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TEACHING HISPANIC FOLK MUSIC
AS A MEANS TO CROSS-CULTURAL UNDERSTANDING

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree of Doctor of Philosophy in the Graduate
School of The Ohio State University

By
Robert J. Griffin, A.B., M.A.

The Ohio State University
1973

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CHAPTER I

INTRODUCTION

The past fifteen years have witnessed a "revolution" in foreign language education which has affected modern language teaching as profoundly as the Industrial Revolution affected modern life. The Industrial Revolution gave a new meaning to the word "manufacture," transforming it from its etymological significance ("made by hand") to its contemporary sense ("made by machine"). The "Audiolingual Revolution" has given a new meaning to the word "culture," transforming it from what Brooks calls its "Olympian" sense: the monuments and masterpieces of a society's literature, music, painting, architecture, technology, politics; to its "Hearthstone" sense: the behavioral patterns or life styles of a people.

Influenced by the goals and objectives of classical language instruction, modern language teachers for many years tended to be elitist, literature oriented, and inclined to view language study primarily as a mental discipline. The humanistic values were stressed: language should cause a certain refinement of taste; it should lead the student to appreciate the universal truth and beauty of the great books.

In the late fifties under the impetus provided especially by the National Defense Education Act, modern language educators began to stress the unique and immediate relationship that foreign language
study has to present day needs of communication in a world growing
ever smaller. This resulted in an effort to produce a "modern humanist":
one who does not confine his interest to the great literary documents
of the past, but also recognizes the merit of the contemporary documents
of living societies. He is concerned not only with the eternal
literature of "belles-lettres," but also the ephemeral literature of
newspapers, magazines, movies, etc. This change from a classical to
a modern humanistic outlook was not immediately accepted by foreign
language teachers at all levels of instruction, but, as Grittner
indicates, "... the new, or modern, humanism spread rapidly, and by
the mid-sixties had come to dominate the secondary school curriculum."2

Now, in the period of the early seventies, the foreign
language teacher finds himself facing a "new student," a student
described in the Northeast Conference Reports 19703 as demanding three
qualities of his educational experience: (a) relevancy, that is, the
subject matter should relate to his immediate and current interests
and not simply be something "to use later"; (b) appeal, that is, the
subject matter should be interesting and attractive and give a sense
of participation; (c) democracy, that is, the subject matter should
not be elitist, but available to all.

What do such student attitudes and criteria bode for foreign
language instruction in the future? Certainly one does not need the
gift of prophecy to recognize that "the cultural component" will be
the sine qua non factor indispensable to an on-going, viable foreign
language program in the coming years.

The student "demands" reveal a "people orientation," they
indicate a learner whose interest is primarily in using the language as
a bridge to meeting, knowing, and relating to other peoples of the
world, and even to "the other" people of his own society. This attitude
is verified by the numbers of young people who continue to volunteer
for service to the Peace Corps and VISTA. The new student is inclined
to be open to and interested in the differences that are especially
amenable to the notion of cultural pluralism, the notion that "... each
culture is recognized as possessing unique values; each contributes in
its special way to the 'Family of Man'." From the beginning, our
country's motto has been "E pluribus unum"--"one out of many"; the
message is still perfectly valid but the stress has shifted from the
"unum" or the "melting pot" concept, to the "pluribus" or the "diversity-
in-unity" concept.

In her excellent article on "Cultural Pluralism" (Britannica
Review of Foreign Language Education, Volume 3), Genelle Morain writes
that current interest, acceptance, and inclination toward cultural
pluralism means:

... the foreign language profession must itself be-
come more open--more pluralistic in its approach to
cultural instruction. The 'Capital C' aspect of
culture requires knowledge of music, art, literature,
history and philosophy. The 'small c' component
demands insights into linguistics, psychology,
sociology, geography, and anthropology. Future
teachers must know how to analyze a culture, how to
compare cultures, and how to teach and text cross-
cultural understanding. The cultural preparation
for varied competencies are to be acquired.

Morain goes on to suggest that teachers be trained in popular
media and contemporary literature, social and political institutions,
and music and folklore as means to increase the multi-dimensional
approach to cultural training.

It is the purpose of this paper to explore that final dimension
in teaching for cross-cultural understanding: the use of folk music to illuminate and communicate cultural features of the Hispanic world in the modern language classroom.

The Meaning and Role of Culture in the Classroom

Without doubt, foreign language teachers everywhere owe a great debt of gratitude to Nelson Brooks, who has been for many years the principal philosopher, apologist, and advocate of the cultural dimension in modern language instruction. It was Brooks, for example, who initially proposed the significant distinction between "formal culture" and "deep culture."

Formal culture, or "Culture with a capital C," defines the relationship of the individual to the wide range of esthetic expressions such as "poetry and prose, the theatre, painting, the dance, architecture, and artistry in whatever form."6 It also relates him "... to the displays of heroism and leadership in word and deed that are known to all."7 Formal culture, in effect, refers to those features of a culture of which its members are most conscious and most proud.

Deep culture, or "culture with a small c," defines the relationship of the individual to the total group of which he is a part. It involves the traditions and taboos of a people; "the way they think, and believe, and live."8 Deep culture, then, refers to those features of a culture of which its members are least conscious, and yet by which they are most influenced.

Brooks has also clarified the meaning of two other closely allied terms which are frequently confused with culture, viz.,
"civilization" and "society." He defines "civilization" as the "height of culture, resulting from the concentration of many persons living together in close personal contact." It proceeds from, and flourishes in the city (Latin civis--"city"). "Society" is the "patterning of human life into recognizable groupings and configurations, varying in size from small ones like the family to enormous ones such as a political party." It refers to the associative patterns among men (Latin socius--"associate").

For beginning language classes, Brooks advocates stressing deep culture over formal culture, focusing on the type which defines "the individual's role in the unending kaleidoscope of life situations of every kind and the pulses and models for attitude and conduct in them."

Margaret Mead, at the Georgetown Institute of Language and Linguistics in 1961, answered the charge that "small c culture" is the dull, everyday part of culture, whereas "capital C Culture" is great music and great literature and something worth studying. She stated:

I think (this attitude) makes a false dichotomy that we do not need to make. The dichotomy is really between giving the student the experience of living people--talking, thinking, acting--and giving them only literary products.

Thus we see that culture defined exclusively in terms of the fine arts cannot adequately prepare students to understand other peoples. And yet, it is this understanding that is indispensable in a world of conflicting value systems; it is this understanding that the "new student" actively is seeking; it is this understanding that can liberate him from the narrowness of ethnocentrism.

We have spoken above of today's "new" students, and one may well ask: do their "new" values in any way pose a threat to the "old"
teacher? Is what they want in any way different from, or alien to, what has been advocated for "good" teachers in recent years?

Each of the student propositions advocating relevancy, appeal, and democracy, are perfectly attuned to the current trend toward viewing the cultural dimension as integral and essential to foreign language instruction. Perhaps it is fair to describe the teacher who adopts "the Brooks position," as the "new teacher" since he is so consistent with the posture of the "new student."

First, language instruction certainly should be relevant. We are teaching for the purpose of equipping the student with language which is the central feature of a culture. But semantics and structures are not enough. "Words make sense only in the terms of daily life, the customs, the behavior, the attitudes and the environmental factors and beliefs of the speaker." So we must be more than purveyors of vocabulary, phonology, and structure. The cultural context in which these elements take life must pervade the teaching-learning process if the vehicle is to be more than a new code for old ideas. The study of language in this context can truly liberate the student from the narrowness of ethnocentrism, open him to a tolerance of other life styles and value systems, and free him from the distortions, the stereotypes, which often characterize, or perhaps "caricaturize," his ideas about those who are different. These are clearly relevant objectives for teacher and student alike.

Second, the "new teacher" surely wants his course to have "appeal": he wants to motivate his students to study and enjoy the language learning experience. At a superficial level, at least, language teachers have long been aware of the value of "the cultural
"aside" (usually a favorite song or dance) as a diversionary tactic when the class borders on rebellion or exhaustion after a long drill session. As Florence Steiner has said: "When the pace lags, when the eyes droop, when the heat comes, the smart teacher will have the cultural unit ready." She further suggests that even this can be a legitimate deployment of cultural material, provided that the teacher does not stop there:

Cultural learnings not only encourage the student to pursue his studies but should supply a reason for doing so: contact with people and their way of life.\(^7\)

Culture is evidently a powerful stimulant to study, but a sporadic, desultory song or dance break can deceive the student into the feeling he has learned the culture, when, in fact, all that the activity may have accomplished is to confirm his prejudices. For example, learning "El Rancho Grande" or "Cielito Lindo" gives no more an adequate view of Latin culture than "My Darling Clementine" or "Home on the Range" gives of North American culture.

What is needed then, is not a hit-and-miss, emergency, resuscitation approach, but rather a well-planned, integrated, consistent effort which introduces the student to the target culture in an ordered and lucid manner. (This point will be examined in greater depth further on in the chapter.)

Finally, the "new teacher" like the "new student" is non-elitist in principle: he believes that language study with its concomitant values are sufficient reason for making it available to all students; not just the chosen few. Ned Seelye has expressed this idea so well:
Elitism--restricting the study of foreign languages to the academically gifted and disciplines, while divorcing the cultural content from those aspects of life that concern most people most of the time—is responsible for much of the dry rot of abject boredom current in too many language programs today.16

Folk Music: "A Culture-Bearer"

Once aware of the nature and need for culture in the classroom, the foreign language teacher still faces one significant problem: how to implement it? As indicated above, culture is a highly complex, multi-faceted phenomenon of human society and to convey it coherently to students will require a concerted and variegated effort. One rich source for techniques, methods and materials suited to accomplishing this purpose is Allen and Valette's Modern Language Classroom Techniques.17 Chapter twelve provides many approaches, including the use of maps, newspapers, magazines, films, kinesics, culture capsules, folk songs, folk dances, etc. It is the purpose of this study to explore in depth one of these avenues to culture: the folk song.

Folk music has been variously defined. From the sociological viewpoint, David Van Ronk sees the folk song as:

... the musical expression of an entire way of life—intimately linked with (the) psychology, occupation, and general world view (Weltanschauung) of a particular group of people, generally literate or semi-literate.18

In other words, from this point of view, folk music can be defined as the musical expression of deep culture.

To clarify the term further, it is helpful to consider the delimiting word in the expression "folk music," i.e., folk, indicating reference to music "of the people"—the music that the people sing. This is an important concept to bear in mind since they are the
so-called "purists" who regard only the ballads handed down for several generations as "authentic" folk music. But the people, "the folk," do not make this nice distinction when choosing the music they enjoy singing. They do not differentiate between the topical and the traditional, the venerable and the commercial, the satirical and the sentimental. Songs of the present can be much a part of the definition as songs of the past. As Stan Steiner has expressed it in his essay, "Who Invented the Folk?":

It often happens that a traditional tune becomes a hit tune (e.g. "Cindy") or that a hit tune becomes a traditional tune (e.g. "Ole Dan Tucker"). Most of our songs are, in fact, an amalgam of the topical and traditional, the old and the new, the artist and audience. And who works this change in folk songs as they are resung, year by year? The folk are the catalysts. It is by their verbal rewriting and their irreverent parodying, and their perverse way of ironically making "classics" of the contemporary, that the folksong becomes a folksong.

In view of the definition, it would appear that folk music can be a singularly efficacious means to cross-cultural understanding. Wilga Rivers has indicated that such, in fact, is the case:

A sense of reality can be brought into the classroom by giving the students an opportunity to enjoy certain activities which the native speakers of the language enjoy. It may be difficult to introduce national sports (and) national food ... but it is possible to introduce students to the songs and dances of the country. The types of songs people sing in moments of fervor or in moments of depression reflect the things they prize, the things that amuse them, the things they fear.

There are two characteristics that make the folk song an invaluable teaching tool for illuminating culture: (1) it is an activity which students enjoy; (2) it is an activity which is a "shared cultural experience," and, for that reason, profoundly reveal-
ing of the target culture.

The first value has been recognized and recommended by foreign language specialists for many years. In 1924, Charles Handschin urged that song be included in the foreign language program because, "As a waking up exercise for a drowsy class, it is unexcelled." In 1954, Edward D. Allen wrote:

A language comes to life when children engage in activities which are the same or similar to those of the people who speak the language. Long after the pupils have forgotten the conditional past tense, they will be able to sing a folk song which gave them pleasure.

In 1971, Dale Whiteside described today's youth as "... strongly interested in music as human expression." He notes the tremendous interest in pop and folk composers as well as the popularity of the guitar which "... seems to be everyone's baby nowadays, and it is the perfect adjunct to the interest we are trying to nurture.

The second value— that folk music can provide significant insights into a foreign culture— has been well documented by both foreign language and music educators.

Nelson Brooks has described language and music as "two separate symbol systems" which join at times in the ancient and universal partnership of song:

As in literature, both fine art and folk art find their expression in music, and the songs and compositions that are indigenous to a country usually bear a strong imprint of the culture that gave them birth.

More specifically, Ned Seelye believes that "the folk song . . . from Spain to Argentina, not only reveals what Hispanic people sing but also why they sing."
Again with regard to Spanish America, Dennis Juárez sees folk music provide a striking revelation to the three cultural forces at work in Latin America today: the indigenous or primitive, the European, and the African.27

That a similar view is held by music educators is evident by this statement made by Robert Garretson in his book, *Music in Childhood Education*:

> Music is an integral part of all cultures, and the hopes, fears, aspirations and beliefs of various ethnic groups are often expressed through folk music.28

Finally, the writer wishes to make special reference to the rich source of pertinent data which has been generated in recent years through investigations in the field of ethnomusicology: "the study of music in culture."

Ethnomusicologists like Merriam,29 Lomax,30 and Nettl31 consistently emphasize the potential value of intercultural understanding through music. They contend that in music, as in the other arts, basic attitudes, sanctions, and values are often stripped to their essentials and, therefore, a means of understanding people and their behavior is provided, which is a valuable tool in the analysis of culture and society.

Besides those values which music shares with the other arts, Alan P. Merriam suggests a singular quality which can be found uniquely in song:

> The song itself gives the freedom to express thoughts, ideas, and comments which cannot be stated baldly in the normal language situation. It appears, then, that song texts, because of the special license that singing apparently gives, afford an extremely useful means for obtaining kinds of information which are
not otherwise accessible. 32

Integrating the Culture Component into the
Foreign Language Curriculum

Even the teacher who is convinced that language without culture
is dead, or, at best, a sterile linguistic exercise, and who is persuaded
to employ music, dance, etc. as media of instruction, may still not
succeed in providing his students with adequate insights, understandings,
and awareness of the people whose language they study. There are two
possible reasons for this.

First, he may be using "culture" for the wrong reasons. Capitaliz-
ing on its inherent appeal, he may turn to the occasional "Friday
Fiesta," or annual "Piñata Party," as a "carrot" to distract the students
from the customary "stick." But this is nothing more than a public
relations gimmick, a "bread and circuses" philosophy that has little
to do with the stated goals of cross-cultural communication and under-
standing. This is to perpetrate the "song and dance" method which, if
anything, confirms the shop-worn clichés of a flamenco-dancing Spain,
an oompah band Germany, or an accordion-playing France. Songs, dances,
pictures, anecdotes and realia such as the Mexican sombrero or the
Spanish "bota," are indeed interesting in themselves and merit exami-
nation, but they remain only isolated fragments of a puzzle unless they
are perceived in the larger design: the culture, the civilization to
which they belong.

Ruth Cornfield issued a similar "caveat" when she warned
against "partial, isolated cultural impressions (which) can result
in misinterpretations, stereotypes of social patterns, and excessive
sentimentality." 33
The second problem is the tendency for teachers to take a rather narrow, myopic view of the target culture and to limit their students' vision of that society. For example, there is a preoccupation with what Seelye calls "the relatively small segment of most countries: the middle class person of the foreign society."34

Cultures tend to be complex, not monolithic. The foreigner who conceives America to be a "WASP" society does not understand it. Nor does a student understand Latin America unless he is aware of the three major threads in its cultural tapestry: the Indian, the African, and the European.

There are also rich and poor, rural and urban dimensions to Latin America which are as much a part of life there as they are here. Seelye objects to teaching goals which specify that a student should learn to conduct himself only toward persons of his own or higher social status. As he puts it: "When are we going to learn to talk with most of the world's inhabitants: the poor?"35

What is needed is a well-planned, carefully sequenced, integrated program which introduces the student to the larger picture of the target culture, and not simply a "smorgasbord" sample of various "quaint" or "queer" customs, traits and attitudes.

The writer believes that music has indeed an exceptionally fruitful contribution to make to a Spanish language program, but not in and by itself. It will be effective only insofar as the over-all program is effective. The brief outline of such a program that follows will be confined to Levels I and II only for realistic (albeit lamentable) reasons. Ninety per cent of our students will have only that much exposure time to a language, and the culture goals we deem significant
must necessarily be included during that period of time.

The first consideration in designing a scheme for integrating culture into a two-level design should be: What are our goals?

Stated in broadest terms, a reasonable objective for the culture component might be this: that at the end of two years the student is expected to have an understanding of two fundamental and critical aspects of Hispanic culture: (1) its unity; (2) its diversity.

I. Unity

That there is a common pattern of institutions, customs, and ethos that characterizes modern Latin American society as a whole is attested by anthropologists like John Gillin:

Are there certain cultural uniformities that regularly recur throughout the area (of Latin America) and that distinguish the behavior and attitudes of the people from those of other areas? I myself have not hesitated to answer this question in the affirmative.36

The prevailing, generalizable elements that are found throughout Latin America are described very lucidly by Tora Ladu in Teaching for Cross-Cultural Understanding.37 With this as a guide, the teacher is in a position to acquaint his students with such broad-based characteristics as "individualismo," "regionalismo," "dignidad," "serenidad," etc. which are among the most significant deep culture themes of Latin America. These themes can be covered to some degree by the end of the second level, but ideally the student will remain through the 3rd and 4th levels and enrich his perception by the literature, past and present, which Spanish speaking nations have produced.

II. Diversity

The student should also be made to realize that along with the
similarities there are significant differences occurring throughout Latin America which contribute to the intelligible whole. Coupled with a cultural oneness, there is also a pluralism which in recent years has been increasingly recognized as a significant factor in our own society as well. Speaking of the "melting pot" concept which reduces all members of society to a uniform sameness, Genelle Morain has noted:

The coming of the 1960's saw the development of a new concept--that of cultural pluralism. New analogies were used to convey the idea of parts retaining their identity while contributing to the whole: instruments in an orchestra; colors in the spectrum; threads in a tapestry.38

American education has begun to take into account the various ethnic groups within our society; witness the rise of bilingual education and Black-study programs in various parts of the nation. A Spanish course which acquaints the student with parallels in Latin American culture can contribute markedly to defeating tendencies toward ethnocentrism at home.

Latin America exemplifies for the Spanish student a culture with a unique and uniform ethos, yet composed of diverse racial and historical traditions. According to Frank Dauster:

The persistence of pre-Hispanic and African modes of thought has produced a pervasive multiplicity, of a sort toward which the United States may now be working. The area of the Caribbean littoral has been deeply influenced by the music, speech patterns, social structures, folk festivals, etc. of the Black population, and whites have been influenced as well. The high country of Peru, and of its neighboring nations, or of Mexico have retained ancient patterns which still function and which tend to be extended toward non-Indians. The result is a series of influences and counterinfluences which produce a much more complicated social fabric than sometimes appears on the surface . . . .39

It does not require great imagination to recognize that once an
American student shares Dauster's vision of Latin America, such an appreciation will sensitize him to the positive contribution that minorities make to a society, and provide him with real insight into the pluralistic society of which he himself is a part.

As to specific cultural ingredients for Levels I and II, the writer subscribes basically to the content proposed by Nostrand and Ladu as reported by Ned Seelye in *The Britannica Review of Foreign Language*, Volume I (pp. 56-57).

**Level I**

For Level I the student is expected to demonstrate physically how to behave in a number of social situations including greetings, introductions, leave-taking, etc. It is recommended also that he learn a poem and some songs.

In addition to these activities which are probably best learned in the context of a dialogue, the writer recommends that this level include also a systematic, panoramic view of Spanish America. In such an approach, the teacher would devote two or three weeks to each of the countries of Latin America (and a similar period to Spain) emphasizing particularly the historical and geographical perspective. Helen Piehl and Anne Bell have recommended that French I students begin with a similar view of France. They urge an early introduction of geography, including the major rivers, mountain ranges and cities.

It is at this point that the teacher can discuss regional differences concerning climate, urban and rural life, regional costumes, and their significance, (and) various accents or dialects. First year French students seem to enjoy studying about landmarks, cathedrals and chateaux.

Applied to the teaching of Spanish, the accent would be on
diversity and aspects of formal culture in the Spanish speaking world. A major part of the diversity factor includes introducing the student to the Spanish, Indian and African influences that exist there. This paper will provide an information resource related to folk music which can be employed to highlight each of these aspects as well as the countries in which they are found.

Level II

As Seelye suggests, the second level expects to provide the learner with "insights into literature, the family, education, cultural themes, etc." In other words, this level would stress especially deep culture aspects of the Hispanic world. To accomplish this, the writer suggests an in-depth, "unit study" approach as advocated by Peter Oliva. In Level II the focus will narrow and be confined to just two or three areas, and as each is examined, there will be a special effort to acquaint the student with deep culture themes it shares with the rest of Spanish America.

As to the areas of concentration, this decision is obviously one that rests with the teacher and his class. It seems reasonable to assume that for many parts of this country, the most relevant choices would be Puerto Rico, Mexico, or areas of African influence. This paper will provide a music resource for illustrating in depth two of the above: the Mexican and the African.

Scope

Chapter I is designed to examine the meaning of the term "culture" and its significance in the foreign language classroom. It also attempts to summarize persistent problems for implementing the
culture component, and to offer a design for Spanish Levels I and II which can provide a nexus around which cultural material can be effectively organized. Finally, it suggests ways of incorporating folk music into that design as an appealing and instructive constituent.

In Chapter II an attempt is made to examine the panorama of Hispanic folk music. It seeks to provide the classroom teacher with information and materials which can be employed to introduce each of the Latin American countries for a Level I presentation of culture.

Chapter III explores the copla as a source of information suited to a Level II deep culture analysis.

Chapter IV attempts to supply the need for an approach to culture that has some relevance for Spanish students from the Black community. Ned Seelye has noted that

. . . few texts are available for use in Spanish, Portuguese, or French classes (which) indicate an awareness of the presence of the Negro in the life and literature of their countries . . . .

He reports that in some areas popular magazines are being used to "overcome this regrettable void." This chapter will suggest music as another means of appealing to student interest and curiosity, and will examine the considerable imprint of African rhythms on Spanish American music.

Chapter V is intended to present teaching materials and techniques on a practical level. It provides demonstration units for both Levels I and II, in order that the teacher may have specific examples of how lessons utilizing folk music can be prepared and presented.
Limitations

In their excellent article: "La chanson moderne: Étude de civilisation et de langage" (1967), Damoiseau and Marc envisage three pedagogical uses for songs in the foreign language classroom:

1) if selected for literary quality and linguistic clarity, they can serve for study of the language itself;
2) they can serve as a means for introducing poetry;
3) they can illustrate different aspects of daily life.

It is only the last, the cultural dimension in song, insofar as it can be exploited as a vehicle for cross-cultural understanding, which the writer seeks to explore and expand in this study.

Conclusion

In the 1972 Northeast Conference Reports, Richard Tucker and Wallace Lambert examine the current foreign language scene in American education and find it still somewhat wanting.

The development of "communicative competence" in a foreign language involves much more than the mastery of speaking that language. It also involves developing an awareness of, and sensitivity toward, the values and traditions of the people whose language is being studied. Unfortunately the social and cultural aspect of the foreign language are often completely neglected or, at best, poorly presented.

It is likely that the reason for the neglect or poor presentation of culture is frequently not from a lack of conviction on the part of classroom teachers, but rather from a lack of information. Genelle Morain has indicted the profession itself for failure in this regard:

The pressuring of teachers to "Teach culture!" without providing them with the knowledge and materials to do so amounts to a professional disgrace.
It is the writer's intention to do more than simply add his voice to the chorus of "drum beaters" and "circuit riders" who go about pleading for "culture" without a hint as to how that goal is to be accomplished. This research attempts to answer the call for practical help and to provide the high school Spanish teacher with both matter and means for a successful culture-through-music dimension in his teaching.
NOTES


5Ibid., p. 89.


7Ibid.


9Ibid.

10Ibid.


