

Chicago Arts Orchestra
Musica Latina
Vocabulary

Huapango

The huapango is a lively Mexican dance of Spanish origin that is especially popular in the lands along the Gulf of Mexico. Performed by singers and instrumental ensembles ranging from a duo of guitars to a full mariachi band, it is characterized by a complex rhythmic structure mixing duple and triple meters which reflect the intricate steps of the dance. The huapango is danced by men and women as couples. The men sing the women do not.

Malambo

Malambo was born in the Pampas around the 1600. Malambo is a peculiar native dance that is executed by men only. Its music has no lyrics and it is based entirely on rhythm. The **malambo dancer** is a master of tap dancing wearing gauchos' boots. Among the most important malambo moves are: " la cepillada" (the foot sole brushes the ground), "el repique" (a strike to the floor using the back part of the boot) and the " floreos". Malambo dancers' feet barely touch the ground but all moves are energetic and complex. Together with tap dancing, malambo dancers use " boleadoras" and other aids such as "lazos". Like 'Payadas" for gauchos (improv singing), malambo was *the* competition among gaucho dancers.

Falsetto- An Italian word meaning to sing higher than a singer's normal range.

jarana- An instrumental ensemble consisting of the violin and 8 string guitar (huapangera).

Pampas- The indigenous word of Argentina means a plain without trees. This is the region made up of rolling plains surrounding Buenos Aires.

Son Song (Jarocho Sones= Jarocho Songs or song from the coastal region)

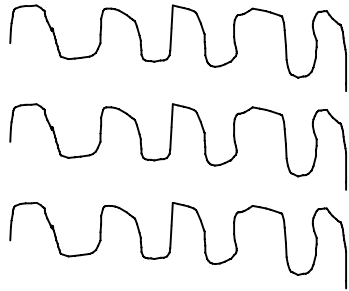
Huasteca Region where the Huapango originated and is popular. This region is along the coast of the Gulf of Mexico.

Gaucha- An Argentinean cowboy, the gaucho usually lives and works in pampa region.

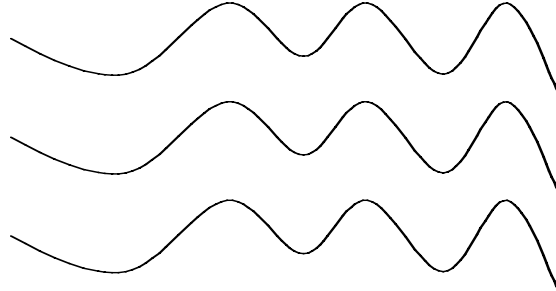
Grades 3-6 Have students cut out squares white constuction paper (4"X4") and write a different pattern for slow and fast.

A suggested method:

Fast



Slow



have them use these squars while listening to Huapango to show where the fast and slow sections are. You can also do a similar activity with loud and soft.

All grades

Lesson one

-Have students clap the beat for *Festive Huapango*. You can hear the uneven beat in the castenettes. Should be two taps and three fast- this is the basis of most pieces in the Huapango style.

-Have students step to the beat, let them know that this is the basis of the dance, two slow beats and three fast.

-Students should also be listening for the vocabulary words in the music.

Lesson Two

Before the lesson review the cycle of how musical styles come about. Play the two versions of El Gustito and discuss how track 10 is a reinterpretation of track 2.

Students can also read the Moncayo Biography before lesson 2.

Lesson Three

Students can do some research on Argentina before this lesson.

Lesson Four

Again have students tap or step to the rhythm of Malambo. Discuss how the uneven beats are similar in both Huapango and Malambo.

Lesson Five

Make sure that students understand that most Latin American classical music have a few characteristics. Two things make this type of music Latin.

1. The instrumentation- The brass section is larger as is the percussion section. The percussion section makes use of indigenous instruments. This is a reinterpretation of the classical music tradition.
2. The rhythm, the rhythms of Latin American always prevail in these works. Serenata Espanol is from Spain and will not have these characteristics. The percussion section is small and the rhythms are Spanish but not indigenous to the Western Hemisphere.

Lesson 1 Review

Name _____

Name the country where the Huapango originated.

What is the region of this country called where the Huapango style originated?

What is the Jarana?

Name the instruments of the Jarana.

Who sings the Huapango, men or women?

Is the Huapango danced as couples or as alone?

Lesson 2 Review

Name _____

Where was Jose Pablo Moncayo from?

What orchestra did he conduct?

Did Moncayo use folk elements in the writing of *Hupango*?

Draw the cycle of how musical styles come into existence.

Lesson 3 Review

Name _____

What is the pampa?

What is a goucho?

Is there singing in the Malambo style?

Lesson 4 Review

Name _____

Where is Alberto Ginastera from ?

His piece Malambo is from what Ballet?

Did Ginastera and Moncayo live in the same century?

Lesson 5 Review

Name _____

What makes music latin?

Moncayo Biography

José Pablo Moncayo

From Wikipedia, the free encyclopedia

José Pablo Moncayo (June 29, 1912- June 15, 1958), Mexican composer of nationalistic [classical music](#).

