

Estoy Aquí: Music of the Chicano Movement:

A Smithsonian Folkways Music Pathway for students in Grades 6–8.

Teacher’s Guide

*Lesson Hub 8:
A People Without a Place*



Lesson Overview

The *Treaty of Guadalupe Hidalgo* was an important historical document that was signed at the end of the Mexican American War in 1848. It added 525,000 square miles to the United States territory (parts of modern-day Arizona, California, Colorado, Nevada, New Mexico, Utah, and Wyoming). This document also acknowledged the large number of Mexican citizens who lived on the United States’ newly acquired land and promised these people all rights and privileges afforded to American citizens . . . including the right to retain the property they owned prior to the signing of the treaty. Unfortunately, many of the provisions outlined in the *Treaty of Guadalupe Hidalgo* were not upheld, leaving large numbers of Mexicans and Mexican Americans without a place to call home.

In this lesson, students will actively engage with music from the Smithsonian Folkways collection as they learn more about the Mexican American community’s history of displacement and on-going struggle to reclaim its rightful place within the borders of the United States (in both tangible and abstract ways). Specifically, they will learn more about the *Treaty of Guadalupe Hidalgo* and will explore the contributions of several important “resistors” of displacement (e.g., Chicano movement leaders, folkloric heroes, artists, and musicians).

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Lesson Paths and Student Objectives



1. Remembering Dis“place”ment (20+ minutes)

- Students will explain why many Chicano movement leaders, activists, artists, and authors attributed lasting negative consequences to the Mexican American community to the broken promises of the *Treaty of Guadalupe Hidalgo*.



2. Resisting Dis“place”ment (25+ minutes)







- Students will explain why Gregorio Cortez became a symbol of resistance to members of the Mexican American community.
- Students will analyze and interpret music, considering the musical **sounds** themselves, the **people** who make, enjoy, and/or find the music meaningful and useful, and the historical/cultural **context**.



3. Reclaiming “Place” (40+ minutes)

- Students will perform a basic samba rhythm and explain/demonstrate the difference between the natural and harmonic minor scale.
- Students will provide concrete and symbolic examples of the ways in which Chicana/os have reclaimed a place in American history and society.

*Note: The learning icons used above signify the type of learning used in each Path. Keep in mind that these Paths are not intended to be sequential; rather, teachers or students may choose which Paths they'd like to use from each Lesson. The time estimate given for each Path indicates "in class" time. The + indicates there are optional extension activities and/or a suggested homework assignment.

While all learning types ( History and Culture,  Music Listening,  Music Making and Creation, and  Creative Connections) fulfill 2014 National Music Standards, non-music teachers will be able to use  History and Culture and  Creative Connections Paths without specific musical knowledge.

Teaching Plan

Path 1: Remembering Dis“place”ment



To prepare:

- Preview Path 1 of the **Lesson 8 Slideshow**.

Process: Guide student learning while facilitating the student slideshow.

- Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. If you are able to use a different screen than the students, have them open the “Student Slideshow” link just below that, which will not show the notes.

1. Lead Discussion:

Present the following Maya Angelou quote, and encourage students to discuss its meaning and whether they agree or disagree:

- *“The more you know of your history, the more liberated you are”*

2. Share Information:

Share the **contextual information embedded in the slideshow** about Agustín Lira (an important musician during the Chicano movement) and the *Treaty of Guadalupe Hidalgo*.

- Extension Activity: Students could read and interpret Articles 8 & 9 of the *Treaty of Guadalupe Hidalgo* for themselves (the link to this is provided in the slideshow).

3. Watch Video:

Watch the embedded Smithsonian Folkways video (which includes a performance of Agustín Lira’s song “Quihubo raza” and a short interview).

