

The Origin of South American Folk Music

The presentation will begin with a brief introduction of who we are, the name of our Duo, what kind of music we perform and; what we will be presenting that day as part of our lecture.

Perform: *Ventolera* (Charango and guitar)

Explain how this last piece was learned through the aural tradition of South American folk music versus the classical tradition of reading music that was written down by a composer.

Perform: *Nubes Pasajeras* (Charango and guitar). Explain where, how, and from whom we learned this piece.

The Three Main Influences on South American Folkloric Music

Europe: Explain immigration to the new world in the 16th and 17th centuries and what those immigrants brought with them. (Culture, language, religion and music)

Perform: *Adagio* and *Allegro* from Telemann's concerto for viola and orchestra. (In this case arranged for viola and guitar) Explain that this is the type of music people would have been listening to as they went in search of new lives in the new world.

Native South American: What musical traditions did the first inhabitants of South America have before European arrival? Discuss native music and scales. Demonstrate the *Huayno* rhythm and explain the difference between *pre* and *post Colombian* traditions.

Demonstrate and display all the different types of charangos and their uses. Explain that the body of the charango used to be made from an armadillo shell and show how the charango consists of instruments that run from the very high pitched, to very low, just like the string family found in the modern orchestra.

Perform: *Rosita de Pica*. (Charango and guitar) Explain the significance of the song being from the unbelievably dry and isolated Atacama Desert and the use of the *Huayno* rhythm.

Africa: What were the musical consequences of slavery in the southern continent? Explain how the encouragement (in most cases) of percussion playing in South America (as opposed to its suppression in the U.S.) allowed for African rhythm and syncopation to become an integral part of folkloric music as we know it today. Demonstrate a polyrhythm (Two different rhythms being performed in the same time) by clapping for the class. Then, select two members of the class to perform the rhythm, followed by the entire class.

Perform: *Subida*. (Charango and guitar) Ask the class if they were able to identify the polyrhythm that was just performed in the previous song.

Natural Elements and Music

Describe the way Andean musical instruments are made from materials found in nature. Show Andean pan flutes or *zampoñas* made of bamboo, *maracas* made from vegetable gourds, noise-makers from the farms of Chile, *charchas* (rattles) made from goat toenails (!?) and several other interesting additions!

Explain how the natural elements affect song writing and composition (keeping in mind that songs in the folkloric tradition are not composed, they are created)

Ask students to think about any questions they would like to ask about the presentation during the performance of the next tune.

Perform: *El vuelo de parinas* (Charango and guitar). Explain how the tune is meant to represent a flock of birds flying over an Andean mountain and gliding down onto the surface of a lake.

Question Period: The floor is opened up and the students are allowed to ask whatever they would like about the presentation, music, or the Duo in general.

Perform: *Campanitas / mis llamitas* (Charango and Guitar) as a final ending song before saying goodbye to the class.