bueno,
Cantad, cantad, cantad, cantad al Señor.

*Sing to the Lord for He is great,
Sing to the Lord for He is good,
Sing, sing, sing, sing to the Lord.*

Coros celestes cantad alabanzas
Venid entonemos un cántico nuevo
al Señor, al Señor.

*Celestial choirs sing praise
Come let us sing in harmony
A new song to the Lord.*

Mientras tambores, trompetas y címbalos
Van resonando al compás de una misma canción.
Aleluya, aleluya.

*While drums, trumpets, and cymbals
Resound to the beat of one same song.
Hallelujah, hallelujah.*

—Jesús López Moreno

—Translation by Katie Villaseñor

Cantate Domino

Jesús López Moreno (b.1971)



10 *f* *p*
 S Can - tad al Se-ñor por que es gra - de, can - tad al Se-ñor por que es
 A Can - tad al Se-ñor por que es gra - de, can - tad al Se-ñor por que es

14 *mf* *mp*
 S bue - - no. Can - tad, can - tad, can - tad, can - tad al Se - ñor. Can -
 A bue - - no. Can - tad, can - tad, can - tad al Se - ñor.

19 *mp*
 S tad, can - tad, can - tad, can - tad al Se - ñor.
 A Can - tad, can - tad, can - tad al Se - ñor.

Musical Element Classroom Activities

Text (Language)

- Coros celestes* (celestial chorus)
- cantad alabanzas* (sing praise)
- Venid entonemos* (come let us sing in harmony)
- un cántico nuevo* (a new song)
- Mientras tambores, trompetas y címbalos* (while drums, trumpets, and cymbals)
- Van resonando al compás* (resound to the beat)
- de una misma canción* (of one same song)

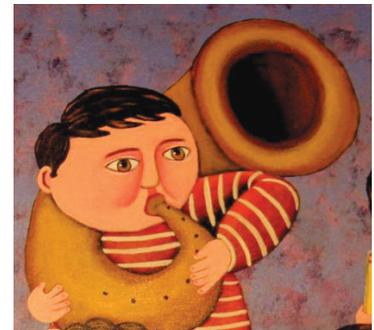
Nothing helps brains process, memorize, and internalize text better than a word-by-word analysis. The four most “wordy” lines of “**Cantate Domino**” have beautifully rich images that are not solely religious in tone/content.

- Have students illustrate (draw, paint, etc.) one of the images from these lines.
- Display the pictures in the order of the text where students can see them as they rehearse the piece, creating a “visual song” of sorts, a musical mural.
- Art teachers could be enlisted to integrate this project in their own curriculum, perhaps using it as an opportunity to explore traditional Mexican artists, artistic materials, or style.
- If such an investment of time and energy is made, these artistic efforts could be displayed at the concert in the lobby, concert program or bulletin covers, or select images could be scanned and projected while the song is being performed so the audience can benefit from the multisensory interpretation as well.

Form/Timbre

Repetition and variation are in constant tension in all musical compositions. Composers often use dynamics to navigate an appropriate balance. Develop an awareness about that technique in this piece (and applications of that technique to non-musical situations):

- Ask students to identify the dynamic markings and define them throughout.
- Have students speak the text in rhythm applying — and exaggerating! — dynamic shifts.
- Fun variation: speak all the mp/p sections in a low-pitched voice and the mf/f sections in a high-pitched voice (this can encourage support in upper registers, while the opposite assignment of pitch and dynamic might result in chest-voice shouting).
- If students feel comfortable, have individuals do a dramatic reading of this text or another text (book, poem, etc.) using dynamic and pitch shifts.
- Discuss non-musical examples of repetition of text where different dynamic (or pitch!) levels are used to add emphasis (arguments, reminders/nagging, wake-up calls, affirmative echoes – yes! Yes!., etc.).
- Ask students to evaluate how pitch or dynamic shifts paired with repetition of text affects the emotional or dramatic impact of the words spoken (or sung).
- Analyze the use of dynamics and pitch change (especially on final refrain) in “**Cantate Domino**” and what emotional shifts the composer was trying to communicate.



Rehearsal Activities

Texture

Combining Baroque style and folk-like simplistic parallel harmonies, López is able to combine his Mexican heritage with the classical training he received at the Conservatorio de las Rosas, the oldest music conservatory in the Americas (founded in 1743). Use this piece as an entry point to understanding the complexity of Mexican history and the many parallels with the history of the United States, particularly in the blending of indigenous, transplanted, and European colonial cultures.



- Begin with listing all the things students know (or think they know) about Mexico — food, arts, geography, industry, festivals, politics, history, wars, pop stars, etc.
- Distribute Mexican history handouts (on pp.13-18) for students to read individually or aloud, asking them to underline/circle/highlight those facts that change their understanding or challenge their stereotypes.
- Discuss similarities between Mexico’s history and the history of the United States and ask students to think of (or wonder about, depending on their age-level and sophistication) musical styles in the U.S. that are a blend of indigenous, transplanted, and European influences (blues, jazz, rock, and innumerable subgenres of popular music today).
- Play examples of Baroque trio sonatas, arias (any students studying the *26 Italian Songs and Arias*? Have them perform!) or other chamber music of Bach, Handel, Purcell, or Vivaldi and discuss timbre, tone, texture, and form. Draw connections to the style of *Cantate Domino*.
- Play examples of Mariachi, Norteño, and Banda styles of Mexican folk music and discuss the similarities to other, more familiar styles. Can any connections be made to “*Cantate Domino*”? (Besides the harmonic predilection for parallel thirds and sixths, many mariachi bands have two violins or two trumpets that the two voice parts could be imitating in this piece.)
- Perhaps people are not the only ones with DNA. Ask students to observe the influences in the music they hear every day — which bands have influenced the emerging artists? Who are the musical influences in their lives? If they were going to write music, what composer would they emulate?
- Extension: Have students improvise or compose a brief piece in the style of their favorite songwriter or performer. Additionally, they could improvise or compose a brief piece as a mash-up imitation of two very different composers.

Rehearsal Activities

Timbre

The chamber music quality of “**Cantate Domino**” lends itself well to alternate instrumentation (like strings and organ in the original version). Exploring new timbres in the accompaniment could inspire new insights into vocal color and vocal production.

- Experiment with different sounds on a synthesizer that might add to the musical satisfaction and style (harpsichord, perhaps?) and those that distract (lush strings, slap bass, etc.).
- Enlist singers to bring their acoustic instruments (flutes, pizzicato cello) or enlist guest instrumentalists to read the relatively independent lines from the keyboard reduction.
- Experiment with different stops on an organ if one is available.
- Discuss how the different colors affect the mood, spirit, and energy of the piece.
- Use this new awareness of this piece’s needs to discuss vocal timbre, production, and quality.
- How can voices imitate the “appropriate” tone quality in a healthy, sustainable way? Imitating a flute-like sound can sometimes produce less vocal tension than instructions to sing with a lighter straight-tone or other direct descriptors.



“Cara de Pingo”

Diana Syrse Valdés Rosado (b.1984)

Composer’s Notes

“Cara de Pingo” (“The Boy with the Wicked Face”) is one of the arrangements that I composed for a cycle called *Cantos Indígenas* (Indian Songs) based on a quasi-folk theme sung in Michoacán, originally in Purépecha (original lyrics by Tata Trinidad and original melody by Silvino Chávez). The song talks about a boy that sees a girl from far away and falls in love with her gracious figure. However she, flirting with him, just passes him closely and then goes away, leaving him with a broken heart.

Composer Biography



Diana Syrse was born in 1984 in Mexico City. She has gained fame as both a singer and composer. While growing up, Syrse was influenced by her father who is a guitarist and composer and her brother who is now a composer, arranger of popular music, and a sound engineer. When she was young, Syrse was a member of numerous professional children’s choirs including the children’s choir at the Musical Center of the National Music School, which asked her to perform as a soloist and allowed her to travel on several tours throughout the United States, Hong Kong, Beijing, and Mexico.

In 2007, Syrse received a degree in composition and a second degree in vocal performance from the National School of Music of the National Autonomous University of Mexico. While at school she was influenced by her composition teacher, Gabriela Ortiz, who pushed her to continue her musical studies at Indiana University and inspired her to be an excellent young, female composer. Since then, Syrse has won many honors and awards and has had compositions performed in France, Russia, Mexico, Costa Rica, Germany, Venezuela, and the United States. Syrse is also a recognized singer and has performed in vocal ensembles, sung in a number of operas, and even branched out into popular music!

Syrse considers herself “a young composer who likes to be a reflection of her own time and place.” She wants to express her own culture and life experiences through her music and often uses these ideas as inspiration when composing. She also draws inspiration from events that she considers to be important. She likes to use text from people who are still alive and have something interesting to say that move her to change in some way. As a composer, Syrse hopes to be able to create music that inspires people and moves them to make a positive change.

Text/Translations

Ka ué kapirinia kokania mitinia naxamusanih
 Ka ué kapirinia kokania mitinia naxamusuantak
 Kakiniuasín matsimatsi punkuan
 kano sen kuratsin tubinishku uana taman

English Translation:

*I would like to know what is she saying.
 I would like to know what is she talking about.
 I see her from far away moving gracefully
 Walking beside a boy in a very attractive way.*

Spanish Translation:

*Quisiera saber pronto que es lo que ella dice
 Quisiera saber pronto de que es lo que habla
 Y desde lejos viene contoneándose cadenciosamente
 caminando a lado de un muchacho de manera muy coqueta.*
 —Translation by Diana Syrse Valdés

Pronunciation Guide

[Kah-way kah-pi-ri-nya koh-ka-nya mee-tee-nya na-sha-mu-za-nee]
 Ka ué kapirinia kokania mitinia naxamusanih

[Kah-way kah-pi-ri-nya koh-ka-nya mee-tee-nya na-sha-mu-zwan-tahk]
 Ka ué kapirinia kokania mitinia naxamusuantak

[Kah-kee-nee-oo-ah-seen maht-tsee-mah-tseen poon-kwahn]
 alt: [kah-kee-nee-wah-seen]
 Kakiniuasín matsimatsin punkuan

[Kah-noh sehn koo-rah-tseen too-been-eesh-koo wah-nah tah-mahn]
 kano sen kuratsin tubinishku uana taman

The full composition of “Cara de Pingo” (SAB, piano, marimba, guitars) is very accessible for young choirs. It has extensive unison singing and two-part textures doubled at the octave with only brief moments of three fully independent musical lines. Repetition of text and phonetically recognizable syllables make the indigenous language less of a challenge than it might seem at first glance. While the bass voice part has an extensive range, it is helpful to note that almost all of their notes are doubled at the octave or in actual unison with the altos. Syrse has surrounded this deceptively simple arrangement with engaging textures: colorful instrumentation, antiphonal treatments, and festive addition of clapping and shouting to build energy to the end.

Cara de Pingo

Traditional Michoacan

Rafael Trinidad, arr. Diana Syrse (excerpt)

$\text{♩} = 100$

Voice *mf* A D A E
 Ka - ue ka-pi-ri-nia ko-ka-nia mi-ti-nia na-xa mu-sa - ni. Ka - ue ka-pi-ri-nia

6 A E A
 ko-ka-nia mi-ti-nia na-xa mu suan-tak. Ka - ue ka-pi-ri-nia ko-ka-nia mi-ri-nia

11 D A E A E
 na-xa mu - sa - ni. Ka - ue ka-pi-ri-nia ko-ka-nia mi-ti-nia na-xa mu-suan

16 A *mp dolce* D A E
 tak. Ka - ki__ni-u - a__ sin_ ma-tsi-ma-tsin pun-kuan Ka - no__sen-ku

22 A E A D A
 ra__tsin tum-pin ua-na ta man Ka - ki__ni-u - a__ sin_ ma-tsi-ma-tsin pun

28 E A E A *mf*
 kuan Ka - no__sen-ku ra - tsin -tum-pin ua-na ta man Ka - ue ka-pi-ri-nia

34 D A E
 ko-ka-nia mi - ri - nia na-xa mu - sa - ni. Ka - ue ka - pi - ri - nia

38 A E A
 ko - ka - nia mi - ti - nia na - xa mu - suan - tak.

*Singers interested in harmonizing by ear could add a second voice during the “B” section (at the “dolce”) either a third below or a sixth above.

Geography: Where in the World is “Cara de Pingo”?

