

Latin Dance-Rhythm Influences in Early Twentieth Century American Music: Gershwin, Copland, Lecuona, Chávez, and Revueltas

Mariesse Oualline Samuels
Herrera Elementary School

INTRODUCTION

In June 2003, the U. S. Census Bureau released new statistics. The Latino group in the United States had grown officially to be the country's largest minority at 38.8 million, exceeding African Americans by approximately 2.2 million. The student profile of the school where I teach (Herrera Elementary, Houston Independent School District) is 96% Hispanic, 3% Anglo, and 1% African-American. Since many of the Hispanic students are often immigrants from Mexico or Central America, or children of immigrants, finding the common ground between American music and the music of their indigenous countries is often a first step towards establishing a positive learning relationship. With this unit, I aim to introduce students to a few works by Gershwin and Copland that establish connections with Latin American music and to compare these to the works of Latin American composers. All of them have blended the European symphonic styles with indigenous folk music, creating a new strand of world music.

The topic of Latin dance influences at first brought to mind Mexico and mariachi ensembles, probably because in South Texas, we hear Mexican folk music in neighborhood restaurants, at weddings and birthday parties, at political events, and even at the airports. Whether it is a trio of guitars, a group of folkloric dancers, or a full mariachi band, the Mexican folk music tradition is part of the Tex-Mex cultural blend. The same holds true in New Mexico, Arizona, and California. Young people of Mexican-American descent consider it a part of their culture to listen to mariachi music or to participate in school mariachi ensembles. Many Hispanic girls celebrate their 15th birthday with a Quinceñera, a rite of passage that includes traditional folk music with mariachis and dancing. The Latin American Music Awards annually recognizes the contributions of many Hispanic popular artists, including folk and mariachi. The market is "booming" in the Latin American music industry. However, the Latin rhythm influences in American music are much more diverse than simply the Mexican influences, and the geographical scope extends much farther than just the southwestern area of the United States.

UNIT BACKGROUND

In attempting to create a distinctively American music, both George Gershwin and Aaron Copland utilized some of the Latin American dance rhythms that were popular during their time. As a result, we have a legacy of some very beautiful and rhythmically rich music that reflects their interest in these styles. This curriculum unit focuses on Latin dance rhythms present in Gershwin's *Cuban Overture* and in two Copland works, *El*

Salón México and *Danzón Cubano*. Also included are works by two Mexican composers, Silvestre Revueltas and Carlos Chávez, and by the Cuban composer, Ernesto Lecuona. Both Gershwin and Copland traveled to Mexico and Cuba and developed an interest in the folk music they heard there. They developed friendships with their Latin American counterparts, in some cases sharing musical ideas and performing each other's compositions in their respective countries. This musical exchange enriched both American and Latin American classical music.

At the beginning of the century, there was a trend among artists to look to their national heritage for inspiration. Musicians, too, found in the folk music of their countries a storehouse of material from which they could obtain accessible and interesting melodies for their compositions. Chávez, Revueltas, and other composers involved in nationalistic trends during the early part of the 20th century incorporated folk melodies and rhythms into their symphonic works. Originally written as a film score, *La Noche De Los Mayas* by Revueltas is a symphonic work displaying distinctive Hispanic characteristics. *Sinfonía India* by Carlos Chávez has a dynamic and percussive quality that offers the listener a vignette of distinctive, ethnic, Mexican folk music and rhythms. Within the nationalistic school, composers also focused on dance forms like the danzón and the tango. In Cuba, Ernesto Lecuona made a mark for himself in music with the mambo and rumba. His music was popular in Havana and other Latin American countries, but also attained tremendous popularity in the States. The musical style of Ernesto Lecuona, known as the “Gershwin of Cuba,” provides a sample of the blending of symphonic and popular styles. The “Malagueña” from the *Andalucía Suite* and “La Comparsa” from the *Danzas Afro-Cubanas* are but two of his many characteristic and outstanding achievements.

During the course of this unit, students will learn about these composers and will explore Latin rhythms, meeting the HISD CLEAR music objective of determining stylistic similarities and differences of compositions, and the TEA instructional objectives of understanding our historical and cultural heritage. This curriculum unit also meets National Music Achievement Standard 5, relating to listening, analyzing, and describing music. The duration or period for teaching this unit will depend on the frequency of class sessions and the depth and complexity desired by the teacher. The lesson plans offer opportunities to focus on Cuban-American and Mexican-American musical characteristics, as well as to integrate other curriculum areas such as social studies, language arts, computer skills, fine arts, and theater arts.

The final lesson plan is a seminar for the students based on the Paideia methodology, a professional development plan currently implemented by HISD music educators under the acronym of Project CAMPS – Creatively Achieving Music in Public Schools. The seminar format offers opportunities for students to engage in discourse regarding the presentation and applications of the music texts in the curriculum unit, and provides a tool for the instructor to assess levels of learning. Questions, sequenced similarly in nature to Benjamin Bloom's *Taxonomy*, help to prepare and guide the discussion, both

during instruction and in the seminar. The purpose of designing the questions in this manner is to enable students to articulate their ideas and opinions about music, and lead them into deeper levels of abstraction of the material (Roberts and Billings 41-47).

LATIN DANCE RHYTHM CHARACTERISTICS

In July 1999, preceding the evening's concert, "A Delectable Selection of Latin American Music" by The Aurelius Ensemble of MIT, Boston-based Mexican composer Jose Elizondo introduced Latin American music to the audience. He began by describing a shopping trip to Tower Records to buy CDs. In browsing, he noticed the difference between covers of most classical CDs as compared to the covers of Latin American classical music selections. Rather than photos of soloists and conductors as on the regular classical covers, there were "stick figures of couples dancing in sensual poses" on the Latin American covers. There were also covers that looked like post-card style tropical paradises. However, as Elizondo states, "this picture does not represent the achievement of Latin American composers as a cultural entity. There is a stylistic panorama of music in Latin America other than dance; there is a significant body of sacred, secular, and folk music, just as in other countries" (Elizondo).

John Storm Roberts, author of the book, *The Latin Tinge*, states that the music of Latin America is extremely varied, considering that the area consists of some 30 countries that encompass both tropical and temperate climates, uses numerous European and native languages, and embraces three cultures – European, African, and Amerindian. There are variations within each of the subdivisions: Brazil's main European heritage is Portuguese and most of the rest of Latin America's is Spanish. "The resulting unity-in-diversity is extraordinary. Even the smallest country has its own clearly identifiable musical culture, ranging from the simplest folk idioms to national conservatory styles" (Roberts 3). Despite the diversity and richness of music of Latin America's music, only urban popular styles became widely known in the United States:

Since the beginning of the 20th century, American popular musical trends, including jazz, have assimilated a number of Latin American urban musical styles. Such influences came primarily from Cuba, Mexico, Argentina and Brazil. Starting with the tango, introduced to the States via Broadway in 1913, a series of Latin American styles, some related to dances, swept American cities: the rumba in the 1930s, the samba in the 40s, the mambo and cha-cha-cha in the 50s, bossa nova in the 60s, and salsa in the 70s. (Béhague, "USA" 118)

The dance forms popular in the United States during the early 20th century are descendants of the son, habañera, rumba, and mambo genres. The *son* could be defined as perhaps "the oldest and the classic Afro-Cuban form, an almost perfect balance of African and Hispanic elements" (Roberts 231). It could also be said that the Cuban musical genre *son* and its derivative, salsa, are the most popular dance forms of our century. A melding of Hispanic and African rhythms, "in the 1920s [sons] became an

important symbol of national identity in Cuba, although they originated as a regional music in the province of Oriente” (Behague, “Cuba” 767).

