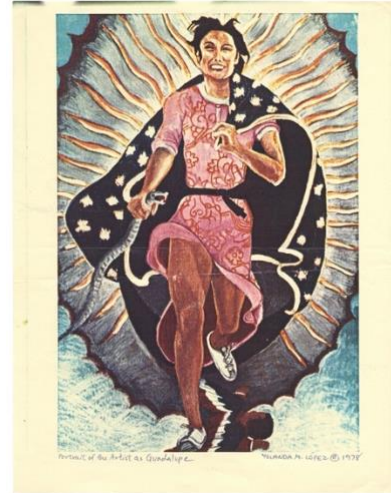


# ***Estoy Aquí: Music of the Chicano Movement:***

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

## ***Teacher’s Guide***

*Lesson Hub 10:  
¡Yo soy Chicana!*



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### **Lesson Overview**

In addition to the discrimination and marginalization they experienced as members of an ethnic minority and exploitation as members of the working class, Chicanas were women within a cultural group that glorified male pride, or machismo. Even as the Chicano movement gained strength and visibility, women were often relegated to “domestic duties”—such as cooking, cleaning, typing, and running errands. Men usually occupied leadership roles and acted as spokespersons for the movement.

Despite the multiple layers of oppression faced by Chicanas, powerful examples of female power did emerge as time passed: Dolores Huerta challenged some of the norms that restricted women’s role in society and became an early symbol of women’s empowerment. In time, Chicana feminists broke down additional barriers and pointed to historical examples of female strength, such as Our Lady of Guadalupe, to disrupt the machismo narrative long associated with Chicano culture.

In this lesson, students will actively engage with music from the Smithsonian Folkways collection while considering the ways in which issues related to gender have affected Chicano/a identity before, during, and after the Chicano movement.

## In this Guide

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## Lesson Paths and Student Objectives \*



### 1. Dolores Huerta: Planting the Seed (30+ minutes)

- Students will perform “This Little Light of Mine” and explain this song’s connection to Dolores Huerta.



### 2. Chicana Feminism (30+ minutes)

- Students will describe several ways in which Chicana feminists have encouraged and empowered women to abandon their conditioned passivity and take their rightful place alongside men in the Mexican American community’s ongoing struggle for liberation.









### 3. Chelo Silva: The Tejana Queen of Bolero (30 minutes)

- Students will identify the stylistic characteristics of bolero and will explain why Chelo Silva serves as an early example of Chicana feminism.

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\*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: Dolores Huerta: Planting the Seed



#### **To prepare:**

- Preview Path 1 of the **Lesson 10 Slideshow**.
- Print (or prepare to display) the “This Little Light of Mine” song lyrics (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. Watch Video:** Dolores Huerta

Play the short, embedded video (from the National Portrait Gallery), which provides a brief overview of Dolores Huerta’s life and contributions to the Chicano movement.

#### **2. Share Information:** Dolores Huerta

Use the **information embedded in the slideshow** to provide additional context about Dolores Huerta’s life and contributions to the movement.

#### **3. Discussion:** The Chicano Movement and Gender Expectations

- Read about the agreement between César Chávez and Dolores Huerta.
- Share author Betita Martinez’s theory about the history of gender roles exhibited by Chicanas during the time of the Chicano movement (**embedded in slideshow**).
- Consider Dolores Huerta’s fulfillment of these stereotypes (**examples in slideshow**).
- Discuss the four categories of gender expectations (**in slideshow**)
  - Pose the following question for students to consider:
    - *With which of these positions did Dolores Huerta most closely align?*
  - Lead a short discussion based on student responses.
    - **Provide students time to reflect upon and discuss this question . . . encourage them to provide rationale/evidence to back up their opinions (there is no clear right/wrong answer).**

#### **4. Attentive Listening:** “This Little Light of Mine” (Fannie Lou Hamer)

Dolores Huerta was a fan of Fannie Lou Hamer’s version of the song “This Little Light of Mine.”

- Play the embedded recording and ask students to think about this guiding question as they listen:
  - *In what ways is this version of “This Little Light of Mine” the same as or different than other versions you have heard?*
- Lead a short discussion based on student responses.
  - Provide additional contextual information about this song (**embedded in slideshow**).