Overview

“**Cara de Pingo**” is an arrangement of a popular tune sung by the indigenous Purépecha people living in Michoacán, Mexico. Michoacán is a coastal state in central Mexico that is home to one of the youngest volcanoes in the world, Parícutín. The capital Morelia, was founded the mid-1500s and has retained much of its Spanish colonial character. Michoacán is also well known for Lake Pátzcuaro, a popular tourist destination also famous for the particularly impressive celebrations of the Day of the Dead that occur in the towns around the lake and on the island Janitzio. Michoacán also boasts two public butterfly sanctuaries, the destination for millions of monarch butterflies in their annual southern migration.



View of Lake Pátzcuaro from the Tzintzuntzan archeological site

Objectives

Students will:

- Build an awareness of Mexico’s states including Michoacán
- Gain an understanding of Michoacán’s distinct features culturally and geographically
- Synthesize information into written and/or verbal presentations

Activities

Using the handout on page 31, ask students to explore the people, places, and culture of Michoacán through one or more of the following exploratory activities.

1. Plan a fictional field trip itinerary for the class that could include:
 - a. Written or oral presentations, group or individual project
 - b. Descriptions of climate, topography, cities, and rural areas
 - c. Transportation arrangements (e.g. flight to Mexico City, ground transport to Morelia, how many hours and in what direction)
 - d. Cultural and tourist destinations specific to Michoacán
 - e. Food, music, animals, plants
2. Design a travel brochure that “sells” Michoacán as a tourist destination
 - a. Group or individual project
 - b. Use web-based resources, images, and computer publishing software
 - c. Describe in writing items 1b, 1c, and 1d (above)
3. Convince a potential tourist to visit Michoacán
 - a. Oral presentation with or without visual aids
 - b. Expand idea by assigning different Mexican states to different individuals or groups and create a competition
 - c. Assign different times of the year for the potential trip to each individual or group, directing them to reflect that in their climate and cultural descriptions.
4. Encourage students to think about how their work will influence their performance.

Creative Writing: Music that Tells a Story

Overview

Students often struggle to make personal connections with songs, particularly songs in foreign languages. The goal of this activity is to help students make historical and personal connections to the text of “**Cara de Pingo**”. The piece is an arrangement of a popular tune sung by the indigenous Purépecha people living in Michoacán, Mexico. The Purépecha are known for their step pyramids and feather mosaics made from hummingbird feathers. They were also highly regarded coppersmiths.

Objectives

Students will

- Analyze the relationship between text and music in “**Cara de Pingo**”.
- Write an original narrative relating to the text of “**Cara de Pingo**” that interprets and adds a layer of meaning to an already existing poem.

Activities

As students are learning the melodies, rhythms, and harmonies of “**Cara de Pingo**”, the song, allow them to connect with “**Cara de Pingo**”, the story.

1. Using the Singer Handout on page 32, allow students time to read the text apart from the music.
2. Share the composer’s note with the students. It adds even more context to the story.
3. Have the students use their creative writing skills to create a scene for a book, play, or musical that would incorporate this song and put it into a dramatic context.
4. Encourage students to think about the connection between the words and the music.
 - a. What is the emotion or attitude of the poem? The music?
 - b. What connections, comparisons, or contrasts are there between the poem and music?
 - c. What invented story lines might best make sense of both the music and the poem?

Extension Activity: Ask students to share excerpts from particularly creative stories with the audience at their concert, perhaps even having students acting out the scene.

Where in the World is Cara de Pingo?

“**Cara de Pingo**” is a popular song from Mexico. Like many other countries, Mexico has lots of cultures, peoples, and musical traditions. A song from Northern Minnesota might sound different than a song from Louisiana. So, too, music from different states in Mexico will have distinct flavors, rhythms, and languages.



“**Cara de Pingo**” is from the Mexican state Michoacán (mih-chwa-kan) and comes from that state’s indigenous people (those that lived in Mexico before the colonists came to the Americas from Europe). This particular tribe is known as the Purépecha (poor-eh-peh-cha), whose language is still spoken today by over 200,000 Mexicans and is the language sung in “**Cara de Pingo**”. There are also several thousand Purépecha who live in California and are part of the migrant farm worker community. Alex Meraz, an actor of Purépecha heritage, has had a recurring werewolf role (Paul) in several of the *Twilight* movies. Purépecha take great pride in their ancient practices of copper work, hummingbird feather mosaics, and step pyramids. Michoacán boasts many unique characteristics, particularly their festive and vibrant “Day of the Dead” traditions, their role as the winter home for over one hundred million migrating monarch butterflies, and the oldest university on the American continent, founded in 1540.

Creative Writing: Music that Tells a Story



A page from the Florentine Codex, illustrated conversations with indigenous Aztec people in the 1500s.



An illustration of the “One Flower” ceremony, from the 16th century Florentine Codex. The two drums are the teponaztli (foreground) and the huehuetl (background).

The song, “Cara de Pingo” by Diana Syrse, is based on a popular melody of the Purépecha people who live in Michoacán, Mexico. Your task is to create a story or plot line for the piece. If this song was part of a movie, a play, or a novel, what would have taken place that made someone sing this song? If you were Octavio Paz, Carlos Fuentes or another famous Mexican writer, how would you write a scene that explains or “sets up” this piece of music? You may choose to write a plotline that takes the piece’s history into account, or you may decide to write a modern day story connecting the piece to your own personal experiences.

“The Boy with the Wicked Face” (“Cara de Pingo”)

- I would like to know what is she saying.
- I would like to know what is she talking about.
- I see her from far away moving gracefully
- Walking beside a boy in a very attractive way.

Composer’s notes and questions to ponder when writing your story:

“Cara de Pingo” (“The Boy with the Wicked Face”) is one of the arrangements that I composed for a cycle called *Cantos Indígenas* (Indian Songs) based on a quasi-folk theme sung in Michoacán, originally in Purépecha (original lyrics by Tata Trinidad and original melody by Silvino Chávez). The song talks about a boy that sees a girl from far away and falls in love with her gracious figure. However she, flirting with him, just passes him closely and then goes away, leaving him with a broken heart.

- Who is the “boy with the wicked face”?
- Who is singing this song and why?
- What has happened to inspire these words?
- Where are the people in this story living?
- How old are the people in this story?

Baja Peninsula

One of the world's largest peninsulas clocking in at over 1,200 miles, the two Mexican states of Baja California and Baja California Sur boast annual gray whale migration watching, wineries, forests of cactus, and seemingly endless beaches. Its unique history has been shaped by its separation from mainland Mexico by the Gulf of California and the Colorado River.



The Music

*“A Citrón” – traditional Mexican passing game suitable for children or as an ice-breaker/
warm-up for older singers*

A Citrón

Traditional Mexican Children’s Passing Game



Al ci trón de un fan dan go, san go, san go sa ba ré sa ba
 6 ré de la ran de la, con su tri ki, tri ki trón.

“A Citrón”: Passing Game

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.

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.

On each downbeat the object is passed to a neighbor, on the upbeat the object is grasped by the neighbor continuing around the circle until the words “triki triki trón” when the objects are held or kept. The song continues without pause with children breaking the rhythm eliminated from the circle until only one remains.

Text/Translation

A citrón: (Mexico) stem/root of Mexican cactus, stripped and sweetened

De un fandango: of a music/dance festivity

Sango: language of central Africa; there is African influence in the fandango in parts of Mexico

De la randela: often sung as “tarantela”; probably refers to a dance, in round

Con su triki, triki, trón: sounds of the guitars

Translation Kodály American Folksong Collection

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 with tempo on “A Citrón” for illustrative examples of both accelerando and ritardando and ask the students to describe their reactions to those changes.

Nonsense Words

~What other songs or rhymes do you know with nonsense words in them or words that try to imitate musical instruments?

~Why do songs have words that don't mean anything in particular?

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

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?

~What kinds of other nonsense syllables could you substitute for the “triki triki trón” of the guitar in “A Citrón”?





Vocalise

~Use “A Citrón” as a vocalise as part of warm-ups, while passing in music (or other administrative tasks), or just as an energy boost in the midst of intense work on something else entirely.

~With a simple tonic 2/4 accompaniment pattern on the piano ascending by half steps (and possibly accelerating). “A Citrón” could be a fun tongue twister to energize diction throughout the rehearsal.

~ “A Citrón” could be utilized as an icebreaker/bonding exercise with a “talking stick” that gets passed around and then students introduce themselves wherever the stick lands at the end or shares something from their weekend, holiday, etc.

The West/Pacific Coast

Tourists to Mexico often find themselves in resort towns dotted along the western coast which include destinations such as Puerto Vallarta, Acapulco, and Mazatlan. Inland a bit is the city of Guadalajara, the birthplace of mariachi music and tequila.



The Music

“¡Cantaré!” — a boisterous refrain inspired by Mariachi music, suitable for all ages in rehearsals, performances, and more

“Dos Corazones Heridos” — a canon pulled from a part-song fusing a Jalisco-born composer’s conservatory training with traditional Mexican rhythmic shifts

“¡Cantaré!”

Jesús Echevarría (b.1952)

Composer’s Note

“¡Cantaré!” is a song inspired by Mariachi music or Music of the West. Many people in the world have seen a mariachi band on TV or in a movie. There are mariachis in Japan, Russia, Spain, and of course in the United States. However, the music played by these ensembles, known for their big hats and charro suits, has little to do with the original mariachi sound. Mariachi sound is a musical tradition born in the wide-ranging Mexican west, which encompasses parts of the states of Jalisco, Nayarit, Michoacán, and Colima. In its origin, this music is related to Spanish dances of the 17th and 18th centuries. Over time, and as a result of the peculiar way of life of the residents of these states, these dances morphed into music that displays a lifestyle that is simultaneously happy and brave. How about singing “¡Cantaré!” with its music of such deep Mexican roots?



Jesús Echevarría plays in the VocalEssence ¡Cantaré! concert with students from Worthington, Minnesota

Composer Biography:

Jesús Echevarría

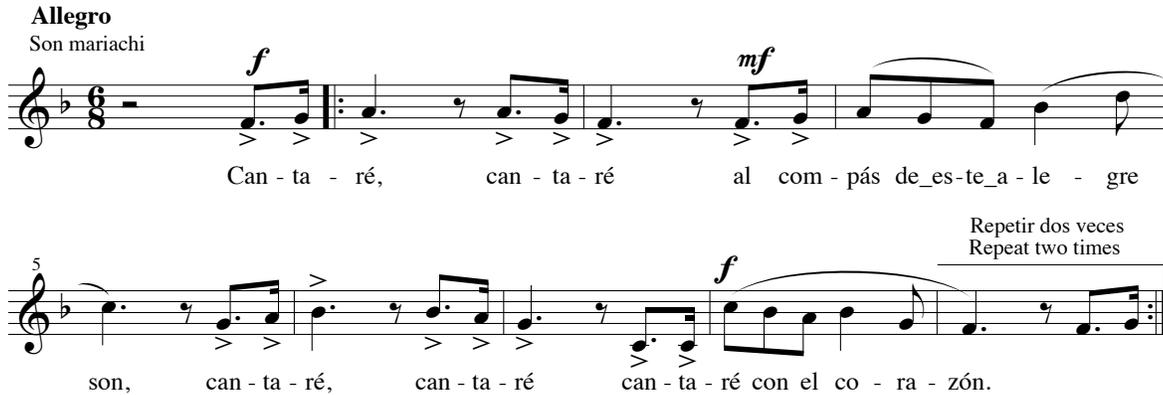


Jesús Echevarría received a degree in composition at the Higher School of Music of the National Institute of Fine Arts (INBA) and is currently a graduate student of Musicology at the National School of Music of the National Autonomous University of Mexico. He has studied with Mexican folklorist Héctor Sánchez Campero, received the Grant for Creators from the State Fund for Culture and Arts of Baja, California, and was the first place winner of CONACULTA’s National Music Promotion composition contest in 2004. Currently based in Mexico City, his works have been performed by prominent Mexican musicians and have included pieces for choir, orchestra, solo instrument, and Mexican folk instruments. Jesús participated as a resident composer in the 2010-2011 VocalEssence ¡Cantaré! Community Engagement program in Worthington, MN.

¡Cantaré!

Jesús Echevarría

Allegro
Son mariachi



Can - ta - ré, can - ta - ré al com - pás de es - te a - le - gre

son, can - ta - ré, can - ta - ré can - ta - ré con el co - ra - zón.

