

LOS FOLKLORISTAS



LOS FOLKLORISTAS, “the folklore people,” have performed the music of Latin America for over 40 years. Not just singers and instrumentalists, they are artists who communicate their heritage, folklore, and culture through music. The group of seven musicians travel across Central and South America as well as Mexico, gathering songs, stories, and instruments along the way. They learn their music first-hand from village elders and regional masters of the local styles. On many occasions, they save a song from extinction by locating “that last old *compesino*” (peasant) who still sings the music his grandfather taught him.

Los Folkloristas was founded in 1966 in Mexico City, Mexico, where about 20 friends met regularly to play and sing regional folk music. Gradually, as they became more serious about the music and began acquiring more songs, the group was distilled into a dedicated ensemble of seven musicians. Only two of them have received formal musical training.

Since its beginning, Los Folkloristas has been recognized as one of the leading promoters of Latin music, as well as of *nueva cancion* (new song), the contemporary music of modern-day Latin Americans. The group has released more than 30 albums and has presented more than 2,000 concerts worldwide. Their music has been heard on radio, television, and theater programs on three continents.

“LOS FOLKLORISTAS”

JOSE AVILA is one of the three original Folkloristas still with the group. Besides acting as principal arranger for the group, “Pepe” also runs their record label, Discos Pueblo.

OLGA ALANIS has been with Los Folkloristas for nearly 20 years, singing lead vocals in her own style and playing various percussion and string instruments.

ADRIAN NIETO is one of the longest-serving members of Los Folkloristas, joining the group one year after it was founded. He plays violin, guitars, and other assorted string instruments.

ENRIQUE HERNANDEZ HUERTA currently resides in Mexico City and plays strings, flutes, and percussion for Los Folkloristas.



Music of the People

Folk music tells stories about ordinary people. It expresses feelings about topics such as work, play, love, family, war, and death. It's easy to relate to folk songs because they tell stories about our everyday lives.

Do you know any folk songs from your family's country of origin? Can you sing them or play a recording for your class?

Do you know any American folk songs? Try researching the music of Woody Guthrie, Pete Seeger, Bob Dylan, Joni Mitchell, or Ani DiFranco. Compare the messages in these songs to the performance of Los Folkloristas.

GABRIELA RODRIGUEZ became part of Los Folkloristas in the spring of 1993. She sings alto and plays a variety of instruments.

EFREN VARGAS PAYAN was born in Mexico City. He began to play the guitar at age 12 and at this time became aware of the music of Los Folkloristas. Since 1988, Efren has been a member of Musical de Mexico, the national company of folk dance. He joined Los Folkloristas in 1999.

OMAR VALDES joined the group in 2001. He currently studies at the school of Mexican Music and has played in several groups performing music of the Andes.

Image ©2006 Los Folkloristas

Los Folkloristas was founded in 1966 to preserve and record the traditional music of Mexico and Latin America. They perform music from over a dozen different countries and even music from pre-Columbian America (the time before Christopher Columbus arrived in the New World). They play over 100 different musical instruments from all parts of Latin America.

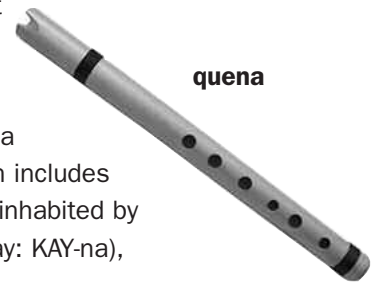


As you'll see in the program below, Los Folkloristas performs music from many different countries. Can you identify these countries on a map?

1. LA PALOMA (THE DOVE)

This song, from Chile, represents peace, freedom and hope. It demonstrates many different types of instruments: the guitar and traditional Andean stringed instruments, Peruvian wood flutes and the bass drum.

LEARN MORE: The Andes mountains make up the world's longest mountain range, forming a continuous chain of highlands along the western coast of South America. The Andean region includes Chile, Peru, Argentina, Ecuador, Bolivia, and Colombia. Andean music comes from the area inhabited by the Incas before contact with Europeans. In "La Paloma," Los Folkloristas uses a quena (Say: KAY-na), the traditional bamboo flute of the Andes.

