



Music of the Andean Altiplano

**Goals 2000 - Partnerships for
Educating Colorado Students**

**In Partnership with the Denver Public Schools
and the Metropolitan State College of Denver**

El Alma de la Raza Project



Music of the Andean Altiplano

by Deborah Hanley

Grades 4–8

Implementation Time
for Unit of Study: 3 weeks

Goals 2000 - Partnerships for
Educating Colorado Students
El Alma de la Raza Curriculum
and Teacher Training Project

Loyola A. Martinez, Project Director

El Alma de la Raza Series

Music of the Andean Altiplano

Unit Concepts

- Composing music, performing, and building siku pipes
- Investigating the music of Quechua and Aymara communities
- Learning about the professional lives of two Denver musicians who perform on these instruments

Standards Addressed by This Unit

Music

Students sing or play on instruments a varied repertoire of music, alone or with others. (MUS1)

Students will read and notate music. (MUS2)

Students will create music. (MUS3)

Students will listen to, analyze, evaluate, and describe music. (MUS4)

Students will relate music to various historical and cultural traditions. (MUS5)

Math

Students use a variety of tools and techniques to measure, apply the results in problem-solving situations, and communicate the reasoning used in solving these problems. (M5)

Visual Arts

Students know and apply visual arts materials, tools, techniques, and processes. (A3)

Reading and Writing

Students read and understand a variety of materials. (RW1)

History

Students understand that societies are diverse and have changed over time. (H3)

Geography

Students know how to use and construct maps, globes, and other geographic tools to locate and derive information about people, places, and environments. (G1)

Introduction

The music of the Andean highlands is distinctive and hauntingly beautiful. It has the longest music tradition in Latin America, dating back to the Inca Empire. The breathy sound of sikus (panpipes) playing syncopated, simply-harmonized melodies backed with pulsating drum beats captures the attention of listeners. Despite the geographical isolation of the various highland peoples, the music retains similar styles and forms throughout the Andean mountains, in Ecuador, South Colombia, Peru, Bolivia, Chile, and Argentina. Approximately 40% of the population are the indigenous Indians, direct descendants of the Inca, who speak Spanish and their native Quechua. The *mestizos* of mixed Spanish and Indian descent comprise another 40%, with the remaining 20% of Spanish, Portuguese, and African heritage.

Music has been an integral part of everyday life for the *altiplano* (highland) people and remains so today, as seen through the continued use of traditional music, instruments, dances, languages, and rituals. Due to the high esteem in which the musical traditions are held, the music of the *altiplano* has been adopted for political protest in the *Nueva Canción* movement. Traditional songs are mixed with contemporary ones. The most familiar musical form is the *huayño* of the Quechua and Aymara communities. These songs reflect beliefs and tell the stories of people's lives. Typical ensembles are made up of numerous sizes of sikus, *kenas* (vertical notched-end flutes), other vertical flutes such as tarkas, side-blown flutes, bombos (two headed drums), and the *charango*, a small ten-stringed guitar with a body made from the shell of an armadillo. The harp has also played a major role in the musical culture of this region since it was brought to South America by the Jesuits. This unit will focus on siku ensembles.

The role of music is highly regarded; many members of the community join in the music-making by playing, dancing, and singing. Contrary to the emphasis on the individual in the United States today, Aymara communities have developed a strong sense of cooperation. Both economically and socially, the individual is expected to be a supportive member of the whole rather than to stand out as an individual. This philosophy is significantly reflected in the music-making. Siku pipes have two rows of tubes with alternating notes of the scale. This requires two performers to play in a hocketing manner in order to complete the melody. This interlocking effort of performance exemplifies the group dynamics of the community.

Implementation Guidelines

This unit is based on 40-minute music classes that meet daily for three weeks. It can be expanded or shortened to fit the needs of various music schedules. Learning to play the siku pipes starts during the second week, while students continue to study the culture and instruments of the region. Each day, some amount of time needs to be set aside for playing the pipes to prepare students for a performance at the end of the unit. Although these lessons are geared toward general music classes, the unit also addresses standards in math, history, and geography. Students must be able to work in cooperative groups and must have skills in shared decision making. The teacher should assess students' skill level regarding pipe construction. Can they measure the PVC pipe or would it facilitate the project to have the pipe pre-measured and marked? Assess their musical skills. Are they advanced enough to read the music independently, or will you want to teach the music by rote? Decide which rhythm patterns could be introduced or reviewed that would enable the students to read the music for this unit and would increase their music literacy skills. All of the music can be taught by rote. Nonetheless, students with a basic ability to read simple rhythms with quarter notes and eighth notes will be able to learn more songs. Provide

different levels of support in order that each student can participate, such as having students work in groups and pairs to enhance student dialogue and peer tutoring.

Instructional Materials and Resources

Optional: *National Geographic* and other geographic magazines

Maps of South America

Cassettes and CDs of South American ensembles (see Bibliography)

Materials for constructing pipes

eight feet of ½-inch PVC pipe for each siku set (two rows of pipes)

sandpaper: coarse (100–200 grade) and fine (400–600 grade)

All Purpose Cement glue designated for PVC pipe

13 corks (½ inch) for each siku set (two rows of pipes)

(provide extra corks since some won't fit or will have holes)

Optional: art materials such as watercolors and colored pencils

Equipment for constructing pipes

miter saw

safety glasses

file

rulers

Music for learning to play siku pipes (included in unit)

Optional: Elizabeth Villareal Brennan's *A Singing Wind: Five Melodies from Ecuador*, World Music Press, 1988, is an excellent advanced set of pieces.

Lesson Summary

Week One Constructing Siku Pipes

- Lesson 1 Music of the Andes—Culture and Geography
- Lesson 2 Construction of Siku Pipes—Measuring, Cutting, Sanding
- Lessons 3–4 Construction of Siku Pipes—Sanding, Decorating, Gluing
- Lesson 5 Construction of Siku Pipes—Tuning and First Scale

Week Two Playing Siku Pipes

- Lesson 6 Learning to Play Siku Pipes—Scale, “Mary Had a Little Lamb,” “Melody for the Siku”
- Lesson 7 Learning to Play Siku Pipes—Reading Simplified Notation
- Lesson 8 Poco a Poco—Creating a Musical Ensemble
- Lesson 9 Quechua and Aymara Communities—Performance Through Historical and Cultural Context
- Lesson 10 Huayños—Performance Through Historical and Cultural Context

Week Three Composing and Performing with Siku Pipes

- Lesson 11 Creating Music on Siku Pipes—Improvisation and Composition
- Lesson 12 Instruments of the Andean Culture—Panpipe, Flute, String, and Drum families
- Lesson 13 Ransoli and Camacho—The Professional Lives of Two Musicians

Lesson 1: Music of the Andes—Culture and Geography

What will students be learning?

STANDARD(S)

Students will relate music to various historical and cultural traditions. (MUS1)

Students know how to use and construct maps, globes, and other geographic tools to locate and derive information about people, places, and environments. (G1)

BENCHMARK(S)

Students describe how distinguishing elements of music are used in examples from various cultures.

Students describe the roles of musicians throughout history and in various cultures.

OBJECTIVE(S)

Students will use a map of South America to locate the countries and regions that include the Andes.

Students will utilize resources, such as the Internet and *National Geographic* magazines, to locate pictures and articles of the Andean region that illustrate the economic, political, and cultural aspects of the population.

Students will listen to cassette tapes and CDs of the music of the Andean highland people.

SPECIFICS

The Quechua and Aymara communities in the Andean mountains have a strong musical heritage dating back to the time of the Inca Empire. Their distinctive music can be heard throughout Colombia, Ecuador, Bolivia, Peru, and Argentina. Traditionally, the music was more often linked to pagan rituals which in time were also synchronized to rituals of the Catholic religion to favor change.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Small group research

Teacher-directed discussion

PRELIMINARY LESSON PREPARATION

Divide the class into three groups that can do research in the following areas: Internet sites, geographic magazines and encyclopedias, and a listening center with cassettes and CDs of South American ensembles.

ACTIVITIES

Using key search words (Inca, Huayños, Quechua, Aymara, Peru, Bolivia, Ecuador, Chile, Argentina, siku pipes, charango, etc.), investigate pertinent sites on the Internet to explore the culture of the Andean highland people. Locate articles and pictures in *National Geographic* magazines and encyclopedias that depict the geography and culture of the Andean regions. Listen to and describe distinctive qualities of musical selections. Share this research with classmates to develop a more complete understanding of the area.

Lesson 1 (cont.)

RESOURCES/MATERIALS

computer with Internet access

map of South America

National Geographic magazines (Feb. 1998, Jun. 1996, Mar. 1992, Jul. 1982, Mar. 1982, Dec. 1973)

cassettes or CDs of musical examples.

ASSESSMENT

Students should be able to locate the pertinent countries and follow the Andean mountain range through South America. Students should be able to use musical terms (melody, harmony, rhythm, dynamics, style, texture, form) to describe the music. Students should be able to communicate the role of music in the Aymara and Quechua communities.

Lesson 2: Construction of Siku Pipes— Measuring, Cutting, Sanding

What will students be learning?

STANDARD(S)

Students use a variety of tools and techniques to measure, apply the results in problem-solving situations, and communicate the reasoning used in solving these problems. (M5)

BENCHMARK(S)

Students select appropriate units, including metric and U.S. customary, and tools (for example, rulers, protractors, compasses, thermometers) to measure to the degree of accuracy required to solve a given problem.

OBJECTIVE(S)

Students will measure, saw, and sand specific lengths of PVC pipe.

