



MarkaMusic Teacher Guide

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MarKamusic Teacher Guide Introduction

This Teacher guide has been developed on the premise that experiencing and learning from live professional performances and workshops in music are an essential part of each person's education. The Teacher Guide has been prepared by the artist himself and an educator and contain information, activities, and assessment tools for classroom use. We have chosen to take a multidisciplinary constructivist approach to these materials and hope that in the same spirit you will add to their effectiveness by using your creative instructional methodologies and individual teaching style. In this guide you may find some information that either contradicts or challenges preconceived ethnocentric notions of mainstream history, culture and music and we hope that you will critically scrutinize them so that they will serve as a daring invitation to posterior innovative and constructive ideas, thinking and criticism. It is anticipated that this guide will enrich not only the students' aesthetic experience of live performance but also enhance their concepts of diversity, general knowledge, understanding, and appreciation of multiculturalism. Included in the Teacher Guide is an evaluation form. Please complete this form and return it to us after using the materials. Thank you for your cooperation.

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A Multidisciplinary Approach to Performance Within a School Curriculum

This Teacher Guide Book is designed on the premise that school curriculums should provide wider opportunities for students to attend and experience arts performances, cultural events and workshops within school settings and in performing arts centers. Attending, responding to, and learning from arts performances are established enriching cultural practices in the community and therefore are valid instructional content sources for a broad-based educational program. The live arts event encompasses a wealth of cultural constructs and variables which intimately inform and represent the social groups that produce them. Live professional performances and multidisciplinary workshops in music, history, science and art are also viably appropriate ways to experience and investigate multicultural education, diversity and foreign cultures and thus should be an integral part of any school curriculum.

Major Goals

The general goal for a broad-based, multidisciplinary approach to performance within the school curriculum is to inspire learners to enhance their capacities to experience the intrinsic and extrinsic variables of world events. Through exposure to arts events and instruction, students will:

- Exercise informed and critical judgments about arts events.
- Gain a historical perspective on arts events as part of theirs and other people's cultural heritage.
- Relate professional performance to their own personal development, expression and environment.
- Inquire into the nature and significance of arts events and the artistic process.
- Value arts events as important realms of human accomplishments, which can inform us about, how we have come to be who we are.
- Look for clues in the arts events they experience in order to understand their meanings.





The Active Audience

*Live performance exists in space and time;
at the moment; in the instant; here and now.*

Because the performers and the audience are human beings interacting in the same space and in the same time, each affects the other. Both share the responsibility for the performance/workshop.

An audience is seldom aware of the influence and the role that it plays on the performance. By being placed close together and sharing the experience together the audience itself becomes a group. The common response then influences the audience itself as well as the performers. Therefore, the audience has a vital role to play in the performance/workshop

Unlike film, television and recordings, live performance and workshops require that the ARTIST and the AUDIENCE exist in the same space and time and share the same moment. The audience must play an active role in the performance.





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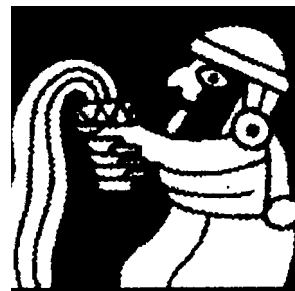




How To Use These Materials

We recommend that the materials be used in the following manner:

1. This Teacher guidebook sets forth the philosophy and goals that guided the development of this material. Please read it and familiarize yourself with the objectives and their format before introducing your students to the contents.
2. Before the performance/workshop/residency, you may wish to give students a general introduction to the goals of the guide.
3. As a beginning activity, we recommend a brief informal class discussion of the "Pre-Performance/Workshop Questions" found in this Teacher Guide.
5. As a post-production activity we suggest several ways in which you can use the Critical Analysis Questions for Discussion in this Teacher Guide.
6. Finally, in order to be able to assess the effectiveness of these instructional materials, we would like every student and teacher to respond, in writing, to the performance or workshop. After students have considered carefully their responses to the Critical Analysis Questions for Discussion, please ask them to perform the Written Evaluation Task, detailed at the end of this Teacher Guide.





MarKamusic Biography

From the windy barren high plateaus of the Andes, the mystical Amazon rain forest, the desert coasts washed by the Pacific and the heat of the Caribbean ocean comes a high-energy, multi-national musical ensemble that performs music deeply rooted within the folkloric, pop and traditional genres of Latin America and the South American Andes. *MarKamusic* sensibly brings the musical forms and the soulful art of the cultures and countries from the south. An ever changing, eclectic weave of ancient, modern, aboriginal and pop themes performed on a fascinating array of native, western and African influenced instruments, like its ancestors before them *MarKamusic* musicians draw from the well of their unique cultural past.

MarKamusic has embraced the responsibility that an ethnic artist must have to its own people, history and music but then takes it all together to a different realm. Fused with the feelings, experiences and creations of younger generations, during its performances, *MarKamusic* will emphasize the musical and cultural contributions of the four major cultural influences that have shaped modern, popular, folk and traditional South American music and Latin American music at large: the indigenous, the West African, the Euro-Iberian, and the United States. Traditional rhythms and music forms from these diverse cultures and lands slowly fused over the centuries, creating that which is today's South American traditional, folk and popular musics. *MarKamusic's* careful choice of repertoire and instrumentation reveals this historic evolution to its audiences.

Deeply moving at times or full of fresh and ancient energy, *MarKamusic's* rhythm and song calls out to rekindle the senses of our human collective memory, to the doors of our ancient hearts, only to convey and understand the universal feelings that will be shared and enjoyed by the listeners.

MarKamusic performances carry the audience across a panorama of musical history millennia. Starting with the sweet delicate sounds of Quechua and Aymara bamboo flute melodies, the wind blowing through the mountains and rain forest noisemakers. The performance continues with European influenced rhythms and instruments and the power of the African influenced polyrhythms, until it reaches the ballads and songs of struggle against authoritarian rule, spanning the period from the 1830's to the 1970's. *MarKamusic* closes the performance with very high-energy modern day inspired numbers.

For many years, the six-piece band, *MarKamusic* has been performing its unique "Pan-Andean World Beat" music before multi-cultural audiences across the United States. From its conception as a small ensemble of South American traditional musicians, the group expanded its size to include several musicians from other countries of the Americas, western-European wind instruments, African influenced instruments, and jazz drums



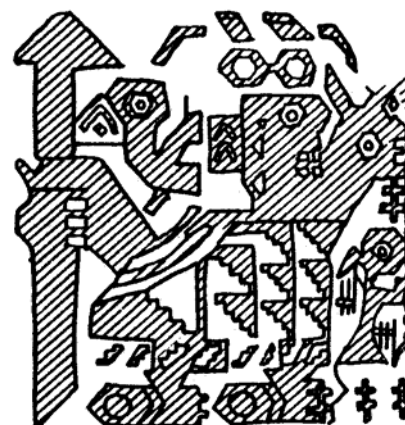


complementing the bamboo flutes and diminutive Indian guitars of the folkloric musicians in marvelous, if sometimes off-beat, ways.

Since then, *MarKamusic*'s repertoire has emerged as a combination of many themes: their own reinterpretations of ancient Inca, Aymara and Quechua aboriginal melodies; songs arising from the nineteenth-century South American struggle for independence; the rarely heard treasures and sometimes jarring, sometimes hypnotic Afro-South American music such as the *Música Negroide* of Peru or the Candombe music from Uruguay; of Latin folk-rock protest music—banned in the mid 1970s under pain of death by the military Juntas; and a handful of favorite Latin-American torch songs, salsa and high-energy pop tunes--the kind you might hear blaring out of jukeboxes in small-town luncheonettes and bars in say, Bolivia, Puerto Rico or Venezuela. The sum of it all is that chairs are often empty or kicked over at the end of the performance and everyone is up on their feet, prancing or kicking about like crazy or taking part in a madcap, coiling conga-line.

MarKamusic tailors its presentations to the educational interests of each audience. By varying the length of the informative commentaries preceding each number, a *MarKamusic* performance can indeed be a guided tour of South and Latin American musical forms or a complete carefree festival of musical delights.

Depiction of a musician in a Wari tapestry →
(600 B.C. Central Andean Mountains, Peru)





MarKamusic Picture

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MarKamusic Artists

RYAN BAZÁN: Zampoñas, Quena, Quenacho, Sax, Charango, Cajón, and Vocals.

Born in 1977 in Lima, Peru, Ryan began playing the guitar at the age of twelve. After mastering the guitar, the 'Charango' caught his musical interest. This diminutive Andean string instrument would later become his instrument of choice. Ryan was also compelled by his love for the music of his native land to learn the family of wind instruments that conform the timbres typical of Andean music. He became accomplished in the Zampoña panpipes, Rondadores, Tarkas and Quenas. After moving to the United States, he attended Massachusetts Community College where he earned a degree in sound engineering.

KELVIN CARBUCCIA: Guitar, Keyboards, Conga, Bass, Drums and Lead Vocals.

Born in 1974 in Santo Domingo, Dominican Republic, He began musical instruction at the very young age of eight at the parochial school San Jose Obrero del Enzanche Ozama in Santo Domingo, where he quickly became familiarized with the guitar, the drums and the conga. When Kelvin was an adolescent he began the study of the piano and the folk and pop music of his native country. It was during that time that he started developing his singing abilities. As a young adult he was a member of the Dominican Navy Band for three years and later a member of the Dominican Air Force Band in which he played the Lira (an instrument similar to the xylophone). Along with his musical strengths Kelvin is also a graphic designer by profession.

