

**Diverse Sounds, Different Expressions:
Understanding the Diversity of the Peruvian Culture through Its Popular Music**

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Tenemos huayno, huaylas, tondero y marinera,
festejo, zamacueca y un landó no podían faltar,
el vals y el criollismo están en primera,
así que póngase de pie y empecemos a bailar.

~ Dario Mejia

INTRODUCTION

Music plays an important role in our lives. Everybody listens to some kind of music, whether it's pop songs, classical music, or simply background music on the TV or radio. Learning about music from around the world can help people to understand more about their own and other cultures. World music provides a ticket to travel the globe. Listening to tunes from artists performing in other countries can provide a fun, upbeat, and entertaining way to introduce people of all ages to various cultures from around the world. Educational and at the same time enjoyable, world music is a unique and cheerful tool to engage children in learning about and celebrating diversity. In this thematic unit the students will be introduced to the study of the Peruvian culture through the diversity of its popular music. The music of Peru offers a variety of styles, expressions and different sounds that will let students approach a different musical experience.

Peru's oldest musical traditions are those of the Indians of the Andes. Their music is best known outside the country through the characteristic panpipes of poncho-clad folklore groups. In rural areas, highly traditional Andean music, likely a bit different from pre-Inca times, still thrives today at all kinds of celebration and ritual. Beyond the traditional world-known music from the Andes, however, there is a huge diversity of music, differing widely between individual communities.

Peruvian music has had many influences on its form. The traditional music of the Incas was influenced by the introduction of Spanish instruments creating Creole mixtures and new musical genres. This mixture was enriched with foreign influences from Africa and other countries of Europe, which generated the modern music of Peru. Today, the spectrum of Peruvian popular music includes Andean Music, Afro Peruvian Music, Vals Criollo, and the new cultural hybrids known as Tropical Music. This variety of rhythms and popular music found in Peru deserves recognition.

This unit will introduce students to an important topic: the knowledge of and respect for popular music. Popular music is defined by Simon Frith as follows:

- Music made commercially in a particular kind of legal (copyright) and economic (market) system.
- Music which is significantly experienced as mediated, tied up with the twentieth-century mass media of cinema, radio and television.

- Music which is primarily made for pleasure, with particular importance for the social and bodily pleasures of dance and public entertainment.
- Music which is formally hybrid bringing together musical elements which cross social, cultural and geographical boundaries. (3)

Particularly, students will learn about popular music of Peru. It is important that students be taught to value the diversity of genres, styles, and sounds belonging to musical expressions of other countries. In this sense, the knowledge of a different musical spectrum will represent a grateful experience for students because they will be open to appreciate the sounds of other cultures. Through the learning of people's music expressions, students will learn about their culture and traditions.

The student body at Gregg Elementary is predominantly Hispanic. All of my 4th grade students are native Spanish speakers; some are recent immigrants and others are children of immigrants. After four years as a bilingual teacher, I have identified some gaps in the link between social studies and the arts-music curriculum. Hispanic students are often unaware of the cultural diversity and manifestations of other countries. They know almost nothing about traditions of other countries in Latin America. The grade level curriculum has not been designed to develop the student's general knowledge of the cultural diversity of Latin America. Student understanding of other cultures is largely derived from television, museum visits, and stories that they hear at home. However, this collage of knowledge of other cultures is often vague and diffuse.

Students do not know about the diversity of musical expressions. They struggle to comprehend the importance of music as a way to understand the cultural traditions of a community. The students do not receive instruction in what music represents. It is necessary for teachers to design lessons in social studies that relate music to history, society, and culture. Teaching music in upper grade levels in elementary schools must be focused as the reflection of people's life in particular places, times, and cultures.

While I was teaching a short lesson about the Incas this past year, I played some Andean songs for my students and showed some videos about traditional folk dances of Peru. I noticed that students were fascinated with the new sounds, instruments and dance styles. It was a kind of discovery for them because they listened to a different type of music which they were not accustomed to listening to regularly at home, and also saw other kinds of traditions. They began to ask me about the people who listen and dance to this kind of music, showing curiosity to know more about music of other cultures. Over the next few weeks, they brought some traditional music from Mexico, Asia, Africa, and Latin America, which made me think we should implement a thematic unit about the music of Peru.

