

The Treasure Chest of Indo-Hispanic Culture and Music of New Mexico

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Music is for celebrating. Music is for grieving. Music is for honoring. Music is for remembering. Music is a means to transcend our daily lives. How do we learn it, grasp it, pass it on to our children? Some children are fortunate to grow up surrounded by it, immersed in it. When that is the case, the music is usually of one or two kinds that are part of the culture of the family. They may have opportunities to hear music at celebrations or religious events. That is far different from the music that they grow up hearing as the music of the times, from rap to heavy metal that they find on the radio or through their friends.

The traditional music of New Mexico supports and preserves the traditions of both the Indian and Hispanic cultures in the midst of the largely homogenized, "Americanized" culture. This was a major theme of the Albuquerque Teachers Institute seminar "The Indo-Hispanic Cultural Legacy of New Mexico" taught by Enrique Lamadrid, Ph.D. Through field experiences, Dr. Lamadrid presented how vital, and many times, intertwined, the two cultures are in New Mexico, while each is distinctly different. Supportive texts were *Tesoros del Espiritu*, by Enrique Lamadrid, *Los Matachines*, by Sylvia Rodriguez, and *When Jesus Came, the Corn Mothers Went Away*, by Ramon A. Gutierrez. Extensive evidence was presented that the culture of New Mexico has not disappeared during four centuries of co-existence of indigenous people and Spanish and Anglo settlers. Rather, each culture has selectively borrowed from the other while maintaining its distinct differences.

I began a journey of personal exploration about the benevolently symbiotic cultures on May 3, 2000. The beloved and highly acclaimed conductor of the El Paso Symphony and professor of violin at the University of Texas at El Paso, Abraham Chavez, Jr., had died. A memorial service was held for him that day and friends of Indian, Hispanic, and Anglo backgrounds honored him, through the performance of music from those cultures, beautifully intermingling, mystically transcending death and grieving.

Another step of this journey occurred when I first received the textbooks for this seminar. In *Tesoros del Espiritu* was the story of a friend's great grandmother. The tale was told by her husband of her abduction and the murder by Apaches. This song, "La Indita de Placida Romero" was a mournful telling of the historical event, preserved for all those who followed, through rhyme and melody. Dr. Lamadrid shared additional information about the event, which my friend had not known about her family.

The first of June, 2000, was the first day of class for this seminar; our group met at Coronado's Monument at the site of Kuaua Pueblo outside of Bernalillo, New Mexico. After climbing down the ladder into the cool circular depths of the kiva, the site of pueblo religious activities, we sat quietly on the dirt floor. In this meditative environment, far from the outside world, Dr. Lamadrid played a recording of "Cloud Song," a soft and melodic Native American song, which evoked introspection. This concluded with our observance of the Indian belief of becoming one with the clouds, as we climbed out of the kiva.

The next stopping place on the soul-enriching journey was at the very old *paraje* of Rancho de Las Golodrinas. The class observed the blending of culture there through architecture, agriculture, customs, and especially through music. The Hispanic cowboy singing of Julian Prada with his guitarra was only a few paces from the ladies of the Sociedad Folklorica who had labored on a book to preserve and honor the legacy of Hispanic religious songs and traditional plays. Going a few yards further, I came upon the *morada* or special chapel for the *Hermanos de Los Penitentes*, a very old and secretive religious group. Inside the thick adobe walls and seated on a wooden bench was Dexter Trujillo, a very devoted member of the group who together with Professor Lamadrid sang an *alabado*

or hymn in honor of San Antonio. The unison voices filled the chapel with reverence and love.

Within days I encountered on this musical path the Spanish religious music group *Adobe y Sol* comprised of a female and a male singer accompanied by four guitarists. They performed for a memorial service of a fellow teacher at a Catholic church. Singing mostly in Spanish, they performed traditional songs ranging from "Amazing Grace" to "Ave Maria" for the sad occasion. A few days later, I heard the same group at an Episcopal church, singing the very happy songs of a Confirmation in Spanish, including "Las Mañanitas."

On June 10, I went to the celebration of the feast day of St. Anthony at the chapel of San Antonio de Padua in the foothills of Sandia Mountain. Before I entered the church, I saw the musicians preparing to perform. The choir and guitarist of the church entered while filling the air with the rich Spanish religious music of the choir, such as "Gloria Señor." The violinist and guitarist of the *Matachines* lined up with the traditional dancers ready to play the traditional music of *Los Matachines* dance, with costumes, *guajes* (gourds), and *palmas* (wooden tridents) as all left the church and prepared to climb the path up the mountain side. *Los Matachines* are dancers with specific roles and costumes who perform the ancient *Matachines* dance, according to traditions and steps of their own Hispanic village or Indian pueblo.

A standard bearer led the way displaying a banner of San Antonio holding the infant Jesus; the statue of San Antonio was next in the procession. The priest and *Los Matachines* followed. The musicians were a fiddler and a singer playing the guitar; these musicians perform for various *Matachines* in the area. The most significant roles of *La Malachine* were portrayed by a young girl in white, and a tall young man, *La Monarca*, in a suit with a mask and headdress. They led the other costumed dancers, followed by the congregation and a few spectators. As the procession climbed towards the destination of the "ojo" or spring, the musicians played and sang. The violinist even continued playing while carefully climbing the rocky way. At the "ojo" a blessing was given, and participants stopped to scoop up the fresh, clear water. After a song on the narrow pathway, all turned around to return to the church grounds.