JUAN CARLOS CARPIO: Bass, Guitar, Quena, Quenacho, Zampoña and Vocals.

Born in 1960 in Guayaquil, Ecuador, he began playing guitar at the young age of eighteen. He is a self-taught musician who plays several indigenous and western instruments. Among the native South American instruments Juan Carlos plays the Quena, the Quenacho and the Sikus from the Andes. He started playing the bass guitar about ten years ago. Through the years, Juan Carlos gained considerable experience and skill with well-respected orchestras and ensembles of his native Ecuador. He toured throughout Ecuador with the ensemble Tuhual, Marimbao in Belgium and Arisa in Holland. Recently Juan Carlos has performed with the famed ensemble Altiplano in the United States, Colombia and Ecuador. He also toured the US with the theatre troupe Pregones.

FREDDY CHAPELLIQUEN: Guitar, Zampoñas, Charango, Cuatro, Cajón, Bombo and Vocals.

Born in Lima, Peru in 1962, he began studying the guitar at the age of twelve. He quickly became familiar with the popular music of Peru, as well as many musical styles of Latin America. Before arriving in the U.S., Freddy toured Guatemala and Honduras with the vanguard Andean group "Maicas", based in Guatemala City. Freddy pursued graduate





work in communications at the University of Massachusetts, Amherst. He focused on the transmission of history and culture in preliterate indigenous societies. He was also the founder of the Quetzal ensemble.

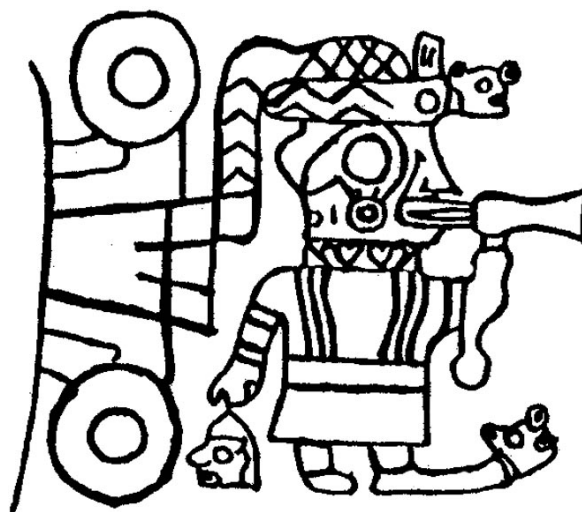
RENE GONZALEZ: Drum set, Electric Bass, Timbales, Congas, Bongos and Vocals.

Born in 1979 in San Juan, Puerto Rico, he began studying snare drum technique at the age of 6. Rene began to play professionally for his father's band, Banda Criolla, at the age of 10 (at the time performing on bongos). He currently performs with Jose Gonzalez/Banda Criolla, Criollo Clásico, MarKamusic, and Toli Moreno's Latin Jazz Band. Although a versatile drummer of most popular and traditional styles, Rene is acknowledged for his understanding of Afro-Caribbean drum set playing. Rene has recorded in 3 of his father's albums as well performed in world-renowned festivals such as the Heineken Jazz Jam Series in Puerto Rico and jazz festivals on the east coast of the United States.

AHMED GONZALEZ: Silver Flute, Congas, Bongos, Latin Percussion and Vocals.

Born in 1981 in San Juan, Puerto Rico, he began studying the Flute at the age of nine, under the famed flutist Sue Kurian. Ahmed began professionally performing the flute, Latin percussion and back-up vocals at the age of fourteen with his father's band "Banda Criolla". He currently performs with José Gonzalez/Banda Criolla and with Criollo Clásico. Ahmed has recorded two albums and toured Puerto Rico, Philadelphia and New York with the band Criollo Clásico. He has also performed at the famed Heineken Jazz Jam Series in Puerto Rico.

Tiawanaku Trumpet player →
(Detail from The Door of the Sun, about 600 B.C. southern Andean Mountains, Bolivia)





MarKamusic Vision

Markamusic's goal is to debunk western stereotypes of South American music and culture in particular, and Latin music and culture at large. By sharing the many musical gifts of these lands in their purest forms as well as blended with newer, hybrid creations of subsequent artistic and historic musical developments, Markamusic portrays the vast cultural wealth of these regions in a cornucopia of musical knowledge. In the United States, profit interested groups have purposely created an aura of mysticism and mystery around the South American music genre and its people. Their efforts, geared to maximize the genre's consumption and thus their own profitability, have misinformed North American audiences about the poise, representation, performance, accuracy and content of South American music. In combination with North American's increasing interest in cultural diversity, North American audiences have been deceived into accepting profit-motivated, prepackaged products.

Markamusic treats these exquisite musical traditions with the care and love fostered by our own ancestral roots and hopes to share with listeners the enriching recognition that America is larger than the United States; that America in fact stretches from the state of Alaska down through the tip of Tierra del Fuego. The members of Markamusic feel that our multiplicity of cultures tied by history and geography but separated by politics, race and language can most effectively be reconciled by the sharing, indeed, the merging, of our musical-artistic expressions. Markamusic musicians strive to embody the potential for this harmonious exchange by drawing on the talents and resources of two Peruvians, one Ecuadorian, two Puerto Ricans and one Dominican.





MarKamusic Historical Perspective

SOUNDS OF LATIN AMERICA

The earliest expressions of musical culture on the South American continent were recreations of the natural sounds found in the aboriginal environment. Resourcefulness was the key and the original inhabitants recreated the only music known to them, the sounds of their native surroundings. They mimicked the sounds of wind, rain, falling water, rushing water, lightening, thunder, heart beat, snakes, insects and a multitude of birds with the simplest of artifacts and found objects including reeds, seeds, dried out gourds, shells, pebbles, stones, animal and human bones, logs, and animal skin.

Given the absence of handwriting, music and song later emerged as the principal vehicle for passing on history, traditions, culture and values from one generation to the next. For instance, the oral medium during Inca times was comprised of poetry, theater, oral tradition and most importantly music. The Amautas or wise men had to recite short stories generation after generation to instruct the children as well as to remind elders about their traditions. Important events were turned into verse by the poets and Haravecs (Inventors) in order to be sung at festivals or after victory. In Latin America, well before the European invasion, as civilizations evolved, matured and fell, so did their music, particularly in South America, where hundreds of styles of music and instruments had already developed during pre-Columbian times.

Successive migrations, some cruel and devastating, some unwilling, some welcome, each left their own unique, indelible stamp on the music and cultural fiber of South America. Besides, the historic process of struggle and transformation during the ensuing centuries also left its unmistakable trace on the content and context of the music. The result is that South American music is today a complex blend of native-indigenous, Euro-Iberian, West African—and most recently—North American influences. These voices mix with the lyrics, themes, sentiments and rhythms of fading indigenous cultures. Today, many South American tribal groups are extinct, and much of the aboriginal music, like parts of the rain forest, has disappeared. In place of the silenced traditional musical expressions are new ones, themselves art forms, some joyful, some sad, but always expressive.

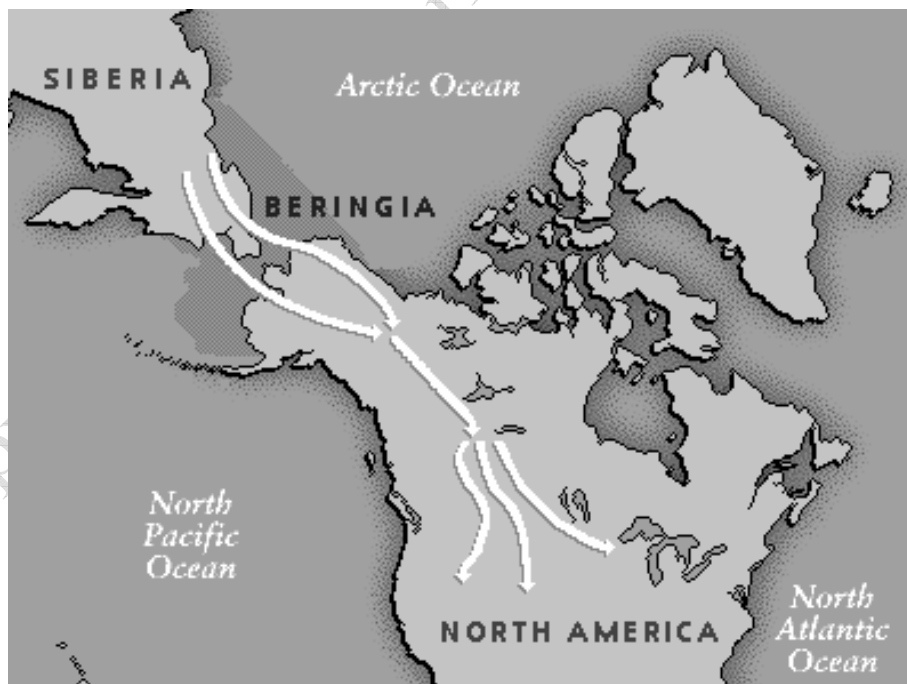
**Two trumpets made out of a conch →
And a bull horn. These instruments
Produce very similar sound and are
called PUTUTOS in the Andes.**





Historical Background to the Music

The Americas have always been a world of immigrants. The first waves arrived perhaps fifteen to twenty thousand years ago to the northern regions of North America. These very first Native Americans, during the last glaciation's era, migrated slowly southward from Asia, across the Bering stretch into North America. Other theorists believe that seamen from as far as the Polynesian Islands may have navigated through the Islands of the Pacific Ocean until they reached the Northern Peruvian coasts. Many myths and legends abound from the civilizations of Mochicas and Chimus that lend support to this theory. There are a good number of visual depictions and cultural artifacts that have been found in archaeological expeditions to the regions inhabited by these two civilizations in northern Peru that illustrate this possibility (such as painted arrival of their God from the ocean scenes found in vases and the rafts of these cultures that resemble many rafts used by the Polynesians). It is very probable though, that our earlier ancestors from Asia were the ones that moved south from Alaska and eventually dispersed into hundreds of bands, clans, tribes, villages and cities first in North America and later in Central and South America. More recent linguistic studies also lend more credibility to this idea.



