



THE CLIBURN

A Celebration of Latin America!

This program celebrates the unique language of Latin American classical music, and how composers portray their identity and traditions through the piano. Topics include traditional instruments, dance, and rhythms, with opportunities for students to participate in each.

FRANK	<i>Barcarola Latinoamericana</i>
PONCE	<i>Cuatro Danzas Mexicanas (I. Vivo)</i>
NAVARRO	<i>Son a Papá</i>
CARREÑO	<i>Pequeño vals "Mi Teresita"</i>
VILLA-LOBOS	<i>Dansa: Miudinho from "Bacchianas Brasileiras" No. 4</i>
DEL AGUILA	<i>Conga</i>



Amigos Secretos

SUBJECT AREAS:

Music, Social Studies

OVERVIEW:

In this activity, students learn more about a unique holiday tradition across Latin America, in addition to fostering a sense of community and friendship in the classroom.

INTRODUCTION:

To be read to the class:

In the United States, we celebrate Valentine’s Day on February 14. In South America, people celebrate not only romantic love, but the unique and wonderful love of friends. In Bolivia, *El Dia de Amor y Amistad* (Day of Love and Friendship) is celebrated on July 23. In Brazil, it’s June 12. In Colombia, it’s not only a single day, but an entire month-long celebration in September that culminates on September 18.

“*Amigos Secretos*” is a game many of you have played/will play during Christmas time. In Latin America, this game is played to celebrate friendship. We will all draw a name from a hat. No one share whose name you picked—it should stay a secret! Every day this week, bring a small present to show your secret friend that you care. This doesn’t have to cost money. Write a note of encouragement to your friend telling them what they’re good at, what you like about them, or wishing them luck on their next big test or basketball game. With your parent’s help, you could bake a treat for your friend. Or you can make them a card, or a collage of their favorite cartoon or favorite animal. If you do want to buy them something, like a candy or fun pencils for class, please spend no more than \$5 (suggested).

At the end of the week, we will reveal our secret friends and have a class party, where we will learn songs about friendship in three languages!



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MUSIC TO EXPLORE:

“Amigos” by Enanitos Verdes – a very popular and traditional song played in Colombia during September. Available on [Youtube](#).

*No importa el lugar
El sol es siempre igual
No importa si es recuerdo
O es algo que vendrá*

*No importa cuanto hay en tus bolsillos hoy
Sin nada hemos venido y nos iremos igual*

*Pero siempre estarán en mí
Esos buenos momentos que pasamos sin saber
No importa donde estas
Si vienes o si vas, la vida es un camino
Un camino para andar
Si hay algo que seconder
O hay algo que decir siempre será un amigo
El primero en saber*

No matter the place
the sun is always the same
it doesn't matter if it's a memory
or is it something to come.
It doesn't matter how much is in your pockets today
With nothing we have come and will leave the same.

But they will always be in me
those good times we spent without knowing
no matter where you are
if you come or if you go, life is a road
a path to walk.
If there is something to hide
or is there something to say a friend
will always be first to know.

BEETHOVEN Symphony No. 9, IV. Finale “Ode to Joy”

A famous musical representation of universal brotherhood, based on the poem by Friedrich Schiller. Excerpt below.

*O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere anstimmen,
und freudenvollere.*

Oh friends, not these sounds!
Let us instead strike up more pleasing
and more joyful ones!

*Freude!
Freude!*

Joy!
Joy!

*Freude, schöner Götterfunken
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.*

Joy, beautiful spark of divinity,
Daughter from Elysium,
We enter, burning with fervour,
heavenly being, your sanctuary!
Your magic brings together
what custom has sternly divided.
All men shall become brothers,
wherever your gentle wings hover.

*Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!*

Whoever has been lucky enough
to become a friend to a friend,
Whoever has found a beloved wife,
let him join our songs of praise!
Yes, and anyone who can call one soul
his own on this earth!
Any who cannot, let them slink away
from this gathering in tears!



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Stand by Me by Ben E. King. A classic rock favorite with many covers. A Cliburn Kids' episode is dedicated to the song. Please visit <https://cliburn.org/project/kids-standbyme>.