24. Ibid.


33 Ruth Cornfield, op. cit., p. 126.

34 H. Ned Seelye, op. cit., p. 57.

35 Ibid., p. 58.


38 Genelle Morain, op. cit., p. 59.


41 H. Ned Seelye, op. cit., p. 56.


46 Genelle Morain, op. cit., p. 91.
CHAPTER II

THE MUSIC OF SPANISH AMERICA: AN OVERVIEW

Introduction

It is the purpose of this chapter to provide the language teacher with the musical ingredients which can provide the Level I, broad-based, panoramic view of Spanish America recommended above. Writers in the field indicate that such an initial orientation is essential to any systematic examination of foreign cultures (cf. Kenworthy, "Studying Other Countries").

As suggested in the first chapter, music not only provides an appealing vehicle of cultural information, but also a revealing one. There is a Spanish expression which states: "Decidnos las canciones de un pueblo y os diremos sus leyes, sus costumbres y su historia." (Tell us the songs of a people and we will tell you their laws, their customs, and their history.) Arthur Campa has expressed the same thought in more contemporary terms when he writes:

The folk song provides a penetrating insight into Hispanic culture because it is so varied; it may be anecdotal, lyrical, narrative, and it is oftentimes combined with the folk dance, where a gallant must show his cleverness at improvising when requested to recite a bomba.2

Campa somewhat understates the facts when he indicates that the folk song "oftentimes" combines with folk dance. The reality is perhaps best reflected in the language of the Quechua Indians which
employs the word "taqui" to mean either "dancing" or "singing." This duality of function, as Slonimsky tells us, "... is characteristic of all Latin American folk music. Any native dance is sung, and any air may be danced."  

As indicated, musicologists universally ascribe three influences and three dimensions to Latin American music: the Indian, the European, the African. These ingredients have been added at various times, in various places, and in varying degrees to produce a music of distinctly original, rich and varied character. Carlos Vega, the renowned Argentine folklorist, has made this point so well in a recent monograph:

Los continentes posteriores a Colón son los más ricos en música. La conquista y la colonización significaron paralela invasión general de música europea sobre la aborigen de cada continente, pero una excepcional circunstancia favoreció entre todos al continente americano.

America precolombina conserva varios estratos de música--incluso la música más primitiva y algunos elementos de Oceania--y acoge envíos de música pentatónica del Asia. America colonial recibe--caso único--gran parte de la música del Africa ecuatorial, es decir, que un continente tan variadamente provisto se vuelca en el nuestro. Además, recibe America casi toda la música Europea superior y media de los últimos siglos y, con ella, algunas escuelas que florecieron hasta tres o más siglos antes de Colón y sobrevivieron en Europa hasta el Descubrimiento.

It is evident, then, that music is intimately related to historical factors. That it is related to local geography and topography as well has been asserted by some musicologists who believe that mode (major or minor) reflects the "mood"--the temperament--of the people who create it. Thus, for example, the composer Luis Segundo Moreno attributes the predominance of minor keys in Ecuadorian music to the bleakness of the landscape:
As the dweller of the Sierra contemplates the vastness of the scene, a feeling of infinite solitude pervades him and fills him with profound melancholy .... That is why the aborigines of the Andes have adopted, no doubt by instinct, the minor mode, the wistful, monotonous, plaintive chant .... This minor key is the natural product of the geographic conditions.5

A Bolivian writer, Victor Andrade, finds a contrary mood in the major key songs of the mountain people at Lake Titicaca "responding to the invigorating air" of the region, while the music in the valleys beneath "is impregnated with nostalgia of the minor mode, reflecting the melancholy spirit of the landscape."6

This writer believes that since the historical-geographical dimension of Latin American history is complemented and clarified by its musical dimension, the Spanish teacher can, and should, explore this relationship as an avenue of understanding in the classroom. This chapter will attempt to provide pertinent data by examining Hispanic music in the context of the four major historical and musical periods outlined by Jose Subira:7

1. the Pre-Columbian Period ("la anterior a 1492") and the music of indigenous Indian cultures;

2. the Colonial Period ("la que va de 1492-1750") and the introduction of European, especially Spanish, music into the "Nuevo Mundo";

3. the Revolutionary/Growth of Nationalism Period ("la comprendida entre 1750-1900") and the development of "mestizo" and patriotic music;

4. the Modern Era ("corre de 1900 hasta nuestros dias") and the emergence of traditional and contemporary folk music.

Since this study is intended for the teacher of Spanish rather
than the teacher of music, it will avoid detailed, "scientific" descriptions of musical content. However, the teacher who recognizes the value of a music-in-society approach to cross-cultural understanding will undoubtedly wish to improve his knowledge of technical musical analysis. There are many books available which can provide basic information on concepts such as rhythm, melody, meter, notation, scales and harmony. Two which are particularly lucid and elementary are:

1) Robert Nye and Bjornar Bergethon, Basic Music (New Jersey: Prentice-Hall, 1968);


As a general introduction to this chapter and the three threads of Indian, African and European musical elements which have woven into "the Latin sound," there follows a brief outline of the melodic and rhythmic contributions of each.

A. Melody (cf. Slonimsky, 54-55)

1. The Indian scale was basically pentatonic. This term can be understood as parallel to the five-note scale represented by the black keys on a piano keyboard. If the melody is grounded in F sharp, i.e. if the melody comes to rest on F sharp ("the tonic") the scale is in major; if the "keynote" is D sharp, it is in minor. Anthropologists hypothesize that the pentatonic scale of aboriginal flutes was probably dictated by the five tones corresponding to the five fingers of the human hand.

2. The Colonial European influence extended the scale two
tones, thus completing the "heptatonic" (i.e. seven-tone) scale of our major and minor keys.

3. The Negroes added "chromatic" elaboration, i.e. the addition of half tones woven between the seven-tone "natural" European scale.

B. Rhythm (cf. Tora Ladu, Teaching for Cross Cultural Understanding, p. 60)

1. The Indian rhythm was marked by short, repetitive rhythmic patterns.

2. The Spaniards brought a variety of song forms.

3. The Negro contributed a variety of drum techniques and syncopation. A. L. Lloyd in his Forward to Folk Songs of the Americas discusses the tendency of Negro-influenced music to "add spice" to a song by stressing unimportant words and weak syllables. He illustrates it via the popular song from Trinidad which expresses the matter thus:

   If you want to sing calypso, you got to be able Always put the accent on the wrong syllable.

   Lloyd then adds:

   Of course, it must be the right "wrong" syllable that is accented, or the result is unsingable.

As a final introductory note to this chapter, the writer discovered in researching the material for this portion of the study that the most useful and instructive sources of information are virtually inaccessible in this country. For example, the fine books of Slonimsky, Duran and Seeger are long since out of print and
available only through interlibrary loan for short periods of time. Likewise many of the great Spanish language studies referred to by these men are simply unavailable. Paul de Carvalho-Neto makes the same point in his book, *The History of Ibero-American Folklore*. After listing the classic works in national folklore by Mera (Ecuador), Lenz (Chile), and Restrepo (Colombia), he notes:

Nowadays, excepting a few revised editions, these books are still very rare and can only be found in large national public libraries.

The present writer trusts that the synthesis of the scattered and obscure sources consulted for this chapter may in itself be of positive assistance to the Spanish teacher who wishes to incorporate the musical dimension into his cultural treatment of Latin America.

**Part One: Pre-Conquest Music**

I. *The Music of the Aztecs*

For nearly three hundred years the "correct" attitude toward Pre-Columbian music in Mexico was considered to be the one set down in the accounts of the eye-witness "Chronicler of the Conquest": Bernal Díaz del Castillo (1492-1581). It is understandable that this man would consider Aztec music as "barbaric and brutal" in view of the fact that it was so closely associated with the horrible ritual-sacrifices in which he witnessed his comrades butchered on the altar stone to the war god Huizilpochtli. To Díaz the sounds of their large war drum (tlapanhuehuetl), conch shell trumpets (tepuzquiquiztli), and flutes (tlapitzilli) were an integral and unforgettable part of those grisly religious rituals.

Digamos ahora lo que los mexicanos hacían de noche
en sus grandes y altos cues, y es que tañían el maldito atambor, que digo otra vez que era el más maldito sonido y más triste que se podía inventar, . . . y tañían otros peores instrumentos y cosas diabólicas . . . y en aquel instante estaban sacrificando a nuestros compañeros . . .

(Let us tell now what the Mexicans did at night in their large and lofty temples. They played the accursed drum, which I repeat had the most hateful and sad sound ever invented. They also played other, even worse, instruments and diabolical things . . . in that instant they were sacrificing our comrades.)

It was this characterization of Aztec music as "the accursed expression of a savage people" which endured from the publication of the Verdadera historia de los sucesos de la conquista de Nueva España in 1632 until 1920 when attitudes began to change. Robert Stevenson sees that year as the turning point since it marked the time when

. . . Stravinsky's 'primitive' Le Sacre du Printemps and Prokofieff's 'barbaric' Suite Scythe were revolutionizing art concepts in Europe and the much more authentic primitivism and barbarism of native art in Mexico began to win praise instead of censure . . . . Within a decade of the publication of Herrera y Ogazon's text, El Arte Musical en Mexico (1917), so complete was the reversal of opinion on the merits of indigenous expression had taken place that Aztec music rather than being decried was being held up for the first time as the worthiest music for Mexican composers to imitate.12

Stevenson indicates three lines of investigation which Mexican scholars have pursued to give proper perspective to pre-Conquest music:

1. the study of musical instruments which such people as the Aztecs and Mayas are known to have used;

2. the assembling of opinions on Aztec music from 16th century authors who were friendly to Indian culture rather than opposed to it;

3. the collection of melodies from remote Indian tribes who
still preserve the basic elements found in the pre-Cortesian system.

These same lines of information are equally useful to the teacher who wishes to present an intelligible view of this primitive musical genre.

It is perhaps most useful to categorize pre-Conquest instruments using the same three-fold classification system espoused by musicologists:

(1) idiophones--musical instruments made from a solid resonating material that produces a sound when struck (e.g. the xylophone) or shaken (e.g. a rattle);

(2) aerophones--musical instruments which produce sound by the vibration of a column of air (e.g. a flute);

(3) membranophones--musical instruments from which sound is produced by the vibration of a stretched membrane such as a piece of skin (e.g. a drum).

Characteristic idiophonic instruments included: (a) the teponaztli (a two-keyed xylophone which had the appearance of a wooden barrel enclosed at both ends often covered with elaborate carvings of birds, beasts or grotesque human heads); (b) the omichicahuaztli (a rasp made out of notched human or animal bone and most often used at commemorative ceremonies for the dead); (c) the ayacachtli (a rattle made either from a gourd filled with dry seeds or from clay filled with pebbles); (d) the ayotl (a rasp made from the shell of a turtle usually struck with a two-pronged stag's antler).

Among the most notable aerophones were: (a) the tlapitzalli (a four-hole flute made either of clay, reed or bone, capable of producing five different tones roughly corresponding to the pentatonic scale); the tepuzquiquiztli (a conch shell trumpet).
To the membranophone class of instruments belonged different varieties of the huehuëtl which was the Aztec equivalent of a kettle-drum whose pitch could be raised or lowered by adjusting the tightness of the skin. The most important member of the huehuëtl family was the teponaxtle made of a large section of tree trunk or occasionally of stone. An aperture was placed in the wall of the trunk and pitch differed to the right and to the left of the aperture. The teponaxtle was regarded as sacred by the Indians and played only on solemn occasions.

Although the bow was known as a weapon throughout the hemisphere, the aboriginal people of North and South America never stumbled upon the idea of adapting the hunters bow for a musical instrument. Stevenson's comment on that fact is particularly pertinent to language teachers:

Just as the Nahuatl language (the language of the Aztecs) may surprise a beginning student because it completely lacked such consonants as b, d, f, g, r and v, so Nahuatl music may surprise a beginning student because it completely lacked string tone.13

Since 1920 scholars have re-evaluated the "traditional attitude toward indigenous Mexican music in the light of other descriptions dating from the 16th century, but which reflect considerably less emotional rancor than that expressed by Díaz. These are the descriptions found in the writings of the early missionaries who came to Mexico not to conquer but to convert, not to exploit but to evangelize. These priests lived among the Indians, learned their language, studied their societal patterns, and attempted to accommodate their teaching to their "flock."

Music historians have found that the accounts of Fray Toribio de Motolinía, Fray Bernardino de Sahagún, Fray Francisco López de
Grámaras, Fray Alonso de Molina and others present a considerably different view from that of Díaz. They paint a vivid picture of an aboriginal culture about which the following conclusions emerge as most significant (cf. Stevenson, op. cit., pp. 17-19).

1. Music had no existence apart from religious practice.

2. Musicians formed a caste of religious ministers who were trained to perform with ritual perfection at all ceremonies. (An imperfect performance was punishable by death since the gods presumably would be offended by an incorrect note or a missed drum beat.)

3. Instrumental performance was always attached to singing.

4. Instruments in general were regarded as being of divine origin, and in at least two instances were considered to be divinities themselves. The teponatzli and the huehuetl were treated as idols since it was believed that they were gods temporarily forced to endure earthly exile.

5. Since the Aztecs had no system of music notation, the musicians needed prodigious memories to remember the vast repertory of religious music performed for numerous ceremonial occasions.

6. Although the instruments were predominantly percussive, they were tuned with considerable care by musicians who apparently enjoyed a very acute pitch sense.

Today there remains only fragmentary examples of "pure" pre-Conquest Aztec music, but the teacher who wishes to give his students its flavor can do so by playing Carlos Chavez's eleven-minute Sinfonía India founded on an aboriginal melody. (For other recorded materials see Appendix A.)
II. The Music of the Incas

When Pizarro entered Peru in 1530, he discovered an Incan kingdom which contained some 390,000 miles reaching from what is today southern Colombia to central Chile and from the Pacific Ocean across the Andes. In The Fall of the Inca Empire, Philip Ainsworth Means estimates this territory to be comparable to that occupied by the Atlantic Seaboard states in our own country, but even

. . . greater than they because of the immense diversity of climates, topography and environmental conditions within it, and in customs on the part of the inhabitants who probably numbered over 16,000,000 or about twice the present-day population of the same territory.\textsuperscript{14}

Although this civilization is not generally regarded to have been as advanced as that of the Mexicans, Gilbert Chase has asserted that they "were more advanced musically than the Aztecs."\textsuperscript{15} Like the Mayas and Aztecs to the north, "taqui" (their word for both "song" and "dance") was a most significant part of their rituals and festivals.

What is known of primitive Peruvian music is based on three sources:

1. specimens of their musical instruments preserved in museums;
2. descriptions of early explorers and particularly the comments of the Inca Garcilaso de la Vega in his Comentarios;
3. traditional music still played by the Indians of the area.

As regards musical instruments, Charles Seeger has described the quena as "perhaps the most perfect musical instrument fashioned in the western world prior to the Conquest."\textsuperscript{16} It was a flute about 12 inches long with five holes corresponding to the five tones of the
pentatonic scale.

The quena still survives and is widely employed in the western part of the South American continent. Many legends persist concerning its magical powers. A favorite tale concerns a demented priest shortly after the Conquest who dug up his dead Indian mistress, made a quena from her shin-bone, and played such mournful melodies that he caused the peaks of the Andes to weep.

Other instruments were the antaras, or pan-pipes; the hayllaiquipac, a conch-shell trumpet; the ayeriche, an ocarina; the ayacastllo, a gourd rattle; and the tina, a small drum with two hides.

Garcilaso de la Vega, called "El Inca," was born in Cuzco, Peru, in 1539 of a Spanish father and an Incan princess. He is the earliest historian of the Incas having had the advantage of familiarity with the native language and access to original sources. In his work, Los Comentarios reales que tratan del origen de los Incas (1609), he gives a vivid and illuminating description of Incan music.

Cada canción tenía su tonada conocida por sí, y no podían decir dos canciones diferentes por una tonada, y esto era porque el galán enamorado dando música de noche con su flauta por la tonada que tenía, decía a la dama y a todo el mundo el contenido o descontento de su ánimo, conforme al favor o disfavor que se le hacía . . . . De manera que se puede decir que hablaba por la flauta.17

(Each song had its own melody and no two of them could have been set to the same tune. Because of this it was possible for the suitor, when he played his flute in the evening, by the manner in which he played it, to convey his joy or his pain to his lady and to everyone else, according to whether she had accepted or refused his favors . . . . In short, one might say that he spoke with his flute.)

For the teacher who wishes to treat his students to examples of traditional music still played by the natives of the area, the recordings
of "Los Incas" are especially representative. (Cf. Appendix A.)

Part Two: The Colonial Period

It has been said that the "conquistadores" arrived "with sword in hand, crucifix on chest, and guitar hanging from the saddle." Without doubt, the introduction of this instrument effected a most profound "revolution" in the musical history of Latin America. Music in the aboriginal societies had evolved to a remarkable degree and their flutes, rasps, and drums had served them well for many centuries but "... it is the Spanish guitar which is the heart of popular music from Patagonia to the Rio Grande."18

Slonimsky offers the Uruguayan legend which recounts the birth of the guitar.

A lonely Gaucho of the pampas, unable to find a soulmate seeks advice from a sage of the land, and receives from him "a piece of wood, shaped like a beautiful woman's body, from whose breasts the Gaucho moulds poetic ballads, while his left hand caresses her shapely neck."19

The etymological origin of "guitar" is perhaps less poetic than the legend, but nonetheless interesting. It derives from the Greek κιθάρος and the Latin cithara meaning a kind of lute or lyre. (These words are also the source of the cognate "zither.")

Several types of guitars have developed in different countries of Latin America. The tres (of Cuba), as the name implies, is a guitar with only three strings; the cuatro, in turn, has four. The tiple meaning "treble" is a guitar without the lower strings producing tones only in the upper register. The term "charango" used in several countries refers to a home-made guitar with a body constructed from the shell of an armadillo.
Not only did the guitar revolutionize instrumental accompaniment but also structural tonality as well. Today most native music harmony is dominated by that inherent in tuning the guitar.

Although the guitar had an immediate and intense impact on native music, the Indians did not simply abandon their traditional instruments which continued to live and flourish side-by-side with the European imports.

The Peruvian antara, or Panpipes, became known as the capador in Colombia, the rondador in Ecuador, the sicus in Bolivia. The Aztec omichicahuaztli gave birth to the güiro, a rasp or scraper, still popular in many parts of South America. The ayacachtli was parent to the maracas, the gourd shakers which have become almost as closely identified with Latin American music as the sombrero with Latin American garb.

The "mestizoization" of Indian and Spanish music began almost immediately with the arrival of the "Conquistadores." Cortes' army included soldiers who could entertain in song, and it seems that the Indians were as fascinated by these troubadours as they were awed by the conquistadors. One of these men by the name of Ortiz was described as a "tocador de bihuela y ensenaba a danzar." (The bihuela is a guitar-like instrument of Moorish origin.)

Chroniclers of the Conquest period attest to the fact that the Indians quickly learned to imitate the techniques of the adept performers and soon mastered European music. They possessed a phenomenal "talent" for music. As Stevenson says

The amazing speed with which European music was taken up and mastered by the Indians immediately after the arrival of the Conquerors affords us a
convincing proof of the innate musicality of the aborigines. 20

Religious Influence

After the fall of Tenochtitlan, the conquering process was considered complete and the converting process was begun. In 1523, Charles V commissioned three Franciscan priests to carry the Gospel to the New World. One of this trio was Fray Pedro de Gante who founded the first school for teaching European subjects in the New World at Texcoco. Just a few years after his arrival, Fray Pedro wrote Charles V that his Indian singers even rivaled the superlative choir of Charles' own chapel.

From the beginning, the clergy and hierarchy regarded music as an indispensable ingredient in the conversion process.

The training given the natives in music helped to wean them from their former beliefs; it was the sweetening added to make the new instruction more palatable. 21

The Indians were thoroughly trained in both plain-chant (Gregorian chant) and polyphony, and the missionaries did not disdain the use of native flutes in lieu of organ accompaniment. Clearly the path of prudence was to capitalize on the Indian inclination toward music and to employ a kind of "medicine show" method of attracting them to Christianity.

It may seem strange at first glance that enormous numbers of Indians were eager to become career church singers and instrumentalists when the friars were unable to pay even a living wage. In fact, by 1556 Archbishop Alonso de Montufar saw fit to issue an edict limiting the number of church musicians who were already "sobreabundantes."
The reason for their intense interest in such a poorly paid career apparently stemmed from the pre-Conquest prestige enjoyed by the professional musician, and also the tax-exempt status which they felt must continue even into the Christian order.

Fray Juan de Torquemada—not to be confused with the Spanish Cardinal of the same name—wrote his Veinte i un l'bro s r ituales i Monarquía Indiana eighty years after the Conquest. In it he included a chapter (Chapter II, Book 4) on Indian singing and dancing which has been of great interest to Mexican music historians and widely quoted by them.\(^{22}\)

His description includes several interesting results of the 16th century religious musical training on the Indians. Of special significance:

1. The privileged Indian musicians who learned from Spanish masters shared their knowledge with their people and European music was quickly diffused throughout the country.

2. Besides continuing to make their own instruments, Indian artisans developed the art of fabricating clever imitations of European instruments and the old combined with the new into unique and unforeseen tone color possibilities.

3. The Indians soon passed from imitation to originality. To quote Torquemada:

\[
\ldots \text{only a few years after the Indians began to learn the chant, they also began to compose. Their villancicos, their polyphonic music in four parts, certain masses and other liturgical works, all composed with adroitness, have been adjudged superior works of art when shown to Spanish masters of composition. Indeed the Spanish masters often thought they had not been written by Indians.}\quad^{23}
\]
Many Indians learned to read musical notation. It is interesting to note that the first music book published in the New World was an *Ordinarius* containing in Gregorian notation the chants used for the Ordinary of the Mass. It appeared in 1556 nearly a century and a half before New England's *Bay Psalm Book* appeared in an edition with music.

Besides liturgical music, the Indians also learned religious music with a "folk flavor" marked by strong accents and simple, repetitious melodies which were called "*alabados*." The alabado stood in relation to the liturgical music of the day as gospel music to contemporary church music.

**Secular Music**

It is obvious, then, that religious music had enormous impact on the aborigines of the New World, but it was not the sole source of innovation and inspiration. The "conquistadores" sang folk songs (Diaz mentions several by name) and, as indicated above, there were professional performers who entertained the Spanish troops and captivated the Mexican tribes.

The Spaniards dispersed throughout Mexico carried Andalusian, Castilian, Galician, Extremaduran, and Argonese folk-songs with them into the remotest corners of the colony.24

Vicente T. Mendoza in his brilliant historical study, *El Romance Español y El Corrido Mexicano*, discusses the Mexican *corridos* and traces their ancestry back to the Spanish *romances*, or ballads, which he classified according to their various points of origin in Spain. Many of these songs dating from the 16th century are still being sung in 20th century Mexico, just as Elizabethan ballads such as
"Barbara Allen" are still a part of the singing repertoire of the mountain people in Appalachia.

It is somewhat symbolic of the give-and-take aspect of Spanish-Indian interaction that from the very beginning the Indian was not merely a passive recipient of Spanish culture. Musically, at least, the conquerors also fell victim to the conquered. When Cortés returned to Castile in December, 1527, among his New World "exhibits" was an entourage of Indian entertainers and jugglers. They so delighted the court of Charles V that they were forwarded to Rome to perform before Pope Clement VII. It is believed that these Indian entertainers introduced a dance step which became the popular Spanish "turkey-trot" of the era: the pavana (Spanish pavo—"turkey"). The steps supposedly were in imitation of a turkey-cock courting his hen.

In the Inca world of Peru, the musical evolution very much paralleled that in Mexico, and the hybridization process likewise began shortly after the Conquest. A. L. Lloyd indicates that "... from the Spanish soldiery, the Indians no doubt picked up ... popular melodies from the Peninsula. Many more were taught them by priests and missionaries." Whereas in Mexico the Franciscans such as Fray Pedro introduced the Indians to European instruments and music, in Peru the Jesuits such as Padre Alonso Barzana pursued very much the same line of activity. Working with the Lule Indians of the Tucuman region at the end of the 16th century, Padre Alonso maintained a high regard for the traditional songs of the Indians. He also introduced them to the Cancionero of Ambrosio de Montesino, a book of verses that included many Spanish folk melodies set to religious texts. Lloyd also mentions a contemporary of Barzana, Francisco de Solano, who found that he could
attract many Indians to the Faith by playing Spanish tunes on the violin.

By the end of the 16th century, bills of lading witness the fact that instruments such as harps, guitars, and harpsichords were on sale not only in Lima but throughout the far-flung parts of the Empire.