On June 13th, the actual feast day of San Antonio, the ATI fellows of the seminar went to Sandia Pueblo, located only minutes north of Albuquerque. Not far from the colorful booths for food, games, Indian jewelry, and handmade items was the Community hall where mass was celebrated. Soon after the strains of the universally performed song "Amazing Grace" finished, the procession of the faithful left for the plaza of the Pueblo. In the *jacalito*, a small shack covered with tree branches and leaves, Charles Aguilar, the Hispanic mayor of the neighboring town of Bernalillo, sang Spanish *alabados* to the statue of San Antonio. As he sang, members of the procession joined in. The Indian dancers of Sandia Pueblo performed their Evergreen Dance to the beat of the drum and chanting, while the Spanish music softly continued in the small shrine, situated next to the dancing area. This was an extremely poignant example of the co-existence and mutual appreciation of the Hispanic and Indian cultures.

The final destination for the class was the pueblo of San Juan, northwest of Santa Fe, for the feast day of St. John the Baptist, which falls on the summer solstice. This site was the original center of government in New Spain. Ten years later the government was moved to Santa Fe to the well-known location of the Governor's Palace. On the mostly barren hilltop overlooking the Rio Grande, the valley, and mesas beyond, the fellows stood on the historic ground known as *Yunque Owingee* (the Mockingbird Place). The site is virtually unknown, designated only by a weathered and unimpressive historical marker. Yet this was the first site of European governmental control in the vast lands that extended north of Mexico.

Descending the hill, we spotted numerous pottery shards. At this location, twentieth century Indians found human bones mixed with the dirt that they were using to make adobes, as well as mesh fragments of Spanish armor mail. A rare discovery was an archer's skullcap, which was inside a pot that was exposed by a bulldozer. This very important history lay beneath our feet, and we were aware

of its cultural significance and the fragility of this site.

The Rio Grande was only yards away. We crossed the river by walking over a bridge where folklore says that two *lloranas* (grieving, ghostly women) live. We cautiously made our way across the riverbank over rocks smoothed by eons of water rushing downstream to the Gulf of Mexico. We found relief from the scorching sun in the waters of the river, much as the people of the pueblo had done earlier that morning, as part of the feast day of San Juan. We were sharing a tradition observed four hundred years ago by Spaniards, which reached far back into the unrecorded times before their arrival.

Entering the village, we heard the drum beat and followed its sound past the Catholic church to the plaza. There we stood as part of a large circle, watching two male dancers and one female dancer as they performed the buffalo dance. Under the intense sun and in the oppressive heat, the male dancers, wearing buffalo hides, loin cloths, moccasins and white crocheted leggings, imitated the movements of the majestic buffalo. The woman dancer, with red painted face, wore traditional clothes, topped with a headdress of feathers, spread as in a turkey's fan of plumage. White cloth was wrapped many times around her legs in the painstaking, lengthy procedure preserved by the women elders. The chanting and drumbeat pounded their way through the layers of culture, which filtered to the inner core of being for all who listened.

The Academic Setting

Garfield Middle School in Albuquerque, New Mexico, is the school in which I will be teaching my curriculum project. It has a population of 665, consisting of students from Hispanic backgrounds from both old Mexico and New Mexico. Native Americans of various tribes and a few Afro-American students also combine to make up eighty-four percent of the enrollment, with the other sixteen percent being Anglo-American. Students are provided with Bilingual, Title I and Special Education services; these are state and federally funded. Seventy percent of the students qualify by financial guidelines for free or reduced-price lunch. Many students bond primarily with other students of the same cultural background, while others interact more widely. While there are some who maintain strong and direct links to their roots, for many the ties have weakened as families have moved to Albuquerque. These students learn new traditions, and many learn a new language as well.

As an orchestra teacher with classes with sixth, seventh, and eighth graders, I teach my students that music can transcend all languages and cultures. Music will provide a means of studying the culture and traditions of New Mexico, and hopefully be a means to better understanding of each other. The music of this rich heritage is extremely diverse, while expressing the common humanity of both the Indian and Hispanic cultures. The drumbeat of a pueblo dance can touch the inner being of a Comanche child or an Anglo teacher. The mournful music of the Indita can bring tears to a Hispanic child or a Native American teacher. Music can help us to respect each other's uniqueness.

In listening to and studying the music of *Tesoros del Espiritu*, as well as other recordings of Indo-Hispanic music, the important reasons to preserve this wealth of music emerged were emerging. Historic facts were recorded and passed along through the music, often complete with dates, places, and names of those involved as features of the song. Examples of these were "Act of Possession of New Mexico by Don Juan de Oñate" (1598) by Gaspar Perez de Villa, and "Corrido of San Marcial" about a flood in Tecolote, New Mexico.

The songs, "Elena y el Frances" or "The Ballad of Elena and the Frenchman" was a fascinating example of a timeless tale set to music. The song, which is almost five hundred years old, went back to the time of the Spanish and French conflict in Mexico. It was the story of a wife who was unfaithful with a Frenchman while her husband was away. The husband returned, and he tricked his wife into thinking that he was the Frenchman. After she mistakenly confirmed his worst fear of her treacherous infidelity, he shot her three times in the head. The derivative of this song can still be found on jukeboxes in New Mexico since as it was recorded in 1973 by the Hispanic rock and roll

singers Al Hurricane Junior and Senior (Leger 8).