OBJECTIVES

This unit will integrate Social Studies, Art-Music, and Spanish Language Arts, which are TEKS objectives. Across the thematic unit I will explain that it is important to learn about diverse musical expressions as the Peruvian in order to know the culture and to identify traditions in one of the most important American cultures.

According to the Social Studies objectives, students should learn about the importance of respect for the cultural heritage of other ethnic groups. In this sense, they will demonstrate an understanding of culture in general as records of human achievement. Likewise, the students will employ different tools used in social studies to analyze and interpret information. Also, they will express ideas orally based on research and experiences.

Social Studies objectives will be of special relevance in this unit. The main objective of connecting social studies and music objectives is that students will identify music representing

diverse genres, styles, periods, and cultures, focusing on Peruvian musical traditions. Thus, the students will relate music and its diverse manifestations to history, society, and culture. As a part of the classroom activities, the students will have the opportunity to listen to different Peruvian songs and be in contact with some original instruments of this culture.

Regarding Spanish language arts objectives (reading), the purpose of teaching this unit is to motivate students to read material related to the traditional music of Peru for information and pleasure. This thematic unit will introduce students to the popular music of Peru in a fun way by relating reading for pleasure with topics in social studies. In the past, social studies textbooks have not always been stimulating enough to captivate children. History textbooks did not always have extensive civics, economics, and geography lessons. Those individual subject areas seemed isolated in texts and in presentations (Wilkinson 58). The purpose is to encourage students to build an interest in other cultures while reading and listening to the Peruvian music. This objective follows an interesting strategy for improving children's reading fluency and comprehension. Everyone enjoys a good story, generally, so the logical approach seems to be to teach social studies through reading whenever possible. With careful selection, one can find children's trade books through which two or more strands of the social studies can be taught while the children revel in an absorbing story (Wilkinson 59). In this regard, music is an interesting topic for students to read.

All of the information that students will learn about the popular music of Peru will be used to apply a variety of comprehension strategies and synthesis of information. These techniques are required for the 4th grade TEKS curriculum in order to master the language arts objectives. This research will be important in order to build students' background knowledge about Peruvian music. First, the students will begin describing and analyzing musical sounds, in particular, the diverse Peruvian musical expressions. As for their analysis, they will interpret ideas and form conclusions about musical pieces and how they are related to the culture, the particular Peruvian communities. Second, the students will apply the strategies of compare and contrast on selected musical pieces from the varied spectrum of the Peruvian music. Finally, the students will respond to and evaluate music and musical performance by justifying personal preferences for specific music works and styles.

Writing is an important learning area in 4th grade. I will teach the uses of writing as a tool for learning and research. In order to master writing production, I will encourage students to produce written materials related to the topic. They will work with lyrics and poetry related to the popular music of Peru. Students will have the opportunity to improve their reading skills while reading books, Internet sources, and magazines related to Peruvian music.

At the end of the unit, students will complete a research project. Students will form groups in order to make a presentation sharing new information that they have found about the music hybrid genres using library information and other resources.

RATIONALE

The thematic unit aims to describe and explain the variety of the genres and expressions of the popular music in Peru. This unit will address the need to expand the students' knowledge of other cultural expressions by using the example of popular music from Peru. As part of the Houston's intercultural community, students will learn to respect the cultural heritage of other ethnic groups. Through a study of the expressions of the popular music in Peru, they will be able to know the importance of foreign influences in the local communities because of the process of intercultural interchange, enrichment, and mixture.

Questions:

- What is the meaning of the concept of cultural diversity?
- How can we better understand cultural diversity through music?
- What are the sounds of Peruvian music?
- What are the different instruments used in the diverse genres of Peruvian music?
- What are the different styles of Peruvian music?
- What is the relationship between the diverse styles and the diverse cultures in Peru?

Teaching the Respect for Cultural Diversity

A necessary first step is to introduce the kids to the concept of cultural diversity, and its connection with music.