### 5. Engaged Listening: “This Little Light of Mine”

Pass out (or click button in slideshow to display) the song lyrics to “This Little Light of Mine.”

- Play the track again and encourage students to sing along as they listen.
- **Ideas for extending this performance-oriented activity are listed in the slideshow** (e.g., add vocal harmonies, learn the chords, add rhythmic ostinato, create a class arrangement, add new verses, present to an audience).

### 6. Optional Extension Activity: What is Your Light?

- Students will identify one of their special characteristics . . . a special skill, ability, or interactive quality (their “light”).
- Then, they will write down their quality and make a goal. They will state their goal (describing how they will use this special characteristic to enhance the lives of others).
- Once they have written their goal statement, students can share their quality and goal with the class.

## **Path 2: Chicana Feminism**



### **To prepare:**

- Preview [Path 2](#) of the **Lesson 10 Slideshow**.
- Print (or prepare to display) the “Quiero decirte” song lyrics (below or on slideshow).
- Print the Suni Paz/Betita Martinez liner notes excerpt for each student (find below).
- Print (or prepare to display) the “La bamba Chicana” song lyrics for each student (below or on slideshow).
- **Optional activity:** Print the two worksheets needed for the optional creative activity (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. **Attentive Listening:** “Quiero decirte”:  
Play the embedded recording of “Quiero decirte,” (I Want to Tell You Something) and ask students to think about this question as they follow along with the lyrics:
    - *What is the main message of this song?*
      - **Lead a short discussion** based on student responses before moving on.
      - Then, **click to the next several slides** to share additional contextualization about the meaning of this song and traditional gender roles during the time of the Chicano movement.
  2. **Read and Discuss:** The Chicano Movement and Gender Roles\*  
*\*Note: This activity could be completed during class or assigned as homework.*
    - A. Pass out the excerpt from the *Brotando del silencio* album liner notes (written by Chicana feminist author Betita Martinez), which reflects her views about the role of women during the Chicano movement.
      - Consider these possibilities for facilitating this activity:
        - The teacher reads the excerpt aloud to students.
        - Read aloud as a full class (students take turns reading).
        - Students read individually (silently during class or as homework).
        - Students read the excerpt during class in small groups
    - B. After students finish reading, they can reflect (verbally or through writing) on the following questions (also **embedded in the slideshow**):
      - *What is machismo?*

- *Within the context of Chicano activist organizations (such as the Brown Berets), what type of jobs were usually assigned to women?*
- *According to Betita Martinez, how did many Chicano men respond when women asked to play a larger role in the Chicano movement?*
- *According to Betita Martinez, how did many Chicano men interpret femininity?*

3. **Share Information:** Adding Additional Context

Share additional contextual information (**provided in the slideshow**) about the following topics:

- Machismo
- The Brown Berets/Las Adelitas de Aztlán

4. **Attentive Listening:** “La bamba Chicana”

Print out or display the song lyrics and play the embedded audio recording of “La bamba Chicana.”

- As students listen and follow along with the lyrics to this re-interpretation of a popular song, they can think about this question:
  - *What message is Suni Paz trying to convey?*
    - **Consider leading a short discussion** based on student responses.
    - Then, **click to the next slide**, which provides an explanation of the song’s meaning and unpacks some of the terminology used in the lyrics.

5. **Discussion/Share Information:** Chicana Feminism

Ask students to consider this question:

- *Based on what you have learned in this lesson so far, how would you define Chicana feminism?*
  - **Lead a short discussion**, soliciting student ideas, before moving on.
  - Then, **click through the slides that follow**, which provide additional contextual information and examples of Chicana feminism in action.

6. **Optional Creative Activity:** Adapting and Re-purposing Music

**Part 1:**

Within this part of the activity, students will adapt and re-purpose one of the songs introduced in this lesson (“This Little Light of Mine” or “La bamba”). Note: This optional activity is most appropriate for the music classroom).