Occupations were a common subject of Hispanic folk songs. "El Trovador" was a very romantic song about a troubador. "La Cancion del Vaquero" was a song about a cowboy. "La Vida de los Borrequeiros" was about the difficult lives of shepherds, "using wood for a mattress and his jacket for a pillow" (Robb 495). "La Vida del Campero" was another description of the hardships of a shepherd's life. A folksong of this century, "A Los Soldados de Cuarenta y Dos" was composed to support and to pray for the safety of the soldiers of 1942 (Robb 550).

The Hispanic folk songs of New Mexico covered the gamut of emotions and covered all the meaningful occasions of life. They ranged from "Las Mananitas", (The Little Morning Song) for birthdays and Mothers' Day to "La Entriega de Novios" (The Delivery of the Newlyweds). From "La Llorona" (The Weeping Woman) who lost her children the songs varied to "La Tumba" (The Tomb) about a burial. "El Corrido de la Muerte de Antonio Mestas" (the narrative of the death of Antonio Mestas) contained the details about the man's body, the location in which it was found, and the date of his death. On the other hand, "El Muchacho Alegre," (the Happy Boy), is a song full of gaiety. A contemporary addition to these is the humorous song "Mi Carrito Paseado" (My Jalopy).

Songs about animals were important to the Hispanic settlers. "La Palomita que Vienes Herida" was a story about a wounded dove, but the dove was also a symbol of a lover's broken heart. "Sierra Nevada" was about a mountain lion that symbolized a man whose courage was unswayed by the severity of his problems, even while he was held in chains in jail. "El Potro 'Lobo Gateado' was about a colt named "Catty Wolf." "La Vieja y Los Animalitos" "The Old Woman and Her Animals" was a song about an old lady and her animals: a cat, dog, burro and skunk. "El Tecolote" was about an owl, and "La Cucaracha" was the famous song about a cockroach.

Religion was an integral part of the Hispanic culture, and religious songs were used to venerate, teach, and to remind the people of important lessons. These songs were also a method of observing and participating in the faith. *Alabados* were songs that pertained to the Passion of Jesus. Other types of religious songs also passed on the faith. "Adan y Eva" told the story of Adam and Eve. "El Credo" was the Apostles' Creed. "A Nuestra Senora de Guadalupe" and La Guadaupana were song to "Our Lady of Guadalupe."

Religious plays dramatized stories in attempts to convert the Indians and teach Spanish adults and children lessons about morality. "Los Pastores" (The Shepherds) was a story about the shepherds who waited to see Jesus. "Los Tres Reyes" told of the Three Kings. "Las Posadas" told of the Holy Family seeking lodging when there was no room for them.

Music of the Pueblo Indians was an integral part of their culture/religion as well. The culture and religion were so intertwined that it would be an imposition of outside values to separate the two for this discussion. The music, as in Hispanic music, taught, revered and enhanced the lives of the Pueblos. There were mystical songs about the "oxua," supernatural beings that came from sacred lakes with song, rain, and growing power (Kuralt 119).

Dramas were portrayed in Pueblo Dances, as they were in Hispanic Dances. Some, such as "Los Matachines" were danced in many Spanish villages as well as in several Indian Pueblos. Pleasure dances could be danced for any season, such as "Kwitara" (the Comanche Dance) which was performed at San Juan, Tesuque, Santa Clara and San Idelfonso. It was a colorful and spirit-filled dance with costumes and headdresses for those acting the parts of the Comanches.

Pageants were celebrated through dancing. There were line dances for farming or for game animals, such as "Penshare," the Deer Dance of San Juan. The transitions between seasons were similarly celebrated. In San Juan, the Basket Dance was performed to promote fertility in humans and in vegetation. Other dances dedicated to nature included "The Corn Maiden," "Squash Blossom," "Rainbow," and "Butterfly Dances." Dawn Songs performed in San Juan Pueblo had Tewa and Apache words, and they honored the buffalo, mountain goat, deer, antelope and rabbit (Kuralt 119).

Most of the set dates for the Pueblo dances were based on the calendar of the Catholic church. Dances were and are still performed on Christmas and Easter, while most pueblos observed a recess from dances during the period of Lent (Kuralt 25). All of the pueblos celebrated their feast days with dances and, in addition, all of them carried on the tradition of celebrating San Antonio's day on June 13. In the pueblos the feast days would be celebrated on the actual saint's day, in contrast to the Hispanic villages, which in modern times celebrated the feast day on the closest weekend to the true date.

Patron saints' days in the Indian pueblos began with a Catholic mass in the morning performed with the same reverence and enthusiasm as in the Indian ceremonials. Following the mass, the patron saint was carried to the plaza as a dance proceeded in front of it. When the dancing was over for the day, a priest led the procession to return the saint to the church (Kuralt 25). While the popularity of some dances has waned, the more sacred the dance, the more certain one can be that it is still being performed and that it has remained intact (Kuralt 27).

The music of the pueblo dances featured the men as musicians. They were always the composers of songs. Women were never a part of the separate group of drummers and singers. Women had some participation in the music, particularly in San Idelfonso Pueblo. There "they scrape the moraches in tunshare and sometimes in the San Idelfonso antegeshare" (Kuralt 34). In one dance especially for women in that pueblo, ashare (a matron) would beat the drum as the female dancers would sing the accompaniment.

There were definite standards for what constituted a high quality performance in the pueblo dances. The standards also pertained to the reverence of the performers. Men and women of the Tewa-speaking pueblos held moderation as the most important aspect of quality. Each participant was expected to blend into the group and not bring attention to himself, with this applying to leaders as well as the body of dancers. The music should not be too loud or too soft, and dancing should be neither excessive nor indifferent. The only exceptions to the guidelines were the clowns and dancers of the Oklahoma War Dance and Eagle Dance who could display exceptional skills. Female dancers were expected to dance with a degree of restraint compared to men, as in not lifting their knees as high as the men would (Kuralt 35).