When the night has come
And the land is dark
And the moon is the only light we'll see
No, I won't be afraid, oh, I won't be afraid
Just as long as you stand, stand by me

So darlin', darlin', stand by me, oh, stand by me
Oh, stand, stand by me, stand by me

If the sky that we look upon
Should tumble and fall
Or the mountains should crumble to the sea
I won't cry, I won't cry, no, I won't shed a tear
Just as long as you stand, stand by me



Capoeira Basics

SUBJECT AREAS:

Music, Social Studies

OBJECTIVE:

This activity introduces children to *Capoeira* (kaa-puh-weh-ruh), an important tradition in Brazil. Students will learn about the history of *Capoeira* as a sport, see how the movements are performed, recognize and repeat fundamental rhythms, and learn the first and most basic step – the *ginga*.

MUSIC TO EXPLORE:

VILLA-LOBOS *Dansa: Miudinho* from “Bacchianas Brasileiras” No. 4 (orchestral version)

SPACE CONSIDERATIONS:

Clear a large circle in the center of the room to act as the *Capoeira* Circle, called the *roda*. Have students sit in the circle to learn about its history, and then stand to participate in the dance.

BRIEF HISTORY:

Capoeira was originally performed by Afro-Brazilian slaves, who would practice it as a form of self-defense. The *capoeiristas* added music and dance to martial arts to hide the fact that they were practicing fighting and defensive strategies. With the signing of the Golden Law in 1888, which freed slaves in Brazil, *capoeira* moved away from survival and over time became a form of art, expressing the memory of fighting against oppression.

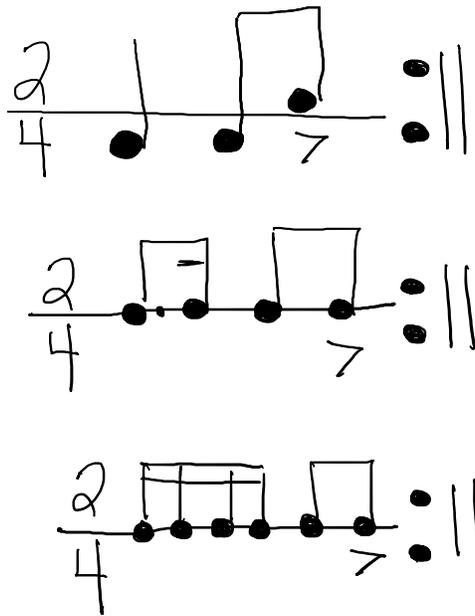
Today, students all over the world practice *capoeira* as both a physical and social activity. But beyond that, from the study of this martial arts-dance-game, students develop incredibly important skills. Tolerance and self-control are necessary to show restraint, as this can be a contact sport, but the objective is to avoid contact for both players! It teaches the importance of observation, patience, and non-verbal communication, learning when and how your opponent may strike. And perhaps most importantly, it teaches us to treat everyone in our *roda* - our circle - as equals.

The main instruments of *capoeira* are: the *berimbau*, a wooden bow with a taut cord and a resonating body at the bottom made out of a dried and hollowed out gourd; the *pandeiro*, similar to a tambourine; the *atabaque*, similar to a conga drum; the *agogo*, or cowbell; and the *ganza*, a shaker.



ACTIVITY:

Introduce the students to the main *capoeira* instruments listed above. There are several demonstrations available on Youtube. Then, have students use similar classroom instruments to form their own *orquestra* (orchestra). Students without instruments can participate by clapping, the same way it would be done in traditional *corridos* (songs). Demonstrate the basic rhythms of *capoeira*, written out below, and have them repeat back in call-and-response; explain that this is the way the songs of *capoeira* are performed. The *toque* (beat) of the music determines the energy, style, and speed of play. After each call and response, ask students to describe the style of the game.



Basic rhythms as taught in the capoeira group FICA-BA.

After students have successfully learned the basic rhythms, lead the group through the *ginga*. A basic step by step is included below; for a visual demonstration, see the “Monkey See” series under *Capoeira – Basics*, which can be found at www.youtube.com/monkeysee.

- Start from a squat position with the feet parallel and arms in front of the torso, as if holding a ball in front of the chest.
- Step back onto the right foot into a lunge position, while bringing the right hand in front of the face and swinging the left arm back for balance.
- Return to the starting squat position.
- Step back onto the left foot into a lunge position, while bringing the left hand in front of the face and swinging the right arm back for balance.
- Once the moves are mastered, add a beat using the rhythms learned previously in class. Remember the idea is to stay in constant motion, and to stay within the *roda*.