Among the most distinctive musical characteristics of the genre are its prominent clave pattern; highly syncopated figures played by the *tres* and/or keyboard, which outline the chordal structure of the piece; a tendency for the guitar strum and bongo to emphasize the fourth beat of the bar more strongly than the first; and a unique bass rhythm accenting the second half of the second beat and the fourth beat of the bar (generally referred to as an anticipated bass). The syncopated bass pattern of the *son* has been fundamental to the creation of modern salsa (Behague, “Cuba” 768).

One of the most difficult dance forms to define, but one of the easiest to recognize rhythmically is the tango. The history of tango derives from different strands in the nineteenth century. Spain and several Latin American countries associated tango with various types of songs, dances, and social events. Some considered the word to be of African origin and to refer to African dance; others claim that the word was of Castilian origin, from *tañer*, meaning “to play” an instrument. Black slaves from Argentina and Uruguay during the colonial times used tango to refer to their drums, as well as to the location and name of the dance:

In the early part of century, the term tango also referred to festive carnival groups in Montevideo also known as *candombe*. As late as 1900 the Cuban *comparsas* (a type of carnival parade) were designated as tangos. From the mid-19th century there are references to the Spanish Andalusian or gypsy (“flamenco”) tango. From a musical viewpoint (particularly as regards rhythm), however, there is little doubt that the internationally known tango – the foremost Argentine and Uruguayan urban popular song and dance – is related to the Cuban *contradanza*, *habañera* and Cuban tango. (Behague, “Tango” 73)

The *habañera* (or the Havana-style *contradanza*) was derived from the English country dance, although it was imported to the Americas by the Spanish. French refugees fleeing to Cuba from Haiti during the late 1700s and early 1800s brought with them the French version of the English country dance. The simple form of the dance consisted of the following:

[T]wo sections of eight bars each, repeated for a total of 32 bars, with each eight-bar segment distinguished by a different dance figure; the second half is livelier in character than the first. Black musicians transformed the regular rhythms of the *contradanza* into the dotted and syncopated rhythms of the *contradanza habañera* or simply *habañera*. (Barulich and Fairley 633)

Couples danced to a slow rhythmic ostinato in duple meter. Their bodies moved gracefully, feet close to the floor, hips and arms with a calculated fluidity. The *habañera* characteristics carried over to the Cuban *danzón* and the Argentine tango.

First premiering in 1879, the danzón is a formal ballroom couple-dance in rondo form, descendant from the contredanse and the habañera traditions of the 19th century. The Cuban danzón developed in part from the French contredanse via Haiti, evolving into the danza, the national dance of Cuba. African percussion textures, instrumentation, and rhythms, including use of symmetrical cinquillo and tresillo patterns, were adapted to create intricate rhythm patterns. Solo winds, strings, or brass improvised virtuoso passages. In the 20th century, danzón intermingled with other Cuban genres, blending into *son*, and eventually to the development of the mambo and cha-cha:

The dance itself is extremely formal, with the set footwork working on syncopated beats, and involving elegant pauses when the couple stand and listen to an instrumental section. At the end of the 20th century, it was still danced in Cuba and Mexico, albeit by an older generation; and it formed part of the repertory of various popular musicians and orchestras who continued to compose new pieces. (Gradante and Fairley 6)

“Most of what Americans call rumbas were forms of the *son* which swept Cuba in the 1920s” (Roberts 230). The rumba is a popular Afro-Cuban recreational dance. Its characteristic rhythm pattern is a dotted quarter, a dotted quarter and a quarter note, featuring eight-bar units played in 2/4 time. The dance itself has marked hip and shoulder movements. In ballroom dancing, the couples usually stay somewhat apart, and move to a quick-quick-slow rhythm. Various percussion instruments, including conga drums and claves, maracas and guiros, would accompany a lead singer and chorus (Boggs 36). As early as 1914, Americans were dancing to the rumba, signaling the beginning of the Cuban-influenced dance crazes in the States. Although experiencing ups-and-downs in popularity over the years, the rumba provided the springboard for the mambo, cha-cha, samba, and other Latin American dances. The mambo, a spin-off of the rumba, was primarily an American invention, combining American jazz with the Afro-Cuban beat (Roberts 125).

THE COMPOSERS AND THEIR MUSIC

Cuban and American

Lecuona “Malagueña,” “La Comparsa”	Gershwin <i>Cuban Overture</i>	Copland <i>Danzón Cubano</i>
Malagueña style – Spanish habañera/fandango Comparsa – Afro-Cuban dance rhythm	Cuban-American ballroom style of rumba, ABA form	Classic danzón style, precise rhythms, AB form

Ernesto Lecuón (1895-1963)

Ernesto Lecuón has been widely recognized as Cuba's greatest composer. His compositions provided the link between the Spanish melodic traditions of the late nineteenth century and Cuban dance music that became popular in the 1920s. One of the best illustrations of his ability to combine "serious" music with folk music is the classic work *Andalucía* (also known as *Suite Española*), consisting of six individual piano pieces which were all composed separately and organized as a suite in 1919: "Córdoba," "Andalucía," "Gitanerías," "Alhambra," "Guadalquivir," and "Malagueña." Traditional dance forms of the southern Iberian Peninsula form the bases of the rhythms in each of the pieces. One of the forms, the malagueña, is a type of fandango, a courtship dance in triple meter, "an older type of dance music, based on the ostinato-like repetition of the harmonies VIII-VII-VI-V, played in parallel triads and with an improvised melody on top" (Apel). A picture of dancers with castanets wearing elaborate costumes and shoes with heels designed to stamp out the rhythm comes to mind. "Malagueña" remains one of the most famous works from the suite. It is interesting that Lecuón captured the musical images and rhythms of Andalusia, considering that he improvised the piece at a piano recital he gave while in his teens and had never visited the country. His use of folk dance rhythms within a classical context has influenced other composers.

Lecuón composed "La Comparsa," originally for solo piano, when he was 17. It later formed part of the collection, *Danzas Afro-Cubanas*. The essence of comparsa, the Cuban musical ensemble traditionally associated with popular performance during carnival season, is captured in the instrumental textures and rhythms of Lecuón's work:

A stylized dance in duple meter, the music is first perceived by the listener as if from a distance. The complexity of the rhythm and harmony, the dynamic of the volume, all gradually increase as the music unfolds and the mode shifts from minor to major. "La Comparsa" is characterized by a distinct rhythmic figure, the (cinquillo Cubano), a five-note syncopated, accompaniment pattern, heard throughout, which displaces the accent of the dance's binary meter. The ongoing rhythm, against the profile of the melody, affects a polyrhythmic texture and itself lends a sense of forward motion, one characteristically swaying. As the music fades, the Comparsa continues on its parade. (Mercado)

One of Cuba's famous jazz artists, Cucho Valdés, on his album *Fantasia Cubana: Variations on Classical Themes*, pays tribute to Lecuón with "Three Faces of Lecuón: La Comparsa – No. 1, No. 2 and No. 3." The commentary associated with Lecuón's 1997 induction ceremony into the Songwriters Hall of Fame regarding his contribution to music is quite clear: "He is, without question, one of the major contributors to the emergence of Latin music as a power in the world marketplace. Often called "the Gershwin of Cuba," he was friendly with George Gershwin and with many of the most influential composers and musical personalities of his time. His style and use of forms

have influenced all Latin music, even the salsa of today” (1997 *Award and Induction Ceremony*).

