

Wild Sounds From South of The Border

Grade Level: Music (8th Grade)

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Length of Unit: Five lessons of 50 minutes each

I. ABSTRACT

Many neighboring musical traditions have found their way into the western musical culture of the United States. Yet, amid this diversifying musical atmosphere, a deeper look into South American and Caribbean indigenous practices can still root out many lesser-known, bizarre, and fascinating musical experiences. By exploring authentic musical elements from Paraguay, Haiti, Brazil, and, Venezuela, music students can become familiar with new indigenous instruments, musical scales, forms, and styles. They will also gain an understanding and appreciation of foreign musical practices. Students will use combinations of singing, dancing, improvisation, and composition to replicate basic musical forms from each country.

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. Introduction of Brazilian samba instrumentation
2. Introduction to samba rhythms
3. Performing a samba
4. Paraguay musical culture
5. Takuapu performance
6. Rara
7. Playing the Venezuelan Quitiplas

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 8th Grade Music, S4)
2. Listen to a musical selection and explain how the composer used specific musical elements. (CSGLE 8th Grade Music, S4, S6)
3. Read notes in the appropriate clef for the instrument being played. (CSGLE 8th Grade Music, S1, S2)
4. Read, notate, and perform rhythmic and melodic patterns. (CSGLE 8th Grade Music, S1, S2)
5. Perform a rhythmic selection of music with syncopation. (Derived from CSGLE 8th Grade Music, S1, S2)

III. BACKGROUND KNOWLEDGE

A. For Teachers

1. ***“Brazil,”* Garland Encyclopedia of World Music/South America, Mexico, Central America, and the Caribbean. New York, NY, 1998. ISBN #0-8240-4947-0**

2. **“Brazil,”** *World Music/The Rough Guide Volume 2.* London, England:Rough Guides, 2000. ISBN
 3. **“Paraguay,”** *World Music/The Rough Guide Volume 2.* London, England:Rough Guides, 2000. ISBN
 4. **“Venezuela,”** *Garland Encyclopedia of World Music/South America, Mexico, Central America, and the Caribbean.* New York, NY, 1998. ISBN #0-8240-4947-0
 5. **“Paraguay,”** *Garland Encyclopedia of World Music/South America, Mexico, Central America, and the Caribbean.* New York, NY, 1998. ISBN #0-8240-4947-0
 6. **“Haiti,”** *Garland Encyclopedia of World Music/South America, Mexico, Central America, and the Caribbean.* New York, NY, 1998. ISBN #0-8240-4947-0
- B. For Students
1. Find Brazil, Paraguay, Haiti, and Venezuela on a map. (Geography: South America, CSGLE)
 2. Compose and read music in quarter and eighth notes on a staff. (2nd through 5th Grade Music: *Core Knowledge Sequence*)
 3. Recognize verse and refrain (ABA form). (2nd Grade Music: *Core Knowledge Sequence*)
 4. Know the four instrument families. (2nd Grade Music: *Core Knowledge Sequence*)

IV. RESOURCES

1. A CD Player is needed in each lesson
2. A white board, chalkboard, or easel with marking utensils is needed in each lesson
3. A World or South American Map is needed in each lesson
4. One bass drum, three frame drums, three to five shakers are needed (for Lesson Two)
5. 6’ to 10’ of ½” bamboo pipe or ½” PVC pipe cut in 1’ lengths is needed (for Lesson Three)
6. Manuscript paper is needed for Lesson Three
7. A world map or map of the Caribbean is needed for Lesson Four
8. A set of “Zoomba Tubes” or at least 10’ of 2” PVC piping cut into three sizes (if more PVC is available cut more for the class) is needed for Lesson Five
9. A black sharpie marker is needed for Lesson Five
10. A copy machine will be needed for the whole unit for copying appendices for the class

