



Young People's Chorus of New York City™
-Presents-

RADIO RADIANCE™

PRE-BROADCAST LISTENING GUIDE

"Two Mountain Songs"
by Gabriela Lena Frank



Background:

This pre-broadcast listening guide lays the foundation for the broadcast listening guide by explaining the history, environment, and geography of the Andes: the place of origin of many Peruvian writers, storytellers and musicians. Gabriela Lena Frank, a musical anthropologist, has traveled extensively throughout South America and her pieces reflect studies of Latin-American folklore. In this guide listeners can hear examples of traditional Peruvian music as a prelude to reading the poem entitled "**Two Mountain Songs.**"

Identity has always been at the center of Gabriela Lena Frank's music. Born in Berkeley, California, to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural heritage most ardently through her compositions. Inspired by the works of Bela Bartók and Alberto Ginastera, Frank is something of a musical anthropologist. She has traveled extensively throughout South America and her pieces reflect and refract her studies of Latin-American folklore, incorporating poetry, mythology, and native musical styles into a western classical framework that is uniquely her own. She



writes challenging idiomatic parts for solo instrumentalists, vocalists, chamber ensembles, and orchestras.¹

“Two Mountain Songs” draws on texts collected by Peruvian writer and folklorist Jose Marie Arguedas, which were preserved from anonymous poetry by the Quechua mountain people, the descendants of the Incas. Ms. Frank says these texts *“have always stirred my imagination for ways to evoke Andean vocal practices within a western choral practice.”*

The voice is used as the instrument in this a cappella piece, and images are created through text and vocal technique. Imagery is created through poetry and subsequently through word painting in the melodic and harmonic qualities of the piece – the voice evokes romantic images and tells the story. Images are created through sound, and music transports the listener to feel like he or she is in that place, imagining looks, sounds, smells – engaging the senses.

“Two Mountain Songs” was commissioned by the American Composers Forum for the Glen Ellyn Children’s Chorus, San Francisco Girls Chorus and Young People’s Chorus of New York City™.

Lesson Plan for Teachers:



Aim:

As a pre-broadcast lesson: to prepare students to listen to the piece **“Two Mountain Songs”** by Gabriela Lena Frank. To introduce geography: the Andes mountains and the effects of the Peruvian climate on the people of this region as important to the derivation of Andean storytelling and music. To introduce the original poem on which the new composition is based, to explore the poem’s imagery, and to consider the ways in which voice and breath can be used to evoke this imagery and tell a story.

¹ G. Schirmer Inc., “Gabriela Lena Frank,” G. Schirmer Inc., Associated Music Publishers, Inc., http://www.schirmer.com/default.aspx?TabId=2419&State_2872=2&composerId_2872=2388.



Objective:

Students will be able to:

1. Listen to the sounds, instruments, and folklore of the Andean people from a selection of Andean songs.
2. Recognize some of the traditional sounds, instruments and rhythms of Andean music and be able to describe their characteristics. Examples of instruments are the panpipe, charango, and quena.
3. Locate the Andes Mountain range on a map of Latin America and understand its significance to the Andean people as demonstrated through the music and story-telling they create.
4. Understand the strong connections between the words and language of Andean stories and the images evoked by Andean music.

Key Terms:

Andes Mountains, Peru, Incas, Quechua, folklore, panpipe, charango, quena, rhythm, breath, cycle.

Materials / Recordings Needed:

1. Examples of Peruvian Music:
2. Traditional Peruvian Music examples

<http://boleadora.com/farren3.htm>



3. Rafael Arias's *Andean Guitar*²
4. Inkuyo's *The Double-Headed Serpent (Music of the Andes)*³
5. Examples of Peruvian Instruments:
6. Panpipe
<http://en.wikipedia.org/wiki/Panpipe>
7. Quena
<http://en.wikipedia.org/wiki/Quena>
8. Charango
<http://en.wikipedia.org/wiki/Charango>
9. Notes on Peruvian Culture and Jose Marie Arguedas
10. Wikipedia:
http://en.wikipedia.org/wiki/Peruvian_culture
11. Wikipedia:
http://en.wikipedia.org/wiki/Jos%C3%A9_Mar%C3%ADa_Arguedas
12. Downloaded translation of "**Two Mountain Songs**" into English.