SPECIFICS

Siku pipes were originally made out of bamboo or condor feathers. The best bamboo, found in Bolivia, has a thinner wall, making it more difficult to work with. The string is coated with beeswax prior to the complicated and decorative job of tying the pipes together.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Direct manipulation of tools

PRELIMINARY LESSON PREPARATION

Review measuring an inch, half inch, and quarter inches with a ruler. Students should also know the equivalents of fractions and decimals, i.e., .25 equals $\frac{1}{4}$ inch. Students will also need to know the difference between sandpaper grades and the purpose of each grade.

Review directions in **Making Siku Pipes** (at end of Lesson). With a limited budget, consider having each student make one tube or one row, rather than both the arca and ira rows.

ACTIVITIES

Use a ruler and pencil to mark the correct lengths of PVC pipe. Under supervision of the teacher, carefully cut each section. Use the file to remove rough edges. Using rough sandpaper, sand each pipe clean and slightly round the edges of the tubes. Using a finer grade of sandpaper, sand the side of the pipes until smooth.

VOCABULARY

siku
arca
ira

Lesson 2 (cont.)

RESOURCES/MATERIALS

8 feet of ½-inch PVC water pipe for each siku set (2 rows of pipes—arca and ira)

coarse sandpaper (100–200 grade)

fine sandpaper (400–600 grade)

miter saw

file

safety glasses

rulers

ASSESSMENT

Students are able to use a ruler to mark correct lengths of pipe.

Making Siku Pipes

MATERIALS

eight feet of ½-inch PVC pipe for each siku set (two rows of pipes)

sandpaper: coarse (100–200 grade) and fine (400–600 grade)

All Purpose Cement glue designated for PVC pipe

13 corks (½ inch) for each siku set (two rows of pipes)

OPTIONAL

art materials such as watercolors, colored pencils

EQUIPMENT

miter saw safety glasses

file rulers

DIRECTIONS

Measure the lengths listed below and mark with pencil. (Lengths are approximately ¾ of an inch longer than needed for the pitch to allow for tuning.) Wearing safety glasses, cut each length with the miter saw. (Fourth and fifth grade students should be able to use this saw to cut pipes under **direct** supervision of the teacher.)

Sand each pipe with first the coarse sandpaper and then the finer grade. Use the file to quickly remove rough edges at the openings. The pipes should be clean and smooth, with the edges slightly rounded.

Decorate each pipe if desired. Glue pipes together by laying glued sections flat on the table and aligning tops with the ruler. **Note: Glue is toxic and should be used outdoors!**

Insert corks and tune to the pitches indicated below by adjusting the corks.

MEASUREMENTS

Ira Pipes

(6 pipes, masculine)

(circled numbers)

A = 4.25 inches

F# = 5 inches

D = 6.25 inches

B = 7.5 inches

G = 9 inches

E = 10.75 inches

Arca Pipes

(7 pipes, feminine)

(numbers without circles)

B = 4 inches

G = 4.75 inches

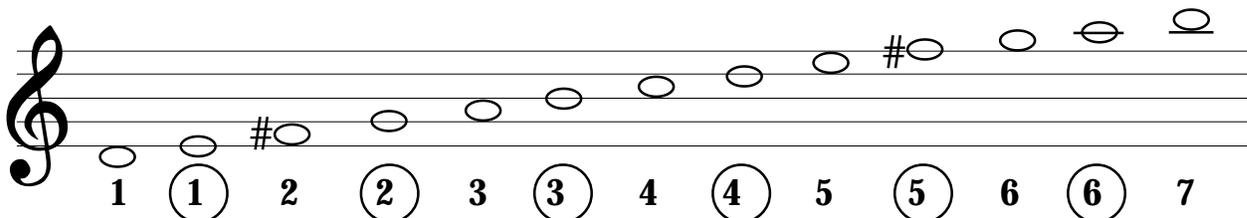
E = 5.5 inches

C = 7 inches

A = 8.25 inches

F# = 9.5 inches

D = 12 inches



Lessons 3 and 4: Construction of Siku Pipes— Sanding, Decorating, Gluing

What will students be learning?

STANDARD(S)

Students know and apply visual arts materials, tools, techniques, and processes. (A3)

BENCHMARK(S)

Students select and use materials, tools, techniques, and processes that enhance communication of ideas through art.

OBJECTIVE(S)

Students will plan a design and use the appropriate art tools to realize the design.

Students will organize and glue each pipe into arca and ira sets.

SPECIFICS

Members of the Aymara community generally practice and perform in large groups. They strive to develop a unified sound rather than to show off the talents of any one particular individual. They do not criticize or correct other performers. This cooperative environment gives support to all members—a concept that should be cultivated throughout this unit, whether the students are performing, composing, researching, or holding discussions, and especially during decision-making opportunities.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Brainstorming

Manipulation of art mediums

PRELIMINARY LESSON PREPARATION

Experiment with different art media (markers, colored pencils, watercolors, etc.) to determine which will adhere to the PVC pipe.

ACTIVITIES

Continue to sand the pipes until clean and smooth. Brainstorm designs for the pipes: solid colors, stripes, colors of the flags of the countries being studied, etc. Plan a color scheme that will enhance the pipes' appearance. Use the art medium that will achieve your plan. Before gluing pipes, recheck measurements of each pipe to be sure they are in the correct order and row (arca or ira). The glue is toxic; use **outdoors** or in a **highly ventilated room!** Work on newspaper or cardboard to contain glue spills. Start with the smallest pipe and glue to the next pipe in the row. Lay the pipes flat on the table and align the top edge with a ruler. Allow the glue to dry for several hours or overnight.

RESOURCES/MATERIALS

markers, watercolors, colored pencils

All Purpose Cement designated for gluing PVC pipe

Lessons 3 and 4 (cont.)

ASSESSMENT

Students are able to complete the sanding process and art designs. Students are able to re-measure each pipe and assemble the pipes into ira and arca rows.

Lesson 5: Construction of Siku Pipes— Tuning and First Scale

What will students be learning?

STANDARD(S)

Students will listen to, analyze, evaluate, and describe music. (MUS4)

BENCHMARK(S)

Students identify and examine criteria for evaluating music performances and compositions.

OBJECTIVE(S)

Students will cork the ends of each tube and attempt to tune the sets.

SPECIFICS

The tonal center for traditional siku melodies frequently alternates between e minor and G major. The individual notes for these scales alternate between the arca and ira rows. The tuning for the pentatonic scale as well as non-Western scales are also used.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Comparing and analyzing

PRELIMINARY LESSON PREPARATION

Have separate melody bells available for pitch comparison. The piano, Orff instruments, and pitch pipes can also be used. A cleaning rod for recorders is ideal for pushing out a cork that is too far into a pipe.

ACTIVITIES

Put a cork in the bottom of each pipe. Make sure there are no air leaks around the cork. Begin tuning each pipe by matching the pitch with another instrument (melody bells, pitch pipe, piano). Move the cork further in or out of the tube until the two pitches match. Remember that moving the cork into the pipe makes it shorter, resulting in a higher pitch; and that moving the cork out of the pipe makes it longer, resulting in a lower pitch. After you have tuned your pipes, find a partner and learn to play a scale by alternating notes. Start with the longest pipe.

VOCABULARY

pitch
scale

RESOURCES/MATERIALS

13 corks (½ inch) for each siku

ASSESSMENT

Students are able to analyze pitch differences to accurately tune pipes.

Lesson 6: Learning to Play Siku Pipes

What will students be learning?

STANDARD(S)

Students sing or play on instruments a varied repertoire of music, alone or with others. (MUS1)
Students understand that societies are diverse and have changed over time. (H3)

BENCHMARK(S)

Students sing or play an expanding repertoire of music representing musically and culturally diverse literature.

Students understand the history of social organization in various societies.

OBJECTIVE(S)

Students will learn to play a scale and “Mary Had A Little Lamb” using the hocketing method of playing siku pipes.

SPECIFICS

Because the notes of the scale alternate between rows, two people are necessary to play siku pipes. This mandates a certain amount of dependence, cooperation, patience, and camaraderie or *esprit de corps* between the two players. Notes to be played on the ira pipes (6 tubes) are the circled numbers. Notes to be played on the arca pipes (7 tubes) are numbers without circles. The goal is to sound as if the melody was played by one person. This style of playing emphasizes the group dynamics of the Aymara musicians.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Explicit instruction

Cooperative learning

PRELIMINARY LESSON PREPARATION

Have students discuss how cooperation is important in various tasks, what that cooperation looks like, how it is cultivated, and what is necessary for each person to participate cooperatively. Discuss how the goal (in this case, a song) is more important than showcasing the skills of the individual.

ACTIVITIES

Determine which pipes you are playing, which will then determine which notes you play. Ira pipes have six tubes and play the circled numbers. Arca pipes have seven tubes and play the uncircled numbers. When you are holding the siku, the largest pipe should be on your right and the smallest pipe on your left. Start with the arcas playing their largest pipe and then the iras playing their largest pipe. Alternating pipes, continue playing the rest of the scale. This style of playing music is called hocketing. Work together to learn “Mary Had A Little Lamb” by experimenting. (Start with ira pipe number three.)

Lesson 6 (cont.)

VOCABULARY

hocket

RESOURCES/MATERIALS

ira and arca pipes

ASSESSMENT

Students are able to utilize the hocketing system of playing the siku to play melodies.

Lesson 7: Learning to Play Siku Pipes— Reading Simplified Notation

What will students be learning?

STANDARD(S)

Students will read and notate music. (MUS2)

BENCHMARK(S)

Students identify and read rhythmic patterns using rhythmic patterns using whole, half, dotted half, quarter, eighth, and sixteenth notes, as well as equivalent rests, in the context of a meter signature.

