

PEDAGOGICAL APPROACHES TO GUATEMALAN MUSIC

by

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HONOR THESIS

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DEDICATION

For my siblings, and my students – past, present, and future.

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ABSTRACT

As the demographics of the United States continue to evolve, educators have influence over their curriculum and a responsibility to embrace the opportunities they must increase students' levels of awareness and acceptance of others who may represent different ethnic groups. The following resource-to-research thesis will provide background information and recommendations for instructional approaches one may use when sharing world music in the classroom with a focus on Guatemalan music. To develop these instructional approaches, I synthesized handbooks, culturally conscious materials with a combination of hands-on instrumental experience and gathered classroom ready resources. To teach world music effectively, teachers need to acknowledge personal cultural biases, address music concepts and sociocultural contexts, invite cultural bearers into the curriculum and enable students to participate in culturally conscious music-making opportunities.

Keywords

Guatemala, cultural awareness, diversity, music education, world music

INTRODUCTION

As society is becoming more conscientious about the world's cultures, it is liberating to express and embrace one's own culture. Cultures have characteristic traditions, food, people, arts, music, etc. This research project is focused on the Central American country Guatemala, which is the home of many ancient Mayan sites. The culture within the Guatemalan borders is rich and still holds on to its colorful roots. When it comes to the most recent US-American resources for music educators concerning Guatemala, one can find Judith Page Horton's 1989 handbook. Many resources that mention Guatemala have put Latin American countries into one umbrella, and although it is a great way to make sure to include every country, it does not give equal emphasis throughout the resources, leaving little to no spotlight for acknowledgment and quality. It is hoped that this project will showcase a focus on Guatemala's music and its cultural context, while also providing resources for introducing Guatemalan music to classrooms in upper elementary through secondary school.

I. ABOUT GUATEMALA

Guatemala (/ˌɡwɑːtəˈmɑːlə/ GWAH-tə-MAH-lə), officially the Republic of Guatemala (Spanish: República de Guatemala [reˈpuβlika ðe ɣwateˈmala]), is a country in Central America, geographically sharing borders with Mexico to the north and west, the Pacific Ocean to the southwest, Belize to the northeast, the Caribbean to the east, and Honduras and El Salvador to the southeast (Smithsonian Design Museum).



FIG. 1. This is the map of current day Guatemala. (Britannica)

According to *Country Reports*, Guatemala is the most northern and populous of the five Central American countries. The coastlines cover around 200 miles on the Pacific Ocean. The terrain of Guatemala can be “roughly divided” into four geographic regions – central-western highlands, the low northern plateau, which is mostly jungle, the southern volcanic belt, and the tropical coastal lowlands. The more temperate mountain regions, with a moderate climate, have a denser population. Guatemala has thirty-three active volcanoes. Rainfall is heaviest from June through October, and the annual average is about 52 inches. Wet months can cause mildew damage to clothing, shoes, luggage, and upholstered furniture. During the dry season, days are clear, and the sun is hot at midday, with chilly to cold mornings and evenings. During these months it is dusty, foliage turns brown, grass and shrubs wither, and gardens must be watered. Temperatures are generally moderate during both seasons, ranging from an average low of 53°F in January to 60°-85°F in April. Frost and snow are unknown, and flowers bloom year-round. Regarding environmental issues, Guatemala mainly faces deforestation in the Peten rainforest, soil erosion and water pollution. (Country Reports.)

Population Demographic

Many different ethnic populations reside within the borders of Guatemala. According to the 2018 Census, the main populations are Ladino (56.0%), Maya (41.7%), Afro descendent, Creole, Afro mestizo (0.2%), foreign populations (0.2%), Xinka (1.8%), and Garifuna (0.1%). Guatemala has a large population that identifies as Maya and Ladino.

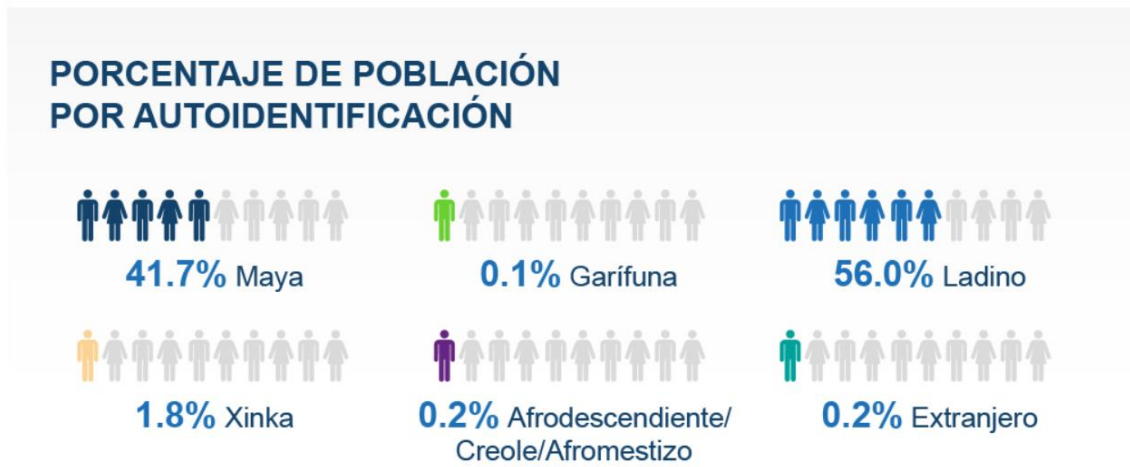


FIG. 2. Infographic for the 2018 Census: Population percentage by auto identification of Guatemala. (Instituto Nacional de Estadística Guatemala)

Languages

About twenty-five languages are spoken in Guatemala. Spanish is the official and most spoken language. Besides Spanish, there are twenty-two different Mayan languages as well as two other indigenous languages – Garífuna and Xinka. The maps, documents, and datasets below provide information about languages spoken throughout the country (Translators without Borders, 2021).

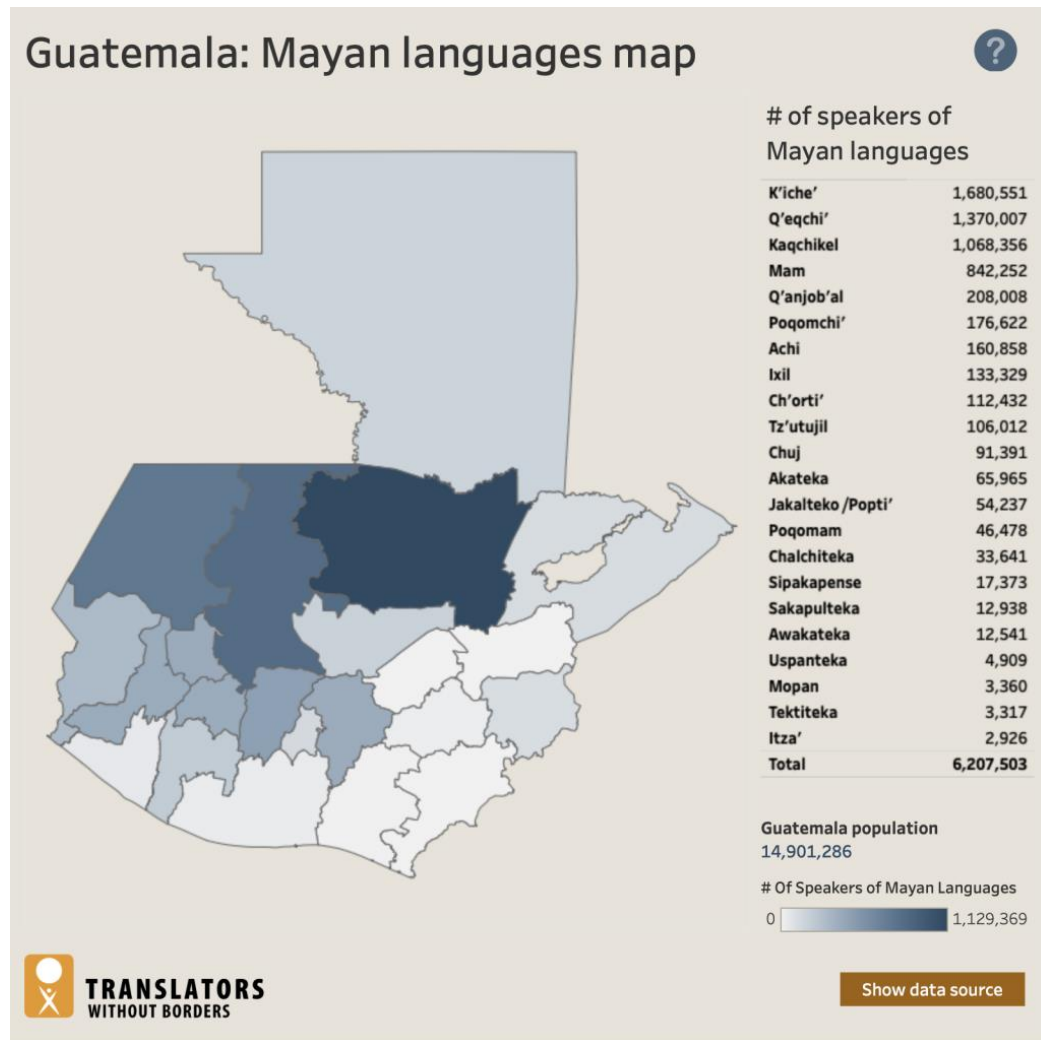


FIG. 3. Map of Guatemala showing the number of speakers of Mayan languages.

(Translators without Borders, 2021)

Religion in Guatemala

In the history of Latin America, one can see a growing wave of demand for social change. It is important to inquire about the role of religion, either in restricting or hastening this social change that ends in revolution. According to the U.S. Department of State, Christianity, particularly Roman Catholicism, has been the dominant religion in Guatemala since its encounter with the conquest and remains so today with 87 percent of

Guatemalans practicing some form of Christianity; approximately 45 percent of the population is Catholic and 42 percent Protestant. Approximately 11 percent of the population professes no religious affiliation. Groups together constituting approximately 2 percent of the population include Buddhists, Hindus, Muslims, Jews, and adherents of the Mayan, Xinka, and Afro-Indigenous Garifuna religions. (U.S. Department of State, 2019.) The connection between religion and revolution in Latin America, specifically for Guatemala, has been vital since the beginning of European control.

