SCHOOL MATINEE SERIES

LA SANTA CECILIA

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OCT 8 10 am

Hopkins Center Outreach & Arts Education • hop.dartmouth.edu/outreach • 603.646.2010
WELCOME TO THE HOP
A performance needs an audience, so be prepared to play your part!

THEATER ETIQUETTE

When entering the Hopkins Center, show consideration for all those sharing the building by remaining quiet and respectful in common areas.

Be aware and use quiet voices. Remember that live theater differs greatly from watching television or movies or attending a sporting event. Live performers can hear and see you and are easily distracted by any talking or moving around in the audience. Even the smallest sounds can be heard throughout the theater, so it’s best to be quiet so that everyone can enjoy the performance.

Applause is the best way to show your enthusiasm and appreciation!

Important things to remember: Backpacks, food, drink, and gum are not allowed in the theater. Please turn off all cell phones and note that recording the performance or taking any photos is strictly prohibited. Hats off! It is respectful to remove hats during your time in the theater.

INFORMATION FOR TEACHERS

Be prepared and arrive early. You should arrive at the theater 30 to 45 minutes before the show. Allow for travel time, parking, and trips to the restroom. You should be in your seat at least 15 minutes before the performance begins.

Have a head count. On the day of the performance be sure to have an accurate head count of students, chaperones, and teachers.

Staying for lunch? Please call 603.646.2010 no later than one week in advance of the show to make a reservation for lunch. The day of the show, bring lunches in marked boxes and give them to a Hop staff member. Lunches will be ready for you after the show in Alumni Hall.

Photo Policy. The Hopkins Center may take photographs during the performance for use on our website or on promotional materials. If you or your students do not wish to be photographed, please see a Hop staff member.

The Show Must Go On! We do not cancel events due to inclement weather. Performances will only be canceled if the artist is unable to reach the theater. Schools will be notified by phone if the performance has been cancelled. We do not issue refunds for weather-related cancellations; please feel free to fill empty seats with other school or community members.

This study guide was created for you by the Outreach & Arts Education team. To download copies of this study guide, see additional resources for this event, or view past study guides, please visit: www.hop.dartmouth.edu/outreach.

ENJOY THE SHOW!

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The Hopkins Center Outreach & Arts Education department embodies the Hop’s mission to “ignite and sustain a passion for the arts.” It provides Dartmouth, the community and beyond rare personal contact with artists and a broad context for the performing arts. Unveiling the creative process of extraordinarily diverse artists, Outreach programs touch more than 14,000 lives each year.

DID YOU KNOW?

• The Hopkins Center opened in 1962.
• The Hopkins Center was designed by Wallace Harrison, architect of Lincoln Center and the United Nations Building in New York City.
• Spaulding Auditorium houses one of the largest pipe organs in New Hampshire. Can you find it?
ABOUT THE ARTISTS: LA SANTA CECILIA

The band La Santa Cecilia formed in Los Angeles in 2007. The six members, born in the United States or brought to the country when they were very young, were raised in bilingual families. They listened to Latin music in their homes while being exposed to American popular styles like rock, jazz and soul. The band began their career **busking** on Olvera Street in Los Angeles, singing popular and traditional Mexican songs. Their 2013 debut album *Treinta Dias* won a GRAMMY award for “Best Latin Rock, Urban or Alternative Album.” Their songs include original compositions sung in Spanish and English, traditional songs and covers that take on new meanings with their unique interpretation, including The Beatles’ *Strawberry Fields Forever*, and Soft Cell’s *Tainted Love*. Their song *Chicle* was featured on the television series *Weeds*, and the band made an on-camera appearance on HBO’s *Entourage*.

Band Members:

Marisol “La Marisoul” Hernandez: Lead Singer
José “Pepe” Carlos: Accordion and **Requinto**
Miguel “Oso” Ramirez: Percussion
Alex Bendana: Bass

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**DID YOU KNOW?**

La Santa Cecilia, or Saint Cecilia, is the patron saint of musicians in the Roman Catholic Church. Many churches hold concerts in her honor on her feast day, November 22.