OBJECTIVE(S)

Students will learn to play simple tunes using quarter, eighth, and sixteenth notes.

SPECIFICS

Dale Olsen and Thomas Turino are two researchers who have written extensively on traditional music of Central and South America. Dale Olsen, in particular, has been involved with the Music Educators National Conference (MENC) in the development of music curriculum and lesson activities that include the music of these regions. The procedure of notating the siku music for this unit was devised by Dale Olsen and is one of the more easily-read methods.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Explicit instruction

Decoding and performing musical notation

PRELIMINARY LESSON PREPARATION

Before the students learn to play “Melody for the Siku,” have them clap the entire piece to rehearse the rhythm. Next, have them clap only their part (the circled or uncircled numbers). Finally, have them play the piece with the pipes.

ACTIVITIES

Begin your lesson by playing the scale on siku pipes while reading the musical notation. Learn to play “Mary Had A Little Lamb” by reading the musical notation for siku music. Transfer this experience and knowledge to learn the “Melody for the Siku.”

VOCABULARY

quarter note

eighth note

sixteenth note

meter

bar lines

repeat sign

Lesson 7 (cont.)

RESOURCES/MATERIALS

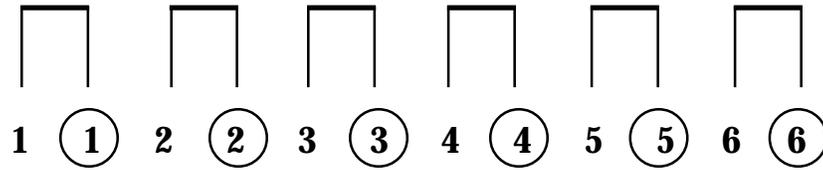
music for the initial scale, “Mary Had A Little Lamb,” and “Melody for the Siku”

ASSESSMENT

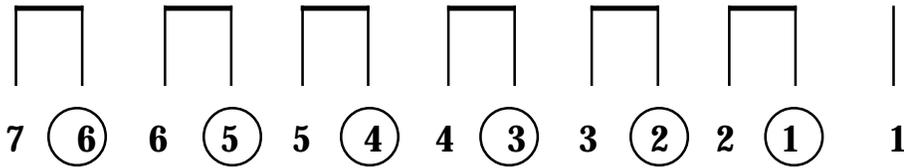
Students can accurately read the notation in order to clap the rhythm and play the sikus for two simple melodies.

Beginning Music for Siku Pipes

A. Scale

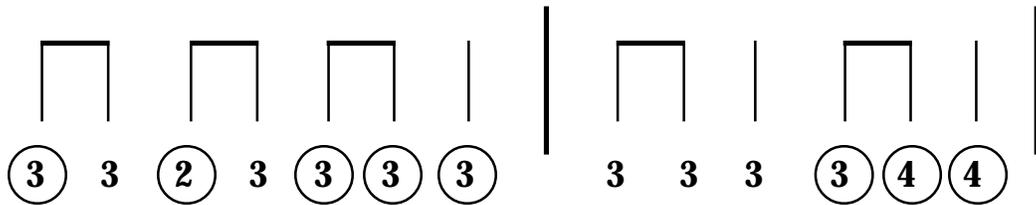


1 (1) 2 (2) 3 (3) 4 (4) 5 (5) 6 (6)

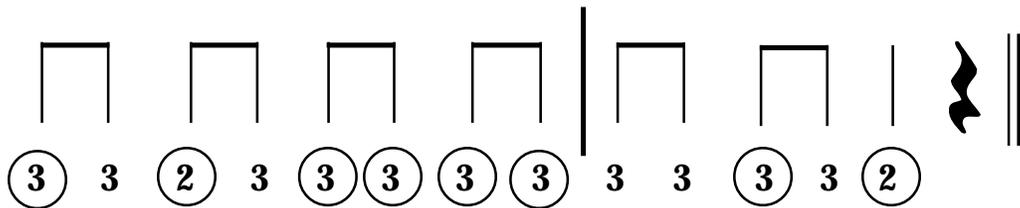


7 (6) 6 (5) 5 (4) 4 (3) 3 (2) 2 (1) 1

B. Mary Had A Little Lamb

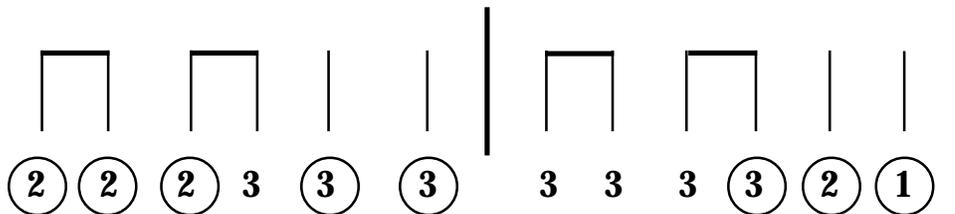


(3) 3 (2) 3 (3) (3) (3) 3 3 3 (3) (4) (4)

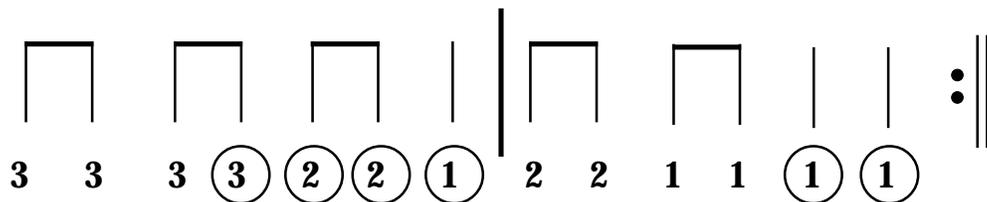


(3) 3 (2) 3 (3) (3) (3) (3) 3 3 (3) 3 (2)

C. Melody for the Siku



(2) (2) (2) 3 (3) (3) 3 3 3 (3) (2) (1)



3 3 3 (3) (2) (2) (1) 2 2 1 1 (1) (1)

Lesson 8: Poco a Poco

What will students be learning?

STANDARD(S)

Students will read and notate music. (MUS2)

BENCHMARK(S)

Students identify and read rhythmic patterns using whole, half, dotted half, quarter, eighth, and sixteenth notes, as well as equivalent rests, in the context of a meter signature.

OBJECTIVE(S)

Students will learn to play simple tunes using quarter, eighth, and sixteenth notes.

SPECIFICS

“Poco a Poco” is a huayño believed to be from Peru. The rhythmic syncopation and form (AABB) are typical of this style. Translation: “Little by little you’ve come to care for me. Little by little you’ve come to love me. And, at the end, how much you’ve changed. Ay, (little Indian) love of mine. Never say no, cholita. Never say no. Those are matters of love, little Indian. Ay, matters of the heart. Song and rhythm to sing. Song and rhythm to dance.” (Translation by Miguel Camacho)

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Explicit instruction

Decoding and performing musical notation

PRELIMINARY LESSON PREPARATION

Explain syncopation and how it is achieved in this song. Students should learn to sing the song first. Have the students practice clapping the beat and then clapping the off-beats. Teach the rhythm patterns for the first measure of the A section and the first measure of the B section. Have the students learn to clap it first, then clap their part, and finally play it with the pipes. For performance, try various combinations such as playing the song through first, then singing it, then playing it again.

ACTIVITIES

Practice the music from the previous lessons with the ira or arca pipes. Learn to sing *Poco a Poco*. Practice clapping the rhythm while you sing. Next, begin learning short phrases of the song with the pipes. Practice until the rhythms feel comfortable and easy to perform. Add more phrases until you can play the entire song.

VOCABULARY

syncopation

Lesson 8 (cont.)

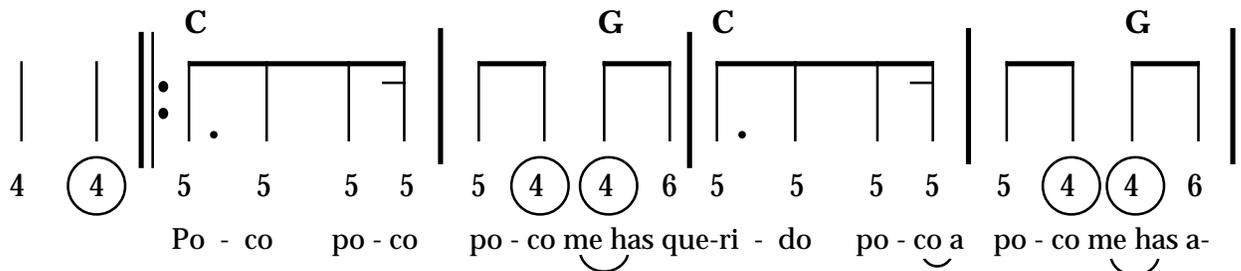
RESOURCES/MATERIALS

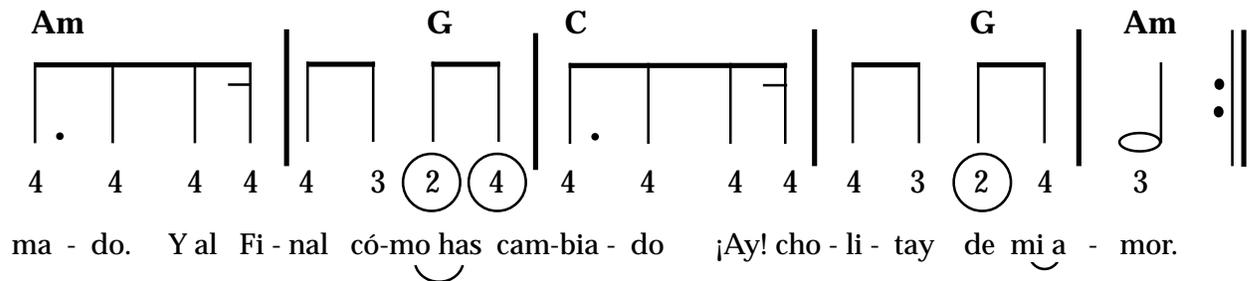
music for the initial scale, “Mary Had A Little Lamb,” “Melody for the Siku,” and “Poco a Poco”

