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## About the CD

The CD contains both recordings and data files. The audio recordings reflect one of many ways these scores may be performed. Please use them as a guide, and encourage your students to be involved in arranging the pieces. The data files include reproducible lead sheets for the melody parts in standard and Alphanotes notation for you to reproduce and distribute to your students. To access the data files, you will need a PDF reader, such as Adobe Reader, which you can download for free at <http://get.adobe.com/reader/>. Once you have installed a PDF reader, simply insert your CD into your CD drive. When prompted, click on **View Files** to see all of the resources available to you.

# About this Book

Music is an important part of every culture's heritage and identity, and the diverse music of Spain and Latin America is no exception. As I began my journey of arranging the pieces for this collection, I explored the music of Mexico's mariachi bands and Guatemala's marimba ensembles. I was surprised to find the prevalent influence of the polka in both traditional and contemporary Latin music. From the Norteño of Northern Mexico to the Cumbia of Southern Mexico, Central and South America, there is an ever-present "oom-pah" beat propelling the music forward and leading the listener to move. Truly, Latin music brings joy and excitement to both performers and listeners.

A performance opportunity, whether in the classroom with peers or on the stage with an audience, is a worthwhile endeavor. Playing a song well is a powerful payoff for students, and seeing firsthand the knowledge gained through learning, practice, and performance is probably the best result one can ask for as an educator. Consequently, getting students to that point is always one of my main goals in teaching music.

The beauty of this collection is that you can perform these songs as written or alter them to best fit your learning objectives. Use the recordings for guidance in interpreting the pieces. The recordings can be very helpful as performance guides, especially for help in determining an arrangement's form, as well as its variations and layering sequences. It is my hope that this fiery music will fill the music classrooms and concert halls of your school. Viva Marimba!

## The Music

*Viva Marimba* contains folk songs from Spain, Bolivia, Guatemala, Puerto Rico, and Mexico. The pieces have been arranged to reflect both their traditional origin and, in some cases, a more contemporary rendition. They are loosely organized in order of difficulty, with the more challenging pieces at the end of the book. Although best suited for diatonic marimbas and/or Orff instruments, F# or Bb bars may be needed; however, in most cases, accidentals have been purposely avoided and/or substitute notes provided. Most of the songs are arranged in theme and variation form. Variations include solo sections, percussion breaks, and newly composed secondary melodies. Lyrics are included with some songs as an option for including vocals, if desired. Chords are also provided for additional accompaniment choices.

## Teaching Tips

Sometimes, one of the most perplexing issues in teaching a piece of music is how to approach it initially. My method for beginning each new piece is guided by basic matters such as the age and experience levels of the students, as well as my goals for the unit or lesson. After having listened to the music a few times, I try to identify a pattern or phrase in the song that I feel the class can easily comprehend and play. A good example is the A section in "Carnavalito." It has a simple rhythm, and the notes change at predictable times. Even first graders can be immediately successful when playing this pattern. By beginning a new song with a section, part, or motif that every child can learn and perform satisfactorily on the first day, students start with a strong feeling of confidence as they move into the "work" of learning the rest of the music. As challenges arise, try to simplify by shortening the task at hand. For example, break down sections, phrases, or even measures into small segments that can be quickly grasped and then piece together the rest little by little.



# La Raspa

Mexican Folk Song  
Arr. by Doug Edwards

$\text{♩} = 120$   $\frac{6}{8}$  A C

Soprano

Alto

Bass

\*L R L R L R

4  $\text{G}7$   
L

S

A

B

7 1. C 2. C

S

A

B

\*Sticking suggestions: L=left hand, R=right hand

**B** C L R L R L R G7 L (or vice versa) Last time to Coda  $\Phi$  1-3. C

S  
A  
B

14 4. C D.S. al Coda

15  $\Phi$  Coda C

S  
A  
B

"O-le!"  
"O-le!"  
"O-le!"



# La Bamba

Mexican Folk Song  
 Arr. by Doug Edwards

♩ = 144

**A** C F G7

Lead enters here.

1-7. C F G7

Lead: R L L R L R L

Soprano 1 - Top / Soprano 2 - Bottom: *Divisi* R L R R L R

Alto 1 - Top / Alto 2 - Bottom: *Divisi*

Tenor

Baritone

Bass

**Layered Entrances:** Each enters on repeat—Alto 2, Alto 1, Tenor, Baritone, All (Repeat 4 more times after Lead enters).

8. C F G7

**B** C F G7

5

L

S1  
S2

A1  
A2

T

Bari

B

9 C F G7 C F G7

L  
S1  
S2  
A1  
A2  
T  
Bari  
B

13 C F G7 C \*Ending

L  
S1  
S2  
A1  
A2  
T  
Bari  
B

\*Play ending, then repeat to beginning with layered entrances as before. Alto 2 repeats immediately upon downbeat of this last measure.