Repetir dos veces
Repeat two times

Text and Translation

Cantaré, cantaré,
Al compás de este alegre son,
Cantaré, cantaré
Cantaré con el corazón.
Voz de madera
Voz de metal
Voz de los mares
Voz de coral
Yo les vengo a cantar
A los hermanos
Que están aquí
Les traigo flores
Cantos de mi país
Flores de mi país
Cantos de mi país.
—Jesús Echevarría

*I will sing, I will sing,
To the beat of this happy song,
I will sing, I will sing,
I will sing with my heart.
Voice of wood
Voice of metal
Voice of the seas
Voice of the choir
I come to sing to you
To my Brothers
Which are here
I brought flowers
Songs from my country
Flowers from my country
Songs from my country.*
—Translation by Jesús Echevarría



Suggestions for using “¡Cantaré!” in rehearsals, performances, and other contexts

...in Rehearsal

- Call-and-response with the director (or between individual singer and group) on the mirror-image “cantaré” calls as a signal to return to a focused rehearsal time.
- Incorporating physical movement to imitate melodic shapes would make either of these a favorite addition to develop range and vocal flexibility.

...in Performance

- Concert opener and/or closer (with audience participation on the refrain).
- Could also work well as a processional piece to be sung as choristers enter the performance space, a transition between ensembles, or as they leave.

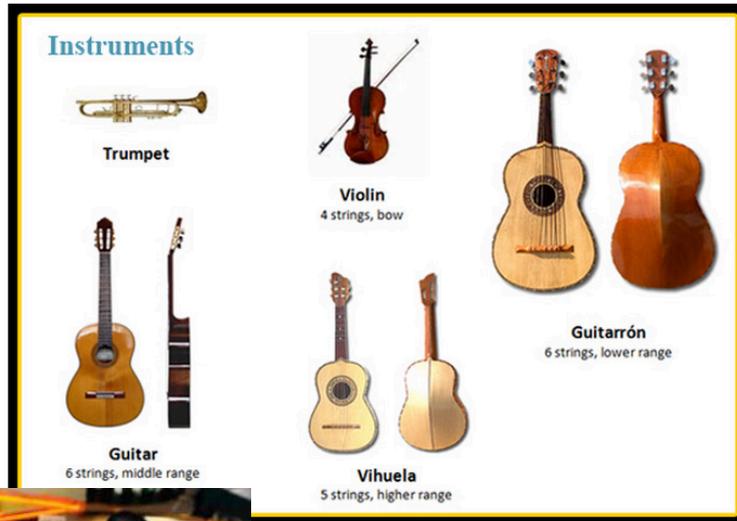
...in Other Contexts

- On tours or choir retreats, have the group sing this refrain as a call to meals, to announcements, as a thank-you ‘gift’ to host site staff or volunteers.

Mariachi (mah-ree-ah-chee) is...

Music for instruments:

Violins, trumpets and/or guitars to play the melody, a high-pitched guitar-like instrument called the vihuela (vee-hway-lah) to add rhythm, and a bass guitar called guitarrón (gee-tah-řrohñ). Sometimes you will also see a harp, accordion, or other instruments that were brought from Europe to Mexico during the colonial period.



Mariachi (mah-ree-ah-chee) is...

Music for singing:

Mariachi music began as part of theater traditions in Mexico and the story in the songs is still important with words about country life (crops, animals, people), love, and family. Most of the time mariachi groups don't have one particular singer, but rather all the members sing together or take turns singing solos.



Music for dancing:

From the very beginning of the mariachi, dancing was a huge part of the tradition and often involved beautiful and colorful costumes for both the men and women. Dance steps are often fast moving steps for the feet, pounding out complicated rhythms on wooden dance floors, while at the same time keeping the upper body and head quite still (sometimes even balancing a glass of water on top of one's head to show off!).



“Dos Corazones Heridos”

Blas Galindo Dimas (1910-1993)

Composer Biography

Blas Galindo Dimas was born in a remote Mexican village in Jalisco, Mexico. As a composer of Nationalistic music, his works celebrate his country, incorporating musical forms and styles traditional to Mexico. In his studies, Dimas attended the National Conservatory of Mexico where he studied composition with Carlos Chávez 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” (Sounds of Mariachi), written for orchestra and mariachi ensemble.



His music has been described as having self-conscious “pre-cortesian” elements, a connection to the indigenous music of Mexico from before the conquest of Hernan Cortes in the 16th century, as well as significant influences from the mestizo traditions, the inevitable blend of both Spanish, African, and indigenous traditions that followed. However, he was also greatly influenced (as many 20th century Mexican composers were) by the immense popularity of Italian opera and the bel canto singing style. This fascinating mix offers a range of appropriate timbres one might explore in his numerous choral works.

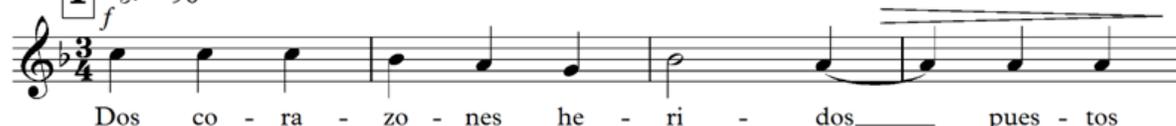
Musicologists’ transcriptions of indigenous music from Mexico document their penchant for constantly shifting metrical accents, though with a continuous strong pulse and repetitive melodic motifs. *Dos Corazones* highlights this alternating triple and duple groupings in the canonic melody, typical of the mestizo son – a 17th century genre often traced back to the flamenco style.

This work is in ABA form with the A-section consisting of a four-part unison (or at the octave) canon, beginning with the soprano voice and following in score order to the bass with each successive voice entering after four bars of the previous iteration. The homophonic B-section is Galindo’s signature texture shift for variation. The text from “*Dos Corazones Heridos*” comes from a popular poem in Mexico.

Dos Corazones Heridos

Blas Galindo (alt)

1 *f* $\text{♩} = 96$



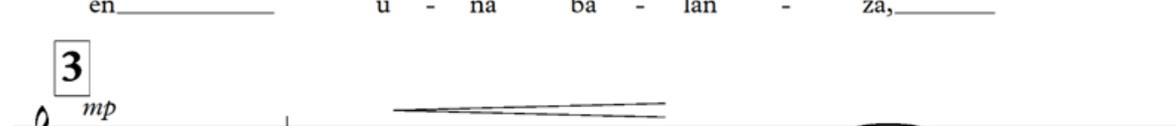
Dos co - ra - zo - nes he - ri - dos _____ pues - tos

2 *mf*



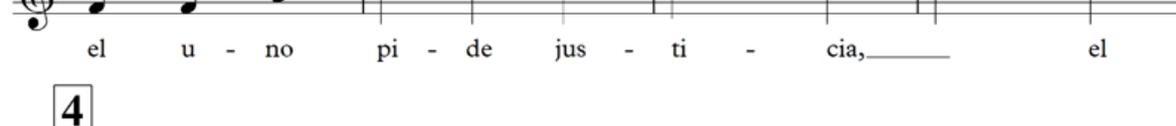
en _____ u - na ba - lan - za, _____

3 *mp*



el u - no pi - de jus - ti - cia, _____ el

4 *mp*



o - tro pi - de ven - gan - za; _____

Text/Translation

Dos corazones heridos
 puestos en una balanza
 el uno pide justice
 el otro pide venganza
 Y el corazón más herido
 solo con llorar descansa
 —Anonymous

*Two hearts wounded
 placed in a scale
 the one asks justice
 the other asks vengeance
 and the heart most wounded
 only with crying rests.
 —Translated by LM Caldwell*

“Dos Corazones Heridos”

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).
- As an extension, 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 between 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

- Have the class write a *son* describing country life, including plants, animals, and people of a given region. Students will choose a country scene of their choice, from any place in the world, and provide lyrics that reflect the scene of that country.
- Students could work in small groups to write one verse adhering to the guidelines above. Add verses 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 [M1S79. 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 jalisciense (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.

The South

Home to a myriad of indigenous tribes (the state of Oaxaca has 16 officially recognized tribal populations, each with their own language!). This region is known for its rich food (cheese and chocolate among other products), ancient and colonial landmarks, and a thriving folk art scene with pottery, textiles, and more.



The Music

“¿Quién me compra una naranja?” — A beautiful text with singable melodies provide a springboard to discuss poetic imagery and the musical choices that illustrate them.

“¿Quién me compra una naranja?”

Rodrigo Michelet Cadet Díaz (b. 1983)

Composer's Note

When I composed this piece, I was thinking about childhood and how often we tend to underestimate the intellectual and emotional capacity of children. We may think that their emotions revolve only around happiness and we forget that children can also feel sadness, love or fear. After reflecting upon this I decided to compose a sad song that would express another emotional side of our humanity: sadness. Then I discovered a beautiful text by José Gorostiza that speaks to us of a child who, tired of being unloved, decides to go to the marketplace in search of someone who would buy his heart and give him love. From the beginning the music is very dynamic, representing the din of a market where the child goes to hawk the sale of his own heart. In the intermediate section I try to express the profound sadness of the child. In the last section we return to the first scene of the noisy market, leaving open the possibility that someone might buy that orange in the shape of a heart. I dedicate this piece to all the children in the world who live without love.

Composer Biography



A composer and conductor of the Higher Music School (ESM) of the National Fine Arts Institute (INBA), Mr. Cadet has written for orchestra, chamber ensembles and choirs. In 2012 and 2015, he composed and conducted several works commissioned by the VocalEssence ¡Cantaré! program in Minneapolis, MN and Rochester, MN. He also took part as a composer in the international project *From Neighborhood to Concert Hall*, sponsored by OAS and presented at Washington.

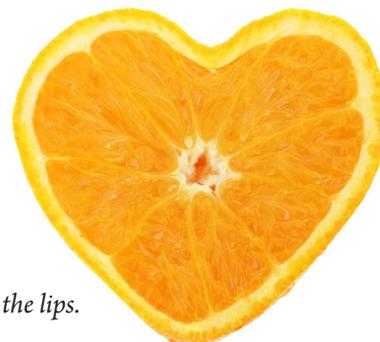
Mr. Cadet is associate conductor of Tempus Fugit ensemble with whom he has offered first performances of *Frida's letters* by Marcela Rodríguez and *Alma by José* by Miguel Delgado. In 2014, he became assistant conductor for Mozart's *Die Zauberflöte* with the National Opera Company and made his debut at Fine Arts Palace and National Auditorium with a production of Benjamin Britten's *The Little Sweep*. He has also guest conducted the Orquesta Sinfónica del Instituto Politécnico Nacional, the Orquesta Filarmónica de Hermosillo and CEPROMUSIC (Center for Music Creation and Research). He premiered *El día que María perdió la voz*, a one act opera by Marcela Rodríguez. His concerto *Ensoñación* for two piccolos and symphonic wind band was premiered with great success by the Guanajuato Youth Band.

Besides his collaborations as composer and arranger for the *Guanajuato State band training method* and the *Anthology of works for children's and youth orchestra*, he has given courses and master classes in several states of Mexico. As part of the Music Faculty at the National Autonomous University (UNAM), he teaches ear training, keyboard harmony and sightreading and in 2011 he founded the HSM Children's Symphony Orchestra. Since 2007, he has conducted Schola Cantorum de México Children's Choir, presenting concerts on important stages in Mexico, Canada, United States of America, France and Cuba.

Text & Translation

¿Quién me compra una naranja
para mi consolación?
Una naranja madura
en forma de corazón.

*Who will buy me an orange
To comfort me?
A ripe orange
In the shape of a heart.*



La sal del mar en los labios,
¡ay de mí!
La sal del mar en las venas
y en los labios recogí.

*The salt of the sea on lips,
Oh, poor me!
The salt of the sea in veins
And that which I took from the lips.*

Nadie me diera los suyos
Para besar.
La blanda espiga de un beso
yo no la puedo segar.

*No one would give me theirs
To kiss.
The soft sprig of a kiss
I cannot cut it down.*

Nadie pidiera mi sangre
Para beber.
Yo mismo no sé si corre
¿habrá de correr?

*No one seeks to have, to keep
the love flowing through my veins
Even I don't know whether it runs
or if it just flows on its own.*

Como se pierden las barcas,
¡ay de mí!
como se pierden las nubes
y las barcas, me perdí.

*Just as boats get lost
Oh poor me!
Just as clouds and boats
Get lost, I am lost.*

Y pues nadie me lo pide,
ya no tengo corazón.
¿Quién me compra una naranja
para mi consolación?

*And, well, nobody asks me,
So I have no more heart.
Who will buy me an orange
To comfort me?*

—José Gorostiza

—Translation by Katie Villaseñor



¿Quién me compra una naranja?

The South

José Gorostiza Alcalá

Rodrigo Michelet Cadet Díaz (alt)

Andante



¿Quién me com - prau - na na - ran - ja pa - ra mi con - so - la - cion?



