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Incorporating Hispanic Culture into a Secondary Instrumental Classroom

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Incorporating Hispanic Culture into a Secondary Instrumental Classroom

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INCORPORATING HISPANIC CULTURE INTO A SECONDARY INSTRUMENTAL CLASSROOM

by

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A thesis submitted in partial fulfillment of the requirements for graduation with Honors from Lee Honors College

Thesis Committee

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# Table of Contents

- Abstract ........................................ 3
- The History of World Music in Education .... 4
- Why Multicultural Music .......................... 6
- Hispanic Vs. Latino ................................. 8
- The Development of Hispanic Identity by the U.S. Government .... 10
- The Numbers: The Hispanic Population and Distribution .... 12
- Incorporating Hispanic Culture into the Secondary Music Classroom .... 15
- Pieces with Hispanic Influences for Wind Ensemble .... 16
- Considerations When Drafting A Unit Plan .... 17
- Intro to Unit Plan .................................. 18
- Unit Plan - "La Fiesta Mexicana" ................. 19
Abstract

For much of history, there has been a long-standing belief of the superiority of Western art music; that it is more natural, complex, expressive, and meaningful than other musics. This standpoint is being challenged more than ever as advances in musicology, ethnomusicology, global communication and media bring musics of other nations and cultures to the doorstep of the American people. There are many benefits to teaching cultural music in the instrumental classroom, including social and musical components. These components have the ability to open the minds of students to a higher sense of community as they enter the “world village” of the 21st century. Through examining the heritage of a community by the way of music, educators have the ability to not only teach great literature, but to increase cultural awareness and foster relationships within the community. So why should we teach Hispanic culture specifically? Though every culture is worthwhile and has academic and aesthetic merits, it is most appropriate to begin cultural study with cultures that are already present within the community such as Hispanic culture. The US Census Bureau estimates that as soon as 2042 the non-Hispanic white population will fall into the minority in the United States, due largely to the rapid growth of the Hispanic community. This shift is expected to happen much sooner in the population under age 18, with some estimates showing the transition as early as 2019. These statistics serve as definitive evidence of the increasing importance of the Hispanic community as a demographic community within the United States, especially within the sector of public education. Of the 49,265,572 estimated total students under the age of 18 enrolled in schools, public or private, in United States in the year 2008, over 44,100,292 were serviced by the public education system, translating to over 89% of the population under 18 years of age. Hispanic students accounted for 21.5% of the student population under age 18, equating to nearly 9.5 million students. We must consider: are we prepared to meet the academic and cultural needs of our evolving community of diverse individuals?
The History of World Music in Education

The inclusion of world musics in music education curricula in the United States has become increasingly prevalent in the past hundred years. Beginning in the early 20th century, American society underwent a major social change that spurred new attitudes towards ethnicity, civil rights, and pan-continental identity. This cultural shift as a nation gave birth to the teaching of world music and culture in American music education programs.

Before the First World War, education as a whole, including music, was primarily an Anglo-American phenomenon. Education was structured such that schools and classes were separate and “equal,” dividing the population into racial groups, including American Indians, Blacks and Hispanics. The first documented attempt to create a more inclusive educational environment came in 1922 when the Music Supervisors National Conference took an active role in multicultural education by hosting performances by Black musicians including an address entitled, “Jazz in the Proper Light.” The movement continued during the 1923 convention when President Karl Gehrkens called for music instruction to be made available to all students, without prejudice. In 1924, W. Otto Miessner continued to highlight the advancement for equal education in music in his presidential address entitled, “Music for Every Child.” The most notable addition to the 1924 convention, however, was the sharing of Charles Griffith’s paper, “Folk Music in the Philippine Islands” and Anne Oberndorfer’s “Musical Geography.” These presentations shared world music and culture beyond our national borders, encouraging educators to examine musics of lands far beyond what we consider “Western music.” In just two years, the Music Supervisors National Conference, the leading organization for music educators in the United States, went from a viewpoint that was vastly Anglo-American oriented to embracing musics far beyond the reaches of traditional western culture.

The dropping of the atomic bomb, the symbol of the end of WWII, caused the world to face not only the potential for man to destroy the physical world, and also its people and culture. The United States adopted two perspectives out of this event; the first being one of hemispheric solidarity, and the other being of a new global perspective that was designed to develop the youth of the America into being “One World” conscious. This first view of hemispheric solidarity saw the North and South American continents, the “Americas,” as integral entities that needed to be unified in this new global environment. In the middle and late 1940s the United States witnessed the formation of the Advisory Council on Music Education in the Latin American Republics as well as the well-known Pan American Union. The musics of Mexico, the Caribbean and South America were emphasized as an element of “intercultural” relations. The movements towards “One World” consciousness utilized global music to examine regions and cultures as part of a world identity. In an article in 1947 Music Educators Journal, Paul E. Duffield presented a twenty-lesson unit plan designed to teach Global Music through folk and art music of nations, the works of representative composers, and the culture and customs of the area. The units included:
1. United States, Latin America
2. The British Commonwealth
3. Russia and Siberia
4. France
5. Belgium
6. Norway
7. Sweden
8. Poland
9. Czechoslovakia
10. Italy
11. China
12. Germany – 18th Century
13. Germany – 19th Century
14. Austria
15. Hungary
16. Finland
17. Spain
18. Switzerland
19. Japan, Music of the Orient
20. Contemporary Modernists

These efforts, though perhaps narrow in their view of what constitutes “world”, were some of the first attempts at demonstrating the musics of other cultures in American music curricula. Units were to be taught with the aid of media such as audio recordings and films, usually filmed and directed by individuals of Western culture. Without review of these materials it is impossible to verify the authenticity of the representation of nations and cultures presented in this curriculum. It should be noted that the musics represented within these units were solely of either Western cultures or of highly regarded nations such as China and Japan, which were at the time blossoming industrial nations of notoriety on the global level. No mention is made of Africa, the Middle East, the Indian Sub Continent, Australia and Oceania, or indigenous cultures. The music of the Americas was dominated by lessons on composers that molded the identity of “American” music such as Stephen Foster and George Gershwin. There is no mention of other contributing communities such as the indigenous civilizations of North America, let alone Europe, Africa, South America or Mexico. Beyond the shortcomings of “Global” music education in the 1940s and 50s, efforts such as Duffield’s still represented an important step towards incorporating a wide array of cultures in music curriculum.

The Tanglewood Symposium of 1967 and the Yale Seminar in 1963 are two of the greatest milestones in the inclusion of musics of other cultures. During the Tanglewood Symposium, attendees discussed and addressed such questions as:

- What are the characteristics and desirable ideologies for an emerging and postindustrial society?
- What are the values and unique functions of music and other arts for individuals and communities in such a society?
- How may these potentials be attained?

In their discussions, they arrived to numerous important conclusions including the statement, “Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures.”
As the civil rights movement flourished in the United States, cultural music continued to make its way into music education programs throughout the country. However, this adoption was on a case-by-case basis and often lacking authenticity. Songs were often taken from other cultures only if they were adaptable to English lyrics and tonal systems. A song from Africa here, a Mexican culture song there, and perhaps “Sakura Sakura” from Japan. The staples of childhood music education programs lacked not only authenticity, but also the most important element of world music education; ties to the society and culture from which that music came. Educators often omitted discussions on the region, people, culture, the function of the music, instruments that would be important to the performance of the piece, etc. The past 20 years have been very positive for world music education in primary schools and in general music classrooms as teachers have begun to incorporate many of the important cultural elements into their music curricula. This same progress has not been demonstrated as strongly in performance-based classes such as orchestra, band, and choir. In a 2002, article in the Music Educators Journal, a band director provided an insight on the inclusion of world musics that is representative of many educators’ thoughts in this area. “I don’t go looking for some evenly balanced program of pieces by African-American and Caucasian composers, and by Hispanics and Asians. To me, it’s about kids making good music and not about representing every last ethnic enclave in some schlocky arrangement.”

Sound familiar? The movement towards multiculturalism can seem not only difficult, but even daunting to incorporate into a secondary instrumental classroom. Nevertheless, with conscious effort, the inclusion of world music is not only possible, but even energizing and fun. The difficulty does not lie in the music itself, but in the imagination and creativity of how educators view music education and the educational goals of the band, orchestra, and choir room.

Why Multicultural Music

Now that we have examined the history of multicultural music in the United States, we must look at world music from where we currently stand in history. Why should music educators teach multicultural music in the 21st century? For much of history, there has been a long-standing belief in the superiority of Western art music; that Western art music is more natural, complex, expressive, and meaningful than other musics. This standpoint is being challenged more than ever as advances in musicology, ethnomusicology, global communication and media bring musics of other nations and cultures to the doorstep of the American people. Individuals often reject ideas, concepts, and other “things” not because they are wrong or bad, but because they are unfamiliar. Throughout history, people have often rejected the music of Africa, Oceania, and Indigenous cultures because of a lack of understanding of the aesthetic and performance of these musics. There must be an understanding that musics, just like the societies in which they live, are based on different theoretical systems and philosophies. They often utilize different tonal systems, meters, rhythms, instruments, performance practices and other elements that can prove difficult for citizens of Western countries to understand. These musics are no less meaningful, natural, or complex than the music of the Western European tradition, nor are they less worthy of study. They are simply different. Often, these musics serve as a light with which we can illuminate a culture for its traditions, practices, and beliefs. Furthermore, world music traditions brought into the United States are worth studying and are worth being incorporated as a part of the nation’s musical life, including its education. There are three primary rationales for teaching world musics in the United States – Social, Musical, and Global.