George Gershwin (1889-1937)

It was not surprising that George Gershwin was intrigued by the music he heard when he visited Havana, Cuba in the summer of 1932. Rumba dance music is infectious, and understandably so. Gershwin accordingly packed up a suitcase full of Cuban percussion instruments and returned to New York to write his version of the music, which first premiered in 1932 as *Rumba*. Indigenous percussion instruments – congas, bongos, maracas, claves, and guiros – added the flavor to the rumba dance rhythm:

In a note to the score, Gershwin directs that the “Cuban instruments of percussion” are, quite literally, to take center stage-right in front of the conductor. The quieter and more plaintive middle section is characterized by sensuous woodwind and string lines. At the conclusion, Gershwin turns up the heat and volume a bit further, returning to the opening theme, and bringing the percussion even more to the fore. (Allsen, *Cuban Overture*)

The work captured the colors and the rhythms of Havana, exploited the unique sounds of Cuban instruments, and fused rumba and blues into symphonic overture form. Gershwin’s unique style of composition is evident from the outset. The piece conveys elegance, but also humor. The tunes are catchy, interesting, appealing – the kind that make you feel like dancing. “This music had such an authentically Latin rhythm that Gershwin, already known as Mr. Music, immediately after the overture’s first performance was given another nickname: the Latin from Manhattan” (Drobatschewsky). Gershwin’s *Cuban Overture* helped open the door to a new style of music in America, one that included Afro-Cuban music and rhythms and ushered in the subsequent dance forms of conga, mambo, cha-cha, and salsa.

Aaron Copland (1900 – 1990)

Copland’s *Danzón Cubano* resulted from a visit to Havana, Cuba in April, 1941. He had been touring Latin America as a representative for the State Department. Out for an evening of relaxation, Copland observed couples in a dance hall; the music was the *danzón*, a rather calm dance compared to other more rhythmically syncopated, demonstrative, lively Cuban dances. He was amused and impressed by the dancers’ style and refinement.

Danzón Cubano, originally scored for two pianos, was written in 1942 especially for the 20th anniversary of the League of Composers. Copland and Bernstein performed this work on two pianos, and Copland later orchestrated the piece:

Lasting six minutes, *Danzón Cubano* uses “four simple Cuban dances” in the course of its “two contrasting sections.” He never specified these four “dances” as they appear in the piece, but it seems that two occur in the first half of the piece, the opening idea featuring a fourth-beat accent not unlike the conga ... and a more lyrical idea, ... and two in the second half- the syncopated modal idea, related to the rumba that uses the characteristic rhythmic grouping 3+3+2. The work’s AB form reflects, according to Copland, the danzón’s typical construction “in two parts which are thematically independent,” but he unifies all of the work’s material by means of a few key intervals. In addition, the lyrical “naïve” idea from the first half reappears in the middle of the second half, and the music’s opening gesture serves as its final one. (Pollack 376)

When comparing Gershwin’s impression of Cuban music in *Cuban Overture* to Copland’s version in *Danzón Cubano*, it becomes apparent that Gershwin was writing music with a focus from a popular music standpoint, whereas Copland’s approach seems from a more formal perspective, adhering to the true danzón form. Copland, in *Danzón Cubano*, wanted to use the original form of danzón, not the popularized Cuban ballroom version. He described it as “a stately dance, quite different from the rhumba, conga, and tango, and one that fulfills a function rather similar to that of the waltz in our own music, providing contrast to some of the more animated dances” (Pollack 376). He described the piece as comprising precise rhythms and a non-sentimental sweetness. The motifs are sometimes jazzy.

Mexican and American

Chávez <i>Sinfonía India</i>	Revueltas <i>La Noche de los Mayas</i>	Copland <i>El Salón Mexico</i>
Mexican-Indian melodies & rhythms in symphonic form, ethnic Indian percussion	Replicas of Mayan melodies & rhythms, “fresco” of Mayan culture, symphonic form, simulated ethnic Mayan percussion	Mexican folk melodies & rhythms in symphonic form, varied percussion

Carlos Chávez (1899 – 1978)

Allsen discusses the influences on Chávez and his career in composition:

As a composer, Chávez was influenced by Modernist works, but he was even more profoundly influenced by indigenous music. He saw this in nationalist terms. Most Mexican art music written before the end of the Revolution in 1921 reflects European Classical styles, but Chávez, Revueltas, and other young Mexican composers began to write works that expressed Mexican themes and Mexican musical styles. (Allsen, “Sinfonía India”)

Chávez was one of those Latin American composers who enthusiastically adapted the European symphonic form to his own musical purposes. He wrote six symphonies, of which the one-movement *Sinfonía India*, the most popular, uses melodies collected from native Indians of Mexico as its primary thematic material - the Yacui and Seri peoples of the Sonoran desert in the northwest corner of the country, and the Huichol tribe of Nayarit on the western coast:

After a driving, rhythmically complex introduction, the genesis of Indian culture is represented by the sound of indigenous percussion instruments and the lively first theme, a melody of the Huichole Indians of Nayarit, is played by the violins and oboes. This tune fits cleverly into the vigorous ongoing metric flow, and after it has been elaborated on, the tempo slows and the clarinet presents the gentle second theme, a lilting, swaying song of the Yaqui Indians of the state of Sonora. After building to a powerful climax, the tempo slows again and another haunting Yaqui theme is played, first in horn and flutes, then in the strings. All this material is developed and recapitulated in true symphonic fashion, then a strongly accented dance melody from the Seri Indians of Sonora, played by the trumpet, inaugurates the final section. (Naughtin)

The rhythmic content of the folk melodies are irregular by nature. There are frequently alternating episodes in duple, triple, and compound time. However, there is one main component – the eighth note, played by all the instruments for the entirety of the piece. This device lends a particular quality of metric unity, the essence of a distant, but traceable pulse underneath the shifting rhythms of the different folk melodies:

As an element of contrast to the irregular rhythm throughout most of the symphony, Chávez builds the ending of the work on a long, sustained coda of 126 bars of unchanging 6/8 time in which the brass and percussion instruments are predominant. (Brennan)

The orchestration of *Sinfonía India* is unique in that it includes an array of Indian percussion instruments played by four players. Western-style instruments such as the tympani, tenor drum, cymbal, xylophone, and claves can be substituted, but Chávez preferred that whenever possible, the authentic Indian instruments be used:

For example, the bass drum is intended for the *tlapanhuehuetl*, a large Aztec drum, and the xylophone is a stand-in for the *teponaxtle*, a hollow wooden slit-drum. Chávez's score also calls for water gourds, a soft rattle made of butterfly cocoons, and a rattle of dried deer hooves. Even melody instruments often fill in for Indian equivalents, as in the paired piccolos that represent the clay flutes played in many native cultures of Mexico. (Allsen, "Sinfonía India")

The combination of rhythms and instruments produce a tone picture suggestive of Indian ritualistic music.