U - na na - ran - ja ma - du - ra en for - ma de co - ra - zon.



Na die pi - die - ra mi san - gre__ pa - ra be - ber. pa - ra be - ber.



Yo mis - mo no se si co - rre__ ha bra de co - rrer? ha - bra de co - rrer?



Co - mo se pier - den las bar - cas co - mo se pier - den las nu - bes.



¿Quién me com - prau - na na - ran - ja pa - ra mi con - so - la - cion?

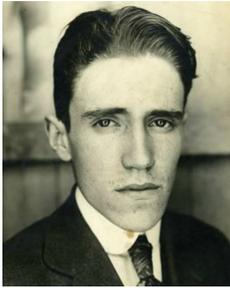


U - na na - ran - ja ma - du - ra en for - ma de co - ra - zon.

“¿Quién me compra una naranja?” (SA, piano) is a versatile piece that is appropriate for a wide range of choirs:

- A) Young voices (particularly by singing melody only in the C major sections)
- B) Treble choirs into junior high and high school (showcasing the harmonic writing and emotional maturity level of the text).
- C) There might also be possibilities for a junior high mixed group performing this piece, assigning the alto part to cambiata (boys experiencing the voice-change associated with early adolescence) at the written pitch in the C major sections and perhaps an octave lower in the c minor section.

Meet the Poet: José Gorostiza Alcalá



¿Quién? — Who was José Gorostiza?

He was a man from Mexico. His dad's name was Celestino Gorostiza and his mom's name was Elvira Alcalá, so his full name was José Gorostiza Alcalá.

¿Qué? — What did he like to do?

José Gorostiza wrote poems and essays. He worked as a teacher, helping his students learn how to write, too. Mr. Gorostiza also served his country, Mexico, in different ways including as an ambassador (a country's official representative to another country).

¿Cuándo? — When did he live?

José Gorostiza was born in 1901 — right at the beginning of the 20th century — and died in 1973. During his teenage years he lived through the Mexican Revolution — a dangerous time with many battles between those in power and those who wanted power to be shared among everyone.

¿Dónde? — Where did he live?

José Gorostiza was born in the town of Villahermosa (“beautiful [hermosa] village [villa]”), which is the capital city of Tabasco, a Mexican state.

¿Por qué? — Why is he important?

José Gorostiza was part of a group of poets who changed the way poems were written in Mexico. Mr. Gorostiza dedicated his poem, *¿Quién me compra una naranja?*, to another of the poets in this group, Carlos Pellicer.



¿Cómo? — How is he remembered?

José Gorostiza won many awards and many people read his poems. He even has his statue in this sculpture garden so everyone will remember him, his poetry, and his service to Mexico.

¡Hecho divertido! — Fun fact!

When José Gorostiza was 63 years old, he put together a book of his popular poems. But Mr. Gorostiza also included poems he could never figure out how to finish. He called that section of the book: *Del poema frustrado (Of the Frustrated Poem)*. Even famous people get frustrated!

¿Qué es una metáfora?...¿Qué es un símil?

Overview

The poem, “¿Quién me compra una naranja?”, is a complex and mature poem by one of Mexico’s most famous poets of the 20th century. While its surface imagery can be accessible to students of all ages, those wishing to explore the layers of meaning embedded in this beautiful poem can use the student handout on the following page to facilitate a basic understanding and appreciation for both similes and metaphors as an entry point for discussion of this poem, which uses both techniques in its descriptive language.

Objectives

Students will:

- Identify similes and metaphors in poetic examples from European, American, and Mexican poets.
- Distinguish between the two poetic techniques.
- Create similes and metaphors.
- Analyze “¿Quién me compra una naranja?”, to identify its use of simile and metaphor.
- Discuss metaphorical content and imagery possibilities in “¿Quién me compra una naranja?”.

Did you know?

“Tu eres mi media naranja” is a Spanish phrase used in Mexico as a term of endearment, equivalent to our English phrase, “You are my better half” or “You are my soul mate.” Thus the image of searching for someone to buy a “naranja” takes on a deeper significance.

Activities

Discuss the concepts, definitions and colloquial usages of simile and metaphor (hard as a rock, a broken heart, etc.).

Use the student handout on page 54 to further the comprehension of these concepts.

Extension idea: Although brief poetic excerpts from a variety of poets are given on the student handout, add more from texts (poems, fiction, essays) students are studying in other contexts.

Share created similes and metaphors.

- Display the Spanish and English text of “¿Quién me compra una naranja?” and help students identify the simile (just as clouds and boats get lost...) and metaphor (orange/sun/love, heart/love, lips/talking/kissing/intimacy, salt/sorrow, etc), brainstorming all the possible layers of meaning that might be hidden in these words.

Extension idea: Return to the music with this poetic analysis. What choices does the composer make that add another layer of meaning to the text? Review the composer’s note on page 50 with students and add that to the discussion of this text.

Did you know?

People from Mexico have two “last names” or family names: first is your father’s family name then second is your mother’s family name. What would your name be if you used both family names?

¿Qué es una metáfora?...¿Qué es un símil?

The poem, “¿Quién me compra una naranja?”, uses both similes (sih-mih-leez) and metaphors (meh-tah-fohrz).

Both a simile and a metaphor help us compare things, but a simile will always use the words “like” or “as.”

Exercise 1

Can you identify which of the examples below are similes and which are metaphors?

- 1) My love is like a red, red rose.—*Robert Burns (Scotland)*
- 2) Hope is the things with feathers.—*Emily Dickinson (USA)*
- 3) In the morning the city spreads its wings. —*Langston Hughes (USA)*
- 4) I am a pause.—*Octavio Paz (Mexico)*
- 5) Like the sumptuous pyramids of Tenochtitlán...you stand in my mind. —*Gloria Perez (USA)*

While similes are easy to spot, metaphors can be trickier. But metaphors are also more powerful because they let the reader imagine multiple reasons the poet has compared two things.

Exercise 2

Try writing three similes and then change them into metaphors (see example).

Example: When it’s time for bed, I get wild like a monkey.
Last night I was a wild monkey at bedtime.

1) **Simile:** _____

Metaphor: _____

2) **Simile:** _____

Metaphor: _____

3) **Simile:** _____

Metaphor: _____

Mayor/menor...Major/minor

Overview

Studies have shown that those surrounded by western music can identify shifts from major to minor tonalities, even without musical training when emotional attachments to those sounds are defined. The musical structure of “¿Quién me compra una naranja?” shifts between major and minor, reflecting the poetic structure as well. Making this connection with students can aid in memory, musical maturity, and poetic comprehension.

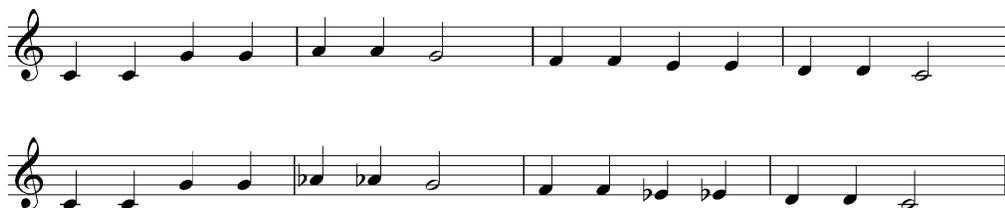
Objectives

Students will:

- Observe their own emotional reactions to music in major or minor keys.
- Identify major or minor sounds in “¿Quién me compra una naranja?”.
- Discuss other reactions, emotions, or other descriptions of major versus minor.
- Analyze the poem, “¿Quién me compra una naranja?”, according to its musical structure of major/minor.

Activities

- On a classroom piano or guitar, perform a familiar tune for the students that is normally in a major mode (“Mary Had a Little Lamb,” “Alouette,” “Twinkle Twinkle,” etc). Then perform the song again in a minor mode (see example below).



- Discuss what kinds of emotions or visualizations each version evokes (Major = bright, happy; Minor = sad, spooky).

Extension idea: Play recordings of various pop songs, classical music, movie soundtracks, or other music the students are studying to further illustrate the universality of major/minor tonalities and their emotional effect.

- Study “¿Quién me compra una naranja?” by looking at the musical score or listening to the recording on the VocalEssence Music Press website (www.vemusicpress.org), noting where the modality is major and where it is minor (encourage students to identify the change of key signature as a significant visual indicator of this shift).
- Compare the major/minor assignments to the poem using the text and translation on p. 50 and discuss how this adds meaning to the text.

The Yucatan

The home of the Mayan people (as breathtaking archeological ruins attest). This peninsula separates the Gulf of Mexico from the Caribbean Sea and today boasts both a large population of indigenous people in Mexico and the largest tourist population with resort-towns like Cozumel and Cancun.



The Music

“Xtoles” — An ancient Mayan melody accompanied by ostinati imitating indigenous instruments offers an evocative experience for singers.

“Xtoles”

Jorge Cózatl (b.1973)

Composer’s Notes

There is a difference of opinions among musicologists about when *Los Xtoles* was created. Some of them say that it is the oldest Mayan song known and was chanted by warriors in praise of the Mayan Sun God, while others say that it is a piece from the late 19th century. In any case, this is a wonderful Mayan folksong based on a pentatonic melody. Since most popular songs were learned by heart, and passed from generation to generation, there are at least two versions of the same song and this arrangement integrates both melodies in two specific environments. The introduction is “the call,” an imitation of a caracol (conch shell), and the idea is to recreate and mix the pre-Hispanic instruments, including: ocarina (flute made of mud), maraca (shaker), quijada de burro (donkey jaws), tambores (drums), and the tunkul, a hollow log with two tongue-like grooves carved out and played with a stick.



Student learning to play conch shell in rehearsal of “Xtoles”



Composer Biography

Born in Mexico City, Jorge Cózatl started his musical studies at the age of six at the National School of Music. He is well-known as a composer, conductor, and singer. As a composer, he is known for his vocal arrangements of Latin American folk tunes. His work has been performed in the USA, Cuba, Colombia, Chile, Argentina, Greece, Russia, and Europe; his works have been recorded by ensembles in the Mexico, Canada, Austria, and the U.S.A.

As a conductor, Mr. Cózatl has directed numerous children’s choirs in Mexico, acts as Artistic Director of the Niños Cantores de Tepotzotlan, and was invited to conduct the Femenine Choir of the Reihnische Musikschule in Cologne, Germany. He was also the choral director at the world premiere of the opera *En susurro los muertos* by Gualtiero Dazzi at the Festival Music Scene de la UNAM.

As a baritone, Cózatl has performed with numerous ensembles including Schola Cantorum de Mexico, Mexico National Choir, and Mexico’s Chamber Choir. He has performed both in Mexico and abroad and is featured on recordings in the series *Mexico Baroque*.

Text/Translations

K’ay yum K’in

Conex conex palexen
xicubin xicubin yokolkin,
Conex conex palaxen
xicubin xicubin yakatal.

—Traditional Mayan text

Song to the Sun

*Let’s go guys
the sun is setting,
Let’s go guys
the night is coming.*

—English translation

Canto al Sol

*Vamos muchachos
el sol se oculta,
Vamos muchachos
la noche llega.*

—Spanish translation

Xtoles

Jorge Cózatl (b.1973)

Mayan Melody

U u u u u u u u

Bass Ostinato

Tum tum tum tum Tum tum tum tum

Tenor Ostinato

Tum tum tum tum tum Tum tum tum tum tum

Alto Ostinato

Tum tum tum tum tum Tum tum tum tum tum

75

Solo U

Solo U

S1

S2

A1

A2

T1

T2

B1

B2

suh suah suh suah

sun sun chil chil sun sun chil chil sun sun chil chil sun sun chil chil

trr tss tss trr tss trr tss tss trr tss tss

Tun - kul Tun - kul

tum tum

tum tum tum tum tum tum tum tum tum tum tum tum tum tum tum tum

tun tu ku tu ku tun tun tu ku tu ku tun tun tu ku tu ku tun tun tu ku tu ku tun

Indigenous Instruments

Timbre

In the program notes for “*Xtoles*”, composer Jorge Cózatl identifies the indigenous instrumental sounds he is trying to recreate with voices. Using web-based video clips and images, audio recordings, or the real thing (check with other music teachers, local music instrument stores or global markets, your own students, community members), give your students a visual and aural illustration of each of these vital pieces to the “*Xtoles*” puzzle. Ask students to match the instrument with their ostinato pattern and discuss what kind of breath support, vocal color, articulation, and dynamics best support the aural goal.