But doubtless the most powerful European musical influence to which the Indians were exposed was that of Spanish popular song, such as they would hear from the rougher and humbler soldiers and settlers.26

A mestizo-music which emerged very rapidly was the bahuala called by some the "Blues" of the Central Andes. It combines the free recitative character of the Inca and the major scale (do, fa, la, do) of the European major chord. Recently folk revival groups such as Leda and Maria (see Appendix A) have recorded these songs some of which are accompanied only by a small caja drum of the villages.

To complete a consideration of the music in the Colonial Period, mention must be made of the Negro element which was to play such a critical role in the development of Latin American music. In Cortes' army there had been one Negro, a gunner; by the end of the century there were nearly 19,000 Negroes who had been brought into New Spain as laborers in order to save the Indian population from extermination. The profound and prominent negroid influence will be discussed in detail in Chapter IV of this study.

Part Three: The Period of Independence

The next broad period of Latin American history, extending more or less through the nineteenth century, was the "Period of Independence." There were three significant characteristics marking
1. The drive toward independence incited by the leadership of such national heroes as Simon Bolivar of Venezuela, San Martin of Argentina, Bernardo O'Higgins of Chile, and Benito Juarez of Mexico. It was largely through the inspired guidance of these men, "The Great Liberators," that the other countries of Latin America became independent republics. The movement toward nationalism produced a pronounced spirit of patriotism within all the countries "south of the border," a spirit which was clearly mirrored in their music.

2. The shift from political dependency on Spain created certain sociological changes, particularly as regards the Catholic Church's leadership in the field of music.

A bulletin issued by the Pan American Union in 1953 stated that

... at first (this withdrawal of church influence) affected the progress of the fine art of music adversely. In all probability, popular music was stimulated, but no definite account of this form can be given, for early records were meager. 27

3. During this period the amalgamation process of Indian, European, and Negro elements continued vigorously so that by the end of the century the "typical" or characteristic music of the various nations emerged. (To be discussed in the concluding section of this chapter.)

It would appear extremely appropriate and advantageous for the teacher to present the struggle for independence and the growth of nationalism in its musical context. War songs and national anthems are not only sensitive expressions of patriotic spirit but also have figured prominently in the lives of the people in the countries where they are sung. Just as the United States has had ballad heroes such
as Washington, Grant and Lee, Latin America has had its own array of military and naval leaders whose exploits have been toasted in song.

In Mexico, the *corridos*, or narrative folk ballads, provide a chronological account of the most sensational happenings of the 19th and early 20th centuries. They were the newspapers of the time supplying both account and commentary for the unbroken series of rebellions, revolutions and wars which marked the age. There are countless corridos which relate victories and defeats both of national heroes such as Benito Juárez, as well as "banditos" such as Pancho Villa and Emiliano Zapata.

Typical of the spirit and purpose of these *corridos* are those which hymn the praise of Porfirio Díaz who held supreme power in Mexico from 1880 to 1911. He had become a national hero through his brilliant generalship against the French, and then used his popularity to shrewd advantage in building his political career. One corrido, titled "El Emperador Maximiliano," links the name of Díaz to no less a figure than that of Benito Juárez, and the former is given credit for the overthrow of the imperial government of Maximilian:

Viva Juárez, mexicanos,
vivan los republicanos,
que nos dieron libertad;
Viva, Porfirio Díaz
que a sus pies hizo rodar,
el infame gobierno imperial.

(Mexicans, long live Juárez,
long live the republicans
who gave us liberty.
Long live Porfirio Díaz
who made the infamous
imperial government
grovel at his feet.)

Another reference to Díaz is found in one strophe of the famous
campaign song, "La Cucaracha." It refers to Díaz' superiority over the French forces led by General Forey.

Con las barbas de Forey
voy a hacer un vaquerillo,
pa' ponérselo al caballo
del valiente don Porfirio.

(With the whiskers of Forey
I am going to make a little cowboy
to put on the horse of the
valiant don Porfirio.)

For the teacher who wishes to explore this avenue of Mexican history to the fullest, there are two indispensable works:

1. Vicente T. Mendoza, Romance y Corrido (Spanish) (Mexico: Imprenta Universitaria, 1939), and


Besides the corrido of Mexico, similar topical songs can be found elsewhere in Latin America. In Chile, for example, there are the cuecas which record the battles of the War of Independence, the war with Peru, and the revolution of 1891. In Venezuela, the Sincamisa, written by the brothers José and Juan Landaeta, was very popular with the members of the Revolutionary Society of Caracas circa 1910. The song was used quite successfully to arouse the population to action:

Aunque pobre y sin camisa
un baile tengo que dar,
y en lugar de la guitarra
canones resonarán;
que bailen los sincamisa,
y viva el son del canon.

(Although poor and without a shirt
I have a dance to give,
and in place of the guitar
cannons will resound;
let the shirtless ones dance,
and long live the sound of the cannon.)
In Columbia, the bambuco song form aroused the people to gather for the great battles of the War of Independence. "El Buen Vencedor" is the bambuco credited with winning the Battle of Boyaca which was sung at a moment when the struggle seemed lost. The soldiers, inspired by the familiar melody, fought with renewed vigor and turned defeat into victory.

Besides these topical songs, the 19th century saw the advent of the national anthem which often was used to rally national pride and inspire men to take arms on behalf of "la patria."

Recordings of the Spanish American national anthems are readily available and epitomize the spirit of the age out which they sprung. Paul Nettl has written that "music is indeed a source of powerful emotional charges which strengthen men's attachment to their native lands." Without doubt, it is the conscious or unconscious realization of this fact which prompts the creation of national anthems.

Slonimsky indicates that in Latin America native musicians regard their national anthem as part of national folklore, and yet in comparison with the North American and European anthems "... they are extremely elaborate, even pretentious, and certainly not folklike." This attitude can only be explained by the fact that the anthems--generally composed in an Italian or German manner by immigrants--reflect the spirit of the population in which they reside. Nettl gives an excellent insight into this phenomenon:

In most cases these anthems have noisy preludes and repeated interludes with kettledrums and trumpets. Throughout they testify to the South American predilection for fancy and pomp, for parades and processions.

The national anthems of Latin America in general have a history
as fascinating as the country which produced them. There follows some salient features of each which can provide the teacher with a brief introduction to this musical genre.

The "Marcha de la Patria" of Argentina was the first national anthem to be adopted in South America, sanctioned by the General Constituent Assembly on May 11, 1813. There is an account of how General San Martín, the liberator of Argentina and Chile, electrified the crowd during a festival at Santiago de Chile in 1818 by singing the "Marcha" in his tremendous bass voice.

The Bolivian anthem combines music in the heroic style of Italian opera (by L. Benedetto Vincenti) with words written by the scholar and patriot, Ignacio de Sanjines, who was one of the signers of the country's declaration of independence and constitution.

The first Chilean anthem, written by the patriot Bernardo de Vera y Pintado, sang the praises of the revolution of 1810. However, after a peace treaty was signed with Spain in 1847, Eusebio Lillo, a journalist and poet, was commissioned to write a new anthem with softer sentiments toward "la Madre Patria." It begins:

Ha cesado la lucha sangrienta
Ya es hermano el que ayer opresor . . .

(The bloody battle has ceased,
yesterday's oppressor is today's brother . . .)

Oddly enough, the music was composed by Ramon Carnicer, a Spaniard, who never set foot on Chilean soil!

The music of the national anthem of Colombia was written by Orestes Sindici, an Italian tenor who came with an opera company and stayed on in Bogota. The lyrics were written by great statesman Rafael Núñez who was a four-term president of his country (1880-1888).
Perhaps one of the most bizarre stories associated with the writing of a national anthem is the one which recounts the production of the Costa Rican hymn. When in 1853, the president of the young republic was preparing to receive delegates from Great Britain and the United States, he resolved to impress them with a national hymn to be played at their reception. However, at this point in time there was none in existence, so he commissioned Manuel María Gutiérrez to write one. Gutiérrez was reputed to be the best musician in the country but he declined, claiming he knew too little about the art of musical composition. The president ordered him to prison and there he remained until he produced a plausible anthem.

The anthem of Ecuador was composed by Antonio Neumann, born to German parents at Quito in 1818, and by Juan León Mera, President of the Senate of Ecuador in his later years. Neumann's music is "... replete with dash and ardor and admits no doubt in regard to the German background of the composer." The words of the first verse express the patriotic fervor so typical of Hispanic anthems.

¡Salve, oh Patria, mil veces! Oh Patria
Gloria a ti! Ya tu pecho rebosa
Gozo y paz, y tu fuente radiosa
Más que el sol contemplamos lucir.

(Hail to you a thousand times, o my country!
Glory be to you! Your breast overflows with joy and peace, and we observe your radiant forehead shining brighter than the sun.)

The anthem of El Salvador was written by Juan J. Cañas and Juan Aberle who trained a generation of musicians from his country and Guatemala. Slonimsky records that the government of Guatemala struck a gold medal in his honor with the inscription, "To the Prince of Central American Music."
The anthems of two central American countries resulted from public competitions during the latter years of the 19th century. The Guatemalan anthem was won by José Joaquín Palma (words), and Rafael Álvarez (music). The Honduran anthem was won by Augusto C. Coello (words) and Carlos Hartling (music).

The Mexican national anthem has a history with special relevance to the United States. The text was written by Francisco González Bocanegra who received a prize for the best anthem poem in 1854. When it was originally performed on May 17 of that year, the music of Juan Bottesini was received with total indifference. A $500 prize was offered for a new melody which better suited Bocanegra's poem. The prize went to Jaime D. Nunó who emigrated to the United States shortly after his success where he taught music in Buffalo, New York. He died in Bayside, New York on July 18, 1908, at the age of eighty-four. Thirty-four years later his mortal remains were transferred from New York to the Hall of Heroes in Mexico City.

The anthem of Nicaragua, of uncertain original authorship, was modified in 1939 by governmental decree to improve the original text which was considered poetically inferior. It began:

La patria amada canta este día
Su libertad
Yo nos recuerda con alegría
Que le debemos amor y paz.

(The beloved fatherland sings this day its liberty, and reminds us with joy that we owe it love and peace.)

The new initial stanza by Salomón Ibarra Mayorga reads:

Salve a ti, Nicaragua, en tu suelo
Ya no ruge la voz del cañón,
No se tiñe con sangre de hermanos
Tu glorioso pendón bicolor.
(Hail to you, Nicaragua, on your soil
the voice of the cannon no longer roars,
nor is your glorious bi-colored flag
tainted with the blood of brothers.)

Panama's "Himno Istmense" was originally a school song composed
by a resident Spaniard, Santos Jorge. In 1903, after Panama's
separation from Colombia, the "Isthmus Hymn" became the anthem of the
new Republic.

The texts of the anthems of both Paraguay and Uruguay were
written by Francisco Acuña de Figueroa (1790-1862). The tune of the
Paraguayan anthem is described by Nettl as "solemn and dignified"
in its first part, and in its second part--the chorus--"... is
rather in the nature of Spanish folklore and exhibits a dancelike
quality." The melody of the Uruguayan anthem was written by Deballi,
a Hungarian immigrant with a passion for Italian opera. As described
by Slonimsky, it "... is entirely Italian ... and, in fact,
closely resembles the Gondoliers' Chorus from Donizetti's opera
Lucrezia Borgia." The anthem of Peru was composed by Jose Bernardo Alzedo
(1798-1878) who wrote many popular Peruvian songs as well as a theory
of music entitled Filosofía Elemental de Música. His melody was
revised in 1869 by Claudio Rebagliati who imposed a strong flavor of
the French "Marseillaise." But, as Nettl says, "... who could blame him? When the task is to express patriotism in music, it is hard
to think of a better model." Venezuala's "Gloria al Bravo Pueblo," is the oldest of all
the Latin American anthems. It was composed by Juan Landaeta during
the War of Revolution and has been called the "Venezuelan Marseillaise."
Nettl describes it as musically different from the other Latin American anthems since it shows no Italian influence, but "... rather might be said to show kinship with German folk music." 35

Whatever the musical inspiration of the various Latin American anthems, the lyrics universally reflect the intense spirit of patriotic zeal which swept through Spanish America during the 19th century. These hymns express the nationalistic fervor of a New World vigorously asserting its political separation from the Old, but doing so, significantly enough, in a musical idiom which clearly demonstrates the abiding cultural ties which endure beyond each Declaration of Independence.

Part Four: Contemporary Music

It is the writer's purpose in the final section of this chapter to provide specific information regarding the element of diversity in Latin American music. This data can be used in conjunction with the Level I, country-to-country introduction to Spanish America, suggested in Chapter I. While presenting principal geographical and historical features of each nation, a tour of its "typical" music would provide a valuable complement to such a discussion. Each country has songs, dances, and even instruments considered to be "its own," "characteristic," or "representative." What follows can provide the teacher with a musical focus symbolical of national pride in its uniqueness.
I. The Music of Mexico and Central America

Mexico

Because of its proximity to the United States, Mexican music is perhaps better known to residents of this country than that of any other Latin American nation. It has a great and diverse history forged by a fusion of European and Indian elements producing the characteristic "Latin beat" so well known here.

A 1953 pamphlet on Latin American music issued by the Pan American Union states:

The music of Mexico may be compared to its many baroque cathedrals and churches. Plans and elevations were Spanish in design, but the construction itself was the work of natives and they left their stamp on every element of the buildings. So with folk and popular music, the framework is mainly Spanish in tonality and mode, and in the structure of its melody, harmony, and meter; but the melodic inflection and ornamentation and the rhythmic combinations show definite Indian influence.

Thus, although dances and songs of contemporary Mexico are predominantly Spanish in structure, under the Indian musical influences as described above, they have acquired a definite "Latin accent."

The huapango can be traced back to the Spanish son, but with a New World rhythm of great complexity. The term "huapango" derives from a native word meaning "a wooden stand" or "platform" where the huapango is usually performed. Today the word has assumed a generic significance and is applied to any Mexican dance.

The jarabe ("syrup") is a descendent of the Spanish zapateado but with a syncopated three-four time. During this dance the man throws his sombrerero on the floor and with his partner continues to
weave intricate toe-heel movements around the brim of the hat.

The **jarana** ("merry chatter") is a characteristic dance of the Yucatán. Gustavo Durán describes the jarana through the eyes of the Mexican writer Montes de Oca:

The **jarana** is danced with extraordinary agility. It has many shadings, with the characteristic feature of constant scraping of the floor with the shoes. There are moments when the music stops and the rhythm is kept up only by the light touch of the espadrilles against the floor. In the midst of the piece one hears the word 'Bomba!' This compels the man to address his partner with some words of flattery or of love. Short poems are often improvised on the spot.37

The **corrido**, as noted in the previous section, is the offspring of the Spanish **romance** of the 15th and 16th centuries. It is composed of stanzas containing four eight-syllable lines and recounts historical, current or even legendary events.

The distinctive quality of Mexican music is owed in large measure to the characteristic accompaniment supplied by the so-called "orquesta tipica." The typical ensemble includes violins, trumpets, guitars and "guitarrones" (large guitars) and is referred to in the coastal regions as a **mariachi** band. The term reputedly comes from the French word "mariage" and developed during the period of French occupation when these bands played at wedding ceremonies.

The next chapter will treat of Mexican music in depth, especially insofar as the **coplas** idiom reveals "deep culture" traits, traditions, and taboos.

**Guatemala**

Guatemala is known all over the world as "The Land of the Marimba." This instrument is the most important of several created
by the Quiché Indians which have enriched the musical life of the small country. It is a picturesque instrument consisting of a series of hardwood bars laid upon a frame of four legs with gourds of different sizes suspended underneath for resonance.

As proof of the native origin of the marimba, Slonimsky cites Jesús Castillo, Guatemala's foremost musicologist, who has noted that there is a mountain named "Chila Jul" in Guatemala which in the native dialect means, "the Marimba of the Ravines."

Marimbas are made in all sizes from "soloist-size" to those that can accommodate six or seven players.

Other Quiché instruments commonly found are the xul, a vertical flute; the tun, a drum made from a hollowed-out tree trunk; and the tot, an incrusted shell.

Most of the popular songs and dances of Guatemala derive from 19th century ballroom forms. The Son Chapín or Son Guatemalteco (both "chapín" and "guatemalteco" mean "a native of Guatemala") is the national dance which adopts the rhythm of a quick waltz or European mazurka.

El Salvador

The small, thickly populated Republic of El Salvador represents in miniature the musical tastes and traditions of Central America. The songs and dances most popular here are common to the surrounding countries as well. They include the Danza, the Pasillo, and the Marcha. The Danza is a descendant of the Spanish Contradanza which derives etymologically and musically from the English "Country Dance." The Pasillo is a dance of Spanish origin, and the Marcha is a lively Latin version of a German military march.
The native instruments of El Salvador likewise are found throughout Central America. The tun is a drum similar to the Mexican teponaxtle; the zambumbia is a snare drum; the chirimía a primitive clarinet. There is also the caramba or carimba which Slonimsky describes as a "curious instrument which consists of a bow with a metal string attached at both ends to a wooden box, in the manner of a monochord." In Nicaragua the same instrument is called the cuijongo.

Honduras

Honduras is a musical hybrid of neighboring El Salvador, Nicaragua and Guatemala. The popular instruments are the marimba, maracas, xul, chirimía, and tun. The popular songs and dances are the pasillo, danza, rumba, waltz and tango.

Nicaragua

The folk music of Nicaragua has been strongly influenced by the heritage of Maya and Quiché rhythms, melodies, and instruments. Besides the marimba, maracas, chirimía, xul, and cuijongo (described above as the caramba of El Salvador), there is also the juco, or "bull-roarer." This instrument is made of a barrel covered with a membrane through which is passed a string. When the string is tugged, a peculiar roaring or whining sound is produced. Two other native Nicaraguan instruments are the cacho, a primitive trumpet made from an animal horn, and the chichil, a small bell.

An interesting aspect of Nicaraguan music is the fact that native Indian and Catholic rituals have blended into a unique cultural amalgam. In the month of October, for example, mestizos of Granada express their devotion to Nuestra Señora del Rosario by meeting in
private houses and playing the atabales (small drums). At frequent intervals the drum rhythms are interrupted to insert bombas, or satirical verses.

On the feast of St. Jerome in the city of Masaya, the men of the region dance the toro venado, the toro huaco, and the mantudos.

Another folk dance of Nicaragua is the zopilote, i.e. "the buzzard." This title is derived both from the dress of the performers representing birds of prey, and also from the nature of the verses which satirize politicians who are regarded as the local "birds of prey."

Finally, there is La Yegleccita, "the little mare," which is performed on July 25th in honor of the patron Saint of Managua. One of the dancers holds a kind of "cockhorse" fashioned from a stick and pieces of cotton while the other dancers pretend to attack him.

Costa Rica

Although the music of Costa Rica is "a white man's music," Spanish in character, and European in melodic structure, it is nevertheless rich and varied. The eminent Costa Rican musician, Luis Dobles Segreda, has written an extremely enlightening essay on his national music which was originally published in 1929 under the auspices of the Department of Education. In it he identifies four types of popular music: Callejeras, Patrioticas, Pasillos, and Danzas. His description of each is well worth quoting.

The music of Callejeras (literally, street songs) is voluble. Like a fickle woman, who flirts with anyone, the Callejera assumes a hundred different forms, at times drunk with joy, at others as sweet as caramel candy, dissolving in the mouth and poisoning the heart. This street music is scarcely
more than an improvisation, but it has in it a fragment of the village's soul; it sings as if bewitched by the warm, silent, moonlit night.

Then comes the patriotic songs, in a more subdued and more solemn manner, marking rhythms, exuding tobacco smoke and sweat, gun powder and blood . . . .

The Pasillo Guanacasteco (is) a dance quite different from the Colombian Pasillo. Musically it is the most original of all, for in it the melody proceeds in double time, while the accompaniment goes on in simple triple time.

Finally comes the Danza Guanacasteca . . . .
(It) is a kind of music that inflames, a music that dreams, laughs, and amuses; but it also breathes passion, zest and valor.39

Finally, to counter the assertion that Costa Rican music lacks originality, Segreda makes a most significant statement applicable to music found anywhere in this hemisphere: "... if the elements appear mixed, they are filtered through the sands of our own soil."40

Panama

Despite its small size, Panama has a rich tradition of diverse music: Indian, Negro and Spanish elements are all well represented within its narrow borders.

In the jungle interior, pentatonic primitive chants are still part of Indian ritual. Their musical instruments include drums in three sizes: the tambor (large), the pujador (medium) and the repicador (small); a three string violin called the rabel; primitive flutes; and the Panamanian guitar called the mejoranera.

The mejoranera got its name from a dance of European origin, the mejorana, for which this instrument generally provides the accompaniment. The mejorana is a Panamanian square dance accompanied by two guitars played in an improvisatory style ("en contrapunto") with partners facing each other. Two different dance steps are used: the zapateo
(shoe dance) and the paseo (promenade).

A second national dance of Panama is the tamborito which is usually sung by a woman soloist accompanied by a chorus singing the refrain. The singing is called the "tonada" and is accompanied by hand-clapping and drum beating in a lively two-four time. Long regarded as a licentious dance, a more sedate version has developed called the "tambor de orden," i.e., an "orderly tambor."

A third characteristic dance form is the punto, another lively dance performed with such vigor that in the villages couples often receive tossed coins from enthusiastic spectators. The punto is generally played in a major key, although there exists a minor key version called the coco.

The negro element is apparent in many songs and dances, especially the cumbia, which is popular throughout the country and described as "the representation of the erotic struggle between the male and female."

II. The Music of South America

Colombia

The folk music of Colombia clearly displays the three strands of Spanish, Indian and Negro sources.

In her article, "An Introduction to the Folk Dances of Colombia," Delia Zapata Olivella characterizes Colombian music in these words:

What legacy did the Spaniards leave Colombia? The conquerors brought their own culture and implanted it. The artistic expressions of the Indian and the Negro were despised and in some cases prohibited. Yet Indian and African traits persisted in some measure. The Spaniards brought the quadrille, danza, contradanza, and other dances. These were adopted
by the Indians and the Negroes but in the assimila-
tion each race chose what was most in accord with
its own preference in kinesthetic expression and
introduced into them elements of their own folklore,
thus creating new, hybrid forms. In some regions
the mixture of all three races gave rise to a third
type of folk dance, tri-ethnic in character, thus
increasing the gamut of ancestral patrimony.\footnote{41}

A prime example of the "tri-ethnic" form of which she speaks
is the cumbia, a popular dance of the Atlantic coastal region. It
is always danced in pairs and represents the amorous conquest of
woman by man. The woman carries one or more lighted candles in her
right hand and lifts her skirt with the left. The candles serve a
dual function: (a) they light her way as she dances, and (b) she uses
them to "defend" herself against the advances of her partner. The
Indian influence is evident in the reserved graceful dancing of the
woman; the Negro in the freer, more impetuous dancing of the man; and
the Spanish in the costumes and, of course, the language.

Another Colombian folk song/dance which has long been extremely
popular throughout the country is the bambuco. The title apparently
is proof of its African origin, since Bambuk is a town in Western
Africa from which slaves were first imported into Colombia. It is
another "pursuit dance" in which the male pursues the female partner
until he "captures" her and they continue to dance together. The
bambuco is generally accompanied by a tiple (the Colombian three-
stringed guitar) and bandolás (Latin American lutes). A Colombian
poet has expressed the "soul" of the bambuco with the words: "... ha
fundado aquel aire, la aire indiana melancolia, con la africana
ardentia, y el guapo andaluz donaire."\footnote{42} He says, then, that at
bottom the bambuco is a mixture of Indian melancholy, African passion,
and Andalusian gracefulness.

The Colombian pasillo is of direct Spanish descent and, according to Emirto de Lima "... possesses the aristocracy ... of the Waltz, the light cadence of the Contradanza, and the winged subtlety of the Gavotte, and the serene grace of the Minuet." 43

The important role that Indian musical culture continues to play in Colombian life is evident from the continued use of pre-Colombian instruments by native bands. These include the large jungle drum, manguaré, made from a hollowed-out tree trunk; the bombo, a smaller drum played with the fingers; the timbirimba, a musical bow with pitch determined by the tautness of the string. The maracas also appear under a variety of names: chucho, alfandogue, gauche, gauzá, carangano, or sonaja.

Venezuela

Venezuela, like the other countries of Latin America, has Spanish, Indian and Negro elements present in its musical heritage. However, unlike the rest of the continent, these elements have tended to remain somewhat isolated and distinct.