Pueblo musicians were also expected to follow guidelines, particularly in gestures of rainmaking. There could be a great range of dynamics of the music, but only according to the dance and the tradition. In almost all dances, the volume of the drums had to be kept lower than the voices. The singers would strive for a full-throated tone avoiding a thin or falsetto tone of the Anglo. Women were expected to sing with a thin tone but without tremolo or bellow. The tempo of the music was of great importance, and the drummers had to keep a precisely constant beat (Kuralt 35).

The Indita was an example of the cultural blending as a result of the cohabitation of Spanish and Indian neighbors in the vast lands of New Mexico. The Indita often pertained to the social issues that arose. Recorded through these songs were the disagreements, attacks, kidnappings, and sometimes marriages between the Spaniards and Indians. Also culturally significant and particularly remembered through song were the children of those unions who grew up with the influences of both cultures.

Among the distinguishing characteristics of the Indita, most prominent was the melody, which could only be inadequately described as being Indian-type, but with Spanish words (Robb 418). The form consisted of a copla, usually followed by a refrain, in which the word "Indita" often appeared. Another distinguishing feature was that the Indita would be sung softly with feeling and vitality and with short rhythmic notes (Robb 418).

The Corrido had the same form as an Indita, and it dealt with ordinary people and the events of their lives. It probably originated in Mexico. Most corridos were composed in the last two hundred years. There was an emphasis on details in the corrido, with it beginning with the date and year of the event.

In the final verse, the composer often would give his name or a final verse that began with the words, "Vuela, vuela palomita" (Fly, fly little dove) (Robb 89).

The Indian and the Hispanic music of New Mexico have shared the unique geographic and shared political reality of being very far and very isolated from the government to which the region was connected at the time, whether it be Spain, Mexico, or the United States in its expansionism period (Leger 1). At the same time, both kinds of music were influenced by cultural and historical events and especially by the groups living in close proximity, combining Mexican Indians, Pueblo and Plains Indians, Spaniards, and Anglos of diverse ethnic roots (Leger 1). These groups had to adapt to the harsh living conditions in order to survive, which made it necessary to learn from each other and, when advantageous, to adopt each other's ways.

The violin, guitar, and harp were the predominant instruments of early Hispanic music, and the Spaniards originally brought Renaissance period versions of these instruments to the area. Other instruments that were brought in from the United States and Mexico later on included accordions, pianos, wind instruments, and harmonicas, but the Hispanic music favored the violin and various forms of the guitar, including the guitarron and vihuela (Leger 3). The Indians of the region had percussive instruments such as gourds and various-sized drums.

Social dance music was a mainstay of traditional Hispanic music, which remains popular today. As recorded in the writings of the early visitors such as explorers, priests, trappers, and traders the dances were an important part of the culture and traditions. Weddings, as well as other social events, were celebrated with music and dancing. Much of this bore the European influence from the time of Maximilian, Emperor of Mexico from 1864-1867 (Leger 4). The waltz, such as "El Valse de Los Panos," (Dance of the Handkerchiefs) and the polka, such as "La Polka Ester", were two common forms of dance music (Loeffler 3). As the Anglo influence flowed into the region, other dances of European origin were introduced. "El Chotis Ortiz" (schottische) and "Las Cuadrillas" (quadrille) became popular Hispanic dances (Loeffler 3). Fiddlers almost always played these dance tunes.

Hispanic dances were often frowned upon, particularly in the southern areas, because some families believed that the dances brought young men and women too close together. They worried that this would foster romantic and jealous feelings as well as bringing on possible scorn and disgrace. A number of corridos told stories of girls being shot to death by young men who had been refused a dance.

A favorite occasion for a dance was a wedding. At the end of the marriage ceremony at the church, the fiddlers and guitarists began to lead the procession of newlyweds and wedding guests to the groom's parent's home where a banquet awaited them. Following the meal, the dance began with the wedding march. As fiddlers played, the women lined up behind the bride and the men behind the groom, promenading in single file. Then the two groups would come together, and match up as couples, circling and becoming groups of four, eight and so on until everyone was in a line. The symbolism of this dance occurred at the end, as the bride and groom were no longer part of their adolescent peer group, and they were incorporated into the entire community. (Gutierrez 228). [The celebration of Cinco de Mayo at Garfield M.S. ended with this dance, "La Marcha" in 2000].

The Hispanic and Indian folk music of New Mexico has been passed on through generations primarily through the oral tradition. In the last century, folklorists and ethnomusicologists have painstakingly recorded, transcribed, and translated the words and the music for many songs. Change occurs in both music and words as songs are passed on orally. Sometimes even one person may not sing a song the same way twice. Part of this is due to memory, part to the desire to improve the song (Robb 2).

Folk songs are usually passed on from older people to younger. Often the older people have known the songs for many years. Although there may be some communal input to most songs, one person whose name is not known is the originator. Often the song becomes so changed as it is passed on that

it is barely resembles the earlier versions (Robb 2).

I would like for my students to learn more about the music of their own origin and ancestry as well as that of other cultures. I want them to be able "to recognize that emotions and ideas can be expressed through abstract/absolute music," Standard #2 of New Mexico Art: Music Performance Standards. I want them to "explore and identify links among arts' disciplines," Standard #3, especially as per benchmark one. "...how music of a culture helps to define and understand that culture" Standard 1 states that students will "Perform music that illustrates particular historical and environmental contexts." Such music is of special importance for students.