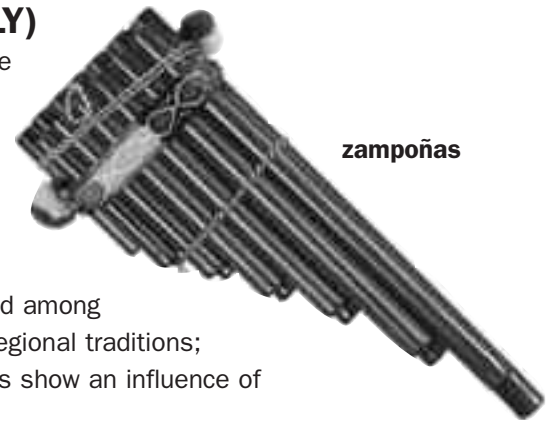


quena

2. HUAYNO: FAMILIA ALIENTOS (THE WOODWIND FAMILY)

The sounds of nature, like the wind and the singing of birds, have inspired the development of the wind instruments such as the quena, flauta triple (triple flute), flauta de carrizo (reed flute), and the zampoñas (panpipes). Huayno (Say: WHY-no) is a very popular and important style of music and dance in Andean countries. Its rhythm goes 1-2-3, 1-2-3, with the accent on the first beat.

LEARN MORE: Huayno originated in pre-Hispanic times and is now widespread among the Andean peoples. Huayno comes in many forms, with different local and regional traditions; some styles still reflect the people's connection to the land, while other styles show an influence of urban dance music.

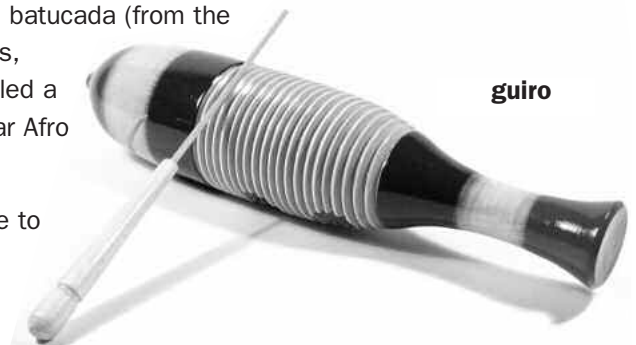


zampoñas

3. BATUCADA: FAMILIA PERCUSIONES (THE PERCUSSION FAMILY)

Percussion is the oldest and largest of the instrument families. Percussion instruments come in all sizes and are made out of many different materials such as wood, metal, gourds, animal skins, seeds, shells, and animal hooves. This song, from Brazil, uses a musical style called batucada (from the Portuguese word meaning "to hit" or "to strike"). As its name suggests, batucada uses percussion instruments, including a type of scraper called a guiro. The fast, repetitive rhythm of the batucada comes from a popular Afro-Brazilian dance called the samba.

LEARN MORE: Batucada is the most popular rhythm that people dance to during Carnival in Brazil. Do some research on the Brazilian Carnival. Where did the tradition come from? What other countries celebrate Carnival? What types of music might you hear at other Carnivals?



guiro

4. FAMILIA CUERDAS (THE STRING FAMILY)

The guitar, violin, mandolin, harp, cello, and the double bass are all part of the string family. They all consist of strings stretched across a wooden box or frame. String instruments come in a wide variety of sizes and have different numbers of strings. Playing techniques also vary; with some instruments the strings are plucked or strummed with the fingers, while others are played with a bow. This song is a Mexican son (Say: sone), a type of folk music found in many different regions of the country. This particular son is an example of son abajeño, a style of son that features a sung poetic refrain and a fast-paced, driving rhythm. One of the string instruments featured in this song is the jarana (Say: ha-RA-na), a small, 8-string cousin of the guitar that comes from the Veracruz region of Mexico.

LEARN MORE: Son abajeño is a music and dance style from rural Jalisco, Mexico. There are many other types of son traditions such as huasteco, calentano, istmeño, jalisciense, jarocho, and arribeño.



