

# Europe: Indigenous Musical Genius

**Grade Level:** Music (8th Grade)

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**Length of Unit:** Five lessons in four 50-minute periods

## I. ABSTRACT

Art music in Europe is widely known for its mathematical structure and theoretic brilliance. What is often left unnoticed is the indigenous side of musical Europe. Rhythmic flamenco, intense Sardinian harmony, hilltops ringing with alphorns, and the wild yodel at the end of a phrase are all indigenous sounds offering a “flip side” to the meaning of “European music”. By exploring these musical elements from Sardinia, Austria, Spain, and Switzerland, students will become familiar with indigenous instruments, musical forms, and styles. They will also gain an understanding and appreciation of foreign musical practices.

## II. OVERVIEW

### A. Concept Objectives

1. Develop an understanding of musical elements in non-western music.
2. Learn to recognize indigenous instruments used in non-western music.
3. Develop a sense of appreciation for non-western music.
4. Recognize that literature and art reflect the inner life of a people.

### B. Content from the *Core Knowledge Sequence (CKS)*

1. Non-Western Music: Become familiar with scales, instruments, and works from various lands (page 195)

### C. Content not from the *Core Knowledge Sequence*

1. The evolution of music in Spain
2. Flamenco: music and performance
3. Austrian folk song
4. Yodeling
5. Introduction to the Swiss Alphorn
6. Introduction to Sardinian singing

### D. Skill Objectives

1. Listen to selected music with varied instrumentation and voicing, and discuss textures and timbres. *Derived from the Colorado Standards and Grade Level Expectation for Music (CSGLE for 8<sup>th</sup> grade music, 8.7, S4)*
2. Listen to a musical selection and explain how the composer used specific musical elements. (CSGLE for 8<sup>th</sup> grade music, 8.8, S4, S5)
3. Read notes in the appropriate clef for the instrument being played. (CSGLE for 8<sup>th</sup> grade music, 8.6, S2)
4. Read, notate, and perform rhythmic and melodic patterns. (CSGLE for 8<sup>th</sup> grade music, 8.3, S1, S2)
5. Perform a rhythmic selection of music with syncopation. (CSGLE for 8<sup>th</sup> grade music, 8.5, S1, S2, S4)

## III. BACKGROUND KNOWLEDGE

### A. For Teachers

1. **“Sardinia,”** *Garland Encyclopedia of World Music/Europe*
2. **“Austria,”** *Garland Encyclopedia of World Music/Europe*
3. **“Switzerland,”** *Garland Encyclopedia of World Music/ Europe*
4. **“Spain,”** *Garland Encyclopedia of World Music/Europe*

- B. For Students
  - 1. Compose and read music in quarter and eighth notes on a staff. (2<sup>nd</sup> through 5<sup>th</sup> Grade Music: CKS)
  - 2. Recognize verse and refrain (ABA form). (2<sup>nd</sup> Grade Music: CKS)
  - 3. Know the four instrument families. (2<sup>nd</sup> Grade Music: CKS)

#### IV. RESOURCES

- A. Chalk board, white board, or easel for use in Lessons One and Four
- B. Chalk or markers for use in Lessons One and Four
- C. CD player used in each lesson
- D. Pencils for use in all lessons
- E. Classroom copies of Appendix A for all lessons
- F. Classroom copies of Appendix B for Lesson One
- G. Ten copies of Appendix C for Lesson One
- H. Classroom copies of Appendix D for Lessons One and Two
- I. A world map or map of Europe for all lessons
- J. One acoustic guitar and one or more shakers
- K. *Garland Encyclopedia of World Music/Europe with cd*
- L. **ed. Sadie, S.** *The Grove Concise Dictionary of Music* for reference in each lesson

#### V. LESSONS

##### Lesson One: Spain

- A. *Daily Objectives*
  - 1. Concept Objective(s)
    - a. Develop an understanding of musical elements in non-western music.
    - b. Learn to recognize indigenous instruments used in non-western music.
    - c. Develop a sense of appreciation for non-western music.
    - d. Recognize that literature and art reflect the inner life of a people.
  - 2. Lesson Content
    - a. The evolution of music in Spain
    - b. Introduction to flamenco as a musical form
    - c. Non-Western Music: Become familiar with scales, instruments, and works from various lands
  - 3. Skill Objective(s)
    - a. Listen to selected music with varied instrumentation and voicing, and discuss textures and timbres.
    - b. Listen to a musical selection and explain how the composer used specific musical elements.
    - c. Read notes in the appropriate clef for the instrument being played.
    - d. Read, notate, and perform rhythmic and melodic patterns.
- B. *Materials*
  - 1. *Garland Encyclopedia of World Music/Europe*, and/or *World Music/The Rough Guide Volume 1*
  - 2. CD Player
  - 3. CD track #20 from *Garland Encyclopedia of World Music/Europe*—or any other Flamenco recording using clapping.
  - 4. Writing utensil
  - 5. Copies of Appendix A
  - 6. Appendix B (Spanish Squares)
  - 7. Ten copies of Appendix C (Q and A)
  - 8. Appendix D (Variations on Flamenco Rhythms)