Students will learn the tools to "compare and contrast folk music with traditional and contemporary music," (Standard 6, Part C). As per Standard 6, students will "Show increased awareness of diverse peoples and cultures through visual and performing arts." Students will learn to "amplify and enhance cultural awareness of different ethnicities through related drama, poetry, dance etc." (Standard 6) Students will meet Standard 1: "Perform music from diverse cultures and explore ways in which it may be identified as belonging to a specific culture" (New Mexico State Standards).

Because it is of great importance in an orchestra class students should to "contribute to communities by sharing expertise in dance, music, theater/drama and visual arts and by participating in activities of cultural institutions" according to Standard 8. As per Part A, "students will participate in appropriate programs at the school and in the community." As per Standard 8, Part B, students will "attend appropriate musical events." They will "Explore resources for locating concerts and distribute information and "Invite local artists to perform" (Part 1, Part 3).

In terms of performance quality, my expectation is that students will be able to perform some folk music by their second and third year of playing when they are in advanced middle school orchestra. Usually people who are not professionals perform folk music, and although this means that the performance may not be perfected, it also frees the music to be from the player's heart. The sincerity of the participants compensates for any lack of technical ability. This is helpful to bear in mind in approaching this project with middle school students.

Most of all, I would like for my students to have the concept of the following words of enlightenment: "Well there are people who have the gift to see where the gold is....Here we are talking about treasure, not imaginary treasure, but in the end it is. A person that has the gift, can see a light, and if he follows that light, then where the light is, there is the treasure..." philosophizes Tomás Atencio (Lamadrid 46). I want them to have the awareness that the culture and traditions belonging to them are their treasures, and in doing so, they will learn "to see where the gold is."

Curriculum Unit for Middle School Music Classes: "The Treasure Chest"

This unit will be introducing to middle school students (7th and 8th graders), the music of the Indo-Hispanic culture of New Mexico integrated with other aspects of this rich culture. This unit will provide the tools to analyze, compare, contrast, and aesthetically appreciate this rich treasure. To help with this, students will have partners, either their own grandparents or foster, "mentor" grandparents from the North Valley Senior Center.

Time Frame:

My concept of presenting this thematic unit is that I will spread the project out over most of the school year. This will mean devoting one class period a week to this project, extending from the first Friday in September and culminating at Cinco de Mayo when Garfield has a multi-cultural day. The project will then be broken down into multiple small units. The rationale for this plan is that in the subject that I teach, orchestra, the major objectives are mastering physical coordination and music reading ability, resulting in performances. These skills are very "rusty" at the beginning of the school year, and students must review basic concepts to build upon throughout the year. They must also repetitively practice the playing of their instruments.

I believe that students can maintain their playing ability with one day a week off for this project. I will observe through pre and post testing of students of playing abilities of the Garfield Advanced Orchestra and compare with the results of pre and post testing of Taft students who will not be a part of this project and will be the "control" group.

Projects:

We will have a Treasure Chest in the classroom where there will be a special place where we store our materials and accomplishments. The first items will be journals that the students and I will begin on the first day as we explore our cultural roots together.

Students will listen to music of New Mexico each day as they write in their journals. The class will observe the instrumentation, make notes about the content of the music, note rhythmic patterns, describe it aesthetically, and decide if they like it. All this will be recorded in their journals.

In class, students will brainstorm a list of all the different cultures that they know about from their own background history. The compiled list will be sent home where students will use parental help to check off all the cultures to which they have a connection. Additional lines will be provided for any cultures that were not indicated on the list. Students will take home world maps and New Mexico maps to indicate where their families' roots are geographically located.

The class will chart a web with Music in the center that includes all the types of music that the students can identify. Another chart web will be made to show all the types of music of the Indo-Hispanic culture of New Mexico. Students will create questions to interview the elders of their families about their memories of the past, with an emphasis on the music that they remember. Students who don't have access to elders in their own families will be linked up with other senior citizens. These elders will be invited to our class to share music from their pasts. Students will be encouraged to tape record or write about the elders who aren't able to come to our class presentation.

The class will go on a field trip to the National Hispanic Cultural Center which opens in Albuquerque, NM, on October 21, 2000. Additional information can be obtained by calling (505) 766-9858 or by writing to the center at 600 Central Ave. SE, Albuquerque, NM 87102.

Students will combine with drama students in a production of *Los Farolitos of Christmas* (Anaya). Orchestra students will learn and perform traditional holiday songs such as "Dale, Dale, Dale" (Staton, 75). They will take a field trip to the Senior Citizens Center to perform.

Students will write an essay for "My Most Admired Senior Citizen" contest sponsored by the Albuquerque Senior Citizens Center. They will brainstorm in class and utilize peer editing for the first few drafts of their projects. Finally, the last stage will be reviewed by myself and other senior volunteers from the project. Students will observe a violin maker or maker of other instruments. Students will make simple instruments. The class will create a musical play with narrative to accompany music that they will have been learning in other class time.

Students will perform the corrido of "Elena y el Francis" (Loeffler, 8 CD Tr. 22) as well as "El Gato la Dice al Raton" (Loeffler 16 CD Tr. 18) pertaining to the French intervention in Mexico in the 19th century. (Miramaton was the Mexican general who helped the French to keep Maximilian in power. El Gato represented Benito Juarez and el raton represented Maximilian). Elders, parents, and all other participants will be invited to attend the culminating production held in conjunction with Cinco de Mayo multi-cultural events at the school.