- Hand out Worksheet 1 (Adapting and Re-purposing Music).
- Encourage students to follow these steps as they complete this activity (these steps also appear on the worksheet for this activity and in the slideshow):

1. Choose the song and purpose/context you will use for your arrangement.
2. Decide how you will outline the harmonic structure of the song (choose from several instruments).
3. Write an underlying rhythmic ostinato pattern and choose the instrument on which it will be played.
4. Write your lyrics.
5. Put it all together and practice.
6. Decide how you will document your creative ideas (choose from several options).

**Part 2:**

Within the second part of this optional activity (perhaps on another day or as homework), students will revise their work based on teacher feedback, and ultimately, share their final arrangement with others.

- Hand out Worksheet 2 (Revising and Refining Creative Ideas).
- Encourage students to follow these steps as they complete this part of the activity (these steps also appear on the worksheet and in the slideshow):
  1. Read and reflect on your teacher's feedback.
  2. Make and explain rationale for revisions.
  3. Rehearse and refine your arrangement and present (and turn in) a final version.
    - Find a rubric for this activity below.

## Path 3: Chelo Silva: The Tejana Queen of Bolero



### To prepare:

- Preview [Path 3](#) of the *Lesson 10 Slideshow*.
- Print (or prepare to display) the “Si acaso vuelves” song lyrics.

### 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.
- Scroll to the Path Menu slide (slide 3) and click on Path 3.

### 1. Discussion: Chelo Silva

- Read the scenario provided within the slideshow and lead a short discussion based on student responses.
- Then, click through the next several slides and share the embedded contextual information about Chelo Silva.

### 2. Attentive Listening: “Si acaso vuelves” (In Case You Return)

After playing each listening excerpt, solicit student responses before moving on. Musical characteristics will be unpacked more fully later in the slideshow.

- Play a 30-45 second excerpt from this song, asking students to think about this guiding question:
  - *How would you describe Chelo Silva’s vocal timbre?*
- Play another excerpt from this audio track:
  - *What instruments do you hear?*
    - Students might notice **the guitar (very common in bolero), a wind instrument (saxophone), drums (such as conga and bongos).**
- Play another excerpt:
  - *What do you notice about the time structure?*
  - *What about the rhythm?*
    - This song uses **simple duple meter (2/4)**. Students might comment on the **underlying steady eighth notes**.
- Play another excerpt:
  - *What do you notice about the structure (form) of the song itself?*
    - Students might notice that this song has **two main sections (binary/AB)**.



- **Share the embedded information** about this type of music (bolero).
    - Boleros are slow, sentimental songs that originated in Cuba. They often deal with topics of love and betrayal.
  - Play another excerpt from this audio recording while students listen for these common characteristics of boleros:
    - Simple duple time (2/4)
    - Steady, underlying eighth notes)
    - Simple binary form (AB)
3. **Engaged Listening:** “Si acaso vuelves”  
 Play the same audio recording (“Si acaso vuelves”).
- Students will perform two rhythmic patterns as they listen (**the notation for these is embedded in the slideshow**).
  - Students can use body percussion and/or rhythm instruments for this exercise.
    - Consider using some type of shaker for one rhythm (maraca; egg shaker) and a drum (conga; bongos) for the other.
4. **Share Information:** Chelo Silva and Chicana Feminism  
 Share additional contextual information (embedded in the slideshow) about the performer (Chelo Silva) and her connection to the idea of Chicana feminism.
5. **Attentive Listening:** Lyrical Analysis
- A. Lead a short discussion based on student responses to this question:
- *Based on what you know right now about boleros, what do you think this song is about?*
    - Students might guess the song is about **love and betrayal** . . . if so – they are correct (don’t tell them yet)!
- B. Pass out (or display) the lyrics . . . students will now listen to the whole track while following along.
- Afterwards, ask students to consider whether their prediction about the meaning of the lyrics was correct.
  - Click through the remaining slides, which unpack feminist connections in the lyrics.