Ecstasy of St. Cecilia between Saints Paul, John Evangelist, Augustine and Mary Magdalene, by Raphael

**OLVERA STREET**

Olvera Street is at the heart of the oldest part of downtown Los Angeles, CA, filled with restaurants, an outdoor market and historic sites. The neighborhood marks the history of where the city was founded in 1781 by Spanish *pobladores*. 
CONTEXTUAL BACKGROUND:
LA SANTA CECILIA AND IMMIGRATION: EL HIELO (ICE)

La Santa Cecilia has been very open about the fact that until recently, Jose “Pepe” Carlos was an undocumented immigrant, which prevented the band from being able to travel out of the country to perform. The Deferred Action for Childhood Arrival (DACA) executive order passed in 2014 allowed Pepe to receive a temporary work-permit and freedom from the fear of not being able to return home. The band has performed at rallies promoting immigration reform in Arizona and Washington, DC.

Though the band was not formed with the intention of making a political statement, they have embraced the role of speaking and singing for the immigrant experience in the United States. Their song El Hielo is based on the real lives of undocumented immigrants, telling stories about the challenges and fears they face. El Hielo translates to ‘ice,’ a play on words on the Immigration and Customs Enforcement (ICE) agency. The band also released a cover version and video of the iconic 1967 Beatles song Strawberry Fields Forever that pays tribute to migrant workers who pick fruit and their hard work (see Learning Activities section for more information).

**EL HIELO (ICE) TRANSLATION**

Eva pasando el trapo sobre la mesa, ahí está, Cuidando que todo brille como una perla Cuando llegue la patrona que no se vuelva a quejar. No sea cosa que la acuse de ilegal.

Eva passing the rag over the table, there she is, Taking care that everything shines like a pearl (So) when the boss comes, she does not complain again. Don’t let it be that she accuses her of being illegal.

José atiende los jardines; parecen de Disneyland. Maneja una troca vieja sin la licencia. No importa si fue taxista allá en su tierra natal; Eso no cuenta para el Tío Sam.

Jose tends to the gardens; they look like they’re from Disneyland. He drives an old truck without a license. It does not matter if he was a taxi driver over in his home country; That does not count for Uncle Sam.

Chorus:
El hielo anda suelto por esas calles. Nunca se sabe cuando nos va a tocar. Lloran, los niños lloran a la salida, Lloran al ver que no llegará mamá.

ICE is loose over those streets. We never know when we will be hit. They cry, the children cry at the doorway, They cry when they see that their mother will not come back.

Uno se queda aquí. Otro se queda allá. Eso pasa por salir a trabajar.

One is left here. Another is left there. That’s what happens when you go out to work.

Martha llegó de niña y sueña con estudiar, Pero se le hace difícil sin los papeles. Se quedan con los laureles los que nacieron acá, Pero ella nunca dejar de luchar.

Martha arrived as a girl and she dreams of studying, But it is difficult for her without documents. They keep all the prizes, the ones who were born over here, But she never stops fighting.

**IN THEIR OWN WORDS**

**Miguel Ramirez:** “We want to make sure people understand we’re talking about human beings, we are those human beings. That’s where we come from, those are the people who brought us to this country. Luckily we’ve had the opportunity to do something with our lives and we just want to show that.”

**Marisol Hernandez:** “I guess [Strawberry Fields] is a way for us to acknowledge their work and for people just to remember where all our amazing fruit comes from, and it’s so easy to grab at grocery stores, but it comes from somewhere else, and it’s good to acknowledge the people behind the scenes, no?”
CONTEXTUAL BACKGROUND: LATIN AMERICAN MUSIC AND CULTURE

La Santa Cecilia takes influence from a wide range of artists and musical styles. Some come from popular music in the United States, like Miles Davis, The Beatles and Janis Joplin. Having grown up in Los Angeles and embracing their families’ Mexican heritage, they are also influenced by artists and styles from Mexico and the rest of Latin America.