When the Spanish crown held Latin America in its palms, religion was a way of dominating the indigenous community, a form of hegemony. This hegemony is immortalized by Felipe Guam Poma de Ayala (ca. 1535 – after 1616) through illustrations that show the cruelties done against populations that were not elites. The role of religion in the illustrations was like a coin showing two sides, one of violence and the other of help. Physically, the churches changed the structures of the cities, and as the church was in the center of the towns, it indicated that it was the most important thing. Priests and clergy were displayed as a friendly hand or the hand of ‘justice’, pain, and rape. From the introduction of foreign powers in Latin America, the presence Christianity became a double-edged sword, causing outrage and stability.

A history professor at Old Dominion University, Robert H. Holden published in the *Journal of Church and State* an article on “Communism and Catholic Social Doctrine in the Guatemalan Revolution of 1944”, in which he explains and exposes the influence that religion has on the social doctrine of Communism and Catholicism. Holden notes that “beginning in 1945, the archbishop and other bishops harshly criticized the growing influence of communism in the political affairs of the country” (Holden, 2008, 3). The

silent control of the country is something that changes over time, and in 1945 communism threatened political control. The church gave the impression that both communism and unreformed liberalism offend justice and therefore are obstacles to peace and reconciliation.

Another voice in the field of religion and revolution in Latin America is James W. Wilkie, who also wrote a summary in the *Church and State Magazine* entitled “Religion, Revolution, and Reform: New Forces for Change in Latin America”. Wilkie comments that:

“Frei points out that although most of his followers are Catholics as a consequence of the dominance of Catholicism in Latin America, there is no confusion between Church and party and between religion and politics. Both men feel that Christian actions offer an opportunity for ‘revolution’ in the living standards of the masses through democratic action that ameliorates the evils of domestic and foreign capital to fight communism positively and not negatively.”

(Wilkie, 1996, 2.)

In short, religion is connected with politics; therefore, it is also connected with ‘revolution’. The notion that politics is not separate from religion is a bit worrisome on the one hand, because there is more than one religion that the population has, and it is not fair that only one religion has a connection to politics. On the other hand, it is difficult not to have religion connected to politics. In almost every government, be it in the monarchy, democracy, anarchy or liberalism, everything is somehow connected to a strong belief.

The strongest source is the autobiography of Rigoberta Menchu. In Chapter XVIII, Menchu tells how her people use religion. The stories of Judith, Moisés, and David served as inspiration for the Menchu community in the form of encouragement and traps. These stories are full of the ‘underdog’ or the unlikely winning against the almighty overpowering. Although religion sometimes preaches that God loves the poor and has his kingdom for the poor, Menchu states that they recognize that it is not God’s will for them to live in suffering. (Menchu 1983, 155.) God did not give them that destiny, but it was the men on earth who imposed “suffering, poverty, misery and discrimination” on them. (Menchu 1983, 156.) In my opinion, the way Menchu talks about her knowledge of the Bible shows that there is a connection between other groups who analyze and are inspired by the same thing that the enemies use to condemn them. The knowledge of God helps unite the Menchu community and organize themselves so that the military does not find them and does not confront them.

In conclusion, religion has a very important role, even if it is intertwined with revolution. When there is a group of people with a conviction to have a better life for all, religion is one thing that they can find common ground on. Yes, religion is an example of the power of hegemony, and it helped establish the conditions that led communities to start a revolution. However, it is also something to hold on to and gather strength to support the cause.

Revolution

After colonization from the Spanish empire and then gaining independence, Latin America continues to struggle with continual oppression from countries with power.

“Latin America is the region of open veins. Everything, from the discovery until our times, has always been transmuted into European – or later United States – capital, and as such accumulated in distant centers of powers. Everything: the soil, its fruits and its mineral-rich depths, the people, and their capacity to work and to consume, natural resources and human resources. Production methods and class structure have been successively determined from the outside for each area by meshing it into the universal gearbox of capitalism.

To each area has been assigned a function, always for the benefit of the foreign metropolis now... In Latin America it also includes the oppression of small countries by their larger neighbors and, within each country’s frontiers, the exploitation by big cities and ports of their internal sources of food and labor.”

(Galeano, 2010, 2.)

As I read this paragraph, it became clear that the countries with control over power take advantage of the system that traps Latin American countries in this vicious cycle. Since the Spanish conquest, the countries residing in Latin America have been pillaged from every recourse available. Galeano expresses in this paragraph that it is outside forces with societal systems like capitalism and class systems that take advantage and have no concern over the consequences that deeply affect the environment, financial, labor, and human population within these countries. This gives the impression that these countries exist to serve, to aid, to be defiled by the controlling countries. Despite these suppressors on their countries, Guatemala has continued to persevere and cultivate a diverse culture.

II. MUSIC OF GUATEMALA

Guatemala is beautiful in many aspects. When it comes to music, it is very diverse – Mayan music, folk music, piano music, marimba music, Garifuna music, art music, alternative, and modern popular music. Each kind of music has many genres, which leads to endless possibilities for educational purposes through musical style and cultural context. For example, Garifuna style music can be found in many parts of Mexico and Central America, which ultimately leads to different variations of the music style. The Garifuna people arrived in Guatemala in 1802 under the command of its leader Marcos Sánchez Díaz (18th/19th Century). The Garifuna people mark their Afro-descent and locate tradition as an important element (Batres 2014, 30).

Instruments

“Although the indigenous cultures used numerous percussion and wind instruments, stringed instruments arrived with the colonists. The rich Iberian tradition of stringed instruments – guitar and guitar-like instruments, lute, mandolin, harp, and violin – spread rapidly through all Latin America. Yet in practice these instruments respond to different aesthetic outlooks. Combinations of instruments in ensemble performance frequently integrate the tri-ethnic heritage, as, for example, in the Guatemalan ensemble of chirimía, marimba (of African origin), and Mayan drum (tun or tunkul).” (Béhague n.d.)

In the United States, traditional Guatemalan music has little to no presence for several reasons: not being accessible to educators because of either language barrier or information delivery, the umbrella effect of information on Latin American music, and not all educators are culturally conscious. Some of the six traditional instruments from

Guatemala, the chirimía, marimba, ayotl, chin chin, tunkul, and the ocarina are made of either animal bone/shell, clay, or tree trunk.

Chirimía

Charles McNett, author of the journal article “The Chirimia: A Latin American Shawn”, describes the chirimía as a “small, pirouetter-bearing, double-reed instrument of the shawm family, much used by the Indians in certain parts of Latin America.” (McNett, 1960, 44.) McNett later refers to the structure of the chirimía and variations in other countries.



FIG. 4 and FIG. 5. I am showcasing and playing the chirimía that I brought back from my 2021 trip to Guatemala.

As a folk instrument it was played in most areas of Spain and the New World, but has become increasingly rare. The wide dispersion of the chirimía in Latin America

probably results from the Spanish colonial church policy of promoting native chirimía and recorder performances to promote Christianity. In Guatemala (and other Latin American countries), ensembles including up to eight chirimía sometimes play for large festivals (Schechter, 2001).

The chirimía was the one of the main reasons I started researching Guatemalan music. This instrument piqued my interest, and I applied for the Undergraduate Research Fellowship in Fall 2019. Due to the COVID-19 pandemic, I was unable to go to Guatemala the following summer; however, when it became safer to travel, I was able to go to Guatemala in the Summer of 2021 and find the chirimía in a small shop in Joyabaj, Guatemala.

Marimba

In 1978, the marimba was named Guatemala's national instrument, and since then the marimba has had a pivotal role in shaping indigenous identity. The Guatemalan marimba is the most popular folk instrument with both Ladinos and the Maya and has come to be a symbol of the independence of the Guatemalan Republic. The marimba is believed to be of African origin, introduced during the early colonial period by African slaves. (Béhague 2001.) The most popular and widespread form is the son guatemalteco (also called son chapín), the national dance of Guatemala. The word 'chapín' is a slang term for people who identify as Guatemaltecos, or Guatemalan people. This term is a beloved staple of the country's identity and culture. The son guatemalteco is played by marimbas, as a solo or in ensembles, and by ensembles of six- and twelve-string guitars, guitarrillas and maracas. (Béhague & Rothe 2001.) The marimba was the second instrument that I had

planned to acquire during my travel in Guatemala; however, I was unsuccessful in acquiring one. Regardless, my experience in Guatemala confirmed the marimba is prominent in Guatemala due to its flexibility in the genres – being played at festivals, ritualistic events, celebrations and even birthdays.



FIG. 6. Musicians from San Pedro Carchá with marimba and violin, 1880.

Photograph provided by Historia De Guatemala En Fotografias.

Ayotl

Taken from the shell of a turtle, drumsticks, and deer horns, the ayotl, also called ayote, is an autochthonous instrument. The ayotl is a percussion idiophone of Oaxaca and Chiapas, Mexico, used especially by the Aztecs and Maya-Quiché. The Mayan version of this instrument, called kayab, appeared as early as the 8th century CE. It was later employed by the Aztecs.



FIG. 7. Ayotl. (Picture by Schechter, 2014)

It was a turtle shell struck with a stag's antler on both ends of the plastron (ventral part of the shell), sounding two pitches. Among the Aztecs, the ayotl seems to have been closely associated with sacrificial and memorial events such as death feasts, funeral processions, and feasts of the rain or mountain gods (Schechter, 2014).

Chinchín

The chinchín is a Guatemalan folk instrument; it is believed that it was used for the first time in pre-Columbian times. It is also called a rattle. It is made from the skin of a zucchini or it is the shell of a fruit of the tree called morro. (PL 2016.)



FIG. 8. The chinchín decorated colorfully with
'Guatemala' engraved on them. (Giron 2020)

Ocarina

According to Liggins in their excerpt in *The Grove Online*, the ocarina is a vessel flute with a hollow body that is originally in the shape of a large, elongated egg. The standard Western ocarina was invented and named in about 1853 by Giuseppe Luigi Donati (1836-1925). Ocarinas are usually made with ducts; that on Donati's model is contained within a spout that protrudes part way along the main body of the instrument. The player's breath is directed through this extended mouthpiece to a sharp edge, causing the mass of air in the instrument to vibrate. On other shapes of ocarina, the mouthpiece may be found at any convenient point on the body and may also be incorporated into the design (e.g., in the form of a bird's tail). Ocarinas without ducts are played by directing breath over a hole. The sound of the ocarina is largely free of upper harmonics, and it cannot normally be overblown to play an upper octave. Ocarinas may be made with or without finger-holes, which may be placed anywhere on the body, since the size of the hole, rather than its position, determines the tuning.



