Music of the Andes

On the Wings of the Condor
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Valerie Dare
Joseph “Pepe” Danza
Edgar Muenala

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Close your eyes and listen to the sound of panpipes—or is it the wind sweeping through the mountain passes of the Sierra? Andean music has the power to transport the listener to otherworldly realms where spirits still whisper their sacred truths through the music of *zampoñas* and *antaras* (panpipes) and *kena* (quena) flutes. Most South American natives view their music as possessing supernatural qualities, and Western listeners must be aware of its spiritual nature in order to gain an understanding and appreciation of its functions and characteristics.

Integral to the daily and ceremonial life of the Quechua and Aymara peoples, descendants of the Incas and their subjects, music accompanies the passage of life. Every occasion is marked by particular rhythms and dances pertaining to birth and burial, courtship and marriage, planting and harvesting, tributes to gods and supplications to the spirits of the sun, earth, and moon. Whole villages participate in festivals where poems, prayers, and stories are musically interpreted.

While many Andean traditions have been absorbed by the dominant culture, some instruments date from pre-conquest times. *Kenas* and *antarases* were used along with whistles that played a single note and whistling pots which produced sound when water forced air out of a constricted head. Flute and percussion players provided music for the Inca court. Harmony was not employed. Instead, two or more players used pipes of different pitches which extended the range of notes that could be played by a single musician. Another common wind instrument was the *pututu*, a large conch shell which played a single note that carried great distances. Used for communication, the *pututu* was also sounded as a signal in times of war. Percussion instruments included large war drums, frame drums, rattles, and bells. Drums played at important religious ceremonies were decorated with gold and silver ornaments and sometimes were so large they required three or four players. Smaller drums, tambourines, and bells made of copper, bronze, and silver were used in festivals. Most important ceremonies involved dance. Jingle rattles made of shells and beans were tied to the ankles of dancers to mark the rhythms, which were fast and measured. In contrast, a slow, free rhythm characterized music used for spirit communication and healing.
Stringed instruments such as the guitar, introduced by Spanish settlers, were adapted by indigenous musicians. One of the most interesting of these adaptations is the charango, a long-necked lute with a body traditionally constructed from an armadillo shell. The violin and the harp are two other instruments brought to South America by the Spanish but played in a new way by the First Nations people.

Despite losing many of their traditional ways, the Quechua and Aymara maintain their cultures through language, customs, and music. Six to eight million Quechua-speaking Indians still live in villages in the highland regions of Bolivia, Ecuador, Peru, and Chile, making a living from the land and from crafts such as weaving, for which they are world-famous. Quechuan and Aymaran musicians have no state support as Andean music is not valued by the dominant culture. Many busk on street corners in towns and cities both in their homeland and overseas. A few of the most talented groups tour the festival circuit. One such group is Sisa Pacari, whose name means “Flower of the New Dawn” in the Quechua language. All but one member of Sisa Pacari come from a single family in the village of La Joya, north of Otavalo in Ecuador. A successful Bolivian group based in England is Rumillajta, while Canada is home to a number of Andean musicians including the Vancouver group, America Ynka. The music of these groups epitomizes the power of cultural expression to sustain indigenous peoples. In the words of Fausto Jimbo, cultural advisor to Sisa Pacari:

“Here we are

We exist.

We come like the condor,

floating over valleys, rivers, and mountains,

expressing our songs,

a message of fraternity, solidarity,

in the language of the children of the sun.”

Valerie Dare
Edgar Muenala
Geographic Background

BACKGROUND INFORMATION
High in the Andes mountains, the Inca nation forged an empire that stretched 4,000 kilometers along the western edge of the South American continent. Between the years 1438 and 1532, the Emperor Pachacuti and his descendants conquered the peoples of almost 100 nations whose labour was used to build a network of roads that crossed 25,000 kilometers of mountains, coastline, jungles, and deserts. Roads and other monumental feats of engineering which remain are evidence of a technologically advanced society.

The Inca empire was subdivided into four provinces named Chinchaysuyu (northwest), Antisuyu (northeast), Cuntisuyu (southwest), and Collasuyu (southeast). The capital city and administrative centre was Cuzco. The Inca called their land Tahuantinsuyu, meaning “land of the four quarters.”