Lesson Plan 1

Topic: The many types of music in the world and in New Mexico.

Objectives: Students will show an increased awareness of the diversity of music and cultures in the world around them.

Interdisciplinary connections: Geography and Social Studies

State Standards and Benchmarks: #1 and #3 (1)

Materials: Journals
Poster of present pueblos in New Mexico
Drums, rattles and bells
Large storage box decorated as a treasure chest

Preparation of the Environment:
Write Zuni Sunrise Song on the chalkboard
Chairs arranged in circle

Prepared questions:
How many kinds of music are there in the world?
What are the types of music that you have grown up with here in New Mexico?
Which kind of music was here first?
What kinds of music have you heard today?
What emotions did you feel as you listened?
What kinds of instruments have you heard?
What do you think New Mexico was like in the early days?

Development:

I will:

Draw a web of music of the world on the board.
Draw a web of music of N.M.
Give background and play the following:
recording of "The Navajo Corn Song"
and "Song of Manuel the
Navajo Chief" from Play drum and rattle
accompaniment.
Discover repetitions of words and rhythm
patterns.
Play above: CD1, Track 1
Beethoven Play *Tesoros del...* CD1, Track 27
and Culp 25)..

Students will:

Draw the web of music of the world for their journals.
Draw the web of music of N.M.
Listen to the pieces.
Chant the songs.
Play drum and rattle
Journey...cassette2, side a.
Read "House of Dawn"
Record reactions in journals to the music and prose.

Lesson Plan 2

Topic: The impact of the Spanish settlement on the culture and music of New Mexico.

Objectives: Students will acquaint themselves with the music that came with the early arrival of the Spaniards, and they will reflect on the historical and sociological changes that began with the Spanish settlement.

Interdisciplinary Connections: History, Geography

State Standards and Benchmarks: #1, 3, 6

Materials: Journals
Large world and N.M. maps Students' copies of world maps and N.M. maps
Tesoros del Espiritu(Lamadrid) for students

Preparation of the environment:
Place large world and N.M. maps in front of the room
Chairs in circle

Prepared questions:

What was N.M. like before the Spaniards came?

How do you think you would have felt when they came, if you were an Indian child?

What would you have seen if you had come with Coronado?

What do you think N.M. would have been like if the Spaniards had not come?

Who is telling the story in "Los Comanches"?

Who answers him? What are the emotions of the speakers?

Who was Delgadina? Where did Delgadina live?

What is the song "Don Gato" about? What is it making fun of?

Where did your parents live when they were your age?

Where did your grandparents live when they were your age?

Development:

I will:

Pass out maps and journals.

Ask questions.

Locate landmarks on maps.

Students will:

Listen to CDs and answer

questions in journals.

Locate landmarks on maps.

Take home maps to complete.

Assessment: I will check students' journals, and I will check students' maps when they return with them.

Lesson Plan 3

Topic: Recalling songs of the past and interviewing family members.

Objectives: Students will recognize the lullabies of different cultures, compare and contrast them, and place them in a historic timeframe.

Interdisciplinary Connections: History and Spanish

State Standards and Benchmarks: #1, 3, 3 (1)

Equipment: Extra tape recorders that students can take home, if needed.

Preparation of the Environment: Have comfortable chairs for senior citizen guests, tape recorder ready to record, and chairs in a circle.

Prepared Questions:

Why do we remember lullabies long after they were sung to us?

Do you think that most cultures have lullabies?

In what ways are the *Brahms Lullaby*, *Comanche Lullaby*, and *Senora Santa Ana* alike, and in what ways are they different?

Direct students to prepare questions for grandparents or foster grandparents such as:

What did your parents sing to you at bedtime?

When did you learn that song?

What did you sing to your children?

Would you sing it to me?

Development:

I will:

Invite senior citizens to class.

Ask permission to tape the elders.

Play *Brahms Lullaby* on the violin.

Play *A La Ru from La Musica...*

CD3, Tr.33

Students will:

Invite grandparents to class.

Ask questions of elders.

Listen to the lullabies and answer questions in journals.

Play *Senora Santa Ana from Tesoros*

Read *Happy Birthday,*

CD2, Tr.14 *Josefina* (Tripp 62)

Play *Comanche Lullaby from Tesoros*

CD2, Tr.16

Assessment: I will check students' journals, and they will receive credit for effort in bringing or reporting on lullabies in their family's culture.

Lesson Plan 4

Topic: Two important categories of Hispanic folk music, the *corrido* and the *Indita*.

Objectives: Students will distinguish between different types of early Hispanic music. Students will learn how history is recorded through songs.

Interdisciplinary Connections: History and Spanish

State Standards and Benchmarks: #3, 3(1), 6A

Materials: Copies of the translation of *corrido de Elena y el Frances* (Loeffler, *Hispanic..19*), student journals

Preparation of the environment: Students will be in a circle to begin with, and later they will move chairs to groups of four

Prepared Questions:

What is the main event of this song?

Why do you think it is called an *Indita* ?

What are the feelings that are expressed in this song?

How is the *corrido* different from the *Indita*?

What is a current event that we might want to remember years from now?

What information would we want to have remembered?

What would be the feelings of the song?

Could we get one of our senior grandparents to help us with it?