Along the coast, the Negro influence is quite marked, and, according to Duran,

... expresses itself in the great complexity of rhythmic formulas in the accompaniment, ... in a sort of 'elongation' of melodic phrases, ... and by simultaneous simple (and) compound rhythms. 44

In the interior plains and Andean regions, the Indian music still retains its aboriginal character and is quite free from any trace of Negro influence. Instruments employed in these regions are both interesting and unique. The jungle drum, capable of carrying sound a
great distance, is very common and called variously "botutó" or "potutó."
The **furruco** is a "sui generis" drum which is used to produce a grunting sound by drawing through it a rosined cord. The **culo-en-tierra** ("buttock-in-the-earth") is another unusual instrument consisting of half a coconut placed in a small hole in the ground. Finally, flutes made of animal bones or bamboo reeds are widely used.

Historically the Negro and the Indian of Venezuela have been antipathetic and have integrated neither socially nor musically. Both, however, have deeply influenced the Spanish music brought by the conquerors and settlers. This historical phenomenon has been described by Juan Liscano in the Boletín del Instituto Cultural Venezolano-Británico:

> Between the Negro and the Indian there was a history of blood and extermination. Between the Negro and the Spaniard there existed a renaissance of artistic and social forms. Our music is the daughter of Spain and Africa. Like our soil, it is rich and dark. It stems from the Spanish guitar and the Negro drum.

The national song and dance of Venezuela is the **joropo**, a lively 3/4 jig imported from Spain. But its execution depends to a large extent on where it is performed. Along the coast where Negro rhythms dominate, it has a syncopated quality; inland where the Indians have adopted it, it is faster and smoother.

**Ecuador**

The Indians of Ecuador seem unique among the Latin American aborigines since their musical idiom appears to have been shaped solely by their ancestors and to have remained singularly unaffected by their conquerors. Even after centuries of close contact with
European music, there is but slight modification in the dances, scales and instruments of the Ecuadorian Indian.

Commenting on native dance, Duran writes, "The choreographic forms continue today almost identical with those described by the first Spanish chroniclers during the XVIth century." 46

The scales are predominantly slight variations on the descending pentatonic scale (C-A-G-F-D).

The instruments include: the taqui, a large drum originally used for military and religious purposes; the tunduli, a small, soft-toned drum; the tinculpa, a small set of bone discs which produce a castanet-like sound; the rondador, a panpipe made of a series of bamboo reeds; the pingullo, a vertical flute; and the chil-chil, the Ecuadorian maracas.

The national song of Ecuador is the Sanjuanito named for the country's patron saint, St. John. It is a lively tune in two-four time, played in a minor key. A rather bizarre Americanization of the native Sanjuanito has produced a somewhat ludicrous creation called "El Foxtrot Incaico."

One final musical phenomenon of this nation which should be mentioned is the "danzantes." The "danzantes" are a breed of wandering minstrels who travel from town to town with their violins and "churangos." They wear bells or rattles on their ankles which ring as they dance. The term has also come to be used to name a slow-tempo melancholy dance which is performed at festivals.

Peru

Peru, cradle of the great Incan civilization, has a proud cultural heritage in which music plays a very significant part. Some
aspects of it have already been described in the "Colonial Period"
section, but more needs to be said regarding its contemporary quality.

According to Slonimsky, the music of the Incas and their
descendants has been given a three-fold classification:

... ceremonial music, pertaining to sun worship,
war and public events, which was collectively
designated by the word Huanca; music of intimate
character, which went under the generic name Harawi;
and dance music, known as Huaino. These types of
music have evolved into contemporary forms, but on
the whole they have retained their original char-
acter.47

The huanca type of ceremonial Hymns to the Sun are still heard
in Indian festivals in the highlands.

The hawarai has become the lyrical song of nostalgic love
called the yarawi which is sung throughout the land. In form it is
devoid of definite rhythmic pattern and simply consists of a series of
musical phrases separated by long holds.

The huaino or huaino is a term no longer used generically but
which now refers to one specific dance indigenous to Bolivia as well
as Peru.

The marinera is a popular dance with an unusual history.
Originally it was imported from Chile under the title "chilena," but
during the war between Peru and Chile (1879-1883) a Peruvian patriot
agitated to have the dance renamed, and thus was born the marinera.
It is, of course, identical with the Chilean original and is danced
in a lively 3/4 tempo by opposite partners vigorously waving handker-
chiefs.

The cashua, or "love dance," is performed only by engaged
couples. Standing in a circle hand-in-hand, the couples keep the same
formation while the man shoe-taps and the woman spins around him. The
vigorous rhythm and quick tempo is kept by small drums (cajas) in accompaniment to the quenas and the words of the song.

Ancient Incan instruments still provide characteristic accompaniment to national song and dance. Chief among these is the quena, or vertical flute, which is made of reed or of the leg bone of a llama. The prototype consisted of five holes corresponding to the five tones of the pentatonic scale, but under European influence a seven-tone, diatonic variety has been produced.

Besides the quena, the Indian panpipe or antara is known throughout South America as is the ayariche, the Peruvian ocarina, and the tina, a drum with a membrane at either end.

Bolivia

The music of Bolivia would seem to confirm the theory that the character of music is conditioned by the character of the terrain and climate where it is produced. In Bolivia, there are two clearly defined regions: the green and fertile "valley zone" where the music is gay, rhythmic and colorful; and the bleak and austere "highland zone" where the music is grave and melancholy.

The Indian music of the highlands is best typified by songs called generically "aires indios." They are mournful in theme and tune and are accompanied by indigenous instruments of great antiquity. The most remarkable of these is the giant panpipe called the sicu. It is made from a series of sugar cane tubes extending to a length of three feet. There are also the Bolivian twin flutes which are V-shaped and joined at a single mouthpiece. They come in four sizes called taica, mahalta, licu, or chuli. The Indians employ an ingenious method of tuning their flutes and pipes by pouring sand into the tubes
to adjust the length of the air column.

The typical coastal music is the huaiño which, as mentioned above, is also indigenous to Peru. This music has a history somewhat paralleling the development of New Orleans jazz in our own country. Originally it was a Quechua funeral procession which over the years lost its "dirge" quality and developed the lively two-four tempo which it is given today. It has several variations such as: the pasacalle ("walk the street"), the cacharpaya (Quechua for "goodbye"), and the trote (from the English "foxtrot"). All retain a rapid tempo and are danced and sung with lively abandon.

Chile

Mainstream Chilean music has been virtually unaffected by aboriginal influences since the Araucanian Indians who survived the conquest were too few and too isolated to have any discernible effect on popular folklore.

The 100,000 or so Araucanians who survive do have a musical heritage which is somewhat distinct from other Indians of Latin America. Their instruments are particularly unique. The Araucanian truteruca—a reed pipe—is nearly seven feet long and produces only one rather doleful note. The kunkulkawe is a novel double-bow instrument consisting of two bent strips of wood or bone which are interlocked with a bowstring. Sound is produced by rubbing on the bowstrings. They also employ the huada, a fruit shell filled with seeds; the kullkull, an animal horn; and the kultrun, a flat drum.

As indicated, however, Indian influence on the living music of Chile is negligible. What exists is essentially of Spanish origin.
and inspiration.

The national dance is the *zamacueca* or, simply, the *cueca*. The origin of the term is somewhat obscure but most likely is a compound of "zamba," a Moorish festival, and "clueca," the clucking of a hen. Like most Chilean music, it is major key, gay and optimistic. The Viennese folklorist, Albert Friedenthal, sees this as culturally symbolic:

Chile is a happy land. There are no tristes in its music, and it is concentrated passion rather than melancholy that one senses in its few instrumental pieces in the minor mode. 48

The *cueca* is a *danza de pañuelo* (a scarf dance), representing male pursuit and female coquettishness, accompanied by vigorous hand-clapping and "gritas" of encouragement from the audience.

Like most Latin American dances, the lyric is as important as the choreography. *Cuecas* are as traditional and topical as the Mexican corrido or the Caribbean calypso. They comment on current events, sports heroes, legends and national history.

The dance has also been extremely popular in surrounding countries such as Bolivia and Argentina where it is called the "cueca chilena," or simply, the "chilena." In Peru, as noted above, the name was changed during the war with Chile and called the *marinera* in honor of the Marine Corps.

Argentina

Unquestionably the most significant factor in the development of a truly Argentine folk tradition was the presence of the gaucho*,

*"Gaucho" may be derived from the Araucanian Indian word "guacho" meaning "orphan."
the cowboy of the pampas. His image captured the imagination of an entire nation and is vividly portrayed by A. L. Lloyd in *The Dances of Argentina*:

The civilisers of the pampa were the gauchos, with their baggy trousers, the immense spurs, their broad belts decorated with silver coins. In the popular imagination, the gaucho—like the Texas cowboy—means sweat, swagger, and sudden death. He also means poetry, music and death of a special kind. In general, the folk-culture of northern Argentina is shared by Chile, Peru, Bolivia. But the folk-culture of the pampa is Argentina's own exclusive property.49

His profound influence on the musical heritage of Argentina is no doubt due in great part to the fact that music was so integral to his life style. The guitar was as much a part of his panoply as saddle and spurs.

Rare was the gaucho who could not extract some kind of music from the guitar, and one of the most celebrated national types was the payador, the gaucho minstrel, respected and feted wherever he went, living by his capacity to improvise songs and dance tunes, with a bunch of pink and blue streamers hanging from the head of his guitar, recalling the girls who had favored him with the ribbons from their hair.50

A great many Argentine songs and dances are believed to be of gaucho origin, including "... the sentimental *vida*ita, the prancing *gato*, the lively *pericón*, the picaresque *escondido*, the leisurely *ranchera*, the melancholy *estilo".51

The *vida*ita ("little bit of life") takes its name from the insertion of the word "vida*ita*" after the first and third lines of each verse. It consists of four eight-syllable lines sung at moderately slow tempo.

The *gato* ("cat") is a very popular dance of the Argentine
countryside which has given birth to a host of imitations. It is generally performed by two couples at a brisk tempo. Every performance features a characteristic step called the "escobilleo" which consists of swinging one foot after the other backwards and forwards lightly scraping the ground with the shoe. It is done so rapidly that, as the saying goes, "no se puede ver los pies." Often, after the first dance, the music stops and the dancers tell the "relaciones"—improvised dialogs—on matters amorous, philosophical, political, or whatever.

The pericón is an old Argentine dance which fell out of fashion for a hundred years until revived sixty years ago by a theatrical producer from Montevideo. Today it is an ubiquitous patriotic dance for every festival. The dancers carry bands of white or blue silk and weave into a pattern of the Argentine flag, a maneuver termed "formar pabellon con los colores de la patria."

The escondido has a rhythm and melodic pattern identical with the gato, but a choreography that differs on two counts. First, the dancers tap alternately whereas in the gato they tap simultaneously. Second, it includes the "escondido" ("hidden") figure which has given the dance its name. After the first chorus the man is left alone in a circle of spectators while the woman hides herself behind the crowd. The guitar player summons her back with "ven, paloma, ven."

The ranchera (ranch dance) is now performed both in the city as well as the country. It is similar to a lively European waltz.

The estillo is considered to be the most typical song of the Argentine pampas. It has a melancholy mood inspired, perhaps, by life on the broad and barren plains. The lyrics deal with every aspect of
gaucio existence from cattle driving to the song of the "chalchalero," a bird of the prairies.

No treatment of Argentine music would be complete without some reference to its most famous creation: the tango.

In the United States it has been known since prior to World War I. In his 1914 concert debut, George Gershwin played a work listed simply as "Tango." Seven years later, Rudolph Valentino performed a "tango" in The Four Horsemen of the Apocalypse. Roberto Lainez has written that Valentino's dance bore no more than a passing resemblance to anything Argentine, in fact "... Valentino's heavy-breathing passion, his whip, and his Spanish costume were laughed at in Buenos Aires."52

- In recent years Leroy Anderson's "Blue Tango," and Vincent Youmans' "Orchids in the Moonlight" have gained enormous popularity in this country.

The dance had its origin in the old Boca section of Buenos Aires among a class that was a mixture of creole and immigrant. The dweller in this urban Outskirt was at a musical crossroads. He was familiar with the Negro candombes, dances accompanied by drums, which began with the rhythmic chant "tan-go... tan-go..."; he knew the gauchos who came to drink in the local "barea" and to sing his vidalitas; he had heard the "up-town" music emanating from the ballrooms of the rich. As Lainez puts it:

Of all the people of Buenos Aires he was in the closest contact with the three kinds of music wafting over his city. His own dance, when on summer nights he and his neighbors got together on the dimly lighted sidewalks to drink mate, was the milonga. You can still find it in Argentina—a mixture of gaucio guitars, Negro rhythm, Spanish
melody, and steps that were the neighborhood's jocose commentary on both the elegant waltz and the primitive candombe . . . . This is the dance that by the turn of the century had evolved into the so-called tango-milonga, and then into a recognizable likeness of the modern tango.53

It is noteworthy that Sigmund Spaeth has suggested that historically the tango made the most positive contribution to the development of the North American dance. Prior to its introduction dances were limited to waltzes, fox trots and two steps.

It was only when professional dance teams like the Castles and Maurice and Walton (who specialized in the tango) began to demonstrate the possibilities of the ballroom that the public showed an interest in elaborating and refining the motions which had previously been little more than walking in time to fairly commonplace music.54

Uruguay

As Slonimsky has stated, "musically speaking, Uruguay is a dependency of Argentina."55 Its romantic hero is the gaucho, its songs and dances are identical with those of Argentina: the vidalita, gato, pericón, escondido, ranchera, estilo and tango.

Paraguay

Paraguay, the small landlocked country lying on the Tropic of Capricorn, is the "Paradise of South America," blessed with a beautiful climate and countryside. It has also produced an Indian culture, the Guarany, which employs a truly mellifluous language. According to Duran, "one has to hear it to realize the sweet flowing sound of its words which make it one of the most euphonic languages in the world."56

Original Guarany music was typically pentatonic, but was extended to the European seven-tone scale under Spanish influence.
It still is slow in tempo and melancholy in mood having had no contact with the African element which often gave a rhythmic lilt to indigenous music.

Native songs in the Guarany language are popular throughout Paraguay and are called either "canción" ("song" in Spanish) or "purajhei" ("song" in Guarany). Musical instruments include the memby, a sugar cane flute; the inubia, a primitive war trumpet; mbaracá, shakers; and various types of drums called the trocâno, matapú, muré-miré, and the curugú.

Modern Paraguayan music was shaped mostly by 19th century European ballroom dances producing a Galopa Paraguaya, a Polka Paraguaya, and a Vals Paraguayo. Once adopted however, these dances developed a new and different inflection.

As a general rule, in Paraguay the original tempo of a dance becomes slower, the rhythm softer and less sharp, the melody more lyrical and therefore more 'cantabile.' This sweetness and romantic sentimentality can be instantly recognized in any piece of Paraguayan music.

Accompaniment for these dances is generally provided by guitars, violins, and harps.
NOTES


5Luis Segundo Moreno, cited and translated by Slonimsky, op. cit., p. 52.

6Ibid.

7Jose Subira, Historia de la Musica Espanola e Hispanoamericana (Barcelona: Salvat Editores, S.A., 1953), pp. 939-940.


9Ibid.


13Ibid., p. 12.


19. Ibid.


21. Ibid., p. 54.


26. Ibid., p. 2.


30. Ibid.

31. Ibid., p. 188.

32. Ibid., p. 197.

33. Slonimsky, op. cit., p. 66.

34. Nettl, op. cit., p. 198.

35. Ibid., p. 200.


40. Ibid.


44. Duran, *op. cit.*, p. 79.


49. A. L. Lloyd, *Dances of Argentina* (London: Billings and Sons Ltd. (no date)), p. 5.

50. Ibid., p. 6.


57. Ibid.
CHAPTER III

THE MUSIC OF SPANISH AMERICA:
A DEEP-CULTURE VIEW

It is the aim of this chapter to provide Hispanic music material suited to the Level II, deep-culture analysis proposed in Chapter I. This writer has suggested that the teacher should concentrate on an "in-depth" study of one, possibly two, countries during the second year, his choice being determined by community and/or personal relevance.

By community relevance is meant the choice of a Spanish speaking country because local residents have ties with it. (For example, in Jersey City, New Jersey, there is a large population from Spain; in New York a larger population from Puerto Rico.) It would be an appropriate step toward improving community relations for students to "specialize" in the "madre patria" of these minorities.

By personal relevance is meant the choice of a particular country because of the teacher's special interest and experience in it. Thus, for example, if a teacher had spent time studying in Costa Rica and knows that nation well, he would have a compelling and logical reason for selecting it for intensive study.

Whatever the choice, it is important that the teacher discuss more than the unique high-culture characteristics of a nation, and that he also present deep-culture aspects which are applicable
throughout Spanish America. The country under consideration becomes, in effect, a cultural microcosm in which the larger Hispanic macrocosm is reflected.

If, for example, the teacher decides to use Mexico as his focal point in the second year, he should have covered the pre-Conquest, Colonial, and Revolutionary periods during the first year. At the second level, in order to study specific details of Mexican history in light of its music, his best resource without doubt would be Merle Simmons' *The Mexican Corrido.* In this valuable book, Simmons traces Mexico's history from the period of the mid-1800s to modern times through the *corrido*, a contemporary chronical in song. After his chronological "corrido" presentation of Mexican history, he concludes with a most interesting section titled: "Revolutionary Ideology." In it he cites *corridos* which provide popular attitudes toward political, agrarian, labor and religious reform.

Since our purpose here is to delve into deep culture characteristics, i.e. factors of cultural unity in Latin America, the writer intends to examine a song form which is particularly rich in cultural content, and one which is known not only in Mexico, but throughout all of Latin America: the *copla.* Although it has a special popularity in Mexico, it is familiar to every Spanish speaking country south of its borders, and is considered to be the most representative Spanish American folk song. Carrizo has described it as "the synthesis of the lyrical sentiment of the Spanish American people." Tora Ladu has written that *coplas* 

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*Spanish "copla" translates as "couplet" in English.*
... express the most spontaneous, sincere, and intense feelings of the human being including love, grief, humor and the stoic acceptance of life, a philosophy which is so typically Spanish. The copla even today is the basis for a large majority of popular songs.3

The copla, then, is a mirror of the affective world of the Hispanic common man. It is a direct expression of his feelings and attitudes, and as such is a veritable treasury of folk philosophy and tradition.

In form, the most common type of copla is the cuarteta consisting of four lines of eight syllables each. Variations are common: some appear with seven syllables in the second and fourth lines, others with seven in the first and third lines and five in the second and fourth (the seguidilla). Occasionally a refrain (estribillo) is added at the end of each quatrains.

As regards rhyme scheme, the second and fourth lines have either assonant or consonant termination. A consonantal rhyme exists when all the letters are the same from the accented vowel to the end of the word: e.g. daño—pañó, vuelo—híelo, igual—rival. Assonated rhyme occurs when the vowels are the same from the accented vowel to the end of the word while the consonants are different: e.g. aurora—sombra, verso—lejos, verde—duerme.

In content, each copla is a sententious statement on one single, central idea. They are, in effect, self-contained units in which the singer expresses his feelings about self and society, about life and death. They are frequently poetic proverbs sung by mothers to children through which the traditions of society are transmitted. It is not surprising that they are a superlative source of cultural
insight, so much so in fact that Miguel Angel Madrid has acclaimed them for providing material

... for the investigations of the anthropologist, the social scientist, the linguist, the economist, the psychologist, the philosopher, the educator, as well as the folklorist and the man of letters.⁴

For the classroom teacher a further asset and incentive for teaching the copla is the fact that once a basic melody has been learned it can be used over and over again with new verses. There is a version which has become quite well known in this country since it was popularized by the "Kingston Trio" several years ago. It is called simply "Coplas" and is available on Capitol record No. DT 2280: "The Best of the Kingston Trio Vol. II." Their rendition is delightfully gay and infectious and one that can be easily adopted to a sing-along approach.

"As seen in the previous chapter, there is great diversity in Latin America. There are twenty republics which are highly individualistic, independent nations. There are diverse mixtures of European, Indian and African elements operating in each. And yet, with all the difficulty there would seem to be in generalizing the term "hispanic culture," the fact is that there is unity in such diversity. As Ladu has explained it:

... certain values, beliefs, art forms, and social structures are shared in common among the Hispanic countries so that one is able to describe some of the most characteristic and universal features found, to a greater or lesser degree, in all countries of this culture.⁵

She then proceeds to list several deep culture features considered to be most generalizable throughout Latin America. These were initially proposed by Howard Lee Nostrand in 1961⁶ and have been
reaffirmed recently (1970) in the Lertora study. The writer proposes to take these characteristics and to illustrate them with appropriate coplas chosen from the valuable compendium compiled by Madrid.

This chapter, then, will explore major cultural characteristics of the Hispanic peoples as revealed in their coplas according to the following schema:

A. Orientation to Self and Society
   1. The Individual
   2. The Family
   3. The Community
   4. The Nation

B. Orientation to Work and Play
   1. Occupation
   2. Recreation

C. Orientation to Life and Death
   1. Popular Wisdom
   2. Religion

A. Orientation to Self and Society

1. The Individual

The Latin American like the Spaniard is, above all, an individualist. In Spain this characteristic is succinctly stated in the axiomatic expression: "Viva yo." Michener writes that the phrase "... could be translated as 'Hurray for me,' except that the guts of the phrase is the implied second half, 'and to hell with everyone else.'"
In Latin America the same spirit prevails and is described by Nostrand in this way:

Characteristic of the culture is a personal pride in being authentically oneself, not a stereotype nor a counterfeit. 10

In song, the "Viva yo" element is frequently expressed throughout Spanish America. A Peruvian puts it this way:

Abrirse, que aquí está un hombre!
Ya está vuestro azote encima.
Si quieren saber quien soy
soy Barandalla, de Lima.

(Make way, for here is a man!
Your superior is now at hand.
If you want to know who I am,
I am Barandalla of Lima.)

The feeling of self-sufficiency and independence is expressed quite vividly by the gaucho, "the lord of the pampas." As he rides his horse over the mountains and plains he is his own man, acknowledging no superior; he sings:

Sobre el mundo, mi caballo;
sobre el caballo, el apero;
y sobre el apero, yo;
y sobre yo, mi sombrero.

(On top of the world, my horse;
On top of my horse, the saddle;
On top of the saddle am I,
And on top of me, my hat.)

The sentiment can also be expressed by a somewhat exaggerated and humorous analogy:

Yo soy toro en mi rodeo
y torazo en rodeo ajeno;
donde bala este torito
no bala ningún ternero.

(I am a bull in my own corral
and a big bull in someone else's corral;
wherever this bull bellows
no calf is going to bellow.)
Finally, the consummate boaster asserts his spirit with a
droll sense of the absurd:

En la cáscara de un huevo
me atrevo a pasar el mar;
con la pata de un zamuro
me atrevo a canaletear.

(In the shell of an egg
I dare to cross the sea;
with the leg of a turkey
I dare to paddle.)

2. The Family

Unquestionably, the essential cohesive element in Latin
American society is the family. The Hispanic sense of duty, allegiance
and love is vested almost completely in the social circle which includes
husband, wife, children and relatives. All other obligations—including
those to community and country—are considered subordinate. Gabriela
Lira de González writes:

The sense of unity among Hispanic families is perhaps
their strongest characteristic. Families visit one
another regularly and their members are extremely
helpful to each other. Respect, obedience, tolerance
and love have been essential conditions of these
families throughout history.

Since divorce is virtually unknown in the Spanish world,
maintenance is permanent and indissoluble. Fortunately the institution
is supported both by an abiding sense of familial obligation and by a
romantic sense of love which is esteemed as the noblest and purest
human emotion.

Many coplas dealing with the theme are extremely lyrical,
describing perfect love as constant, tender and unselfish.

Querer a quien no te quiere
ese es el mero querer;
que querer a quien te quiere.
pagar es corresponder.

(To love someone who does not love you
is the essence of love;
to love someone who does love you
to pay is to correspond.)

Malhaya, me muriera
y al otro mundo me fuera:
aquí te estuviera amando
como si en este estuviera.

(God forbid, but if I died
and to the other world I should go:
I would be loving you there
as if I were in this world.)

Coplas which deal specifically with the theme of marriage are
frequently rhapsodic, particularly when referring to the prospective
"boda":

¿Cuándo se llegará el día
de aquella feliz mañana
que nos lleven a los dos
el chocolate a la cama?

(When will the day arrive
of that happy morning
when they bring to our bed
chocolate for the two of us?)

¿Para qué para cuándo
guardo mi plata?
Para cuando me case
contigo, Ñata.

(For what and for when
do I save my money?
For the day when
I marry you, my dear.)