In 1532, the Spanish conquistador, Francisco Pizarro, led fewer than 200 conquistadors on a successful campaign to end Inca rule. Through a combination of daring, luck, and circumstance, Pizarro and his men took from the Incas their land, their subjects, and more than 20 tons of gold and silver. The next three hundred years of colonial rule in South America saw the indigenous population reduced from an estimated seventy to ninety million people to about three and a half to four million. Today, six to eight million Quechua and Aymara people, descendants of the Inca Empire, still live in the mountainous regions of southern Colombia, Peru, Ecuador, Bolivia, and Chile.

STATISTICS
Size of the Inca army in 1532: 30,000
Number of Pizarro and his followers: 200

RATING
Rate the technological achievements of the Inca.

0 · · · · · 1 · · · · · 2 · · · · · 3 · · · · · 4 · · · · · 5
low high

COMPLETION ACTIVITY
The emperor ______________ began the campaign to defeat 100 peoples and add their territory to the empire. At its height, the Inca empire stretched __________ km from north to south. The empire was divided into __________ provinces and was called ______________.

Because of their feats of engineering, the Incas are considered to be technologically ____________.

Map Questions
◆ Which emperor added the most territory to the Inca empire?
◆ Which emperor chose Cuzco to be the capital city?
◆ Why do you think the Inca empire stretched north and south instead of east and west?

DEMOGRAPHIC PIE CHART
◆ Graph the relative numbers of First Nations soldiers and the Spanish army at the time of the conquest.
◆ Label the parts of the pie graph.
In each box, **DRAW** and **NAME** the instruments described, and **PUT** a check mark to show whether the instrument is pre-conquest or post-conquest.

**MUSICAL INSTRUMENTS**

- **notched end flute**
  - pre-conquest
  - post-conquest

- **stringed instrument**
  - introduced by Europeans and popular with indigenous musicians
  - pre-conquest
  - post-conquest

- **double-headed drum**
  - played with 2 sticks
  - pre-conquest
  - post-conquest

- **played throughout the Andean region**
  - pre-conquest
  - post-conquest

- **a small lute, adapted from the guitar**
  - pre-conquest
  - post-conquest

- **large, double-headed Quechua drum**
  - pre-conquest
  - post-conquest

- **ceramic, vessel**
  - water-filled
  - pre-conquest
  - post-conquest

- **double-row pan-flutes**
  - pre-conquest
  - post-conquest

- **large conch shell**
  - pre-conquest
  - post-conquest

- **stringed instrument introduced in the late 1500s by Irish Jesuits**
  - pre-conquest
  - post-conquest

- **large conch shell**
  - pre-conquest
  - post-conquest
**Socio-Political Focus**

**Pre-conquest (indigenous)**

- Most commonly played flute
- Notched end, 6 sound holes in front, 1 on the back
- Produces warm, soft notes as well as clear, sharp ones

<table>
<thead>
<tr>
<th>MUSICAL INSTRUMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kena</td>
</tr>
</tbody>
</table>

- Double-row pan-flutes
- Varies in size
- Players can alternate
- Most characteristic sound in Andean music

<table>
<thead>
<tr>
<th>Musical Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sikus</td>
</tr>
</tbody>
</table>

- Large conch shell
- Trading item
- Sound carries over long distances

<table>
<thead>
<tr>
<th>Musical Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pututu</td>
</tr>
</tbody>
</table>

- Ceramic vessel
- Water-filled
- Air is forced through a narrow opening

<table>
<thead>
<tr>
<th>Musical Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whistling pot</td>
</tr>
</tbody>
</table>

- Large, double-headed drum
- Animal skins are roped together
- Deep sound
- Quechua word for drum

<table>
<thead>
<tr>
<th>Musical Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wankara</td>
</tr>
</tbody>
</table>

**Post-conquest (introduced by the Spaniards)**

- Local adaptation of the guitar
- 5 double strings
- Sound box sometimes made from armadillo shell
- Various sizes

- Played throughout the Andean region

<table>
<thead>
<tr>
<th>Musical Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guitar</td>
</tr>
</tbody>
</table>

- Introduced by Europeans
- Popular with indigenous musicians

<table>
<thead>
<tr>
<th>Musical Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin</td>
</tr>
</tbody>
</table>

- Introduced in the late 1500s by Irish Jesuits
- Enlarged sound box
- 32 strings

- Double-headed drum
- Played with 2 sticks
- Possibly originated in Turkey

<table>
<thead>
<tr>
<th>Musical Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bombo</td>
</tr>
</tbody>
</table>
**Viewing Guide**

**DIRECTIONS**

Watch the first seven minutes of the video *Incas: Secrets of the Ancestors*, and answer the questions below.