Extension: In rehearsal (and potentially performance), ask students to physically represent the instrument their voice is imitating through gesture and movement or to play “air” maracas/conch shell, etc. Embodying the physical sensation of performing on percussion instruments will enable students to more instinctively create the percussive vocal effects the composer intends.

Extension: Discuss, display, or demonstrate indigenous instruments from other cultures around the world. What similar characteristics do they share? What are the unique aspects? How do indigenous instruments differ from standard “classical” instruments? What makes an instrument indigenous?

Extension: Partner with an art or industrial tech instructor to make instruments similar to the ones imitated in this piece (or other indigenous instruments). Use local, natural materials whenever possible paired with found objects, items destined for the trash or recycle bin along with clay, paper-mâché, or other more labor-intensive and artistic ventures.

Melody

The melody of *Xtoles* is completely pentatonic (with the brief exceptions of the “call” at both the opening and closing of the piece with the F# leading tone). Indigenous music of many cultures is pentatonic in melodic structure. Discuss with students the structure of a pentatonic scale (1st, 2nd, 3rd, 5th and 6th scale degrees of a major scale) and help them identify that structure in the two distinct melodies and any pitched accompaniment figures by using solfege, numbers, or letter names.



Extension: Listen to music examples from folk and classical traditions that use the pentatonic scale (lists of repertoire ideas are widely available on the internet). Give students the opportunity to improvise on the piano (black keys = pentatonic scale), Orff instruments (with only the pentatonic pitched bars for maximum success), other instruments, or their own voices.

Extension: Compare the pentatonic scale to the blues scale (sometimes considered an indigenous creation of the African American culture) and the distinctive sound it creates through slight variation to a “minor pentatonic” scale.

Legacy of Mayan Culture

Text

This ancient melody and text originates in what we think of as Mexico, but it is definitely not in Spanish. Ask students to translate the English text into Spanish for those that might be studying the language, or more informally, ask students to offer specific Spanish words for sun, song, guys, night — all of which may be familiar to them. Discuss the idea of indigenous versus colonized language both in Mexico (where does “Spanish” come from?) and in the United States (English) as well as the similar timeframes of colonization (Christopher Columbus was Spanish).

Extension: Bring in a history teacher to facilitate discussion on specific colonial politics, events, and historical figures that resulted in the United States mostly speaking English while some parts of Canada speak French and the large majority of Central and South American speak Spanish or Portuguese. Find the exceptions to these in local, regional, and hemisphere-wide peoples.

Form

The phrase lengths of each of the “versions” of the “Xtoles” melody are quite different (10 and 8 measures, respectively) while the ostinato patterns are usually 2 or 4 measures long. This mathematical layering grows more complex with each distinct rhythmic contour. Similarly, Mayans are particularly respected for their sophisticated mathematical, astronomical, and calendar-related calculations. Predicting phases of moon, equinoxes and solstices, eclipses, calculating the orbit of Venus, developing a 365-day/52 week calendar, and grasping the profound importance of zero — introduce students to this awe-inspiring legacy through the following handout on page 64.

Extension: Discuss apocalyptic references to Mayan calendars emerging in pop culture. Mayans underwent a startling decline in population and abandonment of major cities in the eighth or ninth century C.E. (the medieval era in western Europe). Ask students to research theories as to why this prominent and proficient people experienced such a “collapse” (as it is often called) of their society so suddenly, choose or invent their own theory, and perhaps ponder what events might lead to a modern civilization’s decline or even disappearance.

Did you know?

While the vast majority of Mexicans speak Spanish, it is not recognized as an official language by the Mexican government. 68 indigenous languages (including eight Mayan languages) are official state languages and their use in government documents, public communication, and continuous preservation is seen as a national priority. At least six million people still speak Mayan languages today.

Ritual and Rite

Purpose

Ancient Mayan music was for ritualistic purposes exclusively as far as historians understand the culture, never for entertainment or diversion. Therefore, “Xtoles” was meant for a rite of some shared significance in Mayan society. While many contemporary sources point to “Xtoles” as a warrior’s dance, the earliest sources for the melody refer to it quite clearly as a ribbon dance.



Ribbon dances originated as fertility dances and have many similarities to western Maypole dances. Discuss with students this traditional dance that is present in cultures across the world, where, like traditional Western Maypole dances, men would wind and unwind ribbons around a pole. Different colored ribbons are attached to the top of a pole whereupon each dancer holds a different ribbon and dances around the pole together, interlacing the ribbons. The dancers then dance in the opposite direction to unwind the ribbon. Today, Mexican ribbon dances are most often performed by men during religious fiestas.

Extension: Have students make lists of rituals or rites that are part of their lives — at the family level (birthdays, holidays, meals, etc.), as part of their religion (weddings, funerals, liturgy, etc.), or even as part of our shared civic experience (fireworks on July 4th, national anthem at sporting events, etc.). Ask students to reflect what those rituals and rites communicate about our family, religion, or societal values and norms.

Rhythm

From the list of rituals and rites your students have compiled, note how many of them involve physical motion. Standing, sitting, gesturing, and — probably most common of all — walking in some sort of ceremonial procession often defines the beginning and end of these events. So, too, “Xtoles” can serve as a procession for your singers in rehearsal and in performance. Ask students to march in place to the steady quarter-note beat that starts in m.19 and continues unabated till the final three bars.

Extension: Students can use “Xtoles” to process into the performance space and get to the stage or risers area. Alternatively, students could process off the stage and surround the audience as they sing. Two passages of drum imitation could theoretically be repeated ad libitum until singers are positioned and ready to move on to the next section (m.19-22 and m.33-34, although the altos could join in with their percussive addition and merely delay the soprano entrance until the director’s cue).



Indigenous Instruments

Unlike music performed for entertainment today, music in Pre-Hispanic Mexico was only used in rituals; it was never played or sung for fun or as entertainment. Music was used to express the ideas of the group, never the feelings of an individual. A different piece of music existed for each day and ritual, which meant that musicians were highly trained. They were required to learn the traditional ritual music and expected to compose new pieces. If a musician made a mistake in his performance, the mistake was often met with a death sentence. The importance of music in rituals also resulted in musicians being highly respected within society.



Conch Shell, flutes from Chupícuaro, Guanajuato, 400BC-200AD (National Museum of Anthropology, Mexico)

Instruments played an important role in indigenous Mexican music but were never played unless they accompanied singing. Traditional instruments were primarily ones that could be struck such as drums or rattles or instruments that were blown into such as flutes; there were no stringed instruments before the arrival of the Spanish. These instruments were made from local materials such as wood, bone, shell, animal skin, or plants. Some instruments such as the Aztec teponaztli and huehuetl were considered gods or idols and required sacrifices to be made in their honor to maintain their sacred power. It is believed that instruments were tuned, and it would appear that virtually identical instruments were used in the different tribes throughout the country although they were known by different names.



While there is no known method of musical transcription for indigenous music, based on the reports of conquistadors and Spanish missionaries, it is believed that melodies were almost exclusively pentatonic.



Instruments were a vital component to the successful performance of traditional rituals. Conquistadors frequently commented on the extraordinary and intimidating nature of these unfamiliar instruments in their writing. Some instruments included:

- Clay, bone, wooden, and reed flutes
- Notched deer and human bones and sticks
- Whistles and conch shells
- Clay, gourd, and bone rattles
- Drum of inverted gourd suspended on water



Wooden flute, shakers, and bone rattles from the collection of Sabina Covarrubias

Mayan Civilization

“El Castillo” (The Castle)

This huge step-pyramid served as a platform for the temple at the top where human sacrifices took place. It has staircases of 91 steps on each of the four sides (all these added together plus one more step to get to the temple makes 365, the number of days in a year.)



“El Castillo” (The Castle)

During the Classic Period, the Mayans made sophisticated advancements in the sciences. They developed a 52-week calendar system based on a 365-day year:

1 year (tun)	=	18 months (winal) x 20 days (k'in) per month
	=	360 days per year
	+	Wayeb (5-day period of uncertainty, bad luck, demonic forces)
	=	365 days
20 tuns	=	k'atun (40 years)
20 k'atuns	=	bak'tun (400 years)
13 bak'tuns	=	Mayan Long Count (5,126 years) ending 12/21/2012 (winter solstice)

They also made great strides in astronomy, predicted the phases of the moon, estimated times of the equinox and solstice, predicted eclipses, and calculated the orbit of Venus. They created an advanced calculating system and were the first people to expound upon the concept of zero. In addition to advancements in the sciences, the Mayans developed a sophisticated hieroglyphic writing system incorporating over 800 glyphs that they used in art and in paper books. Similar to Egyptian hieroglyphics and the Japanese language, figures can represent specific syllables or entire words.

Mayan Hieroglyphs

Some time between the late eighth and ninth century, the Mayan civilizations began to disappear. Scholars today are unsure of the reason for the Mayan decline. One possibility is that constant warfare between the smaller states led to the breakdown of the larger Mayan civilization. A second hypothesis is that there may have been a significant environmental change such as a severe drought. Finally, scholars wonder if the population may have grown too large for the land to sustain. Whatever the reason for the sudden decline of the Maya, they are considered Mexico's most advanced indigenous groups.



Mayan hieroglyphs

The Great North

Sparsely populated, agricultural-based, mountainous, and home to many famous figures of the Mexican Revolution of 1910 including Pancho Villa, this northern region is often compared to our own “western frontier” both in spirit and topography. The 2,000 mile border between the United States and Mexico see a vibrant mix of cultural exchange.



The Music

“Popurri a la Mexicana” – *This home of rebel leaders, mingling of US/Mexican cultures, and frontier spirit: captured here in a set of popular Mexican songs fun for singers of all ages.*

“Popurri a la Mexicana”

arr. Diana Syrse Valdés Rosado (b.1984)

Difficulty level

“Popurri a la Mexicana” (SATB a cappella) is a mature and extended medley with each voice part independently layering rhythmic patterns throughout. Additionally, the amount of text and overall length create a stunning snapshot of beautiful Mexican folksongs most appropriate for advanced high-school ensembles, collegiate-level ensembles, and community/professional groups.

Ranges

Soprano:

Alto:

Tenor:

Bass:



Composer’s Note

“Popurri a la Mexicana” is a celebration of Mexican folksongs that includes: “Madrugal” by Ventura Romero, “Muñequita Linda” by Maria Grever, “Cielo Rojo” by Juan Záizar, “Ay Jalisco No Te Rajes” by Ernesto M. Cortázar, and “Viva México” by Pedro Galindo. “Madrugal” describes the image of a rising sun in the fields of corn and a girl called Susana who comes running between the fields and a river. “Muñequita Linda” is a lullaby and a love song that mothers and grandmothers used to sing. “Cielo Rojo” is a song that is about a lost love that never returned—we used to hear it at parties with Mariachis in a place called Garibaldi in Mexico City. “Ay Jalisco” was originally sung by the actor/singer Jorge Negrete, and talks about a place called Guadalajara. This song was one of the pieces that made him famous around the world. “Viva México” is a song of celebration of Mexico and its culture.



Composer’s Biography

Composer, arranger, and singer Diana Syrse Valdés Rosado has been commissioned to write choral music, chamber music, and opera. Her music has been performed in Mexico, the United States, France, Russia, and Venezuela. She earned degrees in singing and composition from the National School of Music of the National Autonomous University of México and continued her graduate studies in composition at Indiana University in Bloomington. She earned degrees in vocal performance and composition at California Institute of the Arts (Cal Arts) in the Performer-Composer MFA Program. She was one of ten composer/performers from around the world selected to participate in A Counterpoint of Tolerance at the Roy and Edna Disney/Cal Arts Theater of Walt Disney Hall. Diana is the recipient of several national honors, including the FONCA Scholarship, recognition from “Mujeres en el Arte” held by Bellas Artes, and inclusion in the Foro de Música Nueva Manuel Enríquez. She has served as Composer in Residence for the Coro Comunitariode la Ciudad de México, El Cofre Ensemble conducted by Eduardo Garcia, and Túmben Paax. Diana previously taught music at the Academus Pro School in Mexico City. Diana participated in the VocalEssence ¡Cantaré! Community Engagement program in the Twin Cities (2009-2010) and in Worthington, Minnesota (2010-2011).