There exist also coplas which provide some significant warnings
against marital blunders. Especially to be avoided are marriages
with widows and foreigners:

No te cases con viuda
porque es desacierto:
debajo la almohada
te resuella el muerto.
(Don't marry a widow  
because it's a mistake:  
under the pillow  
you hear the breathing of her dead man.)

El que bebe agua en tapara  
y se casa en tierra ajena  
no sabe si el agua es clara  
ni si la mujer es buena.

(He who drinks water in a gourd  
and gets married on foreign soil  
doesn't know if the water is clear  
or if the woman is good.)

Ultimately "a man's home is his castle" and the principal

source of his pride and pleasure in life:

Cuando va entrando el sol  
se alegra mi corazón  
viendo la cama tendida  
y el tulpo con chicarrón.

(When the sun is going down,  
it gladdens my soul  
to see the bed prepared  
and the table set.)

3. The Community

There exists in the Hispanic world a strong attachment to the
locale where one was born and raised. Geographical features have
tended to isolate communities and make people love their home towns:

... 'el amor al tierraño' is a well-known characteristic of Hispanic culture ... . The feeling of 'regionalismo' is strong and enduring. There is considerable basis of truth in the old statement that every Spaniard's first loyalty is to his 'patricia chica,' his small homeland or native region.12

There are many coplas in which the singer expresses his
longing for a beloved home town. A particularly poignant one refers
to Guadalajara:

Querida Guadalajara,  
ciudad de las ansias más,
el mismo cielo envidiaría
tus divinas tapatías.

(Beloved Guadalajara,  
city of my yearnings,  
heaven itself would envy  
your divine women.)

Occasionally the copla becomes a tourist guide provided by
the well-traveled troubadour.

Para sarapes, Saltillo;  
Chihuahua, para soldados;  
para mujeres, Jalisco;  
para amar, toditos lados.

(For sarapes, Saltillo;  
for good soldiers, Chihuahua;  
for women, Jalisco;  
for love, any place will do.)

4. The Nation

As indicated above, the Latin American is notably more
devoted to his "patria chica" than to his "patria." Almost always
in his coplas "patria" is associated with a prerogative he prizes
dearly: the right to "libertad."

El paisano correntino  
tan solo gasta en chipá  
y lleva escrito en sus armas:  
Libertad, Libertad.

(Our nation's peasant  
lives very frugally,  
and on his weapons is written:  
Liberty, Liberty.)

When his cherished ideals of freedom are threatened, the
Spanish American citizen will willingly participate even in civil
war to preserve his precious rights. When the dictator is over-
thrown, it is cause for great relief and joy:

El día que se fue el tirano  
me puse como trompeta,
desde el toque de la diana
hasta la hora de retreta.

(The day that the tyrant fled
I became as a trumpet,
from the early morning
to the setting of the sun.)

Poblanos, llegó ese cuando
que vuestro valor desea:
de que Santa Ana vea
ante el Congreso llorando.

(Countrymen, the day has arrived
that your courage desires:
to see Santa Ana
before the Congress weeping.)

His political philosophy is a simple and fundamental one:
give us just laws and freedom from tyrannical authority.

Cielito, cielo, que sí,
no se necesitan reyes
para gobernar los hombres
sino beneficas leyes.

(Heaven hear us:
kings are not needed
to govern men,
but rather beneficent laws.)

B. Orientation to Work and to Play

1. Occupation

Unlike the North American, the Latin American never has
exalted the work ethic. In fact, as Ladu indicates: "too much
industriousness meets with widespread skepticism."13 The Latin is
prone to ask: "Si trabajas para vivir, por que te matas trabajando?"
(If you are working in order to live, why are you killing yourself
with work?)

Even in the face of natural disaster--rains, droughts, winds--
the worker remains philosophical and resigned.
De día cuído mi chacra
y de noche son los daños;
por eso mi semientera
la pierdo todos los años.

(During the day I care for my farm
and at night the harm is done;
for this reason I lose what I have sown
year after year.)

El uvero y el caruto
son los frutos tempraneros
con que sostienen la vida
los infelices llaneros.

(The uvero* and the caruto**
are the only seasonal fruits
that keep the miserable men of the plains
from starving.)

Since the copla is the "classic" Hispanic folk song produced
by and for the common farmer, laborer, worker and ranch hand, it
reflects their occupations and describes their activities.

Ya se va la tamalera,
sobre su borrico va,
pregonando sus tamales
a cuartillo y medio real.

(The tamale vendor is leaving now
on her little donkey,
crying out her tamales
at two bits and a penny.)

Yo también soy buen campe ro,
también se tirar el la zo,
a la vaca más arisca
la revuelco de un puchazo.

(I am also a good farm hand,
and I know how to throw the lasso;
even the surliest cow
I can throw down with one blow.)

Soy labrador y hacendado
en estas tierras cubanas;
sé correr en las sabanas

---

*uvero--sea grape.
**caruto--berry.
y manejar un arado.

(I am a farmer and landowner
in these Cuban lands;
I know how to ride on the plains
and to handle a plow.)

For those who must leave home and find labor away from their loved ones, work is especially burdensome:

Qué ganas tengo, mulata,
que se acabe la molienda
para soltarle la rienda
el trabajo que me mata.

(How I am wishing, dear one,
that the grinding season would end
so as to quit this job
that is killing me.)

2. Recreation

The corollary of his belief that "El Negocio" is merely a means to an end, is the Hispanic American's attitude toward leisure and recreation. As Lertora describes it:

To him, business or a job is only a means of making a living, providing the money for the enjoyment of leisures which is the real purpose of his existence.14

Since the Spanish American tends to place a higher premium on recreation than on material goods, occasions for entertainment and relaxation are highly prized and vigorously enjoyed. Thus, holidays and festivals play a very significant role in his life and are celebrated with great energy and enthusiasm. Besides national holidays such as Independence Day and national holy days such as "La Asunción" of the Virgin, each region and town has its own patron saint who is honored with a day of folk dancing and singing. The copla is a fertile source of information about these "festivales" since it is such an intimate part of the activities.
We will examine this facet of Hispanic culture in the light of (a) festivals, (b) folk dancing, (c) folk singing.

(a) Festivals

Holidays are anticipated with great eagerness and elaborate preparations: costumes are made, special foods and drinks are prepared, houses are cleaned and often whitewashed. The spirit of expectancy is captured in the following coplas:

El carnavalito viene
por el camino al galope;
aquí los esperamos todos
con queso fresco y arrope.

(The carnival is coming
at a gallop;
here we are all waiting for it
with fresh cheese and arrope (grape syrup).)

En las noches de posada
la piñata es lo mejor;
la niña mas remilgada
es alborota con amor.

(During the Christmas festivities
the "piñata" is the best thing;
even the primmest little girl
is excited with love.)

(b) Folk Dances

Folk dance and song are the heart of all Hispanic leisure activities and are the most characteristic expression of a community enjoying themselves in concert. As Madrid has written:

Dance and song seem to give the Spanish American the best means of self-expression. In them he leaves, in naked frankness and candor, the mark of his wit, his intentions, feelings, or attitudes, his humor, and his way of looking at things, that is, his philosophy.\(^15\)

In the last chapter mention was made of many Hispanic folk
dances such as the cueca, pericón, gato and bambuco, among others. These enjoy wide national popularity among all classes of people and have come to be regarded as symbolic of a country's pride in its customs and traditions. For many of these dances the lyrics are in the form of a series of coplas which announce the importance of each "baile."

\begin{verbatim}
Torbillino de mi tierra,  
torbillino sin igual;  
la vida sin ti sería  
como la sopa sin sal.
\end{verbatim}

(Torbillino of my land (Colombia), torbellino without equal; life without you would be like soup without salt.)

\begin{verbatim}
La pericona tiene  
corona de plata,  
y en su letrero dice:  
Viva la Patria.
\end{verbatim}

(The pericona has a silver crown, and on it a motto says: Long live our fatherland (Chile.).)

\begin{verbatim}
Me cuadra mucho el jarabe,  
me cuadra, me ha de cuadrar,  
bebiendo mucha tequila  
y aprendiendo a conquistar.
\end{verbatim}

(I like the jarabe very much, I like it and always will, drinking a lot of tequila and learning how to charm the ladies.)

The festival folk dance is not only an important recreational event but it also has a significant social role: it is an opportunity for young people to meet and fall in love:

\begin{verbatim}
Juntense los corazones,  
charros y chinas bailando,  
que al acercarse los cuerpos  
de emoción ya están temblando.
\end{verbatim}
(Let your hearts unite,
lassos and lasses, while dancing,
because when your bodies draw together
they are trembling with emotion.)

That the general tone of a dance is happy and gay is evidenced
by these flashes of humor describing some amusing aspects of the
occasion:

_Malhaya la piedra lisa_
donde yo me resbale;
dame la mano, zambita,
que yo te levantare.

(Cursed be the smooth stone
where I slid;
give me your hand, my dear,
I'll help you up.)

_Con vos bailando un gato_
rompi mis botas,
y _deja(d)o me llamaste_
viéndolas rotas.

(From dancing a gato with you
I split my boots;
now you call me untidy,
seeing them split.)

(c) Folk Songs

Besides the songs attached to a particular folk dance, there
are a multitude of favorites which are sung simply to express a mood
of joy or sorrow. The topics are as wide reaching as man's experience
and the folk poet frequently has used the copla form to declare the
value and nature of musical versification:

_Con mi canto, a los que sufren,_
yo les doy mi sombra amiga,
como el árbol del desierto
al gaucho sin techo abriga.

(With my song I give my friendly shelter
to those who suffer,
as the tree in the desert
protects the homeless gaucho.)
Pues que en los discos pondrán
la música de la danza
los versitos no pondrán
porque la tinta no alcanza.

(They may be able to put
the music of the dance on records,
but they could not record the verses
because there would not be enough ink.)

The "trovador" takes great pride in his immense repertoire
and his ability to create a copla for any occasion:

Como yo la rana es gana
que se pongan a cantar
porque tango más quintillas
que letras tiene un misal.

(Like the frog,
I will sing "at the drop of a hat"
because I have more verses
than a missal has letters.)

Seguro que has de decir
que todas las coplas sabes
las vas haciendo recién
ninguna duda me cabe.

(Surely you have to admit
that all those coplas which you know
you make up as you go along;
in my mind there's no doubt of it.)

The master of the copla often invites participation from the
audience in a kind of singing contest. Like the night club comedien
he is armed with a battery of "put-downs" which he deftly employs to
twit his challenger.

Quién es ese cantador,
que canta en ese rincon,
que sólo el rabo le falta
para ser caballo andón.

(Who is that singer
over there in the corner?
All he needs is a tail
to be a trotting horse.)

Quién es ese payador
que canta tan a lo oscuro.
Traiganmelo para acá,
lo pondré en lugar seguro.

(Who is that clown
who is singing so poorly?
Bring him here,
I'll put him in his place.)

As token of his modesty, the copla singer frequently concludes his "concert" with a humble "disclaimer":

Yo no canto porque sé
ni porque mi voz es buena;
pero me voy arrimando
donde rumba la bihuela.

(I don't sing because I am smart
or because my voice is good;
I can't help approaching
where the guitar sounds.)

C. Orientation to Life and Death

1. Popular Wisdom

There are many coplas in which the human state is considered and generally the commentary reflects a view of life consistent with a deep culture trait termed "serenidad" by Nostrand. He characterizes it as:

A philosophical inner peace, based on acceptance and not on evasion of the disturbing realities, this ideal has an essentially religious quality even for those who have departed from institutional religion.16

Thus the Spanish American is not inclined to oppose what seems to have been decreed by fate. He tends to be resigned to accept hardships, disappointments and disasters as a fact of man's lot on earth. He generally meets his problems by adjusting to them rather than trying to overcome them. Lertora calls this feature "La Fuerza del Destino."
In his coplas, the Hispano views happiness as a fleeting thing, the flowers do not bloom long and there are always the thorns:

La dicha se marcha al trote
y la ventura al galope
con la jerguita en las ancas
y el recadito al cogote.

(Happiness goes away at a trot
and good luck at a gallop;
the horses they ride
are saddled and fast.)

La vida es como el frijol
que se enreda como araña;
arriba con tanta flor
y abajo con tanta vaina.*

(Life is like the bean plant
that snares like a spider;
on top there is a great flower,
underneath there is great woe.)

Hispanic fatalism is clearly evident in many coplas: "La Fuerza del Destino" determines whether a man's life will be crowned with success or doomed to disaster:

El que para tamal nace
vive ajeno de congojas;
le dan la manteca fiada,
del cielo le caen las hojas.

(He who is born to be lucky
lives a life free of anguish;
for him all doors are open,
on him rain blessings from heaven.)

El que nació para chimbo
y lo quiere adelantar
cuando llega a real y medio
ya se le ha perdido el real.

(He who was born under a bad star
and wants to be successful,
for every 15 cents earned
loses a dime.)

*"vaina" here is used as a play on words. It can mean either "the husk of a plant" or "an annoyance."
A true perspective of Latin fatalism, however, must include a note of hope and optimism. There is always room for man's ingenuity, patience and perseverance. The clever man can beat the odds:

Con el tiempo y un ganchito
no pierdo las esperanzas
de comprar un caballito;
esto es de veras, no es chanza.

(With time and ingenuity
I am hoping to be able
to buy a little horse;
I speak seriously, not in jest.)

Cualquier bejuquito amarra,
cualquier soga hace un nudo
y cualquier sastre del campo
al del pueblo le hace un flux.

(Any wild vine can be used to tie,
any cord can make a knot,
and any country tailor
can beat the "city slicker.")

Hardships and mishaps are a part of life and through them a man gains wisdom and experience:

También yo digo lo mismo,
lo que dijo un artesano:
primero se ha de perder
para salir de baquiano.

(I agree with what
an artisan once told me:
before becoming a guide
you have to get lost first.)

In his reflections on mankind, the folk philosopher notes that although men share a common nature, each bears the distinctive stamp of individual personality:

Aunque todo el mundo sabe
que somos del mismo barro,
yo no creo que sean lo mismo
olla, molcajete y jarro.

(Although everyone knows
that we are made of the same clay,
I don't think that they are the same, a pot, a jar, and a pitcher.)

2. Religion

In matters of religion, the Spanish American is by tradition and baptism a Catholic. Even though many do not practice their faith as churchgoing members, over 90% are baptized, married and buried in Catholic ceremonies. Catholic doctrine, teaching and philosophy have permeated Spanish society for many centuries and it has profoundly affected the Hispanic view of life.

However, although Spanish Americans may well be a Catholic people, their attitude toward Church teachings and Church "teachers" remains quite distinct. Coplas are never critical of dogma or doctrine, but many express an irreverent and cynical attitude toward Church authorities. Generally the cynicism is expressed in a humorous way directed against alleged gluttony, greed, drunkenness or lust committed by priests and nuns.

Las monjas en el coro
dicen cantando:
entre tantas hermanas
no hay un hermano.

(Nuns in the choir
are saying in song:
among so many sisters
there isn't even one brother.)

Yo tenía una chinita
y el cura me la quito;
dame cura mi chinita,
que mi plata me costó.

(I had a pretty girlfriend
and the priest took her away from me;
give me my girl back, priest,
she cost me money.)

The attitude toward God and the saints is generally one of
profound reverence. "Jesus" is synonymous with all that is noble, gentle, unselfish, and is frequently a name bestowed upon a child at baptism. Each town and city has its own patron saint who is supposed to watch over the community and be a special advocate with God.

Some coplas are addressed directly to the patron:

Virgen Santa de Luján
madre de Dios soberano,
que sois en nuestra campana
la abogada de los gauchos.

(Blessed Virgin of Luján,
mother of our sovereign God,
you are regarded in our region
as the patron of the gauchos.)

The Child Jesus also appears to occupy a place of special affection in the heart of the community. He is addressed as a favorite child, always with great fondness:

Cuando Cristo vino al mundo
fue allá por el mes de agosto:
como se pondría ese Cristo
de manidito y jojoto.

(When Christ came into this world
during the month of August:
imagine how cozy and plump
he must have become.)

Despite his somewhat caustic criticism of the Catholic Church, the Spanish American still considers himself to be a member of that Faith. In fact, he tends to be equally cynical when someone claims to be an atheist:

Dice que no es cristiano
Un másnón dice es su jefe.
Cuando esté en las delgaditas
me dirá si es hereje.

(You say that you are not a Catholic,
that you have become a Mason.
When you are in your death throes
tell me then that you're a heretic.)
Coda

As a final "appendix" to this chapter and introduction to the next, the writer would like to consider Latin American attitudes toward race: attitudes which have been formed in part by religion, in part by history, and in part by tradition.

Coplas provide significant evidence of the general lack of racial prejudice in Spanish America. When words such as "negro," "mulato," "zambo" (half Indian and half Negro), and "cholo" (half Indian and half White) are used the context indicates that they are words of endearment:

Me gusta ver a mi negra
cuando va para el mercado
parece gatita alegre
saltando por los tejados.

(I like to watch my "black" girl
when she goes to the market;
she looks like a happy cat
leaping among the rooftops.)

Mi zamba no necesita
que le regalen espejo
cuando se mira en mis ojos
me dice, ya tengo sueño.

(My "zamba" woman
does not need the gift of a mirror;
when she sees herself in my eyes
she says to me: "I'm sleepy.")

Coplas do provide evidence of racial consciousness but without racial prejudice:

Las negras huelen a ruda,
las zambas a chicharrón,
las blancas a queso fresco,
las cholas a requesón.

(Black women smell like rue (a strong scented herb),
Zamba women like fried pork,
White women like fresh cheese,
Cholo women like cottage cheese.)
Other coplas give clear evidence of racial acceptance:

Dicen que los negros
son de chocolate;
por una morena
mi corazón late.

(They say that Negroes
are made of chocolate;
it is for a brown girl
that my heart is beating.)

La muleta es un bocado
de jalea y panetela
el que no la haya probado
no sabe lo que es canela.

(The brown girl is a morsel
of bread and jelly;
anyone who hasn't tried it
doesn't know what's good.)

Although the European descendent has enjoyed a predominant place in the political and economic structure of Latin America, it appears that the Hispano is not conscious of social strata based on racial superiority or inferiority. Intermarriage has been quite common and the educated Mestizo or Indian has as much chance of gaining political and economic advantage as the White. As Madrid views it, the coplas do not give any evidence of social cleavage based on racial grounds:

The least thing that would cross the Spanish American's mind would be, it seems, to think of himself as a pure European, a pure Indian, or a "pure" Mestizo, as the case may be; he thinks of himself as a Mexican, a Peruvian, an Argentinian, or a Honduran . . . identifying himself consciously or unconsciously, even if at times he does not do it in actual practice, with the great masses of people of all conditions that form the country's population. 

NOTES


2Juan Alfonso Carrizo, Antiguos Cantos Populares Argentinos (Buenos Aires: Silla Hermanos, 1926), p. 11.


5Ladu, op. cit., p. 15.


8Madrid, op. cit.


10Nostrand, op. cit., p. 470.

11Gabriela Lira de Gonzalez in Ladu, op. cit., p. 97.

12Ladu, op. cit., p. 16.

13ibid., p. 18.

14Lertora, op. cit., p. 29.

15Madrid, op. cit., p. 67.

16Nostrand, op. cit., p. 471.

CHAPTER IV

THE MUSIC OF SPANISH AMERICA:

THE AFRICAN INFLUENCE

Any study of American music—be it from the North or the South—is simply incomplete and inadequate without special reference to the African influence which has played such a significant role in its history. As Luiz Heitor Correia de Azevedo has written in La Revue Musicale:

The influence exercised by the music of Africa and by Negro musicians upon the musical expression of the American continent is one of the most remarkable phenomena in the history of the evolution of music. To realize this it is enough to consider either jazz, or the different genres of dance originating in Latin America, and their universal diffusion.

The first Blacks to be abducted from their native Africa and transported en masse to Latin America were seized in the early 1500's and brought to the New World to replace the vanishing Indians as laborers in the West Indies. From then until after 1800 Negroes were brought by the shipload to islands of the Caribbean and adjacent countries. Today large numbers of Negroes and mulattoes still inhabit these areas. In fact, the Caribbean embraces the one truly Negro nation of the hemisphere, Haiti, besides Cuba, the Dominican Republic and Puerto Rico, where racial intermarriage has proceeded commonly and rapidly for many years. In Panama nearly half the
population is of Negro ancestry, and in other nations of Central America, as well as Colombia and Venezuela, the proportion runs as high as one quarter.

In general, these areas have been singularly free of racial prejudice and the three great streams of people—Indians, Europeans, and Africans—have long since begun to merge. Commenting on this phenomenon, Peterson writes:

Wherever two or three different groups have lived side by side, there has been intermarriage. Perhaps in no other part of the world has the blending of groups originally from such geographically distant origins taken place. 2

Although Blacks were settled throughout most of Latin America and their musical presence was felt virtually everywhere, the greatest impact, naturally enough, was in the area of their greatest concentration, i.e. the Caribbean islands and littoral. It is the purpose of this chapter to examine in some detail the nature of the African contribution, particularly as manifest in the music of Cuba, the Dominican Republic and Puerto Rico. These are the Spanish speaking regions of this hemisphere where Negro influence is most prominent and which have not been discussed to this point of the present study.

The Nature of African Musical Influence

In order to understand Negro influence on Latin American music, it is necessary to understand something about the nature of music as it is perceived by the African. Gunther Schuller, in his superb study of the jazz genre and its African ancestry, traces the origins of jazz to the African music from which it springs. He indicates that native African music originates
... in a total vision of life, in which music, unlike the "art music" of Europe, is not a separate, autonomous social domain. African music, like its sister arts--sculpture, mural drawing, and so forth--is conditioned by the same stimuli that animate not only African philosophy and religion, but the entire social structure. It is not surprising that the word "art" does not even exist in African languages. Nor does the African divide art into separate categories. Folklore, music, dance, sculpture, and painting operate as a total generic unit, serving not only religion but all phases of daily life, encompassing birth, death, work, and play.3

Since musical sound is felt to be intrinsically related to words and their meanings, instrumental music separate from verbal expression is almost unknown to the African Negro. He believes that language cannot function apart from rhythm.

All verbal activity, whether quotidian social life or religion and magic, is rhythmicized. And it is no mere coincidence that the languages and dialects of the African Negro are in themselves a form of music, often to the extent that certain syllables possess specific intensities, durations, and even pitch levels.4

Where specifically have Negroes most affected the character of Latin American music? Corréa believes that their impact has been two-fold: first, on rhythm through the introduction of complex meters; second, on accompaniment through the emphasis on percussion instruments. After discussing some recent studies on the origin and evolution of Black music in the Western hemisphere, Corréa states:

The results of these studies show us that the African transplanted into America has succeeded in imposing his rhythms and his percussion instruments, but he has also been profoundly affected by the riches of European music. While he was adopting this and that source of non-African melodic inspiration--Protestant hymns, French songs, Spanish or Portuguese--he was giving birth to new genres which afterward were the making of traditional Anglo and Latin American music.5
We will consider first African rhythm, its qualities and influence. Rhythm has been called the "soul of Afro-American music." The addition of this musical heritage to that of the Indian and European was a most significant one since, as Schuller states, "In respect to rhythm, African music is unquestionably the world's most complex music."6

The special characteristics of African music which give it identity and originality are its contrapuntal and polyrhythmic qualities.

"Contrapuntal" means that the music consists of two or more melodic lines sounding simultaneously; "polyrhythmic" means the concurrent use of different or even conflicting rhythms and accents often resulting from combining different meters. To the African, drum patterns are not thought of as mere rhythms but as "tunes." Thus, the simultaneous combination of a variety of drum "melodies" produces extremely complex cross-rhythms.

Schuller describes the basic African ensemble as

... consisting of a solo cantor answered by a chorus, one or two bell players who beat out an unchanging basic pattern, hand clappers (among the singers) who do likewise, and an ensemble of three or four drummers. Such an ensemble will produce a minimum of seven musical lines and very often a maximum of eleven lines.7

When the Black came to the New World and encountered European monometric and monorhythmic musical structure (i.e. songs written with one meter and one rhythm pattern), his adaptation took the form of syncopation.

The African slave's adjustment to the white man's music consisted precisely of translating these polyrhythmic points of emphasis into
the monometric and monorhythmic structure of European music. Syncopation, preceding or following the main beats, was the American Negro's only workable compromise. It left the Negro with a vestige of his love for cross-rhythms and cross-accentuation; at the same time it enabled him to carry on that tradition within the white man's musical structures.

Thus syncopation, consisting in the appearance of stress falling where a stress is usually unexpected, is a most important aspect of Negro musical influence. As such it should be understood and described by the teacher with special reference to the Caribbean area where it occurs in most popular and traditional music. In her book, *Echoes of Africa*, Beatrice Landeck notes that for listening purposes it is important to "feel the regular pulse" before becoming conscious of "the off-balance effect of syncopation." She indicates that the Negro performer often uses a thrust of the torso or shoulder to mark the accent on a silent strong beat.