V. LESSONS

Lesson One: Samba

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

- b. Introduction of Brazilian samba instrumentation
 - c. Introduction to samba rhythms
 - 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. **“Brazil,”** *Garland Encyclopedia of World Music/South America, Mexico, Central America, and the Caribbean*
 - 2. CD Player
 - 3. CD track #12 from *Garland Encyclopedia of World Music/ South America, Mexico, Central America, and the Caribbean*
 - 4. Writing utensils
 - 5. Copies of Appendix A for each student
 - 6. A world or South American map
 - 7. Copies of Appendix B for each student
- C. *Key Vocabulary*
 - 1. Samba – a musical form that developed in Brazil from the convergence of European and African musical styles; it is usually a 2/4 rhythm with eighth or sixteenth note pulses
 - 2. Surdo – street marching bass drum
 - 3. Caixa – medium sized double headed drum with or without snares
 - 4. Brasilia – capitol of Brazil
 - 5. Rio De Janeiro – birthplace of the carnival
- D. *Procedures/Activities*
 - 1. As the class enters the room, pass out the listening worksheet (Appendix A). Make sure all students have a writing utensil. Play track #12 (from Garland) and follow up with a discussion of the music by reviewing student responses to the worksheet questions.
 - 2. Hand in listening worksheets for a pass/fail grade.
 - 3. Explain to the class that they just heard a style of music call the “samba”. The samba was invented in Brazil. Allow a student to attempt to find Brazil on a map for the class. Explain that Brazil is a “very” large country with over 177 million people. That makes Brazil the sixth largest population in the world. (The USA is third with a population of over 291 million as of July/2003.) Let the class know that there are many theories as to how the samba developed in Brazil, but most experts agree that it was a mixing of music from two cultures that allowed the new creation. Elements of slavery, migration, and political oppression all helped to foster the growth of the new style. It is easiest explained by asking the class what color you get when you combine yellow and blue. Then ask if green is considered a “real” definable different color from all others. The answer is yes, and the creation of samba from African traditions mixed with European traditions is the same significant “color”.
 - 4. Now explain that Brazil, because of its intense size, is a very diverse country. This diversity helped with the creation of the samba as many different nationalities have settled within the country’s borders over the last 200 years. Brazil is 3.2 million square miles. (The USA is 3.5 million square miles.) Of that 3.2 million, 1.6 million is the rainforest known as the Amazon. So, in the same

country, much like central Africa, there are high mountains, plains, seashore, and rainforest. Ask the class how these different environmental factors might affect the lifestyles and type of music created by the people who “first” lived there. (Allow plenty of time for discussion to let the students create a solid mind-set of the country.)

5. Ask the students if they know the capitol of Brazil. The answer is Brasilia. Let them know that Brasilia is in the southern center of Brazil (roughly) and is known for its perfect climate and green hills and valleys.
6. Now ask if anyone has heard of Rio De Janeiro. Point it out on the map (southeast coast of Brazil). Explain that the samba is most well known in connection with Rio (short for Rio De Janeiro). It became very popular in the 1930’s when “samba parades” first began in Rio. Carnival, a celebration extremely similar to Mardi Gras (can be traced back to Italy and Greece) was a yearly celebration that was planned according to the forty days before Easter on the Roman Catholic calendar. But, the association of samba with carnival first happened in Rio. It began timidly at first, because of government oppression. The local government frowned upon large gatherings in the streets, but since the carnival samba was organized in parade fashion with a very coordinated musical background, it was tolerated without much worry. Within a few years, the local governments adopted it as a holiday festival and the samba parade quickly became a countrywide phenomenon. Since then, the popularity of the samba parade during carnival has spread all over the world.
7. Let the class know that tomorrow, they will play their own samba in class. Also, let them know that they will be having a one-day carnival at the end of this unit that will involve the music and food of Brazil.
8. Pass out the Samba Rhythm sheets (Appendix B) to the class. Explain that the samba uses a wide variety of rhythm instruments. Review the instrument names on the appendix and explain the definitions of each. Let the class know that they will first need to learn to play each individual rhythm before they combine it all with the actual instruments (tomorrow).
9. Beginning with the first line of the first samba rhythm, count and clap the rhythm for the class. Have the class do it with you on the second try, and have them do it by themselves on a third try. Repeat this process for each line of rhythm on the appendix.
10. Break the class into groups of four. Tell the class to practice performing each individual line together until they have mastered them all.
11. Once the groups appear to have mastered the rhythms, have two people from each group attempt a different line while the other two attempt the first line. Continue this until all groups are performing the separate rhythms with ease.
12. Now have each individual in the groups of four clap a different line in the appendix while the other group members clap their separate line (four parts at once).
13. Once all groups appear to be proficient at the four-part clapping, allow groups to demonstrate for the rest of the class. Continue this with the second samba pattern until class time is over.
14. Pass in Appendix B.
15. As the class prepares to leave, offer extra credit to any students who can bring in a Brazilian recipe or a recipe for a carnival treat. Tell them that they will have about a week to come up with recipes.
16. Play the recording (track 12 – Garland) as the class exits.