1. In what year was Inca civilization at its height?

2. What kind of war has just ended?

3. What is the name of the leader and whom did he defeat?

4. Name three things that made the land of the Incas a difficult place to live?

5. Were the Incas the first civilization in the region?
   - yes
   - no

6. What well-known past civilization is compared to the Inca Empire?

Which civilization is earlier?

7. Which god was considered to be the Inca’s spiritual father?

8. What is one of the Inca’s creations that has endured?

9. **EVALUATION** How do you know that the Inca considered communication throughout the empire to be important?

10. **CHOICE** What did you see or hear that most impressed you about the Inca civilization?

11. **MAKE YOUR OWN QUESTION**

12. **MAKE YOUR OWN QUESTION**
**DIRECTIONS**

Have students watch the first seven minutes of the video *Incas; Secrets of the Ancestors*, and answer the questions below.

1. In what year was Inca civilization at its height?
   - A.D. 1532.

3. What is the name of the leader and whom did he defeat?
   - *Atahualpa defeated his brother.*

5. Were the Incas the first civilization in the region?
   - ☑️ no

7. Which god was considered to be the Inca's spiritual father?
   - *Inti, the Sun God*

9. **EVALUATION** How do you know that the Inca considered communication throughout the empire to be important?

11. **MAKE YOUR OWN QUESTION**

12. **MAKE YOUR OWN QUESTION**

2. What kind of war has just ended?
   - *a civil war*

4. Name three things that made the land of the Incas a difficult place to live?
   - *a. volcanoes*
   - *b. earthquakes*
   - *c. thin air*

6. What well-known past civilization is compared to the Inca Empire?
   - *Roman Empire*
   - Which civilization is the earlier?
   - *Roman*

8. What is one of the Inca's creations that has endured?
   - *eg. a city in the mountains (Machu Picchu)*

10. **CHOICE** What did you see or hear that most impressed you about the Inca civilization?
Listening Guide

DIRECTIONS
Listen to the song, Cayambeño, by Sisa Pacari, from the CD recording, Wardance Against the Invadors, and circle the appropriate word or words.

STYLE
a capella or accompanied  fast tempo or slow tempo
solo or chorus  simple or complex
call and response  always changing or repetitive
melismatic or one note per syllable

INSTRUMENTS
gong  electric guitar  keyboard  xylophone
drum kit  chirango  marimba  bodhran
saxophone  bombo  bass guitar  piano
bongo drums  rattle  acoustic guitar  flute  kena

MY FEELINGS
curious or content
excited or peaceful
angry or romantic
happy or sad
calm or energetic
powerful or weak
confident or confused
homesick or content

THE PICTURE I SEE
**Listening Guide**

**DIRECTIONS**

Have students listen to *Cayambeño*, by Sisa Pacari, from the CD recording, *Wardance Against the Invadors*, and circle the appropriate word or words. This song was sung and danced at *Inti Raimi*, the festival held to honour the Sun God, Inti, on the day of the winter solstice.

**STYLE**

<table>
<thead>
<tr>
<th></th>
<th>a capella</th>
<th>or</th>
<th>accompanied</th>
<th>or</th>
<th>fast tempo</th>
<th>or</th>
<th>slow tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>solo</td>
<td>or</td>
<td>chorus</td>
<td></td>
<td>simple</td>
<td></td>
<td>complex</td>
</tr>
<tr>
<td></td>
<td>call and response</td>
<td>or</td>
<td>always changing</td>
<td></td>
<td></td>
<td></td>
<td>repetitive</td>
</tr>
<tr>
<td></td>
<td>melismatic</td>
<td>or</td>
<td>one note per syllable</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**INSTRUMENTS**

- gong
- electric guitar
- keyboard
- xylophone
- drum kit
- chirango
- marimba
- bodhran
- saxophone
- bombo
- bass guitar
- piano
- bongo drums
- rattle
- acoustic guitar
- flute
- kena