Music education, contrary to the belief system of most curriculum developers and implementers, does not stop at the learning of music notation and singing. Group dances and vocal performances can enhance the spirit of unity, co-operation and tolerance among others. These virtues are achieved especially when students from different social backgrounds rehearse and perform folklore or dances from various traditions, both locally and internationally. I wish to recommend that whenever music from cultures and localities foreign to the learner are taught, learned or performed, a synopsis regarding the cultural, psychological, philosophical and historical background be made available to the learners. (Nyongesa 4)

This unit will highlight the students' respect for cultural expressions of other countries through the knowledge of its musical expressions. Peruvian traditions and customs will serve as an example. The popular music of Peru will be taught to students as a form of introducing them to the knowledge of other cultures. In the current context of globalization, it is essential for students to be open and receptive to the many different cultural expressions. Musical practice is now embedded in much wider social and cultural contexts. By fostering a climate that respects cultural diversity, students can be given opportunities to strengthen their sense of musical identity.

Teaching the Diverse Musical Genres of Peru

The objectives of this unit are to contribute to a functional music education that encompasses wide learning areas within performing arts, creative arts, and culture.

Under this scope are the visual arts, verbal arts, movement and dance, music and drama. Music, dance and drama should be integrated under one umbrella of arts and culture. This is because the three units heavily complement and depend on each other in the context of music performance. (Nyongesa 5)

In this regard, teaching music as a separate entity makes the learning process an incomplete circuit and hence less effective. In effect, students will learn about other sounds, rhythms, typical dance, and history of the musical expression of a particular cultural group. Students will have the opportunity to identify their kinds of instruments, listen to diverse types of music from Peru, watch videos about performances on traditional music, and represent typical dance. The students will know about the different styles of the music of the coast of Peru, the Andes, and the new hybrids styles rooted in the city.

UNIT BACKGROUND

With an area of 1,285,215 square km, Peru is the third-largest country in South America after Brazil and Argentina. Peru is divided into 24 departments and three geographic regions. The best known of these is the central high sierra of the Andes, with its massive peaks, steep canyons, and extraordinary pre-Columbian archaeological sites such as Machu Picchu. The Andes mountain

range divides the country in the coast to the west, the Amazon rainforest to the east and the Andean highlands in between. The coast is a narrow strip between the Andes and the Pacific Ocean characterized by its arid climate. The rainforest comprises extended plains with heavy rainfall and high temperatures. Among these regions, Peru features many different languages. Although Spanish is commonly spoken across the country, Quechua is a major legacy of the Inca Empire and is still spoken with regional dialects in many parts of Peru (*Bienvenido al Peru*).

Lima is the capital of Peru, but there are other important cities like Arequipa, Trujillo, Cuzco, Ayacucho, and Iquitos. Peru is a nation of mixed ethnic origins. Throughout its history, Peru has been the meeting ground for different nations and cultures. The indigenous population was joined 500 years ago by the Spaniards. As a result of this encounter, and later encounters with African blacks, Asians, and other Europeans, Peruvian man emerged as the representative of a nation whose rich ethnic mix is one of its leading characteristics. At the national level, *mestizos* constitute the second largest segment of the population. The term traditionally denotes Amerindian ancestry, and most Peruvian mestizos are of this combination, but other lineages (most notably African) are also present, in varying degrees, in some segments of the mestizo population. Another important segment of the population is classified as *criollos*, the relatively unmixed descendants of the colonial Spanish colonizers. The majority of the criollos live in the largest coastal cities. Afro-Peruvians also constitute an important part of the population as well. The Afro-Peruvian population is concentrated mostly in coastal cities south of Lima. There is also a large presence of Asians, primarily Japanese and Chinese, which in proportion to the overall population is the largest of any Latin American nation (*Bienvenido al Peru*).

As part of its rich cultural tradition, Peruvian music has been influenced by this diversity. Thanks to the recent archaeological discoveries of musical instruments, experts now know that in Peru music has been played at least as far back as 10,000 years ago (*Bienvenido al Peru*). This ancient tradition created *quenás*, *zampoñas*, *pututos* (trumpets made from sea shell), and a wide variety of other wind instruments. These instruments have been crafted from a range of materials such as cane, mud, bone, horns, and precious metals. Also ancient Peruvians produced various percussion instruments. Contact with the Occident has brought over a large number of instruments, which have been creatively adapted to the rhythmic and tonal needs of each region of the country. The clearest evidence is the many transformations that the harp, violin and guitar have undergone in the Peruvian highlands.