Silvestre Revueltas (1899 – 1940)

La Noche de los Mayas, composed for a film of the same title in 1939, represents one of the most expressive and forceful works by Revueltas:

A vast orchestral fresco, a sort of (tribal) invocation of the magic of Mayan culture, this four-movement work features a strong evocation of the ancient Mexican Indian past, with an almost hypnotic melodic repetition, a sparkling orchestration, and an intensely rhythmic drive, enhanced by a massive and experimental use of percussion: a remarkable vitality that was the hallmark of the best of Revueltas' music. (Béhague, "La Noche de los Mayas")

In 1960, the Mexican conductor, José Yves Limantour, an admirer of Revueltas' work, composed a concert suite from Revueltas' movie score, which he organized into symphonic form consisting of four movements. The four movements are linked, similar to an overture. The titles given to the movements by Limantour are picturesque, and in their own right pay homage to the great muralists of the Mexican school: I. "Noche de los mayas," II. "Noche de jaranas," III. "Noche de Yucatán," and IV. "Noche de encantamiento." (Soto)

Just as Chávez included ethnic percussion instruments, adding an indigenous sound to the folk melodies in *Sinfonía India*, Revueltas creatively used instrumentation to give the impression of Mayan music and the feeling of ritualistic celebrations. Revueltas' creativity and talent as a writer of music for stage and screen is apparent as the music skillfully evokes images of Mayan culture. The last movement is especially intense; the battery of percussion instruments creates tremendous sound effects, stimulating the imagination and transporting the listener into another time and place, back to an ancient civilization. Aaron Copland, who had an exquisite talent for writing scores for movies, said this about Revueltas: "His music is above all vibrant and colorful . . . It is characteristic of Revueltas that he does not write symphonies and sonatas so much as vivid tone pictures. His music is a spontaneous outpouring, a strong expression of his inner emotions" (Copland).

Aaron Copland (1900 – 1990)

The account of how Aaron Copland came to write *El Salón México* is quite interesting. He became friends with the Mexican composer, Carlos Chávez, and, in 1932, went to Mexico to visit him. Out for a night on the town, Copland stopped in at a large dance hall mentioned as a popular attraction in one of the tourist guidebooks. It actually had three different entrances, one for the tourists, another for the locals, and one for the lower class folk. In other words, there was a place for everyone to dance. The band played and the people danced until five in the morning.

In that dance hall, Copland got a first-hand impression of the people of Mexico, their personalities, their spirit, and the songs that moved them. The idea of writing music that would depict his visit to the dance hall and express the emotions of the people became his goal. He decided to use Mexican folk tunes from collections compiled by Ruben Campos and Frances Toor:

In his autobiography, he recalled using four tunes: “El Palo Verde” and “La Jesusita” from the Toor anthology and “El Mosco” and “El Malacate” from the Campos collection. He adapted at least five other tunes: three more from Toor (“Camino Real de Colima,” “Corrido de Rivera,” and “Corrido de Lucio”) and two more from the Campos (“El Mosquito” and “El Curripiti”). (Pollack 299)

Copland took melodic fragments from the tunes, shifted the emphasis of their rhythms, changed some meters entirely, and mixed them all together to create *El Salón México*. At the Mexico Symphony Orchestra world premiere in 1937, led by his friend, Chávez, the work was enthusiastically received, and since has become one of the enduring treasures of American music.

CONCLUSION

The composers, Gershwin, Copland, Lecuona, Chávez, and Revueltas had a tremendous influence on early 20th-century American music. Each of them contributed to bringing American musical traditions into the spotlight, resulting in greater understanding of and appreciation for American music in the widest sense.

Broadway musical theater certainly inspired Gershwin, but he also drew inspiration from the African American culture and Hispanic folk and popular music. Copland’s refined compositional and orchestration techniques find a parallel in the works of Chávez and Revueltas, who similarly made sophisticated use of indigenous folk elements.

Using library resources, videos, music, interviews and web quests, we will discover the ways in which these composers’ lives and music weave together to form a unique cultural and musical part of America’s music heritage.

LESSON PLANS

A balanced general music program should contain four basic strands: perception (of what music is about), creative expression/performance, historical and cultural heritage, and critical evaluation. Music also offers opportunities to teach other areas of the curriculum, such as social studies, history, language arts, fine arts, mathematics, science and technology. However, we, as teachers, are most powerful when we are reinforcing our historical and cultural heritage.

The following lesson plans, written for upper elementary and junior high general music classes, are designed to teach the history of Latin American dance rhythms and folk music, highlighting the ways in which five of the most significant composers of the early-20th century incorporated them into their music. The lesson plans are adaptable and can be simplified, if necessary. “Lesson One” and “Lesson Two” can stand independently if so desired. “Lesson Three” is a guided seminar, providing opportunities for the students to discuss the materials, concepts, and applications from the unit. The complete unit, if taught contiguously, would occupy seven to eight hours of class time.

Lesson One: Music of Countries and Cultures – Cuba and America Shall we dance?

Objectives

The first lesson is designed to “increase the knowledge of musical works and the composers who created them including time and place in which they were created” (*CLEAR MUS.CH.K.5.2.c*). Latin dance rhythms are highlighted. The students listen to and analyze the music, compare the works and discuss them using target questions as a guide. These questions remain posted for the duration of the unit as a reminder of the points for the lessons. The target questions are as follows:

- Opening – Which selection best portrays a festive (fiesta) spirit – *Cuban Overture* or “La Comparsa”?
- Core – How is the “Malagueña” alike or different from *Danzón Cubano*?
- Closing – How does the Cuban dance music relate to your experiences with Hispanic or Latin dance music?

Explain to the students that the target questions are examples of the types of questions that they will discuss in their seminar (organized participation in a group discussion) after completion of this curriculum unit, and that more information will be given to them as they progress in their study.

Materials





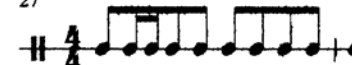
- An electronic keyboard, with prepared rhythm patches for rumba, mambo, tango, samba, and cha-cha, provides a very accessible tool for teaching the different rhythms of these dances.
- A map of the Caribbean – a globe or online resource – showing details of Cuba, the Caribbean, the Yucatan, and Mexico will be helpful in orienting the students to the location. One can be found at <http://www.lib.utexas.edu/maps/Americas/latin_america.gif>. Another good online resource map is <<http://worldatlas.com>>. This website allows navigation of all the continents, showing the relationship and proximity between them. When the students study “Malagueña,” online maps and demographics of Spain can be consulted at the following address: <<http://www.idealspain.com/Pages/Information/GeographyHeading.htm>>. Clicking on the Andalucia region reveals many interesting facts.

- The filmography lists a video that may provide additional information about the music of Cuba and the region. A list of recordings is in the discography. If students are unfamiliar with the instruments used in typical Cuban dance ensembles, locate pictures of the various percussion instruments in library books, or online resources.

Activities (covered during three separate sessions)

Session one familiarizes students with the basic Latin rhythms that were popular during the early part of the 20th century – rumba, mambo, tango, samba, and cha-cha – and that have contributed to the Latin dances that are in style today: salsa, cumbia, merengé, and in some areas, calypso and guapango. As an opening to the lesson, the students complete an inventory of their knowledge of Latin dance rhythms and their experiences involving dance, for example, Quinceñera, Cinco de Mayo, festive holidays, family gatherings. They may describe in narrative form the type of music played at the event, focusing particularly on the rhythms of the music. Answers may vary widely; some may not include any Latin music at all.