FIG. 9. Ocarina, Petén, Guatemala. (International Council of Museums)

The earliest predecessors of the ocarina were made of natural materials, such as stone, wood, bone, shell, and gourd. By 4000 BCE the Chinese were making clay whistles and early versions of the Xun. Throughout Latin America, pre-Columbian clay vessel flutes were made in large numbers and various forms, including those of animals, birds, and people. (Liggins, 2001).

Tunkul, Slit-Drum



FIG. 10. Tunkul (Spurlock Museum)

The tunkul is an idiophone percussion tube or percussion vessel that is used for musical or signaling purposes. This instrument is made by cutting, burning, or gouging one or more slits in the wall of a hollowed-out piece of wood. Slit-drums vary in size from gigantic, consisting of whole tree-trunks which are sometimes covered with a roof for

protection, to small portable ones, such as the temple block. (Cooke, 2001.) The conquest of the Maya area, first by eagle and jaguar warriors from Tula, the Toltec capital, about 1000, and later by Aztecs, popularized not only prisoner-of-war sacrifice, but coincided with the new emphasis on the two-key Aztec teponaztli, a slit-drum played with mallets and known to the Mayans as tunkul. (Stevenson, 2001) Specifically, for the tunkul, the tunkul is a musical instrument of pre-Hispanic origin; there is evidence that this instrument had been played by the Maya since the Classic Period (250-900 AD) until today (Véliz, 2019).



FIG. 11. Individual is from Aguacatán and is sitting in front of 'el Tum,' 1927.

Photograph provided by Historia De Guatemala En Fotografías.

III. EDUCATION

A major resource to understand the inner workings of World Music Pedagogy (WMP) is World Music Pedagogy Series, specifically Volume II – Elementary Music Education by J. Christopher Roberts and Amy C. Beagle. This book discusses, among other things, the five dimensions of WMP, which are 1) Attentive listening; 2) Engaged listening; 3) Enactive listening; 4) Creating World Music; 5) Integrating World Music. While reading these five dimensions, the prominent word is listening, the action required for world music.

Attentive listening refers to “directed” listening and helping students through guided questions, which help students focus on what they should be listening for in a song that is presented. Teachers need to carefully select music and structure activities that can be expanded on in the next levels of the WMP pyramid. For attentive listening, an ELPS accommodation for a Guatemalan song would be having the lyrics of the lesson’s song translated from Spanish to English. On a side note, translation is always something to look at with vigilance. There is nothing wrong with utilizing Google Translate; however, the meaning or flow of the words can be changed drastically.

Engaged listening refers to “participatory musicking” for the students, meaning the students are asked to “participate in the music in some way while the musical selection is playing” (Beagle & Roberts 2018, 3). This level of listening can include activities such as clapping and body percussion while listening to the piece being performed by a culture bearer or recording. Visual instruction that breaks down the body percussion or involvement in the song being played can be one helpful accommodation.

Enactive listening is similar to engaged listening due to the participatory musicking, but at a deeper manner. This deeper level involves explicitly paying attention to the nuances of performances, “moving towards a performance that is as reflective of the culture-bearers as possible.” (Beagle & Roberts 2018, 62). A sense of ownership is developed through enactive listening due to the incorporation of purposeful movement to the song. Two of the major differences between engaged and enactive listening are: 1) Enactive listening have further understanding and ability to perform the music, and 2) the goal of Enactive listening is to perform the piece with as many “sonic” qualities of the recording as possible without the sound source, which is the significant difference that can be seen in children (Beagle & Roberts 2018, 62).

Creating World Music is the fourth dimension of WMP, and it consists of students creating their own music that is “inspired by the sounds and/or musical practices of a particular culture” (Beagle & Roberts 2018, 4). There are several ways one can encourage students to create music. The book gives six great examples: extend, explore, compose a new piece, improvise, compose a piece that is a fusion of different styles, and write a song. This dimension of WMP needs to have the foundation of the last three WMP dimensions, because the guided listening activities can help student gain an appreciation of the listening portion to the point where they want to perform it. Including discussion about the recordings can help inspire students to extend and create music of their own, inspired from the recording. (Beagle & Roberts 2018, 120-122.)

Integrating World Music is the fifth and final dimension of WMP. The authors explain this dimension as “the starting point of the musical experience [because] without culture, the music would not exist” (Beagle & Roberts 2018, 141).

In most pedagogical methods, listening is one of the main components; however, the breakdown of the WMP pyramid has a clear focus on listening. Learning about different types of music is great, and it can inspire others to diverge into their own cultural backgrounds and learn about themselves and their past. One of WMP's priority is for students to “understand and honor the variety of the human experience, both musical and human” (Beagle & Roberts 2018, 141). Intercultural understanding and celebrating diversity of experiences of peoples throughout the world is the goal for WMP, and it all starts with listening and having ‘open-earedness’ to those who are different from ourselves.

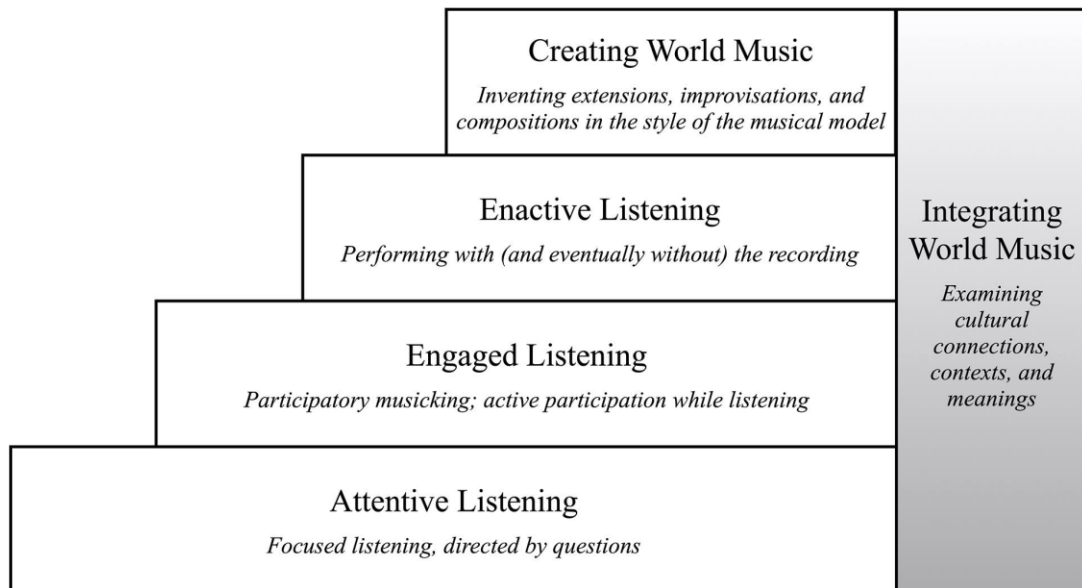


FIG. 12. This is the breakdown of the five dimensions of World Music Pedagogy.

Credit to Coppola-Hebert-Campbell for the figure (2021);

Campbell for the model (original-2004, updated-2018).

Culturally Responsive Pedagogy is a method that should be considered by educators when approaching music from other cultures. A great resource is the book titled *Culturally Responsive Teaching in Music Education: From Understanding to Application* by Vicki R. Lind and Constance L. McKoy, because it breaks down the layers and provides questions for reflection and discussion for personal awareness.

Sentipensante (Sensing/Thinking) Pedagogy

One pedagogy that should be considered for including World Music into a classroom is Sentipensante (Sensing/Thinking) Pedagogy, which was developed by Laura I. Rendón, Professor Emerita at the University of Texas-San Antonio. This pedagogy revolves around considering the students' background and environment and focusing on the student as an individual. Sentipensante Pedagogy has three goals: first is to “disrupt and transform the entrenched belief system”, which refers to teaching students with an appreciation of truth in all forms and self-assessing oneself to know what our biases are to teach all students with an open mind (Rendón 135). The second goal is to “cultivate personas educadas [educated people]”, which means to teach students with the purpose to help them become well-rounded individuals who are receptive to new cultures and treat others around them with respect. Although this might seem like a ‘no brainer’ goal, this emphasis on “personas educadas” can be lost in many communities, which can be seen constantly in the news. The third goal is to “instill in learners a commitment to sustain life, maintain the rights of all people, and preserve nature and the harmony of our world” (Rendón 136). This goal focuses on the social justice aspect of Sentipensante Pedagogy. Overall, this pedagogy can remind or bring to focus the importance of reflection and

looking beyond the classroom, which I believe is important to consider when preparing to teach music from another culture.

Current Resources for Guatemalan Music

Judith Page Horton's 1989 handbook entitled *Latin American Art and Music: A Handbook for Teaching* was one of the first handbooks that I personally came across for Latin American music lesson plans. Delving into the handbook, it did not have many resources specifically for Guatemala, because when it does mention the country, it usually is paired with Mexico, Maya, and/or Mesoamerica. It makes sense that Guatemala would be coupled with these key terms due to its roots. According to *Britannica*, the Mesoamerican civilization included the complex of indigenous cultures that developed in parts of Mexico and Central America prior to Spanish exploration and conquest in the 16th century. Despite not having an abundance of resources for Guatemalan music, the activities within the handbook contain art projects that can be included in a segment about Guatemala's history.

Ethel Batres is one of the leading educators in Guatemala. Batres is currently teaching at the Universidad Da Vinci de Guatemala. In terms of this thesis, Piedra Santa and Batres' 2009 edition of *Antología de la literatura para niños de Guatemala* has a pivotal role for resources. The anthology showcases different styles of literature, such as poems, short stories, and children's songs, which include musical notations. These educational stories from Guatemala are designed to encourage children to read as it is mentioned within the first pages of 'Presentación.' Near the end of the anthology, the

authors have a chapter dedicated with suggestions on how to select books for students, emphasis on the importance of literature exposure to students, and manual for the methodology used throughout the anthology. When I encountered this anthology, I was able to access through the interlibrary loan service through Alkek Library. One important feature of the anthology is that it is all in Spanish, which can be a language barrier for some educators. Regardless, the anthology is a great resource regarding literature and children's songs from Guatemala.

When reaching out to other educators near me, I found some hidden gems. I was led to Austin-based Ian Fry, who created a video titled “All Rhythms Guatemalan Marimba Video” (Fry 2020). Throughout this video, Fry voices over, in Spanish with English captions, the images of Guatemalan marimba ensembles and explains the history of marimba in the region of today's Guatemala area. The choice of making the video in Spanish with English captions helps makes it easier to showcase the video in different content areas such as Spanish class and music class. Personally, I enjoyed this video because of how in-depth Fry went into the history of marimba and made sure it was inclusive through language and music, which Fry and Kari Klier demonstrated near the end of the video.