The encounter between the Andes and the Western World has given rise in Peru to 1,300 musical genres (*Bienvenido al Peru*). But most of them have crossed the country's borders and have become symbols of Peru's identity: the huayno and the Afro-Peruvian music. Today, Peru continues to assimilate new instruments such as synthesizers, electric guitars, drums, and harmonicas. Local musicians are also creating new genres like Chicha or Technocumbia, which is enabling Peru's music to open up to new influences to expand both at home and abroad, beyond native folk music. This capacity for musical fusion and innovation is a lively expression of the integrating force and dynamic character of Peru's culture.

TOPICS

The thematic unit will be divided into four lessons. Each lesson will be taught twice a week, in an organized and complete way in order for the students to acquire efficiently the knowledge about Peruvian music. This means the thematic unit has a length of two weeks with a total of four lessons, fifty minutes in length. These lessons have been organized following the different cultural characteristics of the groups represented and their relationships with the three different geographical regions.

Music of the Coast

Musica criolla is a Peruvian genre of music, which combines mainly African and Spanish influences. *Musica criolla* is a type of Mestizo music. The most popular style of *musica criolla* in Peru is Peruvian Vals and Afro-Peruvian music (including Festejo and Lando). Currently, some of the most famous *musica criolla* performers are Eva Ayllon, Susana Baca, and Peru Negro.

Vals

The *vals criollo* is a unique musical style that originated in the coast of Peru. The *vals criollo* is a variation of the European Waltz brought by Spaniards to Peru, played with Spanish instruments by criollos or mestizos all races since the Peruvian colonial period. It was around the 1930s when city neighborhoods or barrios starting developing their own styles. It was not much promoted by the media until the 1950s when Chabuca Granda, the most important composer of the *musica criolla*, started touring heavily. Other singers, songwriters, and ethnomusicologists were compiling old interpretations and began recording songs that were never recorded before. The *musica criolla* includes elaborate Spanish guitar work accompanied in recent years by cajon and castanuelas whith lyrics that talk about love, social dilemmas, and nostalgia. This form is known outside of Peru as *Vals peruano* or Peruvian waltz.

Afro-Peruvian Music

Music Negra was created by African slaves in Peru during the Colonial Period and beyond. The rhythms include Festejo, Lando, Zamacueca, and Alcatraz. Many of those were played with a mixture of Spanish and Indian instruments and used the Spanish coplas as lyrics. They were practiced only in private black gatherings until the 1950s, when efforts of scholars of the Peruvian community, such as Victoria Santa Cruz and Jose Durand, compiled songs and dances after struggling with racism and poor recognition. Interpreters such as Susana Baca, Eva Ayllon, and the Peru Negro dance company, among others, have brought these genres to the world's attention.

Within this genre, festejo is a festive form of Peruvian music. It can be seen as a celebration of Peru's independence and the emancipation of slaves, or as an attempt to reinvent diaspora African music without reference to slavery. Composers of all races have contributed to the development of festejo repertoire. Its origins are in a competitive circle dance performed by men playing cajon (Peruvian box). Nowadays, people of all ages and races participate in a witty dance accompanying the festejo.

Lando is a form of blues music popular in Peru. Musically the lando is slower than the festejo. Victoria Santa Cruz, who directed the National School of Folklore in Peru, worked to develop this genre around 40 or 50 years ago. It is related to South American dances of courtship because of the sensual movements in the dance and the soft tempo of the songs. It has origins in Africa.

Students will be introduced to this topic by learning first the contextual and cultural background of the different cultural groups of the Peruvian coast. As of the introduction of this knowledge, students will learn about the diverse sounds and styles of the music ciolla. Also, they will learn and study different music and lyrics of these genres. Besides, they will interact with instruments used in these genres.

Key Terms

- Musica Criolla
- Vals criollo
- Música Negra o Afro peruana
- Festejo

- Mestizo
- Folklore

Vocabulary

- Quijada de burro
- Cajón
- Lando
- Festejo
- Pena criolla
- Zapateo

Music of the Andes

Andean people tend to identify themselves by the specific place of their origin. In music, the villages have different ways of making and tuning instruments and composing tunes, in the same way that they have distinctive weaving designs, ways of dressing or wearing their hats. The use of different musical variants and singing styles are also found from place to place, tied to specific ritual occasions and the music that goes with them.