The interactions in which we live are present on various levels. Estelle Jorgensen is known for her theories on enculturation. By her theory, enculturation involves a series of concentric circles, which represent progressively more inclusive understanding. We go from the center outward until we embrace a global view of humanity. James Banks goes to define these as through specific levels: ethnic, national, and global. Others may see them as: self, community, state, nation, continent, global. This breakdown can be perceived in many different ways. Growing into an identity, whether from the center or the outermost reaches of the circle, involves the processes of enculturation and acculturation.
Enculuration is the process by which a person learns the values, behaviors and traditions that are appropriate and/or necessary in a culture. There is no formal process by which humans learn how to live and thrive in a native culture. Individuals learn the traditional language, methods of eating, rules of social interaction, and so much more through growing up in the culture and mirroring the behaviors they see around them. Acculturation is process by which two cultures mix and interact upon their introduction. An example would be the way Native Americans changed after the introduction of Anglo-Europeans in North America. Though each culture retained elements of their native culture, the new Americans adapted to a life of agriculture and self-sustainment similar to the practices of the native tribes. By the middle 19th century, many Native Americans spoke English and wore traditional Anglo-Saxon garments as were common of the Caucasian population inhabiting the United States. These individuals did not forsake their native language and practices, but they went through a process of acculturation by which they melded two cultures to form a new cultural identity. It is by these processes of enculturation and acculturation that we slowly travel outwards through the concentric circles of identification to arrive in a place of global consciousness.

Many in the field of music believe that inclusion of world musics in music education programs better reflects the ethnic diversity of the United States, allowing students to explore the rich and diverse culture of the United States. This can better prepare students to live in a global environment such as the one we inhabit today. Through music we can come to better understand those cultures that comprise the portrait of the country as it develops multicultural awareness, understanding, acceptance of people from other cultures, and even cultivates open-mindedness and unbiased thinking, eradicating racial and ethnic resentments. There are also many who believe that Americans fall into a line of beliefs known as “ethnocentricism” or the belief that one’s own culture is superior to other cultures. Examining world music in comprehensively allows for educators to foster cultural allocentrism, whereby students have the ability to center their attention and actions on other people and cultures, rather than just themselves. This is especially important in the United States due to our multicultural identity. Throughout the history of our nation, and especially in the 1800s, the nation found pride in being a cultural “melting-pot” by which individuals of all ethnicities and identities could live and prosper together. The cultural diversity that is now represented in the United States is one of the richest in the entire world and our education, in music and in other areas, must reflect the dynamic texture in which we live. Music is one of the disciplines that can prove to be amongst the strongest in achieving this goal of social awareness.

There is a musical rationale for studying cultural music as well. Inclusion of world musics in music education programs can provide opportunities to study musical concepts and reinforce the knowledge of musical elements, refine aural skills, critical thinking, and even motor development. Additionally, positive exposure to world music has been proven to increase the tolerance of unfamiliar music and foster more sensitive musical aesthetics.

The musical elements of world musics are often more complex than those used in traditional Western music. The rhythms, time signatures and layering often vary from those commonly used in the music to which we are accustomed. Just as with the Vygotsky’s Theory of Proximal Development, these complexities can often be an issue for listeners who have not had exposure to these types of musics. Studies have shown that as music goes from simple to complex, listeners are more engaged in the stimulus. After a certain point of complexity, however, the stimulus becomes too difficult for the individual to process and a reaction of rejection occurs. For this reason, it is important that musics of other cultures are introduced slowly while monitoring the level of complexity to ensure a positive, learning-filled experience. By introducing musics of other cultures, educators can foster a deep understanding of musical elements in new terms that can be easily translated into the musics with which we are already familiar.

Tonal systems and traditional melodic and harmonic practices are different from culture to culture. For example, in the Indian Sub-Continent, musicians utilize a very strict system of tonality and rhythm with rhythmic patterns and melodic progressions set in years of tradition and study. In addition, Indian music utilizes a tonal system that includes variances in pitch smaller than are utilized in traditional Western Music. Scales in some cultures utilize the same number of notes as the in Western music, some use more, and some use less. Listening to and performing music of other cultures builds stronger aural skills in our students while
simultaneously opening their minds to the possibility of the “other.” We should strive to foster in our youth the concept that there may be an answer, belief, or possibility other than that we are used to or expect. Listening to other cultural musics and building “other” aural skills have immense benefits to musicians when they are applied to standard Western repertoire.

Motor skills can be fostered by studying cultural music as well. Instruments and languages of other ethnic groups can foster skills and abilities that cannot be accessed through the English language or by playing traditional band and orchestra instruments. Gross motor skills can be built through participating in an African drumming session, or dancing to an Andean song of celebration. The guitar music of Spain utilizes a finger-style of playing that is more complex than the common strumming-style of popular music in the U.S. There are so many skills that can be ours if we only have the courage to access and try them. We are born with the ability to make all the vocal sounds present in the various languages of the world and more, but after childhood, we lose the ability to recreate many of these sounds. Just think of the possible motor and phonetic skills that individuals could possess if world music were a instrumental part of education.

Last but not any less important is the global rationale for teaching multicultural music. Every human is a citizen and member of the global village. In our current age of technology, travel and communication, the cultural interchange that is possible on a daily basis is staggering. For individuals to compete and survive in this modern world, they must be sensitive to not only cultures individual entities, but also cultures and identity in the global context. Just in the past century society has witnessed how it is no longer possible for cultures to exist in isolation. Though there are remote tribes and ethnic groups that are relatively isolated in existence, they still are subject to the influence of other cultures and people. Mark Slobin believes, “World music looks like a fluid, interlocking set of styles, repertoires, and practices which can expand or contract cross wide or narrow stretches of the landscape. It no longer appears to be a catalogue of bounded entities of single, solid historical and geographical origins.” No longer is music of Norway purely Norwegian. The same is with the music of Ghana, Australia, and China. The new era of global existence has created acculturated music, and should be studied as such. Studying multicultural music allows us to examine the people, practices, and environments in which these musics live and breathe. Through the understanding of the music, and thus the culture of a people, educators can enhance communication, understanding, and relations amongst individuals. The U.S. is viewed as a leader of policy in the world, and as such the inclusion of world musics and cultural inclusion in its curricula seems essential.

**Hispanic Vs. Latino**

While both Hispanic and Latino are terms that are generally acceptable in public view, individuals should always respect personal preferences as much as possible in referring to persons and groups. Though many affiliate themselves with either term, Hispanic/Latino, if given a choice most personally identify with a country of origin as a classification of choice, such as Cuban, Puerto Rican, Mexican, Colombian, Venezuelan, etc. Citizens of the U.S identify themselves as “Americans” because that is their national identity. We do not call ourselves British because of our primary ancestry as a nation, nor do we call ourselves English for the language we speak. We call ourselves Americans. It is proper to extend this same consideration and courtesy to the Hispanic population. Hispanics born in the U.S. are Americans; naturalized citizens are Americans, Puerto Ricans born in the Commonwealth of Puerto Rico are Americans. Race and ethnicity allows us to view the population in a more in-depth manner, but do not supersede the rights, respect, and equality of citizenship.

Regardless of the preference for specific classifications as mentioned above, “Hispanic” and “Latino” are still overarching terms that allow us to discuss the numerous diverse cultures that comprise this demographic. Similarly, Caucasian allows us to grossly describe those of European descent. The terms Hispanic and Latino have been a source of great debate in U.S. culture. From newspapers and journals, to government documents and popular media, there is an active discussion on what the proper terminology is when referring to people of this rapidly growing demographic. For the consistency of this document, I have chosen to utilize the
term that is utilized by most scientific literature and statistical agencies in the United States, “Hispanic”. The Hispanic Health and Nutrition Examination Survey, the US Census, the National Health Interview Survey, and all other national surveys administered by the government utilize this identifier. As such, in an effort to maintain consistent language use and streamline the terminology of this document with the majority of statistical information available and used in this document, the term Hispanic will be the identification used to describe the Hispanic/Latino/Spanish community in discussion. All other categories such as White, Black, American Indian, etc. will also be termed in a manner consistent with the US Census.

The conclusion on what term to use is not nearly as easy to determine as it is in the case with this document. There are numerous factors and points of history that one must examine before a clear, informed decision can be made. This includes the denotation and connotations of the words, historical influences, and regional preferences.

*Merriam-Webster's collegiate Dictionary, 11th Edition (2004)* defines Latino as “a native or inhabitant of Latin America” and “a person of Latin-American origin living in the United States.” Hispanic is defined as “of, relating to, or being a person of Latin American descent living in the United States; especially: one of Cuban, Mexican, or Puerto Rican origin.” Contrary to prior definitions of the term, neither term refers to the primary language of the individual. Back in 1971 *Webster's New International Dictionary, Second Edition-Unabridged* described Hispanic as “Pertaining to or deriving from the people, speech, or culture of Spain or of Spain or Portugal; often specific, Latin America.” Latino was defined differently as well, “designating the peoples, nationalities, or countries, such as the French, Italian, Spanish, etc. whose languages and culture are descended of the Latin.” The vast change in the definition of these two words in just 35 years is noteworthy and is representative of how the general perception and understanding of these terms can too be clouded.

The term Latino is newer than its counterpart, Hispanic. The Webster dictionary cites the words origin of Latin being around 1946. Hispanic is considered to have been used first circa 1889. During the 1970s, the federal government, namely the Office of Management and Budget, was charged with finding a classification to account for the large Hispanic population in the United States. The committee came to two primary decisions, the first being that the term Latino was much to similar to the term Ladrino, a language spoken by descendants of Spanish Jews who were driven from Spain during the 15th century. Additionally, if taken literally, the term Latino would include individuals of all Latin derivative languages, including Italians, Portuguese, and French. The proponents of Hispanic cited that since “we all speak Spanish” the term Hispanic would serve as the best identifier for the population. They failed to acknowledge not only that many people from South and Central America are of native decent and speak a different dialect than Spanish, but also the existence of nations such as Brazil where the official language is not Spanish, but in this case, Portuguese. Official languages of Central and South America include Spanish, Dutch, English, French, Guaraní, Portuguese, Quechua, and Aymara. Contrary to popular belief, the Spanish language is not a common denominator amongst all Hispanics.