- E. *Assessment/Evaluation*
1. Completion of the Listening Worksheet
 2. Teacher evaluation of the clapped rhythm exercises

Lesson Two: Samba!

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.
 - c. Recognize that literature and art reflect the inner life of a people.
2. Lesson Content
 - a. Non-Western Music: Become familiar with scales, instruments, and works from various lands (page 195, CKS)
 - b. Introduction to samba rhythms
 - c. Performing a samba
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. **“Brazil,”** *Garland Encyclopedia of World Music/South America, Mexico, Central America, and the Caribbean*
2. CD Player
3. CD track #12 from *Garland Encyclopedia of World Music/ South America, Mexico, Central America, and the Caribbean*
4. One bass drum, three frame drums, three to five shakers
5. Writing utensils
6. Copies of Appendix B for each student

C. *Key Vocabulary*

1. Samba – a musical form that developed in Brazil from the convergence of European and African musical styles; it is usually a 2/4 rhythm with eighth or sixteenth note pulses
2. Surdo – street marching bass drum
3. Tambourim – small frame drums
4. Caixa – medium sized double headed drum with or without snares
5. Cuicas – single headed friction drum

D. *Procedures/Activities*

1. Before the class enters, identify instruments available to you that can be substituted for the samba instruments used in Appendix B. Nearly anything that is struck to make sound will work. Pull them out and lay them in a row at the front of the class.
2. As the class enters, have track #12 (Garland) playing on the CD player. Ask the students if they can name any instruments used in samba music.
3. Pass out Appendix B and review the instrument names.
4. Break into groups of four and practice four-part rhythm clapping (like yesterday) for ten minutes using the rhythms on the appendix.
5. Now, let the students know that it is time to do the real thing.

6. Ask for eight volunteers to come up to the instruments at the front of the class. Tell them to bring their Samba Rhythm Sheets (Appendix B) with them. Assign each one to the instruments you have set out.
 7. Tell the class which student is which instrument on the appendix, and begin with the first rhythm on the page. Explain that you will clap two beats for an introduction and then the first student volunteer will play the first rhythm on the page. Explain to the class that anyone not playing an instrument should clap the rhythm along with the volunteer.
 8. Once the first volunteer appears to have the rhythm under control, move to the second volunteer in the same manner. Continue this process until all eight volunteers have demonstrated the correct rhythm on their instrument.
 9. Now combine the instruments, two at a time until all eight are playing the rhythm simultaneously.
 10. Give them a round of applause, and rotate eight more volunteers to the instruments. Continue this until the entire class has played. (Optional: Grade members of each group on participation and performance.)
 11. With the remaining time, allow student volunteers to direct groups (eight at a time). Have the groups work on accelerating the tempo.
 12. Pass in Appendix B and have students put the instruments back.
 13. Remind students about yesterday's extra credit offer and let them know they can continue to search for recipes until the unit comes to a close (five days from today).
 14. Play track 12 (Garland) as the class exits.
- E. *Assessment/Evaluation*
1. Evaluation of group ensemble samba performances

Lesson Three: Paraguay

- 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. Non-Western Music: Become familiar with scales, instruments, and works from various lands (page 195, CKS)
 - b. Paraguay musical culture
 - c. Takuapu performance
 3. Skill Objective(s)
 - a. Read, notate, and perform rhythmic and melodic patterns.
- B. *Materials*
1. **“Paraguay”** *Garland Encyclopedia of World Music/South America, Mexico, Central America, and the Caribbean*
 2. White board or easel with markers
 3. 6' to 10' of ½" bamboo pipe or ½" PVC pipe cut in 1' lengths
 4. Writing utensil
 5. Manuscript paper
 6. Map of the world or South America
- C. *Key Vocabulary*
1. Guarani – the name of the largest population of native Indian people in Paraguay
 2. Takuapu – a Guarani word for an indigenous bamboo stamped tube played like a kazoo