## **2014 National Music Standards Connections**

***MU:Cr1.1.a Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments that convey expressive intent.***

- Can I generate phrases/variations using either “La bamba” or “This Little Light of Mine” as a framework? (Optional extension activity)

***MU:Cr1.1.b Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.***

- Can I generate musical ideas using either “La bamba” or “This Little Light of Mine” as a framework for composing/arranging? (Optional extension activity)

***MU:Cr2.1.a: Select, organize, construct, and document personal musical ideas for arrangements and compositions that demonstrate an effective beginning, middle, and ending, and convey expressive intent.***

- Can I select musical ideas (after exploration) to use for my arrangement, and organize/document them using the “Repurposing and Arranging Music” worksheet? (Optional extension activity)

***MU:Cr2.1.b Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and two chord harmonic musical ideas.***

- Can I document my personal arrangement using written music notation, an audio recording, or music creation software? (Optional extension activity)

***MU:Cr3.1.a Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources.***

- Can I reflect on my teacher’s feedback and make relevant changes to my arrangement? (Optional extension activity)

***MU:Cr3.1.b Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.***

- Can I provide rationale for the changes I made to my arrangement? (Optional extension activity)

***MU:Cr3.2.a Present the final version of their documented personal composition or arrangement, using craftsmanship and originality to demonstrate an effective beginning, middle, and ending, and convey expressive intent.***

- Can I rehearse and refine, and ultimately present a final version of my personal arrangement? (Optional extension activity)

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

- Can I demonstrate (through performance) the ways in which the elements of music are used in the song “This Little Light of Mine?”

***MU: Pr4.2.c Identify how cultural and historical context inform performances.***

- Can I explain how the cultural and historical context of songs like “This Little Light of Mine” and “La bamba” can inform/affect performances?
- Can I explain how the cultural and historical context of these songs has changed (and continues to change) over time?

***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 sing “This Little Light of Mine” along with the recording, demonstrating interpretations of music elements and expressive qualities that convey intent?

***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 the message Suni Paz was trying to send to both men and women through her song, “Quiero decirte?”
- Can I explain how Suni Paz changed the song “La bamba” to fit the context of the Chicano movement?

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

- Can I identify the changing contexts of “La bamba” and “This Little Light of Mine?”

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

- Can I identify and explain the defining musical characteristics of bolero?

***MU:Re8.1.6a Describe a personal interpretation of how creators’ and performers’ application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.***

- Can I explain why Chelo Silva’s vocal timbre and interpretation of music elements and expressive qualities were uniquely suited to the bolero genre?

***MU:Cn10.0.a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.***

- Can I explain how Chelo Silva’s interests, knowledge, and skills related to the songs she chose to perform?
- Can I explain why Fannie Lou Hamer’s interests, knowledge, and skills might have influenced her choice to perform the song “This Little Light of Mine?”
- Can I explain why Dolores Huerta chose “This Little Light of Mine” as the final song in her “playlist” concert?

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

- Can I describe the historical and cultural contexts within which “La bamba” and “This Little Light of Mine” have been performed?
  - Can I explain how (and why) songs like “La bamba” and “This Little Light of Mine” have transcended borders of both space and time?
-

## **Additional Reading and Resources**

Blackwell, M. (2011). *¡Chicana power!: Contested histories of feminism in the Chicano movement*. University of Texas Press.

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Minnesota Press.

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Worksheets

# “This Little Light of Mine” Song Lyrics

Arranged and sung by Fannie Lou Hamer

This little light of mine, I'm gonna let it shine.  
This little light of mine, I'm gonna let it shine.  
This little light of mine, I'm gonna let it shine.  
Let it shine, let it shine, let it shine.

Second verse: Everywhere I go, Lord

Third verse: I've got the light of freedom

Fourth verse: Jesus gave it to me now

Fifth verse: Shine, shine, shine, shine

Sixth verse: All in the jailhouse

Last verse: This little light of mine

# “Quiero decirte” Song Lyrics

Written by Suni Paz and friends, performed by Suni Paz

*As you listen, try to identify the main message of this song.*

Mira este canto será  
Para el hombre y la mujer  
Vamos a hacer lo sencillo  
Pa’ que se pueda entender.

This song is written  
For the man and the woman.  
I tried to make it simple,  
So, it will be understood

Mujeres y hombres estamos  
Prisioneros sin buscarlo  
De avaros capitalistas  
Que nos usan como esclavos.

Both men and women  
Are unwilling prisoners  
Of avaricious capitalists  
Who use us as slaves.

Las frustraciones el hombre  
Se las saca en la mujer,  
Después le toca a los hijos  
Y al ultimo al jefe de el.