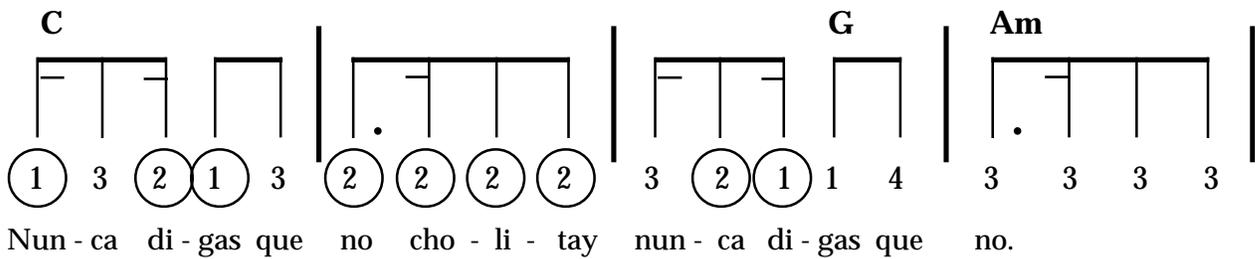
ASSESSMENT

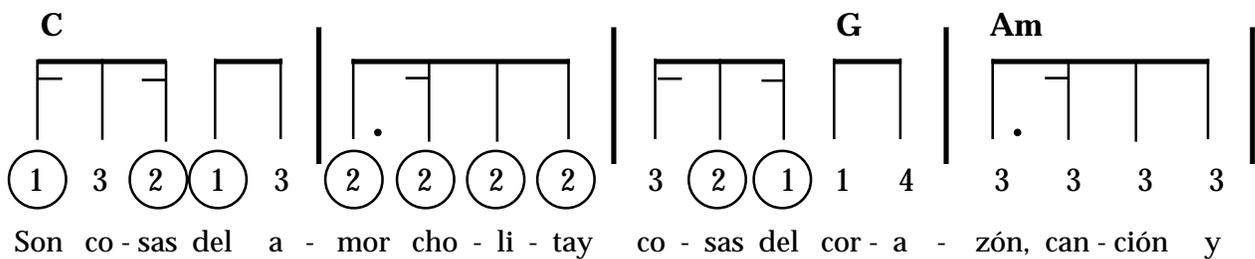
Students are able to sing the words of “Poco a Poco” and clap the rhythm, and are learning the melody. They are able to define syncopation and demonstrate their knowledge by identifying measures with syncopation and by clapping and counting the rhythm.

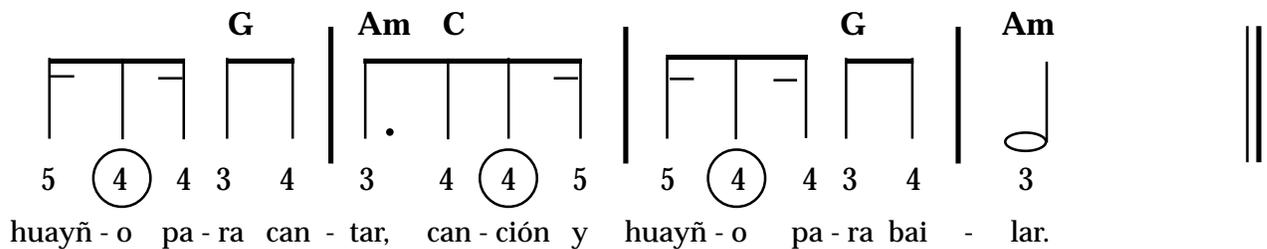
Poco a Poco (Huayño)











Lesson 9: Aymara and Quechua Communities

What will students be learning?

STANDARD(S)

Students will relate music to various historical and cultural traditions. (MUS5)

Students understand that societies are diverse and have changed over time (H3)

BENCHMARK(S)

Students describe the roles of musicians throughout history and in various cultures.

OBJECTIVE(S)

Students will compare the roles of musicians as soloists and as interlocking performers of a group.

Students will play melodies requiring two performers in the hocketing method.

SPECIFICS

The pervasive inclination in mainstream United States culture is to elevate the individual, regardless of whether the subject is politics, education, sports, or the arts. Success is frequently determined by individual accomplishments. In Aymara and Quechua communities this is not the case. The collective success of the community outweighs individual interests. The attitude is one of support and cooperation. Musicians of all levels of ability join together to make music, primarily for spiritual purposes.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Comparing and analyzing

Discussion

Reading and performing musical notation

PRELIMINARY LESSON PREPARATION

Discuss the roles of musicians in the U.S., how they are trained, where they perform, etc.

ACTIVITIES

Discuss the various musical performances that are available in your community or that you see through the media. What are the roles of the musicians? What are your expectations at concerts? Read the short paragraphs about the Aymara and Quechua communities. Discuss how players must work together to complete the entire song. Compare this method of musical cooperation to the beliefs of the Aymara community.

Continue to practice your siku music until you can play it smoothly without interruptions.

VOCABULARY

Aymara

Quechua

Lesson 9 (cont.)

RESOURCES/MATERIALS

information page about Aymara and Quechua communities

ASSESSMENT

Students are able to name musicians that are solo artists and musicians that work together in ensembles. They should be able to list advantages and disadvantages of both styles.

Aymara Communities

Living in the higher elevations of the Bolivian Andes, the Aymara people seem to have an innate desire for community solidarity and egalitarian relations. Their music-making reflects this cooperative life style. Members of the community join music ensembles regardless of individual ability. Maintaining amicable relations toward one another has a greater importance than regulating the quality of musical performance. Everyone has equal access to performing; there is no conductor and no soloists. Even practicing is not done alone. Traditionally, men play instruments and women participate as singers and dancers.

Quechua Communities

The Quechua people live in the lower elevations of the Andean highlands. The Quechua language was adopted by the Incas as their official language (ca. 1200–1533). Quechua dialects vary widely in Bolivia and Peru. In Ecuador, the dialect is Quichua. Whereas vocal music is relatively unimportant in Aymara music, it has a central focus to Quechua musicians. Their singing has a high-pitched nasal and throat sound. They play phukunas (siku pipes) during the dry seasons from June to September and the side-blown and vertical flutes during the rainy season from November through February. Music is a part of the daily lives of the Quechuan communities, from making music in the evenings after work to performing in festivals and religious occasions.

Lesson 10: Huayños

What will students be learning?

STANDARD(S)

Students will relate music to various historical and cultural traditions. (MUS5)

BENCHMARK(S)

Students describe how distinguishing elements of music are used in examples from various cultures.

OBJECTIVE(S)

Students will play a variety of instruments to form an ensemble similar to an Andean ensemble.

SPECIFICS

The most popular song form of Andean music is the huayño. The sad and rhythmic melodies reflect the history of the highland people. With texts in both Spanish and Quechuan, the lyrics can be humorous or political. Frequently the lyrics are about love, but the underlying message is about the Indian experience—displacement, loneliness, oppression, and exploitation. Recordings of the most celebrated huayños singer of all time, El Jilguero de Huascarán, are still sold today.

Music and dance are a part of special occasions, whether religious celebrations or festivals. Dancing is done simultaneously with the music in a kashna (circle dance). The underlying beat is a drum ostinato of an eighth note followed by two sixteenth notes. Short repeated phrases make up the typical form of AABBCC. The melodies in these phrases have syncopated rhythms, generally in duple meter.

Huayño ensembles consist of twelve to fifty musicians playing various siku pipes, vertical and side-blown flutes, quenás, the bombo, the charango, guitars, and simple percussion instruments. Although the huayño instrumentation and form are consistent throughout the regions, each community develops its own musical identity and style.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Comparing and analyzing

Reading and performing musical notation

PRELIMINARY LESSON PREPARATION

It is possible to create an ensemble using available instruments. Chord symbols for the charango can be used by guitars or autoharps, tom-toms for the bombo rhythm of an eighth note followed by two sixteenths (or simplified to a quarter note followed by two eighth notes), and recorders for quenás on the melody. Teach small groups of students how to play these additional instruments to add to the ensemble.

Lesson 10 (cont.)

ACTIVITIES

Decide which instrument you can play to help the class create a musical ensemble. Learn to play the huayño song “Poco a Poco” in the tradition of the Andean highland communities.

VOCABULARY

ensemble
chord symbols
harmony
melody
rhythm ostinato

RESOURCES/MATERIALS

Siku pipes and available instruments to complete the ensemble (drum, guitar, autoharp, recorder)

ASSESSMENT

Students are able to use musical terms to describe the elements of the huayño style, such as: the form is AABB; the tonality switches between C major and a minor; the bombo utilizes the typical huayño ostinato; hocketing is necessary to play the melody, etc.

Lesson 11: Creating Music on Siku Pipes

What will students be learning?

STANDARD(S)

Students will create music. (MUS3)

BENCHMARK(S)

Students create short compositions.

OBJECTIVE(S)

Students will work with a partner to improvise an eight-measure phrase on the siku pipes.