- As students watch, they should consider this question:
 - *What did Agustín Lira think about the Treaty of Guadalupe Hidalgo?*
 - After watching the video, lead a short discussion based on student responses.
 - **Discussion points are available on the slides that follow.**

4. Extension Activity: Remembering through Poetry*

- Revisit the Maya Angelou quote from the opening slide.
- Prompt students to think about these questions:
 - *How can poetry help us remember the past? Or help us express difficult feelings about losing something?*

- Next, encourage students to write a short poem about loss.
 - Students may choose a theme, either reflecting on a difficult experience in the past, or reflecting on a loss. That difficulty or loss may be big or small. The point is to reflect honestly on a vivid feeling.
 - Explore the role of creativity in expressing and addressing historical and personal loss, experiences of injustice, and the strong emotions that may remain.
 - The teacher can provide options for the form of the poem (e.g., couplets, a haiku, free verse, or any other options the students have learned about).

* If you are a music teacher, consider collaborating with your English/Language Arts teacher for this activity.

Path 2: Resisting Dis“place”ment



To prepare:

- Preview [Path 2](#) of the **Lesson 8 Slideshow**.
- Print (or prepare to digitally access) the [Cricket and Lion fable](#) (also embedded in the slideshow).
- Print a listening log for each student (find below).
- Print the Gregorio Cortez lyrical excerpts (find below).

Process: Guide student learning while facilitating the student slideshow.

- Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. If you are able to use a different screen than the students, have them open the “Student Slideshow” link just below that, which will not show the notes.

1. Read Aloud and Discuss:

Read the Yaqui folk tale “[The Cricket and the Lion.](#)” Then, ask students to discuss this question:

- *What lesson can we learn from this story?*
 - Lead a short discussion based on student responses.

2. Share Information:

Provide background information about the following examples of resistance – both during the Chicano movement and before (**embedded in the slideshow**):

- Reies López Tijerina and *La Alianza*
- Chicano Nationalism
- Rodolfo “Corky” Gonzales
- Juan Cortina
- Gregorio Cortez

3. Attentive Listening Activity*:

Play short excerpts from three songs that have been written about Gregorio Cortez (a well-known early resistor who became famous and is often memorialized through song).

- Students will subsequently choose one of the three songs to analyze in-depth.
 - Remind students that when we analyze and interpret music, it is important to consider both the musical **sounds** that you hear and the **people** who make and enjoy it and/or find it meaningful and useful.
- Pass out the listening logs (find below).
- On their own, students will listen to the audio recording several times, read excerpts from the translation of the lyrics, and complete their listening log.

**These recordings are also available on YouTube.*

**This activity can be completed during class or assigned as homework.*

**A rubric for this activity can be found below.*

Path 3: Reclaiming “Place”



To prepare:

- Preview [Path 3](#) of the **Lesson 8 Slideshow**.
- Optional: Print out the song lyrics for “Chicano Park samba” (find link below and in slideshow).

Process: Guide student learning while facilitating the student slideshow.

- Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. If you are able to use a different screen than the students, have them open the “Student Slideshow” link just below that, which will not show the notes.

1. Share Information:

Share the story of Chicano Park with the students. **(Contextual information and photographs are provided within the slideshow).**

2. Attentive Listening Activity (“Chicano Park Samba”):

A. Play the audio recording of “Chicano Park samba” for students.*

* *Optional: Ask students to follow along with the song lyrics as they listen (so they can follow along with the story of Chicano Park). You can find them [here](#) (pg. 19)*

- As they listen, ask them to think about these guiding questions:
 - *What do you notice about the song’s harmonic structure?*
 - *Why is this song so long?*
 - *What do you notice about the tempo?*
- After listening, lead a short discussion based on student responses to the questions above.

B. Share the following information about the influences at work in this song (especially samba). **(This information is also embedded in the slideshow):**

- Notice the chordal structure (two chords repeat throughout).
- Notice the improvisation and tempo changes.
- Notice elements of traditional Mexican, contemporary Latino, and African American musical styles.
- *Samba* is a musical genre that originated in Brazil.
- Most sambas are written in 2/4 time, with the emphasis on the second beat of each measure.

3. Engaged Listening:

Show the notation for a basic samba rhythmic pattern (**embedded in the slideshow**).

- Ask students to clap this rhythmic pattern with and without the recording of “Chicano Park samba.”
- Encourage students to emphasize the 2nd beat of the measure.
 - This activity will require students to clap this pattern at several different tempos.
- *Extensions*: Play this pattern on instruments and/or add other rhythmic ostinato patterns; listen again and discuss instrumentation on the track.
- *More extensions*: Read a [Smithsonian Magazine article about Chicano Park](#) or [take a virtual tour of Chicano Park](#).