The frustrations of the man  
Are first taken out on his wife,  
Later touch his children,  
And only at the end, his boss.

*Keep thinking about the main message of this song. What does Suni Paz have to say to women? What does Suni Paz have to say to men?*

A la mujer me dirijo:  
Tu también debes luchar  
Para salir de una vez  
De tu gran pasividad.

To the women I say:  
You must struggle  
to abandon  
Your conditioned passivity,  
And to leave it behind.

Al hombre le toca ahora:  
Entiende que la mujer  
Sabe pensar y sentir  
Y tiene derecho a ser.

To the men I say:  
Try to understand that a woman  
can think and feel,  
And has a right to exist!

Si dialogan y si enfrentan  
Diferencias y conflictos  
Si el hombre ayuda en los platos  
Con los pisos y los niños

If you both can talk over  
And confront your differences,  
If the man takes his part with the dishes,  
Floors and kids.

Si los dos juntos se ayudan  
A superar el machismo  
Y como do compañeros  
Luchan por el socialismo

If you work together  
To overcome machismo,  
And, like two comrades,  
Struggle for socialism,



La liberación vendrá  
Para los dos y los hijos  
Para la gente del pueblo  
Y para tu Puerto Rico  
Y para tu Puerto Rico

La liberación vendrá  
Para todas las chicanas  
Para la gente del pueblo  
Y todas nuestras hermanas

Esto no quiere, ay bendito,  
Decir que hay que abusar  
Del pobre y dejarlo estar  
“Sentado en el baúl”

Compañera socialista  
Vendrá la liberación  
Si con el hombre y los hijos  
Haces la revolución

Liberation will come  
For both, and for the children  
For the masses of the people  
And for your Puerto Rico.  
And for your Puerto Rico.

Liberation will come  
For Chicanas too,  
For the masses of people,  
And for all our sisters.

This must not be interpreted  
As overlooking the man,  
Leaving him out in the cold,  
Or abusing him in any way.

Socialist comrade sisters,  
Revolution will come  
If, with the me and the children  
You make the revolution!

## Reading Activity

Excerpts from Suni Paz's *Brotando del Silencio* liner notes (Paredon Records, 1972)

By: Betita Martinez



“In the current Chicano liberation struggle, ‘the woman question’ was raised at an early age. One of the first organizations in which the demand was made for a more revolutionary definition of the Chicana was the Brown Berets of Los Angeles. This organization was dominated by male leadership, with women assigned to the predictable jobs of cooking, typing, and running errands for the men. The women in the Brown Berets protested these roles. That protest became known when they left the organization

because, as they said, the attitude of the leadership made it impossible to bring about change from inside . . . we must work to convince the men that our struggle will become stronger if women are not limited to a few, special roles. We also have the right to expect that our most enlightened men will join us in the fight against sexism; it should not be our battle alone.”

What has been the reaction of the Latino men to all the discussion of ‘the women question’? In some cases, the men have seen how they themselves are oppressed by the sexist attitudes that we call **machismo**. They perceive how they waste time, energy and even their lives in so-called fights over women. They perceive how our oppressor uses **machismo** against us—for example, by appealing to a Chicano’s sense of manhood to get him to kill Vietnamese. Sexism is a useful tool to the colonizer; the men are oppressed but at least they can beat and mistreat women, who thus serve as targets for a frustration that might otherwise become revolutionary. Some men understand very well that the full participation of women is needed if our people are to win the liberation struggle.

But the reaction of the Latino has often been disappointing. Again, and again we hear two main arguments from the man against the women who seek to play a larger and more diversified role.

These arguments are: (1) You are being divisive and (2) You are acting like a gringa—a white woman. These arguments are not logical; they represent emotional self-defense and rationalization of fear. If anyone is divisive in these cases, it is the man. By resisting change, he forces the woman to feel left out—and he may even force her OUT. As for the accusation that she is acting like a white woman—this is simply a trick designed to frighten us into silence. No militant Latina wants to think that she is being untrue to her people and her culture. All in all, both arguments reflect a reactionary instead of revolutionary nationalism.