SPECIFICS

In Aymara and Quechua communities, songs are often composed by large groups of players. This process can be rather loud and cacophonous but results in music that defines the identity of each group. In *Moving Away From the Silence*, Thomas Turino writes of the trial and error process of group composition where ten or more tarka players engage in a kind of continuous musical brainstorming session until a final piece emerges.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Improvisation and composition

Cooperative learning

ACTIVITIES

Work with partners to improvise a simple eight-measure phrase that you can perform for the class. Write down your melody if you need to, in order to remember it. It is important to listen carefully to be a productive partner, just as people work together to build successful projects, businesses, and communities. Combine your phrase with melodies composed by classmates to create a song that has the form AABBC typical of huayños.

VOCABULARY

improvisation

composition

RESOURCES/MATERIALS

siku pipes

ASSESSMENT

Students are able to improvise short phrases, come to a consensus on a final composition, and perform it for the class.

Lesson 12: Instruments of the Andean Culture

What will students be learning?

STANDARD(S)

Students will relate music to various historical and cultural traditions. (MUS5)

Students read and understand a variety of materials. (RW1)

BENCHMARK(S)

Students describe how distinguishing elements of music are used in examples from various cultures.

OBJECTIVE(S)

Students will read about the different instruments used to perform huayños and search the Internet and literature for pictures of Andean instrument ensembles.

Students will support their research with musical examples of the instrument family.

Students will teach peers about their instrument family.

SPECIFICS

Instrumentation for altiplano ensembles generally consists of a variety of sikus and other transverse and duct flutes, the charango and other guitars, and the bombo, with additional shakers and rattles. These ensembles consist of twelve to fifty players.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Jigsaw learning

PRELIMINARY LESSON PREPARATION

Divide the students into four groups that can research the four instrument families. Use the included information on panpipes, flutes, strings, and drums. After they have completed their research, redivide the class into four new groups in which there are student representatives for each instrument family, to allow for peer teaching.

ACTIVITIES

Read about the instrument family assigned to your group. Use the library, geographic magazines, and the Internet to find additional information. Finding pictures of musicians playing the instruments and using actual musical examples will enhance your presentation. Rehearse how you will present your information to the other students so that each person in your group feels confident as a teacher. Be sure to listen carefully to the other students when they are describing their instrument family.

Lesson 12 (cont.)

VOCABULARY

Panpipes

antara
zampoñas (Spanish)
siku (Aymaran)
phukuna (Quechan)
rondador

Flutes

mosheño
quena (also kena)
pinkillo (also pinkullo)
tarka
ocarina

Strings

charango
cuatro
tiple
khonkhota
harp

Drums

bombo
wankara
juancara
redoba
caja (or tinya)

RESOURCES/MATERIALS

study sheets of Andean instruments (provided in unit)

geographic magazines

CDs and cassettes of Andean ensembles

access to the Internet

ASSESSMENT

Students can name all four families and give examples of instruments for each.

Panpipes

antara

zampoñas (Spanish)

siku (Aymaran)

phukuna (Quechan)

rondador

There are many sizes of pipes with various tunings and names in Spanish, Aymaran, and Quechuan. They traditionally have two rows of pipes, and more recently, a third row has been added. Because the scale is divided between the rows of pipes, they are played by two or more musicians in a hocketing manner. The tuning fluctuates between G major and e minor. There are also chromatic and pentatonic rows. Bolivian bamboo is considered to be the best quality for making pipes. Harvesting the bamboo is done according to Indian traditions related to seasons and phases of the lunar cycle. The manner of playing the pipes varies according to the location of the performance. Indoor playing has a quieter sound while performance outside has a louder, percussive sound resulting in overtones.

Music with panpipes is heard at festivals, special occasions, and religious celebrations. But it is also a major part of daily life as seen in the following stories (as told by Miguel Camacho) of two different pipes. In Colombian countrysides the antara pipes were played by capadores (*capar*: to geld, castrate) to announce their arrival in the villages. The job of the capadores was to geld particular farm animals. Their pipe melodies served to alert the villagers of their presence and enable them to round up the necessary livestock. In the cities the job of the capadores was slightly different. Their antara music summoned those interested in getting their knives, scissors, and machetes sharpened. The rondador (*rondar*: to go around, patrol) was played by the watchman as he wandered around the village lighting the street lamps. The sound of his pipes assured the villagers that he was guarding the neighborhood and also warned any thieves that he was coming. Early in the morning his pipes could again be heard as he made the rounds extinguishing the street lamps.

Flutes

mosheño

quena (also kena)

pinkillo (also pinkullo)

tarka

ocarina

The mosheño pictured in this unit is about four feet long and is one of the shortest in this family (tropas) of transverse flutes, which can be as long as three yards! The mosheño has a rich mel-low sound, but when played outdoors in street parades, it is overblown to reach the higher more penetrating octaves. In Quechua communities vertical flutes (quenas, pinkillos, tarkas) are played during the rainy season from November through February. The quena, made of reed, wood, clay, or bone, has a notched end requiring a cross-blowing technique to produce the sound. The fingering is usually done with two fingers and thumb of the left hand on top with four fingers of the right hand on the bottom. The pinkillo and the tarka, which is square, are duct flutes having a sound similar to the recorder. The tarka has a sound which imitates ducks and is also called Anatas or Anátidos. Ocarinas can vary in size and are usually made from clay.

Strings

charango

cuatro

tiple

khonkhota

violin

harp

The charango is a popular guitar with five sets of doubled strings. It is similar in size to a ukulele and has a body made of an armadillo shell or wood. The charango player holds the instrument very high on the chest and plays the typical rhythm pattern of an eighth note followed by two sixteenths with a down, down, up strum. There are many other variations of the guitar. The Venezuelan cuatro has four strings and is smaller than the guitar. The tiple from Colombia, another small guitar, has four courses of three strings each tuned to the highest four strings of a guitar, D-G-B-E. In Bolivia, the khonkhota has a thick body with the first, third and fifth strings doubled, and the second and fourth strings single. It is traditionally played in the rainy season (November through March).

The harp and violin were unknown in South America until the conquistadors arrived. The Andean harp is diatonic, with a boat-shaped sound box. In Venezuela it is used as a solo instrument with another player acting as the golpeador. This golpeador beats out a rhythmic ostinato on the sound board of the harp as the harpist plays. Important traditions have developed around the harp. During a burial and wake, playing can last throughout the day and night, changing styles for each part of the ritual.

Drums

bombo

wankara

juancara

redoba

caja (or tinya)

The bombo is a double-headed drum carved from a tree with a head of lamb, cow, or goat skin. Occasionally alpaca, or more rarely, llama skin is used. Llama use is limited due to its sacred implications. The musician generally plays the bombo with one hand and the quena or pipes with the other. The rhythmic pattern is frequently the eighth and two sixteenths ostinato. The wankara, another double headed drum, is found in Bolivia and Peru. In Indian communities the juancara is a huge drum whose sound signifies a heartbeat. The redoba uses a fish bone placed against the head of the drum to achieve a sound similar to a snare drum. In Bolivia, Peru, and Argentina, particular songs sung only by women are accompanied by cajas, which are round, flat drums.

The bombo legüero was used in Argentina to contact another community to pass on information. The legua (league) has different measurements for the ocean and for land. In this case one legua is how far away the bombo can be heard, or the distance its sound travels. The legua, suggests Miguel Camacho, would probably be a shorter distance today due to the noise pollution of cars, radios, etc.!

Lesson 13: Ransoli and Camacho

What will students be learning?

STANDARDS

Students will relate music to various historical and cultural traditions. (Music 5)

BENCHMARKS

Students describe the roles of musicians throughout history and in various cultures.

OBJECTIVES

Students will read and discuss the biography of Ransoli and Camacho.

Students will use the Internet, geographic magazines, and cassette liner notes to expand their knowledge of performing groups using siku pipes.

SPECIFICS

Use the biography of Ransoli and Camacho included in this unit.

What will be done to help students learn this?

INSTRUCTIONAL STRATEGIES

Shared readings (whole class)

Discussion

ACTIVITIES

Read the life stories of Ransoli and Camacho. Discuss what is necessary for Ransoli and Camacho as well as other groups to make a living as performers. Include in your discussion the skills that are necessary, marketing their group, the people and occasions that need their music, and hours that they rehearse and perform. Summarize the discussion by creating a concept map of the lives of performing musicians.

RESOURCES/MATERIALS

biographies of Ransoli and Camacho

ASSESSMENT (INFORMAL)

Students are able to formulate a concept map depicting the lives of performing musicians.

Ransoli and Camacho

They entered our summer college seminar laden with boxes and instruments. Ransoli and Camacho had come to show us how to tie the pipes into rows for our sikus. We spent the afternoon with string, beeswax, and bamboo, listening to the beautiful music of Camacho's antaras and Ransoli's guitar. Two days later we heard them playing for the dinner crowd at the Bistro in Evergreen, Colorado. The setting was perfect for their repertoire of haunting huayño melodies, lively Aymara songs, and their own original compositions.

Born in Colombia, Miguel Camacho was in Mexico in 1982 at a *peña* (pub or club) when he met Rogelio Ransoli. These *peñas* were places where one could hear and play music of the Andean highlands. During the 1950s and 1960s the traditional music of the Quechua-speaking people became the protest music (*Nueva Canción*) for oppressed people, and an expression of unity against Western cultural invasion. In the 1970s the political climate of unrest and the military upheavals forced many indigenous people to flee their South American countries. Mexico became a welcome home for these refugees, allowing them the freedom to express their ideas, history, and traditions. It was through this musical arena that Camacho and Ransoli met and became friends in 1982. For the next several years they played in a group, which later became a trio, and finally a duet. With the support of a patron, they moved to Colorado and began performing in the Denver metropolitan area and the surrounding mountain towns.