BOLERO

Bolero is a slow-tempo music and dance style from Cuba in 2/4 rhythm. It evolved from the traditional trova style in the late 19th century, in which itinerant musicians played guitar and sang romantic lyrics that were adapted into musical form from popular poetry. José ‘Pepe’ Sánchez is credited as the father of Cuban bolero, though many of his songs are now lost because he composed them in his head and never wrote them down. The traditional bolero form has two sections of 16 bars, each separated by an instrumental guitar section. During the second half of the 20th century, the Cuban bolero became popular in the rest of Latin America, especially Mexico, and was adapted with other popular dance styles.

Listen to a traditional Cuban bolero performance: [www.youtube.com/watch?v=uUqPnzhi_ys](http://www.youtube.com/watch?v=uUqPnzhi_ys)

CORRIDOS

Corridos are long ballads popular in Mexico that tell the story of political issues, celebrate heroic feats, or tell popular tales. They were commonly used to recount history of the Mexican-American War and resistance during the Mexican revolution. Today corridos frequently tell of migrant workers, immigrant experiences and the stories of the drug trade. The rhythm and instrumentation vary depending on the region and style of the performers. The three-part narrative form consists of a salutation from the singer, the story itself, then a farewell from the singer.

Listen to José Alfredo Jiménez sing “Corrido De Mazatlan:” [www.youtube.com/watch?v=AcvLD49_ndQ](http://www.youtube.com/watch?v=AcvLD49_ndQ)

WHAT DO YOU THINK?

During the past 30 years, many corridos have been written of true stories about smugglers in the drug trade. The Mexican government has passed laws that invite radio stations to voluntarily ban these narco corridos from the airwaves. Freedom of speech legislation prevents the government from enforcing a complete ban.

What do you think? Should stations remove these songs from the radio? Do narco corridos glamorize the lives of drug dealers or do they just tell their stories?

Corrido sheet music celebrating the entry of Francisco I Madero, revolutionary and president from 1911-1913, into Mexico City in 1911.
CONTExTUAL BACKGROUND: (CONT.)

NORTEÑO
Norteño is a genre of Mexican music related to polka and corridos, strongly featuring accordion and bajo sexto, a 12-string instrument similar to guitar. The style is a mix of Mexican and Spanish musical traditions with the influence of European styles of polka and waltz, from Polish immigrants who came to Mexico in the 19th century. Norteño means 'northern,' and the music is popular in the northern parts of the country bordering the United States. It is also similar to tejano, a style that developed along the border and is more influenced by rock and country.

Listen to Los Tigres Del Norte: https://www.youtube.com/watch?v=NU7sQI6aEpU

RANCHERA
Ranchera is a genre of traditional Mexican sung by one performer with a guitar, drawing from rural musical traditions and associated with mariachi bands. Seen as a symbol of Mexican identity, it spread from the rural ranches of Mexico to cities in the rest of the country during the Mexican Revolution. Rancheras come in 2/4, 3/4 and 4/4 meter, with an a/b/a/b form, and feature very passionate and dramatic lyrics about love, patriotism or nature. The ranchera frequently features the grito mexicano, or Mexican shout.

Listen to Vicente Fernández: https://www.youtube.com/watch?v=oXFy52nT0To

CUMBIA
Cumbia originated in Colombia as a fusion of the styles of native Colombians, African slaves and the Spanish settlers of colonial times. The music grew from a form of courtship dance among the slave population accompanied by African drumming. They incorporated dance steps from the indigenous culture and local instruments such as the millo flute, gaita flute and guacharaca. Modern styles of cumbia incorporate European instruments, including Spanish guitars and accordions that German immigrants brought to the area. The basic rhythm structure is in 2/4, though it varies throughout different Latin American countries. During the 1950s and 1960s, the ‘Golden Age of Cumbia,’ Colombian musicians made the style popular throughout Latin America, where it was adapted and developed into national styles.