5. XOCHIPITZAHUA

The Xochipitzahua (SAY: so-chee-pitz-AH-wah) is a ceremonial prayer that is sung and danced in honor of Our Lady of Guadalupe, a Mexican representation of the Virgin Mary. The Virgin of Guadalupe is Mexico's most popular religious and cultural image.

LEARN MORE: Xochipitzahua is a word from the Nahuatl (Say: na-WHA-tul) language, one of the indigenous languages spoken in Mexico before the arrival of Spanish-speaking peoples. Many Nahuatl words have been “borrowed” into Spanish and also English; some examples are “chocolate,” “tomato,” ‘coyote,’ and “avocado.” ‘Mexico’ and ‘Guatemala’ are also Nahuatl words.

6. LA IGUANA

CD track 1
Keynotes p. 6

In this version of a son jarocho from Veracruz, Mexico, Los Folkloristas sing about the iguana, a small tropical lizard. The song features the harp and the requinto.

LEARN MORE: The requinto (Say: ray-KEEN-toh) is about 20% smaller than a standard guitar. Some requintos have six strings and are plucked with the fingers, but there is also a four-stringed “requinto jarocho” that is plucked with a long pick made from cow horn.



7. RAIZ VIVA (LIVING ROOT)

CD track 2
Keynotes p. 7

This instrumental piece was composed by Los Folkloristas' musical director, Jose Avila, in 1977. He was inspired to write it after the group was allowed to play some authentic instruments they found in a museum in Veracruz, Mexico. The music is reminiscent of pre-Columbian rituals, ceremonies, and celebrations.

LEARN MORE: This piece uses more than 20 instruments, including the huehuetl (SAY: WEH-weht), ocarinas (a small egg-shaped wind instrument), and several kinds of flutes. The ancient Mexican huehuetl is a large hand drum made from an hollowed-out tree trunk with an animal skin stretched across the top. According to pre-Hispanic legend, Huehuetl was a deity who was unable to become human, so he arrived on Earth as a drum to help humans and deities communicate with each other. The huehuetl was traditionally played during important religious ceremonies and war rituals. It can produce two different tones—the lower by striking the center of the drum head, and the higher by playing near the outer rim.



huehuetl

8. SARAGODE

This is a sacred Cuban song from the Yoruba culture. The Yoruba are a large ethnic group—about 30 million people—in West Africa. A large number of Africans sent to the Americas as slaves came from this region, and to this day there is a large Yoruba community in Cuba. The most sacred instruments among the Cuban Yoruba are the trio of batá drums.

LEARN MORE: Batá are a set of three double-headed, hourglass-shaped drums. The largest is called iyá (Say: ee-YAH), or “mother.” It is the main drum, and calls the rhythms and changes. Next in size, the itótele (Say: ee-TOE-teh-lay), or “father,” follows the direction of the iyá. The smallest drum, okónkolo (Say: O-KON-ko-lo), the “baby,” mostly plays repeated patterns, also changing rhythms from the calls of the iyá.



batá

9. CARNAVAL BETANCEÑO

Carnaval Betanceño is one of the most famous of the traditional songs and dances played during Carnaval (Carnival) in Bolivia. It has a very distinctive lively rhythm. The lyrics are improvised and sung by bands of musicians that roam the streets during the festivities.

LEARN MORE: The village of Betanzos is located about 30 miles from the city of Potosí, in a region well suited to growing potatoes. More than 100 varieties are grown there. Betanzos has a weekend market, where people sell and trade many products. A few miles from the village are found cave paintings and prehistoric fossils.

10. LA VIEJA JODIONA (THE ANNOYING OLD WOMAN)

CD track 3
Keynotes p. 8

Most people don't realize that Panama has the second-largest Carnival celebration in the world. This song is from Panama's tradition of “tunas,” rival groups of musicians and singers who parade through the streets during Carnival singing folkloric tunes and dancing on top of impressive floats. The music combines the Spanish and African musical influences that are part of Panamanian culture.

LEARN MORE: Located in Central America, Panama is divided by a canal that joins the Atlantic and Pacific oceans. The canal was built by workers who were forced to labor under terrible conditions. Many of the workers were men of African descent, who played the drums in their spare time.