**MY FEELINGS**

- curious or content
- excited or peaceful
- angry or romantic
- happy or sad
- calm or energetic
- powerful or weak
- confident or confused
- homesick or content

**THE PICTURE I SEE**

[Image of Andes]
### Song Writing

**DEFINITION**

**WHAT IS A ____________?**

**DEFINITION:**

---

### Directions

<table>
<thead>
<tr>
<th>Step</th>
<th>Task</th>
</tr>
</thead>
<tbody>
<tr>
<td>Step 1</td>
<td>Watch the teacher make the first line.</td>
</tr>
<tr>
<td>Step 2</td>
<td>Help the teacher make the second line.</td>
</tr>
<tr>
<td>Step 3</td>
<td>Make a third line with the teacher's help.</td>
</tr>
<tr>
<td>Step 4</td>
<td>Write a fourth line yourself.</td>
</tr>
</tbody>
</table>

---

### The New Song

**TITLE:**

---
**DEFINITION**

**WHAT IS A **love song**?**

**DEFINITION:**
Expresses deep emotions toward the subject of the song; can be joyful, but is often melancholy.

- can be addressed to a loved one.
- may show depth of feeling for one’s country or people.
- often uses metaphor (indirectly comparing one thing to another).

**MODEL SONG LYRICS**

<table>
<thead>
<tr>
<th>Quechua</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Part 1</strong></td>
<td><strong>Part 1</strong></td>
</tr>
<tr>
<td>Llactaman chayana cani ñucata Mama shuyajum</td>
<td>I have to go to my village</td>
</tr>
<tr>
<td>Quechuacunapac Alpapalla</td>
<td>where my mother is waiting for me</td>
</tr>
<tr>
<td>Facha laya llactagu</td>
<td>in the land of dark-skinned people</td>
</tr>
<tr>
<td></td>
<td>and the beautiful landscape.</td>
</tr>
<tr>
<td><strong>Part 2</strong></td>
<td><strong>Part 2</strong></td>
</tr>
<tr>
<td>Ura Manta purijcunac cani</td>
<td>I am Sariri from the Andes.</td>
</tr>
<tr>
<td>Mama quillacsha purinchic</td>
<td>I have walked for many moons</td>
</tr>
<tr>
<td>ñuca mashi Wayrawuan</td>
<td>with the Wayra spirit as a friend,</td>
</tr>
<tr>
<td>ñuca yuyaipi pillushca</td>
<td>surrounded by my memories,</td>
</tr>
<tr>
<td>Runa samay shunguan</td>
<td>with the warmth of my race</td>
</tr>
<tr>
<td>ruana ucupi Wayrawuan</td>
<td>within my flowing poncho.</td>
</tr>
</tbody>
</table>

* song Sariri, courtesy of Edgar Muenala

---

**DIRECTIONS**

**THE NEW SONG**

**TITLE:**

| Step 1: Watch the teacher make the first line. |
| Step 2: Help the teacher make the second line. |
| Step 3: Make a third line with the teacher's help. |
| Step 4: Write a fourth line yourself. |

---

**Andes**
DANCE

DIRECTIONS
Listen to examples of *wayno* songs. Find pictures of traditional costumes and colour the clothing shown below.

DESCRIPTION
The *wayno* (or *huayno*) is the national dance of Peru. The name refers both to a dance style and a musical genre which dates from pre-Colombian times. Characteristics include a moderate tempo and an ending section called a *fuga* in which the theme of the song is repeated at twice the original tempo.

The *wayno* dance is a scarf dance performed by couples. It may be accompanied by groups of panpipes and a drum, by various stringed instruments, or even by a brass band.

The theme of most *waynos* is romantic love.

ILLUSTRATION OR STEPS DIAGRAM

COSTUME AND/OR INSTRUMENTS

from *Music of the Andes: an Introduction to the Instruments Pre and Post Conquest.*
Dance

DIRECTIONS
Have students listen to examples of wayno songs by Sukay. Have students find pictures of traditional costumes and colour the clothing shown below.

DESCRIPTION
The wayno (or huayno) is the national dance of Peru. The name refers both to a dance style and a musical genre which dates from pre-Colombian times. Characteristics include a moderate tempo and an ending section called a fuga in which the theme of the song is repeated at twice the original tempo.