Both Latino and Hispanic identifiers are not indicators of race and are considered racially neutral. Although an individual may be identified as Latino or Hispanic, she/he can furthermore be classified as White, Black, Indian, Aleut, Asian, etc. One prime example of this may be seen in the islands of the Caribbean such as Puerto Rico, Cuba, and the Dominican Republic. Native populations originally inhabited these lands, but upon the arrival of European populations in the 1500s, the islands began a process of colonization and racial development. Colonists quickly realized the great potential of the region as a supplier of natural resources and a center of international trade and commerce and established trading ports and plantations throughout the area. During this process of colonization, Europeans brought slaves of predominantly African decent to serve as laborers on the sugarcane and tobacco plantations of the region. To this day there are individuals in Puerto Rico of all skin colors, religions, and languages who identify as being Puerto Rican. Though these habitants are all Puerto Rican citizens, they exhibit numerous race classifications. This plurality of race and identity is present in all countries and must be considered carefully.

Two national syndicates that have been important in the terminology war have been the New York Times and the L.A. Times. Together they represent two varying opinions that are influenced by geographic location, demographic distributions, and political progress. The New York Times released in 2009 some notes from their newsroom on grammar, usage and style of terms
describing Hispanic populations. The Times stated that though both Latino and Hispanic are both acceptable terms, individuals should default to the preferences of the individuals and groups with whom they are working. They were also quick to point out that many second- and third-generation “Latinos” regard themselves as simply “American” or “Texan” or the comparable. In many circumstances, a reference to race is not necessary and should only be used if pertinent to the situation. They included some interesting statistics from the Pew Hispanic Center:

“A 2006 survey by the Pew Hispanic Center found that 48% of Latino adults generally describe themselves by their country of origin first; 26% generally use the term Latino or Hispanic first; and 24% generally call themselves American on first reference. As for a reference between “Hispanic and “Latino”, a 2008 center survey found that 36% of respondents prefer the term “Hispanic,” 21% prefer the term “Latino” and the rest have no preference.”

The LA Times released a different set of standards in their 2011 stylebook for how which terminology should be used. Within their statement is that Latino should be used in all entries except for specific exceptions, which include quotes and proper names. For example, the U.S. Census Bureaus’ usage of terms such as “Hispanic or Latino” and “non-Hispanic or Latino.” These terms are considered essential to the methodology of the information on ethnicity and race. As was stated in the opening of this section and above with the New York Times, individuals should be identified not by an umbrella term but by their true background such as Mexican, Salvadorian, Cuban, etc. The stance set by the L.A. Times can be perhaps attributed to the high population of inhabitants of Mexican heritage in the US Southwest, contrary to New York and the Northeast where the dominant population is primarily of Puerto Rican descent.

In summation, in order to accurately describe a demographic within a community, it is important to examine the details. Upon first glance we may categorize individuals as White, Black, Asian or Hispanic, but we must dive further into the details to properly identify individuals. Specific language should be used first if ethnicity or origin is pertinent to the circumstance. An example circumstance would be if an educator were to communicate with a fellow staff member such as a counselor, administrator, or language specialist important information to the student’s success. An example in which race and heritage may be deemed pertinent to discussion would be in the creation of an Individualized Education Program (IEP). When utilized, it should include specific background information on ethnicity, not just the umbrella term of Hispanic or Latino. Each country, region and territory has its own history, culture, traditions, and language. Utilizing individual specific language allows a greater amount of information to be accessed than gross categorizations and very well may aid in the understanding of the student, parents, and community. Race and ethnicity do not have to be hidden elements. Instead, individuals in the education sector can utilize this information to create a more vibrant, inclusive environment that ensures all students success.

The Development of Hispanic Identity by the U.S. Government

The concept of race and ethnicity has developed greatly over the history of the United States. The terms “race,” “ethnicity,” and “ancestry” have no fixed and agreed upon meaning by the general population. Upon definition, race is an overarching term that is an indication of the heritage with which you were born, regardless of location or learned behavior. Categories of race can be described with terms such as “Caucasian,” “Black,” and “Asian.” Ethnicity describes elements of learned cultural behaviors that are customary of a particular territory or region. For example, a Canadian, Irish-Scott and an Israeli, each would fall under the racial designation of “Caucasian,” however, we would notice, that each of these individuals exhibited distinct characteristics that are definitive of a specific culture and land. Their ethnicity would be a subcategory of their shared race. To understand of how we respond as a population to race and ethnicity today within the United States, we must first examine history and how government and
the general public have acknowledged race and ethnicity as time has progressed, and how practices even now foster feelings of otherness and inequality within the Hispanic community.

In 2009, the U.S. Commission on Civil Rights examined racial categorization in the United States in *Racial Categorization in the 2010 Census*. The commission was charged with examining current racial categorization as defined in the 2000 Census and to present their findings and recommendations for the 2010 Census. Amongst the various statements by esteemed scholars from around the United States, Charles Kincannon, Director of the U.S. Census Bureau from 2002-2006, presents a brief explanation of how the U.S. Government has viewed and collected information on race over its history. Initially, the country implicitly recognized only three race categories: White, Black and Indian.” During this period, the government only kept information on “free persons,” those who were White. It wasn’t until the passing of the 14th amendment that the census came to count all individuals, including individuals of color and Native ancestry. As the country expanded, so too did the Census, including racial classifications Filipinos, Hawaiians, and Aleuts, reflecting the absorption of the Philippines, Hawaii and Alaska as U.S. territories. 1850 brought the first mention of Hispanic/Latino origin on the US census. Termed as “Mexican origin,” this ancestry was determined primarily two factors: the country of birth (or parent’s birth) and mother tongue.

As immigration from Central and South America increased in the late nineteenth century, it became apparent that “Mexican origin” was not a clear indicator of the composition of the Hispanic population in the United States. In the 1930 census, nationality became a racial classification when the term “Mexican” was added to denote persons born in Mexico or had parents born in Mexico. Other races that were added at this time include Indian, Chinese and Japanese. Ten years later, Mexicans were to be listed as White and the categories of race reduced once more to White, Black or Other. During 1960 Census, takers were instructed to record people from Puerto Rico, Mexico or other persons of Latin decent as White, unless they were visibly either Indian or Negro. It was not until 1970, that the US census added a separate question on the Census that included a separate question on Hispanic origin. This was only available on the long form sample that was distributed to approximately one in every six households. In 1980, the question was added to the short form, and the definition of Hispanic of Latino origin was termed as “referring to a person of Cuban, Mexican, Puerto Rican, South or Central American, or other Spanish culture or origin regardless of race.”

Another key development in 1970 was the reliance on self-identification of race and ethnicity. In earlier census, race was determined by third party observations of characteristics such as skin color, eye color, hair type, and native tongue. For the first time, citizens had the power to declare their own racial identity. Independent reporting as well as the addition of a separate question on Hispanic origin created a unique problem for those of Hispanic decent. Though they could select “of Hispanic origin” in one question, no similar option was given for race. Individuals who did not feel as though they identified as “Caucasian” were had no other choice to select other than “some other race.” The Census of 2000 was critical in the reevaluation of the current race categorization system, prompting the examination by the U.S. Commission on Civil Rights. Statistics showed “some other race” as the third largest race group in the United States, of which almost 97 percent, were of Hispanic and Latino decent. 42 percent of Hispanics that identified their race selected this option, and many did not answer the question at all. Clearly, change was needed in the racial categories offered on the US Census for 2010.

During the proceedings on the *Racial Categorization in the 2010 Census*, numerous testimonies and potential changes were offered, including the inclusion of “Hispanic/Latino/Spanish” as a racial category. In addition, the commission recognized the Census’ fostering of feelings of “otherness” through its current two-question format,

[Beginning] In 1970, when respondents were required to choose only one box, some argued that Hispanics/Latinos could be of any race and that a single question would force Hispanics/Latinos to choose between their race and their Hispanic/Latino ethnicity or ancestry. Since respondents may now select as many responses as they wish, this is no longer a problem. We therefore recommend that the Office of Management and Budget's standards be amended to discontinue the two-question format and that instead (i)
“Hispanic/Latino” be added to the responses to the general question on race and (ii) the question on race be re-named a question on “race, ethnicity or ancestry.”

This change was not reflected in the 2010 Census however. The Bureau presented citizens again with a two-question format that continued to exclude Hispanic origin as a race in response to question 6, “What is this person’s race?” Once more, respondents were faced with choosing an identity that may or may not have aligned with their personal identification. (See figure below right)

The concept of race, origin, and ethnicity is extremely important in regards to the Hispanic/Latino community. Some people regard “Hispanic” as a race and some do not. Some may refer to a particular individual’s Hispanic background as his “ethnicity” yet others may reject the term on the grounds that it does not accurately represent their individual cultural identification. Though the majority of the population does not object to Hispanic as an overarching term of identification, there is a large population that prefers to be identified by their true origin. There is a very strong cultural tie amongst many Hispanics to the native country of themselves and/or their parents, grandparents, etc. To many, ethnic background is critical to identity, aligning personal identification not primarily as a Hispanic, but as Mexican, Boricua (Puerto Rican), Cuban, or as appropriate. There is a pride in ancestry and individuals often firmly believe in preservation of cultural elements such as language, religion, customs, etc. This is a vital concept and is something that must be consciously considered throughout this examination of Hispanic culture. This importance lies not only in the inclusion of individuals within the country as a whole, but especially within educational communities. Current practices for racial categorization in our country, lack of education in the general population, the war on Immigration and other factors have long misconstrued identity in terms of the Hispanic population. There must be a concerted effort to improve cultural awareness and eliminate these feelings of “otherness” and create a more cohesive society as a whole.