The Negro, then, has substantially affected the sound and performance of music in the Latin world particularly in the West Indies. As Irma Labastille has expressed it:

To the countries touching the Caribbean the Spaniard himself brought the African Negro with his astounding rhythmic gift. Thus it is that the Negro has left a deep and important imprint on the music of this region.

Next we will consider those regions of the Caribbean where the African element is so prominent, and in that context explore the second major musical contribution suggested by Corréa: the development of percussion instruments as a prominent part of accompaniment.

**Cuba**

Cuba, often called the "Perla de las Antillas," was discovered
by Columbus in 1492. Because of its strategic location and excellent harbor (Havana), it became a major base for Spanish exploration and conquest. In a later age it became the fertile source of a distinctive music which quickly spread beyond its shores and infiltrated Central and South America as well as the United States. Today, if less prolific musically, it again has become a strategic base for conquest, this time under the banner of Communism.

Our purpose here is not to discuss Cuba as a springboard for Spanish or Communist ideological and political ambitions, but rather as a cradle of song and dance which revolutionized musical taste on three continents.

Slonimsky states that: "Among Latin American airs and dances, the music of Cuba was the first to spread in Europe and North America." Before reaching the non-Spanish world, however, Cuban music had gained considerable popularity in Latin America. Dances like the habanera, rumba, and son spread rapidly, and the new emphasis placed on instruments such as shakers and scrapers gave them a status that they had not previously enjoyed. In most Cuban dances and instruments, the Negro influence was considerable, and it is with these that this discussion will deal.

Since native Indians were virtually extinct within 100 years of the Spanish conquest, the influence of the aboriginal pentatonic scale is all but non-existent. According to Henry Cowell, "Cuban music is really folk song with barbaric accompaniment." He says in effect that it is the product of a mix between Spanish melodies and Negro rhythms. These rhythms are heavily syncopated and are executed with instruments of African origin or adaptation. According to Ruth
Creed the construction of these instruments "was probably the first manifestation of African art in the Antilles." She adds:

The amazingly rich and varied rhythmic and dynamic effects produced by these instruments belie their crude construction.

These instruments which are so essential to producing the characteristic "Cuban sound" and which have spread widely throughout the hemisphere require special consideration and a description follows.

Claves are two cylindrical hardwood bars which are struck together in a basic rhythm pattern. One is held in the left hand, cupped for resonance, while the other strikes it lightly or sharply according to the desired sound. The tone is sharp, rather high, and extremely resonant. The term "clave" itself is a clue to its significance since it means a "key to a code" or "keystone of an arch." This instrument maintains the basic rhythm.

Maracas are a pair of gourds filled with seeds which produce a rattle when shaken. Landeck describes two ways in which they can be employed:

1. With a fast and constant shake of the wrist moving in a pattern of circles at right angles to the body with alternate hands. (For continuous sound.)

2. With a thrust away from the body alternating right and left hands. (For rhythmic pattern with accents.)

The cabaza is a round gourd rattle on a handle with sides encased in a network of beads. The gourd head rests in one hand while the other rotates the handle in a circular motion of the wrist.

The güiro is a gourd with notches cut in parallel lines on one surface. The player scrapes the notched surface with a stick to
produce a harsh, rasping sound.

**Bongos** are small twin drums that are held between the knees and played with the fingers. Creed reports that they are made like the Yoruba drums of Africa and may have been introduced by the Nanigos, a secret Negro society or cult. They are tuned about five notes apart by the use of heat. Each drum will sound different pitches when struck in different places near the rim or center. A "glisando" results from sliding the thumb across the head.

The player must be skillful enough to create for each tune an intricate web which will be appropriate for its character, and yet still be novel enough to capture attention.

The **conga** is a large drum with a strong sound which is suspended around the neck and beaten with the hands. It frequently carries the principal rhythm, especially for playing the **rumba**, where the melody is dominated by the rhythm. Slonimsky reports that in the past this instrument was used by natives for jungle telegraphy because its sound carried for miles. At one point the Cuban government forbade its manufacture and use in order to forestall an outbreak of native unrest.

The **repicador** is similar to the **conga** and played like a tom-tom.

The **botita** is a jug which is played like a flute by blowing through a small hole.

The **cencerro** is a metallic instrument, similar to a cowbell without a clapper, which is played with a stick. It is an important part of the accompaniment for the **rumba** and **son** where it is used to accentuate climactic phrases.
The quijada likewise is used to accentuate climaxes of Afro-Cuban dances. It is perhaps the most unusual instrument in the native band. The full title is "quijada del burro" meaning "jawbone of an ass": it is varnished and ornamented with bells and played as a tambourine.

Of the popular Cuban dances, the African influence is shown in the habanera, danzón, son, conga, rumba and mambo.

Habanera: Of the six dances mentioned above, the habanera (i.e. "the Havana air") is the only one whose origin is in dispute. Some authorities, such as Slonimsky, trace its origin to the English country dance; others, such as Labastille, believe its genesis to be African. The earliest known habanera, "El Areglito," published in the 1840's, was later immortalized by Bizet when he inserted it into Carmen. Slonimsky describes the habanera as "A Cuban air in 2/4 time marked by a characteristic swaying rhythm . . . similar to the formula of the Argentine tango."

Danzón: The danzón, a dance for couples holding hands, was created by a Negro composer, Miguel Failde, and introduced into Cuba in 1879. "It is related to the Old Spanish Contradanza, but is greatly influenced by Negro elements." After a period of popularity it was deposed by the son, a dance-song which appeared in the eastern provinces of Cuba in 1916.

Son: The son is more highly syncopated than the danzón and somewhat slower and more elastic in form than the rumba. It consists of an introduction by a solo singer followed by a series of short phrases sung by a chorus with steadily increasing tempo. According to Creed: "The number of repetitions which provide the frenzied
climax of the dance depends on the increased tempo and rhythmical ingenuities." There exists also a *son* afro-cubano which is an extension of the *son* with Negro melodies and ritualistic African words.

**Conga:** The *conga* began as a carnival dance of the Cuban Negro. It was performed during the so-called *comparsas*, or parades, and is essentially a march with a strongly accented syncopation in alternate measures. The *comparsa* is a valuable source of information about the Cuban Black and his traditions since part of the procession dramatizes the daily life of Negroes. Its rhythm has been adopted in this country as the basic pattern of the so-called *boogie-woogie* beat.

Sigmund Spaeth reports that the *conga* came to the United States about 1936 where

... it developed into a favorite "stunt" in the night clubs. The simple step—"one, two, three, kick"—appealed to skilled performers as well as to non dancers, who simply joined a "Conga line" that could grow indefinitely, following the leader snake-like around the room. This type of dancing game appeared effectively in the hit "My Sister Eileen," with a group of men, supposedly from the Brazilian Navy, forming the line and dragging two girls with them. In *Wonderful Town*, the musical version of the play, it was even more effective with Leonard Bernstein supplying the tune while the conga dancers carried Rosalind Russell above their heads.

**Rumba:** Of all Cuban dances, the *rumba* is the most African and the most popular. It consists of a short melodic phrase of eight measures which is repeated endlessly without variation. When performed, variety and climax are obtained through instrumentation, chiefly percussion. Spaeth reminds us how popular and familiar the *rumba* is in this country:

The rumba rhythm has become almost a trademark with
the popular Cole Porter, who applied it to such hits as "Night and Day," "I've Got You Under My Skin," and even the Shakespearean "Where Thine that Special Face" in Kiss Me Kate. The rhythmic pattern is practically the same in Porter's "Begin the Be-guine," although the actual dance of that name comes from the French islands of St. Lucia . . . and Martinique.24

Mambo: The mambo in its early form was called either the mondongo or the mambo jambo. It became very popular in the United States in the mid-50's through the recordings of the Cuban-born Perez Prado. It is an extremely complex rhythm and one difficult to analyze. Herbert Marks wrote that "The mambo beat is not as even as that of the rumba, but is based on the same idea, using three dance steps to four beats . . . . It is loud, weird and sometimes too much for the average listener's ears, yet it grows on one."25

We have seen in our discussion of Cuban dances and instruments what Duran means when he says that, "In a general way, Cuban music is a product of Negro influence on Spanish folk music." We will proceed now to examine the second part of his statement: "The same may be said of the music of the Dominican Republic and Puerto Rico."26

Dominican Republic

The Dominican Republic occupies the eastern two-thirds of the island of Hispaniola which it shares with Haiti. Of the population of about 4 million, approximately 15 percent are Negroes, 35 percent are whites, and 50 percent are mulattoes.

The capital, Santo Domingo, has been called "The Cradle of New World Music," since it was here that the tribal queen, Anacaona, gave the premiere performance of native dancing for Spanish explorers.
Gonzalo Fernández de Oviedo, Columbus' historiographer, gives a vivid description of this signal event in his Historia General y Natural de las Indias:

The inhabitants of this island have a fine custom of commemorating ancient events in their songs and dances, which they call Areitos, and which we should call singing dances . . . . At times, they combine the singing with the playing of drums made of round pieces of wood, hollow inside, and as thick as a man's body . . . . And so, with drums or without, they recite in a singing tone their memories and past histories, and relate in these recitations the deeds of the great chieftains . . . . Sometimes, they change the melody and step of the dance, and tell a new story, or the same story to a new tune.

In 1520, Queen Anacaona, wife of a native chief named Caonabo, danced an Areito; and in this dance more than three hundred maidens took part. While they danced and sang, other Indian maidens passed drinks around to the dancers. When a dancer becomes intoxicated, he falls out, while others keep dancing, so that drunkenness sets the end of the Areito. This happens at Areitos celebrating marriages, deaths and battles; on other occasions, Areitos are danced without getting drunk. 

Bartolome de las Casas, the sixteenth century "Apostle of the Indians," provides further evidence that the natives of Santo Domingo were accomplished dancers. He wrote:

The Indians of the island of Santo Domingo are very fond of dancing, and in order to keep time and to mark step, they flourish cleverly made rattles with pebbles inside, which produce a rather raucous sound.

It would seem logical to conclude from the above that native music of Santo Domingo, being in such an advanced state, must have influenced the music of the conquistadores. But history belies such a conclusion. The indigenous race rapidly disappeared without influencing even minimally the musical arts of the Spaniards. However, as Duran tells us, in Santo Domingo as well as Cuba and Puerto Rico,
there soon appeared an influence more vigorous than the Indian, destined to leave enduring traces in the music of the conquistadores. This is, of course, the Negro influence. The Spanish rhythms, when merged with the African, were transformed and gave birth to a new musical art which though far removed from the primitive African musical formulas, is also very distant from the Spanish folk-rhythms and forms.

In the Dominican Republic the Afro influence was to be felt most profoundly in the merengue which became the national "singing dance" of the country. Its origin is uncertain. Some believe that it was imported from Cuba by Negro slaves, others that it originated in Puerto Rico or Haiti. In the Spanish speaking areas of the Caribbean there is a verb, "merenguearse" meaning "to dance with great abandon," and it is believed that merengue is the noun derived from that verb. It is interesting to note that for many years the merengue was rejected by the Dominican upper classes because of its obscene and sensual character. Indeed, in the middle of the 19th century there appeared a diatribe against the merengue from the pen of an anonymous poet:

Progenie impura del impuro Averno,
Hijo del diablo y de una furia.

(Impure progeny of impure Hell,
Son of the devil and a fury.)

The merengue succeeded in surviving its detractors and became the favorite dance of the island. (It is equally popular in Haiti.) It is a gay tune in moderate tempo divided into two sections, one in a major key and one in a minor. The rhythm is characterized by moderate syncopation. Usually the merengue contains a short introduction called the paseo (the promenade) and interludes called jaleos.
Puerto Rico

The geographic position of Puerto Rico has been a significant factor in its cultural development. It is the smallest and most easterly of the Greater Antilles, lying about midway between North and South America. The northern shores of the island are on the Atlantic Ocean, and the southern shores are on the Caribbean Sea.

When the Arawak Indians pressed northward from the Andes they settled largely in Puerto Rico which they called "Boriquen." It has been established that it was a tribe of Arawaks whom Columbus encountered on Hispaniola during his first voyage and who destroyed the colony which he left there (at Navidad) on December 28, 1492. The discovery of Puerto Rico resulted from a storm which drove his ship off course during the second voyage as he sought to rescue the crew at Navidad. Two cities, Aguada and Aguadilla, vie for the distinction of being the site of Columbus' first landing. Among the landing party was Juan Ponce de León who was appointed the first governor of the island in 1508. At that time it was still called "San Juan Bautista del Puerto Rico" (St. John the Baptist of the Rich Port) as Columbus had named it. The name was shortened to San Juan shortly after 1508 when Ponce de León established his residence at a little town called Caparra near the present capital. Later Ponce de León moved again to Fort Cristobal and the island became known as Puerto Rico to distinguish it from the city of San Juan as the capital was now called.

Black slavery was introduced into Puerto Rico in 1502 when royal permission was granted to sell five cargoes of slaves in Puerto Rico and Cuba. Eleven years later four thousand more Negroes
were imported to build the fort at San Juan. At the same time there was a "repartimiento" or division of the remaining Borinquén Indians among the officers of the Spanish imperial government, and some 1,060 Indians became slaves. In 1534, through the efforts of Bartolome de las Casas, "The Apostle of the Indians," these Arawaks were emancipated. However, by the time the law reached Puerto Rico it is estimated that there were only 85 Indians left, the rest having fled the island or having died of European diseases or mistreatment. After a series of attempts to establish the English in Puerto Rico, Sir Francis Drake wrote in 1595: "There is not an Indian left alive on the island."

During the middle decades of the 16th century many more slaves were brought to Puerto Rico from Africa, South America, the Bahamas, and Barbados. A definite caste system based on race began to emerge during this period.

However, during the 17th century many Spanish soldiers were garrisoned in Puerto Rico and a decree of the Crown requiring bachelors to marry or forfeit their property resulted in wholesome marriages to free or slave women. As a result, class distinction based on race began to disappear and the latter part of the century witnessed an intense wave of nationalism throughout the land.

A century later, after the Spanish American war of 1898, Puerto Rico was ceded to the United States in the Treaty of Paris. On April 12, 1900, an Act of Congress granted United States citizenship to all Puerto Ricans. In 1952 Puerto Rico ceased to be a colonial possession and became a "Free Commonwealth," a status which it still enjoys.
As regards the tenor of Puerto Rican culture today, Ruth Fouché writes:

Puerto Rican culture at this time consists of a mosaic of all of the elements of its historical and ethnological background embedded in a basic Spanish folklore . . . . There are enough distinct traits of African culture in Puerto Rican folklore to indicate the underlying strata. These traits exist in the form of African words . . . in the contemporaneous dialect, and in certain ritualistic survivals.

Among the African words which have found their way into certain West Indian dialects are "dokpwe" and "dogai" both meaning "a gathering of friends to help with the farm work." They derive from the Gullah word, "docki."

The "dokpwe" is not merely an occasion to share the burden of farm toil with one's neighbor, but like the "barn raising" event of our own rural communities, it is an opportunity for social singing and dancing:

... the drummers and singing leaders group themselves where the workers can hear them; then they sing in their traditional, leader-chorus responsive manner, and the leaders must be quite adept at inventing coplas suitable to the occasion, and to the persons assembled at the dokpwe. A steady rhythm is established and maintained although individual drummers employ considerable virtuosity during the event. At night there is feasting and entertainment.

At the "dokpwe" one of the most popular song forms is the plena, or folk song. According to Duran, "This is the form where Negro influence is outstanding." It is composed of two parts: one short chorus sung repeatedly by the group and one part for the soloist who narrates the story. Duran provides an excellent description of the plena:
In reality the plena is a free meter ballad, with refrain. The text of the chorus (or refrain) is unvarying—that of the solo (or stanza) is variable and usually narrative. As in the Calypso Songs of Trinidad—so similar to the plena—this type of song alludes to real events. "Temporal," a well known plena, tells about one of the cyclones that have swept over Puerto Rico; one called "El Obispo de Ponce" comments on the arrival of a new bishop; others tell the story of a local hero. Some plenas, like the one "Advice to Mothers," point to a moral. Altogether, the plena is the Puerto Rican equivalent of the Spanish ballad and the Mexican corrido.33

Examples of freely improvised verses which are produced for plenas were recorded by Fouché at Maunabo, Puerto Rico, in 1952:34

La mulata es un suspiro  
nacido del corazón:  
cuando demuestra un cariño  
sus ojos son tan divinos  
que con sus miradas matan;  
son las flechas que traspasan  
lo intimo del corazón;  
y es más dulce que un turrón  
el beso de una mulata.

(The mulatto woman is a sigh born from the heart;  
when she shows her love  
hers eyes are so divine  
that they kill with their glance;  
they are the arrows that pierce  
the depth of the heart;  
and sweeter than a nougat  
is the kiss of a mulatto woman.)

Yo quiero ir al Africa lejano;  
yo quiero ir de nuevo a mis palmeras,  
y al son de antiguo tambor;  
yo quiero ir al Africa lejano.  
Ya se va salir el sol  
por detrás de la montaña;  
trabaja, negro trabaja,  
para que te bendiga Dios.  
Ay lola, ay lola, ay le lo la.

(I want to go to far-off Africa;  
I want to go again to my palm trees,  
and to the sound of the ancient drum;  
I want to go to far-off Africa.)
The sun is about to sink
behind the mountain;
work, Black man, work
in order that God may bless you.
Ay lola, ay lola, ay le lo la!

The copla is found in Puerto Rico as it is throughout the Hispanic world, and here too is felt the presence of the Black in society:

En el Africa lejano
donde conocí el amor;
en América mi negra
donde conocí el dolor.

(In far-off Africa
where I found love;
in America my Negro woman
where I found sorrow.)

Another song-dance form with a strong African "accent" is the bambula, a lively dance with a syncopated rhythm. It is always performed in the parades of the Fiesta de Santiago, Puerto Rico's annual carnival. This is the island's most important festival and the occasion for displaying spectacular costumes and for dancing and singing in the streets. The revelers wear masks with intricate mosaics and designs which have been made from coconut husks. According to Ricardo Alegria:

The music and dances which the masqueraders perform are of African origin . . . . Important among the musical instruments used are the bombas . . . bongos . . . pandereatas. The güiro or guicharo, the palillos, the maracas, and the guitars (tres, tiple, cuatro) and Spanish guitar are also used . . . . The dances which are performed to the music of these instruments are versions of the bomba (a Haitian dance) and the plena.35

À propos of Alegria's remarks, we will conclude this section by examining the native instruments which are of Afro design.

The bomba is a tall drum some three or four feet high. It
is made of a hollowed mahogany log, tapered narrow at the base and covered with goatskin.

The pandereta is the Puerto Rican tambourine made from a simple iron hoop also covered with goatskin.

It has been shown that the introduction of Negro slaves into 16th century Puerto Rico had a deep-rooted and enduring impact on the island's cultural development. Fouché states that "... through colonial practices African folk music became a fundamental integer of the island's culture."36 Such a statement would seem to confirm once again the utility of the folk idiom as an invaluable mirror of the society which gives it expression.

Conclusion

It has been the purpose of this chapter to provide "hard" data related to the nature of the Negro presence in Latin America with special reference to his considerable contribution in the field of popular and traditional music. As we have seen, Afro rhythms simply permeate the songs and dances which have gained most popularity inside and outside the Hispanic world. Significantly also, song lyrics reveal fundamental social attitudes: words like "Negro," "mulato," and "zambo" are not stigmatic, disparaging terms, but, quite to the contrary, often are expressions of affection and endearment.

As noted in Chapter I, there are foreign language educators like Ned Seelye who have expressed concern regarding the need for teaching materials which indicate an awareness of the Negro in the life and literature of Latin countries. It is hoped that this information can help the classroom teacher fill the "regrettable
void," as Seelye has called it.

In the final chapter practical suggestions will be offered as to how this material can best be organized and taught as a means to cross-cultural understanding in the high school Spanish curriculum.
NOTES


4 Ibid.

5 Corrêa, op. cit., p. 111.

6 Schuller, op. cit., p. 10.

7 Ibid., p. 11.

8 Ibid., pp. 15-16.


14 Ibid., p. 17.

15 Landeck, op. cit., p. 9.

16 Creed, op. cit., p. 18.

17 Ibid., p. 18.

18 Slonimsky, op. cit., p. 93.
19 Labastille, op. cit., p. 93.
21 Ibid., p. 181.
22 Creed, op. cit., pp. 21-22.
24 Ibid.
25 Herbert Marks, cited by Spaeth, Ibid., p. 35.
27 Gonzalo Fernández de Oviedo, Historia General y Natural de las Indias, in Slonimsky, op. cit., p. 189.
29 Duran, op. cit., p. 49.
31 Ibid., pp. 74-75.
32 Duran, op. cit., p. 77.
33 Ibid.
34 Fouche, op. cit., pp. 77-78.
35 Ricardo Alegria, a personal interview recorded by Fouche, op. cit., p. 105.
36 Ibid., p. 217.
This final chapter is concerned with assisting the language teacher to prepare and present Hispanic folk material in an effective manner. As such it represents the practical or "how to" portion of the study. It is divided into two parts.

The first section will provide concrete strategies for selecting, motivating, and teaching folk songs in the classroom.

The second part is concerned with designing a culture-through-music program and effectively integrating it into a course of studies. Both first and second level approaches will be discussed and illustrated with sample units and lessons.

Part One: Pedagogical Procedures for Teaching Music in the Classroom

Preliminary to considering procedures for teaching songs in the Spanish class, it would seem appropriate to examine the three concerns most frequently voiced by language teachers when it is suggested that they can employ music for pedagogical purposes. The writer has found that the responses given below prove satisfactory in most instances.

A. "I have had no training in music, where do I begin?"
1. Begin by "opening your ears" to the sounds around you. It is possible to increase one's aural sensitivity by making a conscious effort to isolate sounds from other sensory stimuli.

2. Listen to music with greater attention to rhythmic and melodic patterns.

3. Read a book such as *Introduction to Music Fundamentals* by Andrews and Wardian\(^1\) which provides a lucid programmed approach to the basics.

4. Talk to the music teacher in your school and enlist his help in your quest to become more knowledgeable musically. Chances are he will be gratified by your interest and delighted to assist you where he can.

5. Take an "Adult School" or university course in the fundamentals of music.

B. "I can't carry a tune, how can I sing songs?"

1. Anyone can sing. As a language teacher you are already aware of suprasegmental features such as stress, pitch and juncture which are ample evidence of the fact that one does not even *speak* in a monotone. Listen now for "inflection," i.e. melody, in recorded songs and practice singing along with them.

2. If possible, take a few lessons from a good voice teacher.

3. Practice the material you plan to use in class.

4. Since you will have recordings of the songs you plan to teach, you can frequently tap the talents of
students in your class who can learn the melodies and help teach the music.

C. "Must I be able to read music?"

1. Frances Aronoff in her book *Music and Young Children* answers this question in the negative but cautions that "musical 'illiteracy' limits you unnecessarily." It is decidedly to the teacher's advantage to learn to pick out a melody on an instrument or to play basic chords on a ukelele or guitar. Again, an "Adult School" course is an inexpensive way to get this training.

**Selecting the Song**

Now, having put these fundamental fears to rest, the Spanish teacher can move forward with a courageous "adelante" and begin to establish criteria for selecting suitable music for his culture program. The following questions should be considered.

1. Is the music authentic, i.e. is it actually performed by the people themselves? Are recordings available?

The Appendix of this study includes a listing of Spanish American music performed by native artists on records which are available in this country.

2. Are there reliable resources of information about this music?

Besides the data included in this study and its bibliography, the writer wants to make special note of the *Handbook of Latin American Studies* which publishes once every two years a superb, annotated
Latin American music bibliography. For many years it was under the editorship of Gilbert Chase, Director of the Inter-American Institute for Musical Research at Tulane University. Since 1970 the editor is Gerard Behague of the University of Illinois. This bibliography cites every relevant book and article which has appeared over a two-year period pertaining to musicological research on Latin America. Listings are organized by specific country followed by a brief precis and evaluation by the editor.

3. How are the character, customs and life of the people reflected in the music?

In order to more precisely organize and categorize Spanish American music material, the following schema, adapted by the author from Hague,1 is extremely useful.