9. White board/easel/chalk board and markers
- C. *Key Vocabulary*
1. Flamenco – the music and dance traditionally associated with the Gypsies of southern Spain, unites song, dance and guitar in an emotional, deeply expressive art form
  2. Palmas – handclaps that keep the rhythm of the Flamenco
  3. Jaleo – a series of encouraging or admiring shouts from the audience
  4. Rasqueado – guitar strumming in Flamenco
- D. *Procedures/Activities*
1. As the class enters the room, pass out the listening worksheet (Appendix A). Play track #20 from Garland or any other flamenco recording with clapping.
  2. Discuss the worksheet answers after the recording finishes.
  3. Ask the students if they knew what country this music was from. There is a very good chance a few will have come to the correct answer after hearing the strong Spanish feeling in the recording.
  4. Ask the students if they know what type of music they heard. Answer with Flamenco if they don't first. Explain to the students that Flamenco is a very important and popular musical form in Spain.
  5. Tell the students that this lesson is about Spanish Flamenco music.
  6. Collect the listening worksheets.
  7. Tell the students that Spain's musical history dates back to prehistoric times. Cave paintings in Spain showing dances date back to the Paleolithic Age (2 Million - 8000 BC).
  8. Let the students know in order to better understand the musical history of Spain that the class will be playing a game.
  9. Pull out Appendix B (Spanish Squares) and play the game as instructed.
  10. After the game, review with the students that Spain has a troubled past as different cultures have battled over religion and ownership of the land. In the 700's, the Moors invaded from North Africa and added an Arabian influence to the Spanish culture. Centuries later the Christians would conquer the Moors and soon after they would start the Spanish Inquisition (widespread forced Catholicism) and the expulsion of the Jews. Soon after followed the forced conversion to Christianity of new Americans.
  11. Explain that since the expulsion of the Jews, the only significant minority in Spain are the Gitanos (Gypsies).
  12. Tell the students that, over the years, the importance of music and dance in both the Spanish and Gypsy society has not wavered. Even the Catholic Church in Spain acknowledges dance as an integral part of religion.
  13. Write the word Flamenco on the board. Explain to the class that the Gypsies of Spain are responsible for the origins of Flamenco.
  14. Tell the students that Flamenco music in Spain evolved from the Gypsy music mixing with the Spanish folk music. At the time of the beginnings of Flamenco, the main instruments indigenous to Spain were flutes, bagpipes, and drums. (Review, with the students, the instruments heard in the recording at the beginning of class.) Discuss the fact that the guitar is not an indigenous instrument in Spain. Ask the students how they think Spain might have ended up using a guitar in their music. The answer is from the importing of the guitar from Italy, England, and the Moors in North Africa.
  15. Tell the students that the guitar has since become an important instrument in Spain, and that there are now many different sizes of guitar used in Spain in

guitar bands. Similar to mariachi groups, Spanish guitar bands feature many acoustic guitars of varying sizes (see Appendix C: Spanish guitars).

16. Explain that in the beginnings, Flamenco music did not involve the guitar at all. It was originally a dance performed to singing while were sticks hit together or hands were clapped (palmas). Later, the Rasqueado (strumming) was added with guitars. Augmenting many performances is the Jaleo. Usually done by onlookers, the Jaleo is a series of shouts and hollers in admiration or respect of the performers. Often times, the Jaleo can also include audience participation through palmas (claps).
  17. Have the class stand and face each other in two lines. Each student should be facing another student.
  18. Explain to the students that the Flamenco usually works in a 12-beat system. This system incorporates strong and weak beats depending on what style of Flamenco is chosen. Ask the students to clap 12 beats together with you after you clap four preparatory beats.
  19. Speed it up and do it again.
  20. Now ask that the students split up the exercise. Choose one side of students to clap the strong beats (1, 3, 5, 7 9, 11) while the other side claps the weak beats (2, 4, 6, 8, 10, 12). Start them off with four preparatory beats and tell them to stop after 12 beats.
  21. Repeat the exercise three times, speeding up the class each time.
  22. Switch sides so the strong beat side is now the weak beat side and work the exercise again three times.
  23. Pass Out Appendix D (Variations on Flamenco Rhythms) and continue the standing clapping exercise with the variations on the appendix.
  24. Continue with clapping variation until class time is up. Collect the appendix for the following day and play track #20 for the class as they exit.
- E. *Assessment/Evaluation*
1. Completion of the Listening Worksheet
  2. Teacher assessment of the class clapping exercises.