Ransoli comes from a musical family. Both parents were musicians, his mother winning many awards for her considerable talent as a choir conductor; his father, a concert pianist. Ransoli began playing the piano as a young child and later received formal training at the University of Mexico. This background enabled him to quickly master the variety of instruments he now plays. Self-taught on the guitar, he easily strums through the chord sequences while playing the larger, three-row, siku. Camacho was trained on the transverse flute and now plays the sikus, antaras, quenás, pinkillo, ocarina, and mosheño for the duo. He also maintains the underlying pulse of the bombo and adds the special effects of the wind chimes, rain stick, and the vainas (or tabachines, giant seed pod rattles).

Ransoli and Camacho make nearly all of their instruments. Because the dry climate of Colorado affects the limited life span of these delicate instruments, Camacho has traveled back to South America to get the necessary bamboo that is not available in the United States and Mexico. They also have friends in South America who send them the special bamboo and other instruments they need.

In addition to building their instruments, both men are accomplished composers. Ransoli's compositions are influenced by the music he loves, from South American to classical to jazz, rock, and flamenco. On the *Umbral* cassette, his own rhythmic composition *Arqueopterix* was done entirely on the Korg M1 synthesizer. The extremely lyrical melodies of their shared compositions are a trademark of their recordings. Each of their three cassettes showcases the sensitivity and depth of expression of their performance. Currently, a CD is in progress.

Ransoli and Camacho have been bringing their music to the students of the greater metropolitan Denver area. In their school program they are able to teach the history and background of the music and instruments, switching easily between Spanish and English. The recent Aztec exhibit at the Museum of Natural History provided them with a unique opportunity to play instruments that were 500 years old. They were asked to work with these instruments for an educational video that was being produced. They were required to determine the sound that was appropriate for each instrument and fingerings for scales that often do not fall within

Ransoli and Camacho (cont.)

common practice. They simply had to forget any traditional ideas of western tonality. Finally, they had to come up with pieces for the instruments and decide whether the music should stand alone or have a percussion accompaniment.

These two young men are able to support themselves through building their own instruments, composing their own music, researching and performing traditional music of South and Mezo-America, and performing at schools, private parties, cultural programs, weddings, concerts, and festivals—a feat many musicians are unable to achieve. But even more, Rogelio Ransoli and Miguel Camacho are carrying on a centuries-old musical tradition, keeping alive music that is filled with beauty and pain, joy and laughter, and the emotion and soul of the altiplano people.

Unit Assessment

How will students demonstrate proficiency?

PERFORMANCE TASK

The main goal of this unit is to provide hands on experiences with the music of South America. Through constructing the siku pipes and learning how to play them, students are directly involved in learning. In addition, music-making is a thinking-in-action activity: student skills and knowledge are demonstrated through performance. The natural conclusion of this unit is to provide a venue for formal presentation of the material. Performance also serves to strengthen students' musical skills and stage presence.

Students will develop a short performance for parents and peers that will demonstrate their accumulated knowledge and skills. The performance will include any of the following:

- slides of the Andean mountains, historic locations, people, and instruments
- demonstration of siku performance
 - scale showing hocketing method of performance
 - “Melody for the Siku”
 - “Poco a Poco”
 - student huayño compositions
- brief student lectures on instruments used in Quechua and Aymara ensembles

Students should rehearse their presentation so that it is professional and appropriately reflects the culture of the Quechua and Aymara communities.

SCORING RUBRIC

4. Displays strong performance
Creativity was demonstrated in artwork and huayño compositions. All projects were completed. Student exhibited strong ability to read simplified notation system in order to independently learn and practice siku songs and assist peers in group performance. Student skillfully played the correct pitches and rhythms on sikus.
3. Demonstrates appropriate development
All projects were completed. Student was able to assimilate material and perform the basic exercises and huayños.
2. Demonstrates effort
Most projects were completed. Student was able to perform some of the material but achieved only rudimentary skill level.
1. Needs practice and support
Projects were not completed for presentation in final performance. Siku playing skills were not yet sufficient for performance.

Vocabulary

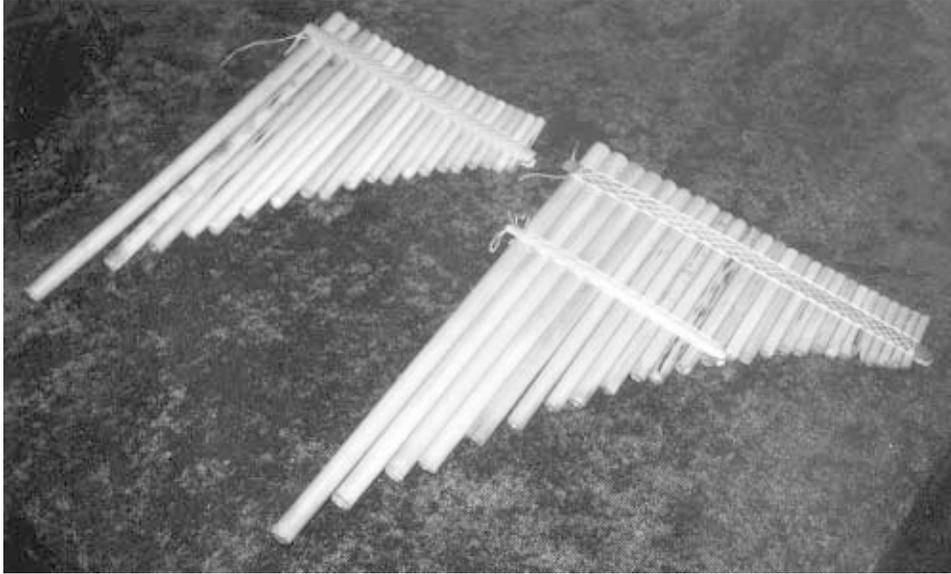
antara	a single row of panpipe
arca	the “feminine,” seven-pipe row of the siku
Aymara	the indigenous people and the dialect spoken in the higher altitudes of the Andean mountains
bar lines	lines separating notes of music into metric groups
bombo	a double-headed drum carved from a tree trunk with lamb, cow, or goat skin for heads
caja (or tinya)	a round, flat drum
charango	a small guitar with five courses of doubled strings and a distinguishing body made from an armadillo shell/wood
chord symbols	letters placed above the measure indicating the harmonic chords to be played by the guitar or keyboard
composition	the process of creating a musical piece
cuatro	a small four-stringed guitar from Venezuela
eighth note	 a note that equals one half of a beat; there are two eighths in the space of one quarter note
ensemble	a group of musicians performing together
harmony	the chord structure of a musical composition
harp	a chordophone with strings perpendicular to the soundboard. It is nearly always plucked
hocket	a manner of playing with rapid alternation of two voices with single or short groups of notes, also called sicureada
improvisation	the art of performing music spontaneously without notation or memorization
ira	the “masculine,” six-pipe row of the siku
juancara	an extremely large drum used by the indigenous Indian communities of South America to simulate the heartbeat
khonkhota	an eight-stringed, thick-bodied guitar of Bolivia
melody	the tune of a song, made up of a sequence of notes
meter	the pattern of strong and weak beats within the measure of music
mosheño	a family of transverse flutes made of two connecting tubes of bamboo
ocarina	a flutelike instrument in the shape of an egg, bird, or sweet potato with a mouth hole and several finger holes
peña	a club

Vocabulary (cont.)

phukuna (Quechuan)	the Quechuan name for panpipes
pinkillo (also pinkullo)	small vertical duct flutes with a breathy recorderlike sound
pitch	the location of the musical sound on the scale
Quechua	the indigenous people and the dialect spoken in the lower altitudes of the Andean mountains
quena (also kena)	a vertical notched-end flute with six or seven holes
quarter note	 a note that is played for one beat
redoba	a snare drum type instrument
repeat sign	 play or sing the enclosed passage again
rhythm ostinato	a short phrase that is repeated persistently
rondador	a type of panpipe with long and shorter pairs of pipes that must be played simultaneously
scale	a series of notes from low to high that make up the harmonic structure of the music
siku (Aymaran)	the Aymaran name for panpipes
sixteenth note	 a note that equals one-fourth of a beat; there are four sixteenths in the space of one quarter note.
syncopation	changing the natural accent to the off beat of the measure
tarka	a square, vertical flute
tiple	a small Colombian guitar with four courses of three strings each
tropas	families of instruments
vainas	large, flat, oblong seed pods that are used as rattles
wankara	a double-headed drum found in Bolivia and Peru
zampoñas (Spanish)	the Spanish name for panpipes