The wayno dance is a scarf dance performed by couples. It may be accompanied by groups of panpipes and a drum, by various stringed instruments, or even by a brass band.

The theme of most waynos is romantic love.

ILLUSTRATION OR STEPS DIAGRAM

from *Music of the Andes: an Introduction to the Instruments Pre and Post Conquest.*
**Musical Instruments**

**DIRECTIONS**

Use the CD-ROM program, *Musical Instruments*, to research the ________________.

---

**NAME & CLASSIFICATION**

<table>
<thead>
<tr>
<th>membranophone</th>
<th>idiophone</th>
<th>chordophone</th>
<th>aerophone</th>
</tr>
</thead>
</table>

**ORIGINS & GEOGRAPHICAL DISTRIBUTION**

![World Map]

**MATERIALS**

<table>
<thead>
<tr>
<th>wood</th>
<th>metal</th>
<th>skin</th>
<th>bone</th>
<th>plastic</th>
</tr>
</thead>
</table>

**FAMILY**

<table>
<thead>
<tr>
<th>SIZE</th>
</tr>
</thead>
</table>

**PERFORMANCE DETAILS**

<table>
<thead>
<tr>
<th>PITCH RANGE</th>
</tr>
</thead>
</table>

**RELATED INSTRUMENTS**

**LOOKS LIKE**

Andes
Musical Instruments

**DIRECTIONS**
Have students use the cd-rom program, *Musical Instruments*, to research the charango, or other indigenous instrument.

**NAME & CLASSIFICATION**
Charango  membranophone  idiophone  chordophone  aerophone

**ORIGINS & GEOGRAPHICAL DISTRIBUTION**
- adapted from the bandurria, a guitar-like instrument introduced by Spanish settlers
- made originally from an armadillo shell
- the name comes from the Quechua word, *kirkinchu*, meaning “armadillo”
- played in the Andean region of South America

**MATERIALS**
- wood  ✔
- metal  ✔
- skin
- bone
- plastic
- armadillo shell  ✔

**FAMILY**
Strings

**SIZE**
43 – 64 cm

**PITCH RANGE**
1 3/4 octaves

**PERFORMANCE DETAILS**
Played mainly by men, the *charango* has five sets of double strings strummed to provide accompaniment to folk music performed during courtship or festival dances. The *charango* is commonly used in contemporary Latin music ensembles as a rhythm instrument.

**RELATED INSTRUMENTS**
Lute
Bouzouki
Oud
Balalaika
Chitaronne
Ukelele
Banjo
Pipa
Shamisen
Mandolin
Sitar
Yuegin

**LOOKS LIKE**

from *Music of the Andes: an Introduction to the Instruments Pre and Post Conquest.*
**DIRECTIONS**

Design an album cover which expresses the spirit of the music played by the Andean group you enjoy the most. Complete the information about the music of each group or artist.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Name:</th>
<th>Rhythm Style:</th>
<th>Instruments Played:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Sisa Pacari</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sukay</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>America Ynka</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rumillajta</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

A Song Title:  
Genre/Purpose for Song:
# Musicians of Andes

## Directions

Have students listen to each of the following groups, choose one, and design an album cover which expresses the spirit of their music.

## Album Cover

<table>
<thead>
<tr>
<th>GROUP</th>
<th>Name</th>
<th>Rhythm Style</th>
<th>Instruments Played</th>
<th>A Song Title</th>
<th>Genre/Purpose for Song</th>
<th>Additional Information</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Sisa Pacari</td>
<td>Lamento</td>
<td>bombo, sikus, rattle, kena, charango, guitar &amp; bass guitar</td>
<td>El Condor Pasa*</td>
<td>political</td>
<td>* from Wardance Against the Invaders</td>
</tr>
<tr>
<td></td>
<td>Sukay</td>
<td>Wayno</td>
<td>sikus, charango, guitar, drum, rattle</td>
<td>Khuyaylla*</td>
<td>dance</td>
<td>* from Huayrasan</td>
</tr>
<tr>
<td></td>
<td>America Ynka</td>
<td>Inti Raimi (San Juanito)</td>
<td>kenas, rattle (chacchas), guitar, bandolin, violin</td>
<td>Sabado Chishi*</td>
<td>dance</td>
<td>* from Ynka Nan</td>
</tr>
<tr>
<td></td>
<td>Rumillajta</td>
<td>unknown</td>
<td>zampoña, kena, antara, charango, guitar, bombo</td>
<td>Tempestad*</td>
<td>unknown</td>
<td>* from Wiracocha</td>
</tr>
</tbody>
</table>
DIRECTIONS
Use the text on the opposite page to make notes in point form on each of the topics listed. Notes on Religion are done for you as an example. Note: there is no example given for a prayer song, as these were secret.