## **Lesson Two: Flamenco!!**

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Learn to recognize indigenous instruments used in non-western music.
    - b. Develop a sense of appreciation for non-western music.
  2. Lesson Content
    - a. Introduction to Flamenco Music
    - b. Flamenco musical performance
    - c. Non-Western Music: Become familiar with scales, instruments, and works from various lands
  3. Skill Objective(s)
    - a. Listen to selected music with varied instrumentation and voicing, and discuss textures and timbres.
    - b. Listen to a musical selection and explain how the composer used specific musical elements.
    - c. Read, notate, and perform rhythmic and melodic patterns
- B. *Materials*
1. *Garland Encyclopedia of World Music/Europe, and/or World Music/The Rough Guide Volume 1*
  2. CD Player

3. Video of Flamenco performance (optional)
  4. CD track #20 from *Garland Encyclopedia of World Music/Europe* –or any other flamenco recording with clapping.
  5. One acoustic guitar (two is even better)
  6. One or more shakers
  7. Writing Utensil
  8. Copies of Appendix A
- C. *Key Vocabulary*
1. Palmas – handclaps that keep the rhythm of the Flamenco
  2. Jaleo – a series of encouraging or admiring shouts from the audience
- D. *Procedures/Activities*
1. As the class enters, play track #20 (from Garland).
  2. Have the class stand and face each other in two lines. Each student should be facing another student.
  3. Pass out Appendix D (Variations on Flamenco Rhythms) and continue the standing clapping exercise with the variations on the appendix like the previous lesson. Use this as review for 5 to 10 minutes.
  4. Now tell the class that they will need to repeat the 1<sup>st</sup> exercise (all even beats) over and over while volunteers play shakers on only the strong beats.
  5. Assign two shakers to two volunteers and attempt the exercise until fluent.
  6. Now ask for a volunteer guitar player and hand them the guitar showing them the two chords outlined on Appendix E (Easy Flamenco chord ideas). Have the class begin again with shakers and guitar player.
  7. Have the ensemble work on speed, as the clapping really begins to take shape with faster tempos. If things are going well, ask for Jaleo volunteers (no more than two) to stand to the side and holler encouragement to the performers.
  8. Rotate students through each experience as time allows, and bring things to a close with five minutes of class left.
  9. Explain that flamenco music by itself is fun to listen to, but it is the dancing that really makes it worth seeing and hearing in person. Tell the class that flamenco dancing is very important to the Spanish culture. It would seem wrong to the people of Spain to have flamenco music without flamenco dancing. Even with the Jaleo, Spanish people rely on the dancing to intensify and enhance the flamenco experience. Encourage the class to see flamenco performed live whenever they get the chance. (If a video is available, this is a great time to play it).
  10. Play track 20 again on the Garland CD as the class exits.
- E. *Assessment/Evaluation*
1. Completion of the listening worksheet.
  2. Observation of student discussions, explanations, and performances.

### **Lesson Three: Yodeling Anyone? (25-minute lesson)**

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Develop an understanding of musical elements in non-western music.
    - b. Learn to recognize indigenous instruments used in non-western music.
    - c. Develop a sense of appreciation for non-western music.
  2. Lesson Content
    - a. Austrian folk song
    - b. Yodeling