Demonstrate the basic dance rhythms of tango, samba, rumba, mambo, and cha-cha by playing them on a prepared keyboard or drums. Have students practice the rhythms on non-pitched percussion, drums, congas, claves, maracas and guiros – or any accessible rhythm instruments until rhythms can be identified easily. Students would enjoy a “jam” session, creating improvisations based on the different rhythm patterns.

Percussion	$\text{H} \quad \frac{2}{4}$ 
Tango	9 Perc. $\text{H} \quad \frac{2}{4}$ 
Samba	17 Perc. $\text{H} \quad \frac{4}{4}$ 
Rumba	23 Perc. $\text{H} \quad \frac{4}{4}$ 
Mambo	27 Perc. $\text{H} \quad \frac{4}{4}$ 
Cha-Cha	

Provide background information to prepare students for their listening activities. Orient students geographically and culturally to the area by locating Cuba on a map,

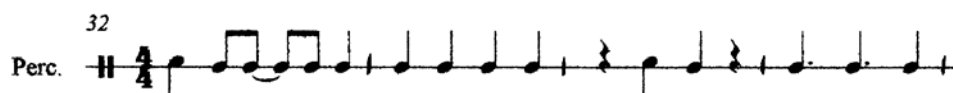
discussing its proximity to Africa and Central America, and hypothesizing how dances and rhythms could have been cross-pollinated (Afro-Cuban-Spanish) across the region. Also, refer to the filmography if you wish to present a video.

In sessions two and three, students compare and contrast the music by listening to the selections and noting their characteristics. Vocabulary for the Word Wall includes terms such as rhythm, syncopation, polyrhythm, melody, form, overture, instrumentation, and dynamics. Place these cards with their definitions on the Word Wall along with names of the composers, their compositions, and the descriptors.

Lecuoña “Malagueña,” “La Comparsa”	Gershwin <i>Cuban Overture</i>	Copland <i>Danzón Cubano</i>
Malagueña – Spanish habañera/ fandango Comparsa – Afro-Cuban dance	Cuban-American ballroom style of Rumba, ABA form	Classic danzón style, precise rhythms, AB form

In the second session, introduce the Cuban composer, Ernesto Lecuoña, and his “La Comparsa.” Compare his life and music to George Gershwin and the *Cuban Overture*. In both selections, the rhythms give life to the form, and both composers were masters at syncopation. Mention the fact that Lecuoña was nicknamed, the “Gershwin of Cuba,” and that Gershwin was nicknamed, the “Latin from Manhattan.”

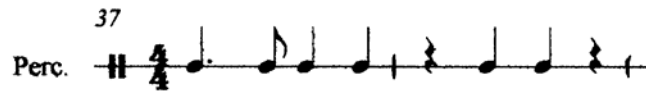
The distinct rhythmic figure of “La Comparsa,” the “cinquillo cubano,” is a five-note, syncopated accompaniment pattern in 4/4 time. “Syn-co-pa-ta-ta-ta-ta” is heard throughout the work and displaces the accent of the dance’s binary meter.



The ongoing rhythms create a polyrhythmic texture and provide a sense of forward motion. There is also a distinct difference in dynamics, crescendo to decrescendo (identify the musical symbols < >). As the students listen to “La Comparsa,” play the cinquillo pattern with dynamics on claves or rhythm sticks, visualizing a parade at carnival time in Cuba where everyone dances and bands play. The sound of the parade gets louder as it comes closer. Challenge one group of students to play the cinquillo pattern while another group plays against them in a 2/4 binary meter on hand drums.

The *Cuban Overture* consists of an introduction and three sections (ABA); the first and last sections exploit rumba dance rhythms, while the middle (B) section is warm and expressive, full of characteristic “blue” notes. A feeling of release is present, both in tempo and dynamics, when the A section returns at the end of the overture. The rumba rhythms, when played on Cuban percussion instruments, lend interest throughout.

Identify the rumba rhythm as students listen to *Cuban Overture*. As the students tap the rumba rhythm pattern in 4/4 time (ta - ti ta ta / -sh- ta ta -sh-),



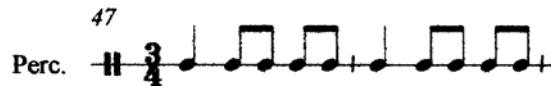
another group plays the steady beat. A solo clarinet signals the transition to the B section. The meter remains 4/4, but slower (-sh- ta ta ta),



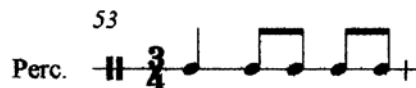
providing students an opportunity to improvise on various percussion instruments. The return to A is marked by a crescendo and accelerando into the rumba pattern. Students again tap the rumba rhythm.

Discuss the target question: Which selection best portrays a festive (fiesta) spirit, the *Cuban Overture*, or “La Comparsa”? Remind students to support their answers using terms from the Word Wall such as rhythm, syncopation, polyrhythm, melody, form, overture, instrumentation, and dynamics.

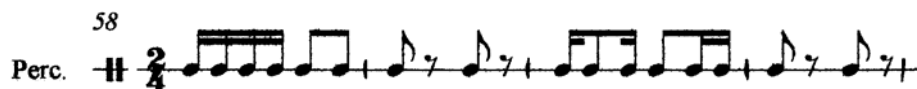
Session three begins with listening to “Malagueña” (listening time is three minutes). The dance rhythm of the malagueña or flamenco will seem familiar because of the Spanish influence in Mexican folkloric dance rhythms and style. The use of castanets provides contrasting accents to the thematic rhythm pattern, placing the emphasis on the strong beat pattern. Students tap the beat of the A section in 3/4 time (ta - ti ti ti ti / ta - ti ti ti ti), stressing the downbeat.



Transfer the rhythmic pattern to unpitched percussion: hand drums, woodblocks, castanets, and tambourines. The slower middle section uses the same melodic theme as the first, and gives an expansive, thoughtful feeling. Sound effects with wind chimes, finger cymbals, triangles, and bell tree would improve tone color, especially if underscored with a soft mallet roll on timpani and large cymbal. The last section returns to the original rhythm pattern in 3/4:



Danzón Cubano, in contrast to “Malagueña,” contains four separate themes. Polyrythms are created by syncopation and changing meters. The beginning theme in 2/4 (tiritiri ti ti / ti sh ti sh / riti-ri ti-tiri/ ti sh ti sh) enters several times throughout the work.



Practice tapping the pattern with the students. Distribute two different colored cards, one to represent the beginning theme, and the other to represent any of the three remaining themes. As the students listen, ask them to lift the beginning theme card each time the theme occurs. As a challenge, they also lift the other card to identify the entrances of the other three themes.

Discuss the target question: How is “Malagueña” alike or different from *Danzón Cubano*? Ask students to support their answers in terms of the rhythms of each work, or by explaining whether the music was actually dance music or a representation.

Close with the target question: How does the Cuban dance music relate to your experiences with Hispanic or Latin dance music? At the beginning of this study, you identified types of music at different celebrations you attended, such as Quinceñera, Cinco de Mayo, festive holidays, school dances, or family gatherings. Are there rhythmic similarities between the two?