² Arias, R. (Performing Artist). (1996). *Andean Guitar*. [CD]. Sukay Records.

³ Inkuyo. (Performing artist). (1993). *The Double-Headed Serpent (Music of the Andes)* [CD]. Tuscon, Arizona: Celestial Harmonies.



<http://www.ypc.org/transientglory/radioradiance.html>



The Lesson and In-Class Activities

Engaging your class :

1. Open a class discussion by asking your students the following:
 - Can anyone locate South America on the world map?
 - Can you find the Andes Mountain Range on this map and show me where it begins and ends?
 - Can you find which countries the Andes Mountains goes through? (*They go through [Argentina](#), [Bolivia](#), [Chile](#), [Colombia](#), [Ecuador](#), [Peru](#), and [Venezuela](#).*)

2. Explain to your students that in this lesson they are going to learn:
 - Traditional Peruvian music: its songs, poetry, and rhythms. This music is connected to the lives of the people of the Andes and their culture of folklore and storytelling. Tell your students that after this introduction, they will listen to some traditional Peruvian music and then read a poem called "Two Mountain Songs".

3. Begin by describing a bit about Peruvian culture, some history of the Quechua people (as descended from the Incas), the poetry and stories of long ago and the work of Peruvian writer and archivist Jose Marie Arguedas.
 - See ***New Andean Songs*** below by Gabriela Lena Frank for this background introduction.

NEW ANDEAN SONGS by Gabriela Lena Frank



New Andean Songs — for soprano, mezzo-soprano, two percussionists, and two pianists — employ texts that I've long been familiar with — Anonymous and indigenous Peruvian poems collected by the folklorist José María Arguedas (1911-1969). In an attempt to validate the native culture of the Andes, Arguedas collected the tunes, poetry, and folklore of the Quechua Indians, the descendants of the Incas. Of the pro-indigenista writers, he was one of the first to write poetry in Quechua as well as Spanish, and was also a proponent of "mestizaje," a vision of a world that encompasses many cultures without oppression. He often proclaimed himself a modern Quechua man in spite of his fair skin and Western education. The poems utilized in New Andean Songs are quite old, stemming from the Inca era, and have undoubtedly gone through many changes over the centuries. Nowadays, they are often presented in Spanish, and Arguedas's own translation form the basis for this work. Here, the texts are set to music inspired by the indigenous musical practices and sounds of the Andean mountain cultures of Perú. While the voices are called upon to mimic highland echoes quietly wafting, to hum under/above one another to add atmospheric luster, or to evoke the pulsating repeated notes of zampoña panpipes, the instrumentalists are charged with a similar task, evoking the tremolos and repeated notes of guitars and mandolin-like charangos, the asymmetrical rhythms of clattery drums, and the pleading of women's calls.— Gabriela Lena Frank

The Lesson:

1. Write these key terms on the board:

- Andes Mountains
- Peru
- Incas
- Quechua
- folklore
- panpipe
- charango
- quena
- rhythm
- breath



- cycle
2. Have a class discussion about the geography, climate and life in the Andes Mountains by asking the following:
 - Have any of you ever been to the mountains?
 - Have any of you been to the Andes Mountains?
 - What kind of weather do you find up in the mountains?
 - Do you find beaches and sand? How about wind, rain, and snow?
 - Do you think living in the mountains is an easy place to live? Where do you get your food? What kind of shelter do you have?
 - Before you climb a mountain you're usually at the bottom or valley and then climb to the top. What kinds of animals or birds live at the top of the mountain? At the bottom of the mountain? In a valley?
 - What might be some of the sounds you might hear at the bottom of the mountain? At the top of the mountain?
 - When you're at the top of the mountain is the air thick or thin? How well can you breathe at the top of the mountain?
 3. Raise this point to consider:
 - If life is not easy in this part of the world perhaps music makes it better or at least helps people to share the challenges they face. Stories and music are important to people around the world because they help people connect with each other, pass on their history, share their troubles and joy and show the world who they are.
 4. Point to the key terms on the board and go over the definitions with your students. With each term ask if students know the definition, and if not, discuss possible answers.
 5. Play samples of a panpipe, quena and charango (see above). Also play one or two samples of Peruvian music from the samples above. Ask your students to listen to see if they can identify a panpipe, quena, and charango.