The truth is that we need to re-examine and redefine our culture. Some of us do not believe that in our culture, femininity has always meant weak, passive, delicate-looking . . . in other words, qualities that inflate the male ego. The woman of La Raza is traditionally a fighter and revolutionary. In the histories of Mexico and Puerto Rico, we find a long line of heroines—from Gertrudis Bogcanegra in Mexico’s war of independence against Spain to Lolita Lebron in Puerto Rico’s struggle against U.S. neo-colonialism. The woman of La Raza is also, by tradition, a worker and she has been a major force in many labor struggles. These are the traditions, this is the culture, that the revolutionary Latina wants to revive. These are the traditions that a revolutionary nationalism will revive.

# “La bamba Chicana” Song Lyrics

Arranged by Suni Paz

*As you listen, try to identify the main message of Suni’s Paz’s re-interpretation of “La Bamba.”*

Para ganar la causa  
Para ganar la causa se necesita  
Una poca de raza  
Una poca de raza y otra cosita  
Ay arriba y arriba  
Ay arriba y arriba y arriba iré  
Yo no seré vendida, Yo no seré vendida  
Nunca seré, nunca seré, nunca seré  
Linda raza, linda raza, linda raza.

To win “la causa”  
To win la causa we need  
A little “la raza”  
A little la raza and something else  
And higher on up, higher up  
Higher on up I’ll go,  
And I won’t be sold out,  
Won’t be sold, won’t be sold out!  
Beautiful raza, beautiful raza, beautiful raza.

Para ganar la huelga  
Para ganar la huelga se necesita  
Un poquito de boicot  
Un poquito de boicot contra la uvita  
Ay arriba y arriba  
Ay arriba y arriba y arriba ire  
Yo no soy contratista, Yo n soy contratista  
Nunca seré, nunca seré, nunca seré  
Linda raza, linda raza, linda raza.

To win “la huelga”  
To win la huelga we need  
A little boycott,  
A little boycott against the grapes,  
And higher on up, higher up  
Higher on up I’ll go,  
And I ain’t no contractor,  
Never would be, never would be, never.  
Beautiful raza, beautiful raza, beautiful raza.

Para ser un chicano  
Para ser un chicano se necesita  
Muy poquito dinero  
Muy poquito dinero, mucha alegría  
Ay arriba y arriba  
Ay arriba y arriba y arriba iré  
Yo no seré gavacha, Yo no seré gavacha  
Nunca seré, nunca seré, nunca seré  
Linda raza, linda raza, linda raza.

To be a Chicano  
To be a Chicano you need  
Very little money,  
Very little money and plenty of joy!  
And higher on up, higher up  
Higher on up I’ll go,  
And I’ll never be gavacha (white)  
Never would be, never would be, never.  
Beautiful raza, beautiful raza, beautiful raza.

*Continue thinking about the main message of this song. What is Suni Paz encouraging Chicana/os to do?*

Para ganar la huelga  
Para ganar la huelga se necesita  
Un poquito de boicot  
Un poquito de boicot contra la lechugita  
Ay arriba y arriba  
Ay arriba y arriba y arriba iré  
No seré vendida, No seré vendida  
Nunca seré, nunca seré, nunca seré  
Linda raza, linda raza, linda raza.

To win the strike  
To win the strike we need  
A little boycott  
A little boycott against the lettuce  
And higher on up, higher up  
Higher on up I'll go  
And I won't be a sell-out  
Never would be, never would be, never.  
Beautiful raza, beautiful raza, beautiful raza.

Ay te pido y te pido  
Ay te pido y te pido de compasión  
Que se acabe este canto  
Que se siga la causa y revolución  
Ay arriba y arriba  
Ay arriba y arriba y arriba iré  
Que bonita es la raza  
Que bonita la raza  
Que florece, que florece, que florece.  
Linda raza, linda raza, linda raza.

And I ask you, and ask you  
I ask you to have compassion  
And to finish this song,  
To keep on with la causa and revolution  
And higher on up, higher up,  
Higher on up I'll go,  
How beautiful is la raza,  
How beautiful la raza as it blossoms,  
As it blossoms, as it blossoms!  
Beautiful raza, beautiful raza, beautiful raza.