Evaluation

Students may select partners/teams to perform, either by dance or on percussion instruments, one of the characteristic dance rhythms from this lesson, or may present a display board project showing details of this study, for example, geography or pictures of dancers in characteristic costumes. (An accessible resource to obtain pictures is from the clip art on the computer. In Word 2000, go to Insert, Picture, Clipart. In the search box, enter the word, “Dancers.” Interesting pictures are also available if you search for “Cuba” or “Spain.”) Students may also report on an interview conducted with an older friend or relative who enjoys dancing to Latin music.

Lesson Plan 2: Music of Countries and Cultures – Mexico and America

Can you hear a story?

Continuing to work within the goal of cultural and historical perspectives, the second lesson plan focuses on three types of Mexican folk music and the ways in which the composers included them in their compositions. The students will relate music to history, society, and culture. Musical examples will portray the rhythms and melodies of folk music from Mexican composers’ and American composers’ perspectives.

Objectives

The objective of the second lesson is much like the first: to “increase the knowledge of musical works and the composers who created them including time and place in which they were created” (*CLEAR MUS.CH.K.5.2.c*). The students listen to and analyze the music with the focus placed upon the mariachi, Mexican Indian, and Mayan folk music elements and their distinguishing features.

Target questions that serve as a guide to teaching this lesson:

- Opening – Which composition do you think best captures the spirit of Mexico?

- Core – *El Salón Mexico*, written by an American composer, was first performed for a Mexican audience. What do you think was their reaction and why?
- Closing – If you were a composer touring in Mexico today, how would you capture the music of the people to keep as memories of your visit?

Resources

A computer lab with Internet access is needed for the web quest. Bookmark the following websites:

- HRW World Atlas – <http://go.hrw.com/atlas/norm_hm/mexico.htm>. Use this for an overview of Mexico, its demographics, and its relationship to the southern United States.
- WorldAtlas.Com – <<http://www.worldatlas.com/webimage/countrys/namerica/mexico/mxstates.htm>>. Use this for a detailed view of the states of Mexico.
- Culturefocus – <<http://www.culturefocus.com/guatemala.htm>>. This site has information on ancient cultures in Guatemala and Mexico.
- <<http://www.westford.mec.edu/schools/Blanch/6th%20grade/mayan/mayan.html>>. This website has excellent pictures and explanations about the Mayan culture.

The filmography lists several videos that provide additional information about Mexico. The discography lists excellent performances of the composers' works. Pictures or artifacts of the indigenous musical instruments are important for this lesson, since they set the tone in Chávez's and Revueltas's works.

Activities (Covered during three separate classes)

Class session one introduces students to the unit through a web quest. As an opening to the lesson, invite the students to comment on their knowledge of Mexico, mariachi music, or their experiences or travels to Mexico. If it is not possible for them to have access to a computer, provide them with a map of Mexico or give them a visual tour via overhead transparencies or via a website or PowerPoint presentation on a laptop and LCD projector.

The first website listed above gives a map of Mexico and the Yucatan peninsula in relationship to the southern border of the United States. It also has the demographics of Mexico. As the students locate the Yucatan peninsula, point out the area of the Olmecs, Toltecs, and Mayans – ancient civilizations of Mexico. Compare the northern border of Mexico to the southern border of the U.S., noting the total area in relationship to Texas. The map in the second website clearly shows the states of Mexico. Locate the Sonoran, Nayarit, Jalisco, and the Yucatan. Explain to the students that the music in the unit that we are about to study comes from the places they have just located. A videocassette on Mexico can also be shown.

Class sessions two and three involve listening to music. Prepare note cards with terms and definitions that will enable students to discuss the music after they have heard

the selections, such as mood, tone, style, feeling, expression, ostinato, and coda. Add these to the Word Wall along with the names of the composers, their compositions, and the descriptors.

Chavez <i>Sinfonía India</i>	Revueltas <i>La Noche de los Mayas</i>	Copland <i>El Salón Mexico</i>
Ancient Indian melodies & rhythms in symphonic form, ethnic Indian percussion	Replicas of Mayan melodies & rhythms, “fresco” of Mayan culture, symphonic form, simulated ethnic Mayan percussion	Mexican folk melodies & rhythms in symphonic form, varied percussion

Review the target questions with the students and post them with the questions from the first unit. Remind the students that they are preparing for a seminar (organized participation in a group discussion after completion of this unit).

Session two sets the stage for hearing the story in music. Review the vocabulary from the Word Wall, defining mood and tone, style, feeling and expression, poetry, literature, and music. A simple way of helping students understand these concepts is to have them watch excerpts of a movie or video without sound. Ask them to tell the story they saw in the video, expressing the mood, the feeling, the tone, and the style. Another approach is to ask them if they have ever been alone in the house and thought they heard sounds. What did they imagine they heard, what did they feel?

Transfer this concept by having them associate mood, feeling, tone, and expression to sounds. Ask the students to pretend they are in another room and can hear the television. There is a something on, but there are no words, just music and sound effects. Have the students discuss ways in which they could get clues from the music and sound effects to tell what type of movie or show it is: an action movie, a horror movie, a mystery, a cartoon, a sitcom, a newscast, or a sports event. Imagine who the characters are and what is happening. How does the music foreshadow changes?

Make associations with these concepts in questioning students about ways in which a composer could create effects musically if he or she had to tell a story musically. What characteristics would a musician need to be a good composer of music for movies? How could the different sounds of instruments be used to create feelings in music (tone)? How could repetition of a rhythmic pattern (ostinato), increasing the volume, or increasing or decreasing the speed of the music affect feelings (feeling)? What would happen by mixing and crossing various rhythm patterns on top of each other (polyrhythm), or extending the ending for 126 measures (coda)? Why would a composer use music from an ancient culture? Music can communicate feelings, expressed through sounds and rhythms. People write music to express their feelings, even though the melodies might consist only of a few notes and are played on instruments that sound like animals, or are played on pieces of bones, wood, shells, or rattles that simply make noise

(expression). These techniques (and many more) are just a few of the ways the composers in this unit created imagery in their music.

Provide students with a three-column worksheet headed as in the table above with the composers and their works. The assignment is to listen to the music and imagine a story for each column. Students might begin their worksheet by describing what the titles suggest when translated: *Sinfonía India* means “Indian Symphony;” *La Noche de los Mayas* means “Night of the Mayas” *El Salón Mexico* means “A Mexican Dance Hall.”

In session three, students listen to the music and write a descriptive paragraph discussing the five Ws of the music: Who is the music about? What are they doing? When was it taking place? Where was it taking place? Why was it taking place? Prompts, if needed, might include the following information:

- *Sinfonía India* (listening 11 minutes). How would you envision Mexican Indians singing their songs and playing rattles, drums, bones, gourds, deer hooves and clay flutes? What would be their reason for dancing and singing? How would they be dressed? As you listen to the music, imagine yourself in their place and describe what you see and hear.
- *La Noche de Los Mayas* (listening 23 minutes). If you have time constraints, I suggest you listen to the first and fourth movements. The first gives the impression of the strong, powerful Mayan empire. The fourth is full of tension, created by sharp sounds and building intensities, leaving questions as to what event might have taken place. Suggest that the students remember pictures about the Mayan culture from the web quest. Why did Revueltas title this piece, “Night of the Mayas” instead of “Day of the Mayas”?
- *El Salón México* (listening 11 minutes). The word salón in Spanish means room. However, it can mean different types of rooms. It can be a room in a house like a formal living room where you greet guests, a beauty salón, or a ballroom or dance hall. When listening to *El Salón Mexico*, identify the type of room, imagine what type of musicians are playing, whether the music changes or stays the same, what the occasion might be, and what the people are doing.