RELIGION
Sun
- ancestor of the Incas
- associated with prestige, power
- studied by astronomers
  * movements recorded in 12-month calendar
- “giver of life”
  * matured crops such as maize (corn)
    * most important crop
    * associated with the sun
    * grown in the intipampa (field of the sun)

FOCUS
Inti Raimi
- Time of Year
  - Sacrifices
  - Celebrations

EXAMPLE
Prayer Song

WORSHIP
Prayers
- Informal
- Formal

Paying reverence
- landmarks
- festivals and ceremonies

World Music 🎵🌍
Andes

RELIGION
The sun was considered to be the divine ancestor of the Inca dynasty and was associated with prestige and power. Inca astronomers studied the sun's movements and recorded them in a twelve month calendar closely linked with agricultural practices. The sun in the cold highlands was the “giver of life” whose presence transformed the environment and brought about the maturing of vital crops, such as maize (corn). Maize was the colour of the sun's rays and became associated with divinity. As a crop it was given priority in the intipampa (field of the sun) beside the main temple of the Inca religion, the Kojamahu in Cuzco.

FOCUS
Inti Raimi
The “Feast of the Sun” was held in the hills near the capital city of Cuzco at the winter solstice in June. Sacrifices, including children, gold and silver vessels, and white llamas were offered to the Sun God, Inti Raimi. After the sacrifices, the celebrations continued with feasting and dancing. Dancers in elaborate costumes tied rattles around their ankles, assumed traditional dance formations, and danced to the sounds of flutes, bells, panpipes, and drums.

EXAMPLE
The words for songs performed at Inti Raimi were secret and therefore cannot be reproduced here.

WORSHIP
Prayers and communications with the gods could be made silently, aloud, or with gestures. Prayers could be made up informally to suit the occasion, or priests and friends could be asked to say more formal prayers. Traditional prayers were recited at important ceremonial occasions. Reverence was also paid to landmarks such as water sources, fields of the sun, and mountains in simple ways such as adding a stone to the apacita (pile of stones). Preparation for most festivals and ceremonies almost always included cleansing and fasting by the participants.
**DIRECTIONS**

Read *Necklace of Stars* and complete the activity sheets.

<table>
<thead>
<tr>
<th>TITLE</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>CHARACTERS</th>
<th>VOCABULARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>The main characters are:</td>
<td>New words I learned are:</td>
</tr>
<tr>
<td></td>
<td>means</td>
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<td></td>
<td>means</td>
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<tr>
<td></td>
<td>means</td>
</tr>
<tr>
<td>The hero of the story is:</td>
<td>means</td>
</tr>
<tr>
<td></td>
<td>means</td>
</tr>
<tr>
<td>The villain of the story is:</td>
<td>means</td>
</tr>
<tr>
<td></td>
<td>means</td>
</tr>
</tbody>
</table>

The story includes a musical instrument called the **Andes**

**INSTRUMENT LOOKS LIKE**

<table>
<thead>
<tr>
<th>WORDS THAT DESCRIBE THE INSTRUMENT ARE:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Looks like:</td>
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</tbody>
</table>

**World Music**

World Map
**DIRECTIONS**
Have students read the story *Necklace of Stars*, and complete the activity sheets.

**TITLE**
*Necklace of Stars*

**CHARACTERS**
The main characters are:

- Miguel
- Miguel's parents

The hero of the story is:

- Miguel

The villain of the story is:

**VOCABULARY**
New words I learned are:

- poncho means a kind of coat without sleeves
- eucalyptus means a tall evergreen tree with aromatic leaves
- Coya means a personal name; Inca queen
- majestic means stately and dignified
- emerald means a green colour; a precious stone
- ancient means old; traditional
- echoed means repeated