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Students can take turns dancing the *ginga* and playing in the *orquestra*. The *orquestra* can determine the pacing of the dance by varying tempos.

Special thanks to Professora Borboleta at Fort Worth Capoeira for her expertise and guidance. Please visit ftwcapoeira.com to learn more, schedule a class, or schedule a detailed and interactive percussion and capoeira demonstration for your school!



Conga!

SUBJECT AREAS:

Music

OBJECTIVE:

This activity combines music and movement to reinforce pulse and rhythm, and celebrates a piece of Afro-Cuban heritage so prevalent in pop culture. It also prepares them for the optional dance exit from our Cliburn in the Classroom program!

SPACE AND EQUIPMENT CONSIDERATIONS:

Move the chairs out of the way! Students will need plenty of space to form a line, move around the room, and kick. For the drumming, classes will need a traditional conga drum and cowbell; this can be omitted if not available among class instruments.

ALTERNATIVES:

Rather than a full kick, for younger students with less body awareness/depth perception, trade the kick for a smaller toe tap to the side. Students could also place hands on their peer's shoulders, or keep hands on their own hips to avoid physical contact entirely.

MUSIC TO EXPLORE:

"Ahora es Cuando es" from the album *All Around the World: Latin America*. This album is specifically for kids and classroom use.

"Conga" by Desi Arnaz, from the movie *Too Many Girls*. To be included with a brief history lesson on how conga came to the United States. Available on [YouTube](#).

ACTIVITY:

Begin with a short explanation of the history of the conga line: It was brought to Santiago, Cuba, from Africa, where it became a traditional carnival dance. Then it became popular in the United States in the 1930s thanks to two Cuban musicians, pianist Eliseo Grenet and bandleader Desi Arnaz. Because it's easy to learn and anyone can have fun doing it together, it's remained popular. The rhythm that we all know as "conga" is really closer to a traditional rumba beat!

Then teach them the rhythm on the conga drum and cowbell, or whatever classroom percussion instruments you have available – 4 beats, with the 4th beat entering early (on the 8th note prior to the 4th beat). Each student(s) can take turns being the comparsa (the performing musicians) for a few bars.



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End with a conga line using either the suggested music above, or one of your own choosing. If desired, you could get more of the school involved by taking the conga line out of the classroom and through the halls.



Gondoliers

SUBJECT AREA:

Music, Social Studies, Language Arts

OBJECTIVE:

This lesson plan is a simple history of the gondola and the barcarolle. It is included in the curriculum guide to aid in understanding and appreciation of the opening piece in our Cliburn in the Classroom program, *Barcarola Latinoamericana*, by Gabriela Lena Frank.

ACTIVITY:

Introduce students to the history of the gondola and the pieces below, and after our visit, guide them through a compare and contrast reflection exercise.

MATERIALS NEEDED:

Gondola handout and Gondolier coloring page, one per student, printed (included).

MUSIC TO EXPLORE:

FRANK	<i>Barcarola Latinoamericana</i>
OFFENBACH	<i>Belle nuit, ô nuit d'amour</i> "Barcarolle" from <i>The Tales of Hoffman</i>
CHOPIN	Barcarolle in F-sharp Major, op. 60
MENDELSSOHN	Song Without Words in G Minor, op. 19b, no. 6

REFLECTION QUESTIONS:

- Could you hear the rhythmic rocking of the waves in Frank's Barcarolle? How did she write the waves into the music?
- How did the Frank sound similar to the barcarolles we listened to in class? How was it different?
- Traditional barcarolles are in 6/8 time, two "big beats" with a triplet feel underneath. Frank used the Latin American *sesquiáltera*—alternating the pulse between 2 and 3. Did this make the music feel more like the rocking of a boat, or more like a dance?



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BONUS:

Ask the students to dress up like a gondolier—a simple uniform of black pants, a red and white or blue and white striped shirt, and straw hat. This could be a separate special dress up day for music class or tied into your school's spirit week.