Listen to traditional cumbia artists Toto la Momposina: https://www.youtube.com/watch?v=VptjlOfa70w
CONTExTUAL BACKGROUND: (CONT.)

BOSSA NOvA

Bossa nova is a genre of Brazilian music that was very popular in the 1950s and 1960s, a time of political change in Brazil. Bossa nova is performed on classical guitar with surdo (bass drum), clave, pandeiro and cabasa providing percussion. The basic rhythm comes from samba, the best known style of Brazilian traditional music, with an emphasis on the second beat in a 4/4 time signature. The style came from the middle and upper classes living along the beaches in Rio de Janeiro, featuring lyrics about love, the beach and beautiful women. After the 1964 coup d'état in Brazil, musicians sang more about the struggles of common people, protest against the new military government and their fight for liberty. Bossa nova became very popular in the US among jazz fans in the 1960s. João Gilberto is widely credited as the most important musician in the development of the style, specifically the guitar rhythm and low-key, ‘whispering’ lyrical style.

Watch Joao Gilberto: https://www.youtube.com/watch?v=g6w3a2v_50U

Nara Leão, a popular bossa nova singer in the 1960s-1980s.

PRE PERFORMANCE DISCUSSION QUESTIONS:

• What are some styles of Latin American music you have heard before? What popular artists are influenced by musical styles from Latin America?
• What happens when a musical style travels to a new place? What makes a certain type of music traditional? What styles of music would be considered traditional in the United States? What is the essence of a style of music, and when does it change and become a new style?
• Why does music make it easier to remember a poem or story?

POST PERFORMANCE DISCUSSION QUESTIONS:

• What did La Santa Cecilia sing about? What is their message about the experience of immigrants in the United States? How do they compare to your personal views?
• How many of the lyrics could you understand? Could you understand the meaning of the songs even if you didn’t understand the language? Which lyrics were the most meaningful to you?
• How did La Santa Cecilia’s style compare to popular musicians who are influenced by Latin American styles, such as Shakira or Ricky Martin?
• How many musical styles did you recognize in the concert? How could you identify them? How much is La Santa Cecilia a traditional musical group, and much do you think they represent an innovative new style?

LEARNING ACTIVITIES: GRADES 6-12

POINT--COUNTERPOINT

Listen to La Santa Cecilia’s song El Hielo. Ask students to identify all the people described or alluded to in the lyrics (the ICE agents, the immigrants, the children, the business owners, the garden owners, the other students, etc.) Imagine what each character’s opinion about the issue of immigration reform might be. What is each person’s connection to the issue of immigration? How does it affect his or her daily life? In teams, have students research the issue and draft an outline of their character’s viewpoint. Stage a debate about immigration reform from the perspective of the characters in El Hielo.
LEARNING ACTIVITIES: GRADES 6-12

STRAWBERRY FIELDS

Listen to the original version of Strawberry Fields Forever by The Beatles. As a class, discuss the lyrics and style of the song. What do you think it is about? What styles of music have influenced this song? What do you think is the singer or songwriter’s purpose? Next, listen to La Santa Cecilia’s version of the song, without the video. What do you notice that is different? How have they interpreted the song a different style or vocal emphasis? Now listen to their version while watching the Strawberry Fields video. What do you notice about the people in the video? What story does this video tell? What kind of message do you think the band is trying to communicate? Have students create a Venn diagram comparing The Beatles’ and La Santa Cecilia’s versions of the song.

Extension: Think of a consumer product that you use on a regular basis. Research the history of that product and imagine the stories of the people who come into contact with it. Tell a story about the product and/or the people involved in narrative, cartoon panels, or another medium.

LYRICAL LESSONS

In their song El Hielo, La Santa Cecilia takes a stand on the issue of immigration reform. Have the students share what they already know about immigration, the current laws, and the experiences of immigrants in the US. As a class, analyze the lyrics to the song. What is the singer’s point of view in the song? What images, stories and characters are described in the song? What opinions or ideas that the song argues against? How does the video impact the listening experience? How is this video different from most music videos?