11. EL VENADO Y LA PALOMA (THE DEER AND THE DOVE)

This song is based on the concheros, a ritual dance first performed by the Aztecs at the time of the Spanish conquest of Mexico. The dancers pay tribute to their gods in front of the pyramids, or later in front of the ruins, after the Spanish had destroyed them.

LEARN MORE: The “concheros” received their name from the large conch shell used as a horn in the dance ceremonies. The dancers wear Aztec ceremonial costumes decorated with feathers, deer-foot rattles, and metal cone rattles much the same as indigenous dancers farther north. The men's elaborate costume consists of a loincloth and fabulous feather headdress. Women dress more modestly in ornately-embroidered white dresses.

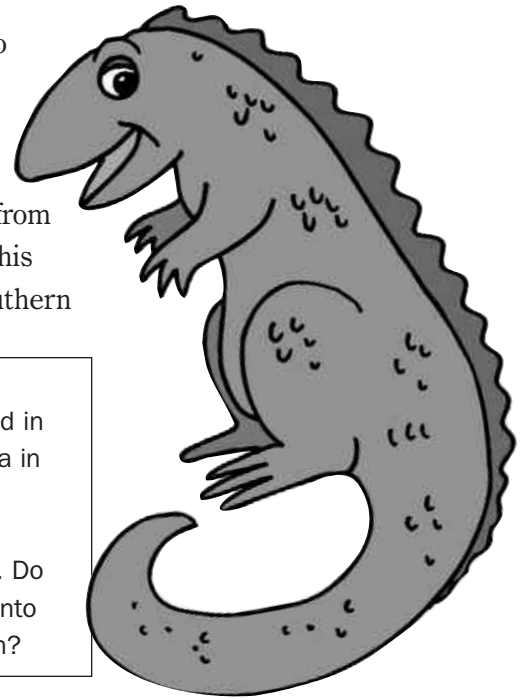


conchero
dancer

Throughout Mexico’s colonial era, the port of Veracruz on the Gulf of Mexico was the country’s main gateway to Spain. Many of the people who settled in Veracruz came from Andalusia in southern Spain. Today, the cultural influences of Spain are still visible. The traditional clothing of the women in Veracruz is the long white lace dress, similar to regional costumes of southern Spain. Also from Andalusia comes a strong tradition of improvised oral poetry. Out of a blend of this Spanish heritage and a strong presence of African slaves came the people of southern Veracruz, who are called *jarocho* (Say: ha-ROH-chos).

The main *jarocho* musical form is the *son jarocho*, music with a strong 6/8 rhythm and a poetic spirit. *La Iguana* is an example of this form. The *jarocho* instruments are a large *arpa* (a harp that plays both the melody and the low notes), *requinto* (a small guitar), and *jarana* (a small, eight-stringed guitar that plays the chords).

An important member of the *son jarocho* ensemble is the *pregonero* (“caller”), the lead singer. The ideal *pregonero* has a high, clear, loud voice, thoroughly knows the traditional verses for each *son*, and can easily improvise new verses to suit the specific occasion.



The requinto was invented to be used in the guitar orchestra in place of the violin. Listen to this song during the concert. Do you think the requinto sounds like a violin?

Una iguana se cayó de arriba de una escalera del porrazo que se dió se lastimo la cadera. ay iguana mia para donde vas ...que voy para el pueblo de Libertad a ver a mi china que ya se va. si será mentira o será verdad lo que esta diciendo la gente allá.	An iguana fell from the top of the stairs, And because of this bad fall, he hurt his hip. My Iguana, where are you going? Could it be to Libertad town, To see my girl, who is going away? Is it true or false What the people there are saying?
Mueve la cabeza...como cabecea Mueve la boquita...como que boquea Mueve los bracitos...como que bracea Mueve la manita... como manotea Mueve la pancita como que pancea Mueve la colita...como que colea.	He moves his head...how his head moves! He moves his little mouth, how his mouth moves! He moves his little arms, how his arms move! He moves his little hand, how his hands move! He moves his little belly, how his belly moves! He moves his little tail, how his tail moves!
Dicen que la iguana muerde pero yo digo que no, Yo agarre una por la cola nomas la lengua sacó.	They say the iguana bites, but I say no. I grabbed one by the tail and he just stuck out his tongue.
Mueve los ojitos...como que ojea Mueve los hombritos...como que hombrea Mueve piernitas...como que piernea Mueve las patitas... como que pateaa Mueve las ombliguito... como que ombliguea Mueve la colita...como que colea.	He moves his little eyes...how his eyes move! He moves his little shoulders, how his shoulders move! He moves his little legs, how his legs move! He moves his little feet, how his feet move! He moves his little belly-button, how his belly-button moves! He moves his little tail, how his tail moves!