Classification of Hispanic Folk Songs and Dances

A. By origin
   1. Indian
   2. African
   3. Spanish
   4. Mixed

B. By function
   1. Religious--In Latin America this refers invariably to music performed as part of Catholic liturgy.
   2. Secular--This includes danceable music and songs. These can be divided according as they are associated with public ceremonials or originate from individual or personal emotions.
      (a) Ceremonial music: music which serves as a
public expression of joy or mourning. This includes festival dance music performed by groups or couples with well-defined steps and figures.

(b) Personal music: music which expresses personal sorrow or joy. This includes most children's songs, ballads, coplas, etc.

4. What are the important melodic and rhythmic characteristics of this music?

As indicated above, the teacher who endeavors to improve his technical knowledge of music can add a great deal to his own and his students' appreciation of what is heard and sung. An excellent place to begin is *The Study of Music in the Elementary School - A Conceptual Approach*, Charles L. Gary, Editor. Chapter I provides a very clear and interesting description of the constituent elements of music: melody, rhythm, harmony, tempo, dynamics, tone, color, and form.

5. What musical instruments are used to accompany the music? Are they characteristic of the period or region? Where can I find pictures and descriptions of these instruments?

This is indeed an important question for reasons expressed by Marguerite Hood:

Much of the indigenous music of Latin America features unique and distinctive percussion instruments, some of which are rhythm instruments while others produce melody and harmony . . . . Children who are studying about life in the Latin American countries will be interested to learn songs and dances originating there, and the color provided by the folk instruments with their characteristic sounds and rhythms will add appreciably to the experience.

Many such instruments have been described in this study, but
more extensive and detailed information can be found in the following sources.

Books


Records


Multi-Media Kit: Mexico. International Communication Films. Instruments, sound-color filmstrips and miscellaneous artifacts are included.

Motivating the Song

Prior to teaching a song it is essential that the teacher create sufficient interest so that his students will be motivated to want to learn it. Music educators unanimously agree on the necessity of this principle. Robert Garretson writes, "Regardless of the approach used it is important that the teacher motivate the song in some appropriate manner . . . ."7 He amplifies the point as he
The purpose of the motivation is simply to focus the students' attention upon the topic to be studied in order that the most desirable learning situation be created. Motivation need not be lengthy, but should be direct and to the point. When the singing of a song grows out of a topic, then the need for motivation is lessened and may be shortened considerably.

Since music as employed by the Spanish teacher is to be introduced in a planned cultural context, it does, in fact, "grow out of a topic." As a result there should be considerable student interest in learning a song which relates to and illuminates the aspect of Spanish American culture then under consideration.

Besides this intrinsic topical appeal, a second motivational factor has been suggested by Greenberg and MacGregor, namely that "the best motivation in singing a new song is the inherent musical appeal of the song itself." 9

One of the primary advantages of teaching folk songs is that they are essentially "tuneful" and non-complex songs of the "folk" who tend to adopt songs with a clearly defined and easily sung melody.

Beatrice Landeck believes that folk songs have enormous natural appeal not only for children but for adults as well.

After much experience with children and music, I came to rely almost entirely on folk songs. I've found in them colorful language, vivid imagery, humor and warmth. They never seem to be outgrown. You hear them sung by adults with as much enthusiasm as by children. 10

Before teaching the song, then, there must be a "Motivational Stage" which is not merely a "gimmick" to get students to "sing-along," but a very significant instructional phase in which the students acquire valuable cultural and musical insights. In this phase the
teacher guides the student to understand:

1. the meaning of the words;
2. the cultural significance of the song;
3. the interesting musical aspects of the song.

The meaning of the words. It should be considered a **sine qua non** condition that both the teacher and the student have a copy of the text. The teacher certainly should not expose his students to material that he himself does not understand. This often results in the frustration of listening to meaningless words and valuable time is wasted which could be better spent linguistically and culturally. Since song lyrics frequently contain both colloquial and poetic expressions, it is necessary to prime the students carefully prior to hearing the song in order that they understand fully what the "letra" (lyric) contains.

It is perhaps paradoxical, but this writer has found that many students who object to learning poetry will have no such inhibition about learning the verses of a song. Once acquainted with the melody they will take their "letras" home, practice on their own, and be quite willing to perform in class. Parenthetically, it should be noted that songs, like poetry, frequently equip the student with an elegant turn of phrase which he can use in conversation. The classic example is the poetic version of "You can't fight city hall . . ." found in *Adiós Muchachos*: "Contra el destino nadie la talla . . . ."

As regards procedures for teaching unknown vocabulary, the techniques used for song lyrics are identical with those the language teacher normally employs to teach the new words of a reading or dialog. Many prefer to use English only where absolutely necessary
and seek to convey meaning without recourse to the native tongue.

Allen and Valette have an entire chapter devoted to the teaching of vocabulary and describe many approaches such as the use of visuals, gestures, synonyms, antonyms, definitions, etc.

Finally, the teacher should be reminded once again that he serves as the model of correct pronunciation. Students will imitate what they hear and it is extremely important for the teacher to give careful attention to the quality of his diction and phrasing when teaching a song.

The cultural significance of the song. What is suggested here is that the teacher present to his students only those songs which illustrate or complement an aspect of deep or formal culture immediately under consideration. It is the thesis of this study that Hispanic folk music ought to be integrated into a well-planned, well-sequenced program of culture which in turn has been carefully incorporated into the overall language curriculum.

The latter part of this chapter will provide suggestions and guidelines for designing and implementing such a program.

The interesting musical aspects of the song. Although there has been an attempt here to acquaint the language teacher with some basic notions related to the character of Latin American music, it remains a matter of interest and commitment to determine how much more will be brought to this phase of the presentation. As suggested above, the rewards to both teacher and pupils for special effort in this direction are enormous.
Teaching the Song

Having carefully selected a song and introduced it, the teacher must now consider the procedures which will most efficiently and effectively enable his class to sing it.

A song may be taught by rote or by note. A rote method involves learning a song without reference to notation while a note approach uses a musical score to aid in the presentation. The Spanish teacher with no formal musical training will undoubtedly depend on the rote method for teaching music.

"Learning by rote," writes Phyllis Gelineau, "is very much like learning anything else by rote--it is, in effect, learning 'by ear'." When a teacher models the song by singing it, by playing it on an instrument or from a record and the students sing back the words and tune they have heard, they are learning the song by rote. Any song taught in this manner is referred to as a "rote song." The musically timid, uncertain, or reluctant teacher should remember that there are various avenues for teaching the rote song: (a) he himself sings it to the class, (b) a record is played for the class, (c) a student or another adult introduces it, (d) a combination of these approaches is utilized. Somewhere among these possibilities any teacher should find a method with which he is comfortable.

Music educators generally divide rote learning into the whole-song method, the phrase method, or a combination of these.

Procedures for the Whole-Song Method.
1. The whole song is sung or played for the class.
2. On the second playing the students are invited to respond to the rhythm of the song by moving to the beat or
clapping in tempo.

3. On the third playing the students recite or chant the words in tempo.

4. On the fourth playing the class joins in where it can.

5. On the fifth playing the class joins in for the entire song.

Procedures for the Phrase Method.

1. The whole song is played or sung throughout.
2. The first phrase is sung and the class repeats it.
3. The second phrase is sung and the class repeats it.
4. The third phrase is sung and the class repeats it.
5. The fourth phrase is sung and the class repeats it.
6. The first and second phrases are sung and the class repeats them.
7. The third and fourth phrases are sung and the class repeats them.
8. The entire song is sung through with the class.

In a combination method the teacher basically uses the whole song approach but works on difficult phrases separately when necessary.

Which approach should be used for teaching a song? Addressing themselves to teachers who can sing lead, Greenberg and MacGregor advise:

Use a combination of the whole-song and phrase methods for most songs, since this method permits the students to hear the song several times, yet allows the teacher to stress those phrases which cause difficulty.13

Generally speaking the Spanish teacher will ground his presentation on the use of a record and probably should even if he
is able to sing. As Gelineau indicates, "The children enjoy the instrumental accompaniment—much of which is strongly rhythmical—and the feeling of fullness of the support as they sing along."  

Garretson also stresses the value of recordings in teaching music:

Recordings of songs . . . have proven extremely helpful to classroom teachers. Many teachers who feel somewhat inadequate about the teaching of songs have been able to implement a reasonably successful singing program without possessing any outstanding degree of vocal skill.15

The Spanish teacher faces a special problem when teaching the words of a song since the language is not native to his students and much of the vocabulary unfamiliar. For this reason, it is most important that he lead the class in several choral readings of the text prior to playing the recording for the first time.

When a recording is used, the whole-song method is most suitable and the procedures, as above, are:

1. play the record through;
2. play it again while students focus on melody and rhythm, snapping their fingers or clapping their hands in tempo;
3. play it a third time while the students mouth or whisper the words keeping pace with the melody;
4. play it a fourth time inviting the students to join in where they can;
5. play it a fifth time for the class to sing all the way through.

Although Garretson approves and encourages the use of recordings to teach music in the classroom, he also makes a further significant point:
Some teachers have utilized recordings as a means through which they learn the songs, in order that they personally may be able to present them in their classes. Of course, this self-improvement is a most desirable step for teachers to take, for they will be able to make the songs more meaningful and enjoyable to their students than can ever be possible through the use of a recording.\footnote{16}

There is little doubt that the teacher who can lead his class in singing without absolute dependence on the phonograph will be more effective. For this teacher there are four final guidelines.

Establishing the pitch. Instruments such as the guitar and piano can, of course, be used to establish the correct pitch, but the pitchpipe is more convenient and practical for doing so. It is easily carried in one's pocket and is always accessible for immediate use. A teacher should possess a definite familiarity with the pitchpipe before attempting to use it in the classroom:

A pitchpipe has one thing in common with other instruments--a certain amount of practice is essential to achieve a desirable tone quality.\footnote{17}

Establishing the tempo. This is most easily done when the teacher has listened to the original recording several times and is quite familiar with it. In addition, as Garretson recommends, "... he should recite to himself the text of the song, as the rhythm of the words coupled with the overall mood will dictate the most desirable tempo."\footnote{18} He also advises a "preparatory conducting movement" for initiating and setting the pace. Language teachers should find it convenient to employ the same gestures which they commonly use to cue group or choral responses.

Maintaining rapport. Teacher-student rapport is solidly strengthened when the teacher is not totally dependent on the song
script and can maintain eye-contact throughout the room. Garretson makes an excellent suggestion when he writes:

Teachers should avoid a rigid, stationary position as it can quite conceivably give the impression of boredom or simply lack of enthusiasm--certainly not desirable traits for any teacher. Facial expressions reflecting the overall mood of a song may also contribute to improved rapport.

**Sequencing the material.** Whether the whole or phrase method is used, the language teacher should follow techniques similar to those he employs for initially presenting dialogs and dictations, i.e. before breaking it down into parts, the students should hear the entire song. Once they have a basic whole song concept, the teacher can work from one representative verse rather than the total of all the verses. Since the class usually has a strong desire to participate, it is advisable to allow them to do so as soon as possible. When the students have adequately learned the melodic and rhythmic patterns of the song through the model verse, learning the rest becomes a relatively easy task. In short, as Garretson suggests, "be sure that the students know the 'tune' before introducing additional verses."\(^{19}\)

**Part Two: Designing and Implementing a Music-in-Culture Program**

The purpose of this study is to suggest means by which music can be made a serviceable dimension of a carefully structured two year culture program integrated into the overall Spanish curriculum. To be effective, culture teaching must be well designed and well sequenced. The all too prevalent "hit-and-miss" method is especially
fortunate not only because of its glaring lacunae, but also because it can lead to actual distortions of the real Hispanic world.

As suggested in Chapter I, this writer believes that a feasible and productive approach would involve a first year panoramic view emphasizing the geography, history, and diversity of Spanish America. The second year would stress an "in-depth" look at one or two countries with the inclusion of the deep culture characteristics described in Chapter III.

The following pages will provide: first, an outline guide for designing a first year program; second, a sample Culture Unit applicable to the second level concentrated view of a single country; finally, sample lesson plans which illustrate the concrete realization of these concepts in a daily lesson.

The Level One Program

The first level culture program attempts to give the student some general notion of the physical and civilizational aspects of Spanish America. Its principal components, therefore, are three-fold: geography, history, and contemporary society (including economy, government, and arts). Since this material must be integrated into the regular Spanish course, only a limited amount of time can be allotted—generally a 10 minute segment of each class period.

The following outline may serve as a guide for such a program. (It has been recently implemented by a high school in Michigan with very satisfactory results.)

The material is divided into two parts: (1) the Historical Perspective; (2) the Contemporary World. During each segment
students are given an appropriate bibliography, and guided discussions are conducted by the teacher during the 10 minute "Culture Break."
Music is introduced where appropriate and available, Chapter II providing basic background information.

A. The Historical Perspective

1. Pre-Conquest Period ........................................ 2 weeks
   Discussion of Aztec and Inca civilizations. Examples of their music are played for the class (see Appendix A).

2. Conquest Period ........................................ 1 week
   Discussion of principal Spanish explorers and conquistadors.

3. Colonial Period ........................................ 1 week
   Discussion of the influence of the missionaries and the Catholic religion. *La Misa Criolla* by the Fronterizos is introduced. This is an extremely interesting piece of liturgical music based on Argentine folkloric musical forms written by Ramirez.

4. Period of Independence ................................ 1 week
   Discussion of national heroes and liberators.

B. The Contemporary World

This aspect of the program extends most of the school year and involves an examination of each of the countries of Latin America. The view is indeed cursory, but gives the class at least basic information about geography, government, famous artists and writers, as well as music of each Hispanic country. Musically the students are
introduced to the national anthem and typical folk music of every country studied. They learn to sing one or two of the most popular national airs.

1. Mexico and Central America .......... 4 weeks
2. South America ..................... 16 weeks

(About two weeks per country.)
3. Caribbean and Negro Influence ....... 4 weeks
4. Spain ................................. 2 weeks

The Level Two Program

At the first level the student is given an overview of Latin American geography and history along with a brief introduction highlighting each of the Spanish-speaking countries. At the second level he examines in some detail one or two countries together with deep culture characteristics which obtain generally throughout Hispanic America.

This knowledge can be effectively organized and presented through the unit approach defined as: "an organization of material around a central topic." Although unit planning is commonly employed in social studies classes, there is a difference:

A major difference between a unit in history and a unit on the same topic in a foreign language is the extent to which materials and activities in the foreign language are used.22

At the second level the teacher will want to increase the use of the target language in relation to the culture component and may do so by conducting more class discussions and reports in Spanish, as well as increasing the number of native songs which the students learn.
Effective learning units require a great deal of planning since there are several essential ingredients to be considered beforehand:

1. Overview
2. Objectives
3. Resources
4. Content
5. Activities
6. Outcomes
7. Evaluation
8. Bibliography

Overview. This is a simple paragraph summarizing what the unit will cover.

Objectives. The teacher should write concrete statements of what he hopes to accomplish in his unit plan. These will be further refined in the weekly and daily lesson plans but they should not be so broad so as to defy realization or measurement. Assertions such as "to teach Spanish," or "to improve international understanding," are virtually meaningless in this context. In writing the weekly or daily lesson plan, the teacher may wish to consult Modern Language Performance Objectives and Individualization by Valette and Disick which provides ample direction for writing valid performance objectives.

Resources. These refer to materials and realia which will serve to stimulate interest and provide information on the topic.

Content. This refers to major themes to be considered within the topic.

Activities. A cardinal principle here is that the activities
of the unit be varied and well planned. As Oliva notes:

The activities section calls for a great deal of creativity on the part of the teacher. Activities will depend upon the purpose of the unit, the interests and capabilities of the students, the particular interests of the teacher, and the availability of resources. This indicates that unit teaching is a highly personalized way of teaching.23

Outcomes. Outcomes are a projection of the positive instructional results to be experienced by the learner.

Evaluation. In this portion of the outline the teacher considers the various ways in which he can measure whether the students have achieved his objectives. Techniques may include: observation of student performance, written quizzes, oral quizzes and tests.

Bibliography. This section contains the books, articles, films, filmstrips, slides, tapes, records, maps, realia or whatever other material will be used as sources of information on the topic.

There follows a sample unit plan pertaining to Mexico suited to a second level Spanish class. (Music will be a central element of the program.)

UNIT PLAN

Mexico

Spanish Two

(Four months)

I. Overview

During this semester students will study Mexico under two aspects:

(a) historical: -including pre-Conquest, Colonial, Revo-
lutionary, and Modern periods;

(b) cultural: -including both "Olympian" (formal) and "Hearthstone" (deep) features.

II. Objectives

1. To consider the history of Mexico from pre-Conquest to modern times.
2. To examine its relationships with the United States.
3. To provide insights into cultural characteristics common both to Mexico and other countries of Spanish America.
4. To introduce the great works of Mexican art and architecture.
5. To develop an understanding and appreciation of traditional Mexican music particularly as it reflects the culture which has produced it.

III. Resources

1. An exhibit utilizing bulletin board, wall and table space, to display:
   (a) pictures of Mexico.
   (b) books and articles about Mexico.
   (c) realia such as sarapes, sombreros, rebozos, piñatas, juguetes, muñecas, and handicrafts.
2. Films related to Mexico.
3. Guest speakers (either Mexicans or people who have traveled the country).
4. Pen pals.
5. Recordings of Mexican folk music.

IV. Content
1. History and culture--Indian, Spanish, Mestizo.
2. Geographical and climatic conditions.
3. Economy and industry.
4. Education.
5. Government.
6. Religious and political holidays and festivals.
7. Arts and handicrafts.
8. Music and dance.
   (a) Aztec music and dance.
   (b) The *corridos* and their relationship to the Mexican revolution.
   (c) The *coplas* as they reveal aspects of deep culture.
   (d) The "orquesta tipica"--the mariachi.
   (e) Folk dances: *huapango*, *jarabe*, *jarana*.
   (f) Christmas celebrations: *Las Posadas*, *la piñata*.
   (g) Native instruments.

V. Activities (conducted in Spanish wherever possible)
1. Lectures by the teacher.
2. Reports by the students.
3. Small group discussions.
4. Learning and performing Mexican folk songs and dances.
5. Individual projects. Students can select any of the following art and handicraft projects:
   (a) Paint or draw pictures of Mexican landscapes or architecture.
   (b) Dress a doll in traditional Mexican costume.
   (c) Construct a model or diorama of a Mexican village.
(d) Construct a musical instrument.
(e) Weave a sarape, belt or basket.
(f) Mold and paint Mexican pottery.
(g) Make a relief map of Mexico (political, climatic, agricultural or industrial).

6. Class project. As a final project the class will produce a Mexican "Fiesta" for family and friends in which a Mexican meal will be served, folk dances and songs performed, and a short original play presented.

VI. Outcomes

1. Improvement of language skills.
2. Increased knowledge and understanding of Mexican history.
3. Increased knowledge and understanding of Mexican customs and traditions and, by extension, Hispanic culture in general.
4. Increased knowledge and understanding of Mexican art and music.

Since this unit plan assumes special emphasis on music in Mexican culture, the writer will include the generalizations cited by Nye and Nye as resulting from music activities in a unit plan such as this.

"1. All people express the same physical and psychological needs through music.
2. Man's music is the result of his own basic needs and of the influence of his environment.
3. The problems man faces in meeting his needs are reflected in a country's culture and its music."
4. The mingling of cultures affects the music of peoples.
5. Music affects the daily living of all peoples.
6. People who live in isolated places live simply, and this simplicity is reflected in their music. People who live in complex societies live a more complex life, and this is reflected in their music.
7. Religion is one of the strong forces that have influenced the music of mankind.²⁴

VII. Evaluation

Evaluation techniques will be drawn from approaches and item types suggested by Rebecca Valette in Modern Language Testing, Harcourt Brace & World, 1967, Chapter 9.

VIII. Bibliography


As a source for recordings of Mexican folk music, cf. the Appendix A of this study.

The Daily Lesson Plan

Having provided general procedures for planning and implementing a Level One and Level Two culture program, there remains only the final phase of the "delivery system," i.e. the design of the actual class lesson in which a specific folk song will be introduced. This writer believes that the following components ought to be included:

1. Objectives. The daily lesson plan should not merely
indicate the goal of "teaching the song," but should also state precisely the nature of the cultural information to be conveyed.

2. **Text.** By the "text" is meant the *letra* or lyric which should also be copied and distributed to the class.

3. **Cultural Notes.** The teacher should detail the points of cultural information which are associated with the song and which he intends to emphasize.

4. **Linguistic Notes.** This section indicates any instructive points of vocabulary or grammar which the song may contain.

5. **Musical Notes.** This section indicates any interesting aspects of melody or rhythm found in the song or in its recording.

6. **Materials.** This section lists printed (words and music) and recorded versions of the song.

7. **Method.** Here the teacher states the way in which he intends to teach the song: voice, musical instrument, record, tape recording.

There follows two examples of this schema applied to a specific lesson in which a folk song will be introduced.

**Song:** *Las Mañanitas* (Mexico)

**Objectives:** To teach students the words and music of *Las Mañanitas* and to explain two related Mexican customs:

- *el cumpleaños* and *el Día de Santo.*

**Text:** Estas son las mañanitas que cantaba el rey David, a las muchachas bonitas te las cantamos a ti.
Estribillo: Despierta mi bien, despierta.
Mira que ya amaneció.
Ya los pajaritos cantan,
la luna ya se metió.

Estas son las mañanitas
que cantaba el rey David.
Por ser día de tu santo,
te las cantamos a ti.

Cultural Notes:

(a) *El cumpleaños*. Las Mañanitas is the Mexican "Happy Birthday." According to tradition the "birthday person" was serenaded during the early hours of the morning (las mañanitas). Frequently a "novio" would assemble an ensemble of mariachi singers to awaken his "novia" with this song.

(b) *El Día de Santo*. Hispanic countries are Catholic countries and parents usually give their children the name of a saint, often the saint whose feast is celebrated on the day the child is born. For example, March 19 is the feast of St. Joseph and a boy born on that day is frequently christened José, or a girl Josefa. The baby's cumpleaños (birthday) would then correspond to his Día de Santo (Saint's Day). If the parents did not use the name José, the child would then have both a birthday and a Saint's Day, and both might be celebrated with a party and gifts. Friends generally remember the Saint's Day and wish "felicidades" to all their friends named José on March 19; to all their friends named Patricio on March 17; to all their
friends named Juan on June 24; etc. In Mexico sweet
shops remind people whose Saint's Day is being
celebrated.

Linguistic Notes:
(a) Contrast between amanecer and la luna se metió.
(b) Familiar imperatives: mira and despierta.
(c) Diminutives: mananitas and pajaritos.

Musical Notes: In the Tito Guizar version note:
(a) the typical mariachi accompaniment (guitars, trumpets,
    violins);
(b) the marked change of pace from a slow moving
    sentimental 3/4 tempo to the double time spirited
    conclusion;
(c) the humorous "gritas":
    "¡Abreme la puerta que vengo herido!"
    "¡Echate un tequila chico!"

Materials:
Lyrics and music:
(a) Memories of Mexico, Edward B. Marks Music Corporation.
(b) La Hora del Canto, by F. Gonzales, Edward B. Marks
(c) A Fiesta of Folk Songs from Spain and Latin America,
    by Henrietta Yurchenco, New York: G. P. Putnam's

Records:
(a) Canciones para la Clase de Espanol by Ruth DeCesare,

(b) *Romantic Mexico, Songs by Tito Guizar, Mercury MG 20227.*

Method. The whole song method will be used in conjunction with the DeCesare recording. Once the students have learned the song the Tito Guizar version will be played to illustrate the flavor of authentic mariachi accompaniment.

* * * * * * * * * * * *

Song: *Adiós Muchachos* (Argentina)

Objectives: To teach students the words and melody of *Adiós Muchachos*; to explain that it represents the "swan song" of an old "gaucho" who is retiring due to ill health; to use this as a basis for a discussion of the Argentine gaucho.

Text: *Adiós, muchachos, compañeros de mi vida, barra querida de aquellos tiempos.* Me toca a mi hoy emprender la retirada; debo alejarme de mi buena muchachada.

Adiós, muchachos, ya me voy y me resigno; contra el destino nadie la talla. Se terminaron para mi todas las farras; mi cuerpo enfermo no resiste más.

Cultural Notes:

1. The *gaucho*, "the cowboy of the pampas," can be compared with his American counterpart.

   (a) Cf. A. L. Lloyd's description. (P. 67 of this study.)
(b) Cf. Edilberto Marban's description:

... por varios siglos la pampa fue el reino del gaucho, personaje similar al vaquero norteamericano. Los gauchos, descendientes de mestizos y criollos, se distingúan por su carácter independiente, nomada.25

2. The vocabulary of the song provides insight into gaucho life:

(a) close bonds of friendship:
"... compañeros de mi vida ..."
"... mi buena muchachada ..." ("that old gang of mine");

(b) good times together:
... "farras" (sprees) at the "barra querida"
(favorite bar);

(c) attitude of fatalism:
"... contra el destino nadie la talla ..."