3. Mbaraka – a spiked rattle with stones or seeds inside
4. Timbre - the quality of tone distinctive of a particular singing voice or musical instrument

D. *Procedures/Activities*

1. Once the students are settled in class, ask for a volunteer to find the country of Paraguay on the map (between Bolivia, Brazil, and Argentina). Ask if anyone knows the name of the capitol. The capitol city is Asuncion. Explain that today we will be learning a little bit about a people in Paraguay called the Guarani. 95% of the people in Paraguay are a mix of Spanish and Guarani Indian. This mix has led to a blended culture between Spanish and Guarani. Furthermore, indigenous music is very hard to find in Paraguay. The main reason for this is that the Guarani people years ago were extremely nomadic and never settled in one place long enough to leave behind artifacts or drawings that would represent the musical uses in their culture.
2. Write the words Mbaraka and Takuapu on the board. Explain to the class that these two instruments are two of the most well known indigenous instruments in Paraguay. Define each instrument from the definitions above and explain that the class will attempt to play the Takuapu today.
3. Explain that in the Guarani culture, the Takuapu is usually only played by women, but it is not considered incorrect for men to play them.
4. Bring out the pipes and lay them in front of the class.
5. Grab one of the pipes and hold it with your left hand at the top and your right hand at the bottom.
6. Explain to the class that the Takuapu is played like a kazoo. The player uses his or her left hand to create a sound chamber by closing the last few fingers over the top edge of the pipe while bringing the mouth up to the closed top few fingers. There should be a hollow area from the mouth to the pipe that is fairly leak-free (demonstrate this).
7. Now explain that the right hand covers, cups, and manipulates the bottom of the pipe while the player hums or sings to change pitch and timbre and occasionally add rhythm (demonstrate this by singing a folk song into the pipe).
8. Pass out the music manuscript paper. Explain to the class that they will all have the opportunity to perform on the Takuapu pipe, but they will need to write out the music for it first.
9. Read to the class the rules for Takuapu Pipe Song from Appendix C and write the rules on the board or easel.
10. Once students finish writing their pipe songs, have them bring it up to you for evaluation. Assign a pass/fail grade for their work and return the paper to them.
11. When the entire class is finished, group the class in sizes that allow for one or two pipes per group. Let group members take turns performing their song on the Takuapu.
12. Finish the day with multiple volunteers attempting the same song at once. This task is usually quite entertaining!
13. Have the students help return the pipes to the proper storage area.
14. Remind students about the extra credit offer (Brazilian recipes) and let them know they can continue to search for recipes until the unit comes to a close (four days from today).

E. *Assessment/Evaluation*

1. Completion of the Takuapu song on manuscript paper
2. Evaluation of individual Takuapu performance

Lesson Four: Haiti

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. Non-Western Music: Become familiar with scales, instruments, and works from various lands (page 195, CKS)
 - b. Rara
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. **“Haiti”** *Garland Encyclopedia of World Music/South America, Mexico, Central America, and the Caribbean*
2. CD player
3. CD Track 37 “Rara” from *Garland Encyclopedia of World Music/ South America, Mexico, Central America, and the Caribbean*
4. World map or map of the Caribbean
5. Writing paper and writing utensils
6. Copies of Appendix A for each student

C. *Key Vocabulary*

1. Rara – a seasonal musical ritual of the countryside beginning after carnival and ending Easter weekend; rara utilizes a variety of drums, and wooden trumpets and tin horns
2. Vodou – theories and practices of neo-African religion in Haiti; the term comes from a Bantu (an African culture) word for “spirit”-devotees acknowledge a supreme being, but only spirits play an active role in human life
3. Vaskin – a bamboo trumpet like a short didgeridoo
4. Kone – A flared horn made of tin
5. Kata – a rhythm kept by hitting a stick against the Kone