Create Your Own Son

The *pregonero*, or lead singer of the *son jarocho* group is expected to be able to make up verses right on the spot while he or she is performing. The verses are often about someone in the audience or about a special occasion that is being celebrated.

Make up your own *son* verses about a person or event that is especially important to you, or about an animal that you like. What style of music would you like to use to accompany your verses?

What Is the Son Jarocho?
www.sonjarocho.com/sonjar.html

“Raiz Viva” is one of Los Folkloristas’ most popular pieces. Jose Avila, the group’s musical director, wanted to create a pre-Columbian feeling by using instruments from this time period. The music he wrote evokes rituals, ceremonies and celebrations.

Because there are no words and no singing, the instruments are the main focus in this song. “Raiz Viva” uses more than 20 instruments, including some unusual ones described below.

The Aztecs and the Mayans lived in Mexico and parts of Central America long before Christopher Columbus discovered the “New World.” They did not have the means to preserve their music through writing or recording. Today, all we have are their instruments and written texts of historians who came along much later. How can we really know what their music sounded like?



What’s Your Prediction?

Before the performance, listen to “Raiz Viva.” Can you pick out the sounds of the different instruments? What do you think they will look like? After the show, compare and contrast your ideas of what you thought the instruments would look like based on their sounds.

LOOK AND LISTEN FOR THESE INSTRUMENTS:

TEPONAXTLE (Say: te-pon-ATS-lee) - a wooden log drum with a slit in its side that produces two different pitches depending on where it is struck. It comes in different sizes and with different types of carving.



teponaxtle

HUEHUETL - a large drum made from a hollowed-out tree trunk. The teponaxtle and the huehuetl are always played together in Aztec music.

SILBATOS - whistles

SONAJAS - rattles

OCARINA - one of the oldest instruments on the planet, a hollow wind instrument usually in an oval shape with 4-13 finger holes. It is played by blowing into the mouth hole. Different notes are produced according to which holes are left open or covered with the fingers. Ocarinas are often made in animal shapes.



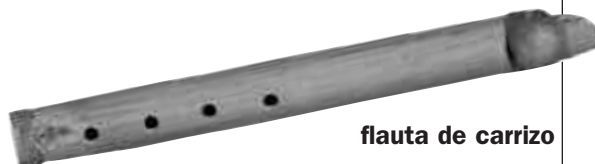
sonaja



ocarina

TAMBOR DE AGUA - water drum from the Yaqui Indians of Northern Mexico. It is a large hollow gourd floating in a tub of water. When struck with a rubber-wrapped stick, it produces a very deep bass sound.

FLAUTA DE CARRIZO - reed flute.



flauta de carrizo



Fascinating Rhythm

Something you will hear a lot in Mexican music are syncopated rhythms. Syncopation adds a “kick” to music by doing the opposite of what your ear expects. For example, in a regular 4/4 rhythm, the “strong” beats are beats one and three. A syncopated tune might put the emphasis on the second or fourth beats, while ignoring the “strong” beats entirely.

Try this activity with your classmates:

- Have one group clap a steady beat by counting: one, two, three, four, one, two, three, four. These are quarter notes.
- Have a second group clap twice as fast: eight notes in the same amount of time. You can count one-and-two-and-three-and-four. These are eighth notes.
- While the first group continues to clap its four-count beat, the second group claps its eight-count beat, dropping out the fifth clap (which falls on the third beat of group 1). Then try dropping out the third beat as well. Can you hear the syncopation?

“LA VIEJA JODIONA”

“La Vieja Jodiona” (“The Annoying Old Woman”) is a song from the Central American country of Panama. It is a *tamborito*—which the Panamanians consider their national dance. The traditional women’s costume for this dance is a colorfully-embroidered white cotton and lace skirt, and jewelled hair ornaments that shake with her movements. The man wears a white shirt over dark pants, a straw hat, and a small bag at his side.