Un Madrigal

Composer Name: Ventura Romero Armendáriz
 Composer's Dates: 1913-1994
 Composer's Location: San Buenaventura, Chihuahua, Mexico
 Composer's Education: Studied at Mexico's National Conservatory of Music

“Madrigal”

Que bonita se ve la mañana	<i>How beautiful is the morning</i>
Al regreso de la capital	<i>When I come back from the capital</i>
Que bonita se ve mi Susana	<i>How beautiful is my Susan</i>
Cuando va corriendo por entre el trigal	<i>When I see her running between the corn field</i>
La humareda de mi jacalito	<i>The smoke from my stable</i>
Ya se extiende por todo el trigal	<i>Is over the corn field</i>
Y en el fondo se ve el arroyito	<i>And in the horizon we can see the river</i>
Que todas las tardes	<i>That every afternoon</i>
Me suele arruñar	<i>Sings me a lullaby</i>

—Ventura Romero

Fun Fact:

“Madrigal” is an Italian term from the Renaissance and Baroque Eras (1500s-1600s) describing music for voices on a secular text (usually about love) where the composer tried to portray the emotion of the words in the melody, harmony, and rhythm of the music.

Genre:

Ventura Romero wrote many songs in the style of Música ranchera, or “Mexican country music.” Like country music in the United States, these are songs that draw on pictures and memories of rural life, rural landscapes, and a wistful longing for those spaces and places. Originally written for solo voice and guitar accompaniment, songs in this style later became associated with mariachi ensembles (guitars, strings, trumpets, even accordions).



“Le compuso canciones al amor, a los animales, a las flores, a todas las cosas bellas que sus ojos vieron.”
 (He wrote songs about love, animals, flowers, all the beautiful things that your eyes have seen.)

Te quiero dijiste o Muñequita Linda

Composer Name: María Grever (née María Joaquina de la Portilla Torres)
 Composer's Dates: 1894-1951
 Composer's Location: Born in Leon, Guanajuato, Mexico; lived in Spain and New York
 Composer's Education: Studied composition with Claude Debussy in France

“Te quiero dijiste” (o “Muñequita Linda”) “I Love You, You Said”

Muñequita linda	<i>Pretty little doll</i>
De cabellos de oro	<i>Of golden hair</i>
Dos dientes de perla	<i>Two teeth of pearls</i>
Labios de rubí	<i>Ruby lips</i>
Dime si me quieres	<i>Tell me if you love me</i>
Como yo te adoro	<i>As I love you</i>
Si de mi te acuerdas	<i>If you remember me</i>
Como yo de ti	<i>As I do you</i>
A veces escucho	<i>Sometimes I hear</i>
Un eco divino	<i>A divine echo</i>
Que envuelto en la brisa	<i>Enveloped in the wind</i>
Parece decir	<i>It seems to say</i>
Si quiero mucho	<i>Yes, I really love you</i>
Mucho mucho mucho	<i>So very much</i>
Tanto como entonces	<i>As much as then</i>
Siempre hasta morir	<i>Until I die</i>
— <i>María Grever</i>	— <i>María Grever</i>



Fun Fact:

María Grever was the first successful Mexican female composer, credited with hundreds of songs.

Genre:

“Te quiero dijiste” (**Magic Is the Moonlight**)—an excerpt of which appears in this medley—was written for the musical film *Bathing Beauty*, released in 1944 and starring Esther Williams. Scenes from this movie have been parodied in *The Great Muppet Caper*, *Beauty and the Beast*, and an episode of *The Simpsons*.

María Grever afirmaba: “tuve que dejar mi país y ahora, en Nueva York, estoy interesada en el jazz, en la música moderna pero, sobre todo, en la música mexicana quedeseo presentarla a los estadounidenses. No creo que sepan mucho de ella. Valdría la pena darla a conocer. Existe una riqueza en la cultura de la canción en México (su origen hispano e indígena y la mezcla de ambos). Melodía y ritmo convergen ahí. Es mi deseo y ambición presentar las melodías y ritmos nativos en perspectiva real, pero con la flexibilidad necesaria para hacer una llamada al oído universal.”

(Grever once said: I had to leave my country, and now in New York I am interested in Jazz and Modern Rhythms, but above all, in Mexican Music, which I long to present to the American people. I am afraid they don't know much about it. It is music worth spreading; there is such a cultural richness in Mexican Music (its Hispanic and indigenous origins and how they mix) where melody and rhythm merge. It is my wish and yearning to present the native rhythms and tunes (of Mexico) from a real perspective, but with the necessary flexibility to appeal to the universal audience.)

Cielo rojo

Composer Name: Juan Záizar Torres
 Composer's Dates: 1933-1991
 Composer's Location: Gordian, Jalisco, Mexico
 Composer's Education: Briefly attended seminary before embarking on singing career

“Cielo Rojo”

Solo, sin tu cariño,
 Voy caminando,
 Y no sé que hacer;
 Ni el cielo me contesta
 Cuando pregunto porti, mujer.
 No he podido olvidarte
 Desde la noche
 En que te perdí;
 Sombras de duda y celos
 Sólo me envuelven pensando en ti.
 Deja que yo te busque
 Y si te encuentro,
 Vuelve otra vez.
 Olvida lo pasado
 Ya no te acuerdes de aquel ayer,
 Olvida lo pasado
 Ya no te acuerdes de aquel ayer.
 —Juan Záizar

“Red Sky”

*Alone, without your love,
 I am walking,
 And I don't know what to do;
 Not even the sky answers me
 When I ask about you, woman.
 I haven't been able to forget you
 Since the night,
 That I lost you;
 Shadows of doubts and jealousy
 Embrace me while thinking of you.
 Let me search for you,
 And if I find you,
 Come back again.
 Forget the past,
 Don't remember the old days,
 Forget the past
 And don't remember about the old days.*
 —Juan Záizar

Corridos are similar to the ballad—that is, a story told in song, usually an actual historical event. There is a long tradition of politically charged corridos exploring the racial and cultural tensions along the border between Mexico and the United States.



“Quienes tuvieron la oportunidad de tratarlo lo recuerdan como un hombre sencillo, de sonrisa franca y sincera, y como un padre amoroso y ejemplar.”

(Those who had the opportunity to meet him remember him as a simple man, frank and sincere smile, and as a loving father and exemplary man.)

—Juan Záizar: **Biography, Society for Authors and Composers of Mexico (SACM)**

Ay Jalisco

Composer Name: Manuel Esperón González (lyrics by Ernesto M. Cortázar)
 Composer's Dates: 1911-2011
 Composer's Location: Mexico City, Mexico
 Composer's Education: Studied engineering, then music at the National School of Fine Arts

“Ay Jalisco No te Rajes”

Ay Jalisco, Jalisco, Jalisco
 Tú tienes tu novia que es Guadalajara;
 Muchacha bonita, la perla más rara
 De todo Jalisco es mi Guadalajara.
 Ay Jalisco no te rajes,
 Me sale del alma gritar con calor,
 Abrir todo el pecho pa' echar este grito:
 Que lindo es Jalisco, palabra de honor.

—*Música: Manuel Esperon*
Letras: Ernesto M. Cortázar

“Ay, Jalisco, don't back off”

Ay, Jalisco, Jalisco, Jalisco
You have your sweetheart, Guadalajara;
A beautiful girl, the rarest pearl
Of all Jalisco is my Guadalajara.
Ay, Jalisco, don't back off.
With all my soul I want to shout
Baring my heart to let it out:
How beautiful is Jalisco, word of honor.

—*Music: Manuel Esperon*
Lyrics: Ernesto M. Cortázar



Fun Fact:

Manuel Esperón's grandfather, Macedonio Alcalá Oaxaca, was a famous Mexican composer in the 19th century, his mother was a French classical pianist, and his father — although a civil engineer — was an accomplished singer who would often sing accompanied by his wife at family gatherings.

Genre:

“Ay Jalisco No te Rajes” is a Mexican ranchera (i.e., rural or country) song with a two-step (or polka) beat and was made famous in a 1941 film of the same name. The text describes a metaphorical relationship between the Mexican state of Jalisco and its capital city Guadalajara, a patriotic hometown pride song similar in tone to “New York, New York.”

Quotable Quote:

En más reflexiones sobre lo que fue su afición y su vocación más grande en la vida, el Mtro. Esperón comentaba: “Me entusiasma oír música.”

(In more reflections on what was his hobby and his vocation in life, Maestro Esperón said: “I am excited to hear music.”)

-Manuel Esperón: Biography, Society for Authors and Composers of Mexico (SACM)

Viva México

Composer Name: Pedro Galindo Galarza
 Composer's Dates: 1906-1989
 Composer's Location: Mexico City, Mexico
 Composer's Education: Studied engineering then music at the National School of Fine Arts

“Viva México”

Viva México,
 Viva América,
 Oh suelo bendito de Dios;
 Viva México, viva América,
 Mi sangre por ti dare yo.

“Long Live Mexico”

*Long live Mexico,
 Long live America,
 Oh blessed land of God;
 Long live Mexico, long live America,
 I'll give my life for you.*

Fun Fact:

Along with being a composer, Pedro Galindo was also a producer and actor in Mexican films. Another of his popular songs, *Malagueña Salerosa*, found its way into American cinema on the soundtrack of the Quentin Tarantino film, *Kill Bill*, in a version recorded by the group Chingón.

Genre:

“Viva México” is sung by crowds gathered in city parks and squares on Mexico’s Independence Day (El Grito de Independencia), September 16th, commemorating the beginning of the 10-year war against Spanish rule. Mexico’s revolution against their colonial conquerors was inspired by the American Revolutionary War against the British and influenced by French Enlightenment philosophers such as Rousseau and Voltaire. Celebrations involve traditional Mexican food, mariachi music, fireworks, and cries (grito) of “Viva México!”



Quotable Quote

“La música del Mtro. Galindo, es vigente en muchos géneros, películas, eventos deportivos, ya que el maestro aportó un legado muy importante para la historia de la música mexicana.”

(The music of Maestro Galindo, is relevant in many genres, movies, sporting events, and he provided an important legacy for the history of Mexican music.)

—Pedro Galindo: Biography, Society for Authors and Composers of Mexico (SACM)

Viva México (from Popurri a la Mexicana)

arr. Diana Syrse Valdés Rosado

120

S *mf* Vi - va Mé - xi - co *f* Vi - va Mé - ri - ca Oh!

A *mf* nor Vi - va Mé - xi - co *ff Shout!* VI VA! *ff Shout!* VI VA! *f* Oh!

T *mf* nor Vi - va Mé - xi - co *f* Vi - va Mé - ri - ca Oh!

B *mf* nor dom ch k dom dom dom ch k dom dom dom ch k dom Oh! *f*

123

S *f* Sue - lo ben - di - to de Dios Vi - va Mé - xi - co Vi - va Mé - ri - ca mi

A *mf* Sue - lo ben - di - to de Dios ta ka chun - ga - ra ta ka chun - ga - ra *f Shout!* VI VA! *f Shout!* VI VA! mi

T *mf* Sue - lo ben - di - to de Dios cha cha cha cha *f Shout!* VI VA! *f Shout!* VI VA! mi

B *mf* Sue - lo ben - di - to de Dios dom mi *f*

18

Popurri

127

S *ff*^{yo}
san-gre por ti da - - - - - ré cha k rr cha k rr cha k rr cha k rr

A *ff*
san-gre por ti da - - - - - ré cha k rr cha k rr cha k rr cha k rr

T *ff*
8 san-gre por ti da - - - - - ré cha cha cha cha

B *ff*
san-gre por ti da - - - - - ré pom pom pom pom pom pom



132

S *ff* *fff*
cha k rr cha k rr cha k rr cha k rr cha cha ka rra ka rra kan pa pam

A *ff* *fff*
cha k rr cha k rr cha k rr cha k rr cha cha ka rra ka rra kan pa pam

T *ff* *fff*
8 cha cha cha cha cha cha ka rra ka rra kan pa pam

B *ff* *fff*
pom pom pom pom pom pom pom cha ka rra ka rra kan pa pam



The Gulf Coast

Cradled by the long state of Veracruz, this is the landing spot for Hernán Cortés, the Spanish conquistador that contributed to the downfall of the Aztec empire and the domination of much of Mexico by Spain. It is home to Mount Orizaba, coffee production, and the nationally-owned petroleum industry.



The Music

“La Ofrenda” — Dios de la Muerta is such an important cultural festival throughout Mexico and this piece can give singers of all ages a taste of those traditions along with non-traditional notation.

“La Ofrenda”

Sabina Covarrubias Acosta (b.1977)

Composer’s Note

“La Ofrenda” is inspired by the Day of the Dead, which we celebrate in Mexico. In an effort to communicate the richness of this old tradition, explaining that it has nothing to do with Halloween and that is not sad or scary, but a joyful and mystical party, I wrote the story of a little child who thought he saw his grandfather during this celebration. The Day of the Dead takes place in Mexico each November 2, and one of the elements of this tradition is to set up a type of altar, called the *ofrenda*, which is a decorated table. There we remember a dead person, offering food and things that he or she used to like. The joyful celebration brings the family together to share music, stories, and good food.