Evaluation

Students share their worksheets with the class and find the most interesting answers, comparing paragraphs for differences and similarities.

Discuss the following target questions:

- Opening – Which composition do you think best captures the spirit of Mexico?
- Core – *El Salón Mexico*, written by an American composer, was first performed for a Mexican audience. What do you think was the audience’s reaction and why?
- Closing – If you were a composer touring in Mexico today, how would you capture the music of the people to keep as memories of your visit?

Lesson Plan 3: Paideia Seminar

The Paideia Seminar offers students opportunities to dialogue among their peers, and to discuss the ideas, values, and concepts presented to them in the curriculum unit. Information and guided instruction have been presented. The seminar format provides the setting for students to analyze, synthesize, evaluate and internalize the text (curriculum unit).

To prepare students for the seminar, describe the overall idea of what will take place with a pre-seminar discussion. Students, seated in a circle or at tables, face each other so that dialogue can easily take place among them. Begin by asking, “What background knowledge is important to know about this text”? Cue the answers by reminding students of the activities in the curriculum unit, and by referring to the Word Wall, where the target questions and terms were posted. A question to begin with could be, “What should we work on, as a group and as individuals, to make this a good seminar”? Guide the students to take turns responding, to be considerate of others feelings, to set time limits on the length of responses, and so on, based on the demeanor of your students.

The role of the teacher is as follows:

- The teacher acts as the facilitator, oversees that the rules for discussion are respected, presents the questions, and maps the discussion by noting which students respond and whether there are points that need follow-up. There is no dialogue between the teacher and students during the seminar – only among the students.
- There are the usual opening, core, and closing questions. Questions, patterned in this same style, were introduced in the previous two lessons. Students have also had opportunities to answer these types of questions; however, the answers were addressed to the teacher, not necessarily discussed with other students.
- Opening: Which composer did you prefer – Copland or Gershwin? Chávez, Revueltas, or Lecuona? This is a matter of taste and an opinion question, and an explanation is not necessary at this point. A one-word answer is acceptable, and the process is to go around the circle in a round-robin, in which everyone responds.
- Core: What is the difference between the treatment of Latin music by Copland and Gershwin versus that of Chávez, Revueltas, and Lecuona?
- Core: Identify central points that require close consideration of the text. Any student may agree or disagree, but one at a time. Any student may respond, (refute or agree), but one at a time. An example answer might be that Lecuona’s music had Afro-Cuban syncopations, while Gershwin’s music had more blues and “swing” to it.
- Closing: How do the Latin American rhythms and folk music, presented in the music of these composers, relate to the Latino music you hear today? Get participants to apply the ideas of the text. Any student may answer, but one at a time. An example answer might be that their ideas of dance music contributed to our version of contemporary salsa music.

Allow time for a post-seminar discussion, in which the students and facilitator evaluate the content and process. Prompts could involve questions like, “What did we do well during our discussion, or what do you now think about music that you did not before our seminar?”

CLOSING

While gathering material to prepare this unit, I have gained musical knowledge, particularly about Latin American composers, dance rhythms, and folk music, which will enable me to enrich the music curriculum for all students, especially those of Hispanic descent. Of equal value, the study of the great 20th-century American composers, Gershwin and Copland, who were also interested in Latin American music, has broadened my own cultural awareness. In my desire to be a more effective teacher, I have been intellectually stimulated, touched emotionally, and have grown in human understanding. There is intrinsic and extrinsic worth of curriculum units that have a direct and tangible relationship with the musical heritage of the past, a connection to music of the present, and that foster a desire for deeper understanding of music as an art form in the future.

ANNOTATED BIBLIOGRAPHY

Works Cited

- Allsen, Michael. *Cuban Overture*. Madison (WI) Symphony Orchestra. Program Notes, February 17, 1996.
Professor Allsen's notes describe placement of the percussion section and performance highlights of the *Cuban Overture*.
- _____. *Sinfonía India*. Madison Symphony Orchestra. Program Notes, August 9, 2003. 27 April, 2004. <<http://www.edu//allsenjm//MSO/NOTES/0304/3NOV/03.html>>.
Professor Allsen's notes provide details of the indigenous Indian percussion instruments Chávez used in *Sinfonía India*.
- Apel, Willi. *Harvard Dictionary of Music 2nd Ed.* Cambridge, MA: Belknap Press of Harvard University Press, 1979.
A classic and standard reference text.
- Barulich, Frances and Jan Fairley. "Habañera." In *The New Grove Dictionary of Music and Musicians, 2nd Edition*. Ed. Stanley Sadie. New York: Macmillan Publishers, Limited, 2001: 633.
An informative article about the development of the habañera dance form.
- Béhague, Gérard, and Robin Moore. "Cuba." In *The New Grove Dictionary of Music and Musicians, 2nd Edition*. Ed. Stanley Sadie. New York: Macmillan Publishers, Ltd., 2001: 767-768.
The Grove Dictionary provides extensive information on the history of music in Cuba and the popular genres in traditional music, including the *son*.
- _____. "La Noche de los Mayas." CD Insert. *Sensemayá –The Music of Silvestre Revueltas*. Esa-Pekka Salonen. Los Angeles Philharmonic New Music Group. Sony, 1999.
Béhague's notes describe musical details of *La Noche de los Mayas* in vivid language.
- _____. "Tango." In *The New Grove Dictionary of Music and Musicians, 2nd Edition*. Ed. Stanley Sadie. New York: Macmillan Publishers, Limited, 2001: 73.
An extensive and thorough historical document on the origins of tango.
- _____. "USA." In *The New Grove Dictionary of Music and Musicians, 2nd Edition*. Ed. Stanley Sadie. New York: Macmillan Publishers, Ltd., 2001: 118.
An article describing the Hispanic American influences in the U.S., including the assimilation of mariachi, salsa, and Latin fusion music.

- Boggs, Vernon, ed. *Salsiology: Afro-Cuban Music and the Evolution of Salsa in New York City*. New York: Greenwood, 1992.
A collection of writings that traces the history of salsa in the Caribbean.
- Brennan, Juan Arturo. "Sinfonía India." CD Insert. *Orbón, Villa-Lobos, Estévez, Chávez*. Eduardo Mata. Simón Bolívar Symphony Orchestra of Venezuela. Dorian Recordings, 1994.
Brennan comments on the Indian folk melodies Chávez used in composing *Sinfonía India*.
- Copland, Aaron. "Mexican Composer." 9 May 1937. *The New York Times on the Web*. 2 Jun. 2004. <<http://www.nytimes.com/books/99/03/14/specials/copland-mexican.html>>.
An online news service of reviews and articles. Copland comments that the musical movement in Mexico (Chavez and Revueltas) is comparable in importance to the movement in painting (Rivera and Orozco).
- Drobatschewsky, Dimitri. "Gershwin's life, work subject of celebrations." 8 Jan. 1999. *Jewish News (of Greater Phoenix)* 51 no. 51 (Jan. 1999): Tevet 5759. 22 Jun. 2004. <<http://www.jewishaz.com/jewishnews/990108/gershwin.shtml>>.
A special article about the 100th anniversary of the birth of George Gershwin.
- Duffy. *Mystery of the Mayans*. 2002. Blanchard Middle School. 1 May 2004.
<<http://www.westford.mec.edu/schools/Blanch/6th%20grade/mayan/mayan.htm>>.
This website has excellent pictures and explanations about the Mayan culture.
- Elizondo, Jose. *Greeting and Introduction to Latin American Music*. July 1999. Massachusetts Institute of Technology. 27 Jan. 2004.
<<http://www.rcf.usc.edu/~echew/projects/AureliusEnsemble/1999/al/Antojitos-notes.html>>.
The Aurelius Ensemble presents Antojitos Latinos, A delectable selection of Latin American music.
- Gradante and Fairley. "Danzón." In *The New Grove Dictionary of Music and Musicians, 2nd Edition*. Ed. Stanley Sadie. New York: Macmillan Publishers, Limited, 2001: 6.
An informative and historical article about the development of the danzón.
- Guatemala and Mexico: The Ancient Maya*. 1999-2004. Steve Underwood. 1 May 2004.
<<http://www.culturefocus.com/guatemala.htm>>.
This site has information on ancient cultures in Guatemala and Mexico.
- Houston Independent School District. *CLEAR Curriculum: Fine Arts, General Music, Kindergarten – Grade Five*. Houston, TX: HISD, 2003-2004.