Tamborito music is played with three special drums that create a symphony of rhythm and melody. The *caja* is short and squat, covered at both ends, and



left to right:
pujador, caja, repicador

played with sticks. The *pujador* and *repicador* are both tall and narrow, held upright, and played with the hands. The *pujador* plays deep bass tones, while the *repicador* produces higher-pitched sounds that carry the rhythm.

A main element of *tamborito* music is the *cantalante*, the female lead singer. She is backed by a female chorus that claps and sings along in response to each line. Their shouts are called *salomas*.



Born in the U.S.A.

Do you think the United States has a national dance? Choose a style of dance such as square dancing or hip-hop and explain why you think it should be the national dance of the U.S. Include any instruments that should accompany the music and dance.

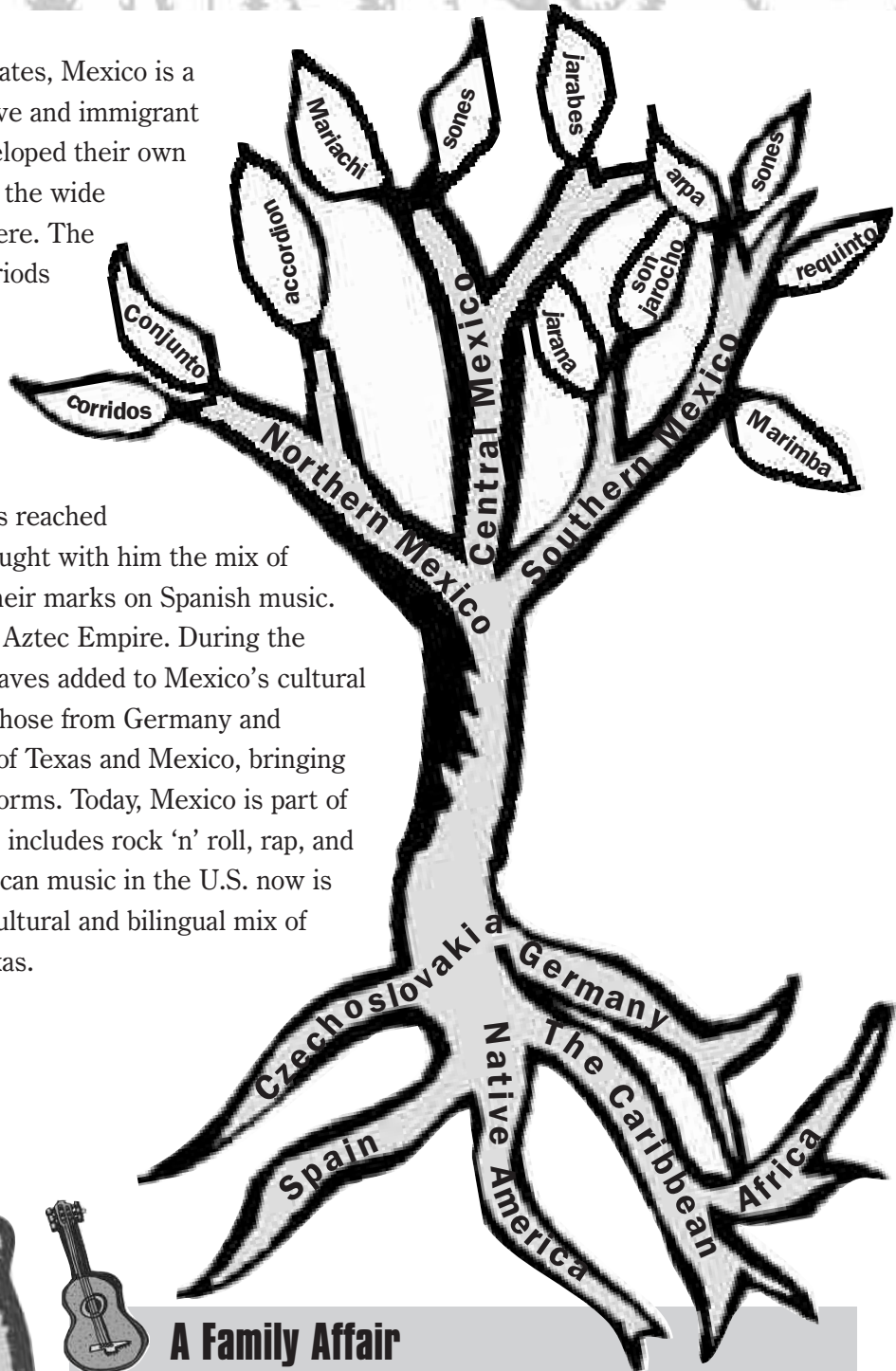
Move It!