- c. Non-Western Music: Become familiar with scales, instruments, and works from various lands
  - 3. Skill Objective(s)
    - a. Listen to selected music with varied instrumentation and voicing, and discuss textures and timbres.
    - b. Listen to a musical selection and explain how the composer used specific musical elements.
- B. *Materials*
  - 1. *Garland Encyclopedia of World Music/Europe and/or World Music/The Rough Guide Volume 1*
  - 2. CD Player
  - 3. CD Track 23 (from Garland) or any yodeling recording
  - 4. Bobby McFarren’s song, “Don’t Worry, Be Happy” (optional)
  - 5. A world map or map of Europe
  - 6. Copies of Appendix A
  - 7. Writing utensil
- C. *Key Vocabulary*
  - 1. Yodel – to sing by suddenly changing from a natural voice to a falsetto and back
  - 2. Falsetto – an artificially produced singing voice that overlaps and extends above the range of the full voice especially of a tenor
- D. *Procedures/Activities*
  - 1. Pass out the listening worksheet (Appendix A) as the class enters. Explain to the class that they will be writing answers for two different recordings today, so they should try to make/save space on their worksheets for two songs. Tell them they can use the backside of their worksheets if necessary.
  - 2. Play track 23 (Garland).
  - 3. Follow up the song with a discussion of the listening worksheet answers.
  - 4. Ask the class if anyone knows what country this music comes from. The answer is Austria.
  - 5. Invite a student to find Austria on the map.
  - 6. Ask the class if they know what type of singing this was. The answer is “Yodeling”.
  - 7. Explain that yodeling is a technique that is normally used by men to extend their vocal range, allowing them to sing music that goes higher than the typical “tenor” vocal range. Women can also yodel, but the effect is less extreme and sometimes goes unnoticed.
  - 8. Explain that both men and women have a “false” or fake “head-voice” that allows them to sound higher than normal when they use it. Demonstrate this for the class in an exaggerated style that allows them to clearly hear the difference.
  - 9. Tell the class that many cartoon voices are created with the simple use of the “false” or fake head-voice. Mickey Mouse is a good example.
  - 10. Ask the class if they have heard Bobby McFarren’s song, “Don’t Worry Be Happy”. If they have, explain that in this song, McFarren uses his high, false voice to make the song sound so interesting (play this CD for them if available).
  - 11. Let the class know that this “False” voice is called “falsetto”. Falsetto is an artificially produced singing voice that overlaps and extends above the range of the full voice, especially of a tenor.
  - 12. Invite the class to carry on a conversation with their neighbor in falsetto.
  - 13. After a minute or two of falsetto chaos, quiet the class and let them know that Yodeling is the art of suddenly changing from a normal voice into the falsetto voice.

14. Have the class attempt yodeling while tell a story to their neighbor. Allow a minute or two of experimentation and then ask for volunteers to show the class their yodeling ability.
  15. Following this “show and tell”, explain to the class that pop and rock singers today have begun using yodeling techniques to add style to their vocals. The most famous to do this recently was Alanis Morissette, especially evident in her “Jagged Little Pill” album. Alanis would end musical phrases (similar to the yodeling recording played at the start of class) with a single, quick yodel into her falsetto, creating a real raw, but fun vocal sound.
- E. *Assessment/Evaluation*
1. Completion of the Listening Worksheet

**Lesson Four: Ricola! (25-minute lesson)**

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Develop an understanding of musical elements in non-western music.
    - b. Learn to recognize indigenous instruments used in non-western music.
    - c. Develop a sense of appreciation for non-western music.
  2. Lesson Content
    - a. Introduction to the Swiss Alphorn
    - b. Non-Western Music: Become familiar with scales, instruments, and works from various lands
  3. Skill Objective(s)
    - a. Listen to selected music with varied instrumentation and voicing, and discuss textures and timbres.
    - b. Listen to a musical selection and explain how the composer used specific musical elements.
- B. *Materials*
1. *Garland Encyclopedia of World Music/Europe and/or World Music/The Rough Guide Volume 1*
  2. CD Player
  3. CD Track 24 (from Garland) or any Alphorn recording.
  4. Copies of Appendix A
  5. Writing utensil
  6. A world map, or map of Europe
  7. White board/easel and markers
- C. *Key Vocabulary*
1. Alpenhorn – a straight wooden horn 5 to 14 feet (about 1.5 to 4.3 meters) in length used chiefly by Swiss herdsmen
- D. *Procedures/Activities*
1. Play track 24 (from Garland) for the class.
  2. Follow up the song with a discussion of the listening worksheet answers.
  3. Ask the class if anyone knows what country this music comes from. The answer is Switzerland.
  4. Invite a student to find Switzerland on the map.
  5. Ask the class if they can name the instrument being played in the recording. The answer is the Alpenhorn or Alphorn. Explain that the Alpenhorn is a straight wooden horn 5 to 14 feet (about 1.5 to 4.3 meters) in length used chiefly by Swiss herdsmen.
  6. Ask the class if they have seen the Ricola commercials on TV. These commercials show two men playing Alpenhorns on a hilltop. One of them

players tries to play the Alpenhorn and starts coughing. He has a Ricola and he is fine, and can play the Alpenhorn again.