Nomadic peoples from Asia crossed the Bering stretch into North America





Quechua language has been found to have primarily Semitic roots as well as Arabic influences. It is also thought that at one point, more than 400 different nations coexisted in North America.



Mochica Zampoña panpipe players with split pipes (detail from a Mochica Vase Found in the northern Pacific Coast in Trujillo, Peru. About 100 A. D.)

At the time of the Spanish and Portuguese invasion of South America and the Caribbean five hundred years ago as many as 1500 indigenous languages were spoken there, matched by at least that many forms of music. Much of this music was vocal, commonly heard in religious and ceremonial rituals. Some cultures had no musical instruments, yet others had literally hundreds, including bull-roarers (a trumpet made from the horn of an animal, elongated empty tree trunks or a conch shell) measuring from a few inches to several feet in length; flutes of gold, silver, cane, human and animal bones; skin drums made from logs, clay or human bodies; wooden gongs fabricated from huge logs. The list is nearly infinite. It is thought that even string instruments existed among some of these cultures, but this theory remains largely debated.

Soldiers of fortune, missionaries and colonists from Spain and Portugal formed the second wave of immigrants to South America, beginning with Columbus' first encounter with the "New" World in 1492. History and heritage aside, this date symbolizes the colliding of two very unique, richly advanced and complex worlds, which will ultimately bring about the demise of the native civilizations of the Americas and give birth to a very enduring condescending, discriminating and racist attitude towards the Indians which have not yet been allowed to occupy their rightful place in the history of the continent and in today's world. Demographers have estimated that as many as fifty million native Indians in the Americas died as a consequence of the conquest, war, enslavement and disease of the European Invasion by far the largest –and completely unrecognized– holocaust in history. No European nation, the Catholic Church or the U.S. have offered an official apology to date.

On the positive side, the Iberian musical legacy includes various forms of the ancestor of the guitar which were known then as guitarrillos and other European musical instruments, specially the, violin, and military band instruments: trumpet, saxophone and snare-drum. The harp was another European instrument introduced to the Andes by Irish





Jesuits. In South America, various regional guitar-like instruments evolved molded by the natives after the small guitar like instruments brought by the European immigrants and colonists of the time. The diminutive Charango (often made from the shell of the Armadillo) and the Ronroco (a larger Charango-like instrument) in the Andes; the twelve-string Tiple in Colombia, the Cuatro in the plains shared by Venezuela and Colombia; and the Viola Caipira and Cavaquinho of Brazil. In Chile and Argentina, the Spanish guitar has remained virtually intact as the most common musical instrument. In the Caribbean as in South America many small string instruments developed too such as the cuatro, Bordonua and Timple in Puerto Rico and the tres in Cuba.

All over Latin America, Spanish troubadour singing and European influenced strumming traditions, like its stringed instruments and language, persist to this day, in barely modified form. As the conquistadors prohibited the Indians to perform their own indigenous instruments and music in hopes to acculturate them more rapidly; as a deterrent for the Indians to rebel and as a way to avoid that the Indians missed their own ways the Spanish quickly forced the natives to assimilate Spanish and other types of European secular and religious music.

The third wave—African slaves forced from West Africa—also contributed significantly to the culture, religion and music of the Americas. The enslavement of the African people reached impressive levels during the 1700' with the support of the European powers of the time and the agreement of the Roman Catholic Church. Hispanic Roman Catholicism allowed African culture and music in the Americas to continue in ways somewhat reminiscent of the African homeland. Call-and-response singing was allowed to persist, contributing to group-cohesiveness; in the other hand African people found their Indian counterparts to be culturally and musically closer to their own. Music among the Indians was also used to strengthen group cohesiveness, and was practiced communally as an intrinsic part of life itself. So integral was music weaved within the life of the Indians that, in Quechua, the most important language of the Andes, a word to designate the concept of music did not exist. Not only were the social functions of music among Africans and Indians similar, but their dance forms were more reminiscent of each other as well. Both cultures used dance and music for courtship, to celebrate religious fairs and festivals, ceremonies, social events and most importantly as a unique channel to pass on discourses of culture, tradition and history.

The African slaves and the Indians blended their races and their music over the centuries to create a multitude of rhythms inspired by the African and Indigenous mother lands. African slaves juxtaposed their polyrhythms (layers of rhythms in one song) over the indigenous melodies. At the same time new musical instruments such as skin drums made from logs (like the Andean Bombo), musical bows (like the Brazilian Berimbau), stringed instruments (like the Banjo in the U.S.), and xylophones (like the Guatemalan Gourds Marimba) were created in the New World from those that were collectively recalled from West Africa. These new musical forms and instruments can still be discerned today. From the mixture of Indian, African and European bloods new races and





sentiments came about. From Indian and European bloods came the Mestizo and from the blend of African and European the Mulatto was born. Nowadays the music, food, clothes, culture and religion from the area reflect these diversely rich heritages. Many aspects of each of these three and subsequent blends survived through the ensuing centuries permeating the fabric of what is identified as Hispanic, Latino or Latino American.

Even after the independence wars from Spain, France, Portugal and England in which the European crowns lost almost all of their territories and colonies in the Americas, their influence on the culture, music and traditions of South America continued well into the beginning of the 1900's. Many musical forms and dances were imported into the Americas towards the end of the 1800's such as the Waltz from Austria, the Mazurka from Hungary, the Minuet and Bouree from France, the Pasodoble from Spain and the Country Dance from England. These musics and their respective dances had at first caused an scandal and raised many eyebrows in the European courts due to the fact that earlier types of music required their dancers to barely hold hands and bow respectively to their dance partner. The newer musical forms demanded that the couple held closer together on an embrace or that they held hands together for longer periods of time. Such characteristics were unseen in previous musical European forms. As these made their way into the Americas they were taken at heart and latter creolized by the locals. The descendants of the African slaves and the Indians aided into the creolization of these musics due to the fact that they resembled more closely their own musics originating in the African or Native motherlands where dances and music were more interacting and held couples closer.

During the early 1900's as Europe fell into the tragedy of two consecutive world wars the Americas saw the birth of a superpower and the beginnings of a fourth wave of influence. Caused by the wars, the political and economic crisis lasted for over 30 years and "civilized" Europe suffered a social, cultural and economic set back. These events caused the Americas to stop importing cultural and musical influences from the old world and facilitated the world balance of power to gravitate towards the United States. Thanks to its role in the second world war and latter, by virtue of its political-economic power and its involvement in the Cold War, the U.S. encumbered itself into the world dominant ideology and emerged as the mainstream culture exporting society.

The fourth wave of cultural and musical influence took shape as the modern-day infusion of popular and folkloric culture from the United States. Some of the elements of this cultural invasion came in the form of black music (such as jazz, rock and Funk); electric instruments, and modernized interpretations of North American musical folklore by such artists as Bob Dylan and Joan Baez. The wave of United States black music and youth culture of the sixties inspired the young revolutionary troubadours of first Cuba and Puerto Rico, and then Chile and Argentina. This fusion became the Nueva Trova: the anti-authoritarian youth-music movement of the seventies.

The new genre of the Nueva Trova gained wide acceptance in South America, giving process to the birth of yet another music form that resembled it. In Chile and





Argentina the overthrown democratically elected governments became an inspiration for a new breed of nationalist musicians. The vindication of all that was native, national and aboriginal was the main goal and thus the New Song Movement saw its birth during the very early seventies as a product of very anti imperialistic feelings. In the other hand, the New Song movement in Chile and Argentina simply replicated the process of modernizing and electrifying ethnic folkloric music, as it have been previously done in the United States during the Folk Boom of the sixties. The New Song movement became then a potent weapon in the struggle against the cruel authoritarian military regimes backed by the U.S. government and its anti-leftist cold war sentiment of the time.

These voices, mixed with the themes, sentiments and rhythms of fading indigenous cultures, evolved into the electric/acoustic “Inca-Rock” of South American bands such as Los Jaivas, Illapu and Charlie Garcia, or the more ensemble oriented such as Inti Illimani and Quilapayun or even the popular city sound bands such as Carlos Vives, Shjakira and Maná who now use these hybrid bicultural musical artifacts to alert enormous Latin American stadium audiences of the outrages perpetrated against the rain-forest, the plains, the highlands and its inhabitants.