4. Share Information:

Share the information **provided in the slideshow** regarding the more abstract ways in which the Mexican American community reclaimed place within American society both during and after the time of the Chicano movement (symbols, imagery, Aztlán, university clubs and programs).

5. Watch Video: “Estoy aquí”

Watch the embedded Smithsonian Folkways video (which includes a performance of the song “Estoy aquí,” by East LA rock band Quetzal).

- This song is a call to self-determination for Mexicans in both Mexico and the U.S.
- It reinforces the claims of space and presence that Mexican communities make, in both Mexico and the United States.
- *Extension*: Discuss the lyrics in more depth after watching the video (lyrical excerpts are provided below).

6. Attentive and Engaged Listening: “Estoy aquí”

Listen to the first 35 seconds of the “Estoy aquí” audio track several times.

- A. Ask students to pay close attention to the melodic riff played on the *requinto jarocho* guitar.
- B. When students are ready, encourage them to hum along.
- C. Explain that this riff is based upon the ***d natural minor*** scale (also called the aeolian mode), which has a lowered 3rd, 6th, and 7th (compared to the major scale).
 - **This concept is shown visually within the slideshow.**

- D.** Encourage students to sing the natural minor scale (using solfege, numbers, and/or letter names).
- E.** Explain that this riff also includes a major 7th, which is usually an indication of the harmonic minor scale.
- However, in this riff, the major 7th seems to function as a passing tone.
 - **This concept is shown visually within the slideshow.**
- F.** *Extension:* Ask students to sing the harmonic natural scale (using solfege, numbers, and/or letter names).
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2014 National Music Standards Connections

MU:Pr4.2.a Explain how understanding the structure and the elements of music are used in music selected for performance.

- Can I demonstrate a basic understanding of “time” as it relates to *samba* (2/4 time; 2nd beat emphasized)?
- Can I hum the opening guitar riff from “Estoy Aquí” and explain its connection to the natural minor scale?
- Can I identify tempo changes and explain harmonic structure as they relate to “Chicano Park Samba”?

MU:Pr4.2.b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.

- Can I read notation for and perform a basic samba rhythm?
- Can I read the musical notation/solfege for and sing the natural minor scale?

MU:Pr4.3.a Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.

- Can I clap a samba rhythm at several different tempos?

MU:Pr6.1.a Perform the music with technical accuracy to convey the creator’s intent.

- Can I accurately clap a samba rhythm along with the recording?
- Can I accurately hum the opening guitar riff of the song “Estoy Aquí”?

MU:Re7.1.a Demonstrate and explain, citing evidence, how selected music connects to, and is influenced by specific interests, experiences, purposes, or contexts.

- Can I explain why the songs selected for study in this lesson were important during the Chicano movement, and why they are still relevant to people today?
- Can I explain why there are so many songs written about Gregorio Cortez?
- Thinking about my own personal interests and musical preferences, can I select a song (about Gregorio Cortez) to listen to and analyze?

MU:Re7.2.a Describe how the elements of music and expressive qualities relate to the structure of the pieces.

- Can I identify the ways in which musical elements and expressive qualities are used in the song I chose to analyze?

MU:Re7.2.b Identify the context of music from a variety of genres, cultures, and historical periods.

- Can I identify the cultural and historical context/purpose of the songs we studied during this lesson?

MU:Cn11.0.a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- Can I describe how Chicana/o artists and musicians have used their art to reclaim place within American history and society?
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Additional Reading and Resources