A recently released resource by Oxford University Press is Rachel Gibson's book *¡Canta Conmigo! Songs and Singing Games from Guatemala and Nicaragua*, a collection of 90 songs, singing games, chants, and games Gibson learned while living in Guatemala and Nicaragua during her fall 2015 sabbatical. On the Westfield State University 2021 News page, it shared a quote by Gibson: “As an outsider to the cultures represented in the book, I hold myself accountable to share the music with permission,

sensitivity, and context so as not to appropriate the music” (Westfield State University, 2021).

One thing that I believe is essential to a student’s growth during their educational journey is inclusivity and visibility of their own culture. In regards to primary education (elementary), children’s books are excellent vessels. “Children need access to books that reflect their own race, culture, experiences, and context. Literature should include representations of different aspects of daily life within a culture, with particular attention given to aspects of setting and racial relevance” (Yenika-Agbaw & Napoli, 2011).

Some available children’s books that I have come across and that represent Guatemala well include:

- 1) *Rainbow Weaver / Tejedora del Arcoíris*: story by Linda Elovitz Marshall and illustrated by Eliza Chavarri (Marshall 2016). This story follows a young girl named Ixchel, who wants to help their mother pay for their schoolbooks. Along the way Ixchel finds colorful plastic and weaves a colorful fabric that resembles a rainbow. What I love about this book is that it is bilingual – providing text in both English and Spanish.

A note from the author:

“The Mayan people in contemporary Guatemala are among the most skilled, artistic weavers in the world. Yet they face many problems: poverty, lack of education, and unemployment. To earn money for food and education, Mayan weavers have begun repurposing plastic bags as “threads” that they weave on traditional backstrap looms.

To bring attention to the work of the Mayan women, I conceived the germ of this story with the help of Brenda and Anne Kelly. After drafting Ixchel's story, I visited several cooperatives in Guatemala and met with weavers, shared the story, and received their input." (Marshall 2016).

- 2) *Guatemala ABCs: A Book About the People and Places of Guatemala* by Marcie Aboff and illustrated by Zachary Trover (Aboff & Trover 2015). This book goes through the alphabet, and there are many vibrantly colored illustrations. This book is in English, provides helpful phonetic transcription for Spanish words, and more resources that students could access for further learning.
- 3) *The Night the Animals Danced: A Guatemalan Folktale* by Nicholas Beatty and illustrated by Jose and Henry Mendez (Beatty 2012). This folktale follows a Guatemalan boy named Pablo who gets lost in the forest and encounters a celebration. This book is in English and introduces concepts of Day of the Dead and showcases a respect for animals and nature. The book contains a Reader's Discussion and an Activity Guide at the end, which could be modified to the level of the class.

What I enjoy about these three books is the representation and the message of the stories. All three books, make an effort to pay tribute to the sources that varied from 'los Ancianos' to las tejedoras.

Incorporation of the Pedagogies

After looking at several pedagogical approaches, I created a lesson plan with several activities that include some WMP dimensions and video resources that I had found in my previous research.

Lesson Plan

Concept(s): Time signature, F scale, Ensemble Performance, Improvisation, Movement.

Objective(s): Students will be learning the concept of 6/8 time signature with the Guatemalan recording “Marimba and Clarinet-Tzutuzil Indians” from Music of Guatemala, Vol. 1 at 100% accuracy, play Soprano Recorder F scale and will incorporate body percussion, improvisation, and performing accompanying instrumental parts in a Orffestration.

TEKS-State Standard(s):

§117.118. Music, Grade 5, (b) Knowledge and skills.

(5) Historical and cultural relevance. The student examines music in relation to history and cultures. The student is expected to:

(C) identify and describe music from diverse genres, styles, periods, and cultures; and

(D) examine the relationships between music and interdisciplinary concepts

(6) Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances. The student is expected to:

(C) describe specific musical events such as changes in timbre, form, tempo, dynamics, or articulation in aural examples using appropriate vocabulary;

(D) respond verbally and through movement to short musical examples.

Materials:

- Instruments:
 - Children’s feet & voices, shakers, drum, marimba, and recorder.
- Technology
 - About Guatemala and the marimba: <https://vimeo.com/448563241>
 - CD “Music of Guatemala” Vol. 1, track 105, Marimba and Clarinet - Chorti Indians.
 - Whiteboard
 - Map
 - Visual

Key of the Lesson: F major

Grade/Age Level: 5th grade/10-11 years old

Opener:

1. T. "Please come and sit in a circle as we sing our welcome song."
2. T. sings Musical Opener: Hello, Music Students.
3. T. "We will be listening to an amazing recording, learning a new song with dance moves, and playing on some instruments!"

Activity # 1

- 1) Students are sitting in a circle.
- 2) T. "Our first song for today features two interesting instruments!"
- 3) Guiding Question # 1: T. "While you're listening to the recording, please move to the melody and try to listen for the instrument that never stops playing."
- 4) T. will play the recording.
- 5) "Please raise your hand to tell me what was the instrument that never stopped playing."
 - a. T. calls on a few students to answer their questions.
 - b. S. "Marimba"
- 6) Guiding Question # 2: T. "Please listen for another instrument being played!"
- 7) T. will play the recording again.
- 8) T. "Please raise your hand if you heard another instrument."
- 9) T. "Please raise your hand to guess what that instrument was."
 - a. Answer: The Chirimía
- 10) T. will explain about the Chirimía and the marimba.
- 11) T. will play the video about Guatemala and marimba [00:00-5:26]
 - a. <https://vimeo.com/448563241>
 - b. This video is in Spanish, but it has captions in English so please pay attention to the screen!
- 12) T. "This time we will make it a little harder! We will dance to the song and clap on 1. While you are listening, can you figure out how many beats are in a measure?"
- 13) T. will play recording and clap on 1.
- 14) T. "Please raise your hand to tell me how many beats are in a measure."
 - a. S. "Six."
- 15) T. "Now I'm going to count out loud the rhythms on the board."
- 16) T. counts out loud for eight measures while pointing and following along with the numbers on the board (123 456 in the 6/8 measures)
- 17) T. "Now join me in counting the numbers on the board out loud!"
 - a. S. count out loud
- 18) T. "Good! Now we are going to clap the rhythm."
- 19) T. claps in a 'round of applause formation' starting from the left to the right in the full six counts.
 - a. S. join

- 20) T. "Now we are going to listen back to the recording and clap along. Listen for the lowest marimba."
- 21) T. will play the recording.

Group Assessment: *Students will be able to clap and count the 6/8 with 100% accuracy.*

Transition: T. "Now that we have the time signature under our belt, let's count the 6/8 pattern as we stand to make a circle." S. circle up.

Activity # 2

1. T. sings the **bass marimba** part with body movements. (See notation below)
2. T. "Let's all try this together. One, two, ready go."
 - a. S. sing and do body movements.
 - b. T. "Good job, now let's try a different dance move."
3. T. sings the **drum** and **shakers** part with body movements. (See notation below.)
4. T. Let's try each of these together. The **drum** will be first. One, two, ready, go.
 - a. S. sing and do body movements.
5. T. "Now let's try the **shaker** part with body movement. One, two, ready, go.
 - a. S. sing and do body movements.
 - b. T. "Great, let's give another one a go!"
6. T. sings the **higher marimba** part with body movements. (See notation below.)
7. T. "Let's try this together. One, two, ready, go."
 - a. S. sing and do body movements.
8. T. sings the **lower marimba** part with body movements. (See notation below.)
9. T. "Let's try this together. One, two, ready, go."
 - a. S. sing and do body movements.
10. T. "Lastly, let's do our final dance move."
11. T. sings the solfege to the recorder part with body movement. (See notation below.)
12. T. "Let's do it. One, two ready, go.
 - a. S. sing and do body movements.

Assessment: *Students will be able to sing the song, chant and perform the body percussion at 100% accuracy.*

Transition: T. "Now it is time to review our solfège, so extend your arms in front of you and wiggle your fingers for 30 seconds to get ready to use the solfège hand signs." S. wiggles fingers.

Activity # 3

1. Students are standing in a circle.
2. T. "We are going to learn the recorder part on solfège!"
3. Guiding Question # 1: T. "While you're listening to me sing, please move to the melody and try to listen to what the time signature is."
4. T. sings the recorder part with solfège hand signs. (See notation part)
5. T. "Please raise your hand to tell me what the time signature was."

- a. T. calls on a few students to answer their questions.
 - b. S. "6/8"
6. Guiding Question # 2: T. "Please listen for what solfège I start and end the recorder part on!"
7. T. will sing the recorder part with solfège hand signs again. (See notation part)
8. T. "Please raise your hand to guess what solfège I used at the start and end of the recorder part."
 - a. Answer:
 - i. Start: SO
 - ii. End: DO
9. T. "I will sing the first two measures of the recorder part and then you will join me for the second try. Please do your solfège hand signs while I sing.
10. T. sings and does solfège while S. do hand signs.
11. T. "Now join me in singing the first two measures of the line!"
 - a. S. join.
12. T. "Good! Now I'll sing and sign the next two measures. Listen and look at my hand signs."
13. T. sings and does solfège while S. do hand signs.
14. T. "Now join me in singing the next two measures of the line!"
 - a. S. join
15. T. "Now you will sign while I sing and sign the entire line!"
16. T. sings and signs the entire line while S. signs.
17. T. "Let's try the entire line together now!"
 - a. S. sing and sign.
18. T. "Great, now you CLAP the 6/8 pattern while I clap and sing the line."
19. T. sings AND claps the line while the students clap the 6/8 pattern.
20. T. "Now join me in clapping and singing the solfège for the entire line."
 - a. S. join.
21. T. "We will go around the room, so everyone gets a chance to sing and clap the line! If you are not singing, you will be clapping the 6/8-time signature."
22. T. sings the solfège and keeps the 6/8 beat while students are solo singing.

Individual Assessment: Formal assessment: Solo singing and rhythm counting by each student

Transition: Now that we have sung the recorder part. You know what that means, recorder time! Quickly and quietly go get your recorders and make a circle.