7. Ask the class what types of instruments are similar to the Alpenhorn. Correct answers would be the following:
    - a. Trombone
    - b. Euphonium
    - c. French Horn
    - d. Sousaphone
    - e. Bugle
    - f. Didgeridoo
    - g. Baritone
  8. List each answer on the board/easel.
  9. Allow time to discuss each answer (above). Find similarities to the Alpenhorns, and reasons why each seems related. Focus on design, playing technique, and sound produced.
  10. List the similarities of each answer to an Alpenhorn on the board next to the answer previously listed.
  11. Explain that the Alpenhorn is played with the mouth similar to a trombone and trumpet. Let the class know that the Alpenhorn has no slide, valves, or holes for changing pitch. In order to play different notes, the player must play with different air speed and different muscle pressure.
  12. Collect the listening sheets.
  13. Play track 24 again as the class exits.
- E. *Assessment/Evaluation*
1. Completion of the Listening Worksheet

### **Lesson Five: Sardinia**

#### **A. *Daily Objectives***

1. Concept Objective(s)
  - a. Develop an understanding of musical elements in non-western music.
  - b. Learn to recognize indigenous instruments used in non-western music.
  - c. Develop a sense of appreciation for non-western music.
2. Lesson Content
  - a. Introduction to Sardinian singing
  - b. Non-Western Music: Become familiar with scales, instruments, and works from various lands
3. Skill Objective(s)
  - a. Listen to selected music with varied instrumentation and voicing, and discuss textures and timbres.
  - b. Listen to a musical selection and explain how the composer used specific musical elements.
  - c. Read, notate, and perform rhythmic and melodic patterns

#### **B. *Materials***

1. *Garland Encyclopedia of World Music/Europe* and/or *World Music/The Rough Guide Volume 1*
2. CD Track 22 (from Garland)
3. Writing utensil
4. Copies of Appendix A

#### **C. *Key Vocabulary***

1. Harmony – the combination of simultaneous musical notes in a chord
2. Fifths – the musical interval embracing five diatonic degrees

3. A Tenore – a common song form for male singers, usually shepherds in Sardinia; singers typically cover their ears and harmonize close rhythms while a lead singer narrates with sung text

D. *Procedures/Activities*

1. As the class enters, pass out the Listening Worksheets (Appendix A).
2. Play the Garland CD (track # 22).
3. Follow up the song with a discussion of the listening worksheet answers.
4. Ask the class if anyone knows what country this music comes from. The answer is Sardinia.
5. Write the country name on the board.
6. Invite a student to find Sardinia on the map. Sardinia is an island located just west of Italy and just south of Corsica.
7. Tell the class that Sardinia’s economy and culture are based on shepherding, and music in Sardinia is used to break up the day.
8. Explain to the class that is Sardinia; there is a form of shepherding music that is called “A Tenore”. It is this form that was played on the recording.
9. Explain that A Tenore is a song form for male singers, usually shepherds in Sardinia. Singers typically cover their ears and harmonize close rhythms while a lead singer narrates with sung text. It is an amateur art form; so all classes of people take part. Professional groups perform in the A Tenore style, but they lack the traditional sound and raw energy that the amateurs invoke.
10. Let the class know that today, they will be attempting to sing in the Sardinian A Tenore style, and that, “Yes, the women can sing too”.
11. Pass in Appendix A.
12. Pass out Appendix F (Sardinian Singing) and, using a piano as a guide, play through the top line on the four-part song on the appendix. Sing along with the piano for the class, and then invite the class to join in the second time. Rehearse the part until the class seems to be singing it with ease.
13. Continue this pattern on all four parts.
14. Break the class into four groups. Assign a part from the song on the appendix to each group. Begin by reviewing each group and their part by themselves. Invite other groups to hum their parts during this review when they aren’t being worked with.
15. Begin attempting the harmonic process by defining both “harmony” and “fifth” as listed in the vocabulary above. Explain that this style utilizes close harmony with intervals of a fifth and smaller at the same time. It is this sound that makes A Tenore singing sound the way it does.
16. Start by having the first two groups sing the first two lines together. Encourage the other two groups to hum their parts while the first two groups practice singing their parts together. Remember to tell students to keep their hands on their ears so individuals can focus more on their own sound and not be distracted by the other groups.
17. Add the third group and remind the fourth to hum along while the three groups rehearse.
18. Add the fourth group and rehearse until the parts begin to sound correct.
19. Repeat this process, switching parts, until class time has expired.
20. Pass in the appendix play the CD (track 22) as the class exits.