Linguistic Notes:

1. The idiomatic expression me toca.

2. Reflexives: me voy, me resingo, alejarme.

Musical Notes:

1. Students may recognize the melody in its American version: I Get Ideas.

2. Students should recognize this rhythm as a tango. They should also be able to identify American songs which have been set to a tango rhythm: Blue Tango, Orchids in the Moonlight, Kiss of Fire (originally El Choclo), Hernando's Hideaway, etc.

3. Note that there is no estribillo.
Materials:

1. Lyrics and music:

2. Records:
   (a) Spanish version—Tangos Inmortales, sung by Libertad Lamarque, RCA Victor MKS 1484.
   (b) English version—Dawn, featuring Tony Orlando, Bell Records 6069.

Method: The phrase method will be used. After hearing the song once through, students will repeat phrases modeled by the teacher. After they have a basic grasp of the words and tune, each of the above records will be played. The class will be asked to listen for and discuss any differences they note between the American and Argentine musical rendition.

Conclusion

The present study has attempted to meet Morain's call to the profession to provide language teachers with "the knowledge and the materials" whereby they can heed the injunction to "teach culture!" Certainly culture can be taught without a music component, but such a program, in this writer's view, is lacking an extremely revealing and appealing facet. Music indeed has special qualities for fostering cross-cultural understanding and the Nyes have stated them so well:
In conclusion, music is at the very heart of education and world citizenship. How better can a child see that all of us are more alike than different than through the appeal of music the world over? . . . . It is easy to establish a common ground of understanding through emotional channels. Here is where music applies, because it is truly a force that binds all people together, showing that we have common human problems and desires. These are the things of which music speaks, transcending barriers of geography, language, and color of skin.26
NOTES


3Handbook of Latin American Studies (Gainesville: University of Florida Press. Published annually.).


8Ibid.


13Greenberg and MacGregor, op. cit., p. 155.

14Gelineau, op. cit., p. 19.

15Garretson, op. cit., p. 23.
16bid.
18Garretson, op. cit., p. 25.
19Garretson, op. cit., p. 16.
23Oliva, op. cit., p. 168.
APPENDIX A

RECORDINGS OF HISPANIC FOLK MUSIC
AVAILABLE IN THE UNITED STATES

Distributors

Casa Pan-Americana, 3751 West 26th Street, Chicago, Illinois 60623.

Folkways/Scholastic, 906 Sylvan Avenue, Englewood Cliffs, New Jersey 07632.


Monitor Recordings, Inc., 156 Fifth Avenue, New York, New York 10010.

Musical Records Company, P. O. Box 75, Hialeah, Florida 33011.

Pan American Records, Inc., 3751 West 26th Street, Chicago, Illinois 60623.

Scholastic Audio-Visual Materials, 906 Sylvan Avenue, Englewood Cliffs, New Jersey 07632.


Sunshine Records Distributors Inc., P. O. Box 1712, Hialeah, Florida 33011.

Wible Language Institute, 24 South 8th Street, Allentown, Pennsylvania 18105.

Anthology

Caribbean Folk Music (Wible, 4533). A representative sampling of authentic folk music recorded from traditional singers and instrumentalists. Twenty-six selections in all with printed notes.
Latin American Festival: Folk Music from Argentina, Brazil, Bolivia, Chile, Paraguay, Peru and Mexico (Monitor, MF 390). Featuring Los Guayaki.

Pan-American Folk Dances (Goldsmith, SMC 1030). Twelve typical Latin-American dances recorded in the country of their origin and played by native musicians. Complete descriptions and instructions on how to perform the dances accompany the record.

Pan American Folk Dances and Songs (Lorraine, S 1030). With texts of the songs and instructions for performing the dances.

Panorama Folklorico De Latinoamerica (Casa Pan-Americana). Los de Ramon.

Spotlight on Latin America (Stanley Bowmar Co., 46-0646). With guide.

Your Latin Favorites (Goldsmith, SMC 1068). Sung by Esther Comas.

Afro-Hispanic Music

African Origins and Influences (Folkways/Scholastic, 4 albums, 2691, 3842, 4500, 4530). Authentic recordings show how Afro-American jazz and folk music developed from the music and rhythms of African culture.


Afro-Hispanic Music from Western Colombia and Ecuador (Folkways/Scholastic, LC R-57-3104). Shows Hispanic and African influences. Notes with English song translations.

Argentina

Argentina (Wible, 343). The Music of Argentina by Maria Luisa Buchino and her Llameros.

Argentina: Folk Songs (Goldsmith, MF 343 (with text)). Maria Luis Buchino and her "Llameros" present 12 folk songs from all regions of Argentina.

Argentina: Maria Luisa Buchino and Her Llameros (Monitor, MF(S) 343).

Argentine Folk Songs (Folkways/Scholastic, LC R-53-614). Christmas songs, Indian songs, dances, more, sung in Spanish by Octavio Corvalan, with Guitar. Notes.

Argentine Folk Songs (Goldsmith, FW 6810). Sung by Octavio Corvalan with Guitar. Text in Spanish and English.
Argentine Folk Songs (Wible, 6810). Sung by Octavio Corvalan, with Guitar. Ten inch record with English notes.

Down Argentina Way (Wible, 1137). With Dorita and Pepe.

Los Fronterizos (Goldsmith, SP-31). Gaucho voices straight from the Pampas accented by drum and guitar.

Tangos Favoritos (La Guardi Vieja) (Goldsmith, SMC 1046). Eduardo Roy, with his native Argentine Orchestra.

Bolivia

Folk Songs and Dances of Bolivia (Goldsmith, FW 6871 (with text)). Recorded in Bolivia, compiled and edited with dance instructions by Ronnie and Stu Lipner. Illustrated notes.

Instruments and Music of Bolivia (Goldsmith, FE 4012). Indian (Aymara, Quechua) and Mestizo songs and dances recorded in Bolivia by Bernard Keller. Instruments include: sicus, cana, quena, erke, charango, chapaco and drums. Detailed illustrated notes.


The Wonderful Latin American Sound of Bolivia (RCA Victor, FSP-234).

Chile

Chile (Wible, 342). The Music of Chile by Maria Luisa Buchino and her Llameros. With text.

Chile: Folk Songs (Goldsmith MF342 (with text)). Traditional songs of Chile performed by Maria Luisa Buchino and her Llameros.

Chile: Maria Luisa Buchino and Her Llameros (Monitor, MF(S) 342).

Folk Songs of Chile (Goldsmith, FW 8817 (with text)). Martina and Maria Eugenia Diaz sing with guitar. Text in Spanish and English.

Songs of Chile (Wible, 8817). Sung by Martina and Maria Diaz/Chilean Experimenters. With complete printed text in Spanish and English.

Traditional Chilean Songs (Goldsmith, FW 8748 (with text)). Sung by Rolando Alarcon, with guitar. Spanish-English text.

Traditional Chilean Songs (Wible, 8748). Sung by Rolando Alarcon, with guitar. Song texts in Spanish and English.
The Wonderful Latin American Sound of Chile (RCA Victor, FIM/FSP-202(0)).

Christmas Music


Cantos de las Posadas (Scholastic Audio-Visual Materials, LC R-63-1128). Christmas folk songs from Spain and Mexico.

Cantos Navideños (Musical Records, CM-298).

Navidad con Mariachi (Sunshine, M1422).

Serenata de Navidad (Goldsmith, GMS-DISC 7131). Los Heraldos Melodicos, the renowned male group sing a selection of universally loved carols and songs of the Christmas season in Spanish.

Villancicos (Folkways/Scholastic, LC R-67-3833). Traditional Spanish Christmas carols, sung by the Girls' Choir of the Bella Vista Children's Home, Panama. Bilingual texts.

Villancicos Populares (Lorraine, S 530). Seven carols sung by Antonia Calderon and Jose Jorda.

Colombia

Afro-Hispanic Music from Western Colombia and Ecuador (Goldsmith, FE 4376 (with text)). Hispanic and African influences blend in the music of the Pacific Lowlands Negroes who came to America with the first Spanish explorers. Accompanying booklet supplies background information, original song texts and translations.

Carlos Ramirez Sings (Goldsmith, SMC 541 (with text)). The Music of Colombia. A native of Bogota, accompanied by a native orchestra, this popular baritone sings: Mis Flores Negras, sombras, Besame Morenita, Grato Silencio, Amapola, Por un Beso de Amor, Orgullosa.

Folk Music of Colombia (Goldsmith, FW 6804). Notes by Andrew H. Whitefored.

Cuba

A Santa Barbara (Goldsmith, SP-45). A mixture of Catholic and Afro cultures in rhythms and prayers.
Celina y Reutilio (Goldsmith, SP-13). Cuban and Afro-Cuban songs performed by a genuine Afro-Cuban duet.

Olga Guillot (Goldsmith, SP-33). Favorite songs of both Puerto Rico and Cuba by a favorite Cuban singer.

Sabor a Cuba (Goldsmith, SMC 579 (with text)). Conchita Villar sings and plays.

Guatemala

Marimba en alta Fidelidad (Marimba Chiapas) (Goldsmith, DM-287).

Marimba Reina (Goldsmith, SP-24). The unique, lyrical, melodic sound of inimitable Guatemalan marimbas.


Indian

Cancionero Incaico (Lorraine, S 518). Incan music with guitars, rondadores from Bolivia, Ecuador, Peru: Siguay; En brujas no hay; Presumida; Ausencia; Chagrita, Arpita, others.

Incaica (Goldsmith, Vol. 1-SMC 1089, Vol. 2-SMC 1090). Folk music and singing of the southern end of the Andes recorded in typical style by native musicians and singers, using traditional Indian instruments.

Indian Music of Mexico (Folkways/Scholastic, LC R-57-1374). Festival music and dances of Zapotec, Otomi, Yaqui, Maya, recorded on location by Laura Boulton. First recording of pre-Columbian instruments.

Indian Music of Mexico (Folkways/Scholastic, LC R-59-27). Songs and dances of Yaqui, Seri, Tzotzil, Huichol, Cora. Recorded with notes by Henrietta Yurchenco and Gordon F. Ekholm.

Indian Music of the Upper Amazon (Folkways/Scholastic, LC R-55-42). Fiesta, puberty, war songs from 4 tribes. Native instruments.

Mexico

Bailes Folkloricos de Mexico (Sunshine, M 1097).

Ballet Folklorico de Mexico (Musical Records, CM-618).

Corridos de la Revolucion (Pan American, CYS-1164).

Corridos Revolucionarios Dueto Miseria (RCA Victor, MXX/S K745).
Favorite Mexican Folk Songs (Instrumental) (Goldsmith, GMS-D 7009 (with text)).

Fiesta Mexicana (Monitor, MF(S) 472). Javier DeLeon's Panorama of Mexico, old and new, songs and dances.

Folk Songs of Mexico (Goldsmith, FW 8727). Sung by Alfonso Cruz with guitar. Recorded in Oaxaca, Mexico. Text in Spanish and English.

La Muerte de Francisco Villa y Otros Corridos (RCA Victor, CAM/S-422).

Marchas Mexicanas (Banda de Artilleria) (Musical Records, IM-221).


Mariachi (Mariachi Mexico) (Musical Records, CM-90).

The Marimba From Oaxaca, Mexico (Folkways/Scholastic, LC R-65-1750). Nine- and 3-man marimba bands play traditional regional music.

Mas Corridos de la Revolucion (Ignacio Lopez Tarso) (Pan American Records, CYS-1165).


Mexican Serenade (Goldsmith, SMC 1021). Sung by Los Tecolotes, a trio of Mexican guitarist-singers.

Mexico! (Monitor, MF(S) 431). Maria Luisa Buchino and Trio Los Aguillillas.

Saludos Amigos! (Mexican Cowboy Songs) (Goldsmith, SMC 1098). Tito Guizar accompanied by the Trio Los Chicos.

Sing Along in Spanish: Favorite Mexican Folk Songs (Vocal) (Goldsmith, GMS-D 7008). Sung by Angel Rosa (baritone) with accompaniment on guitar, piano and bass. Clear diction makes this record ideal for learning. Text included.

Songs of Mexico (Goldsmith, FW 6815). Recorded in Mexico by the Trio Aquililllas. Notes by J. Hellmer.

Traditional Songs of Mexico (Folkways/Scholastic, LC R-66-3530). Corridos, lullabies, love songs, more, sung in traditional style by native performers. Bilingual text.

National Anthems

Himnos Nacionales (Goldsmith, FM 95). Banda de Aviación Española,
conducted by Manuel Gomez de Arriba plays the national anthems of Mexico, Guatemala, Nicaragua, Costa Rica, Cuba, Spain, Argentina, Chile, Peru, Ecuador, Colombia, Venezuela, Brazil, Uruguay, Paraguay, El Salvador, Haiti, Dominican Republic, Bolivia, Honduras, the U.S.A., and Italy.

Paraguay

Caciques Guaranies (Goldsmith, SP-22). Lovely, light rhythms of Paraguay's world-renowned HARPS & VOICES.

Peru

Canciones Peruanas (Goldsmith, SMC 1105). Los Inkas del Sol, a group of guitarists-singers perform a group of Peruvian folk songs in native style.


Music of Peru (Folkways/Scholastic, LC R-59-57). Dances and melodies from lowland, plateau, Lake Titicaca regions. Native instruments. Compiled by Harry Tschopik, Jr.

Traditional Music of Peru (Folkways/Scholastic, LC R-59-73). Ceremonial and festival dance music, more, played on native instruments.

The Wonderful Latin American Sound of Peru (RCA Victor, FSP-208).

Puerto Rico

A Mi Novia (Goldsmith, SMC 1102). The Trios Valentinos sing a group of popular Puerto Rican boleros in typical style.

Brisas de Borinquén (Wible, 1107).

Folk Songs of Puerto Rico (Goldsmith, ABM 4412). Recorded in Puerto Rico by various artists. Vocal and instrumental pieces. Songs of love, work, hope, Christmas; decima, seis, etc. With text in Spanish and English and extensive notes.


Trio Vegabajeno (Goldsmith, SP-14). A trio from Puerto Rico beloved on their island performing their typical songs. Guitars and voices.
Venezuela

Dances of Venezuela (Goldsmith, FW 8844). Compiled by Ronnie and Stu Lipner in collaboration with Prof. L. F. Ramon Y Riveiera of the Folklore Institute, Caracas, Venezuela. Complete dance instructions.

Julio Jaramillo (Goldsmith, SP-23). Each song dedicated to a town, city or area of Venezuela. Soft tenor voice.

Venezuela (Goldsmith, Vol. 1-SMC 1044, Vol. 2-SMC 1045). Typical music of Venezuela is heard in instrumental and vocal fashion with the native orchestra of Manuel Briceno, with native instruments, and Lorenzo Herrera, Venezuela's outstanding baritone.

The Wonderful Latin American Sound of Venezuela (RCA Victor, FPM/FSP 205).
APPENDIX B

ILLUSTRATIONS OF SOME COMMON NATIVE INSTRUMENTS OF SPANISH AMERICA

Bongos

Cencerro

Güiro
Teponaxtle decorated with human figure carved in relief. Height: 15cm, length: 60cm. In National Museum of Anthropology, Mexico City.

Teponaxtle with sounding board.
Ancient drums.

Huehuete (clay)

Modern drums.

Bombo

Pujador
Macuilxochitl - Xochipilli, god of music, playing Huehueteo

Omichicahuaztli (bone scraper)

Tlapitzalli (clay flute)
Musician with turtle-carapace drum, and rattle (ayoll and ayacachtli).
Notice symbols representing musical sounds.

Warrior with tepuzquiiquiztli (shell trumpet)
Quena

Antares (Sicu)
GUITARS

Tiple

Cuatro

Charango
Caramba
Marimba

The gourds hanging under the frame vibrate and increase the tone when the bars are struck with the sticks.
APPENDIX C

MUSICAL NOTATION OF SOME TYPICAL HISPANIC RHYTHMS AND MELODIES

(Based on Gustavo Durán's, Recordings of Latin American Songs and Dances, Washington, D.C.: Pan American Union, 1950.)

Cuando (Argentina)
The Cuando of Argentina is of European origin related closely to the Minuet. It begins with a melodic line in 3/4 time and in Tempo di Minuetto:

\[
\begin{align*}
3/4 & \quad \cdot \quad \cdot \quad \cdot \\
& \quad \cdot \quad \cdot \quad \cdot \\
& \quad \cdot \quad \cdot \quad \cdot \\
\end{align*}
\]

After eight measures the movement changes into an Allegro brioso 6/8 which is quite Argentinean in character:

\[
\begin{align*}
6/8 & \quad \cdot \quad \cdot \quad \cdot \\
& \quad \cdot \quad \cdot \quad \cdot \\
& \quad \cdot \quad \cdot \quad \cdot \\
\end{align*}
\]

Gato (Argentina)
The following rhythmic formula is characteristic of the Gato:

\[
\begin{align*}
6/8 & \quad \cdot \quad \cdot \quad \cdot \quad \cdot \quad \cdot \quad \cdot \\
& \quad \cdot \quad \cdot \quad \cdot \quad \cdot \quad \cdot \\
& \quad \cdot \quad \cdot \quad \cdot \quad \cdot \quad \cdot \\
& \quad \cdot \quad \cdot \quad \cdot \quad \cdot \quad \cdot \\
& \quad \cdot \quad \cdot \quad \cdot \quad \cdot \quad \cdot \\
\end{align*}
\]

The introduction and the singing part (both in the same key) are
repeated three times.

**Pericón (Argentina)**

The music of the Pericón consists of fourteen periods. Each period contains eight measures in 3/8 time. In these the 3/8 pattern

\[ \frac{\text{♩♩♩}}{\text{♩♩♩}} \]

and its derivatives

\[ \frac{\text{♩♩♩}}{\text{♩♩♩♩♩♩♩}} \]

or

\[ \frac{♩♩♩♩♩♩♩}{♩♩♩♩♩♩♩} \]

or some other of similar structure, more or less elaborated or ornamented, alternates on the tonic chord and on the dominant chord. Never, in this, is the symmetry broken or the tonality changed. To reduce the monotony that inevitably results from this symmetrical and persistent repetition of a single element, the opening mode which is always major is changed to minor for the duration of a few periods. The tempo of the Pericón is Andantino or Andantino Mosso.

**Esquinazo (Chile)**

The Esquinazo (derived from "esquina"—"corner") is a Chilean form of the serenade. It has no definite pattern and its most frequent meters are those of 3/4 and 6/8. When in 6/8, dotted notes are used generously. The following pattern is typical in these songs.
The **Bambuco** is considered the most representative of all musical forms of Colombia. It is a dance song in 3/4 or 6/8 meter, or both alternately, in moderate quick tempo. Its rhythm may adopt the following patterns:

\[
\begin{align*}
3/4 & \quad \begin{array}{c}
\cdot \\
\cdot \\
\cdot \\
\cdot \\
\cdot \\
\cdot \\
\cdot \\
\cdot \\
\cdot \\
\cdot \\
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\cdot \\
\cdot \\
\cdot \\
\cdot \\
\cdot \\
\end{array} \\
\end{align*}
\]

or

\[
\begin{align*}
\frac{1}{2} & \quad \begin{array}{c}
\cdot \\
\\|
\cdot \\
\\|
\cdot \\
\cdot \\
\cdot \\
\cdot \\
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\end{array} \\
\end{align*}
\]

or

\[
\begin{align*}
\frac{1}{2} & \quad \begin{array}{c}
\cdot \\
\\|
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\\|
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\end{array} \\
\end{align*}
\]

The strophe of the **Bambuco** has four octosyllabic lines, the first two of which are repeated. In some **Bambucos** the initial stanza is followed by a refrain of indefinite length in free five syllable lines.

**Merengue** (Dominican Republic)

The **Merengue** is binary. The first theme, of sixteen measures, is generally divided into two periods of equal length; these offer almost no contrast with each other; a second theme follows in the key of the dominant or of the relative minor of the first theme. The
second theme lasts sixteen measures. The rhythmic structures of the melody and accompaniment are built on the following design in 2/4 meter:

\[ \frac{2}{4} \]

It is in moderate tempo (Andantino or Andantino Mosso.)

**Plena** (Puerto Rico)

The **Plena** is a dance composed of two parts; one unchanging and short refrain sung by the chorus and one part where the solo singer narrates the story. In some **Plenas** the melodic phrases for solo differ from the chorus, creating a contrast; in other **Plenas** the second motif is simply the complement of the first. Both melodic periods consist of an even number of measures varying between four and eight each. It is in 2/4 meter and the following rhythmic pattern:

\[ \text{J} / \text{J J} \]

is common for the accompaniment.

**Joropo**

The **Joropo**, the most characteristic Venezuelan dance and song is heard throughout the country. Its tempo is quick, its melodic phrases are short, the accompaniment is strongly accentuated. The latter's rhythm is 3/4

\[ \text{J J J} \]

and that of the melody, although it may appear in varied forms has the following rhythms as basic design for its framework:
Indian Music

As indicated in the text, Indian music is pentatonic in character and many ancient melodies have survived to modern times. One Mayan Warriors' song, "Los Xtoles," has been notated by Slonimsky (p. 215).

Carlos Chaves has incorporated a Mexican Indian dance air into the last movement of his symphonic poem, "Cuatro Soles":

Ancient Mexican Dance
The Corrido

The Mexican Mariachi bands generally play Corridos and Huapangos and tend to maintain a very stylized harmonization for all their renditions. The guitar player regularly takes up the singing part after an instrumental introduction. The melody is apt to be a short musical phrase repeated many times with slight variations. The singing line runs in parallel thirds. This type of harmonization, cited by Slonimsky (p. 219) is particularly characteristic of the Corrido:

\[\text{Mexican Corrido.}\]
La Cucaracha

As an example of how revolutionary airs were generated out of common meter forms in Mexican history, there is the well known "La Cucaracha" which became the fighting song of Pancho Villa during his revolutionary raids.

La Cucaracha

Ya no puede caminar, porque no tiene, porque le falta marihuana que fumar.
Music of Cuba

As indicated in the text, Cuban music reflects Spanish, Negro and hybrid influences. Spanish rhythms are sharp and clear with a marked preference for quick tempo. Negro rhythms are "softer" and marked by syncopation.

The Punto, Guajira and Zapateo are basically Spanish rhythms with this pattern:

\[ \frac{2}{4} \begin{array}{c|c|c|c} 1 & 2 & 3 & 4 \\ \hline \end{array} \]

The Conga, Rumba and Clave belong to the Negro influence group:

\[ \frac{2}{4} \begin{array}{c|c|c|c} 1 & 2 & 3 & 4 \\ \hline 1 & 2 & 3 & 4 \\ \hline \end{array} \]

The Danza, Danzón, Guaracha, Son, and Bolero are hybrid forms with a mixture of the above influences. The pattern

\[ \frac{2}{4} \begin{array}{c|c|c|c|c} 1 & 2 & 3 & 4 & 5 \\ \hline \end{array} \]

(which the Cubans call "cinquillo") and its equivalents

\[ \frac{2}{4} \begin{array}{c|c|c|c} 1 & 2 & 3 & 4 \\ \hline \end{array} \]

and

\[ \begin{array}{c|c|c|c} 1 & 2 & 3 & 4 \\ \hline \end{array} \]

constitutes fundamental rhythm patterns of these songs.

There follows a more extensive treatment of the four most familiar Cuban song types: Conga, Rumba, Son and Habanera.
Example II

Rumba.

\[ \text{Ay! Ay! Ay-g-e \quad Ay! Ay!} \]

\[ \text{Ay-a-e \quad yo son ma-ra \quad vil-leo Es-te es mi} \]

\[ \text{me wa. \quad mar \quad mar} \]
**Example III.**

Son.

\[\text{Dónde está la Ma Teo-dora? Ra-joando-la-leña es} \]
\[\text{Dónde está que no la vio?} \]
\[\text{-tá; con su pajo su bando-le? Ra-joando-la-leña es} \]
\[\text{-tá; Dónde está.} \]

Son (Second version)

\[\text{Dónde está la ma Teo-do-ra Ra-joando-la leña está con su} \]
\[\text{pa-loy su bando-la Ra-joando-la leña está Dónde está} \]
\[\text{tá que no la vio Ra-joando-la leña está Ra-} \]
\[\text{joando-la leña está tá Ra-joando-la leña está tá} \]
\[\text{etc.} \]
Habanera - "Siboney"

Example IV

\[\text{Example IV}\]

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