A guide detailing teaching objectives and strategies in general music education.

Manuel, Peter. *Caribbean Currents: Caribbean Music from Rumba to Reggae*. Philadelphia: Temple, 1995.

An overview of Caribbean music, focusing on Cuba, Puerto Rico, the Dominican Republic, Haiti, Jamaica, Suriname, Martinique, and Guadeloupe.

Mercado, Mario R. "La Comparsa." CD Insert. *Lecuoña Sinfónica*. Morton Gould and his Orchestra. BMG Music, 1997.

A brief description of "La Comparsa" and history of the assimilation of African rhythms into Cuban music.

Mexico. 2002. Mapquest. 1 May 2004. <http://go.hrw.com/atlas/norm_htm/mexico.htm>.

Use this for an overview of Mexico, its demographics, and its relationship to the southern United States.

Mexico. 2004. WorldAtlas.com. 1 May 2004.

<<http://www.worldatlas.com/webimage/countrys/namerica/mexico/mxstates.htm>>.

Use this for a detailed view of the states of Mexico.

Naughtin, Matthew. *Sinfonía India*, New Mexico Symphony Orchestra. Program Notes. Sept. 19 & 20, 2003. 27 Feb. 2004. <<http://www.nmso.org/cpn030401.htm>>.

Naughtin describes indigenous Mexican folk music from an ethnomusicologist's point of view.

Pollack, Howard. *Aaron Copland: the Life and Work of an Uncommon Man*. Illinois, 1999.

A definitive and entertaining biography of Aaron Copland, including extensive analysis of his music.

Roberts, John Storm. *The Latin Tinge: the Impact of Latin American Music on the United States*. New York, 1979.

A very detailed account of the evolution of Latin dance rhythms from the early 1600s to the modern era.

Roberts, Terry and Laura Billings. *The Paideia Classroom: Teaching for Understanding*. Larchmont, NY, 1997.

This resource introduces the Paideia concept and describes the seminar format. It also guides the reader on coached projects and assessment instruments.

1997 Award and Induction Ceremony. 2004. Songwriters Hall of Fame. 2 Feb. 2004.

<<http://www.songwritershalloffame.org>>.

This website contains information about inductees to the Songwriters Hall of Fame.

Soto, Eduardo Contreras. "La Noche de los Mayas." Program notes. *Silvestre Revueltas Centenal Anthology 1899-1999, 15 Masterpieces*. BMG Music, 1999. Orquesta Sinfónica de Xalapa.

Stevenson, Robert. "Revueltas, Silvestre." In *The New Grove Dictionary of Music and Musicians, 2nd Edition*. Ed. Stanley Sadie. New York. Macmillan Publishers, Limited. 2001: 244-245.

An article on Revueltas, with bibliography.

Supplemental Resources

Books and Articles

Loeffler, Jack et al. "La Música de los Viejitos: Hispanic Folk Music of the Rio Grande del Norte." *Latin American Music Review* 21 (Fall/Winter 2000): 2.

A resource for Mexican folksongs.

Multicultural Perspectives in Music Education (2nd Edition). Ed. William M. Anderson and Patricia Shehan Campbell. Music Educator's National Conference, 1996. A publication useful for teaching world music traditions to upper elementary through high school level classes, helpful for integrating multicultural music studies.

Roberts, John Storm. *Black Music of Two Worlds: African, Caribbean, Latin, and African-American traditions, 2nd Ed*. New York: Schirmer Books, 1998.

Discography and historical accounts.

Schneider, Wayne Joseph. *The Gershwin Style: New Looks at the Music of George Gershwin*. New York, 1999.

Includes bibliographical references and index of Gershwin's music.

Discography

Chávez, Carlos. *Orbón, Villa-Lobos, Estévez, Chávez*. Eduardo Mata. Simón Bolívar Symphony Orchestra of Venezuela. Dorian Recordings DOR-90179, 1994. This disc contains Chávez' *Sinfonía India* as well as works of other famous Latin American composers, each one providing a different representation of Hispanic musical folklore.

Copland, Aaron. *Copland Conducts Copland*. New Philharmonia Orchestra. CBS Records MK 42429, 1998.

These recordings were made at EMI studios in London: *El Salón México* in 1972 and *Danzón Cubano* in 1970.

Gershwin, George. *Rhapsody in Blue, Cuban Overture*. James Levine. Chicago Symphony Orchestra. Deutsche Grammophon DGG 431 625 2, 1993.
This is an excellent recording of *Cuban Overture* arranged for a full orchestra.

Lecuona, Ernesto. *Lecuona Sinfónica*. Morton Gould and his Orchestra. BMG Music 09026-68922-2, 1997.
This disc contains “Malaguana” and “La Comparsa,” from the Andalusia Suite as well as the *Danzas Afro-cubanos*.

Revueltas, Silvestre. *Sensemaya – The Music of Silvestre Revueltas*. Esa-Pekka Salonen. Los Angeles Philharmonic New Music Group. Sony SK 60676, 1999.
La Noche de los Mayas and other works, beautifully recorded.

Filmography

Buena Vista Social Club. Directed by Wim Wenders. Artisan Entertainment. 1998. (101 minutes)
An award-winning documentary based on the Grammy award winning music album of Cuban musicians and music from the 40s, 50s and 60s.

The Maya: Temples, Tombs, & Time – Travel Video. Questar, 1995.
This video tells of the Mayan city states and their rise to power. Mayan glyphs and archeological discoveries are shown with on-location footage via aerial photography, National Geographic recreations and computer animation. (60 minutes).

Websites

Making Music. 2002-2004. Pearson Education. 1 May 2004. <<http://www.sbgmusic.com/html>>.
This website is a reference for teachers or a resource for students to access reference articles about music of almost every country or culture. In this case, the site provides a brief history of Cuban music, which includes description of the dance styles including salsa, son, rumba, mambo, and cha-cha. There are also articles on the origins of Latin pop in the Caribbean, Puerto Rico, Mexico and Brazil. There is a brief overview of various Cuban and Mexican genres and styles. Go to “reference articles,” “music of countries and cultures,” “musical styles and genres.” There is also information about musical form and historical periods, as well as composers. Based on the Making Music textbook series, this site could provide a supplement to a music program that is lacking in textual resources.