José Pablo Moncayo was born in [Guadalajara, Jalisco, Mexico](#) and studied [piano](#) as a boy. He entered the [Mexico City Conservatory](#) where he continued his piano studies with [Eduardo Hernandez Moncada](#), harmony studies with [Candelario Huízar](#) and studied composition with [Carlos Chávez](#). One of Moncayo's first professional jobs was as a [percussionist](#) with the [Mexican State Symphony Orchestra](#). He later conducted the [National Symphony Orchestra of Mexico City](#) from 1949-1954. He was also invited to study with [American](#) composer [Aaron Copland](#).

As a member of a set of people nicknamed the "Grupo de los Cuatro" ("Group of Four") Moncayo, along with three other composers, [Blas Galindo](#), [Salvador Contreras](#), and [Daniel Ayala](#), wrote music that reflected the nationalistic spirit of Mexico. Much of this music used melodies, rhythms, and harmonies drawn from the [folk music](#) of Mexico.

Moncayo's most well-known work continues to be his colorful orchestral fantasy [Huapango](#) (1941), but his production also includes many other pieces of a high quality, notwithstanding their lesser fame. Among these are his [opera](#) *La Mulata de Córdoba* (1948); *Muros Verdes* for [piano](#) solo (1951); his orchestral pieces *Amatzinac* (1935), *Sinfonía* (1944), *Sinfonietta* (1945) and *Bosques* (1954); the [ballet](#) *Tierra de Temporal* (1958) and the *Homenaje a Cervantes* for two oboes and string [orchestra](#) (1947). He died in [Mexico City](#).

FROM WIKIPEDIA

Alberto Ginastera Biography

From <http://members.tripod.com/~ostinato/ginas.html>

by Elena Dabul

The Argentinian composer Alberto Ginastera (1916-1983) is widely regarded as one of the most important and original South American composer of the 20th century. His attractive output for piano skillfully combines folk Argentine rhythms and colors with modern composing techniques. Exhilarating rhythmic energy, captivating lyricism and hallucinatory atmosphere are some of the characteristics of his musical style. **Fundacion Ostinato** has produced recordings of his complete works for piano solo, and the world-premiere of his TWO PIANO CONCERTI in one CD. Click on CDs for information.

Complete biography

Alberto Ginastera, Argentine composer, died on June 25, 1983. He had been born in Buenos Aires on April 11, 1916, the son of Catalanian and Italian immigrants devoted to agriculture, trade, and crafts.

He began his music studies at a very early age. When he was 12 he entered the Williams Conservatory. In 1934 he got his first award from "El Unisono" Association. Many important awards followed throughout his life, such as "Argentine School Song" Award, four national prizes, three municipal prizes , Bicentennial Cinzano Award, National Fund for the Arts Annual Award, etc.

In 1942 Ginastera received a grant from the Guggenheim Foundation to visit the United States, but he postponed his trip until 1945. This journey was to highly influence his future works On his return to Buenos Aires he and other Argentine composers founded the Composers' League. He also founded the La Plata Music and Performing Arts Conservatory and the Latin American Center for Advanced Music Studies at the Di Tella Institute, in Buenos Aires.

As to his numerous academic activities, he was a Member of the Conseil International de la Musique (UNESCO), Member of the National Academy of Fine Arts in Argentina, Honorary Member of the American Academy of Arts and Sciences, Honorary Member of the School of Music Sciences and Arts (Chile National University), Member of the Chilean Composers Association, and Honorary Member of the Brazilian Music Academy.

He was the Dean and Honorary Professor at the School of Music Sciences and Arts (Argentine Catholic University), and Professor at the La Plata University. In 1968 Yale University awarded him an honorary doctorate.

Ginastera is the foremost representative of musical nationalism. His oeuvre covers all music genres. He composed three operas, five ballets, orchestra works, one harp concerto, two piano concertos, two cello concertos, one violin concerto, two choir works, cantatas, works for piano, voice, organ, flute, guitar, and chamber music. He also composed music for the theater and for eleven movies. His total repertoire contains fifty five works, but being perfectionist and meticulous as he was, many of them were withdrawn from his catalogue.

As to Ginastera's style, his oeuvre can be divided into three periods that he called Objective Nationalism, Subjective Nationalism, and Neo-Expressionism.

His early works belong to the first period. Ginastera uses Argentine folk and popular elements and introduces them in a straight forward manner. He is also influenced by Stravinsky and, in a lesser degree, by Bartok and Falla. Two of his most famous works belong to this period, Argentine Dances op. 2 for piano, and Estancia (Ballet).

From 1948 on, the time of his stay in the US, he starts to use more advanced composing techniques. He naturally turns to Subjective Nationalism, with no revolutionary positions. He does away with popular traditional elements, although he continues to use them mainly for symbolic purposes. He never gives up Argentine traditions. He uses rhythmic contrasts and has a deep, tense feeling. Melody is still important, as well and contrasts between tension and relaxation. The most important works belonging to this period are Pampeana No. 3 for orchestra and his Piano Sonata No. 1, one of the staples in the repertoire of today's pianists.

His Neo-Expressionist period starts approximately in 1958. In Ginastera's own words, "There are no more folk melodic or rhythmic cells, nor is there any symbolism. There are, however, constant Argentine elements, such as strong, obsessive rhythms, meditative adagios suggesting the quietness of the Pampas; magic, mysterious sounds reminding the cryptic nature of the country. Several important works belong to this period, such as his much criticized opera Bomarzo, his Popul Vuh for orchestra, and his Concerto No. 2 for Cello and orchestra.