Have each student choose and research a song in a style that they enjoy that makes a political statement (Sunday Bloody Sunday by U2, Fortunate Son by Credence Clearwater Revival, Strange Fruit by Billie Holiday, Changes by 2 Pac are all good examples). Similar to El Hielo, ask the students to analyze the song. What does the song invoke the listener to do? How effective are the lyrics in conveying the message? How does the music help the lyrics affect the listener?

As part of their analysis, ask students to imagine a short film that would illustrate the message of the song. Write a pitch for their proposed film, describing the characters, setting and action to be portrayed.

Extension: Have students research a political issue that is important to them and write a song that expresses their point of view or motivates listeners to act. Ask a local songwriter to help with the composition.

THIS JUST IN!

From corridos in Mexico and bolero in Cuba to ballads in Europe and bush ballads in Australia, singers around the world shared popular stories and news of important events before we relied on newspapers and television. Visit www.corridos.org/, a Smithsonian Institution website focusing on the history of corridos in Mexico for good examples of audio tracks with lyrics in Spanish and English. Listen to several examples, following along with the lyrics. Compare the common features of each of the songs: What is the meter and rhyming scheme? How long are the stanzas? What literary devices are included? What is the perspective of the singer? Which elements of a narrative (setting, characters, plot, conflict, resolution) are included in the song? What historical facts are presented, and when are opinions or embellishments included? Ask students to think of a story they would like to tell—it could be a news story, a historical event or something from their own life. In pairs, have students tell their story out loud to one another, and together identify the important narrative elements. Ask students to write their story in the form of a ballad. Some might only focus on the words, while some students might choose a familiar melody or compose their own melody to accompany the lyrics. Ask students to read or sing their ballad aloud for the class.

Extension: Adapt the students’ ballads into skits, present them musically to an audience or publish the collection as a class songbook.
VOCABULARY

**Ballad**: a poem or song that narrates a story, organized into short stanzas

**Bars**: in music, a segment of time that includes a certain number of beats; measure

**Busking**: playing or performing in a public place, usually soliciting money

**Coup d’état**: a sudden, violent and illegal seizure of power from a government

**Executive order**: a rule issued by the president with the force of law

**Form**: the overall structure of a piece of music, describing the layout divided into sections

**Fusion**: two or more things combined to form a single entity

**Itinerant**: traveling from place to place

**Meter**: in music, rhythm determined by the number of beats and their time value in each measure or bar

**Pobladores**: Spanish for settlers or residents, referring to the original Spanish settlers of Los Angeles

**Requinto**: a small guitar, tuned higher than a standard guitar

**Stanza**: one of the divisions of a song or poem, with a common pattern of meter, rhyme, and number of lines

ADDITIONAL RESOURCES AND REFERENCES

La Santa Cecilia
http://www.lasantacecilia.com/

Watch La Santa Cecilia perform on NPR:
http://www.npr.org/event/music/250548255/la-santa-cecilia-tiny-desk-concert

More information on musical styles:
http://artsedge.kennedy-center.org/educators/lessons/grade-9-12/Corridos_About_the_Mexican_Revolution#Overview
http://discovercolombia.com/cumbia-the-rhythm-of-colombia/

http://www.greatbrazilianmusic.com/samba.html

http://www.greatbrazilianmusic.com/bossanova.html

http://www.donquijote.org/culture/mexico/music/ranchera-music

http://www.npr.org/2015/03/11/392141073/how-mexico-learned-to-polka

http://www.lib.utexas.edu/benson/border/arthoolie2/raices.html

CREDITS

Quotes from *La Santa Cecilia on immigration from*:

articles.latimes.com/2013/jun/01/entertainment/la-et-ms-la-santa-cecilia-treinta-dias-20130602


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http://www.greatbrazilianmusic.com/bossanova.html


http://www.npr.org/2015/03/11/392141073/how-mexico-learned-to-polka

https://www.lib.utexas.edu/benson/border/arthoolie2/raices.html