The Numbers: The Hispanic Population and Distribution

In 2010, 308.7 million people resided in the United States. Of this number, 50.5 million identified themselves as of Hispanic of Latino origin. This translates to roughly 16 percent of the U.S. population, up 3 percent from 35.3 million in the year 2000 (13 percent). Between 2000- and 2010, the Hispanic population grew 43 percent, four times the nation’s 9.7 percent growth rate, with more than half of the growth in the total population of the United States between 2000 and 2010 being attributed to the increase in the Hispanic population.

The US Census Bureau estimates that as soon as 2042 the non-Hispanic White community will fall into the minority in the United States, due largely to the rapid growth of the Hispanic community. This shift is expected to happen much sooner in the population under age 18, with some estimates showing the transition as early as 2019 and the formal forecast by the Census Bureau estimating 2023. Currently minorities account for 46.5 percent of the under 18 population. These statistics are definitive evidence of the increasing importance of the Hispanic community as a demographic community within the United States, especially within the
sector of public education. Of the 49,265,572 estimated total students under the age of 18 enrolled in schools, public or private, in United States in the year 2008, over 44,100,292 were serviced by the public education system, translating to over 89% of the population under 18 years of age. Hispanic students accounted for 21.5% of the student population under age 18, equating to nearly 9.5 million students. Are we prepared to meet the academic and cultural needs of this new population of diverse individuals?

It is evident that this demographic shift will affect some communities, states and regions more than others. We must consider a number of factors when considering the impact that numbers can demonstrate a community: the total number of individuals, percent of the population, and the rate of growth as a whole and as a demographic. So what does this distribution look like?

### Regional

<table>
<thead>
<tr>
<th>Region</th>
<th>Total</th>
<th>Hispanic or Latino</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total</td>
<td>Number</td>
</tr>
<tr>
<td>Northeast</td>
<td>55,317,240</td>
<td>6,991,969</td>
</tr>
<tr>
<td>Midwest</td>
<td>66,927,001</td>
<td>4,661,678</td>
</tr>
<tr>
<td>South</td>
<td>114,555,744</td>
<td>18,227,508</td>
</tr>
<tr>
<td>West</td>
<td>71,945,553</td>
<td>20,596,439</td>
</tr>
</tbody>
</table>

The largest population of individuals who identify as either Hispanic or Latino is found in the Western region of the United States. Here over 28.6 percent of the population is of Hispanic decent, translating to over 20 million individuals. To put this number into perspective, California and Texas are the only states in the entire union that have a larger total population of inhabitants.

The largest population region of the United States, the South has the 2nd largest population of individuals of Hispanic origin with over 18 million respondents. This translates to around 15.9 percent of the total population. This is largely attributed to the states of Florida and Texas, areas widely acknowledged as centers of large Hispanic populations.

The Northeast and Midwest regions of the United States post the smallest numbers for individuals who identify as Hispanic. At roughly 7 million and 4.5 million respectively, combined they only are equal to half the population of Hispanic individuals in the West region. Much of these statistics can be attributed to the geographic distance from major immigration centers such as the US-Mexico border and cities such as Miami.
State

Over half the Hispanic population in the United States resides in just three states according to the 2010 Census. California, Texas, and Florida boast a combined 54.9 percent of the Hispanic population. As a whole, almost 75 percent of the Hispanic population resides in the eight states with populations of 1 million or more. (California, Texas, Florida, New York, Illinois, Arizona, New Jersey, and Colorado)

The highest number of Hispanics by percent of the total state population is in the state of New Mexico. Here 46 percent of this state of 2 million residents identifies as being of Hispanic origin. This translates to around 953,403 individuals. New Mexico is representative of the need to examine a population not only based on the sheer quantity of people, but as a representation of the population as a whole. Though New Mexico’s Hispanic-identifying population is small compared to states such as the “Great-Eight,” the need for cultural awareness is perhaps even higher.

The fastest growing state between 2000 and 2010 is South Carolina. Here the Hispanic population went from 95,000 in 2000 to 236,000 in 2010; an increase of 148 percent. The second fastest growth rate is Alabama at 145 percent. The total percent of the population that identifies as Hispanic remained below 9 percent, much below the national level of 16 percent. It is here too, in our quickly growing sectors that attention must be given to now to properly meet the needs of the community.
Figure 4.  
**Largest Detailed Hispanic Origin Group by State: 2010**

The area of each circle symbol is proportional to the population of the largest Hispanic origin group in a state. The legend presents example symbol sizes from the many symbols shown on the map.

(For information on confidentiality protection, nonsampling error, and definitions, see www.census.gov/prod/cen2010/doc/sf1.pdf)

Source: U.S. Census Bureau, 2010 Census Summary File 1.
Figure 5.
Hispanic or Latino Population as a Percent of Total Population by County: 2010

(For information on confidentiality protection, nonsampling error, and definitions, see www.census.gov/prod/cen2010/doc/sf1.pdf)
Figure 6.
Percent Change in Hispanic or Latino Population by County: 2000 to 2010

(For information on confidentiality protection, nonsampling error, and definitions, see www.census.gov/prod/cen2010/doc/sf1.pdf)
Incorporating Hispanic Culture into the Secondary Music Classroom

Before we can begin to properly incorporate culture into a music classroom, educators must accept that absolute authenticity of world musics is not achievable due to factors such as the socio-cultural context of the classroom and the community. Students come from diverse backgrounds, ethnicities, religions and experiences, which both directly and indirectly affect the reception of information. As we know from studies in human development, individuals process information through connecting new information to prior knowledge and experiences. As students of a classroom come from innumerable socioeconomic and cultural background, it is impossible to reach true or full authenticity in any particular music, let alone that of foreign cultures. To properly gain understanding of a society, one must experience it first hand through personal interaction and participation. Audio and video recordings used in classrooms can capture but only a part of the music making process/experience.

The second assumption that teachers must consider is that within the system of music education in which we participate here in the United States, world music is utilized to support music education and education in general, rather than to focus on the purpose of the music in its original culture. There are of course exceptions to this assumption, but in general, educators use cultural music as a means of supporting preexisting concepts and practices such as tonality, rhythm, and style. Including world musics in the classroom removes music from its prior musical context and places into this classroom context. Regardless, music educators should make a concerted effort to create an experience that highlights cultural music for its own benefit, not just to further other musical goals. When all possible, recordings made by indigenous people or recognized scholars on traditional instruments to not only ensure the most accurate representation of the music possible, but to highlight the beauty and value of cultural music in its most authentic form.

Music educators must be conscious in the selection of repertoire that they choose musical works not just because they are representative of a particular culture, but also because it is quality literature that is fulfilling in its technical, musical and cultural merits. A music educator’s primary objective is first and foremost to provide students with a quality music education. The incorporation of cross-curricular elements such as history, geography, writing are secondary goals that are supplementary to the education of the literature. Asses the current technical merits of the ensemble, determine where students need to progress next in their musical development, then select literature that is suitable for the ensemble. The goal is to program into our concert cycles literature that incorporates elements cultural identity while simultaneously playing to the strengths and growth of the ensemble. If a piece of literature does not fit these needs, then consider what skills need to be developed so that in future programming, cultural music may be incorporated. First and foremost, choose suitable quality literature, regardless of secondary aims.

Finally, as mentioned earlier, one must know the community in which they are serving. Hispanic is a general term for racial identity, as is Caucasian or Asian. If a community is predominantly of Mexican heritage, it would be more appropriate to select a piece of literature that incorporates influences of Mexican culture rather than a piece representative of a some other heritage such as of Cuba or Puerto Rico. There are vast differences between the history, culture and musics of the Caribbean, Central America, and South America, and as such, proper forethought should be given when selecting appropriate literature in a diverse community.
Pieces with Hispanic Influences for Wind Ensemble

Below is a short list of popularly performed, quality pieces of literature that incorporate Hispanic influences for Wind Ensemble. This compilation is but a small sample of published literature in existence that may fall into this category.

Timothy Broege, *The Tango Disappearing*
Carlos Chávez, *Chapultepec*
Carlos Chávez, *Zandunga Serenade*
Aaron Copland, *El Salón Mexico*
Claude Debussy, *Ibéria*
Michael Gandolfi, *Vientos y Tangos*
Adam Gorb, *A Little Tango Music*
Morton Gould, *Latin-American Symphonette*
Morton Gould, *Santa Fé Saga*
Lara/arr. Goldman, *Granada*
John Mackey, *Redline Tango*
Arturo Márquez, *Danzón No. 2*
Roger Nixon, *Fiesta del Pacífico*
Frank Perkins/arr. Werle, *Fandango*
H Owen Reed, *For the Unfortunate*
Alfred Reed, *Second Suite for Band (Latino Mexicana)*
Silvestre Revueltas/arr. Bensciscutto, *Sensemayá*
Silvestre Revueltas, *Tres Sonetos*
Carlos Surinaeh, *Soleriana*
Jaimie Texidor, *Amparito Roca*
Clifton Williams, *Symphonic Dance No. 3, Fiesta*
Considerations When Drafting A Unit Plan

Educators should consider the inclusion of numerous elements when designing unit plans. Depending on the schedule of the ensemble, duration of class periods, the age group of the students, and other factors, unit designs should be catered to the educational needs and abilities of the ensemble. When creating these custom tailored plans, I encourage educators to view the design of unit plans incorporating culture as a grab bag of choices. Though many options exist on what we may teach and may be valuable to our students, we have the opportunity to have fun and use a little bit of this, a little bit of that to create an experience that is tailored specially for our students. Some ideas of what a unit can include:

About the Composer
- Personal History
- Education
- Cultural Exposure
- Travel
- Why Compose

History of the Piece
- When?
- Why Cultural Music?
- Composer Study in Region
- Instruments/Musics Referenced
- Historical Influences
- Storyline (if present)
- Form and Structure
- Social or Historical Commentary?

History of
- Region
- Country
- Territory/Province/State

(Basic History/Politics/Religion/Indigenous Cultures/Popular Culture/Etc.)