There is a conversation between the child, Gaspar, and the choir. Gaspar thinks he has seen his grandfather approach his *ofrenda* to get his coffee. We actually don’t know if he really saw him or if that was a fantasy.

In the piece, the choir is divided into two groups, with an additional small group of soloists. In the beginning, the small group describes the *ofrenda*. Later, the group of sopranos represent the voice of the child, Gaspar, who is saying, “Ay, Yo lo vi, con el mismo sombrero de ayer, era mi abuelito Don José.” (Oh! I saw him with the same little hat that he was wearing yesterday! That was my grandfather, Mr. José.) That conversation continues.

In the middle of the piece, there is a part that was originally written with non-traditional notation. It is very easy and fun to sing and directors can refer to the directions in the score for clarifications about performance. During this part, the voices evoke a mysterious atmosphere, as if the spirit of the grandfather is present somehow. The culmination of this section is a fortissimo that has been one of the favorites of young performers. However, teachers should encourage students to interpret this fortissimo without yelling, practicing healthy vocal production.

In the second part of the work, the choir sings together again. The small group of soloists should be integrated into the soprano group at this time, but if the director finds it more convenient to integrate them into the contraltos, that would work as well.



Composer Biography

Sabina Covarrubias Acosta was born in Mexico City on November 20, 1977 and began studying music when she was only five years old at the Instituto Artene. When she was still very young, she learned to sing and play many instruments including violin, piano and percussion. As an adult, Ms. Covarrubias received a bachelor's degree in music composition from the National Autonomous University of Mexico (UNAM) in Mexico City and then studied computer music composition at *La Universite de Paris 8* in France. She has won many awards for her music including Mexico's National Choir Composition Competition in 2004.

Ms. Covarrubias has written works for a variety of instruments and voices including symphonic band, organ, wind quintet, electro-acoustics, and chorus. In addition to working as a freelance composer for television, she also taught music to elementary-aged students for eight years and collaborated as an editor on music books and scores for children. Her music is inspired by many things such as love, beauty, nature, space pictures, travel, and the sounds of Paris. She hopes that her music "could touch people's hearts and that it could help them to free their emotions and help us to be peaceful." Influenced by the culture and musical traditions of her country, Mexico, and the beauty of life, people, and the music of great composers, Sabina Covarrubias tries to create in her songs "a little universe that is coherent, balanced and logical. Each piece must please me and touch my heart."

Text/Translation

Entre flores y semillas, xempasúchitl y papel de China,
Dicen que bajó del cielo en la noche de
los muertos.
Ay, yo lo vi, era mi abuelito, Don José.

*Between flowers and seeds, xempasuchitl and china paper
It is said that he came from heaven
in the dead of night.
Oh, I saw him, he was my grandfather, Don José.*

Entre místicos a romas de copal y de naranja el difunto
nos visita pa tomarse una copita.
Ay, yo lo vi, con el mismo sombrero de ayer, era mi
abuelito, Don José.

*Between mystical smells of copal and orange the dead
visit us to drink a little cup.
Oh, I saw him, he had the same little hat as yesterday,
he was my grandfather Don José.*

¿En dónde está?
Junto al altar.
¡Ay, que susto!
Vino el difunto.
¿A dónde fue?
Por su café.
¿Y quién lo vio?
Su nieto Gaspar.

*-Where is he?
-Close to the altar
-Oh! That's scary
-The dead came here.
-Where did he go?
-To get his coffee
-Who saw him?
-His grandchild, Gaspar!*

¡Ay!, yo lo vi, con el mismo sombrero que ayer,
era mi abuelito, Don José.
Y me sonrió, luego se volvió pa tomar
de su café, a fumar el cigarrito, ese que
yo le dejé.

*Oh, I saw him, he had the same little hat as yesterday,
he was my grandfather Don José.
And he smiled to me, later he just went to drink a coffee,
to smoke a little cigarette,
The one I offered to him.*

¡Ay! Qué bien baila!
Baila, baila baila baila Mírenlo:
Ese muerto que baila está más vivo que yo.
Ese muertito que baila está más vivo que yo.
Es más vivo que yo, más vivo que yo,
y está canción ya se terminó.
¡Ya! ¡Olé!

*Oh, he was dancing so good!
Dance, dance!
That death who is dancing is more alive than I do.
That little dead who is dancing is more alive that I do.
And this song is over now.
Olé!*

—Text and Translation by Sabina Covarrubias

The Little Balthazar and His Dear Grandpa

A story by the composer, Sabina Covarrubias

One night on the first day of November, little Gaspar was helping his family to make an altar, *la ofrenda*, for his grandpa, Don José [pronounced dohn hoh-SAY].

The whole family was together in the house where everyone cooked and helped make the *ofrenda*. His aunts made tamales with dark sauce. Other aunts, along with Gaspar's mother, were making the tissue paper cut-outs. The striking colors and the delicateness of the *papel picado* made quite an impression on Gaspar, who sat amazed for hours thinking about the artistry. Some of the tissue paper had figurines that were skeletons on bicycles; others were catrinas, dressed up skeletons smiling happily.

More of Gaspar's relatives arrived from the market with enormous bouquets of marigolds that they placed on the altar. The orange color contrasted greatly with the pink color of the china paper. The smell of the flowers combined with the smell of copal, that mysterious stone that burned within some small pots of clay and gave off an exotic fragrance and delicate smoke. All of these sights, smells, and sounds created a mysterious but relaxing atmosphere in the house.

Each person worked on putting together the *ofrenda*, even the children, who placed sugar and chocolate skulls on the table. Gaspar's parents placed dishes of rice with sauce and a small box of cigars—these were the things that his granddad liked to eat. There were also pumpkins and bitter chocolate; everything was there on the table. Gaspar remembered that his granddad Don José also liked to drink tequila, and so he quickly put a bottle of it on the table. His cousins brought a big, old, framed photo of his granddad in which he was smiling; it was placed in the center of the *ofrenda*, and at that moment, Gaspar's grandmother Maria said:

“Now, this is the *ofrenda* of Don José; may he rest in peace.”

The *ofrenda* was finished! Happy colors were illuminated by the candles and a mixture of aromas surged from the mystic altar.

There were many musicians in the family, and soon they began to sing. The uncles got out their guitars, and the family raised a chorus in honor of Don José. While the others ate and laughed and sang, Gaspar looked intently at the altar. Seeing him there, Grandma Maria came close to him and asked:

“My little grandson, what are you doing here? Come eat a tamale.”

“Grandma,” answered Gaspar, “is it true that the dead come to eat all this food?”

“Well, yes, in a way, they come,” she said.

“But grandma, how are they going to eat all of this chocolate if they're already so thin?”

“My child,” answered Grandma Maria, “there are many things that don't have explanations. But why do you ask me this when I know that it is you who would like to eat the chocolate, right?”

“No, Grandma,” laughed Gaspar, “don't think that.”

It was two o'clock in the morning. There were still tamales and many songs to sing.

All could feel the chill of the dawn so they covered themselves with blankets and warm scarves and everyone was beginning to fall asleep in their chairs. Then, without warning, the chocolate fell off of the *ofrenda* and one of the candles went out.

"Naughty boy!" said Aunt Mercedes. "Leave that chocolate there. It is for the dead!"

"Leave him alone! It wasn't him!" said the grandma. "Don't you see that Gaspar is on the other side of the room?"

The party became silent for a moment. No one knew if the deceased had come down from the heavens in order to drop the chocolate, or if Gaspar had tried to take it.

Gaspar didn't say anything. He went over to his mother and hugged her and then looked at his grandma who had eyes filled with amazement. It seemed that she'd seen a ghost. All of the family looked at Grandma.

"There are things that have no explanation," she said. The fiesta continued, and the chocolate stayed where it had landed.



Boy in costume for Day of the Dead (Días de los Muertos) celebration

Discussion Questions

1. Is this a scary story? Why? Why not?
2. What traditional ofrenda decoration makes Gaspar assume all the dead are so thin they can't eat all the chocolate?
3. Has your family ever gathered to remember someone who has died? What did you do when you gathered together: eat, sing, pray, share memories?
4. Why did the composer write this story? How does it help you understand the words of "La Ofrenda"?

The Day of the Dead

The Day of the Dead is called *Día de los Muertos* in Spanish [pronounced DEEah day lohs MWEHR-tohs]. It is a very special tradition that takes place in the beginning of November of each year. Even though the Day of the Dead occurs around the same time as Halloween, they are very different holidays. The Day of the Dead is a joyous festival that celebrates the return of dead friends and relatives with peace and happiness. In this tradition, death isn't something to be afraid of or sad about. Instead, once a year, families joyfully remember the dead through music, stories, and food, often singing in cemeteries late into the night.

There are many traditions surrounding the Day of the Dead. One of the most important is the preparation of *la ofrenda*, the altar. Families prepare a colorful and joyous altar in honor of the dead relative. Altars are typically covered in marigolds, the flower of the dead; *papel picado*, handmade paper cuts similar to doilies; and some of the dead family member's favorite items. There are incense and candles for each soul and a photograph of the dead relative. Traditional Mexican dishes such as tamales, cakes, mole, rice, sugar cane, and bread often cover the table in addition to cigars and colorful sugar skulls.

In addition to *la ofrenda*, masks that look like skulls are very popular and children often wear clothing painted with bones. Paper mache skeletons, *papel picado*, and skeleton toys are sold at markets and there are fancy parades in the streets.

Extension Activity

Have students create their own portable ofrendas for a lost friend or family member in a shoebox. Allow students time to collect items from home to display on their own ofrenda. Encourage them to print pictures of food, flowers, or other objects that their friend or family member loved but that they may not have at home. Drape the *papel picado* creations over the edge of the box and encourage other exterior and interior brightly-colored decorations to adorn the ofrenda. Students can then present their ofrenda to the class and briefly explain why they included certain items.

**Can you find the following items in the picture?
Draw an arrow from the Spanish word to each item.**

Calavera – A skull

La Catrina – A popular figure associated with the Day of the Dead created by José Guadalupe Posada

La Ofrenda – The altar

Papel picado – Also called china paper (papel de china) is a fine paper with a decorative design cut into it which is placed or hung on the altar, much like paper doilies

Xempasúchitl – Marigolds, known as the flower of the dead



“La Ofrenda”: Create Your Own Altar

Overview

The Day of the Dead is an important Mexican tradition occurring in the beginning of November and is the central theme of Sabina Covarrubias’s piece, “La Ofrenda”. In this lesson, students will examine the tradition of the Day of the Dead; discuss what they would include in their own altar, or ofrenda; and create *papel picado*, a common decoration used on Mexican ofrendas.

Papel picado is colorful, perforated, tissue paper that is often draped on or hung like flags over *ofrendas*. Some families make their own cut-paper decorations while others buy the paper from street vendors. Papermaking was an important craft in Pre-Hispanic Mesoamerica and the tradition has continued into current festivals. Decorative paper arts are not unique to Mexico; making cut paper designs is popular in many countries around the world. *Papel picado* is referred to in “La Ofrenda” as china paper.

Objectives

Students will:

- Describe an *ofrenda* and identify key concepts behind the Day of the Dead.
- Select objects to include as part of their own ofrendas.
- Create *papel picado*, a traditional decoration on the Day of the Dead altars.

Materials/Equipment

- Singer Handout: The Day of the Dead (page 80)
- Tissue paper (2 pieces per student)
- Scissors for each student
- Shoebox for each student
- Found objects, mementos, flowers

Activity

FIRST: Introduce students to the Mexican tradition of the Day of the Dead. Ask students if they have ever had a pet or family member die and how they remember or honor that animal or person. Read through the Singer Handout about the Day of the Dead and, if possible, supplement the worksheet with more photos and video found at <http://www.unesco.org/culture/ich/index.php?pg=00011&RL=00054>. Explain the importance of *la ofrenda*, the central image of Covarrubias’s piece.

NEXT: Think-Pair-Share: Have students contemplate what items they would want in their own *ofrenda*. What favorite toys and foods would they include? What other items are included on traditional Mexican *ofrendas*? Then divide students into pairs to discuss their altars and ask for volunteers to share ideas with the class.