A Brief History of the Gondola

Venice is a collection of 118 islands connected by more than 400 bridges. The city has almost 200 **canals** (a human made waterway that connects bodies of water to allow boats to move through them). There are no roads, so cars cannot pass through the city. Visitors have to walk or take some form of water transportation. *Gondole* (the plural of gondola) have been a means of transportation in Venice since the 11th century. And in fact, the gondola is a boat that doesn't exist anywhere else. The shape and structure of the boat are specialized for traveling through the tiny canals of Venice.

Gondolieri go through rigorous training. They must pass tests to show that they can swim and row while standing up, much like stand-up paddle boarding. Once they pass those two tests, they spend 12–18 months at an “*arte del gondoliere*” school where they take classes in a foreign language, Venetian history and culture, geography, and rowing. Hopeful *gondolieri* have a total of 400 hours of coursework before they are allowed to take the final tests.

Why don't *gondole* overturn even though the gondolier stands on one side? Because the boats are asymmetrical and lean slightly to the right. The weight of the gondolier centers them and makes them more stable; in fact, each gondola is unique because it is built according to the body of each individual gondolier. The ornament on the front is called *fèrro*; it serves the double purpose of decoration and counterweight for the gondolier standing at the rear of the gondola.

Gondolieri sing a special song for their passengers called a barcarolle. Its rhythms are always in triple meter so that they feel like the gentle rocking of the waves and the rhythmic stroke of the oars. Many composers have been inspired to write barcarolles into their own music.



Italy

Capital : Rome



Venice

Venice is made up of more than 100 tiny islands connected by bridges. Its famous gondolas are known for transporting people on leisurely, romantic trips through the city's waterways.





Musical Forms

SUBJECT AREAS:

Music

OBJECTIVE:

This lesson plan accompanies Cliburn Kids Episode “Starts with a B: A-B-A” (<https://cliburn.org/project/kids-aba/>) and “Pattern Play: The Rondo” (<https://cliburn.org/project/kids-rondo/>). Students will be able to aurally identify the basic classical forms of binary, rounded binary, and rondo; the ultimate goal is to enhance understanding and engagement with the music by making its structures familiar. Additional worksheets and activities can be found on the Cliburn Kids website at the links above.

MUSIC TO EXPLORE:

BACH Minuet No. 1 in G Major from *Notebook for Anna Magdalena Bach* (Binary Form)

MOZART Piano Sonata in D Major, K. 284, (III. *Theme and Variations*) (theme only – Rounded Binary Form)

MOZART Piano Sonata No. 11 in A major, K. 331, (III: *Alla turca – Allegretto*) (Rondo form)

“Adiós” by Ana Maria Calabrese (from the album *Short + Fun Spanish Beats*, available on [YouTube](#))

“Zapato” by Antonio Rubio (sung version, available on [YouTube](#))

ACTIVITY:

Forms are easier to identify with lyrics. Start by explaining binary form, and then dividing the class into two large groups. Teach them the words to “Adios.” Assign one group to sing “A,” and the other group to sing “B.” Then explain rounded binary form and have the class sing the song again, repeating the A section at the end.

A:

Es hora de decir adiós,

¡Adiós!

Es hora de decir adios,

¡Adiós!

B:

Con el brazo, con la mano,

con un abrazo nos despedimos hoy

¡Adiós!



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Then, explain rondo form. Group A students will be the theme group; divide group B students further into 3 groups (B, C, and D). Have each group sing their assigned lines...

A: Zapato, zapato, zapato marrón

B: Zapato, zapato, zapato y tacón

A: Zapato, zapato, zapato marrón

C: Zapato, zapato, zapato y cordón

A: Zapato, zapato, zapato marrón

D: Zapato, zapato, me lo abrocho yo

Once students are able to identify forms through singing, have them identify forms through listening and movement. Make a circle with all students linking hands. In each of the forms, have them step to the beat in a large, class-wide circle for the "A" themes. For binary and rounded binary, students can break into partners and step to the beat when they hear the "B" theme, and return to the large circle when "A" appears again. For the rondo form, have them follow the leader; let volunteers come up with a small freestyle movement/dance in place for each B/C/D, with everyone returning to the circle for each repeat of "A."