The story includes a musical instrument called the **panpipes**

**INSTRUMENT LOOKS LIKE**

**WORDS THAT DESCRIBE THE INSTRUMENT ARE:**

<table>
<thead>
<tr>
<th>Looks like:</th>
<th>Sounds like:</th>
</tr>
</thead>
<tbody>
<tr>
<td>tubes</td>
<td>wind</td>
</tr>
<tr>
<td>raft</td>
<td>breath</td>
</tr>
<tr>
<td>stone</td>
<td>flute</td>
</tr>
<tr>
<td>carved</td>
<td>echo</td>
</tr>
</tbody>
</table>
**SETTING**
The physical setting for the story looks like:

**THEME**
The central idea of the story is:

**PLOT**

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Rising Action</th>
<th>Climax</th>
<th>Conclusion</th>
</tr>
</thead>
</table>

SETTING

The physical setting for the story looks like:

THEME

The central idea of the story is:

All the riches of the world can’t compare to the warmth and security of home and family.

PLOT

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Rising Action</th>
<th>Climax</th>
<th>Conclusion</th>
</tr>
</thead>
</table>
| * Miguel lives high in the mountains in a hut with his parents. *  
* Everyone else has gone to the cities in search of a better life. * | * Miguel plays by himself.  
* He listens to his father’s stories and goes to find an emerald lake.  
* He finds the lake and tries to capture seven ducks so he will be wealthy.  
* He captures the ducks with a necklace made from stars. * | * Miguel must choose between wealth and his parents. *  
| * Miguel chooses to stay with his parents.  
* He is no longer curious about the outside world.  
* The necklace of stars is changed to emeralds and seven ducks. * |
**Glossary of Terms**

**DIRECTIONS**

Write the meaning of each of the following words. Draw a picture or write a sentence which shows the meaning of the word.

<table>
<thead>
<tr>
<th>WORD</th>
<th>MEANING</th>
<th>SENTENCE OR ILLUSTRATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antara</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aymara</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charango</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cuzco</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inti</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kena</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pututu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quechua</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sikus</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tahuantinsuyu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wayno</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Huano)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**World Music**
## Glossary of Terms

**DIRECTIONS**

Have students complete either word, meaning, sentence, or illustration for the following terms.

<table>
<thead>
<tr>
<th>WORD</th>
<th>MEANING</th>
<th>SENTENCE OR ILLUSTRATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antara</td>
<td>single-row pan-flute from Peru</td>
<td></td>
</tr>
<tr>
<td>Aymara</td>
<td>First Nations people from Bolivia</td>
<td></td>
</tr>
<tr>
<td>Charango</td>
<td>small guitar-like instrument traditionally made from an armadillo shell</td>
<td></td>
</tr>
<tr>
<td>Cuzco</td>
<td>capital city of the Incas</td>
<td></td>
</tr>
<tr>
<td>Inti</td>
<td>the Sun God</td>
<td></td>
</tr>
<tr>
<td>Kena</td>
<td>end-blown flute</td>
<td></td>
</tr>
<tr>
<td>Pututu</td>
<td>conch shell used as a trumpet</td>
<td></td>
</tr>
<tr>
<td>Quechua</td>
<td>descendants of the Incas</td>
<td></td>
</tr>
<tr>
<td>Sikus</td>
<td>double-row pan-flutes</td>
<td></td>
</tr>
<tr>
<td>Tahuantinsuyu</td>
<td>“Land of Four Directions;” name of the Inca homeland</td>
<td></td>
</tr>
<tr>
<td>Wayno</td>
<td>a 2/4 dance rhythm; a musical genre</td>
<td></td>
</tr>
</tbody>
</table>
**MATERIALS**

- 5 feet of stiff plastic tubing with a diameter of 5/8".
- plugs for the tubes (plasticine will work).
- yarn to lace pipes together.
- sharp knife
- ruler
- 4 flat sticks about 6" long

**DIRECTIONS**

1. Cut the tubing to eight lengths which correspond to the solfa scale:
   - do 8 3/8"  
   - re 7 1/2"  
   - me 6 1/2"  
   - fa 6"  
   - sol 5 3/8"  
   - la 4 3/4"  
   - ti 4 1/4"  
   - do 4"

2. Plug the bottom of the tubes.
3. Place the flat sticks against the tubes and wind yarn around them to hold them secure (see illustration). The pipes may also be glued together for added stability.
4. Hold the panpipes vertically and blow across them at a 45° angle. Take a deep breath as often as necessary.