Working with three or four classmates, create a dance of “La Vieja Jodiona.” Use the music and lyrics as inspiration for your choreography (steps and movements). Rehearse your dance and then perform it for the rest of your class.

Cantalante: Una vieja me dio un coco pa'que yo se lo pelara	Singer: An old lady gave me a coconut and told me to peel it
Coro: ayorelele lelelelelele lele lola	Chorus: ayorelele lelelelelele lele lola
Cantalante: Y cuando se lo pele me pidió que lo rayara	Singer: And when I peeled it she told me to break it in pieces
Coro: ayorelele lelelelelele lele lola	Chorus: ayorelele lelelelelele lele lola
Cantalante: Y cuando se lo raye me pidió que lo botara	Singer: And when I broke it she told me to throw it away
Coro: ayorelele lelelelelele lele lola	Chorus: ayorelele lelelelelele lele lola
Cantalante: Y cuando se lo bote ella se me puso brava	Singer: And when I threw it away, she got mad at me
Coro: ayorelele lelelelelele lele lola	Chorus: ayorelele lelelelelele lele lola
Cantalante: Yo quiero mi coco	Singer: I want my coconut
Coro: Ahora	Chorus: Now
Cantalante: Yo quiero mi coco	Singer: I want my coconut
Coro: ¡Ahora!	Chorus: Now!
Cantalante: Ay viene la vieja	Singer: Here comes the old lady
Coro: ¡Jodiona!	Chorus: Annoying!
Cantalante: Ay viene la vieja	Singer: Here comes the old lady
Coro: ¡Jodiona!	Chorus: Annoying!

Like its neighbor to the north, the United States, Mexico is a large country made up of people from both native and immigrant cultures. Different regions of Mexico have developed their own unique forms of artistic expression, drawing on the wide range of traditions of the people who settled there. The roots of Mexican music are planted in many periods of history and many different cultures. There is not one Mexican tradition, but a patchwork of musical styles from all over the world, each one a unique *mestizaje* (mixture) of European, African, and New World musical cultures.

When the Spanish explorer Hernando Cortés reached Tenochtitlán (now Mexico City) in 1521, he brought with him the mix of European and African cultures that had made their marks on Spanish music. He found in Mexico the native traditions of the Aztec Empire. During the 1500s and 1600s, African and Afro-Caribbean slaves added to Mexico’s cultural mix. In the 1800s other Europeans, especially those from Germany and Czechoslovakia, emigrated to the border areas of Texas and Mexico, bringing with them their own instruments and musical forms. Today, Mexico is part of the world music scene. Current Mexican music includes rock ‘n’ roll, rap, and hip-hop. One of the most popular types of Mexican music in the U.S. now is *Tejano* (from the Spanish word for Texas), a bicultural and bilingual mix of music from Northern Mexico and Southern Texas.



MEXICAN MUSIC RECIPE

- FROM SPAIN: the violin, harp, and guitar; the son and corrido; syncopated rhythm
- FROM AFRICA: the marimba; driving, repeating rhythms
- FROM EASTERN EUROPE: the accordion; the polka

A Family Affair

The family is an extremely important part of Mexican society. In Mexico, music is often a family affair. Many musicians (including the ones in Los Folkloristas) grow up living, learning, and performing with the same family members. This practice develops not just strong technical skills, but also well-rounded artists who thoroughly understand the musical traditions that have been passed along through many generations.

What are some of the traditions that have been passed down in your family? Are there special occasions or activities that bring your family together?