E. *Assessment/Evaluation*

1. Completion of the Listening Worksheet
2. Evaluation of the whole-class A Tenore singing.

## **VI. CULMINATING ACTIVITY**

- A. Students will take a multiple-choice final exam covering the content in the five lessons (Appendix I).

## **VII. HANDOUTS/WORKSHEETS**

- A. Appendix A: Music Listening Worksheet
- B. Appendix B: Spanish Squares
- C. Appendix C: Q and A
- D. Appendix D: Spanish Guitars
- E. Appendix E: Variations on Flamenco Rhythms
- F. Appendix F: Easy Flamenco Chord Ideas
- G. Appendix G: Sardinian Singing
- H. Appendix H: Unit Exam
- I. Appendix I: Unit Exam Key
- J. Appendix J: Music Manuscript Paper

## **VIII. BIBLIOGRAPHY**

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**Appendix A**  
**Listening Worksheet**

Name \_\_\_\_\_

Date \_\_\_\_\_

Homeroom Teacher \_\_\_\_\_

Name of Song and/or Country of Origin \_\_\_\_\_

1. Circle one of the following words that best describe the “style” of the music being played for you. Briefly explain your choice in the space to the right.

- a. Rock
- b. Country
- c. World
- d. Opera
- e. Jazz
- f. Reggae
- g. R and B
- h. Blues
- i. Classical
- j. New Age
- k. Rap
- l. Other

2. Using letters (starting with “A”) try to outline the form of the music being played for you, and write it in the space below. (For example: AABACA etc.)

3. Name as many instruments as you can from the music being played for you, and list them below.

4. Do you like the music being played? Why? Justify your reasoning in the space below.

## **Appendix B Spanish Squares**

### **Set up:**

This game works like Hollywood Squares. In order to play, nine students must be picked to play the “X’s” and “O’s” on the playing board. Since these nine cannot be stationed vertically like the TV show, their names and positions should be drawn on the board. Then these nine must sit to the side of the rest of the class. From there, elect two players at a time to play. One will be “X” on the board and the other will be “O”. As teacher, you are the game show host. Players pull up a chair at each side of you, facing the nine players who are the answering “X’s” and “O’s”.

Appendix C (Q and A) is handed out to the nine players and you must also have a copy for asking questions.

Remaining class members can sit opposite the nine answering students, waiting their turn to be the contestants.

### **How to play:**

For those familiar with the TV show, this game is self-explanatory. For those who need the help, keep reading.

The host (teacher) reads the question from the Q and A sheet (Appendix C) and the contestants must choose who, out of the nine (the tic tac toe board) will offer an answer. That contestant must answer the questions with one of the three answers provided on the Q and A sheet. The nine players on the board should be told that answers with an asterisk are the correct answer and they can choose whether to respond with the correct answer or they can choose to lie with an incorrect answer (no asterisk). Either answer should be offered with confidence and even backed up with explanation (true or false).

The contestant then must decide whether the answer offered by the board member is correct or incorrect. If they are right, they get an “X” or an “O” in that spot (marked on the board) and the next player gets his/her turn. If they answer incorrectly, nothing is awarded and the next player gets his/her turn.

### **Winning the game:**

A player wins when he/she scores three in a row ala “tic tac toe”.

### **Additional Comments:**

Play the game enough times; rotating in new contestants until everyone has played and the answers to the questions are memorized.