- Azcona, E. C., & Rodriguez, R. (2005). *Rolas de Aztlán: Songs of the Chicano movement* [Liner notes]. Smithsonian Folkways Recordings. <https://folkways-media.si.edu/docs/folkways/artwork/SFW40516.pdf>.
- Díaz, E. (2020). Fifty years ago, fed up with city's neglect, a San Diego community. *Smithsonian Magazine*. <https://www.smithsonianmag.com/smithsonian-institution/fifty-years-ago-fed-citys-neglect-san-diego-community-rose-create-chicano-park-180974764/>.
- Montoya, M. (2016). *The Chicano movement for beginners*. For Beginner Books.
- Rodriguez, R. (2011). *Imaginaries* [Liner notes]. Smithsonian Folkways Recordings. <https://folkways-media.si.edu/docs/folkways/artwork/SFW40563.pdf>.
- Rodriguez, R. (2016). *Songs of struggle & hope* [Liner notes]. Smithsonian Folkways Recordings. <https://folkways-media.si.edu/docs/folkways/artwork/SFW40567.pdf>.
- Rosales, F. A. (1996). *Chicano! The history of the Mexican American civil rights movement*. Arte Público Press.
- Schippers, H. (2019). Connecting people, engaging communities. In *The social power of music* [Liner notes], p. 13–15. Smithsonian Folkways Recordings. <https://folkways-media.si.edu/docs/folkways/artwork/SFW40231.pdf>.
- Seeger, A. (2019). Songs of struggle. In *The social power of music* [Liner notes], p. 16–19. Smithsonian Folkways Recordings. <https://folkways-media.si.edu/docs/folkways/artwork/SFW40231.pdf>.
- Strachwitz, C. (1994). *Corridos & tragedias de la frontera* [Liner notes]. Arhoolie Records. <https://folkways-media.si.edu/docs/folkways/artwork/ARH07019.pdf>.

Worksheets

Excerpts from three songs about Gregorio Cortez

Option 1: “El corrido de Gregorio Cortez”

Traditional corrido; Arranged and recorded by José "El Patrullero" Moreno

En el condado del Carmen,
Miren lo que ha sucedido.
Murió el *Cherife* mayor,
Quedando Román herido.

In Carmen County,
Take note of what’s happened.
The Sheriff has died,
Leaving Roman wounded.

Exhortaron a Cortez
Por toditito el estado:
"Vivo o muerto que lo aprehendan
Porque a varios ha matado."

They exhorted Cortez
From every corner of the state:
“Dead or alive they must catch him,
Because he’s taken many lives.”

Decía Gregorio Cortez
Con su alma muy encendida:
"No siento haberlo matado,
La defensa es permitida."

Gregorio Cortez announced
Incensed to his soul
“I feel no remorse for killing him,
Self-defense is legal”

Option 2: “Gregorio Cortez”

Traditional corrido; Recorded by: Los Pingüinos del Norte

Iban los americanos,
Que por el viento volaban,
Porque se iban a ganar
Diez mil pesos que les daban

The Americans were riding,
They were flying down the wind,
Because they were trying to earn
The 10,000 dollars they would be given.

Le echaron los perros *juanes*
Que iban detrás de la huella,
Pero alcanzar a Cortez
Era alcanzar a una estrella.

They set the hound dogs on him
That were tracking his trail,
But catching up with Cortez
Was like catching up with a star.

“Dicen que por culpa mía
Se ha matado a mucha gente;
Yo me voy a presentar
Porque esto no es conveniente.”

"They say it's my fault
That many people have been killed;
I'm going to turn myself in
Because this isn't right."

Option 3: “Gregorio Cortez”

Agustín Lira and Trio Alma

Pero algo malo iba a pasar
De pronto salió un *cherife*
Y se pone a averiguar
Que alguien se robó un caballo
Y que caro va a costar
Y acusa a Cortez
Y allí comenzó
la leyenda de Cortez
Su vida defendió
Con pistola en la mano luchó
Su vida defendió
Con pistola en la mano luchó

El *cherife* suelta un tiro
Y al hermano lo hirió
Y voltea hacia Gregorio
Y disparó
Y Gregorio en un instante
Con su arma respondió
Y el *cherife* en un suspiro
Se murió

El pueblo lo notó
Y nunca lo olvidó
En sus cantos se ha de oír
“Y que viva Gregorio Cortez”
En sus cantos se ha de oír
“Y que viva Gregorio Cortez”
Por los cerros y los montes
Corriendo va Cortez
Por los ríos y desiertos vuela ya
Su ejemplo es muy bueno
Y lo debemos recordar
La defensa propia es justa