Andean music can be divided roughly into two types. First, that which is of indigenous origin. It is found mostly among rural Amerindian people still living very much by the seasons with root Amerindian belief. Secondly, mestizo Andean music continues to fuse the indigenous with European in a whole host of ways.

Andean Music

This music comes from the area inhabited by the Incas prior to European contact. This music is not only played in Peru, but also Chile, Argentina, Ecuador, and Bolivia. Wind and percussion instruments are known to have existed even prior to the Incas, but musical evolution peaked with the Incan empire. The arrival of the Spaniards in the 16th century brought string instruments and new forms, spurring the invention of the distinctive charango, a stringed instrument similar to a lute. Panpipes are an ancient indigenous instrument that comes in multiple varieties. Quenas (Flutes) remain popular, and are traditionally made out of bamboo. Marching bands dominated by drums and panpipes are commonplace, and are used to celebrate weddings and other holidays.

Huayno

Huayno is a genre of popular Andean music especially common in Peru. It is a combination of traditional music of the rural folk in the area with popular urban dance music. High-pitched vocals are accompanied by a variety of instruments, including the flute, harp, panpipe, accordion, saxophone, charangos, lute, violin, guitar, harmonica, and mandolin. In some variants of the huayno there are typical bands which add instruments such as the trumpets, the saxophone, or the accordion.

Some elements of huayno originate from the music of the pre-Columbian that utilizes a distinctive rhythm, in which the first beat is stressed and followed by two short beats. Huayno is an important Andean genre of dance and music of pre-Hispanic origin and presently very widespread among the Andean people. Huayno adopts diverse forms according to the local or regional traditions, and in certain forms it represents the popular adherence to the culture of the land.

Students will first learn the cultural background of the diverse cultures of the Peruvian Andes. The introduction of this knowledge will let the students learn about the diverse sounds and styles of the Andean music. Also, they will study different styles and lyrics of these genres and how they

would vary among different regions within the Andes. Besides, they will interact with instruments and will watch parts of a video about traditional music from the Andes.

Key Terms

- Cordillera de los Andes
- Sierra
- Serrano
- Musica Vernacular
- Musica Folklorica
- Andino

Vocabulary

- Charango
- Quena
- Zampoña
- Huayno
- Huaylas
- Polleras

New Hybrid Styles

The new hybrid styles in Peruvian music originated with the massive internal migration of the 1960s. Amerindians from the inner mountain areas moved to the shantytowns around cities such as Arequipa and Lima. This Andean population created a new culture in the capital that established its bases in the mixture and the hybrid. Nestor Garcia Canclini extensively refers to this kind of expression in his book *Hybrid Cultures*. He creates the concepts of deterritorialization and reterritorialization to understand the process of cultural appropriation in the contemporary world.

These processes refer to the loss of the “natural” relation of culture to geographical and social territories and at the same time, certain relative, partial territorial relocations of old and new symbolic productions. During these relocations, culture experienced a process of transformations due to the external influence of other cultural expressions. (Garcia Canclini 259)

Garcia Canclini argues that in the contemporary world there exists a hybridization process where culture loses the exclusive relation with its territory, but it gains in communication and knowledge of other cultural expressions (259).

In reference to Peruvian music, there are two important genres that emerged with the arrival of the Andean migrants: Chicha and Technocumbia. Chicha emerged in Lima in the early 1960s, and by the mid-1990s, Technocumbia had become the most widespread urban music in Peru. These styles are called hybrid because most bands have mixed the traditional music of Peru with the introduction of foreign styles and instruments. Most bands have lead and rhythm guitars, electric bass, electric organ, timbales and conga players, and one or more vocalists. Technocumbia is the modern expression of Chicha and was popularized during the 1990s. This new musical hybrid introduced the use of synthesizers and digital technology.