In recent years the United States has received a steady influx of cultural and musical influences from south of the Rio Grande which have inundated the music industry of Latino American, South American, Spanish Influenced, Cuban or Caribbean inspired music. Newest trends on the popular music scene of the United States have weaved elements from North American pop music with elements of Latin American music and Spanish musical forms to ultimately allow for the emergence of that which is currently known as the Latin Music Genre. Such artists as Santana, Ricky Martin, Jennifer Lopez, Gloria Stefan and Marc Anthony share this interesting distinction. The new Latino wave has also influenced the world of Jazz, World Beat, New Age and Dance musics where the timbres of Latin American and Andean instruments with their unique musical moods and blends are mainstays of newer inspirations as well as obligated elements of the western music sonic repertoire.

Today, many South American tribal groups are extinct, and much of the aboriginal music, like parts of the rain forest, has slowly disappeared. In place of the silenced traditional musical expressions there are many new ones, themselves art forms, attentively responding to the voices of their cultural, social and economic needs. Some are joyful, some sad or contemplative, but they are always expressively reminiscent of a rich past and vibrantly young as the hopes of their present.





MarKamusic Instruments

MarKamusic's musicians are called upon to play over forty familiar and exotic instruments to create the unique musical textures, tonalities and colors of the many lands and cultures in the South American continent. These instruments are the product of native aboriginal musical craft traditions, which have evolved over millennia, as well as from African, European, and North American sources, which fused with the indigenous instruments to create hybrid versions of the above. Some of the less familiar instruments that you may see and hear over a MarKamusic performance can be classified in three main groups:

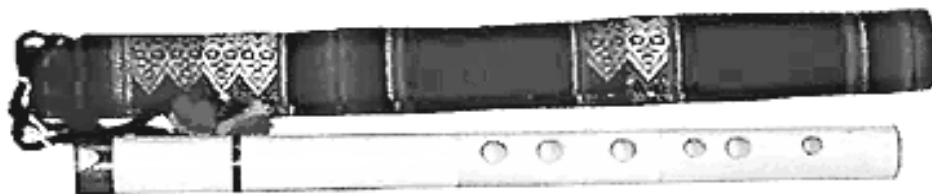
Wind instruments, percussion instruments and string instruments.

WIND INSTRUMENTS

QUENA [KÉH-NAH]:

A foot-long bamboo flute with a simple notched mouthpiece and seven holes, six on top and one under which produces a hunting, sweet and melancholic sound. The oldest quenás found in Peru predate the Inca times as much as 3500 hundred years. Originally this instrument was made out of the leg bones of flamingos, human femurs and bamboo. Today is mostly built out of bamboo or wood and there are variations made out of wood, PVC pipe and copper pipe. During the times of the Spanish colony, the Spanish prohibited the Indians from playing it because they thought the Indians became estranged by its sound as well as provoking rebellious feelings among them. Its beautiful and distinctive tone can be heard today throughout the Andean regions of South America and it is probably the wind instrument of choice among the indigenous people, especially herders and peasants. A longer, deeper toned variant is called the Quenacho, and another variant with an extended mouthpiece is called the Pinkuyo.

Quena and soft case



ZAMPOÑA [SAHM-PÓHN-YAH]

A generic term for a family of wind instruments each consisting of a collection of thin bamboo tubes strapped together in a form similar to East-European Pan-pipes. The Zampoña family ranges in sizes from the tiny Chuli to the six-foot long Toyos. The Zampoña is the oldest of the South American indigenous flutes. It is believed that as early

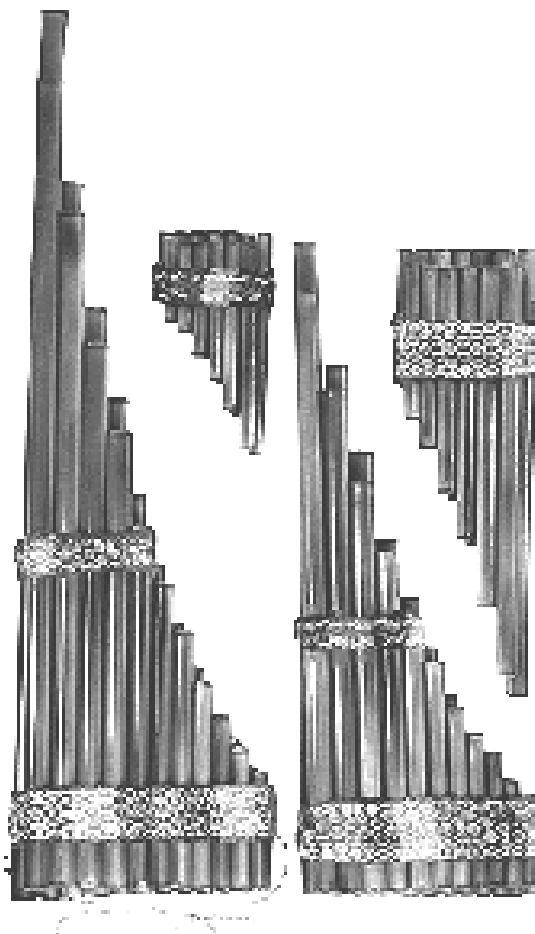




as 5000 years ago this instrument was used in its pentatonic version. It was not until the arrival of the Europeans that the Zampoñas acquired their tuning in G. Some ethnomusicologists believe that the name of this family of instruments stem from a mispronunciation by the Indians of the word symphony (sinfonía in Spanish). Other members of the family, of different sizes and tuning arrangements are called Maltas, Bastos, Semitoyos, Sikus, Antaras, Rondadores (from Ecuador), and Payas. The names always varying according to their regions of provenance. In the Andean mountains you can often see pairs of Zampoñeros playing alternate notes in rapid succession resulting in a kind of "stereo" effect. Traditionally, two individuals divide the Zampoñas into two separate rows of pipes so that while one of the players is "breathing" the other player is playing and vice versa. A great degree of synchronization is require of the players to successfully accomplish this activity..

The Indians probably devised the instrument this way because since they leave in the high plateaus of the Andes over 12,000 feet of altitude and the air is so thin there, they could rapidly hyperventilate by playing the instrument, and also because every aspect of their existence is marked by a communal attitude towards life.

THESE GROUP OF ZAMPOÑAS INCLUDES CHULIS (VERY SMALL), MALTAS (MEDIUM SIZE) AND BASTOS (LARGE PANPIPES).

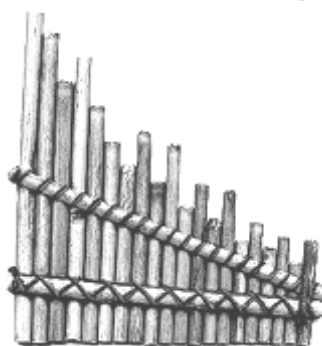




Rondador:

The Rondador is a panpipe native to Ecuador and therefore it is the most distinctive of the Andean peoples of this region and northern Peru. The musical form most often connected to the Rondador is the Ecuadorian San Juanito. During the Inca times, often feathers from the condor or other birds were used to adorn the instruments while creating their mystical spirit. Its construction resembles closely the Peruvian Antara and the Andean siku. To make a Rondador very thin walled bamboo canes are chosen to facilitate resonantly smooth pipes. The instrument has all the tubes arranged in a single row and it is played by blowing simultaneously in two contiguous tubes at once (none like other Andean panpipes in which only one pipe is blown at a time). The pipes are tuned in a pentatonic way interlaced from major to minor: The essential characteristic that sets the Rondador apart from other panpipes is that each pipe is laid down followed by a pipe tuned on its lower third, thus allowing to produce a melody with a harmony in parallel thirds. Nowadays Rondadores exist in an assortment of tunings.

ECUADORIAN RONDADOR →



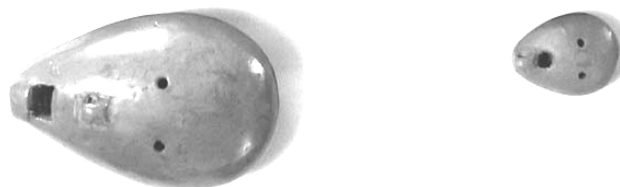
OCARINA:

A ceramic flute which appears in many fanciful shapes, from that of birds, fish, and turtles to unrecognizable lumpy shapes. Other varieties of this instruments have recently been fabricated out of wood and even plastic. It is played all over North Central and South America. It usually has from four to six holes and is played by covering the holes with the fingers of both hands alternatively. Is used primarily to recreate hunting melodies as well as bird and insect sounds of various pitches.