A Celebration of Latin America TEKS

Capoeira Basics:

Music: Music Literacy, Creative Expression, Historical and Cultural Relevance

2.b.1.C; 2.b.2.A; 2.b.3.A; 2.b.3.D; 2.b.4.A; 2.b.4.C; 2.b.5.B; 2.b.5.C; 3.b.1.B; 3.b.2.A; 3.b.3.A; 3.b.3.D; 3.b.4.A; 3.b.5.B; 3.b.5.C; 4.b.1.B; 4.b.2.A; 4.b.3.A; 4.b.3.C; 4.b.3.D; 4.b.3.E; 4.b.4.A; 4.b.4.C; 4.b.5.C; 4.b.5.D

Social Studies: History, Culture, Geography

2.b.2.B; 2.b.3.A; 2.b.4.B; 2.b.5.A; 2.b.10; 2.b.12; 2.b.13; 2.b.15; 3.b.1.A; 3.b.2; 3.b.3; 3.b.9; 3.b.10; 3.b.11; 3.b.13; 3.b.14; 4.b.1.C; 4.b.16; 4.b.19; 4.b.21

Musical Forms:

Music: Music Literacy, Creative Expression

2.b.1.D; 2.b.2.A; 2.b.3.C; 2.b.3.D; 2.b.3.E; 2.b.4.C; 3.b.1.D; 3.b.2.A; 3.b.3.A; 3.b.3.C; 3.b.3.E; 3.b.4.C; 4.b.1.D; 4.b.2.A; 4.b.3.A; 4.b.3.C; 4.b.3.E; 4.b.4.C

Conga!:

Music: Creative Expression, Historical and Cultural Relevance

2.b.2.A; 2.b.3.A; 2.b.3.B; 2.b.3.C; 2.b.3.E; 2.b.4.A; 2.b.4.C; 2.b.5.B; 2.b.5.C; 3.b.1.B; 3.b.3.A; 3.b.3.C; 3.b.3.D; 3.b.3.E; 3.b.4.A; 3.b.4.C; 3.b.5.B; 3.b.5.C; 4.b.1.B; 4.b.3.A; 4.b.3.C; 4.b.3.D; 4.b.3.E; 4.b.4.A; 4.b.4.C; 4.b.5.B; 4.b.5.C

Gondoliers:

Music: Historical and Cultural Relevance, Critical Evaluation and Response

2.b.5.b; 2.b.5.C; 2.b.6.A; 2.b.6.B; 2.b.6.D; 3.b.5.B; 3.b.5.C; 3.b.6.A; 3.b.6.B; 3.b.6.D; 4.b.5.B; 4.b.5.C; 4.b.6.A; 4.b.6.B; 4.b.6.D

Social Studies: History, Culture, Geography

2.b.2.B; 2.b.3.A; 2.b.4.B; 2.b.5.A; 2.b.10; 2.b.12; 2.b.13; 2.b.15; 3.b.1.A; 3.b.2; 3.b.3; 3.b.9; 3.b.10; 3.b.11; 3.b.13; 3.b.14; 4.b.1.C; 4.b.16; 4.b.19; 4.b.21

Language Arts: Listening, Reading

2.b.1; 2.b.3.A; 2.b.4; 2.b.5; 2.b.6; 2.b.7; 3.b.1; 3.b.3.A; 3.b.3.B; 3.b.4; 3.b.5; 3.b.6; 3.b.7; 4.b.1; 4.b.3; 4.b.4; 4.b.5; 4.b.6; 4.b.7



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Amigos Secretos:

Music: Creative Expression, Historical and Cultural Relevance

2.b.2.A; 2.b.3.A; 2.b.3.B; 2.b.3.C; 2.b.3.E; 2.b.4.A; 2.b.4.C; 2.b.5.B; 2.b.5.C; 3.b.1.B; 3.b.3.A; 3.b.3.C; 3.b.3.D; 3.b.3.E; 3.b.4.A; 3.b.4.C; 3.b.5.B; 3.b.5.C; 4.b.1.B; 4.b.3.A; 4.b.3.C; 4.b.3.D; 4.b.3.E; 4.b.4.A; 4.b.4.C; 4.b.5.B; 4.b.5.C

Social Studies: History, Culture, Geography

2.b.2.B; 2.b.3.A; 2.b.4.B; 2.b.5.A; 2.b.10; 2.b.12; 2.b.13; 2.b.15; 3.b.1.A; 3.b.2; 3.b.3; 3.b.9; 3.b.10; 3.b.11; 3.b.13; 3.b.14; 4.b.1.C; 4.b.16; 4.b.19; 4.b.21