Photographs

antara
diatonic scale



siku
zanka

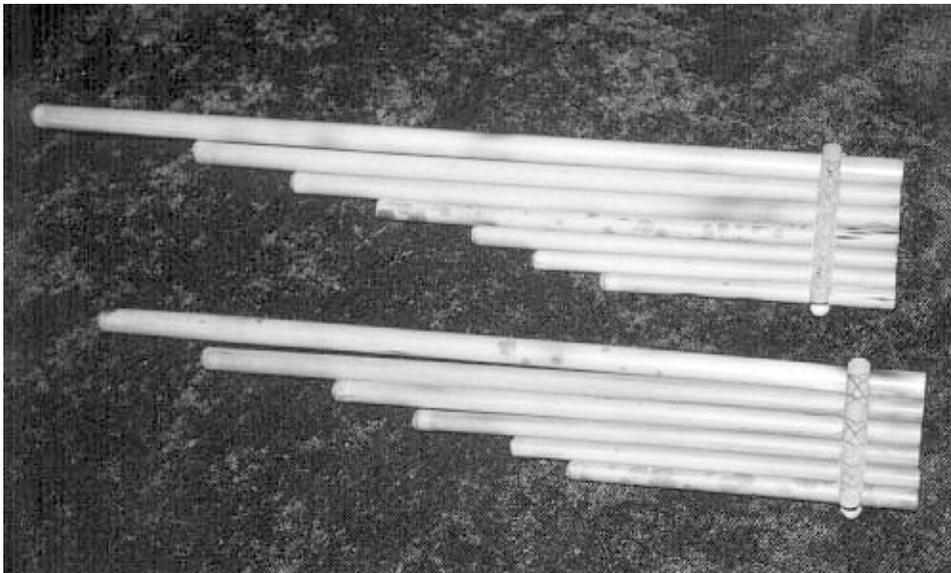
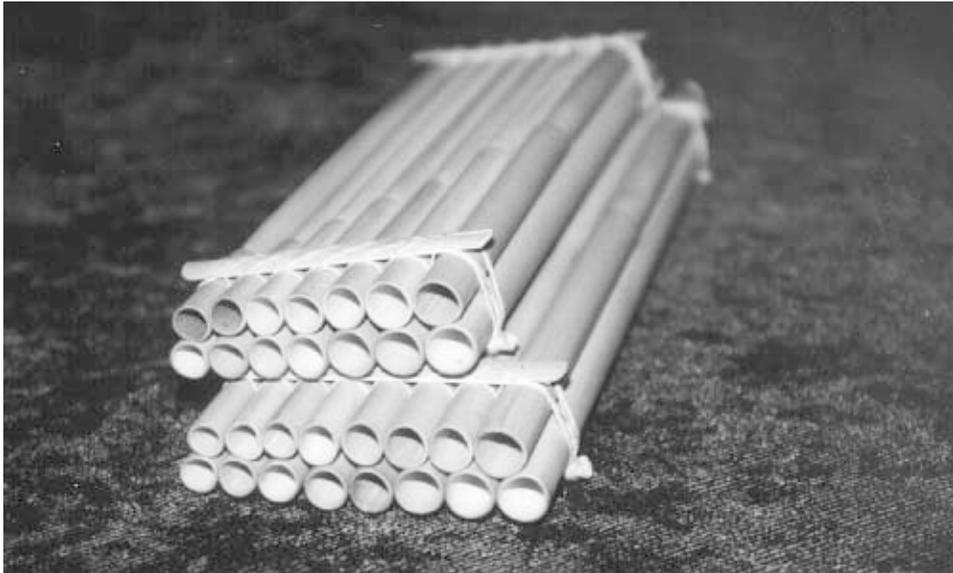
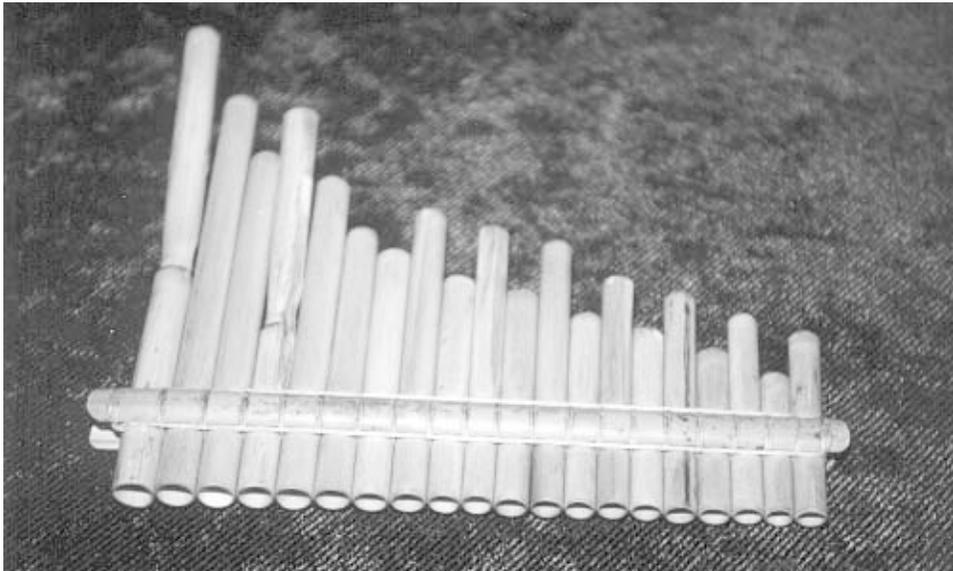