Geography
- Countries/Capitals
- Major Cities
- Indigenous Civilizations

Musical Traditions
Genres of Music
- What types of music exist?
- How were these genres formed?
- What is considered popular music?
- What is considered traditional music?

Ensembles (Popular and Traditional)
Intro to Unit Plan

Attached is just one example how a unit plan that incorporates Hispanic culture into a secondary instrumental classroom may look. *La Fiesta Mexicana* is one of preeminent pieces for wind ensemble that portrays elements of Hispanic culture, incorporating not only more modern representations of Mexican culture such as the Mariachi, but representations of indigenous culture as well. A piece of literature does not need to be grade five literature to be considered as a base for a unit or lesson that incorporates culture. What is important is not the complexity or authenticity of a piece, but that it has the ability to open a dialogue of conversation on culture and world identity.
UNIT PLAN

La Fiesta Mexicana
(A Mexican Folk Song Symphony for Concert Band)

H. Owen Reed

Alexander L. Armstead

Wind Symphony
La Fiesta Mexicana

H. Owen Reed

Publisher: Warner Bros. Publications

Grade
Teaching Music Series: Grade 5
State Ratings: FL, NY, VA, NC: Grade 6

Style
Programmatic Symphony

Keys

Meters
4/4

Tempo Indications
Quarter = 50-60, 144, 152, 176
Half = 60
Dotted Quarter = 120

Total Duration
ca. 21:40

Score
Full Score
Non-Transposed

Range Concerns
Range and passages are manageable by more advanced high school ensembles

Special Considerations
The piece has no key signatures, accidentals are bountiful.
The score is in C and no octave transpositions are given.
Few meter changes
Tempos are consistent within movements.
All instruments have several exposed sections and several solos.
Program Notes

H Owen Reed was born in Odessa, Missouri, on June 17, 1910. He was a pupil of both Howard Hanson and Bernard Rogers at the University of Rochester's Eastman School of Music. Beginning his long association with Michigan State University in 1939, he served as professor of music and head of composition until his retirement in 1976. Dr. Reed's published compositions include a variety of works for orchestra, band, voices, opera, and chamber music, plus eight books on music theory and composition. In the 1930s, Reed traveled a good deal in the Americas and Europe, capturing the diversity of folk music he heard in Scandinavia, Mexico, and the Caribbean islands.

Some band scholars consider La Fiesta Mexicana to be the first full symphony for band by an American composer. Certainly, it is the first to attain continued recognition and performance. The three-movement work is based on many of the impressions that Reed had during his visit to Mexico during the winter months of 1948-49, the trip part of his Guggenheim fellowship. It is a contrast between the sacred and the secular – a look at the different cultures that Reed saw as such strong features of that society. Although most of the melodies are original, several folk works appear in the symphony as well. The folk song, “El Son de la Negra”, is found in the middle of the last movement. It was, and continues to be, one of the most popular of all Mariachi tunes. La Fiesta Mexicana, originally scored as a suite for full wind ensemble, has been transcribed for orchestra and was premiered by the Detroit Symphony.
Biography

Dr. H. Owen Reed retired in 1976 from Michigan State University as Professor Emeritus. He was chairman of Music Composition in the School of Music and served as Acting Head in 1957-58.

Born in Odessa, Missouri June 17, 1910, Dr. Reed was grew up in a modest, musical household. His father played the fiddle and his mother played the piano. During his youth Reed took music from the town’s only piano teacher. 20

Following high school, he enrolled in the School of Music at the University of Missouri in 1929 but transferred in 1933 to Louisiana State University. There he received his Bachelor of Music (1934) and his Master of Music (1936), both in music composition, and a Bachelor of Arts (1937) in French. In 1937 he enrolled at the Eastman School of Music of the University of Rochester and received his Ph. D. in music composition in 1939. Dr. Reed’s published compositions include a variety of works for orchestra, band, voices, opera, and chamber music, plus eight books on music theory and composition. 30

In addition to his composition study with Helen Gunderson at Louisiana State University, Dr. Reed studied composition at the Eastman School of Music with Howard Hanson and Bernard Rogers, conducting with Paul White, musicology with Howard Gleason and theory with Allen I. McHose. In the summer of 1947, he studied composition with Roy Harris at Colorado Springs. In 1942, at the Berkshire Music Center (Tanglewood), he studied composition with Bohuslav Martinu, and contemporary music with Aaron Copland, Leonard Bernstein and Stanley Chappel.

Dr. Reed spent six months (1948-49) in Mexico composing and studying folk music and returned to Mexico for a month’s study in the summer of 1960. He also continued his study of folk music in the Caribbean in February 1976, the summer of 1977 in Norway, and extensive study of Native American music in New Mexico and Arizona.

An accomplished composer, Reed has written for numerous genres, including wind symphony, orchestra, choir, chamber ensembles, and theatre. In addition to his musical compositions, Reed has published eight books on the subjects of musical composition and music theory. His scores, recordings, correspondence, and other papers have been deposited in the Michigan State University Manuscript Collection, in the Special Collections Unit of the Michigan State University Libraries.

He has been a member or officer of a number of regional and national music organizations including the Music Teachers National Association where he served as Chairman of the Theory-Composition Section. He is a member of ASCAP, The American Music Center, The Michigan School Band and Orchestra Association (Honorary Member), and a member of the National Council of the National Association of Composers, USA. He is also an Orpheus Award member of Phi Mu Alpha Sinfonia, and recipient of the National Arts Award from Sigma Alpha Iota 31.
The Work

From an interview in July 2001 by composer and publisher, James Syler:

“In 1948 I was awarded a Guggenheim Fellowship. The project? To write what would be the first symphony for band. More recently, the name "band" has often been called Wind Ensemble, Wind Orchestra, Wind Symphony, etc., probably to show its interest in contemporary serious writing rather than in playing marches and transcriptions. But the new name generally implies a smaller group of more competent players.

After hearing much infectious music in Mexico City, Cuernavaca and Chapala, and reading Stuart Chase’s MEXICO, I decided to write a Mexican folksong symphony, a three-movement work somewhat depicting a typical fiesta. I immediately became a Freshman theory student taking melodic dictation on transcribing to notation the march, "El Toro," played at the bull fights, the mass sung at the cathedral in Chapala, the "Aztec Dance" which I obtained from Señor Aceves who had done research on the music of the Aztecs, and finally a most popular Mexican tune played by the Mariachi, "El Son de la Negra." And, yes, La Fiesta Mexicana has been widely performed and recorded (in spite of its difficulty) throughout the United States, Japan, Canada, Europe and...Mexico. Michigan State's former Director of Bands, the late Leonard Falcone, performed La Fiesta with choreography, staged with costumes, lighting, etc., with choreography and directing by Forrest Coggan.”

From Reeds’ Lecture Notes

In 1948 I was awarded a Guggenheim Fellowship to compose in Mexico. One of my projects was to write a symphony for concert band, primarily for Col. William F. Santelman and the U. S. Marine Band. It was while living in Cuernavaca that I happened upon a book called, MEXICO by Stuart Chase. [ED: Mexico; a study of two Americas] (MacMillan Co., 1946).

"I knew immediately that I had found the framework for a three-movement symphony. There only remained the job of collecting some folk songs which I felt must be a small part of such a work as this. Also, I recognized that this kind of a program would lend itself well to choreography... and, incidentally, La Fiesta Mexicana has since been performed with dancers, costumes and staging.

- The Mexican march, El Toro, I heard and transcribed at the Plaza de Toros in Cuernavaca.
- The Aztec Dance, I purchased from Senor Aceves, an ethnomusicologist who had collected Aztec folk music in the mountains of Mexico. (These two melodies are found in the first movement)
- In a small choir loft in Chapala, I heard the chant from the Liber Usualis, which I used in the second movement
- The two-against-three rhythm of the two bells used throughout La Fiesta Mexicana was a standard cliché of the young musicians who seemed to have little respect for my morning sleep. Again, this was in Chapala.
- The middle section of the third movement makes use of El Son de la Negra a tune often played by the mariachis. My effort in transcribing this number, with its extremely intricate polyrhythms and its live performance by the mariachis [ED: or town band], is a story too tedious for this account!"
The three-movement work depicts a religious festival dedicated to the Blessed Virgin Mary. Reed presents the diverse aspects of the celebration with all of its contrasts and contradictions as secular and sacred themes intertwine. The first movement is a prelude and Aztec dance opening with the pealing of church bells and the noise of fireworks announcing the beginning of the fiesta. The main part of the movement represents a midday parade featuring a group of brilliantly plumed and masked Aztec dancers who dance with increasing frenzy to a dramatic climax. The true nature of the celebration is restored in the second movement as the color of tolling church bells mix with a principal chant-like theme. A serious, liturgical scene is set. The frenzy of the celebration quickly returns with the third movement entitled, “Carnival.” At the beginning of the movement the audience hears the traveling circus, the market, the bullfight, the town band and finally, the energetic and festive mariachi band. Written in 1949, the piece was premiered the same year by the U.S. Marine Band under Lt. Colonel William F. Santelman. The piece was transcribed 15 years later for orchestra and was premiered by the Detroit Symphony Orchestra.

Related History

The History of Mexico

Mexico’s rich history dates back an estimated 20,000 years with the earliest remains discovered being that of a 21,000 year old campfire found in the Valley of Mexico. It is from these ancient beginnings five major civilizations rose in ancient Mexico: the Olmec, Maya, Teotihuacan, Toltec, and Aztec. Each civilization had considerable advancements in the areas of trade, art, politics, technology and religion.

The oldest of these tribes, the Olmec, are believed to have settled the land between 1400-400 BC. The Olmec set their civilization on the Atlantic coast in what is now the state of Tabasco. It is the Olmecs to which historians tribute the creation of the first written language in Mesoamerica as well as the first evidence of artistic and cultural stylings. These stylings were adopted by many of the ancient civilizations that would follow.