# Arranging and Re-Purposing Music (Worksheet 1)

Name: \_\_\_\_\_

Through this activity, you will have an opportunity to adapt and re-purpose one of the songs we have been studying in this lesson (“This Little Light of Mine” or “La bamba”) based on your own interests, experiences, beliefs, values, and skills.

## **Step 1:**

Which song will you use as the framework for your arrangement?

What will be the purpose or context of your composition?

## **Step 2:**

Which instrument(s) will you use to outline the harmonic framework of your song? (examples: Piano, guitar, ukulele, bass, synthesizer, xylophone). Will you use single notes or chords?

“This Little Light of Mine” Chord Structure:

1<sup>st</sup> Phrase: C

2<sup>nd</sup> Phrase: F, C

3<sup>rd</sup> Phrase: C, am

4<sup>th</sup> Phrase: C, G, C

“La Bamba” Chord Structure: C, F, G (repeats for the whole song)

## **Step 3:**

Experiment with potential repeated rhythmic patterns for your song.

Can you write the rhythmic pattern using musical notation?

On which instrument(s) will it be played? (examples: guiro, rhythm sticks, tambourine, wood block, cowbell, drum, etc...)

Make creative choices related to tempo, dynamics, and articulation

**Step 4:**

Using the space below, write your lyrics . . . you might need to go back and listen to the audio recordings we listened to during class for this step.

**Step 5:**

Put it all together and practice (you might need the help of a couple friends for this part).  
Give it a name:

**Step 6:**

Document your arrangement in one of the following ways:

1. Write out your lyrics and use music notation to document any rhythmic patterns and/or harmonies you decided to include (if someone looked at your written documentation, they would know how to play it). You can write it out by hand or use music notation software (such as Finale or Noteflight).
2. Record yourself (and perhaps your friends) performing the song. (if someone listened to your recording, they could figure out how to play it).
3. Use music creation software (such as Garageband, Audacity, or Soundtrap) to document your arrangement.

**Teacher Feedback:**



# Revising and Refining Creative Ideas (Worksheet 2)

Name: \_\_\_\_\_

Through this activity, you will have an opportunity to revise and refine your arrangement based on your teacher's feedback.

## **Step 1:** Reflection

What did you learn from your teacher's feedback?

## **Step 2:** Revisions

Describe what you did to improve your arrangement, and your reasons for making those changes.

## **Step 3:** Rehearse and Refine

Rehearse and refine your arrangement and present (and turn in) a final version.

## **Arranging and Re-purposing Music: Standards Connections and Rubric**

### 2014 National Music Standards Connections (5<sup>th</sup>–8<sup>th</sup> Grade):

MU:Cr1.1.a Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments that convey expressive intent.

MU:Cr1.1.b Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.

MU:Cr2.1.a: Select, organize, construct, and document personal musical ideas for arrangements and compositions that demonstrate an effective beginning, middle, and ending, and convey expressive intent.

MU:Cr2.1.b Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and two chord harmonic musical ideas.

MU:Cr3.1.a Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources.

MU:Cr3.1.b Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.

MU:Cr3.2.a Present the final version of their documented personal composition or arrangement, using craftsmanship and originality to demonstrate an effective beginning, middle, and ending, and convey expressive intent.

Suggested Rubric (Informed by NAFME’s Model Cornerstone Assessments):