Chicha

During the 1970s, a new style of tropical music appeared in the main cities of Peru called Chicha. This bizarre style captivated the second and third generation of Andean migrants’

population. It was a musical boom in the capital that faced the traditional Criolla music, salsa, and rock. Chicha is a popular fusion of huayno, rock and roll, and cumbia. It arose in the cities of Lima, Huancayo, and Arequipa, and soon spread throughout Peru. The most recognized artist is Chacalón, who died some years ago and was known because of his hit "Soy Provinciano." Its lyrics tell about the life of country people in Lima. The popularity of Chicha reached other countries as Bolivia, Ecuador, Chile, and Argentina. Chicha conjuntos played to the Peruvian immigrants in these countries.

Technocumbia

In the 1990s, newcomers introduced samplers and synthesizers mixing the chicha, cumbia, and dance styles known as Technocumbia. All types of individuals listened to this style of music in the main cities of the coast as well as in the Andes and Jungle. The most recent proponents are Armonia 10 and Agua Bella. Technocumbia groups have traveled around the world. They have played for Peruvians who live in Japan, Europe, and the United States.

Students will first learn the context of the migration movements of the 1960s and the impact that it represented for the traditional Peruvian culture. They will learn about the changes that migration caused in the cities in terms of cultural expressions. They will be introduced to the term hybrid cultures in a broad sense in order to understand the creation of new musical genres in the most important cities of Peru. The introduction of this knowledge will let the students learn about the mixture of the sounds of Chicha. Also, they will study different lyrics and the themes of these in comparison with other Peruvian styles. Besides, they will learn about the technocumbia as a modern form to interpret Chicha.

Key Terms

- Hybrid Cultures
- Migración Interna
- Migrantes
- Shanty town

Vocabulary

- Chicha
- Cholo
- Technocumbia
- Chichodromo
- Tropical Music

LESSON PLANS

Week 1

Lesson 1: Cultural Diversity Expressed Through the Popular Music.

This lesson will introduce the students to the concept of cultural diversity through Peruvian Popular Music.

Objectives

The purpose of the lessons of this week is to introduce the students to the knowledge of the cultural diversity and its different expressions. The teacher will let the students know that with the study of the Peruvian culture they will expand this new concept. In this introductory lesson, students will approach the study of the Peruvian culture, the diversity of its population, and how it is exemplified in its costumes and traditions.

Materials Needed

Composition tablets, video *Globe Trekker: Peru*, and color markers.

Terms to explain

Culture, diversity, cultural diversity, popular music, cultural expressions and traditions

Activities

By drawing the words cultural and diversity on the board, the teacher will give an introduction of the concept of cultural diversity. The students will attempt to find the definition of these terms by giving other concepts related to the terms. Then, the teacher will explain this concept by emphasizing the respect for other cultures and expressions. Also, the teacher will encourage students to acquire the knowledge of other cultural representations foreign to ours. The teacher will let the students speak aloud about their own experiences with other cultures and what these experiences represented for them. The teacher will give a general overview about the diversity in the Peruvian culture and how it is expressed through the music by showing the video *Globe Trekker: Peru*. After the presentation of this video, the teacher will discuss in class how the video shows the cultural differences among people of the same country expressed through their musical expressions.

Assessment

After student discussions, students will form groups of three, in order to discuss ideas about the video. In order to generate an essay, such ideas will help students to write a two-page composition about “diverse sounds in the Peruvian culture” that will be assigned as homework. The aim of this assignment is to discover how the students have interpreted the relationship between cultural diversity in Peru and its different musical expressions.

Lesson 2: Music of the Coast

This lesson will introduce the students to diverse genres of the Popular Music of the coast of Peru.

Objectives

The purpose of this lesson is to introduce the students to the knowledge of two of the most important musical expressions that exist in the coast of Peru: Vals criollo and Afro-Peruvian music. This lesson will explain the origins, characteristics of the genres and the group represented by each particular musical expression.

Materials Needed

Peruvian Cajon, criollo guitar, radio, CD *Cofre de Recuerdos* by Embajadores Criollos and *Susana Baca* by Susana Baca, pencils, and construction paper.