The Mayan culture is well known by many around the world and is considered one of the three great ancient civilizations of the Americas. Their civilization covered great expanses of Mexico, stretching from the Pacific coasts of the south through the Yucatán peninsula. Examples of their great technological and scientific advancements exist to this day in the forms of their temples and the famous Mayan calendar. Rough estimates place the Mayan population in the millions at the height of their empire with 500,000 inhabitants alone in their kingdom of Tikal upon the arrival of the Spaniards in the early 16th century. Almost the entire population was eradicated by disease and war as Europeans brought foreign diseases and firearms to the new world.

The Teotihuacan are known for having the largest city in the pre-Columbian Americas. Built between 100 BCE and finished around 250 CE, the city is believed to have lasted until around the 7th and 8th centuries. At its zenith, the city is believe to of housed over 200,000 and would have been one of the largest cities in the world at that time. They produced some of the largest pyramidal structures in the pre-Columbian Americas and are attributed with the thin orange pottery style that is found throughout Mesoamerica.

The Toltec dominate a state centered in Tula, Hildalgo in the heart of Mexico. The culture flourished between 800-1000 CE and is considered the predecessor of the Aztecs. Little is known about this culture as it sits very close to Aztec culture and even holds elements of Mayan influence.

The Aztecs are considered the greatest of the ancient Mesoamerican civilizations and are the native influence in La Fiesta Mexicana. The Aztec Empire grew out of the Toltec and other smaller cultures to become the symbol of ancient Mexican culture. Their capitol, Tenochtitlan, was set in the Valley of Mexico and was the biggest city in the world at that time. They had great military skill that allowed them to grow to enormous strength in a short period of time, defeating and absorbing the majority of the smaller native cultures of Mexico. At their peak, 350,000 Aztecs presided over a empire comprising 10 million people, almost half of the Mexico’s
estimated population of that time of 24 million. Their empire stretched from ocean to ocean and extended into Central America. The empire relied heavily on a system of taxation, similar to Europe of the Middle Ages. By 1519, the capitol, the site of modern-day Mexico City, was estimated to of had between 30,000-60,000 inhabitants.

The Columbian era began in 1492 when Cristóbal Colon discovered the Americas on a voyage funded by the Spanish throne. The Spanish soon began mainland explorations, which were followed by a phase of inland expeditions and conquests. Between the advanced firearms of the Spanish used in battle and the spread of disease to the indigenous people, the Spanish quickly conquered Mexican territories, taking the capitol of Tecnochtitlan with the help of neighboring indigenous factions in 1521. Though Cortes had taken the capitol city of the Aztec empire, it would take nearly two centuries for Spain to earn control of the empire as a whole as rebellions and wars continued with other native peoples in the territory.

With the Spanish conquest of Mexico came missionaries wishing to convert the indigenous population to the Roman Catholic faith. These clergymen learned the native languages and recorded aspects of native culture forming records that now serve as a major source of our knowledge of pre-Colombian culture. By 1560, forty years after the initial capture of the Aztec capital, an estimated 800 clergy were working to convert the indigenous people in “New Spain.” By 1580 the number grew to 1,500, and by 1650, to 3,000. The dissemination of the Catholic faith is critical to the understanding of Mexico culture as it exists today.

The colonial rule of New Spain lasted for nearly three centuries. During this time, Mexican natives were treated as no more than laborers. Education was discouraged, offices were restricted from any Mexican native, and Spain continued to focus on Mexico as a financial benefit and a land of people to evangelize. In 1807, the citizens of Mexico revolted and a three-year battle ensued. Following the Mexican War for Independence the country existed under numerous failing governments until 1846 when the United States declared war on Mexico following the 1845 U.S. annexation of Texas. The war between Mexico and the U.S. ended with the Treaty of Guadalupe Hidalgo which stipulated that Mexico must sell its northern territories to the United States for $15 million dollars and in return the U.S. would protect the rights of Mexicans living in the ceded territories and would assume $3.25 million dollars in debt owed by Mexico to U.S. citizens.

The Mexican empire would once more be interfered with between 1861-1867 when France invaded the territory. The French government could not find agreement on their interests in the country. Some wanted the land for the metal riches in the north while others merely wanted Mexico for the people. The entire expedition was unpopular with the French public, and after a demand for withdrawal by the United States, French troops quickly left in compliance. The country has existed under its own rule in various forms from 1867 to present.

The history of Mexico is important to La Fista for its illustration of the influence that native culture and the Catholic faith have played in the lives of Mexicans throughout their tumultuous history. Though the Roman Catholic faith was forced upon the Mexican people, they have chosen to mix Christian and native elements to create a religious environment that is heavily embedded in the people. Sacred music of western culture is blended with traditional pre-Colombian garb of Aztec and Mayan culture. The Virgin Mary, the most revered symbol of Mexico, is a symbol of the native people’s way of coping with the destruction of their civilization by Spanish conquistadors. It is the image of Guadalupe (the Virgin Mary) that made sense of New Spain. She is a symbol of the Mestizo identity, a blend of the Mexican and European imagery. 35
The origins of Mariachi lie in the times of initial Spanish conquest as professional musicians accompanied Hernán Cortés when he arrived in what is now Mexico in 1519. Among their instruments were the harp and the vihuela, prototypes of those later used by the mariachi. Natives, who had their own highly developed musical traditions, quickly mastered European musical practices. With the importation of large numbers of Black slaves, African music was also brought to Mexico during the early colonial period. Many regional traditions of mestizo folk music, including that of the mariachi, resulted from the ensuing cultural and musical blending of indigenous and foreign elements.

The mariachi is native to a region of western Mexico that includes what are today the states of Jalisco, Nayarit, Zacatecas, Aguascalientes, Guanajuato, Michoacan, and Colima; extending as far north as Sinaloa and Durango and as far south as Guerrero. Despite frequent attempts to attribute it to a specific state or town, the exact birthplace of the mariachi is unknown.

The early development of mestizo folk music in Mexico is largely undocumented, making it difficult to track the development of the mariachi. The earliest known incontrovertible reference to a mariachi appears in a letter written by priest Cosme Santa Anna in 1852. Mariachis documented during the second half of the nineteenth century in central western Mexico were commonly associated with the rural fiesta or fandango, and with the tarima or wooden platform upon which couples would dance sones and jarabes, the two most important genres of the early mariachi repertory.

Early mariachis wore peasant garb, and had little concern for dressing alike. After the Revolution of 1910, however, modest uniforms began to appear. When for the first time mariachis could afford to outfit themselves elegantly, they chose the suit of the horseman or traje de charro. The gala version of this suit worn by contemporary mariachis-with its tightly-fitting ornamented pants, short jacket, embroidered belt, boots, wide bow tie, and sombrero-was once the attire of wealthy hacendado owners.

The consensus of modern scholars is that the word mariachi is indigenous to Mexico. The now-extinct Coca language of central Jalisco is that most frequently cited as its probable source. Legend erroneously attributes the word to the French Intervention of the 1860s, explaining it as a corruption of the French word mariage, and citing a similarity between mariachi (or its archaic variant, mariache) and the French word for wedding. Historical documents prove that both the word mariachi and the ensemble it designates pre-date the French occupation of Mexico, making any similarity with the French word a phonetic coincidence.

While its roots are rural, the contemporary mariachi is an urban phenomenon associated with post-revolutionary Mexico City. It was in the nation’s capital and principal city that the urban mariachi was born and where most of its development took place. Vestiges of earlier types of mariachis may still be found in rural Mexico, but the urban mariachi has been the dominant model since the 1930s.

In 1920, Cirilo Marmolejo moved his historic group from Tecolotlán, Jalisco to Mexico City, becoming the first mariachi to establish itself permanently in the capital. In 1923, the cantina Salón Tenampa opened on what is now Plaza Garibaldi, where the mariachis of Concho Andrade and Cirilo Marmolejo performed. The Tenampa soon became Mexico City’s center of mariachi activity and attracted other groups from rural areas to that plaza.

Although mariachis had performed for official functions under Porfirio Díaz in 1905 and in 1907, it was not until after the Revolution of 1910 that the mariachi became widely adopted as a symbol of nationalism. Since Alvaro Obregón’s administration (1920-1924), post-revolutionary Mexican presidents have used mariachi music for political events, with Lázaro Cárdenas being the first to officially subsidize it during his term from 1934-1940.
El Son de la Negra (The Song of the Black Woman)\textsuperscript{38}

El Son de la Negra is a popular mariachi song that is commonly known as the “second national anthem of Mexico.” Representative of Mexican folk music and Mexican culture worldwide, the piece is attributed to Blas Galindo from the 1940s, but many ethnologists believe that the piece can be attributed to decades of modifications and arrangements by folk performers.

Spanish:
Negrita de mis pesares,
ojos de papel volando.
Negrita de mis pesares,
ojos de papel volando.
A todos diles que sí
pero no les digas cuándo.
Así me dijiste a mí;
por eso vivo penando.

¿Cuándo me traes a mi negra?
Que la quiero ver aquí
con su rebozo de seda
que le traje de Tepic.

English:
Dear woman of my sorrows
With eyes fleeting
Dear woman of my sorrows
With eyes fleeting
To everyone you say yes
But you don’t tell them when
This you have said to me
For this I live grieving.

When will you come back to me my dear?
What I want is to see you here
With your shawl of silk
That I brought from the Tepic.
For Southwestern College Mariachis

La Negra

Silvestre Vargas
arr. Jeff Nevin

Slowly -- accel...

*galloping* eighth notes
(on the string, always!)

"galloping* eighth notes
(on the string, always!)

"galloping* eighth notes
(on the string, always!)

*stylistic note: play open strings whenever possible!

*stylistic note: play open strings whenever possible!

*stylistic note: play open strings whenever possible!

*stylistic note: play open strings whenever possible!

sim.