The area called “Latin America” is made up of countries where the primary language is Spanish, Portuguese, or French. This includes Mexico, most of the Caribbean, Central America, and South America. Latin America is notable for the diversity of its cultures. There are Native Americans whose ancestors were there before the arrival of explorers from Spain, France, England, the Netherlands, Portugal, and other countries. The European colonists then brought over slaves from Africa and later Asia. All of these cultures contributed to the development of Latin American music and dance styles.

Accounts written by Spanish colonists tell us that the Aztecs used music only for religious rituals. They considered some instruments to be sacred, and would punish performers who made mistakes for having offended the gods. Some of the instruments played by the ancient Mayans and Aztecs included the tlapitzalli (a flute), teponaxtle (a log drum), the huehuetl (a kettle drum), the conch shell (a trumpet), and various rattles and scrapers. The Incas also played a variety of wind instruments, such as ocarinas and panpipes.

Europeans brought over their own instruments—strings in particular—which influenced the development of such Latin American instruments as the charango (Bolivia), the Paraguayan harp, and mandolina (Ecuador). African percussion and rhythms came over with imported slaves and also through the Moors from North Africa who controlled parts of Spain and Portugal.



Exploring Latin America Cultural Exchange

Working with a small group of your classmates, select one of the countries of Latin America to research in depth. As a class, decide on which features you want to focus on, such as geography, demographics, history, economy, climate, culture, etc. Have each group report what they have learned and compare the different countries you have researched. How does the physical environment influence the similarities and differences between countries? How do these countries compare with the U.S.?

Culture is never static—it is always moving, always changing and and mixing with other cultures. What influences from Latin America can you identify in U.S. culture? On our language? Arts? Politics? Religion? Food?

Make a cultural map of your classroom. Where do the members of your class come from? What are the musical, dance, and linguistic traditions you represent?

Listen to the World in Music

Your teacher has a CD with several songs performed by Los Folkloristas. Choose one and listen to it at least a couple of times. Then find an example of music from another country. (Try to find a style that you’ve never heard before.) Compare and contrast the Latin American music with your other example. How are they alike and how are they different in the instruments used? Rhythm? Tempo (speed)? Mood?

Welcome to the State Theatre!

As a member of the audience, you are a crucial part of the performance. Before you arrive at the theater, make sure you know your role!

- When you enter the theater, follow an usher to your seat.

- Once the house lights (the lights in the part of the theater where the audience is sitting) go down, focus all your attention on the stage.

- Attending a live concert is not the same as watching television at home. At the theater, talking, eating, or moving around disturbs the performers and other members of the audience. So watch and listen carefully to the performance. And please no food or beverages!

- Don't bring cameras, camcorders, tape recorders, or any other recording equipment to the performance. You will not be allowed to use them.

- If something in the performance is funny, go ahead and laugh. And of course, please applaud at the end of the performance if you liked what you saw!

- After the musicians are finished taking their bows, stay in your seat until your group gets the signal to leave the theater.

Phone Off!



No Talking!



No Photos!



For Further Exploration

MUSIC:

Cantan a los Niños, Los Folkloristas, Fonarte Latino, 1978

Fiesta Musical, by various artists. Music Little People, 1994

El Lobo: Songs & Games of Latin America, by various artists. Rounder Select, 1998

Mexico, Los Folkloristas, Flying Fish Records, 1990

The Spirit Cries: Music of the Rain Forests of South America & the Caribbean. Rykodisc, 1993

Nueva Canción, Los Folkloristas,

BOOKS:

Music in Latin America and the Caribbean: An Encyclopedic History, by Malena Kuss (editor). University of Texas Press, 2004

World Music, Volume 2: Latin and North America, Caribbean, India, Asia, and Pacific - the Rough Guide, by Simon Broughton and Mark Ellingham (editors). Rough Guides, 2000

A Guide to the Music of Latin America, by Gilbert Chase, 2nd edition, 1971

INTERNET:

Los Folkloristas
www.losfolkloristas.com.mx

RetaNet - Resources for Teaching About the Americas
<http://retanet.unm.edu>

Latin American Music
www.music.indiana.edu/som/lamc/links

key notes

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