D. *Procedures/Activities*

1. As the class enters, hand them the listening worksheets (Appendix A). Once they are seated and all have a writing utensil ready, play track 37 (Garland). Allow for discussion and questions pertaining to worksheet answers following the recording. Spend some extra time trying to define the weird instrument sounds heard.
2. Ask the class what country they thought the music came from. Explain, if nobody guesses correctly, that they just heard music from Haiti. Ask for a class volunteer to find Haiti on the map.
3. Explain that religion in Haiti is the primary reason for music. The religion there is based on old African beliefs with a few ties to American Indian and Roman Catholic beliefs. Explain that other forms of non-religious Caribbean music exist in Haiti, but they are mainly designed for tourism. Ask the class what they think the main form of religion is in Haiti. The answer is Vodou.

4. Explain to the class that Vodou dolls and black magic are commonly thought of as “Vodou” in the USA, but that these notions are largely exaggerated and blown out of perspective by the media and the movies. To the people of Haiti, Vodou is a special part of life. Devotees acknowledge a Supreme Being just like any other religions, but in Vodou, it is believed that only spirits play an active role in human life. Because of this belief, music and dance are designed around individual spirits. In vodou, both music and dance are a part of a symbolic system that represents cultural spirituality. They are so connected, that even the speed, style, and intensity of the music will relay varying messages of Haitian spiritual beliefs.
 5. Explain to the class that the music they heard on the recording was an accompaniment for “Rara”. Read the definition of Rara to the class.
 6. Explain that Rara incorporates many odd musical instruments. The first is the Vaskin (definitions above). The Vaskin is played like a trumpet but looks much like a short didgeridoo. The second is the Kone. The Kone is a tinhorn that looks a lot like a “super sized” megaphone. It is also played like a trumpet, but it is unique in the fact that it is also used for rhythm. Sticks are stuck against the Kone to create a rhythmic timeline (Kata) for the music. Other drums are then incorporated into the ensemble.
 7. Play the recording again for the class and ask the class to try and pick out the sound of the Vaskin and Kone. Ask them to listen for the Kata.
 8. When the recording finishes, hand out writing paper and writing utensils. Tell the class that you will play the recording once more. Let the class know that each instrument in the vodou religion has great significance and typically is used in relation to a spiritual character.
 9. Explain to the class that they will need to write a short story based on the song. The story will need to have one character for each instrument in the song. Each character must relate to that instrument. For instance, if the Kone is weird sounding and high pitched, perhaps that character would be a talking horse or donkey. Encourage creativity and allow the rest of the class time for the writing.
 10. Pass in the short stories for grading (pass/fail).
 11. Play the song again as the class exits.
 12. Remind students about the extra credit offer (Brazilian recipes) and let them know they can continue to search for recipes until the unit comes to a close (three days from today).
- E. *Assessment/Evaluation*
1. Completion of the Listening Worksheet
 2. Evaluation of the short stories

Lesson Five: Venezuela

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. Non-Western Music: Become familiar with scales, instruments, and works from various lands (page 195, CKS)
 - b. Playing the Venezuelan Quitiplas