Terms to explain

Criollo, mestizo, vals, Afro-Peruvian, festejo, cajon, lando, zapateo

Activities

The teacher will show the students a Peruvian Cajon and Criolla Guitar while asking questions about the origins of this instruments, precedence, and knowledge about its use in music. The Instruments will be passed around the class in order for each student to touch and see the instruments. Then, the teacher will pass the lyrics of the song “Alma, Corazon y Vida” by Embajadores Criollos and the song “Negra Presuntuosa.” The teacher will start playing these songs on the radio while the students focus in the thematic of the lyrics, sounds, voices and instruments. After listening to these songs, the teacher will talk about the Vals Criollo and Musica

negra: origins, style, instrument and the population group that represent. Finally, the students will form groups in order to complete an assignment about comparisons and differences in these two genres of the popular music of the coast of Peru.

Assessment

The students' groups will show their graphic organizers and explain to the class the comparison and differences found between these two genres. They will be assigned to go to the library or search the internet for more information about traditional dance performances related to these two genres in order to share in class for the next week. In this sense, students will have the opportunity to improve their reading skills while reading books, Internet sources and magazines related to this topic.

Week 2

Lesson 3: Music of the Andes

This lesson will introduce the students to diverse genres of the Popular Music from the Andes of Peru.

Objectives

The purpose of this lesson is to introduce the students to the knowledge of two of the most important musical expressions that exist on the Andes of Peru: Andean Music and Huayno. This lesson will explain the origins, characteristics of the genres, and the group represented by each particular musical expression.

Materials Needed

Zampona, Charango, CDs *En vivo desde el teatro municipal* by Martina Portocarrero and *Del Pueblo del Barrio* by Del Pueblo del Barrio, video *Shaping Society through Dance: Mestizo Ritual Performance in the Peruvian Andes* by Zoila Mendoza, pencils, color markers and construction paper.

Terms to explain

Cordillera de los Andes, Sierra, Serrano, musica folklorica, polleras

Activities

The teacher will show the students a Charango and Zampona, two of the most important instruments used to play Music of the Andes. The teacher will ask about the origins of this instruments, precedence and knowledge about the use in music. The Instruments will be passed around the class in order for each student to touch and see the instruments. The teacher will write on the board the following questions:

1. What is the song about?
2. What instruments do you hear in these songs?
3. What are the comparisons and differences between both genres?

The teacher will then start playing the songs "Flor de Retama" by Martina Portocarrero and "Gregorio" by Del Pueblo del Barrio. The students must answer the questions after listening to the music focused in the thematic of the lyrics, sounds, voices, and instruments. After listening to this song, the teacher will ask for responses. The teacher will begin talking about the Andean Music and Huayno: origins, style, instrument, and the population group they represent. Finally, the students will form groups in order to discuss their answers and corrections about the questions that the teacher wrote in the board.

Assessment

After watching the video *Shaping Society through Dance: Mestizo Ritual Performance in the Peruvian Andes* by Zoila Mendoza, the students will be assigned to write a composition about their impressions of the popular Music of the Andes. They will form pairs in order to complement their work with information regarding typical dance, ancient traditions and rituals related to these Andean styles.

Lesson 4: New Hybrid Genres

This lesson will introduce the students to the new musical hybrid genres that appear in the main cities of Peru with the migration movements of the 1960s and still remain popular nowadays.

Objectives

Students will learn first the context of the migration movements of the 1960s and the impact that it represented for the traditional Peruvian culture in terms of cultural expressions. The introduction of this knowledge will let the students learn about the mixture of the sounds of Chicha and Technocumbia, two important hybrid musical genres.

Materials Needed

Radio, CDs of *Lo major de Papa Chacalon* by Chacalon and *Super Exitos* by Armonia 10, markers, pencil and construction paper.

Terms to explain

Hybrid Cultures, internal migration, migrants, Shanty town, cholo.

Activities

The teacher will introduce the term hybrid cultures by making a word net in order for the students to find the definition of these terms by giving other concepts related to them. The teacher will explain in a broad sense the term Hybrid culture in order for the students to understand the creation of new musical genres in the most important cities of Peru. Then, the teacher will play the songs “Soy Provinciano” performed by Chacalon and “El Casorio,” performed by Armonia 10. The students will listen with attention and make notes focusing on the thematic of the lyrics, sounds, voices, and instruments. After listening to these songs, the teacher will talk about the Chicha and Technocumbia: origins, style, instrument, and the population group that represent. Finally, the students will form groups in order to complete an assignment about comparisons and differences in these two genres.