Development: I will:

Play *Elena y el Frances* (Loeffler CD3,Tr22

Point out differences between *Inditas* and *corridos*

Write on board: 1st Stanza, 2nd, 3rd, 4th and indicate which students will work together

Students will:

Listen and analyze

differences in the two styles of folk music and record in their journals.

Break into groups of four to write one stanza in each

Assessment: I will check journals, and students will hand in completed stanzas.

Lesson Plan 5

Topic: The Hispanic Polka!

Objectives: Students will identify musical characteristics of the polka and will know its importance to the music of the Hispanic culture.

Interdisciplinary Connections: Spanish and History

State Standards and Benchmarks: #8, 8A, 6

Preparation of the Environment: Start with chairs in circle; then pull them back to dance.

Prepared Questions:

Have you ever been to a dance where the polka was danced?

Where did you see the polka danced?

How would you describe the music: tempo, rhythm, feeling?

How does polka music make you feel?

In Mares' polka, what are the time signature, key signature, and tempo markings?

Development: I will:

Play *La Polka Ester* (Loeffler
CD3, Tr5)

La Polka Pasqualia
(Loeffler CD3, Tr7)

Demonstrate the polka

Pass out Mares *Polka* orchestra
parts.

Begin preparations to perform the
polka at the senior center.

Students will :

Listen and answer
questions in journals.

Dance the polka.

Analyze and answer
questions about the
Mares piece.

Sightread the Mares
parts.

Assessment:

After two
weeks of
practice,

students will individually test on their ability to play the Mares piece to assess each student's progress.

Teacher's Annotated Reading List

Beethoven, Jane and Carmen Culp, et al. *World of Music 5, Teacher Resource Book*, Morristown, New Jersey: Silver Burdett and Ginn, 1991.

This contains background information, interdiscipline connections and a pronunciation guide for Spanish for "De Colores." It also contains "Zuni Sunrise Song" and "Amazing Grace."

Cordova, Josephine M. *No Lloro Pero Me Acuerdo*. Dallas, TX: Taylor Publishing Co., 1976.

Personal accounts of life in the village of Taos during the mid-twentieth century were told from the perspective of a resident and the school principal. The descriptions of "Los Bailes" are of particular interest.

Gutierrez, Ramon A. *When Jesus Came, the Corn Mothers Went Away: Marriage, Sexuality and Power in New Mexico, 1500-1846*. Stanford, CA: Stanford University Press, 1996.

This scholarly work begins with a detailed analysis of the Pueblo Indian world of the sixteenth century. It continues through the reconquest of New Mexico in the eighteenth century. It presents in-depth descriptions and analysis of the sociological contact between Spaniards and Native Americans. Some of these descriptions could be considered R-rated, so don't take this to school!

Kurath, Gertrude P. and Antonio Garcia. *Music and Dance of the Tewa Pueblos*. Santa Fe, NM: Museum of New Mexico Press, 1969.

This contains very thorough descriptions and analysis of the dances of these specific pueblos. It contains amazing details, and is a wonderful resource.

Lamadrid, Enrique. *Tesoros del Espiritu: a Portrait in Sound of Hispanic New Mexico*. Photographs by Miguel Gandert. Embudo, N.M: Academic Publications, 1996.

This is a delightful "treasure" of songs, poems, historical stories, anecdotes and photographs of and by the Hispanic people of New Mexico. It contains a wealth of folklore information gathered by the author from many sources. Three accompanying CDs contain music and prose that enhance the use of these materials.

Loeffler, Jack. *La Musica de los Viejitos*. Albuquerque, NM: University of New Mexico Press, 1999.

This is a wonderful book to enjoy, as well as a rich resource. It is wonderful that the music of the older generation is being preserved.

Robb, John D. *Hispanic Folk Music of New Mexico and the Southwest: A Self Portrait of a People*. Norman, OK: University of Oklahoma Press, 1980.

This is the most complete anthology of music of New Mexico and the Southwest. It is an invaluable resource, containing transcriptions of music and lyrics with the history and descriptions of this genre of music.

Rodriguez, Sylvia. *Los Matachines Dance: Ritual Symbolism and Interethnic Relations in the Upper Rio Grande Valley*. Albuquerque, NM: University of New Mexico Press, 1996.

This is a very detailed, comprehensive study of the environment of the New Mexico villages and pueblos where the Matachines dance is performed. The author considers the historical, cultural, ecological, sociological and political settings in her analysis of the behaviors, symbolism and meaning of the dances.

Segura, Margot M. and Jorge Santana. *Journey about Contributions of Latino-Chicano Musicians: Cada Cabeza es un Mundo*. Sausalito, CA: Hispanic Education and Media Group Inc., 1996.

This contains many teaching ideas and resources, although the emphasis of the book is on the history and musicians of California.

Sociedad Folklorica. *Un Tesoro Espiritual*. Santa Fe, NM: Sunstone Press., 1987.

A "Spiritual Treasure" of Spanish religious music and verses, with prayers and Las Posadas in Spanish.

Staton, Barbara, Merrill Staton, and Marilyn Davidson. *Music and You, Teacher's Edition*. New York, NY: Macmillan Publishing Co., 1988.

This was designed as a guide for a general music teacher. It is a resource for a secular description of Las Posadas. It contains the song about breaking the pinata in English, Spanish, and with the pronunciation guides for the Spanish.

West, Patricia M. and George G. Otero. *Hispanic Folk Songs of the Southwest: An Introduction*. Denver, CO: Center for Teaching International Relations, University of Denver, 1977. (see listening guide).