Activity #4

- 1) Start with a review on "playing position"
 - a. the recorder sits correctly in the mouth, is at a 45-degree angle and fingers are in the correct position.
- 2) Do 4-beat echo warm-up exercises with different rhythmic patterns and notes (B, A, G, C, E).
 - a. two measures for each note (i.e., B B B BB; BB BB B BB; AA A AA A)
 - b. Check to make sure your student is tonguing correctly (on doo syllable)
- 3) Review the F scale (see notation below)

- 4) Teach “Recorder Line” in the Orffestration.
- 5) Have students start in “Rollercoaster Position”
- 6) Have student count with rhythm syllables while pointing to the notes on the page/screen
- 7) Then ask student to get in the “King Tut or Chin Position”
- 8) Have them sing note names while fingering along (teacher gives starting pitch and sings with them) of the line you are teaching.
- 9) Have students in the “Playing Position” and have students play the line while the teacher keeps the beat and counts them and cuts them off.
- 10) Fix any mistakes and play again.
- 11) If played perfectly then go faster to challenge the student.
- 12) Address any playing issues.
 - a. (i.e., squeak = too fast air or incorrect finger position or too much mouthpiece in the mouth)

Assessment: *Students will be able to play the F scale and recorder line with 100% accuracy.*

Transition: “Now I’m going to split us up. This half of the room goes to one of the instruments near the board. This half stays here.” S. go to designated spots.

Activity # 5

1. “Everyone standing, you’ll be doing our dance moves.”
2. T. “Everyone at the instruments, take 30 seconds and play whatever notes you want within the F scale. This is called improvisation.”
 - a. S. Improv on instruments on F scale.
3. T. “Okay, now we’re going to learn the instrument parts for our song.”
4. T. Sings and plays **bass marimba** line part. (See notation below)
5. T. “Those on our bass instruments and those doing our first dance, let’s try it.”
 - a. S. sing, dance, and play **bass** line part.
6. T. “Let’s move on to the **drum** and **shaker** part.”
7. T. Sings and plays **drum** and **shaker** parts. (See notation below).
8. T. “Those on our **drums/ shaker**, as well as those doing our second dance, let’s try it.
 - a. S. sing, dance, and play the drum and **shaker** part.
 - b. T. “Let’s do our **marimba** parts.”
9. T. sings and plays the higher **marimba** part. (See notation below)
10. T. “Everyone on the higher marimba and doing our third dance, let’s do it.”
 - a. S. sing, dance, and play higher marimba parts.
11. T. sings and plays the lower **marimba** part. (See notation below)
12. T. “Lastly, everyone on the **lower marimba** and doing our final fourth dance, let’s do it.”
 - a. S. sing, dance, and play **lower marimba** parts.
13. T. “Excellent work everyone. Let’s try it all together with every dance part, instrument part, and the song.
 - a. One – two – ready – go.

Assessment: *Students will be able to chant and perform the body percussion and play instrumental part correctly at 100% accuracy.*

Closure:

- 1) T. "Great job everyone. Let's clap the 6/8-time signature and go back to our circle."
 - a. S. clap the 6/8-time signature and sit back in a circle.

Recap of Lesson:

- 2) T. "What instrument did we learn about today?"
 - a. S. "Marimba"
- 3) T. "How many different dance parts were there?"
 - a. S. "4."
- 4) T. "What musical concepts did we learn today?"
 - a. S. "6/8 time signature, improvisation, and performance."
- 5) T. "Please line up at the door as we sing our goodbye song."

T. sings Musical Closure: Goodbye, Music Students.

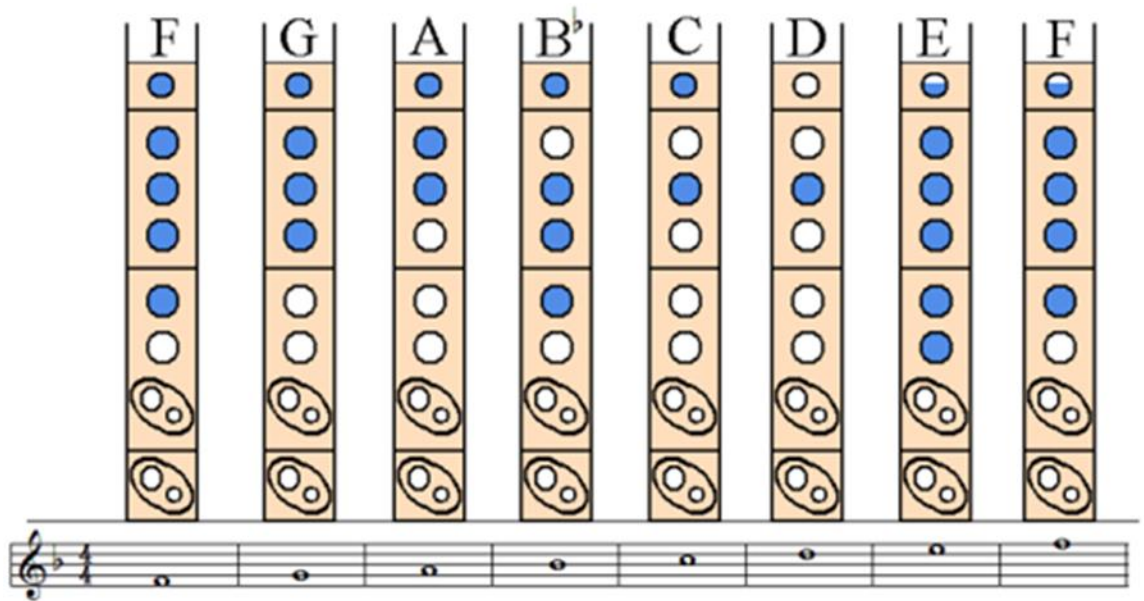


FIG. 13. Recorder fingering chart for F scale. (F major (diatonic) scale)

Marimba Orffestration

MU 3340 - Grade Level 5 Lesson Aide

J. Gutierrez

The score is for a Marimba Orffestration and consists of two systems of music. The first system includes parts for Soprano Recorder, Marimba, Conga Drums, Shakers, and Bass Marimba. The second system includes parts for S. Rec., Mrb., C. Dr., Sh., and B. Mba. The music is in 6/8 time and features a variety of rhythmic patterns and dynamics.

First System:

- Soprano Recorder:** Melodic line in treble clef, 6/8 time.
- Marimba:** Treble and bass staves. Treble staff has notes and rests. Bass staff has notes and rests. Includes the instruction "Tap-S Tap-H Tap-S Tap - Knees" above the treble staff.
- Conga Drums:** Treble staff with notes and rests. Includes the instruction "Clap Clap Pat Clap Clap Pat Clap Clap Pat Clap Clap Pat" below the staff.
- Shakers:** Treble staff with notes and rests. Includes the instruction "Rsnap Lsnap Rsnap Lsnap Rsnap Lsnap Rsnap Lsnap" below the staff.
- Bass Marimba:** Treble and bass staves. Treble staff has notes and rests. Bass staff has notes and rests. Includes the instruction "Clap Stand Pat Squat Clap Stand Pat Squat" below the staff.

Second System:


- S. Rec.:** Melodic line in treble clef, 6/8 time.
- Mrb.:** Treble and bass staves. Treble staff has notes and rests. Bass staff has notes and rests.
- C. Dr.:** Treble staff with notes and rests. Includes the instruction "Clap Clap Pat Clap Clap Pat Clap Clap Pat Clap Clap Pat" below the staff.
- Sh.:** Treble staff with notes and rests. Includes the instruction "Rsnap Lsnap Rsnap Lsnap Rsnap Lsnap Rsnap Rsnap" below the staff.
- B. Mba.:** Treble and bass staves. Treble staff has notes and rests. Bass staff has notes and rests. Includes the instruction "Clap Stand Pat Squat Clap Stand Pat Squat" below the staff.

©

FIG. 14. This is the Orffestration Arrangement for Activity.

Marimba and Recorder

Recorder



Recorder musical notation on two staves in 8/8 time. The melody consists of eighth and sixteenth notes, including a triplet of sixteenth notes in the final measure.

Bass Marimba

I.	I.
F	C
Clap	Clap
Stand	Squat

Hand Drum

П	У
Clap Clap Pat	

Shaker

Г	У	Г	Г	У	Г
Rs	Ls	Rs	Ls	Rs	Ls

B Section

Improvise on F Major Scale
F G A Bb C D E F

Higher/Lower Marimba

M		M			
F	A	F	C	C	C
Ts	Th	Ts	Tk	Tk	Tk




Illustration of a green recorder instrument.

FIG. 15. This is the visual that I created for the Marimba and Recorder Activity

IV. WORLD MUSIC QUESTIONNAIRE

One question that surged after learning about Guatemala and its music was whether even having resources available, would those resources be utilized?

A look at the benefits of World Music can be seen in Jacqueline Henninger's article "Research-to-Resource: Effective Incorporation of World Music Into the Music Classroom" (2018). In this document, it is stated that the implications are that "researchers have documented that sharing music of other cultures with young learners may positively affect their music perceptions and levels of respect and appreciation for others. Music educators who can effectively structure world music lessons may provide learners with opportunities for growth." (Henninger, 2018, 5.)

According to the research, the best time during which educators should expose students to a diverse amount of music is during their periods of open-earedness, which are during the elementary and college years. The term 'open-earedness' refers to the period during which people are most open to different forms of music. Having those experiences with music of different cultures other than their own can have a positive impact on the individual's music taste and perception on the world. I found this interesting, because elementary and especially college were the moments that I was exposed to different types of music. I remember singing "Feliz Navidad" in kindergarten to the top of my lungs. During my years at the university level, I had the opportunity to be a part of a diverse number of ensembles, all different in the ways they were taught, rehearsed and with regard to music style. As a future educator, the experiences I had in these ensembles have helped me develop my teaching philosophy.

Overall, this resource to research approach helped make a case that music, more specifically the incorporation of world music in the classroom, has a positive impact on the students and can provide many benefits such as the students' perception on the world, cultural awareness, and increase in the receptivity to new music.

Another article that looks at World Music is *World Musics and Music Education: A Review of Research, 1973-1993* by Milagros Agostini Quesada and Terese M. Volk (1997). In this article, the authors discuss what has been researched, what should be researched further and what questions should be investigated in regard to World Music. The authors investigate studies and analyze their purposes and effects on the topic of World Music. In the section "Analytical Evaluations: School Music Texts and Materials" the authors state that several researchers have looked at the issues of representation and authenticity of songs ... available to the music educator. Some studies merely indicated the problem of lack of authenticity (Quesada & Volk, 1997, 54). These issues are two of many problems that are hindering teachers from feeling adequate to teach world music in their classroom. Overall, this article brings to the forefront all the questions and answers to the issues that call for further study in World Musics. The authors highlight that teacher preparation, readily accessible and authentic resources are needed for an increase of music from different cultures in the classroom.