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. **“Venezuela”** *Garland Encyclopedia of World Music/South America, Mexico, Central America, and the Caribbean*
 2. CD player
 3. CD Track 26 and 27 from *Garland Encyclopedia of World Music/ South America, Mexico, Central America, and the Caribbean*
 4. World map or map of South America
 5. Copies of Appendix A for each student
 6. Copies of Appendix D (Quitiplas Rhythm Assignment) for each student
 7. A set of “Zoomba Tubes” or at least 10’ of 2” PVC piping cut into three sizes (if more PVC is available cut more for the class)
 8. A black “sharpie” marker
- C. *Key Vocabulary*
1. Creole – true Venezuelan folk music
 2. Quitiplas – bamboo tubes used to create rhythm by striking against the ground
 3. Onomatopoeic – the naming of a thing or action by a vocal imitation of the sound associated with it
- D. *Procedures/Activities*
1. Prior to the class entering, lay out the PVC tubing. Mark each piece with a number 1, 2, or 3 using a sharpie.
 2. As the class enters, hand them the listening worksheets (Appendix A). Once they are seated and all have a writing utensil ready, play track 26 (Garland). Allow for discussion and questions pertaining to worksheet answers following the recording.
 3. Hand in Appendix A.
 4. Ask the class to guess what country they thought the music was coming from. If they don’t guess it, answer Venezuela. Have a student find Venezuela on the map.
 5. Explain to the class that the past few countries discussed in this unit created their own musical style from the mixing of cultures. Ask the class to guess what cultures might have mixed to create “Venezuelan Music”. The answer is Spain, Africa (via slave trade) and Native Americans. When the Spanish first discovered Venezuela, they thought it looked like Venice in Italy and they named it after Venice. In fact, Venezuela means “little Venice”.
 6. Let the class know that true indigenous music in Venezuela was never fine tuned to such a point that it was clearly definable. It wasn’t until the mixing of cultures that a definable music began to develop. In Venezuela, professionals call this music “folk music”, and locals call it “Creole”. To the people, Creole music is authentic Venezuelan music.
 7. Now tell the class that the use one folk instrument in Venezuela is so unique and fun that it has even gained popularity in the United States in the form of Zoomba Tubes and through the Blue Man Group. The instrument is called a Quitiplas. It is an onomatopoeic titled instrument because the playing action directly resembles the sound of the instruments name. When playing the Quitiplas, the initial hit to the ground in the left hand is the “Qui”. The next hit to the ground

with the right hand is the “Ti”. Then the tubes are struck together to make the “Plas”. As the tubes are played over and over in a three-beat fashion, the “Quitiplas” is heard over and over.

8. Demonstrate the use of the “Quitiplas” for the class.
 9. Ask for volunteers to come up and try (Take as many as you have pipes).
 10. Pass out manuscript paper and ensure that all students have a writing utensil.
 11. Have each student write out a short rhythmic song for three players using the Quitiplas. The guidelines for the song are listed in Appendix D (Quitiplas Rhythm Assignment).
 12. Allow 15 minutes for completion of the assignment, and then allow groups of three to try and perform their compositions for the class.
 13. Rotate groups through the pipes until all compositions are heard.
 14. Pass in compositions.
 15. Play track #27 from Garland as the class exits.
 16. Remind students about the extra credit offer (Brazilian recipes) and let them know they can continue to search for recipes until the unit comes to a close (two days from today).
- E. *Assessment/Evaluation*
1. Completion of the Listening Worksheet
 2. Evaluation of the short stories

VI. CULMINATING ACTIVITY

- A. Students will take a multiple-choice final exam covering the content in the five lessons (Appendix E). This exam will take approximately thirty minutes. With the time left after the exam, allow student to return to the Quitiplas, Takuapu, and samba ensembles. Allow them to group up and experiment.
- B. Students will create their own one-day carnival the day after the final exam. The carnival will involve three types of music:
 1. Samba
 2. Takuapu ensembles
 3. Quitiplas ensembles

The class must be broken into four groups of six to eight students who will rotate through a food station (containing extra credit recipes and/or Brazilian specialties brought by teacher/parent/student) a samba station, a Takuapu station and a Quitiplas station. This will go on for the entire class period. Parents, teachers, and other interested/available classes can be invited to attend. Obviously, timing this around Mardi Gras is ideal.

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Music Listening Worksheet
- B. Appendix B: Samba Rhythm Sheets
- C. Appendix C: Takuapi Pipe Song Rules
- D. Appendix D: Quitiplas Rhythm Assignment
- E. Appendix E: Unit Exam
- F. Appendix F: Unit Exam Key
- G. Appendix G: Music Manuscript Paper

VIII. BIBLIOGRAPHY

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- B. ed. Broughton, S. et al. "The Rough Guide Volume 2," *World Music*. London, England: Rough Guides, 2000. ISBN 1-85828-635-2
- C. ed. Miller, T. E. and Williams, S. "Europe," *Garland Encyclopedia of World Music*. New York, NY, Garland Publishing, 1998. ISBN 0-8240-6040
- D. ed. Sadie, S. *The Grove Concise Dictionary of Music*. New York, NY: Macmillan Publishing, 1994. ISBN# 0-333-43236-3

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&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 Samba Rhythm Sheets