West, Patricia M. and George G. Otero. *Hispanic Folk Songs of the Southwest: For Bilingual Programs (part II)*. Denver, CO: Center for Teaching International Relations, University of Denver, 1982. (See listening guide).

Discography

Lamadrid, Enrique. *Tesoros del Espiritu*. Albuquerque, NM: Academiz/El Norte Publications, 1996.

This is a true "treasure" of recorded songs and prose that have been collected from many sources. The three CDs contain the same material as the book by the same name, and together, they are very easy to use and enjoy.

Loeffler, Jack. *Hispanic Traditions*. Washington, D.C.: Smithsonian Folkways Recordings. 1992.

This contains many examples of Hispanic folk music and it is an indispensable resource.

Loeffler, Jack. *La Musica de los Viejitos: Hispano Folk Music of the Rio Grande del Norte*. Albuquerque, NM: University of New Mexico Press, 1999.

This set of three CDs spans the four hundred year old culture of New Mexico. Included in this collection are "romances," "inditas," "corridos," "canciones," "musica religiosa," "musica de los bailes," and the music for "Los Matachines."

Los Lobos. *La Pistola y el Coranzon*. Burbank, CA: Sunset Sound Factory, 1988.

This group performs with an interesting variety of instruments including violin, vihuela,

guitarron, accordion, string bass acoustic guitar, and, of course, voice. I have included this CD especially for their rendition of *Mananitas Michoacanas*.

Prada, Julian. *El Universal*. Santa Fe, NM: Julian Prada Productions, 1999.

The performer accompanies himself on the guitar with traditional Hispanic and contemporary songs, ranging from "El Vaquero" to "La Prision de Santa Fe".

West, Patricia. *Hispanic Folksongs of the Southwest, Parts I and II*. Denver, CO: Center for Teaching International Relations, University of Denver, 1977.

The two cassette tapes begin with a short introduction about music in the Southwest. It has brief introductions preceding each piece, which is performed by voice and guitar. These accompany books of the same title, listed in the bibliography. Songs are performed in Spanish, but introductions are in English. The words of the songs are in the accompanying book in English and Spanish.

Student Music List

Beethoven, Jane and Carmen Culp. *World of Music 5*. Morristown, NJ: Silver Burdett and Ginn, 1991.

This collection of songs for general music classes contains an English translation of the "Zuni Sunrise Song." It also has "Amazing Grace," as well as "De Colores" and is in English and Spanish. These are vocal arrangements.

Conley, Forence. *Folk Dances of the Southwest*. Pleasant Hill, CA: Conley Music Studio Publishing, 1966.

This collection of Indo-Hispanic folk songs has been transcribed and arranged for piano. Included are "Quadrille," "Vals," "Cuna," "Schottich," "Indita," and others. The teacher or a piano student could play these songs as an example of various beloved folk songs.

Issac, Merle. *Kokopelli Suite*. San Antonio, TX: Southern Music Company, 1978.

This music has been orchestrated for string orchestra plus flute, clarinet and percussion. The first violins play the melody leaving less interesting accompaniment parts to the other strings sections. It is playable by middle school students.

Mares, Pablo. *Santa Fe Tipica: Music in the South of the Border Manner*. New York, NY: Carl Fischer, Inc., 1947.

This is a wonderful collection of eleven folksongs plus one original composition by Mares, who was an orchestra teacher at Santa Fe High School. They are arranged for string orchestra with an optional guitar part. The subtitle is misleading, as the songs, which might be Mexican in origin, are beloved, even today in New Mexico. The early and foremost ethnomusicologist of New Mexico folk songs, John Robb, referred to this collection as being a worthwhile representation of New Mexican music. It also was the only published music for string orchestra that came up time and time again in personal communications as containing New Mexican folksongs. These pieces are ideal for middle school students.

Rhodes, William. *Tres Balladas*. Delaware Water Gap, PA: Shawnee Press, 1982.

This work is based on New Mexico folk music themes and is written in three short movements: "La Cuna," "Dia de Reflecion," and "Mi Carro Veijo." It would be suitable for a high school symphonic orchestra.

Student Annotated List for the Classroom

Anaya, Rudolfo A. Illustrated by Edward Gonzales. *Los Farolitos of Christmas*. New York, NY: Hyperion Books, 1995.

This is a beautifully illustrated and easy to read story about a young girl who makes *farolitos* (luminarias), for her family's holiday celebration. It is written in English and uses numerous Spanish words. Readers will have a glimpse of life in Northern New Mexico in the 1940s.

Minton, Charles E. et al. *The Spanish-American Song and Game Book*. New York, NY: Barnes and Co., 1942.

This charming vintage book of folk music and games was collected as a WPA project without credit given to individual contributors. The

Coronado Cuatro Centennial Commission held the copyright. This book has many fun activities and songs arranged by age.

Tripp, Valerie. *Happy Birthday, Josefina! A Springtime Story*. Middleton, WS: Pleasant Company Publications, 1998.

This book is from The American Girls Collection. It is the story of a young Hispanic girl living in New Mexico in 1824. It contains much cultural and historical information in the story as well as in photographs and illustrations.

Yoder, Walter D. *The American Pueblo Indian Activity Book*. Santa Fe, NM: Sunstone Press, 1998.

Besides containing interesting activities that teach about the Pueblo Indians, there are two Native American short stories that would interest students.

Yoder, Walter. *The Big Spanish Heritage Activity Book: Hispanic Settlers in the Southwest*. Santa Fe, NM: Sunstone Press, 1997.

This book has fun and informative activities for young students to learn about the Hispanic culture in the times of early settlement.