Reading these articles made me question: Do educators in my area need resources to teach Guatemalan music? With that question in mind, I started my survey journey. When constructing the survey alongside my thesis supervisor, I kept in mind two main ideas: 1) do educators in my state, the state of Texas, use world music and Guatemalan music in their classroom, and 2) what is an impediment for teaching world music. What I

used as a guide for my survey questions was Edgar Cajas' 2007 survey in their doctoral dissertation "Music Education in Central America: A Comparative Study of Educational Policies and Practices in Guatemala, Honduras, and Costa Rica." Cajas' survey was directed towards the Ministry of Education officials and music educators of those countries to "find out information on issues related to the current situation of music education in the education process in the area" (Cajas 2007, 238). This twenty-eight-question survey visually helped me decide what I needed to include in my survey, which can be seen in APPENDIX B, along with the informed consent in APPENDIX A. I decided to use Qualtrics for the survey distribution, because it is accessible, and it provides support for the analysis of the survey and visuals for the questions. The numbering of the questions changed slightly when transferring the questions to Qualtrics because it helped with categorizing them in the system. The survey was presented at the 2021 School of Music Alumni Weekend Luncheon and afterwards on the School of Music Alumni Facebook page. After the event, a total of 30 participants had completed the survey.

Survey Results and Analysis

Question 1.1: Are you an educator in Texas?

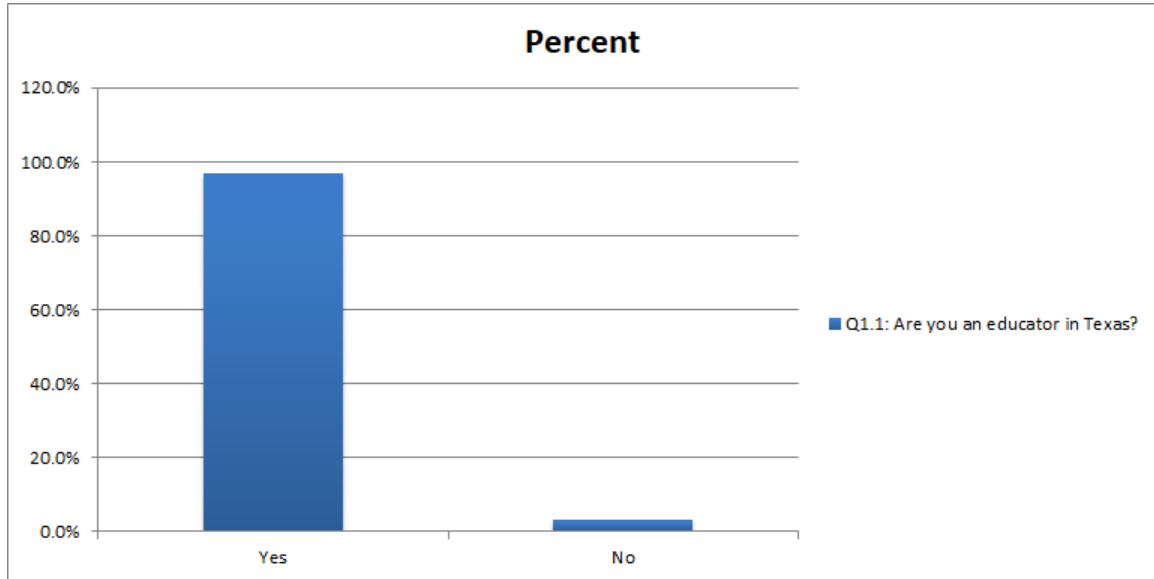


FIG. 16. Percentage of participant answers for Q.1.1.

Results for Q1.1: Yes (96.7%), No (3.3%).

Reflection of Q1.1: The vast majority of the participants that took the survey (all but one) are educators in Texas.

Question 1.2: Number of years teaching

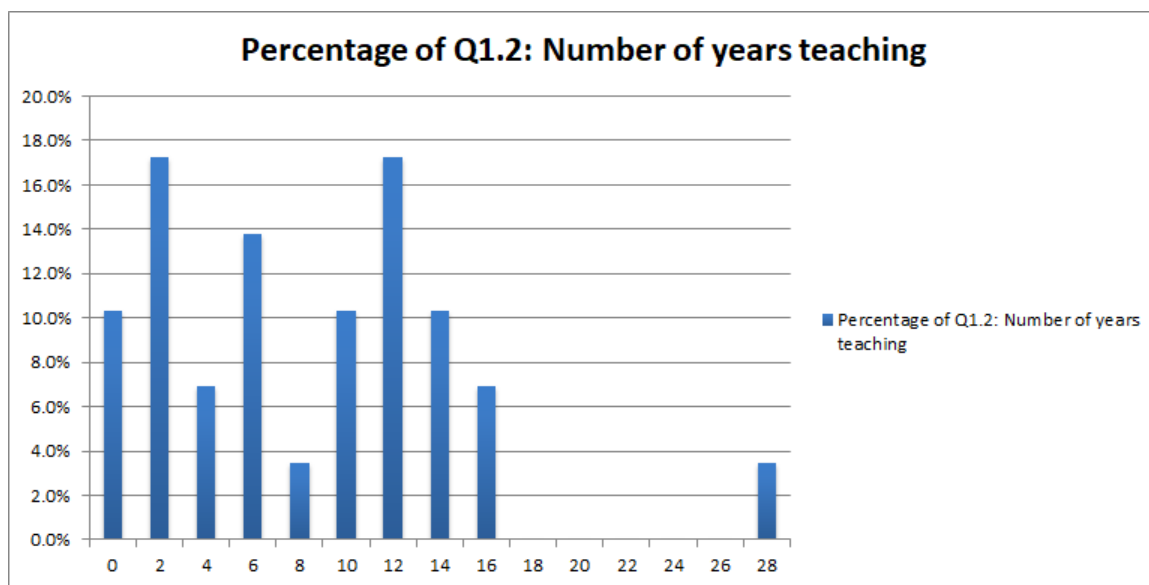


FIG. 17. Percentage table for 'Text Entry' Q.1.2.

Results for Q1.2: 0-1 years of teaching (10.3%), 2-3 years of teaching (17.2%), 4-5 years of teaching (6.9%), 6-7 years of teaching (13.8%), 8-9 years of teaching (3.4%), 10-11 years of teaching (10.3%), 12-13 years of teaching (17.2%), 14-15 years of teaching (10.3%), 16-17 years of teaching (6.9%) and 28-29 years of teaching (3.4%).

Reflection of Q1.2: The teaching experience of the survey participants vary. While some were novel teachers, the majority had extensive teaching experiences (between 6 and 28 years). However, the number of years does not mean the amount of experience that the participant has with World Music.

Question 2: Please make a check in the areas you teach primarily:

Band, General Music, Choir, Orchestra, Jazz, Latin, and Others

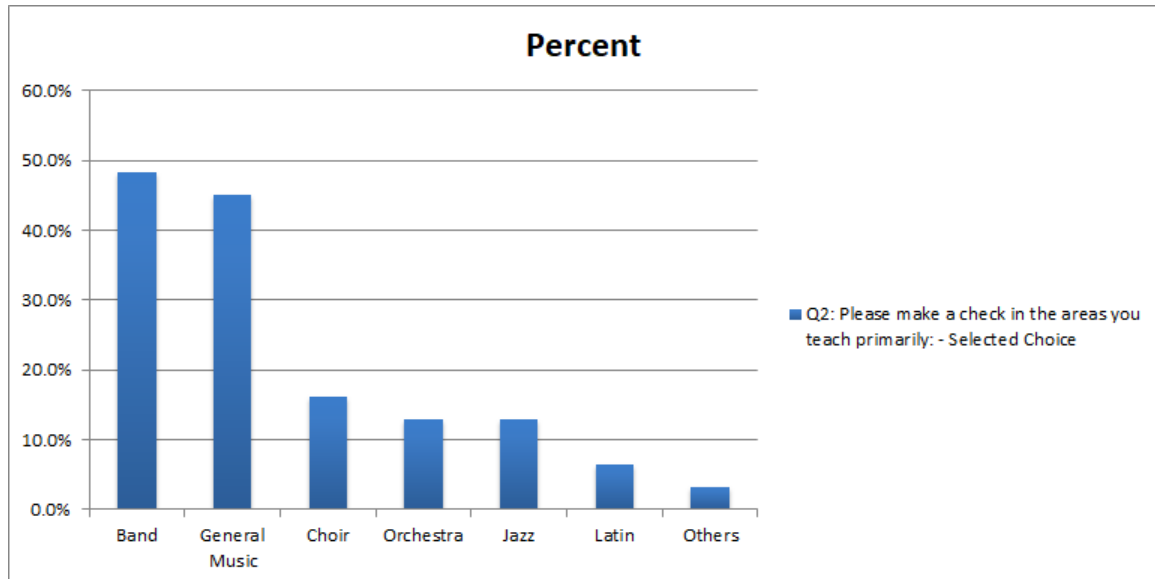


FIG. 18. Percentage table of Q2, which provided a 'select all that apply' function.

Results of Q2: Band (50%), General Music (46.7%), Choir (16.7%), Orchestra (13.3%), Jazz (13.3%), Latin (6.7%) and Others (3.3%).

Reflection of Q2: This question was a click all that apply, because it would show the different content areas of the participants. Almost half of the survey participants teach General Music, which is where integrating world music is easily possible. A few of the participants also teach Latin Music, which is naturally where world music with a focus on Latin music is being taught (usually Mariachi or Salsa).

Question 4: What are the main problems in carrying a music program in your school?