Mayan Ocarina →



Peruvian Ocarinas →

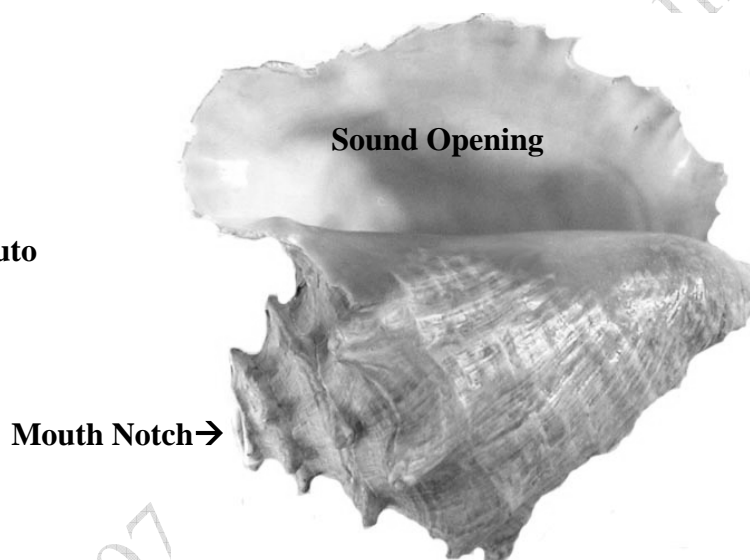




CONCHA [KOH-CHAH]:

Known as the Pututo among the Indians of the highlands in South America, is the familiar Conch shell. The Instrument is used to this day in South and Central America to produce loud trumpeting sounds, often to announce the commencement of communal gatherings, religious events, fairs, festivals and processions. In order to build this instrument the Indians use a 50 to 70 year old conch to which they cut the top head or axel, leaving an opening at the top of the conch through which they will blow, very much like a regular trumpet. The pitch of the conch is changed by introducing and alternating the depth of the hand in the sound hole (or opening of the conch). There are many variations of the Pututo, where instead of using a conch shell it is the horn of an animal what is employed. Bull horns are the most commonly used material in the making of Pututos.

Peruvian Conch Pututo



Tarka:

Is an ancient Andean wind instrument made out of wood, which has a rectangular shape if looked transversally. Its length varies between 14'' and 20'' and its diameter between 2'' and 3''. It has a mouthpiece and six holes on the top. The Tarka can produce a full octave and a have which allows it to create rich and complex melodies. In the folklore of the Andean regions this is not very common and is rather used for simple and repetitive melodies. The provenance and age of the instrument are undetermined, though it provably had European influence it is definitely pre-Hispanic. This instrument produces a hunting sound and it was mostly used for religious ceremonies and dances.

Bolivian Tarka





STRING INSTRUMENTS

CHARANGO [CHAH-RAHN-GOH]:

Diminutive high-pitched ten-string instrument played throughout the Andean region, the product of indigenous craftsmen inspired by the Spanish Guitar and Vihuela. The face and neck look like a miniature toy guitar, and the soundbox consists of carved wooden shell or the dried skin of lizards or armadillos. It is most often played by rapidly fanning or plucking the strings. A larger variant is called the Ronroco.

A BOLIVIAN CHARANGO



TIPLE [TEEH-PLUH]:

A small, guitar-like string instrument, most often seen in Colombia. It is strung with four sets, or courses of three strings each, and has a distinctive nasal, high-pitched sizzling sound, much like a twelve steel string guitar. In later years the tiple has gained recognition primarily by experimental musicians (Sting) and Jazz players (such as Pat Metheny) who use it to add its distinctive foreign sound to their ever-changing hungry for exotic sounds music genre.

VENEZUELAN CUATRO [KUAH-TROH]:

A tiny Venezuelan/ Colombian string instrument played by the people of the plains shared by the two countries. In recent years it has spread over much of South America. Similar to the Hawaiian ukulele, the cuatro has four strings and is strummed rapidly to produce a lively, percussive, bouncy sound.

PERCUSSION INSTRUMENTS

CAJÓN PERUANO [KAH-HÓN- PEH-RU-AH-NOH OR PERUVIAN CAJÓN]:

A percussion instrument originating from the black folkloric tradition of Peru, it consists of a wooden box played by rhythmically slapping its thin front surface at various angles and heights while the player sits on its top. The front face is only partially fixed to the body of the box, giving a distinctive rattling sound when played. Often, loose piano strings or broken reeds are attached to the rear surface of the front face, which vibrates against them producing a sound very similar to a snare drum. The back face of the Cajón is a fixed plate of wood with a circular sound hole right in the middle. The Peruvian Cajón can produce a





great variety of sounds and timbres in very many different pitches which makes it rival a whole drum kit. It makes sense that an instrument like this one would develop among the African slaves in coastal Peru. The dispossessed slaves would also use their cajones as a chair, as a table and as a box where they could transport and keep their few belongings. In recent years the Peruvian Cajón has become quite popular among world beat and Jazz musicians, who use it for its easy of handle and transportation while going to rehearsals. Its small size makes it ideal instead of a whole drum kit.

Cajón Peruano (back face view)
reeds behind front plate not visible.



CAÑA DE AGUA [KÁN-YA DEH ÁH-GUAH]:

Known as the Rain Stick, it mimics the sound of rushing water or drizzling rain depending on how you handle it. It originated in the Pacific coast of South America, specifically in the northern desertic coasts of Chile, where it is still made from a length of sun-dried cactus-branch. The thorns are pulled out while and then reinserted point in while the cactus branch is still green. After the cactus has dried out one end is sealed and the branch is filled with seashell fragments, small pebbles or hard seeds. Later the open end is also sealed. It spread as far as Mexico, where is made from lengths of bamboo. In the desertic regions of its provenance it was originally used in religious ceremonies destined to end the drought and call in the rains.

**PERUVIAN RAIN STICKS
MADE WITH CACTUS**

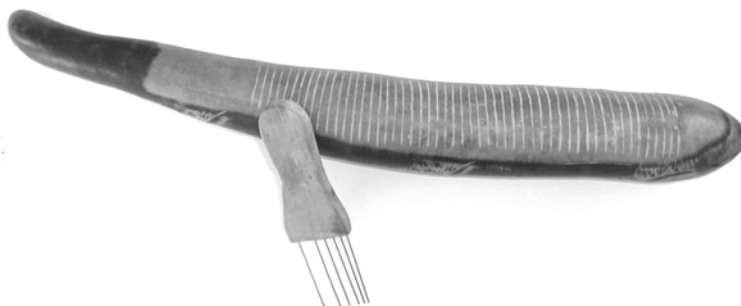




GÜIRO [GWEE-ROH]:

A bottle-gourd instrument of African origin made from a long, hollow gourd. On its surface it has indentations that are stroked by a flexible wooden stick or fork-like scraper to make a rhythmic, scratching noise. The Güiro is played all over Latin America, but it is used mostly in Afro-Caribbean music.

PERUVIAN GOURD GÜIRO →



CHAJCHAS [CHAH-CHAHS]:

A uniquely Andean percussion instrument known also as Chullus, it consists of a woven ribbon with numerous dried goat-hooves tied onto it. When it is shaken it suggests the sound of wind and falling rain. Chajchas can also be found made with seashells, stones, beads, seeds or scraps of hardwood.

**PERUVIAN GOAT HOOFS
AND SEEDS CHAJCHAS →**



GANZA:

In its most rudimentary form, this Brazilian noisemaker consists of a tin can partially filled with sand or very fine pebbles, which is shaken rhythmically to produce a variety of percussive patterns.

Bombo Legüero:

Originating in Bolivia and Argentina this large two-headed slack bass drum consists of a hollow tree trunk with cowhide on both ends. A common arrangement is to have one head





made from cowhide and the opposite head made from sheepskin with the wool intact. It is played with either sticks or a muffled beater.



An Argentinian Bombo Legüero made with steam bent/curved wood

Bombos change name and size and vary in appearance from country to country. In Peru is also known as Wancara. Later versions of these instruments are made out of a thin sheet of steam-bent/curved plywood yet others are made out of wood cut into a cylindrical shell. It takes its name from the distinctively deep, muffled sound that it produces and from the onomatopoeia of its sound (bom-bom-bom = bombo). This instrument derives of West African influence since there were no drums with hides tied on top until after the forced arrival of the African slaves to South America.

Quijada de Burro:

Better known as Quijada or Donkey Jaw, it literally originated from a lower donkey Jaw which teeth have remained attached after it dried out and voided of all flesh, by gluing and securing the first molar, which does not permit the other teeth to fall out, it rattles when hit rhythmically creating a very distinctive percussive sound. Is widely used in the Afro-Peruvian musical traditions and also in Brazilian Music.



**Peruvian Quijada
(made of a donkey jaw)**



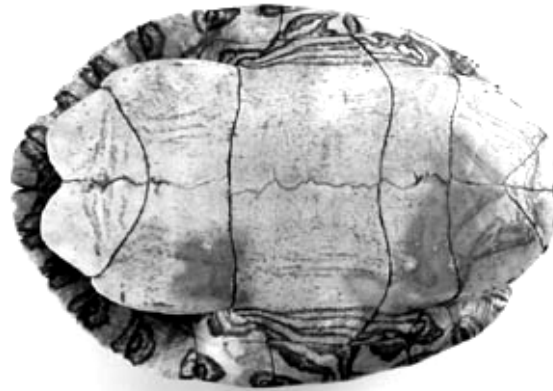


Tortuga:

Its name literally means turtle. It is a hollow and dried turtle shell turned upside down and then hit with a mallet on both open ends to produce a percussion sound very similar to the modern wood blocks. In fact this instrument is the predecessor of the wooden blocks. The Tortuga is a Mayan instrument native to Guatemala but can be heard in southern Mexico, Central America and as far South as the Amazon Jungle.

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Guatemalan Tortuga →



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Connections With Other Disciplines

LANGUAGE ARTS:

Although some of these activities can be divided up for specific subjects, most of them can be done thematically and integrated. It is best left up to your professional judgment which activities are to be conducted either before or after the performance and to what degree they are pursued. A wide range of ideas have been included in hopes that some pre and post-activities will be done to increase the level of learning and appreciation obtained through this program.