6. Ask students what rhythmic characteristics they hear in the pieces:
 - Are there patterns?
 - Is the rhythm fast or slow?
 - Are there any particular note values that are heard often?

7. Ask students what images are evoked by the music:
 - Does it remind you of a place?
 - An animal?
 - A person?

8. Ask your students to try imitating the sounds they heard (including the sounds of the instruments) with their voices.

9. Explain that this is only one example of Andean music and that at the next lesson they will hear a broadcast of a new composition based on an Andean poem they will read now called **"Two Mountain Songs."**

10. Distribute a copy of the translation of the poem in English (this can be found at the end of the lesson.) Ask individual students to read different sections out loud.

11. After reading the poem have a class discussion using the following ideas as discussion-starters:
 - What images come to mind from the words in the poem?
 - What story do you think the poem is trying to tell?
 - Do you have a sense of where the poem takes place?
 - Do you see any similarities between the place the poem describes and the home of the Andean people?
 - We know that stories can help people imagine traveling on a journey. When you think about a journey certain images or pictures often come to mind. What kind of journey does this story talk about and where does it take you?



Summary and Wrap-up:

- Reinforce the fact that through music we can see images and pictures that tell a story. When we “see” a story we “see” it through the sounds of the instruments and the text that tell those stories.
- The voice uses many techniques to evoke these story-telling images.
- Music can tell a story about the culture, traditions and place of a people and in so doing, connects diverse peoples all around the world.



Post-Lesson Activities:

1. Engage your students in a discussion of storytelling and what storytelling means to them, what kinds of stories and songs their families share and pass down from generation to generation.
2. Ask your students to think of other examples of music that represent a people’s culture through its songs, rhythms and musical elements.



National Standards:

1. Listening to, analyzing, and describing music.
2. Evaluating music and music performances.
3. Understanding relationships between music, the other arts, and disciplines outside the arts.



4. Understanding music in relation to history and culture.



Two Mountain Songs

English translation

I. Wrapped in Wind

Oh, perhaps my mother was the vicuña
of the pampas,
or my foather was the stag...
To be wandering
through the mountains and the pampas,
barely wrapped in wind,
dressed in wind and cold.

Oh, I was born in the nest
of the Emerald Hummingbird
in the pampas,
barely wrapped in wind,
dressed in wind and cold,
calling, calling, calling.

II. Emerald Hummingbird

Emerald Hummingbird... Oh!
One that flies the highest,
one of the golden plumes,
one that shines and shines
in the sun, in the air...
Hummingbird!
I want to give you a charge.



Emerald Hummingbird,
hide your golden wings.
(...one of the golden wings...)
Hummingbird,
do not keep me.
Like the dove that has lost its young,
oh, they are calling me,
they are looking for me:
My mother, my father, my parents!

Oh, how much you question me:
From where do I come, from where am I.
(...one that has flown so high...)
Look at that mountain:
There I was born,
among flowers.
Oh, they are calling me,
they are looking for me:
My mother, my father, my parents!

That fire that I've started,
that I lit on the mountain,
at the summit,
must be blazing, must be burning.

Look if there still blazes
if the mountain still burns
at the summit.
And if there is much fire,
oh, get along, Emerald Hummingbird!
Oh, they are calling me,
they are looking for me:
My mother, my father, my parents!

That fire that I've started,





that I lit on the mountain,
at the summit,
must be blazing, must be burning.