## Appendix C Q and A

Questions	Answers
How old is the first recorded Evidence of dancing in Spain?	1) *At least 10,000 BC 2) 725 years old 3) 1,000 years old
Who invaded Spain in the 700's?	1) *The Moors 2) England 3) The French
After the invasion in the 700's, what Religious and cultural influences quickly took over the country?	1) *Arabian and Muslim 2) Russian Orthodox 3) English and Protestant
At what point did Christians reclaim Spain as their own?	1) *Around 1400 AD 2) In the early 1800's 3) 1947, after World War II
Aside from the Spanish, what ethnic group makes up the largest population in Spain?	1) *The Gypsies 2) Arabians 3) French farmers
Flamenco music is a result of the merging of music between what two cultures?	1) *Gypsy and Spanish 2) French and Arabian 3) English and African
True or false: Flamenco music originally used guitar.	1) *True 2) False
What does the flamenco term, "Jaleo" mean?	1) *Audience encouragement 2) Spanish guitar playing 3) Japanese Jell-O
What is flamenco clapping called?	1) *Palmas 2) Frisco 3) Caletenna
Which instrument was an original flamenco instrument?	1) *Sticks hit together 2) Accordion 3) Bagpipe
How many people are needed for flamenco dancing?	1) * At least two 2) Four or more 3) Trick question, one person is all.
How many beats are common to flamenco musical patterns?	1) *12 2) 4, like folk-rock music 3) 3, like a waltz
Name the two religions and cultures responsible for the traditional musical sound in Spain.	1) *Catholic Spain and Muslim North Africa 2) Catholic Italy and Orthodox Russia 3) Protestant England and Catholic Spain
True or False. Flamenco is just music.	1) *False, it is music, audience, and dancing 2) True, the music of Spain
True or False. Jaleo is a performance art.	1) *False, Jaleo is audience encouragement and palmas only 2) True, Jaleo involves intense clapping and counting
True or False. Flamenco is a purely gypsy art form.	1) * False, it is a result of Spanish and Gypsy music merging 2) True, the Gypsies developed it and it spread to the Spanish

## Appendix D Spanish Guitars

Guitars in Spain are very popular and come in many sizes. Below is a list of the a few popular guitars.



Laud



Bandurria



Guitara



Octovina



Bajo

Other small guitars in Spain: the Requinto, Timple, Vihuela, and the Guitarillo

## Appendix E Variations on Flamenco Rhythms

Flamenco rhythms usually revolve around a 12-beat pattern. These patterns can vary depending on the performers and the region. The following regional patterns can be rehearsed by accenting the bold, underlined numbers in a steady twelve-beat pattern.

When rehearsing and performing, the pattern is generally repeated until the song ends.

### **#1) Basic even 12-beat pattern**

**1**    2    **3**    4    **5**    6    **7**    8    **9**    10    **11**    12

### **#2) Solearis 12-beat Pattern**

1    2    **3**    4    5    **6**    7    **8**    9    **10**    11    **12**

### **#3) Siguiriyas 12-beat Pattern**

**1**    2    **3**    4    **5**    6    7    **8**    9    10    **11**    12

### **#4) Bulerias 12-beat Pattern**

**1**    2    3    **4**    5    6    **7**    8    **9**    10    **11**    12

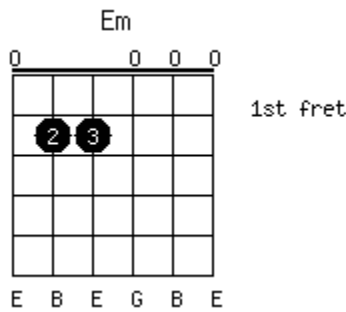
## Appendix F Easy Flamenco Chord Ideas

For chording a guitar to keep rhythm for flamenco music, the minor and dominant forms of a chord are relatively common. While this appendix in no way teaches flamenco guitar, it will enable a student a quick and easy experience in accompanying flamenco clapping and flamenco rhythmic variations (see Appendix E).

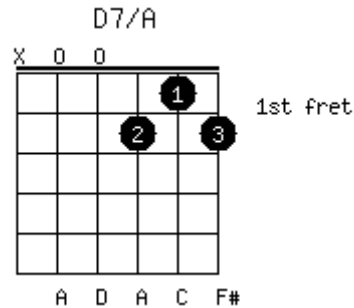
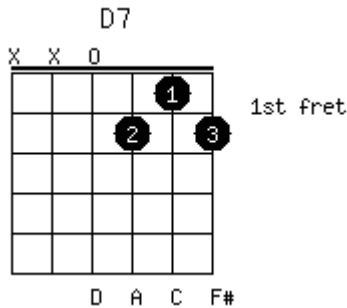
For an easy start, have the student use an “e minor” chord alternating with a “D Dominant7” or “E Major” chord. The chords are two and three fingered chords that utilize five or six string strums. Have the student strum steady speeds equal to the 12-beat clapping in Appendix E.

### Playing the chords:

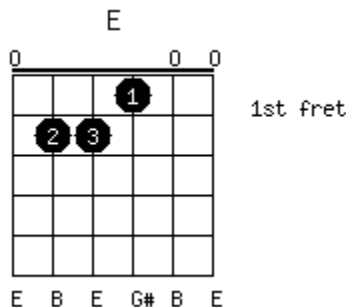
The proper fingers to use for the “e minor” chord are shown below. “O” means open strummed string.