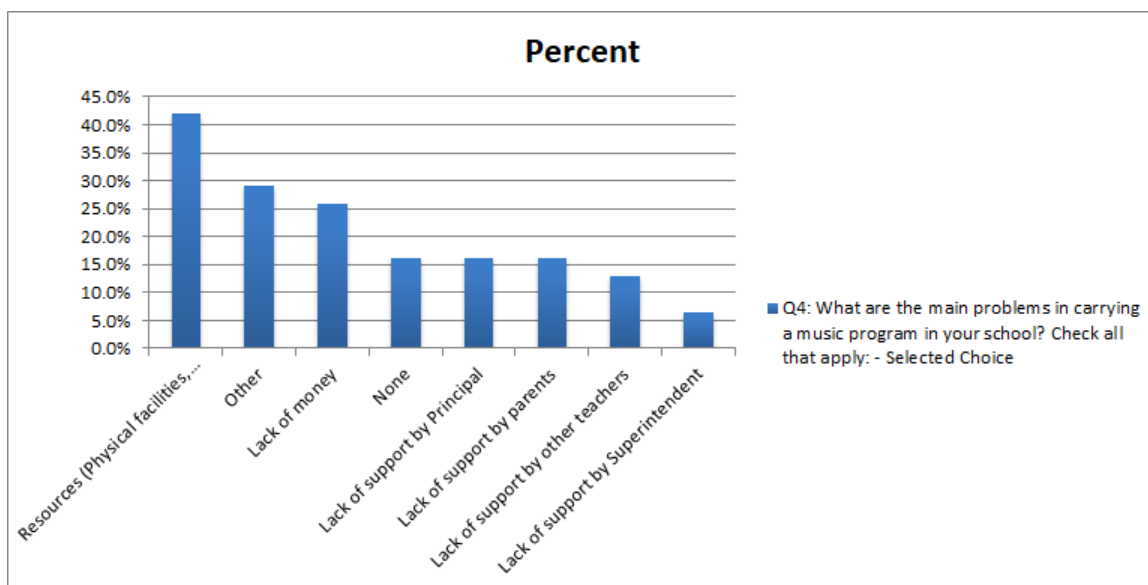


FIG. 19. Percentage table of Q4, which provided a ‘select all that apply’ function.

Results of Q4: Resources (43.3%), Other (30.0%), Lack of money (26.7%), None (16.7%), Lack of support by Principal (16.7%), Lack of support by parents (16.7%), Lack of support by others (13.3%), and Lack of support by Superintendent (6.7%).

Reflection of Q4: The participants identified the obstacles that they face when working with their program. Lack of resources was indicated as the main obstacle.

Question 8: On a scale of 1 (never) to 5 (frequently), please indicate, by selecting the most appropriate box, how often you have used the following activities in your music class:

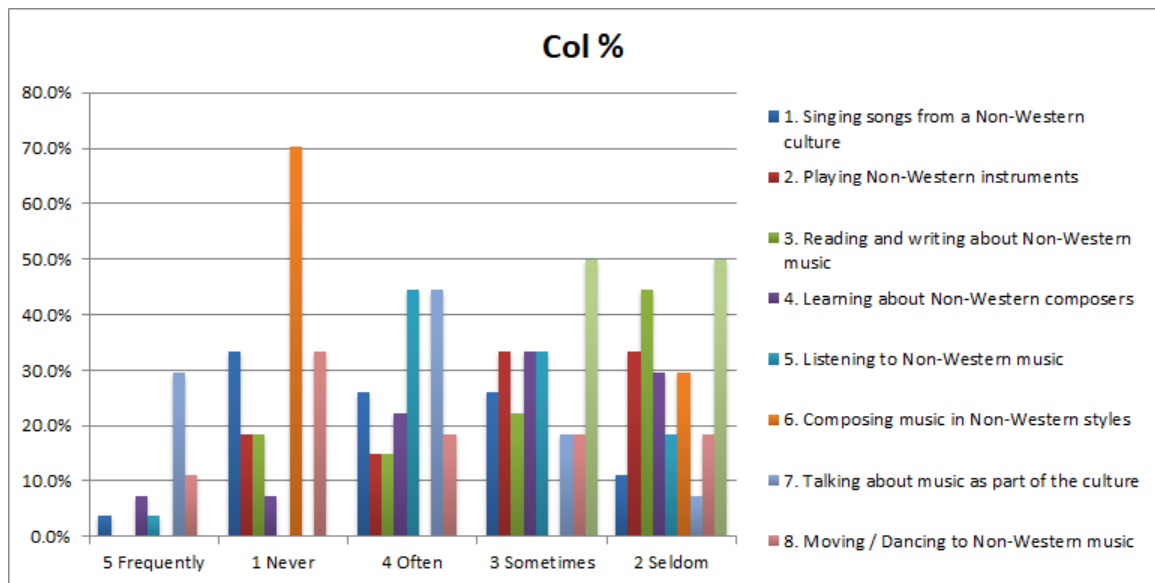


FIG. 20. Percentage bar chart showcasing Q8 results with response options from ‘Never’ to ‘Frequently.’

Reflection of Q8: I was not surprised to see that ‘Composing music in Non-Western styles’ was ‘never’ or ‘seldom’ used in the classroom from the pool of participants. ‘Talking about music as a part of the culture’ was the section that received the highest ranking with the answer ‘frequently.’ ‘Listening to Non-Western music’ is also done ‘often’, according to nearly 50% of the survey participants. Even ‘Singing songs from a Non-Western culture’ is done ‘often’ by only less than 30% of the participants.

Question 10: How familiar are you with music from Guatemala?

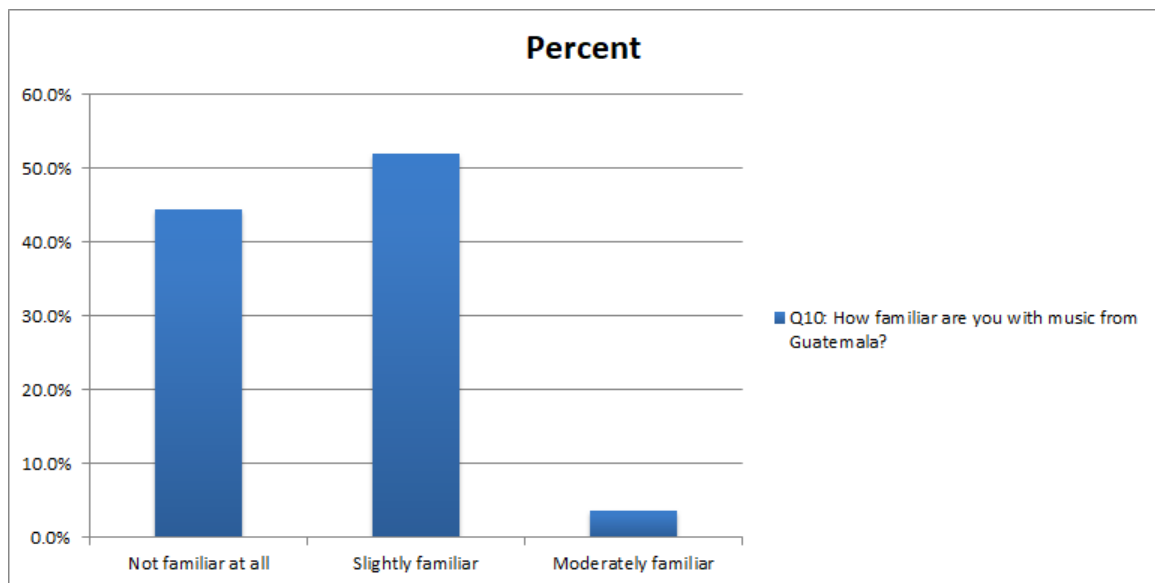


FIG. 21. Percentage table of Q10 with response options from
‘Not familiar at all’ to ‘Extremely familiar.’

Results of Q10: Not familiar at all (44.4%), Slightly familiar (51.9%), and Moderately familiar (3.7%).

Reflection of Q10: The participants’ familiarity of Guatemalan music is on the ‘less familiar’ spectrum.

Question 11: Have you ever taught music from Guatemala in your classroom?

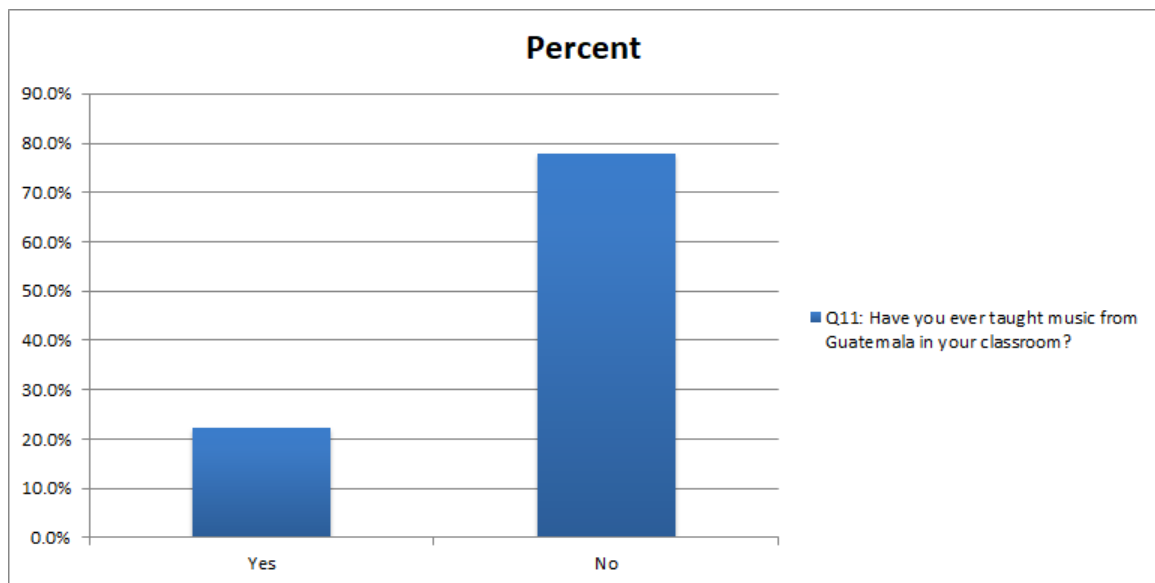


FIG. 22. Yes and No percentage table of Q11.

Results of Q11: Yes (22.2%) and No (77.8%).

Reflection of Q11: I was expecting to receive 100% ‘no’ on this question, so I was happily surprised to see some ‘yes’. However, the question was broad, so it does not specify which music from Guatemala was used: singing, instrumental, video about Guatemala or through another medium.

Question 12: If you had the resources (lesson plans and instruments) would you include more lessons on Guatemalan Music?