But something bad was about to happen
Suddenly, a sheriff arrived
And started asking questions
That someone stole a horse
And that someone will have to pay
And accused Cortez
And that was the beginning
Of the legend of Cortez
He defended his life
Gun in hand he fought
He defended his life
Gun in hand he fought

The sheriff fired a shot
And wounded his brother
And turning to Gregorio
He shot
In an instant Gregorio
Answered with his gun
And with a sigh the Sheriff
Passed away

The people knew him
And never forgot him
In their songs you can hear
“Long live Gregorio Cortez”
In their songs you can hear
“Long live Gregorio Cortez”
Through hills and mountains
Cortez keeps running
Through rivers and deserts, he flies
His example is very good
And we must keep it in mind
Self-defense is just

“Estoy aquí” (I’m Here) (excerpts)

Written and performed by Quetzal

Algo brilla entre nubes y neblina
Diamantes, cristalina no lo es
Humilde hogar de lamina y cartón
Estallan en el cerro con los rayos del sol

Que halla donde no había
No solicito permiso para la vida
Soy rica en esperanza
Si de retos no me niego

Le daré vista, le daré vista
Hasta al más ciego
Soy rica en esperanza
Si de retos no me niego

Estoy aquí, estoy aquí
Y de retos no me niego
Estoy aquí, estoy aquí
Y eh, eh, eah
Estoy aquí, estoy aquí
Yo veré, yo veré, yo veré, no me enciego
Estoy aquí, yo estoy aquí

Conocí siempre hay manera
Nomás necesito un terrenito, una parcela
Hay bastante

Something shines between clouds and fog
Diamonds, it isn’t glass
A humble home made of tin and cardboard
Explodes up on the hill exposed to the sun

Let there be among those with nothing
I do not need a permit to live
I’m wealthy in hope
If I accept the challenges

I’ll give sight, I’ll give sight
Even to the most blind
I’m wealthy in hope
If I accept the challenges

I’m here, I’m here
And I accept the challenges
I’m here, I’m here
Hey, hey, heya
I’m here, I’m here
I’ll see, I’ll see, I’ll see, I’m not blind
I’m here, I’m here

I know there is always a way
I just need a piece of land, a lot
There is enough

Student Listening Log

Musical Selection (Title): _____

Type of Music/Time Period: _____

Composer/Music Makers: _____

<i>People</i>			<i>Sound</i>			
Meaning of Text	Song Use	Transmission	Instruments	Time	Pitch	Structure

Listening Log Rubric

2014 National Music Standards Documentation (5th-8th Grade):

MU:Re7.1.a Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.

- Select a song to analyze (from three possible choices) and identify the ways in which it tells the story of Gregorio Cortez.

MU:Re7.2.a Describe how the elements of music and expressive qualities relate to the structure of the pieces.

- In what ways are the elements of music and expressive qualities used in the recording I chose to analyze?

MU:Re7.2.b Identify the context of music from a variety of genres, cultures, and historical periods

- What was the meaning, intended use, and context of the song I chose to analyze?

Suggested Rubric for Standards Documentation:

4 = Exceeds Standard	3 = Meets Standard	2 = Approaching Standard	1 = Does Not Meet Standard
<p>The student selected a song to analyze and <i>used sophisticated terminology</i> to accurately identify the ways in which the composer used musical elements and expressive qualities.</p> <p>The student <i>thoughtfully</i> identified the meaning, intended use, and historical/cultural context of his/her chosen song.</p>	<p>The student selected a song to analyze and accurately identified the ways in which the composer used musical elements and expressive qualities.</p> <p>The student identified the meaning, intended use, and historical/cultural context of his/her chosen song.</p>	<p>The student selected a song to analyze and identified <i>some</i> of the ways in which the composer used musical elements and expressive qualities.</p> <p>The student <i>needed assistance</i> to identify the meaning, intended use, and historical/cultural context of his/her chosen song.</p>	<p>The student selected a song to analyze but <i>did not</i> identify the ways in which the composer used musical elements and expressive qualities.</p> <p>The student <i>did not</i> identify the meaning, intended use, and historical/cultural context of his/her chosen song.</p>