Assessment

The students will work in a project about hybrid music genres in Texas. The purpose of this project is for students to apply the concept of cultural diversity and cultural hybrid in order to identify music genres belonging to certain population groups. They will form groups of three in order to work in this project. They will be assigned to go to the library or search the Internet for information about the kinds of musical hybrids genres in Texas. Also, students will have the opportunity to improve their reading skills while reading books, internet sources and magazines related to this topic. The results of students’ research will be presented in class as a part of the social studies class in the next two weeks.

ANNOTATED BIBLIOGRAPHY

Works Cited

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<http://www.udel.edu/dssep/articles/fosterwar_article.htm>.

This article talks about teaching social studies through reading selections in order to students built knowledge in content areas.

CD's

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Baca's music is a mixture of traditional and contemporary. Her backing band features indigenous Peruvian instruments such as the cajon and quijada, as well as acoustic guitar. She has been a key figure in the revival of Afro-Peruvian music within Peru.

Chacalon. *Lo mejor de Papa Chacalon*. IEMPSA, 1998.

Lorenzo Palacios Quispe "Chacalon" is the most popular Chicha singer. He was an idol for the Andean migrants who arrive to the city of Lima. He popularized the Chicha style by mixing Huayno lyrics, electric guitars and cumbia rhythm.

Del Pueblo Del Barrio. *Del Pueblo Del Barrio*. CBS discos 1985.

This group mixes rock instruments with Fol. Music from the Andes. Lyrics are related to topics related to the Andes and Andean migrants in the capital Lima.

Los Embajadores Criollos. *Cofre de Recuerdos*. IEMPSA, 1990.

The music of the Embajadores Criollos is the representation of the Peruvian Vals: the popular music of the "Limeno Criollo". Through its lyrics the essence of criollismo is symbolized.

Portocarrero, Martina. *En vivo desde el teatro municipal*. IEMPSA 1997.

Martina Portocarrero is the most popular Huyano female singer nowadays. In this selection, we can find interpretations of this style from diverse Andean towns.

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Globe Trekker: Peru. DVD with Neil Gibson. (1 June 2004). Video seen on PBS – *Travel and Experience the World*.

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This videocassette shows diverse dance performances related to the ritual of different population groups of the Andes.

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This book provides a group of essays about Peruvian popular expressions and everyday rituals in order to understand the Peruvian idiosyncrasy.

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This book offers a compelling narrative of the genesis and evolution of Afro-Peruvian expressive culture in Peru.

- Romero, Raul. *Debating the Past: Music, Memory, and Identity in the Andes*. New York: Oxford University Press, 2001.
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- Wood, David. *De sabor nacional. El impacto de la cultura popular en el Peru*. Lima, Peru: IEP, 2005.
This book explores the penetration and participation of the popular in the cultural practices of Peruvians. This book will be helpful to understand the mixture in the Peruvian identity.

CDs

- Wayna Picchu. *Folk music from Peru*. Arc, May 2000.
Folklore is the music from the Peruvian Andes. This CD is a selection of folklore interpretations.
- Prado, Manuelcha. *Sagra: Manuelcha Prado y el proyecto cavilando*. Trilucero, 1999.
Manuelcha Prado is the most popular Huayno male singer nowadays. He plays the music from Ayacucho, a town located in the Southern Andes of Peru. His music highlights the uses of guitars, lyrics and introduces the “Tijeras” dance.
- Peru Negro. *Jolgorio*. Time Square Records, 2004.
This CD was nominated to the Grammy Latino Award by the excellent selection of the traditional Afro Peruvian pieces. This selection not only plays songs, but also traditional Afro Peruvian dances.
- Various Artists. *Lo mejor del genero Afroperuano*. Playmusic 2006.
This is a double selection of the most recognized Afro Peruvian songs and rhythms. In this selection listeners can identify the variety of styles within the Afro Peruvian genre.

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This article provides an excellent introduction to the history of the Incas. Also, provides a great pictorial chronicle of the Incas.