D7

© Jeff Nevin, 2001
\[ \text{La Negra, p. 2} \]
THE WORK

Formal Analysis

Movement I: Prelude and Aztec Dance

*Allegro Maestoso* (church bells and procession)
“…celebrators settle down…”
“…church bells and fireworks…”
“…parade announcement…”
“…band in the distance…”
“…Aztec Dancers…”

F, B-flat, other related keys

Beginning to 1
1 to 4
4 to 5
5 to 6
6 to 7
7 to end

Movement II: Mass

Largo
Menos mosso

G Major and other related keys

Beginning to 16
16 to end

Movement III: Carnival

Allegro con brio (2/4)
Allegro con spirito (3/4)
Tempo I

C, B-flat, A-flat, other related keys

Beginning to 22
22 to 28
28 to end
Performance Notes

The Mexican, as a result of his religious heritage, feels an inner desire to express love and honor for his virgin. The Mexican “Fiesta”, which is an integral part of this social structure, is a study in contrasts: it is both serious and comical, festive and solemn, devout and pagan, boisterous and tender.

LA FESTA MEXICANA, which attempt to portray musically one of these “Fiestas”, is divided into three movements. These movements, plus possible choreographic notes, are described below.

I. Prelude and Aztec Dance.

The tumbling of the church bells and the bold noise of fireworks at midnight officially announce the opening of the Fiesta (opening pages of score). Groups of Mexicans from near and far slowly descend upon the huge court surrounding the old cathedral; some on foot, some by burro and still others on bleeding knees, suffering out of homage to a past miracle.

After a brace effort at gaiety the celebrators settle down on their serapes to a restless night (No. 1) until the church bells and fireworks again intrude upon the early quiet of the Mexican morn (No. 4).

At mid-day a parade is announced by the blatant blare of trumpets (No. 5). A band is heard in the distance (No. 6) and almost immediately the musicians round the corner of the plaza (twenty measures after No. 6). The attention is focused upon the Aztec Dancers, brilliantly plumed and masked, who dance in an ever-increasing frenzy to a dramatic climax (No. 7 to end of movement).

II. Mass

The tolling of the bells is now a reminder that the Fiesta is, after all, a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship.

III. Carnival

Mexico is at its best on the days of the Fiesta – a day on which passion governs the love, hate and joy of the Mestizo and the Indio. There is entertainment for both young and old – the itinerant circus (first part of the movement), the market, the bull fight, the town band, and always the “caminas” with their bands of “Mariachis” (Nos. 22-28) - on the day of days: FIESTA.

This score is generously cued as to adapt itself to smaller bands.

Total Performance Time: Approximately 20 minutes. Each movement may be performed separately. Also the Mariachi Song “La Negra” (from three measures before 22 to one measure after 28) may be performed as a separate composition. The same is possible with the “Aztec dance” (from number 7 to the end of the first movement).

Adapted from Score.
Glossary of Terms

In order of appearance

Allegro maestoso

[It.] walking. Moderately slow. Usually regarded as tempo lying between adagio and allegro. (76-108 bpm)

[It.] majestic.

Crescendo

[It.] Increase volume gradually

Diminuendo

[It.] Decrease volume gradually

Tutti

[It.] A passage for the full ensemble

Poco

[It.] little

Ritardando

[It.] Slowing down gradually; also indicated by rallentando.

A tempo

[It.] In tempo; hence, an instruction to return to the original tempo after some deviation from it.

Meno mosso

[It.] A little less; slower

Vivace

[It.] Lively, brisk.

Simile

[It.] An instruction to continue in the same manner of execution as has just been indicated explicitly.

Largo

[It.] Very slow.

Rubato

[It.] In performance, the practice of altering the relationship among written note-values and making the established pulse flexible by accelerating and slowing down the tempo.

Morendo

[It.] Dying, fading away.

Allegro con brio

[It.] Moderately fast tempo. (112-124 bpm); with vivacity, spirited.

Loco

[It.] An instruction to return to the normal register or way of playing after an instruction to play, e.g., an octave higher or lower; also al loco

Allegro con spirito

[It.] Moderately fast tempo. (112-124 bpm); with spirit
Concepts/Skills

Rhythm
- Complex rhythms
- Syncopation
- Dotted-Rhythms

Range
- Proper vowels for ranges
- Techniques for achieving extended range
- Intonation

Articulation
- Tenuto
- Staccato
- Marcato
- Articulation Patterns
- Contrasts of Articulations

Scales/Key Signatures
- F, B-flat, A-flat, C, and G Majors
- Related Keys

Dynamics
- Written
- Implicit
- Setting dynamic scenes

Literacy
- Clear Prose
- Writing Process
- Research Methods

History
- Mexico
- Native Populations
- Connections between U.S. and Mexico
- Connection to traditional musics used within the symphony

Culture
- Native/Indigenous
- Roman Catholic Tradition
- Concepts of Enculturation/Acculturation
- Music/Language/Dance/Food
- Mariachi
Preparation Guide

Objectives for Students & Strategies for Achieving Objectives

Students will demonstrate ability to play lines independently

- Outline clear practice expectations for each instrument section
- Enter at the same dynamic intensity as the lines being performed
- Playing test on excerpts from the piece
- In sectionals and in full band rehearsals, have each instrument play the lines individually, then combine lines until all parts are represented

Students will play with textural balance

- Have students identify melody, harmony, ostinatto
- Ask students what is happening in that musical moment
- Listen actively as a director to create even balance

Students will create a distinctive setting of music, illustrating the context of the music

- Provide listening examples representative of the style
- Teach and encourage students to learn vocabulary that accurately describes the setting
- Describe storyline of how the piece develops
- Share images of the celebration

Students will perform with correct articulations

- Warm-up with various articulations present within piece
- Create an awareness of articulations in passages from beginning of the discovery process
- Practice articulations and lines on air during rehearsal practice

Students will connect the music to other disciplines such as English, Geography and Math

- Rhythmic exercises – clapping, counting, discussing rhythms
- Creative writing assignment describing the “fiesta”
- Discuss influences of Mexican history in the piece
- Identification of foreign terminology
- Map identification

Students will make connections between the wind ensemble and the traditional Mexican mariachi.

- Mariachi band research assignment
- Listening examples
- Share score of traditional mariachi band for “El son de la negra”
- Photo

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**Scales**

Students will be responsible for the following concert scales: F Major, Bb Major, C Major, G Major

Scales are one octave played as eighth notes. Scales are graded on accuracy of notes.

Q = 120

<table>
<thead>
<tr>
<th>Major</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>F Major</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bb Major</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>C Major</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>G Major</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

Total Points ______ / 20

Scales will be tested on the semester exam.

5 = No Errors 4 = 1 Error 3 = 2 – 3 Errors 2 = 4 – 5 Errors 1 = 5+ Errors
Name: __________________________

Playing Test

Students will play the following excerpts individually in front of the director. Students will receive a grade, written comments and immediate basic feedback in the room. All students will be recorded with audio made available to students upon request. They will be evaluated on the following criteria:

- **Pitch Accuracy**: 0 2 4 5 6 8 10 11 12 13 14 15 16 17 18 19 20
- **Rhythm**: 0 2 4 5 6 8 10 11 12 13 14 15 16 17 18 19 20
- **Articulation**: 0 2 4 5 6 8 10 11 12 13 14 15 16 17 18 19 20
- **Dynamics**: 0 2 4 5 6 8 10 11 12 13 14 15 16 17 18 19 20
- **Phrasing/Musicality**: 0 2 4 5 6 8 10 11 12 13 14 15 16 17 18 19 20
- **Overall Grade**: __________ / 100

Written Comments:

Parent Signature: __________________________       Date: __________

<table>
<thead>
<tr>
<th>Flutes</th>
<th>Reh. 7 – 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oboe</td>
<td>Reh. 7 – 8</td>
</tr>
<tr>
<td>Bb Clarinet</td>
<td>Reh. 18 – 19</td>
</tr>
<tr>
<td>Contra/Bass Clarinet</td>
<td>Reh. 1 – 2</td>
</tr>
<tr>
<td>Alto Sax</td>
<td>Reh. 23 – 24</td>
</tr>
<tr>
<td>Tenor Sax</td>
<td>Reh. 23 – 24</td>
</tr>
<tr>
<td>Baritone Sax</td>
<td>Reh. 33 – end</td>
</tr>
<tr>
<td>Bass Sax</td>
<td>Reh. 33 – end</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Trumpet</th>
<th>Reh. 23 – 24</th>
</tr>
</thead>
<tbody>
<tr>
<td>Horn</td>
<td>Beg. – Reh. 1</td>
</tr>
<tr>
<td>Trombone</td>
<td>Reh. 20 – 21</td>
</tr>
<tr>
<td>Baritone</td>
<td>Reh. 10 – 11</td>
</tr>
<tr>
<td>Tuba</td>
<td>Reh. 27 – 30</td>
</tr>
<tr>
<td>Percussion*</td>
<td>Timp: 5 meas. bef. Reh. 9 – 10</td>
</tr>
<tr>
<td></td>
<td>Perc 1: Reh. 33 – end</td>
</tr>
<tr>
<td></td>
<td>Perc 2: Reh. 4 – 5</td>
</tr>
</tbody>
</table>

*all percussionists will be expected to learn this excerpt
Writing Assignment

Mexico and the act of celebration, or fiesta, is the current focus of our concert cycle. Students are to write a creative story that illustrates the festivities depicted in Mvt. 3, Carnival. The compositions should be approximately 500 words in lengths and demonstrate the students best writing style.

**STEP 1: Brainstorm (5pts)**

What is this day celebrating?

What kind of activities would take place during the celebration?

List some words that describe the sights, sounds, colors, feelings associated with the fiesta.

**Step 2: Rough Draft (10pts)**

**Step 3: Peer Edit (5pts)**

Review your work yourself and then with a peer. Be sure to check for content, grammar, spelling, clarity, etc. Your peer editor will need to sign their name on your rough draft for you to receive credit for completing the peer editing process.

**Step 4: Final Draft (24pts)**

Students will submit a final edition of their descriptive piece. Please attach this sheet and all rough drafts/peer edits.