THEN: Students will create their own *papel picado*. Demonstrate for students how to fold and cut the tissue paper. First lay the paper on a table horizontally and fold it accordion style making 3-4 folds. Cut a series of shapes along the folds of the paper. If you would like to display the paper, leave about one inch at the top of the paper. Then lay the string horizontally across the top and fold in half creating a one inch flap. Glue the flap with the string under the fold.

Reading in the Content Area: Day of the Dead

Overview

It is impossible to understand “La Ofrenda” without understanding the Day of the Dead traditions. Two reading handouts (on pages 78-80) will help your students encounter this tradition with both factual information and a short story that captures the mystery and central role of family in Mexican culture. The composer strongly recommends sharing these stories with singers before they encounter the music and text of “La Ofrenda”.

Objectives

Students will:

- Read fiction and non-fiction material about Day of the Dead traditions in Mexico.
- Utilize knowledge from reading in written, verbal, and/or musical interpretation.
- Gain awareness of Mexico’s Day of the Dead cultural traditions.
- Process information by making personal connections in written or verbal form.
- Apply knowledge to the text, mood, and performance of “La Ofrenda”.

Activities:

1. Using the handout on page 80, “The Day of the Dead,” ask students to read aloud or individually about the cultural context of this traditional festival before encountering the music in rehearsal.
 - a. Share video, slideshow or additional information from the UNESCO website (see “Internet Resources,” page 91).
 - b. Compare and contrast attitudes, rituals and meaning of Halloween and Day of the Dead.

2. Distribute and read together the second handout, “The Little Balthazar and his Dear Grandpa,” (pages 78-79) a short story written by the composer to provide a more personable and emotional way for singers to encounter the Day of the Dead traditions and the story of the song itself.
 - a. Ask students to respond to the story by writing or verbally sharing reactions to the story.
 - b. Allow students to bring the handout home, share the story with their family, and collaborate with their siblings, parents, guardians, or extended family to bring back a story of a deceased family member and possibly an item that represents that person for an *ofrenda*.



In Mexican folk culture, the Catrina is the skeleton of a high society woman and one of the most popular figures of the Day of the Dead celebrations.

La Ofrenda

Text and Music
Sabina Covarrubias

The Gulf Coast

+Percussion

Group 1
Sopranos

Group 2
Sopranos

Alto

Guitar

pp

pp

** Asking each other: "¿En dónde está?" or "¿A dónde fue?"*

** Responding: "junto al altar" or "por un cigarrito"*

** each singer speaks the phrases randomly, to effect crowd noise and excited chatter*

1

2

A

p *mf* *ff*

p *mf* *ff*

p *mp* *ff*

Glissando

Oh - - - Ah

***The lowest note each singer can sing.
During the cresc./gliss. the vowel changes from 'Oh' to 'Ah'*

+ Percussion: to be played on the back part of a guitar, like a drum.
Above the line - play with Right Hand
Below the line - play with Left Hand

4

La Ofrenda

Allegro - Cheerful and Playful (♩.=75)

Small Group

mf

5

¡Ya! En - tre flo - res y se - mi - llas xem - pa -

Soprano

Alto

¡Ya!

Allegro - Cheerful and Playful (♩.=75)

Guitar

mf

5

Dm Dm Dm A7 Dm

simile sempre arpeggiato

Sm. Grp.

9

sú - chitl y pa - pel de chi - na, di - cen que ba - jó del cie - lo en la no - che de los

f

S

A

Gtr.

9

C Dm A7 ¡Hey! Dm A7 Dm C

Perc.

15

mf

Sm. Grp.

15

muer - tos.

S

A

p

¡Ay!, yo lo vi, e - ra mi a bue - li - to, Don Jo - sé.

Gtr.

15

Dm A7

La Ofrenda

21

Perc.

Sm. Grp. *mf*

5 Children *p* *f* *Glissando* *f*
 S A
 O ¡YA!

En-tre mis - ti - cos a ro - mas de co - pal y de na - ran - ja

Gtr. *f* *mf*

27

Sm. Grp.

el di - fun - to nos vi - si - ta pa to - mar - se u - na co - pi - ta.

Gtr.

32

Sm. Grp.

S A *mf*
 ¡Ay!, yo lo vi, con el mis - mo som-bre - ri - to de a - yer, e - ra mi a - bue - li - to,

Gtr.

38

S *mf* Don Jo - sé. Jun-to al al - tar. Vi-no el di -

A *mf* Don Jo - sé. ¿En dón - de es - tá? ¡Ay, que sus - to!

Gtr. A7 Dm Dm A7 A7 A7

43

Perc. *f*

S *f* fun - to. Por su ca - fê. Su nie - to Gas - par.

A *f* ¿A dón - de fue? ¿Y quién lo vio? Su nie - to Gas - par.

Gtr. Dm Dm A7 A7 A7 Dm

La Ofrenda

7

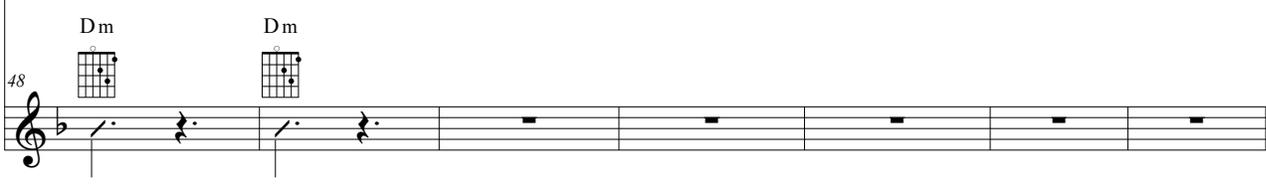
48

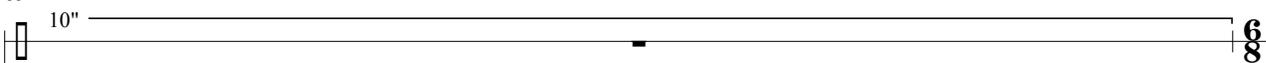
Perc.  *mf*

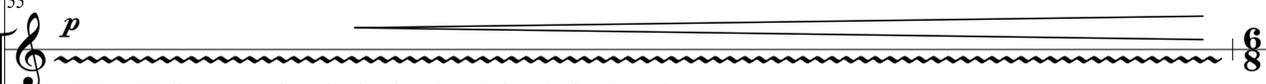
1 *pp*
Sop.  *pp*
As at the begining: "¿En dónde está?" or "¿A dónde fue?"

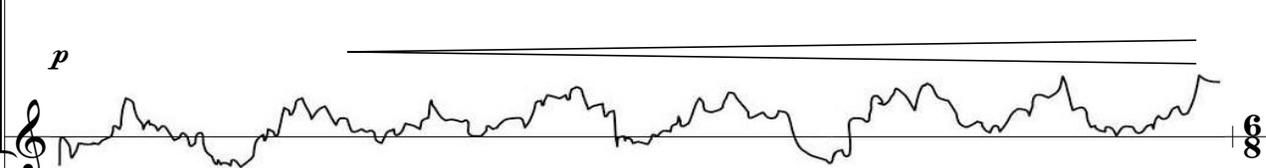
2 *pp*
A  *pp*
As at the begining: "junto al altar" or "por un cigarrito"

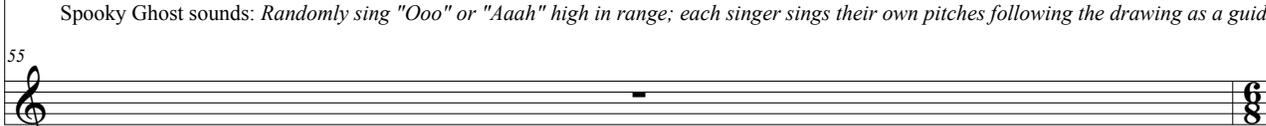
A 

Gtr.  *Dm* *Dm*

55 10"  86

55 *p*
S  *p*
"Hi" or "Hello" repeated randomly, changing pitch and adjusting volume

p
A  *p*
Spooky Ghost sounds: Randomly sing "Ooo" or "Aaah" high in range; each singer sings their own pitches following the drawing as a guide.

55
Gtr.  86

56

mf *f*

Grp. 1 *sub p* *mp*

Grp. 2 *sub p* *mp*

As before: Group 1: "¿En dónde está?" or "¿A dónde fue?"
Group 2: "junto al altar" or "por un cigarrito"

p

Palms on legs *Accel. to as fast as possible*

sub p *mp* *Glissando*

Oh - - - - - Ah

Gtr. 56

63

Grp. 1 *ff* *f*

Grp. 2 *ff* *f*

¡Ya! ¡Ay!, — yo lo vi, con el mis - mo som-bre - ri - to de a-

¡Ya! ¡Ay!, — yo lo vi, e - ra él:

Dm A7

Gtr. 63 *f*

69

S
yer, e - ra mi a - bue - li - to, Don Jo - sé. Y me son rrió,

A
a bue - li - to Don Jo - sé Y me son rrió,

Gtr.
Gm A7 F

mf *f* *mf* *f*

74

S
lue - go se vol - vió pa to - mar de su ca - fé, a fu - mar el ci - gar - ri - to,

A
lue - go se vol - vió pa to - mar de su ca - fé, a fu - mar el ci - gar - ri - to

Gtr.
C A9 Dm A7

mf *f* *mf* *f*

VOCALESSENCE ¡Cantaré!

Companion CD

Track/Song

1. “Cantate Domino,” *Composed by Jesús López*
2. “Cara de Pingo,” *Composed by Diana Syrse*
3. “A Citrón,” *Traditional Mexican Passing Game*
4. “¡Cantaré!,” *Composed by Jesús Echevarría*
5. “Dos Corazones Heridos,” *Composed by Blas Galindo*
6. “¿Quién me compra una naranja?,” *Composed by Rodrigo Michelet Cadet Diaz*
7. “Xtoles,” *Composed by Jorge Cózatl*
8. “Popurri,” *Arranged by Diana Syrse*
9. “La Ofrenda,” *Composed by Savina Corrubias*

Bibliography and Recommended Resources

Audio Resources:

Cantemos juntos, Conaculta, (4 tape set), 1998
Cedros UP: Nuestra Música, Departamento de Arte y Cultura (DAC) in Mexico, Kantorei Cedros UP, 2007
Celebremos el Niño: Christmas Delights from the Mexican Baroque, The Rose Ensemble, 2005
La Noche: Modern Mexican Choral Masterpieces, The Gregg Smith Singers, 2001
Mexican Baroque, Chanticleer, 1994
Música de la Raza: Mexican and Chicano Music in Minnesota, Minnesota Historical Society Press, 1999
El Niño y la Música, César Tort, Universidad Nacional Autónoma de México
Niños Cantores de la Escuela Nacional de Música UNAM, Patricia Moralis, Director, 2006
Niños Cantores de Tepotzotlán, Jorge Cozatl
Welcome Christmas: Carols and Lullabies from Around the World, VocalEssence

Print Resources:

The Grandeur of Viceregal Mexico: Treasures from the Museo Franz Mayer by Héctor Rivero Borrell M., et. al., 2002
Musical Ritual in Mexico City by Mark Pedelty, 2004
Music in Mexico: A Historical Survey by Robert Stevenson, 1952
Neither Enemies Nor Friends: Latinos, Blacks, Afro-Latinos by Suzanne Oboler and Anani Dzidzienyo, 2005

Internet Resources:

<http://dolmetsch.com/musictheory33.htm>
<http://mjpublishing.com>
<http://history.com/states.do?parentId=MEXICO>
<http://nationalmuseumofmexicanart.org>
<http://folkways.si.edu>
<http://naxos.com/education/glossary.asp>
http://worldmusic.nationalgeographic.com/view/page.basic/country/content.country/mexico_15/en_US

Song Collections:

Cantemos Juntos, Conaculta, 1998
Jump Jim Joe: Great Singing Games for Children, New England Dancing Masters
Let's Sing and Play! Children's Songs and Singing Games for Classroom and Playground,
 Volume I: African American and Puerto Rican, Laurdella F. Bodolay, Karen M. Gervase, and Ivy Rawlins
Mariposa Vuela: A Collection of Latin American Children's Songs for Teachers and Parents,
 Arianna Giaroli Guthrie and Lydia Mills
El Patio de Mi Casa: 41 Traditional Rhymes, Chants and Folk Songs from Mexico, Gabriela Montoya-Stier
Sail Away: 155 American Folk Songs to Sing, Read, and Play, Eleanor G. Locke
Vamos a Cantar: 230 Latino and Hispanic Folk Songs to Sing, Read, and Play, Faith Knowles

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Teacher Resource Guide

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