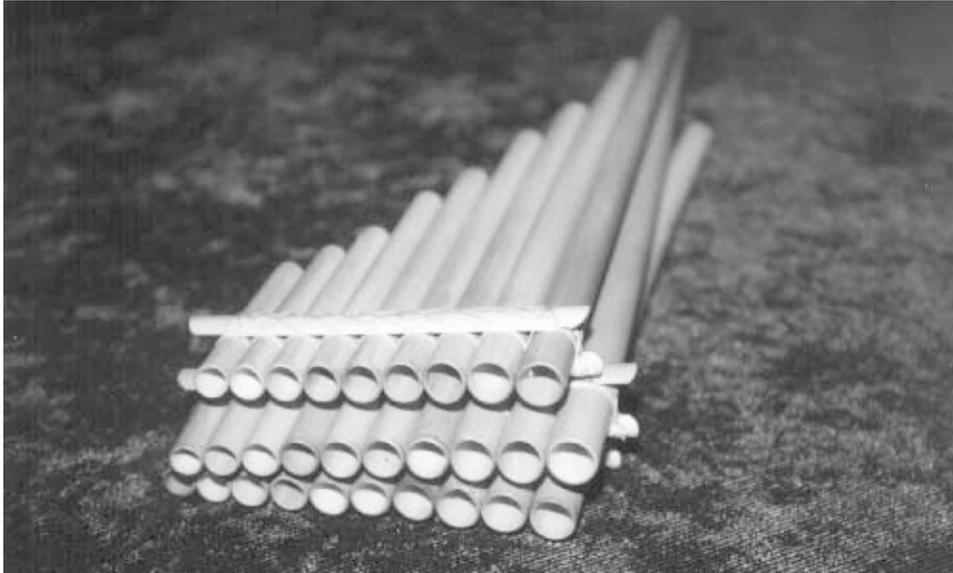
tabla-siku



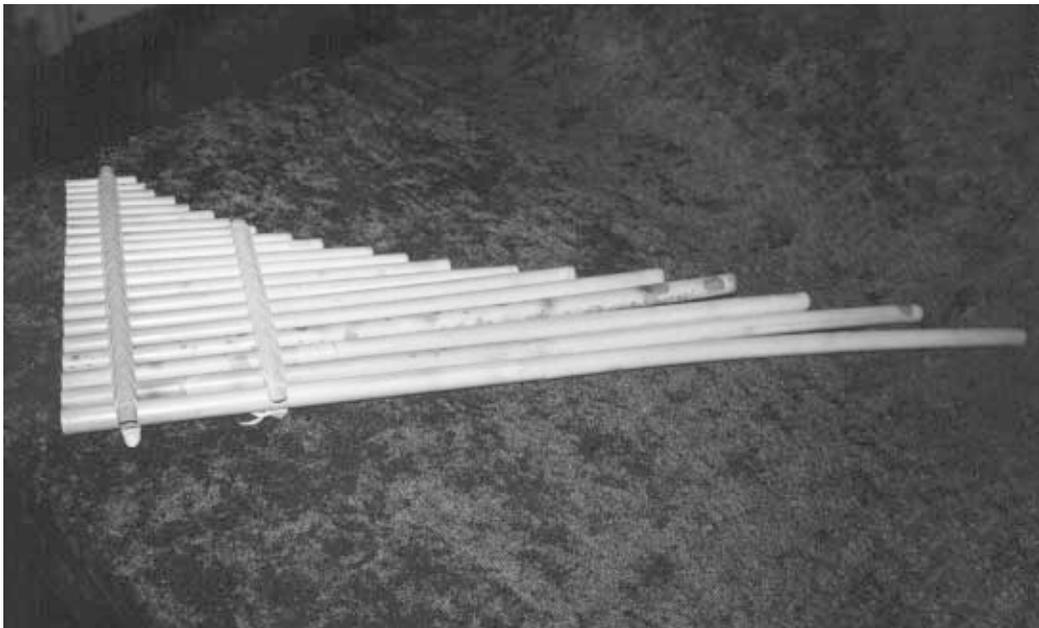
rondador pentatonic



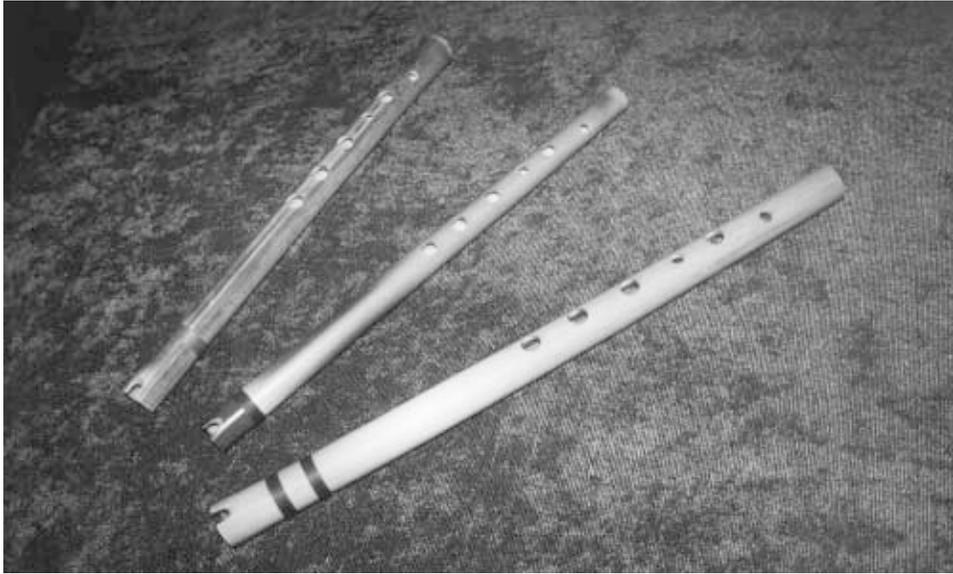
siku
chromatic



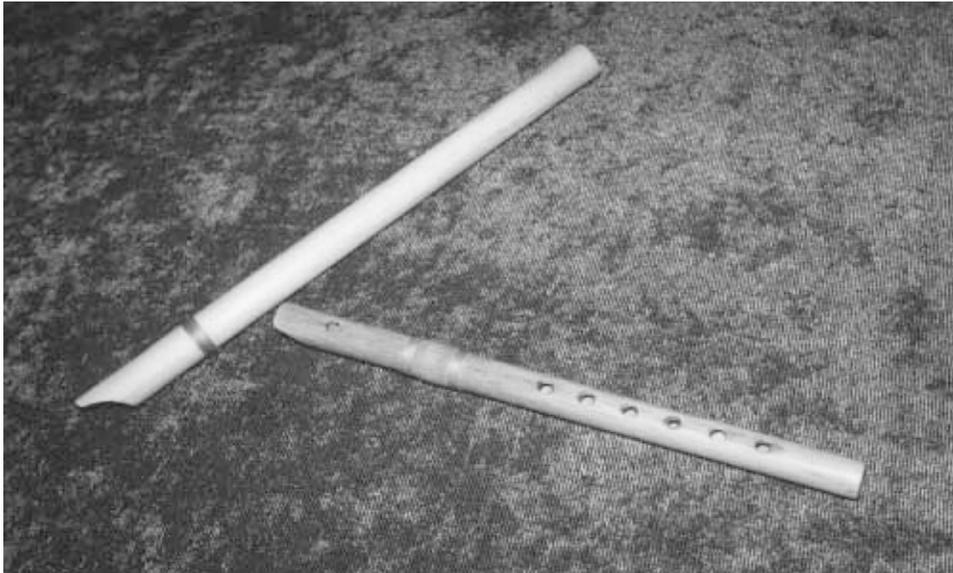
antara
pentatonic



quena or kena



pinkillo or pinkullo



mosheño



**ocarina
clay flute**



vainas
tabachines



bombo legüero



Camacho and Ransoli

Camacho is playing the antara and bombo. Ransoli is playing the guitar and siku.



Camacho and Ransoli

Camacho is playing the mosheño.



Rogelio Ransoli



Miguel Camacho



All of the photographs were taken by Deborah Hanley at El Noa Noa Restaurant in Denver, CO. The instruments all belong to Ransoli and Camacho

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This MENC publication includes the following informative articles: “Cultural Diversity, Performance Cohesiveness, and Andean Panpipe (Raft-Pipe) Music” by Dale Olsen, “Overview of Hispanic-American Music: Mexican *Mestizo* Music and Afro-Cuban Music” by Daniel Sheehy, “Hispanic-American Music in the Classroom” by Linda O’Brien-Rothe, “Lesson Plans for Hispanic-American Music” by Dale Olsen, and “Selected Resources for the Study of Hispanic-American Music,” which contains a discography and filmography.

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These articles explore the transition of Andean music due to the migration of the musicians out of the highlands and into the larger cities. Articles include “Panpipes and their Windy Brethren,” “Ayllu Sulca and Peruvian Harp Music,” “Panpipes and Ponchos in Europe,” and a discography organized into field recordings, concert bands, huayños, mestizo, and chicha.

Brennan, Elizabeth Villareal, *A Singing Wind: Five Melodies from Ecuador*. World Music Press, 1988.

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Turino actively participates in field work and offers the reader a firsthand experience of social and musical interaction. Turino talks about the communal composition that occurs with a group of performers.

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This chapter recounts the lives and culture of the Quechua and Aymara people. The discography is worth investigating.

Discography

Arkantiq, Umbral, and Laberintos. Ransoli-Camacho. P.O. Box 480523, Denver, CO 80248.

These three tapes have traditional and contemporary panpipe music, including titles such as *Condorcanqui, Cometa de Luz, Patajallphapi, Machu Picchu*.

Cajamarca and the Colca Valley, Music of Peru 3. Smithsonian Folkways 40468.

Series compiled and edited by Raul R. Romero. These pieces were recorded in two distinct regions of the Peruvian Andes demonstrating the impressive diversity and beauty of local and regional Andean musical styles including festival dances, agricultural ceremonies, marriage songs, and Carnival celebrations. Recording was done in the 1980s.

Lambayeque, Music of Peru 4. Smithsonian Folkways 40469.

Series compiled and edited by Raul R. Romero. These pieces were recorded in 1990 and 1991 in the three cultural regions of Northern Peru. They feature music of festival dances, songs accompanied by a variety of instruments, and Christmas carols sung by children. Titles include *Chimo, Triste con Fuga de Huayño, Marinera con Fuga de Huayño, Los Reyes Magos*.

Videocassettes

Heritage of the Andes, Bolivian International Video Productions, P.O. Box 11285, Salt Lake City, Utah 84147.

Authentic music of the Andes by the Aymaras Group and other Bolivian Musicians.

JVC Video Anthology of World Music and Dance: the Americas. Cambridge, MA: Rounder Records, 1990.

Contains folk dance music of Eskimos, Indians of North America, Mexico, Cuba, Bolivia, and Argentina.

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Musical Instruments and Supplies

Music in Motion—A Music Education and Gift Catalog for All Ages. P.O. Box 833814, Richardson, TX 75083-3814; (800) 445-0649; Fax (972) 231-0482.

This is a terrific catalog for all kinds of music education supplies. For this unit, there are the following items: ocarina, tarkas, bamboo flutes, South American pan flutes (curved zampona, 12-hole pan flute, 7-hole pan flute), *Calchakis: Pan Flutes of the Andes* CD, *Fun with the Pan Flute* instruction book, Peruvian rattles (seed pod rattle, goat hooves rattle), and rainsticks.

Quichua Mashis. P.O. Box 77474, Seattle, WA 98177; (206) 440-1316; <http://www.incasite.com>.

This group has a website describing the music, instruments, art, and culture of the Andes Mountains. Besides CDs and cassette tapes, they sell Andean hats, vests, and ponchos. They also have authentic, traditional instruments for sale: antaras, chacchas (goat hoof rattles), and bombos.

Music Educators National Conference (MENC) Resources

MENC Publications Sales, 1806 Robert Fulton Drive, Reston, VA 20191-4348; (800) 828-0229. Prices are discounted for members.

Bringing Multicultural Music to Children. Videocassette, 1992.

This video shows creative ways of teaching young children about music in other cultures including Africa, China, Jamaica, Native Americans, African-Americans, and the Maori of New Zealand. #3075.

Making Connections: Multicultural Music and the National Standards, 1997.

This book and CD assist in the development of a culturally diverse music program while incorporating the National Standards—21 lessons utilizing music of African-Americans, Balinese, Mexican-Americans, and Native Americans. #3020.

Multicultural Perspectives in Music Education (1996, 2nd edition).

This text, along with the two-CD music sampler, can be used to teach world music traditions for intermediate elementary through high school classes. A solid general music resource created by William Anderson and Patricia Shehan Campbell. #3027.

Multicultural Songs, Games, and Dances, 1995.

This publication by the Organization of American Kodaly Educators (OAKE) contains 24 songs, games, and dances from 13 nations. #1702.

Music of Latin America: Mexico, Ecuador, Brazil, 1987.

This is a teacher's guide by Dale Olsen, Charles Perrone, and Daniel Sheehy. #3032.

Teaching Music with a Multicultural Approach, 1991.

Includes music examples, lesson plans, and resource lists of the African-American, Asian-American, Hispanic-American, and Native American musical cultures. #1048.

Teaching the Music of Hispanic Americans. Videocassette, 1991.

In this video, Dale Olsen, Daniel Sheehy, and music educator Linda O'Brien-Rothe discuss and demonstrate Andean panpipe and Mexican mariachi ensembles. #3071.

About the Author

Deborah Hanley has taught general music, K-8, in the Denver Public Schools since 1977. She received her B. Mus. Ed. and M. Mus. Ed. from the University of Colorado in Boulder and is currently working on her Ph.D. in music education.

Mrs. Hanley coauthored the Instructional Music Kit published by Denver Public Schools (DPS), which includes over 100 original songs, activities, and plays for kindergarten and first grade. In 1983 and 1984 she was the director of the DPS All City Elementary Choir. She has served on the board for the Colorado Music Educators for many years. Her choir from McGlone School was selected to perform at the 1985 CMEA Clinic/Conference. She has been a sight-reading clinician for Flesher-Hinton Music Company in 1982, 1984, 1988, 1992, and 1995. Mrs. Hanley directed the Longmont First United Methodist Church Chancel Choir for eleven years.

In addition to her musical activities, Debbie is also a commercial pilot, an authorized flight instructor, and owns a 1956 Cessna 182 aircraft.