**Pieces will be graded on the following criteria:**
<table>
<thead>
<tr>
<th></th>
<th>Exemplary</th>
<th>Accomplished</th>
<th>Developing</th>
<th>Beginning</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Organization</strong></td>
<td>Good flow of ideas from topic sentence. Details in sequence.</td>
<td>Main idea and details sequential as appropriate</td>
<td>Some order of main ideas and details in sequence.</td>
<td>Ideas not ordered</td>
</tr>
<tr>
<td><strong>Sentences</strong></td>
<td>No sentence errors. Variety in length and type.</td>
<td>Complete sentences, no run-ons or fragments. Some variety in length and type</td>
<td>Complete sentences. Few run-on sentences.</td>
<td>Mostly complete sentences. Some fragments or run-on sentences.</td>
</tr>
<tr>
<td><strong>Vocabulary</strong></td>
<td>Uses new key/related words/ideas. Colorful, interesting as suitable for topic and audience.</td>
<td>Uses new key/related words and ideas. Correctly varies language.</td>
<td>Attempts to use new key words in descriptions. Some beyond basic vocabulary.</td>
<td>Related words or ideas mentioned. Limited basic vocabulary.</td>
</tr>
<tr>
<td><strong>Grammar</strong></td>
<td>No errors in agreement, number, tense.</td>
<td>Very few errors in agreement, numbers, tense</td>
<td>Some errors in agreement, number, tense.</td>
<td>Many errors in agreement, number, tense.</td>
</tr>
<tr>
<td><strong>Punctuation/Case</strong></td>
<td>Correct punctuation and case throughout. Variety used.</td>
<td>Minor errors in punctuation and case. Variety used.</td>
<td>Few punctuation and case errors</td>
<td>Several punctuation and case errors</td>
</tr>
<tr>
<td><strong>Spelling</strong></td>
<td>No spelling errors</td>
<td>Few spelling errors</td>
<td>Some spelling errors.</td>
<td>Many spelling errors.</td>
</tr>
</tbody>
</table>
Mariachi Ensembles

Using the following site listed below, answer the following questions about the traditional Mexican Mariachi Ensemble.

http://www.mariachi.org/history.html

1. In a complete mariachi band there are as many as _____ to _____ violins, two _______, acoustic guitar, the round-backed guitar known as the ____________, the bass-voiced ______________, and the ________________.

2. Mariachi music is not meant to be just played and sung, but music to be ________________.

3. The principal music played by early Mariachis was the ________________. The best known example of this type of music is the popular song, “______________________________.”

4. Mariachi is believed to of originated in the Mexican state of ________________________.

5. Mariachis often help celebrate important occasions in the lives of the Mexican People. Name a special occasion in which one may witness a mariachi band performing: ________________.

Answers:

1. 6; 8; trumpets; vihuela; guitarró(n); harp
2. Danced
3. Son; “La Negra”
4. Jalisco
5. Wedding, Quinceañera, Courtship, Mass, Festival, etc.
Listening Assignment

Go to http://www.youtube.com/watch?v=6GVp98tzzcs

Answer the following questions

1. How long is the video?

2. Which movement of La Fiesta Mexicana features the song “La Negra”?

3. Are the lyrics sung by a single individual or by the Mariachi group as a whole?

4. What article of clothing is utilized heavily in the performance of the female dancer.

5. What is a distinguishing characteristic is unique in that all the players are what?

Answers:

1. 2:41
2. Third Movement
3. By the group as a whole.
4. The skirt/dress
5. Female
Baja Peninsula - a long peninsula off the northwest coast of Mexico (in the Pacific Ocean).
Belize - a small country that borders Mexico on the southeast; it is located on the Gulf of Mexico.
Gulf of Mexico - a large body of water that borders Mexico to the east.
Guatemala - a country that borders Mexico on the south; it borders the Pacific Ocean and the Gulf of Mexico.
Isthmus of Tehuantepec - an isthmus in southern Mexico. (An isthmus is a narrow strip of land with water on two sides - it connects two larger landmasses.)
Matamoros - a city in northern Mexico that is at the southernmost tip of Texas, USA.
Mexico City - the capital of Mexico; it is located in central Mexico.
Pacific Ocean - a large body of water that borders Mexico to the west.
Sonoran Desert - a desert in northwestern Mexico near the US border.
Tijuana - a Mexican city located at the northwestern corner of Mexico, just below California, USA.
United States of America - the country that borders Mexico to the north.
Yucatan Peninsula - a peninsula off the southeast coast of Mexico (in the Gulf of Mexico).
Supplementary Visual Aids
Section I: Vocabulary (10pts)

Directions: Match the corresponding vocabulary terms to their definitions.

1. Morendo
2. Rubato
3. Allegro con spirito
4. Vivace
5. A Tempo
6. Tutti
7. Meno Mosso
8. Loco
9. Allegro maestoso
10. Simile

A. An instruction to return to the normal register or way of playing after an instruction to play e.g. an octave higher or lower.
B. A little less; slower
C. Moderately fast tempo; with spirit
D. A tempo lying between adagio and allegro (76-108 bpm); majestic
E. Lively, brisk.
F. Dying, fading Awaty.
G. A passage for the full ensemble
H. An indication to continue in the same manner of execution as has just been indicated explicitly.
I. Making the established pulse flexible by accelerating and slowing down the tempo.
J. An instruction to return to the original tempo

Section II: History (10pts)

11. The _______ people are considered the greatest of the ancient Mesoamerican civilizations and is the primary native influence in La Fiesta Mexicana.

A. Hopi    B. Iriquois
C. Aztec   D. Potawatomi

12. Conquistadors from which European country are attributed with bringing the Catholic faith to the New World?

A. Spain    B. France
C. Sweden   D. Germany
13. In which year did Christopher Columbus (Cristóbal Colon) discover the Americas?
   A. 1496   B. 1492
   C. 1512   D. 1378

14. The term for individuals of both native and Spanish heritage is ________.
   A. Latino   B. Mexican
   C. Hispanic   D. Mestizo

15. The most important symbol of the Catholic faith in Mexico is ________.
   A. Jesus Christ   B. Lady of Guadalupe
   C. Hernán Cortes   D. Queen Isabella of Spain

Section III: The Mariachi Ensemble (8pts)
Using the words listed below, match the correct instrument to their picture.

<table>
<thead>
<tr>
<th>Violin</th>
<th>Trumpet</th>
<th>Harp</th>
<th>Guitar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guitarrón</td>
<td>Vihuela</td>
<td>Drums</td>
<td>Cello</td>
</tr>
</tbody>
</table>

16. ____________________
17. ____________________
Section IV: Rhythm Discrimination (6 pts)

Directions: Your teacher will clap 3 rhythm patterns. For each number, circle the letter corresponding with the accurate notation of the rhythm performed.

20. A. \[\text{\includegraphics{patternA}}\]  
   B. \[\text{\includegraphics{patternB}}\]

21. A. \[\text{\includegraphics{patternC}}\]  
   B. \[\text{\includegraphics{patternD}}\]

22. A. \[\text{\includegraphics{patternE}}\]  
   B. \[\text{\includegraphics{patternF}}\]
Section V: Rhythm Counting  (8pts)

Directions: Write in the counting of the rhythms below.

23.

\[ \frac{3}{4} \]

Section VI: Writing  (20 pts.)

*La Fiesta Mexicana* depicts numerous vivid scenes of Mexican life and culture. Among these are the Mariachi band, the call to mass, the town band heralding the bullfight, and fireworks signaling the beginning of the festival. Choose one of the scenes set by H. Owen Reed in the piece and describe what musical devices he uses to create a vivid picture for the audience. Elements may include instrument choice, rhythms, imitation, texture, dynamics, and more. Students should write in their best academic prose with proper spelling, grammar, and punctuation.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
Related Items

Related works

Timothy Broege, The Tango Disappearing
Aaron Copland, El Salon Mexico
Claude Debussy, Ibéria
Michael Gandolfi, Vientos y Tangos
Adam Gorb, A Little Tango Music
Morton Gould, Latin-American Symphonette
Morton Gould, Santa Fe Saga
John Mackey, Redline Tango
Arturo Márquez, Danzón No. 2
Roger Nixon, Fiesta del Pacifico
Frank Perkins/arr. Werle, Fandango
H. Owen Reed, For the Unfortunate
Carlos Surinach, Soleriana
Jaimie Texidor, Amparito Roca
Clifton Williams, Symphonic Dance No. 3, Fiesta

Other works for winds by H. Owen Reeds

Spiritual – Grade IV
Michigan Morn – Grade IV
Renaissance – Grade V
For the Unfortunate – Grade V
Missouri Shindig – Grade V
Ut Re Mi – Grade V
Theme and Variations - Ludwig van Beethoven/orch. H. Owen Reed – Grade V

Audio Resources

Michigan State University Symphonic Band, Kenneth C. Bloomquist, conducting. Audio Tape Productions, ATP 1257 stereo,
The Concordia College Band, Russell Pesola, conducting. Mark Custom Recording, MC 5268B stereo.
Eastman Wind Ensemble, Donald Hunsberger, conducting. Crest Records, CBDNA-77-4.
The Jackson (Michigan) Symphony Orchestra, Jerry Bilik, conducting. Audio Arts Records, 670111.
The Tokyo Kosei Wind Orchestra, Frederick Fennell, conducting. Compact Disc KOCD-2814 (Dist: Elf Enterprises, Inc., Cleveland, OH).
Eastman Wind Ensemble, Donald Hunsberger, conducting Mercury CD 289 4629602


32 H. Owen Reed, interview by Syler James, "Interview with H. Owen Reed," July 2011.


38 Raquel Nuñez, "Blas Galindo y el Son de La Negra," *Seminario* (August 26, 2010).


40 http://www.enchantedlearning.com/school/Mexico/labelmap/label.shtml