The proper fingers to use for the “D Dominant 7” chord are shown below. “X” means to skip that string. In this chord, the 2<sup>nd</sup> string from the left “can” be played, opening the “A” string, making this a 5-string chord (pictured on the right below).



The proper fingers to use for the “E Major” chord are shown below.



Appendix G  
Sardinian Singing

Sardinian Singing "A Tenore"

Da di dada da Da di dada da le didididi: le da

Zin y o Zin y o Zin y o Zin Zin y o Zin Zin y o Zin

mbo mbo mbo mbo mbo mbo mbo

Ah Ah Ah Ah

Syllables should be pronounced phonetically and a slightly nasal tone is desired. Repeat the exercise above as needed while switching parts for singers.

**Appendix H, page 1**  
**Unit Exam**

**Europe: Indigenous Musical Genius**  
Final Exam

Name \_\_\_\_\_ Date \_\_\_\_\_

Homeroom Teacher \_\_\_\_\_

Multiple Choice: Answer the following questions by circling the correct answer from the options provided.

1. In Spain, historical evidence shows that there is proof of dancing dating back:
  - a. 250 years.
  - b. 2000 years
  - c. 12000 years
  - d. 3 million years
  
2. What group of people invaded Spain in the year 711 AD?
  - a. The Chinese
  - b. The Moors
  - c. The French
  - d. The English
  
3. The Moors occupied Spain for how many years?
  - a. Approximately 700 years
  - b. Approximately 1000 years
  - c. Approximately 2000 years
  - d. Approximately 100 years
  
4. The Moors came from what geographic region?
  - a. Greece
  - b. Portugal
  - c. Russia
  - d. North Africa
  
5. The main religion of the Moors was:
  - a. Catholic
  - b. Muslim
  - c. Russian Orthodox
  - d. Buddhism
  
6. What prompted the Moors to leave Spain?
  - a. Christian rebellion
  - b. Plague
  - c. Russian takeover
  - d. War in the Americas

## Appendix H, page 2

7. Flamenco music is an art form from the mixing of two cultures. Which two?
  - a. French and Gypsy
  - b. English and Spanish
  - c. Gypsy and Spanish
  - d. Gypsy and Arabian
  
8. Palmas is:
  - a. Strumming
  - b. Clapping
  - c. Spanish food
  - d. Dancing
  
9. Flamenco music is based on a rhythm pattern with how many beats?
  - a. 12
  - b. 8
  - c. 4
  - d. 2
  
10. When singers their “head-voice” to suddenly sing higher, it is called:
  - a. Throat singing
  - b. Gargling
  - c. Yodeling
  - d. Opera
  
11. A singer’s high “head-voice” is called:
  - a. Falsetto
  - b. Opera
  - c. Yodeling
  - d. Gargling
  
12. Yodeling involves how many performers?
  - a. Three or more
  - b. Two or more
  - c. One or more
  - d. None
  
13. What country is most famous for yodeling?
  - a. Switzerland
  - b. Spain
  - c. Sardinia
  - d. Austria
  
14. An Alpenhorn is played in the same fashion as which instrument listed below?
  - a. Trombone
  - b. Saxophone
  - c. Flute
  - d. Clarinet

### Appendix H, page 3

15. Which country is famous for the use of Alpenhorns?
  - a. Spain
  - b. Switzerland
  - c. Sardinia
  - d. Austria
  
16. Sardinia's economy and culture are based mainly on:
  - a. Farming
  - b. Shipping
  - c. Tourism
  - d. Shepherding
  
17. A form of singing common to shepherders in Sardinia is:
  - a. Yodeling
  - b. Flamenco
  - c. A Tenore
  - d. Guitarille
  
18. Sardinians commonly do what while singing close harmony:
  - a. Close their ears
  - b. Circle dance
  - c. Tap their canes
  - d. Hit sticks together
  
19. Sardinian close-harmony singing often involves how many singers?
  - a. One
  - b. Two
  - c. Three
  - d. Four
  
20. Which country has the oldest proven musical history?
  - a. Spain
  - b. Austria
  - c. Switzerland
  - d. Sardinia

**Extra Credit:** Describe in detail your favorite musical example in this unit.

Appendix I, page 1  
Unit Exam “Key”

Europe: Indigenous Musical Genius  
Final Exam Key

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Homeroom Teacher \_\_\_\_\_

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