Read the information about the various instruments with your class. Have students in your class who play instruments in the same categories compare them with the instruments used by *MarKamusic*. Following the performance or workshop, continue the discussion. Give all the students time to question the classroom musicians.

Before the performance/workshop, play music sung in a different language to the class. Ask the students to close their eyes and imagine what is taking place. Jot down words that will help you describe the images. Have the students write a short description of their images. Discuss with the class what led them to their images.

Do the activity "Speaking in Musical Tongues".

Before attending the performance/workshop, inform the students that they will be expected to do some reflective writing afterwards. Have them take a pencil and notepad to jot down ideas, adjectives, action words. etc., that come to mind during the performance or workshop. Instruct them listen during the presentation and write only during the breaks.

Before attending the performance/workshop, inform the students that they will be expected to write a newspaper article about the performance once they return. Have them take note-taking materials with them to record information in between numbers.

Have the students imagine that a piece of the music is the score for a movie. Write a description of what the film would be about.

Following the performance or workshop, brainstorm words that come to mind when recalling the performance. If you have already taught a poetry lesson, use the words in combination with their individual ideas to compose a poem.

Although the indigenous people of Latin America speak many languages, Spanish is the dominant language. Find a speaker of Spanish to help with the pronunciation of the words and expressions, in the teacher's packet. Teach them to your students and encourage their use in the classroom.





Performers always like to receive feedback on their performances. Write a letter to the group telling them how you liked their concert (find address in "General" section).

Ask your librarian and/or reading specialist to locate books based on a theme or character of South America to read with your class. If you have access to many different ones, create a reading unit around this theme.

The following are great books for enriching this performance and or workshop by *MarKamusic*:

- Warriors, Gods, and Spirits from Central and South American Mythology, by Douglas Gifford, Schocken Books, New York, 1983.
- The Native Americans: An Illustrated History. Betty and Ian Ballantine Editors. Turner Publishing Inc. Georgia 1993. (We find this book to be of essential necessity for every North American to read. The authors finally shed light on some obscure events pertaining to the history of the continent. It is an account of the history of the Native Americans told from their own perspective)

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MATHEMATICS:

If you are a teacher who is competent in understanding the musical scale used in classical music based on the octave, you could compare mathematically the difference of the scale used in traditional music.

Using the information about the instruments, as well as learning from attending the concert, have the students compose math problems appropriate to the math ability they have achieved.

As a class, study the Spanish words and writing of the numbers (information included in this teacher guide). Use the Spanish words for the numbers in your usual math activities. Practice of basic facts can be enriched by using different names for the numbers. It can also be used to explore the commonalities and differences in the patterns used to write and say the numbers.

Teach your students about money conversion (proportions) to foreign currencies, particularly those from Andean countries. Ask your students to create problems using foreign currency exchanges. You could supply them with store merchandise prices from your local newspaper or local store flyers.

Teach your students the difference and proportions between English system and the Metric system. Latin America and the other countries of the world use the metric system. Information about the altitude of the Andes measured in meters and feet will be a very important component of the performance/workshop that you will attend.





SOCIAL STUDIES:

Begin a discussion of South America by using the KWL chart included in this teacher guide. Following the performance and directed research, continue filling in the chart with the class.

Discuss the various influences to the music of *MarKamusic*. They are the indigenous people (those originating in the region, native, aboriginals), West African, Iberian (from the region of the Iberian peninsula, Southwestern Europe), and North American. Have the students do some brainstorming about how these areas have come to be influential on the music of South America. Follow that up with research to verify your ideas. Compare it to the influences from various groups in your own region or in the culture and music of the United States.

In the student book, find the map of South America. Have the students label the countries. Then look at a physical map of South America to locate the various geographical land regions such as rain forest, mountainous areas, coastal regions, rivers, deserts, etc.

Discuss the difference/similarities between Indigenous/aboriginal/native, Latin American and Spanish people.

Using a globe or world map, identify/review all continents. Note "The Americas" which comprise North, Central, and South America. Locate also the Caribbean Islands. Then familiarize your students with the names of the countries in the Americas.

Read the "History and background to *MarKamusic* section of this study guide. This very brief overview represents more than 500 years of history condensed into a few pages of text! It will be enlightening to read, (or read, digest, and summarize in your own words) this section to your students before the performance.

Introduce your students to the idea of ethnocentrism. Explain how native people to the Americas decry the labeling of the historical event of the "Discovery of the Americas". Explain why they call it an invasion and not a discovery. You may for instance research that the Europeans call the invasion of the Spanish peninsula by the Moorish people an invasion, even though the moors gave the Europeans advances in mathematics, architecture, language, law, religion, government, etc.

The vocabulary list below is divided into eight sections: a) land features, b) indigenous gods c) indigenous groups of the Americas, d) descriptors of origin e) important historic figures f) Latin American countries g) ancient indigenous cities, and h) sociological terminology. Divide the class into eight proportionately sized groups and assign each group a section of the vocabulary list (or an assortment of words from each list). Using appropriate reference books (encyclopedia, dictionary, etc.) have students look up the





words and make brief presentations to familiarize everyone in the class with the words and names. Please adapt this list or activity to suit your grade level.

A)	Rain forest Altiplano Andes Mountains Amazon River Tierra del Fuego Greater Antilles Titicaca Lake	B)	Inti Wiracocha Quetzalcoatl Ixmucañe Pacha Mama	C)	Inca Maya Aymara Quechua Aztec Taíno Arawak	D)	Aboriginal Native Traditional Folkloric Original Imported Culture
E)	Atahualpa Huascar Simón Bolívar Francisco Pizarro Hernán Cortés Tecun Uman Monctezuma	F)	Bolivia Ecuador Colombia Peru Mexico Guatemala Honduras	G)	Macchu-Picchu Sacsahuaman Cuzco Tenochtitlan Chichen-Itza Tikal Copan	H)	Culture Language Ideology Nation Race Tribe Clan





SCIENCE:

Before attending the performance/workshop/residency, do the activity "Sensitivity to Sound" and connect it to your lessons on the senses.

Discuss sound waves created by music and how they vary depending on the instrument. Have the students listen for variations of sound by the instruments during the concert. Discuss timbre and do the activity "Sensing Characteristic Qualities of Tone" (included in teacher's packet).

After having read the information of the instruments used by *MarKamusic* discuss the physics of the various instruments. Why are different sounds created? Have the students invent new instruments and tell their advantages.

Investigate with your students the effects of the altitude on humans. (oxygen concentration, gravity, etc).

With your students, explore why the lack of oxygen while playing the Zampoña panpipes can cause hyperventilation, particularly at higher altitudes. (you may find more information on this instrument on the section of wind instruments on this teacher guide.

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GENERAL:

After having seen and discussed the performance/workshop, please send letters, comments, criticisms and/or suggestions to:

Freddy Chapelliquen via E-MAIL at Freddy @markamusic.net

Or by mail at:

MarKamusic

Freddy Chapelliquen

12 Charles Lane

Amherst, MA 01002

USA

Discuss the advantages and disadvantages of live performances/workshops vs. recorded performances/workshops. Which would the students prefer?

Lead the students into a discussion as to why music changes with time. Have examples of music from different time periods available for them to listen to. Discuss specifically why the music of South America has change with time.

In music classes, create a folk song (or songs) - could be happy, sad, funny - using appropriate tempo, rhythm, harmony, and instrumental accompaniment. See if you can capture the Latin American "style" in the song.

Discuss the concept of oral history, the passing down of family or cultural traditions from generation to generation, just as folk music is passed on.





Characteristic Qualities of Tone

In formal musical training, tonal quality is called *timbre*. This involves sensitivity to such things as a shrill, piercing tone, a deep, soothing resonant tone, and a grating, guttural one. Each of these can produce very different emotional and physical reactions; for example, consider your reaction when someone scrapes their fingernails on a blackboard. Likewise, we can tell a great deal about another's mood, the intended meaning in what they are saying, and what they are anticipating or hoping for by simply listening carefully to the quality of the tone in their voice and to their breathing (especially their sighs).

Again, you will need a partner for this exercise. In the exercise you will be exploring some of the communicative aspects of music, sound, and rhythm. Try to imagine what it would be like if we had no formal language but could only express ourselves through sound and rhythm. Interesting, huh?

- Divide students into teams of two. Have them designate one of them as person A and one as person B.
- On four large cards write the following emotions (do not show these to the students):
SORROW
EXCITEMENT
ANGER
CONTENTMENT
- Begin with person B. Person A is to close his or her eyes in order to rely on sound only. Hold up the first card and tell person B they are to communicate this emotion to their partner using only sounds from the vocal chords - NO WORDS! Person A is to try to guess the emotion being communicated.
- When person A has guessed it, try the second emotion using the same process.
- Then reverse roles with person A communicating emotions three and four to person B using only sounds from the vocal chords. Person B's eyes are closed.
- On four large cards write the following (do not show these to the students):
NATIVE AMERICAN
LATIN AMERICA
BUSY DOWNTOWN
SUBURBAN OR RURAL AREAS
- Begin with person B. Person A is to have his or her eyes closed. Hold up the first card and tell person B to communicate this culture to his or her partner using only rhythm and beat - again, NO WORDS! Person A is to try to guess the culture by sensing its beat.





- When person A has guessed it, try the second culture using the same process.
- Then reverse roles with person A communicating a part of the city (cards three and four) to person B using only rhythm and beat. Person B's eyes are closed.
- Have partners share their experience of the exercise and discuss what they have learned.

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Sensitivity to Sounds

Musical/rhythmic intelligence also involves awareness of different sounds made at various frequencies. In music, sounds are usually grouped in a prescribed manner, as illustrates in formal compositions. We can also see this capacity operating when we listen to our natural and humanly-made environments; for example, sometimes we know what is going on in the next room because we can hear the activities. And while sitting at our desk, we may know what the traffic and weather conditions are outside, just by listening. You'll need a partner for this exercise; it's a sound guessing game.

How much can you tell about what is going on just by hearing the noises that accompany an activity? OK, let's test it and see if you're as good as you think!

- Ask your partner to number a piece of blank paper from 1 to 10. Then have your partner close his or her eyes (no peeking) while you perform 10 different tasks. After each task, give 30 second for them to jot down notes about what they think you were doing. Then have them close their eyes again and move on to the next task.
- Ideas for task you can perform:
 - Look up something in a book
 - Get a glass of water
 - Move a piece of furniture
 - Tear a page out of a magazine
 - Count the coins in your pocket/purse
 - Comb or brush your hair
 - Scratch your arm as if you had an itch
 - Turn on a lamp
 - Dial the telephone
 - Do a physical exercise (e.g. push up)
- When you have finished all of the actions, have your partner tell you what you were doing in as much detail as they can.
- Reverse roles and repeat the process. Your partner will need to think up a different set of tasks to perform.





Melody/Rhythm

RECOGNITION, CREATION AND REPRODUCTION

Early in our lives we learned to mimic sounds that adults made to us as we were lying in our cribs. Infants begin exploring sound using only a few basic notes. They are able to match a rhythmic structure given to them, such as clapping. This is the core of the development of language, namely being able to reproduce strange sounds at a prescribed pitch, frequency, and melodic pattern (sometimes called "words").

You will need a partner for this exercise. You will try to imitate tunes and rhythms made by someone else as an "Instant Replay" exercise. Don't be intimidated, it's fun!

- Each partner is to make a secret list of two melodies, tunes, or songs that they think are unfamiliar with their partner. These can be anything, a church hymn, a childhood song, a popular melody from the past or a piece of classical music.
- Make a second secret list of two different rhythmic patterns that you can remember and perform for your partner. (HINT: Try beating out a popular nursery rhyme or a Christmas carol as a pattern of beats you could readily remember.)
- Finally, make a list of two different sounds you can make with your vocal chords that you be willing to do for your partner.
- Now, hum the first melody for your partner. When you are done, your partner is to try to hum it back just as you did it. Work with he/she until they get it.
- Continue through each melody/tune on your list. Then reverse the roles and have your partner hum for you and you try to reproduce the melody/tune.
- Repeat the same process with the rhythmic patterns you have listed, each time making sure your partner learns the beat.
- Finally, repeat the process with the vocal chord sounds, again teaching your partner how to make the sound as best you can.
- Discuss with each other what you have learned in this exercise.





Speaking in Musical Tongues

Remember the childhood game of making up a new language or speaking a foreign language? It was basically gibberish or verbal babble, but you pretended you were talking and could understand each other perfectly.

In this exercise you have an opportunity to explore the impact of sound and vibration. Drop your inhibitions and give this a try!

- Ask your students if they have ever been in a place where they couldn't speak or understand the language around them. What was this like?" After several responses, start talking in a completely made-up language. For instance, explain how to find the area of a rectangle on the board. Make up words for rectangle, numbers for its length and width, and the process of multiplying length times width to get the area.
- Continue as if students could understand. Then try to get them into the act by asking them questions. See if they can pick some of the terms you have invented.
- Try to get them into teams of two, still using the original language to give directions. Once they are in teams, ask them (in English) what some of the terms were in this language you made up. "How did you know what I was talking about?"
- Now with their partner, the students should make up a language and carry on a discussion. Tell them to see how they can communicate through the quality of their voices, tones, rhythm of what they are saying, and the pitch of their voices. There is only one rule NO ENGLISH. The topic for the discussion is favorite foods.
- Let the discussions go on for at least 7 minutes so they get past the initial discomfort and really get into trying to understand and communicate with each other. Then have the group come to silence.
- Have them now reflect in English, on what this was like. Ask them to check with each other if they knew what they were talking about. "How did you know? If you didn't know, what could you have done differently? Have several teams share their experience with the whole group. "What have you learned from this practice?"





Developing Questions/Charts

MODEL QUESTIONS AND KEY WORDS TO USE

I. Knowledge (*eliciting factual answers, testing recall and recognition*)

Who	Where	Describe	Which one
What	How	Define	What is the one best
Why	How much	Match	Choose
When	What does it mean	Select	Omit

II. Comprehension (*translating, interpreting, and extrapolating*)

State in your own words	Classify	Which are facts, opinions
What does this mean	Judge	Is this the same as
Give an example	Infer	Select the best definition
Condense this paragraph	Show	What would happen if
State in one word	Indicate	Explain what is happening
What part doesn't fit	Tell	Explain what is meant
What restrictions would you add	Translate	Read the graph, table
What exceptions are there	Outline	This represents
Which is more probable	Summarize	Is it valid that
What are they saying	Select	Which statements support
What seems to be	Match	Main idea
What seems likely	Explain	Sing this song
	Represent	Show in a graph, table
	Demonstrate	

III. Application (*to situations that are new, unfamiliar, or have a new slant for students*)

Predict what would happen if	Explain
Choose the best statements that apply	Identify the results of
Select	Tell what would happen
Judge the effects	Tell how, when, where, why
What would result	Tell how much change there would be

IV. Analysis (*breaking down into parts, forms*)

Distinguish	What is the function of	What's the theme, main
Identify	What's fact, opinion	idea, subordinate
What assumptions	What statement is relevant,	idea





What motive is there	extraneous to related	What inconsistencies,
What conclusions	to, not applicable	fallacies are there
Make a distinction	What does the author believe,	What literary form is used
What is the premise	assume	What persuasive
What ideas apply, do	State the point of view of	technique
not apply	What ideas justify the	What is the relationship
Implicit in the statement	conclusion that	between
is the idea of	The least essential statements are	

V. Synthesis (*combining elements into a pattern not clearly there before*)

Write (according to the following limitations)	How would you test	Make up
Create	Propose an alternative	Compose
Tell	Solve the following	Formulate a theory
Make	Plan	How else would you
Do	Design	State a rule
Dance		Develop
Choose		

VI. Evaluation (*according to some set of criteria, and state reasons for your evaluations*)

Appraise	What fallacies, consistencies, inconsistencies appear
Judge	Which is more important, moral, better, logical, valid.
Criticize	





FAT & SKINNY QUESTIONS

FAT	SKINNY
1.	1.
2.	2.
3.	3.
4.	4.

FAT & SKINNY QUESTIONS (example)

FAT (requires discussion)	SKINNY (can be answered with one word)
1. Why did the colonist break away from England?	1. Who drafted the Declaration of Independence?
2. What would things be like if America was still a British colony?	2. Was George Washington involved in drafting the Declaration of Independence?
3.	3.
4.	4.

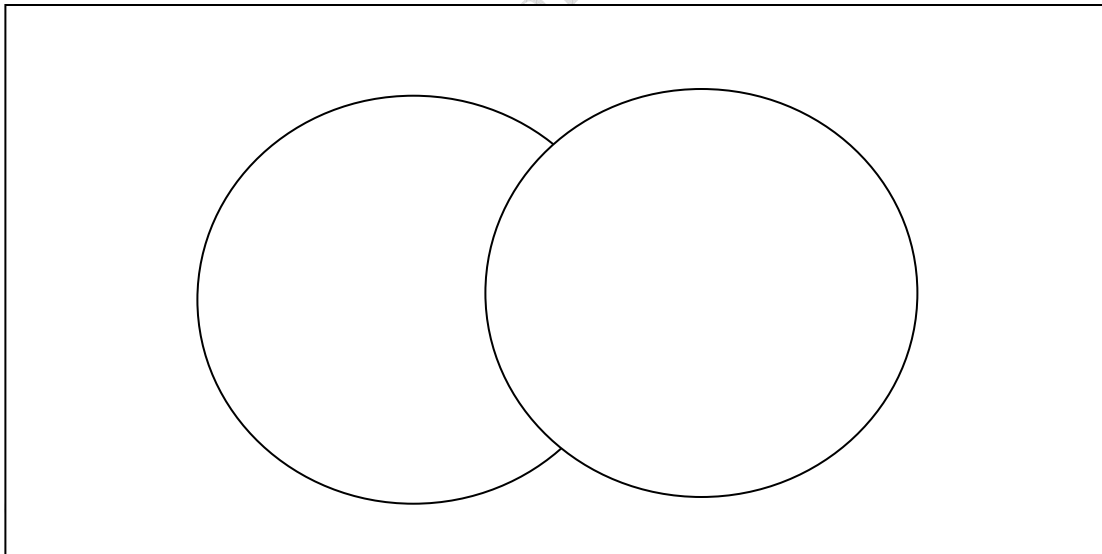




KWL CHART

What we Know	What We Want to Find out	What we Learned

VENN DIAGRAM





MarKamusic

WORLD MAP PICTURE

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SOUTH AMERICA
MAP PICTURE









MarKamusic Inca Expansion Map



**Inca Expansion
From 1438-1525 A.D.
According to J. H. Rowe (1946)**

-  Pachacutec 1438-1463
-  Pachacutec-Tupac Inca 1463-1471
-  Tupac Inca 1471-1493
-  Huayna Capac 1493-1525





Pronunciation/Numbers

Spanish is the most widely spoken language in Latin America and a few basic words are relatively easy to learn. While it is not essential to speak Spanish, your ability to understand and pronounce a few simple words will enhance your enjoyment of the *MarKamusic* performance.