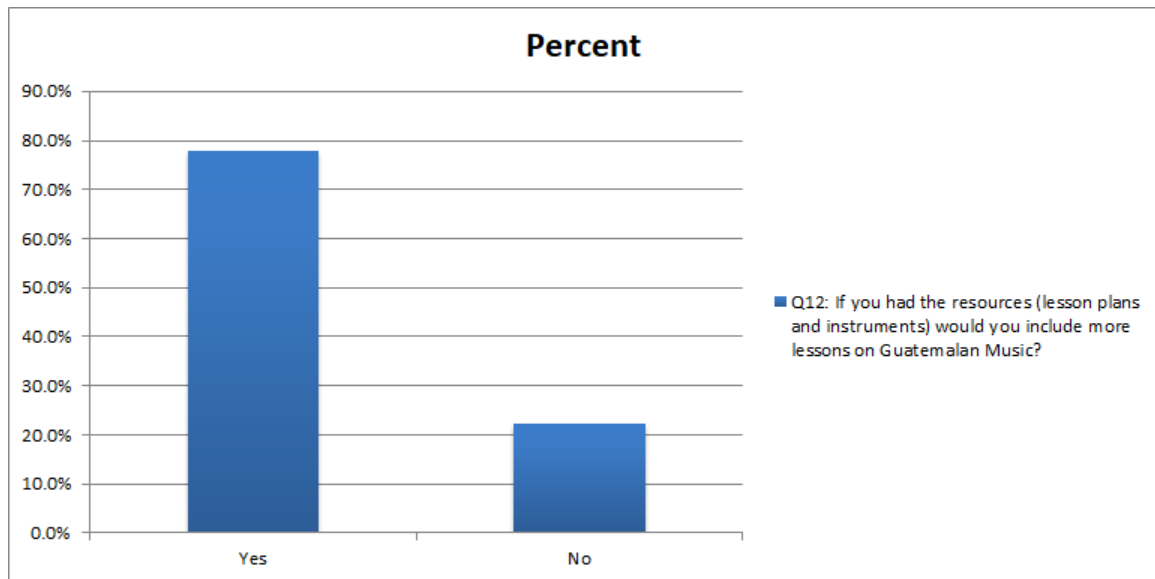


FIG. 23. Yes and No percentage table of Q12.

Results of Q12: Yes (77.8%) and No (22.2%).

Reflection of Q12: The survey results indicated clearly that having the resources available for educators would increase the likelihood of including Guatemalan music in their lessons.

Final Remarks on the Survey

Overall, the survey showcased that the participants would include music from Guatemala if the resources were readily accessible for their content area. It is important to provide resources that are readily available and authentic that would help foster world music through activities like singing, playing, creating, and discussing Non-Western music in the classroom.

V. CONCLUSION AND REFLECTION

The thesis started off with the idea of researching where the music of Guatemala originated from and with the goal of writing a music composition dedicated to the Mayan descent country. It later evolved into a focus on traditional instruments. Due to the progression of my studies, I started to focus more on the lesson planning and focusing on how to cultivate a classroom community alongside classroom management. My questions evolved to main four questions:

1. Why is traditional Guatemalan music not as present in the U.S.?
2. What research is available on Guatemalan Music?
3. Are lessons plans available concerning Guatemalan Music?
4. What pedagogical tools / methods can aide when preparing a World Music lesson plan?

The research is the first half of the project, and it was important for me to take the time to learn about my heritage, as my dad is from Guatemala and my mother is from El Salvador. The other half was to educate myself more about implementing World Music into a classroom. I am becoming a music educator, because I want to help students have the opportunity to have an environment where they can express themselves and feel safe and inspired. To me, teaching others is to encourage and inspire. By encouraging students, I hope to show them how to become the best version of themselves, whether it is musically or in life. Music is a universal language, and in the classroom, it is important for students to be able to feel welcomed and seen, while also learning about others from around the world.

Through my research I found answers to my original questions. Resources and information are scattered, difficult to find and not all in English. In addition, very few pedagogical resources are publicly available. The resources that are available are outdated; however, newer resources are becoming available. Some pedagogical tools and methods include World Music Pedagogy, showcasing traditional musical instruments, and using resources such as the new handbook as a guide.



FIG. 24. During my 2021 trip to Guatemala, I took this photo of three community members playing the marimba during the festival in Joyabaj.

This research has helped me already in my teaching journey. In 2020, I became the lead teacher in the adult ESL program at El Buen Samaritano, an outreach ministry that aims to address the needs of the Latino and Spanish-speaking community in Austin.

In this program, I facilitated the zoom classroom with a textbook and enforced activities with students whose home country was not the United States. I loved introducing music into the classroom, like picking a favorite song and translating the lyrics to English or discussing music from their home countries like El Salvador, Mexico, Colombia, and even Guatemala. With the knowledge of the research I had done and the education method courses I was going through, I was in a unique position to support and guide my students with making connections and having discussions in the English language. Integrating musical components into the curriculum helped me make a bridge between the familiar language and English while also sparking curiosity and further learning in my students.

When reading Rigorberta Menchu's 1983 testimony and when I was later reminded of Chomsky's 2021 *Central America's Forgotten History: Revolution, Violence, and the Roots of Migration*, I learned about secrets.

“Forgetting can be a form of oppression and silencing, but silence can also be a form of protection and resistance. Menchu places a lot of emphasis on what she will not tell. Menchu quotes the ancient Mayan text Popol Vuh: ‘Learn to protect yourselves, by keeping our secret.’ Parents must teach their children ‘to keep the secrets of our people, so that our culture and customs will be preserved.’ The secrets became inherent to what it means to be Indigenous. They formed part of the centuries-long tradition of Indian resistance against Spanish Control...”

(Chomsky, 2021, 4-5.)

Preservation. Pain. Protect. These three factors have possibly been the reasons for Guatemalan music not being as available as other countries. The tradition of secrets is

imbedded in the indigenous community identity. The perseverance of culture and customs vary from culture to culture; however, as demographics change and families' cultures intersect in society, one needs to be cautious and be able to share what one learns with others. In contrast, at the end of Parte Uno of my journey to completing this thesis, I had found a quote from Batres in a 2019 Da Vinci University in Guatemala video in regard to the importance of interchanging musical experience.

“Una linda proyección donde unos aprendemos y también compartimos lo que tenemos con otros.” / Translated “A beautiful projection where some of us learn and also share what we have with others.

This thesis started as a way for me to connect and learn more about Guatemala. Since inception, the thesis evolved alongside me through my undergraduate journey here at Texas State. These resources touch only the surface of the research on Guatemalan music, and I am excited to keep on learning more and continue on my journey becoming a music educator, advocate, and researcher who continues learning and sharing music with others.

APPENDIX A - Consent Statement

Jennifer Gutierrez, an undergraduate student at Texas State University, is conducting a research study to study how frequently world music is used by teachers in Texas. You are being asked to complete this survey because you are an educator in Texas.

Participation is voluntary. The survey will take approximately 5 minutes or less to complete. You must be at least 18 years old to take this survey.

This study involves no foreseeable serious risks. We ask that you try to answer all questions; however, if there are any items that make you uncomfortable or that you would prefer to skip, please leave the answer blank. Your responses are anonymous.

Possible benefits from this study are correlating the demand for resources for teaching world music / Guatemalan Music to the lack of resources.

Any identifiable information obtained in connection with this study will remain confidential and will be disclosed only with your permission or as required by law. The members of the research team, and the Texas State University Office of Research Integrity and Compliance (RIC) may access the data. The RIC monitors research studies to protect the rights and welfare of research participants.

Your name will not be used in any written reports or publications which result from this research. Data will be kept for three years (per federal regulations) after the study is completed and then destroyed.

If you have any questions or concerns, feel free to contact Jennifer Gutierrez or their faculty advisor:

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This project IRB: #8006 Teaching World Music Preferences was approved by the Texas State IRB on Monday, September 27th, 2021. Pertinent questions or concerns about the research, research participants' rights, and/or research-related injuries to participants should be directed to the IRB chair, Dr. Denise Gobert 512-716-2652 – (dgobert@txstate.edu) or to Monica Gonzales, IRB Regulatory Manager 512-245-2334 - (meg201@txstate.edu).

If you would prefer not to participate, please do not fill out a survey.
If you consent to participate, please complete the survey.

APPENDIX B - Survey Template

Information about yourself

1. Did you study music education?
 - a. Y/N
2. Number of years teaching
 - a. Blank
3. Area of Teaching - Please make a check in the areas you teach primarily:
 - a. General music
 - b. Band
 - c. Orchestra
 - d. Choir
 - e. Latin
 - f. Jazz
 - g. Others_____
4. Current place of work - check all that apply
 - a. Public School
 - b. Private School
 - c. Location: Rural
 - d. Location: Urban
 - e. Grades: K-5
 - f. Grades: 6-8
 - g. Grades: 9-12
 - h. Part-time
 - i. Full-time
5. Approximate number of students taught per year:
 - a. Blank
6. About how much money does/did the program receive annually?
 - a. Blank
7. What are the main problems in carrying a music program in your school? Check all that apply:
 - a. None
 - b. Lack of money
 - c. Lack of support by Superintendent
 - d. Lack of support by Principal
 - e. Lack of support by Other teachers
 - f. Lack of support by Parents
 - g. Resources (Physical facilities, instruments, scores)
 - h. Other
 - i. Blank

Definition of Non-Western music: Non-Western music is any music that is from a culture or musical tradition other than the European.

8. On a scale of 1 (never) to 5 (frequently), please indicate, by selecting the most appropriate box, how often you have used the following activities in your music class:

Activity	1 Never	2 Seldom	3 Sometimes	4 Often	5 Frequently
1) Singing songs from a Non-Western culture					
2) Playing Non-Western instruments					
3) Reading and writing about Non-Western music					
4) Learning about Non-Western composers					
5) Listening to Non-Western music					
6) Composing music in Non-Western styles					
7) Talking about music as part of the culture					
8) Moving/Dancing to Non-Western music					
9) Other					

9. What percentage of the music being discussed in your classroom is Non-Western music?
- Blank
10. How much of it is Latin music?
- None at all
 - A little
 - A moderate amount
 - A lot
 - A great deal
11. What are the percentages of your average classroom demographic?
- Boxes / percentages

12. About how much does your music selection reflect the make-up of your school's student population?
 - a. None at all
 - b. A little
 - c. A moderate amount
 - d. A lot
 - e. A great deal
13. How familiar are you with music from Guatemala?
 - a. Not familiar at all
 - b. Slightly familiar
 - c. Moderately familiar
 - d. Very familiar
 - e. Extremely familiar
14. Have you ever taught music from Guatemala in your classroom?
 - a. Y/N
15. If you had the resources (lesson plans and instruments) would you include more lessons on Guatemalan Music?
 - a. Y/N

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