	<b>4 = Exceeds Standard</b>	<b>3 = Meets Standard</b>	<b>2 = Approaching Standard</b>	<b>1 = Does Not Meet Standard</b>
<b>Exploring the elements of music</b>	The student <i>independently</i> explored elements of music and effectively organized his/her musical ideas using a variety of <i>imaginative and creative</i> compositional techniques.	The student explored elements of music and effectively organized his/her musical ideas using a variety of compositional techniques.	The student <i>needed some assistance</i> exploring elements of music and organized his/her musical ideas using <i>limited</i> compositional techniques.	The student <i>needed assistance</i> exploring elements of music. Musical ideas were organized <i>without crafting them into a composition</i> .
<b>Connecting musical ideas to purpose or context</b>	Musical ideas <i>creatively and imaginatively</i> connected with the intended purpose or context and appropriately reflected the meter, form, and harmonic sequence.	Musical ideas clearly connected with the intended purpose or context and appropriately reflected the meter, form, and harmonic sequence.	Musical ideas had <i>minimal connection</i> to the intended purpose or context and <i>demonstrated some challenges</i> in reflecting the meter, form, and harmonic sequence.	Musical ideas <i>did not connect</i> to the intended purpose or context and <i>did not</i> reflect the meter, form, and harmonic sequence.
<b>Documentation</b>	Musical ideas were clearly and accurately documented.	<i>In most cases</i> , musical ideas were clearly and accurately documented.	<i>More clarity needed</i> in documenting musical ideas.	Documentation of musical ideas was <i>unclear and/or inaccurate</i> .
<b>Refinement based on feedback</b>	The student made clear and appropriate self-evaluative decisions with consideration of teacher feedback and <i>also generated his/her own new ideas to improve the composition</i> . The student <i>thoroughly described</i> rationale for refining his/her musical ideas.	The student made clear and appropriate self-evaluative decisions with consideration of teacher feedback and provided rationale for refining his/her musical ideas.	The student appeared to consider teacher feedback but provided <i>minimal ideas</i> for revising.	The student <i>did not</i> make revisions based on teacher feedback and included <i>limited or no ideas</i> for revising.

<b>Craftsmanship of musical ideas</b>	The student's final arrangement Included <i>original, unique, and/or imaginative musical ideas and/or creative use of sound.</i>	Within his/her final arrangement, the student demonstrated craftsmanship and originality through musical choices.	Within his/her final arrangement, the student demonstrated <i>limited</i> craftsmanship and originality through musical choices.	Craftsmanship and originality were <i>unclear.</i>
<b>Connection to expressive intent</b>	Within their final arrangement, the student provided <i>creative and imaginative</i> use of elements of music to convey expressive intent. The student's presentation was <i>emotionally effective.</i>	Within their final arrangement, the student clearly used elements of music to convey expressive intent. Within the student's presentation, expressive intent was identifiable.	Within their final arrangement, the student provided <i>general and indirect</i> use of elements of music to convey expressive intent.	Within their final arrangement/performance, expressive intent was <i>difficult to identify.</i>

# “Si acaso vuelves” Song Lyrics

Written by Emilio Barney; performed by Chelo Silva

*Listen while following along with the lyrics/translation. What is this song about?*

El día que tú te canses ya  
De darme tu cariño  
No creas que yo te ruegue más  
Y sigue tu camino.

The day you finally get tired  
Of giving me your love  
Don't ever think that I'll beg you  
And just go on your way.

Tu vida no me importará  
Porque tu lo querrás así  
Diré, como dice el refrán:  
"Ni falta que hace, al fin el que se va."

I'll just say,  
like the old saying goes,  
"There's no need to worry,  
It's he who has decided to leave."

No pienses que en mis noches  
De dolor  
Añore tus caricias  
Y tu amor  
Pues el vacío que dejas  
Sin razón  
Otro amor llenará  
Ay llenará

Don't think that during my nights  
Of pain  
I'll miss your caresses  
And your love  
Because the emptiness that you leave  
Without reason  
Another love will fill  
Yes it will fill.

*Continue listening while following along with the translation. Was your original prediction about the song's meaning correct?*

El día que tú te canses ya  
Hablando con sinceridad  
Diré, como dice el refrán:  
"Ni falta que hace, al fin  
El que se va."

The day you finally get tired  
speaking with sincerity  
I say, just like the old saying goes,  
"There's no need to worry, it's he who  
Has decided to leave."

No pienses que en mis noches  
De dolor  
Añore tus caricias  
Y tu amor  
Pues el vacío que dejas  
Sin razón  
Otro amor llenará  
Ay llenará

Don't think that during my nights  
Of pain  
I'll miss your caresses  
And your love  
Because the emptiness that you leave  
Without reason  
Another love will fill  
Yes it will fill.

El día que tú te canses ya  
Hablando con sinceridad  
Diré, como dice el refrán:  
"Ni falta que hace, al fin  
El que se va."

The day you finally get tired  
speaking with sincerity  
I say, just like the old saying goes,  
"There's no need to worry, it's he who  
Has decided to leave."