TIPS ON PRONUNCIATION

Vowels- always pronounced exactly the same way, that is: a (ah); e (eh); i (ee as in deep); o (oh); and u (oo as in spoon).

Consonants- are pronounced exactly as in English, with these major exceptions:

- Double **L** as in llama is like "y" (yama)
- **Ñ** as in niño equals "ny" (neenyoy)
- **J** as in jabón (soap) equals "h" (habon)
- **C** before e or i equals "s" as in "central" (sentral)
- **G** before e or i equals "h" as in "general" (heneral)
- **H** as in "hablar" (to speak) is silent (ablar)

Some basic expressions

Yes.	Sí.	See
No.	No.	Noa
Please	Por favor.	Poar fahboar
Thank you.	Gracias.	Grahssyahss
Thank you very much.	Muchas gracias.	Moochahss grahssyahss
You're welcome.	De nada.	Day nahdah
That's all right/.	No hay de qué.	noa igh day kay
Don't mention it.		

Greetings *Saludos*

Good morning.	Buenos días.	bwaynoass deeahss
Good afternoon.	Buenas tardes.	bwaynahss tahrdayss
Good evening	Buenas tardes.	bwaynahss tahrdayss
Good night.	Buenas noches.	byaynahss noachayss
Good-bye.	Adios.	ahdyoass
See you later.	Hasta luego.	ahstah lwaygoa
This is Mr. ...	Este es el Señor ...	systay syss ayl saynoar
This is Mrs./Miss ...	Esta es la Señora/ La Señorita ...	aystah ayss lah saynoarah lah saynoareetah





How do you do? (Please to meet you)	Encantado (a)* de conocer.	aynkahntahdoa(ah) day koanoassayrlay
How are you?	Cómo está usted?	doamoa aystah oostayd
Very well, thanks.	Muy bien, gracias	mwee byayn grahssyahss
And you?	Y usted?	ee oostayd

In the case where there are masculine and feminine forms of a word, we give the masculine first, with the feminine in parentheses afterwards; in this example, a woman would say **Encantada.*

NUMBERS

Numbers *Números*

0	ceros	sayrao
1	uno	oonoa
2	dos	doass
3	tres	trayss
4	cuatro	kwahtroa
5	cinco	seenkoa
6	seis	says
7	siete	syaytay
8	ocho	oachoa
9	nueve	nwaybay
10	diez	dyayss
11	once	oansay
12	doce	doassay
13	trece	trayssay
14	catorce	kahtoarssay
15	quince	keensay
16	dieciseis	dyaysseessayss
17	diecisiete	dyayssesyaytay
18	dieciocho	dyayssyoachoa
19	diecinueve	dyaysseenwaybay
20	veinte	bayntay
21	veintiuno	baynteeoonoa
22	veintidós	baynteedoass
23	veintitrés	baumteetrayss
40	cuarenta	kwahrayntah
41	cuarenta y uno	kwahrayntah ee oonoa
42	cuarenta y dos	kwahrayntah ee doass
50	cincuenta	seenkwayntah
100	cientos/cientos*	syayn/syayntoa





200	doscientos	doassyayntoass
300	trescientos	trayssyayntoass
400	cuatrocientos	kwahtroassyayntoass
500	quinientos	keenayntoass
2,000	dos mil	doass meel
5,000	cinco mil	seenkoa meel
10,000	diez mil	dyyayss meel
50,000	cincuenta mil	seenkwayntah meel
100,000	cien mil	syayn meel
1,000,000	un millón	oon meeyoan

*cien is used before nouns and adjectives

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Anticipated Outcomes

Cultural

After attending a performance/workshop by *MarKamusic*

- The student will differentiate Latin American folk music of other cultures.
- The student will have an understanding of the connection between the culture of Latin America and the expression of that culture through folk music. In particular, they will understand the pre-Columbian influences - native culture - on the culture of Latin America, as opposed to strictly Spanish/European culture and African culture.
- The student will recognize the influences of Latin American music and culture upon the culture of the United States

Relationship to other disciplines

After attending a performance/workshop by *MarKamusic*

- Spanish students will understand the lyrics and meanings of some of the songs.
- Students will have a general understanding of the geographical origin of the instruments and songs.
- Students will have a general understanding of the historical developments of the music and culture of South America.
- In the case of pre-Columbian influenced instruments and/or songs, students will have a clearer understanding of the native cultures in a historical context.
- Students will gain a different view of the quintcentenary of Columbus's arrival to the Americas.
- Students will gain a new awareness of Latin American people and their culture.
- Students will experience the knowledge of diversity.

Enhance the sense of self

After attending a performance/workshop by *MarKamusic*:

Students will understand the ways that Latin American (and other cultures') folk music expresses emotions.

- Students will recognize that live performance is the best method of engaging an audience in the performance itself.
- Students will recognize the performers' commitment to music - and to folk music in particular - as a lifelong commitment.
- Students will understand the common elements of all folk music - storytelling, repetitive refrains, call-and-response, etc.





- Students will understand how "found objects" from nature can be made into musical instruments.

Respond (critically)

After attending a performance/workshop by *MarKamusic*

Students will appreciate the use of the unusual and/or ancient instruments in the performance/workshop.

- Students will be able to evaluate the performance in terms of its artistic merit.

Relationship to self, family and community

- Students will have a greater appreciation for the preservation of cultural heritage, including their own, through folk music.
- Students will have a greater appreciation for oral history, as passed down from generation to generation within a family.

Citizenship

After attending a performance by *MarKamusic*

- Students will appreciate the performance and the preservation of folk music as a method of capturing the past.
- Students will recognize that cultural identity is best expressed through works of art and presentations and performances.





Assessment Activities

Cultural

- The teacher will play examples of folk and traditional music belonging to various cultures, and students will be able to identify Latin American music from other folk musics when they hear it.
- Students will discuss the connection between folk music, and culture -that music is a vehicle for expressing, renewing or recreating the culture.
- Students will discuss Latin American influences in American culture. These could include famous people such as **Gloria Estefan, Tito Puente and Santana**; dance and rhythmic styles such as mambo, samba; musical instruments such as maracas, timbales, conga and bongo drums.

Relationship to other disciplines

- Spanish classes will discuss in Spanish and translate into English the stories or subject matter of selected songs.
- Social Studies classes will locate and discuss the geographical locations where various songs originated. These will include actual countries, as well as regions, such as Andean, or rain forest.
- Students will write about the performance as a celebration of the 500th anniversary of invasion of the new world.

Enhance the sense of self

- In music classes, students will create their own folk songs in different moods or feelings. This songs will be “happy”, “sad”, “festive” and/or “funny”, using appropriate tempo, rhythm, harmony, and instrumental accompaniment (if possible and available with some of the native instruments).
- Students will work in groups to create their own primitive musical instruments from “found objects”. (these could be literally made out of any materials such as PVC pipe, pieces of hard wood, glass, keys, seashells, pebbles, tin cans, etc)

Respond (critically)

- Younger students will write letters to the artists telling what they liked best about the performance and why. The letters may include drawings of favorite performers,





instruments or costumes. Older students will write reviews of the performance, as if they were the local newspaper critics.

Relationship to self, family and community

- Students will discuss and/or write about their own family's traditions and backgrounds in celebration of special events or ceremonies.

Citizenship

- Students will write about what they have learned about Latin American culture through the performance/workshop by *MarKamusic*.

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TEACHER GUIDE EVALUATION FORM

In an effort to assess the effectiveness of these materials, we are asking teachers to complete and return the following evaluation form. The first six items address the Guide's major goals. The additional items are provided for your input and suggestions for improvement. We greatly appreciate your cooperation and consideration.

Please respond to the following items using the scale of 1 (lowest) to 10 (highest) relative to your performance of the effectiveness of the material. (Circle the appropriate number).

Did the material provided in the Student Booklet and Teacher Guide assist students to do the following:

1. Exercise informed and critical judgments about the performance they attended?

1 2 3 4 5 6 7 8 9 10

2. Gain a historical perspective of the arts event they attended as part of their cultural heritage?

1 2 3 4 5 6 7 8 9 10

3. Relate professional performance to their own personal development and expression?

1 2 3 4 5 6 7 8 9 10

4. Understand the nature and significance of live performance and the artistic process?

1 2 3 4 5 6 7 8 9 10

5. Value live performance of arts events as important realms of human accomplishment?

1 2 3 4 5 6 7 8 9 10

6. More fully understand the meanings and intent of the live performance they attended?

1 2 3 4 5 6 7 8 9 10

7. Was material sufficient and relevant? Yes No

Comments Please!!

8. Was material well organized Yes No





Comments Please!!!

9. Was material appropriate to student population and grade level ____ Yes ____ No

Comments Please!!!

10. Did students react in a positively to the material and performance ____ Yes ____ No

Comments Please!!!

Do you have any other comments and/or suggestions?

School District _____ School _____ Grade Level _____

Please mail completed evaluation form to:

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