**ILLUSTRATION**
Performance/Workshop

RESOURCE PEOPLE
Name: Edgar Meunala, Aristic Director of America Ynka
Contact Information: 4010 Dominion Street
Burnaby, BC V5G 1C3
Tel (604) 872-7466 / Fax (604) 872-7466
Audience Participants: Suitable for students in grades 6-10 (curriculum tie with grade 6 social studies)

PERFORMANCE/WORKSHOP DESCRIPTION
Culture of the Quechua People.
Focus: Edgar will provide a historical, geographical, and sociological overview of the Inca Empire, including language and music. He will show examples of crafts and demonstrate traditional instruments.

STAGING REQUIREMENTS
Best done in a classroom, the workshop requires no special equipment. Needed are an electrical outlet, somewhere to hang the map, and a display table for crafts and instruments.

LEARNING RESOURCES
Map of South America
recording, Ynka Nan, by America Ynka
equipment needed: CD Player

PRE-PERFORMANCE SUGGESTIONS
Introduce the history of the Inca Empire from 1200 AD to 1532 AD.

POST-PERFORMANCE SUGGESTIONS
Examine the socio/political history of the Quechua and Aymara and their ties with North American First Nations peoples.

Stage Diagram
<table>
<thead>
<tr>
<th><strong>CLASSIFICATION/CONCEPTS</strong></th>
<th><strong>PRINCIPLES</strong></th>
<th><strong>EVALUATION</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thinking Process:</strong></td>
<td><strong>Thinking Process:</strong></td>
<td><strong>Thinking Process:</strong></td>
</tr>
<tr>
<td>reviewing, relating concepts</td>
<td>identification of sounds of instruments</td>
<td>appreciating, empathizing</td>
</tr>
<tr>
<td><strong>Language:</strong></td>
<td><strong>Language:</strong></td>
<td><strong>Language:</strong></td>
</tr>
<tr>
<td>proper and generic nouns</td>
<td>names of instruments, description of inst., classification of inst.</td>
<td>names of feelings, instruments, styles</td>
</tr>
<tr>
<td><strong>Focus:</strong></td>
<td><strong>Focus:</strong></td>
<td><strong>Focus:</strong></td>
</tr>
<tr>
<td>Inca Empire, religion</td>
<td>pre- and post-conquest music</td>
<td>listening activity, album cover</td>
</tr>
<tr>
<td><strong>Key Visual:</strong></td>
<td><strong>Key Visual:</strong></td>
<td><strong>Key Visual:</strong></td>
</tr>
<tr>
<td>graphic organizer: Geographic Background</td>
<td>graphic organizer: Socio-Political Focus</td>
<td>graphic organizers: Listening Guide Musicians</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>DESCRIPTION</strong></th>
<th><strong>SEQUENCE</strong></th>
<th><strong>CHOICE</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thinking Process:</strong></td>
<td><strong>Thinking Process:</strong></td>
<td><strong>Thinking Process:</strong></td>
</tr>
<tr>
<td>interpreting, researching, reaching conclusions</td>
<td>sequencing, following instructions</td>
<td>making decisions proposing alterations</td>
</tr>
<tr>
<td><strong>Language:</strong></td>
<td><strong>Language:</strong></td>
<td><strong>Language:</strong></td>
</tr>
<tr>
<td>names of musicians, instruments, styles</td>
<td>first, second, third, then, after</td>
<td>could, would, should</td>
</tr>
<tr>
<td><strong>Focus:</strong></td>
<td><strong>Focus:</strong></td>
<td><strong>Focus:</strong></td>
</tr>
<tr>
<td>representative musicians</td>
<td>viewing, instrument building</td>
<td>choosing an artist/group to research</td>
</tr>
<tr>
<td><strong>Key Visual:</strong></td>
<td><strong>Key Visual:</strong></td>
<td><strong>Key Visual:</strong></td>
</tr>
</tbody>
</table>
Reference Sources

BOOKS

SOUND RECORDINGS

VIDEO

CD ROM

RESOURCE PERSON FOR UNIT
Edgar Muenala
4010 Dominion Street
Burnaby, BC V5G 1C3
Tel (604) 872-7466 / Fax (604) 872-7466

*Reference sources used in this unit.