- The samba uses a wide variety of rhythm instruments. Review these instrument names (below). The class will first need to learn to play each individual rhythm before they combine it all with the actual instruments.
- Beginning with the first line of the samba rhythm, count and clap the rhythm. Do it as a group on the second try. Repeat this process for each line of rhythm on the appendix.
- Break into groups of four. Practice performing each individual line together until everyone has mastered them all.
- Once the groups appear to have mastered the rhythms, have two people from each group attempt a different line while the other two attempt the first line. Continue this until all groups are performing the separate rhythms with ease.
- Now have each individual in the groups of four clap a different line in the appendix while the other group members clap their separate line (four parts at once).

Once all groups appear to be proficient at the four-part clapping, allow groups to demonstrate for the rest of the class. Continue this until class time is over.

Samba #1 Quartet

Samba #2 Quartet

Appendix C
Takuapi Pipe Song Rules

- The song must be a minimum of eight measures long.
- The song must be in 4/4 time.
- Rather than writing individual notes, write rhythms using half notes, quarter notes, eighth notes, and sixteenth notes are optional.
- Clef is not important.
- Use a “+” sign for areas that the pitch should go higher, and a “-” sign for areas that the pitch should go lower.
- Assign an “^” accent sign to notes that will receive a closed cup (with hands) over the end of the pipe.
- To achieve a higher pitch “+”, the player should sing or hum higher and slightly close the opening with the right hand.

To achieve a lower pitch “-” the player should hum or sing lower and open the hole at the bottom of the pipe with the right hand.

Appendix D
Quitiplas Rhythm Assignment

When playing the Quitiplas, the initial hit to the ground in the left hand is the “Qui”. The next hit to the ground with the right hand is the “Ti”. Then the tubes are struck together to make the “Plas”. As the tubes are played over and over in a three-beat fashion, the “Quitiplas” sound is heard over and over.

Quitiplas song assignment guidelines:

- The song must be a four measure repeated pattern with three systems for three parts.
- Clef does not matter
- The composition should be on a staff.
- Notation should include quarter, and eighth notes, and quarter and eighth rests.
- Write the rhythm notation with an “X” as the note and the appropriate stem attaches to the “X” on the center staff line (B line in treble clef).

**Assignment will be graded with equal weight
given to each of the five points listed above!*

Appendix E, page 1
Unit Exam

Wild Sounds From South of The Border
Unit Exam

Name _____ Date _____

Homeroom Teacher _____

Essay: Answer each question in complete sentence, paragraph form. Answer in as much detail as possible. Use the back of this exam if necessary.

#1) Describe Carnival. When does it happen?

#2) How did Carnival become a “Carnival-Samba” in Brazil?

#3) Describe the time signature and instrument types used in Samba.

Appendix E, page 2

#4) Describe Takuapu performance.

#5) Describe the Quitiplas and how it is played.

#6) What is Rara?

#7) Describe the instruments used in Rara in Haiti.

Appendix E, page 3

Extra Credit!

#8) Describe your favorite musical example in this unit in detail.

Extra Writing Space:

Appendix F, page 1
Unit Exam Key

Wild Sounds From South of The Border
Unit Exam "KEY"

Name _____ Date _____

Homeroom Teacher _____

Essay: Answer each question in complete sentence, paragraph form. Answer in as much detail as possible. Use the back of this exam if necessary.

#1) Describe Carnival. When does it happen?

See page three. Answers will vary.

#2) How did Carnival become a "Carnival-Samba" in Brazil?

See page three and four. Answers will vary.

#3) Describe the time signature and instrument types used in Samba.

See pages three, four, and appendix B. Answers will vary.

Appendix F, page 2

#4) Describe Takuapu performance.

See pages six and seven. Answers will vary.

#5) Describe the Quitiplas and how it is played.

See pages nine and ten. Answers will vary.

#6) What is Rara?

See pages seven and eight. Answers will vary.

#7) Describe the instruments used in Rara in Haiti.

See pages seven and eight. Answers will vary.

Appendix F, page 3

Extra Credit!

#8) Describe your favorite musical example in this unit in detail.

Answers will vary.

Extra Writing Space:

