

Overview

Engage students in an investigation of cultural symbols and explore how cultures change as people of different backgrounds interact throughout the world.

Tool Kit I

Cultural Symbols: African Musical Instruments and Anthropomorphism

What are cultural symbols?

- Recognize symbols of a familiar culture.
- Explore symbols of African culture.
- Interpret symbolic meanings.
- Build an African anthropomorphic musical instrument.

Tool Kit II

Cultural Diffusion and Ethnomusicology: Latin America – The Indigenous Yaqui and Mexican Banda

What are the characteristics of a musical culture?

- Explore how cultures change as people move around the world.
- Discover multiple points of view about the interactions of two cultures.
- Create a museum exhibit that highlights the influences of one culture on another.
- Create a unique musical work based on musical characteristics from multiple cultures.

Extend the Learning

Each tool kit contains instructional content, classroom activities, and discussion prompts designed to engage students with creative inquiry and exploration.

Museum Collection Highlights, Vocabulary, and Concepts

- Culture
- Cultural Characteristics
- Cultural Diffusion
- Ethnomusicology
- Musical Characteristics
- Chronological Reasoning
- Oral History
- Mexican Banda
- Yaqui Pascolas
- Cultural Symbols
- Anthropomorphism
- *Ngombi* Harp
- Thumb Piano
- Ngbaka People
- Yorùbá People
- Chokwe People
- Shona People



Students listen to music played at MIM's African Art display.

Field Trip

During a field trip to MIM, students will see, hear, and play musical instruments from around the world. They can also explore countless additional examples of cultural diffusion and cultural symbolism.

Book a field trip at [MIM.org/field-trips!](https://www.mim.org/field-trips/)

Standards Addressed

Social Studies Standards

History

The Influence of Political and Religious Ideas on Ancient and Modern Societies

Skills and Processes

Evaluating Multiple Perspectives about the Same Events

Geography

Movements of Human Populations

Visual Arts and Music Standards

Create, Present/Perform, Connect, and Respond

English Language Arts

Reading Literature and Informational Text

Writing Standards



Tool Kit I

Cultural Symbols: African Musical Instruments and Anthropomorphism

Objective

Discover how people use **cultural symbols** to establish an identity and communicate beliefs. Explore how decorative elements used on musical instruments can be rich with symbolic meaning. Explore human-like, or “**anthropomorphic**,” features and beliefs associated with many African musical instruments as well as some of their interpretations.

Standards Addressed

- **AZ Arts Standards**
Create, Present/Perform, Respond, Connect
- **Social Studies Standards**
 - History: Economic, Political, and Religious Ideas & the Development of Civilizations, Societies, and Cultures
 - Civics: Process, Rules, and Laws Direct How Individuals Are Governed

Background Information for Educators

Cultures can be described by their **characteristics**, including the ideas, beliefs, music, food, technologies, and symbols that distinguish a group of people.

Cultural symbols are any physical manifestation of a cultural characteristic: corporate logos, school mascots, styles of dress, distinctive foods, etc. Musical instruments can also be powerful cultural symbols that communicate a wide variety of meanings. Does a guitar played by a country western singer look the same as a guitar used by a heavy metal artist? Not typically. In addition, the clothing a musician wears when performing can communicate cultural meanings. Would a hip-hop artist perform while wearing boots and a cowboy hat? Would a Mexican banda musician perform in a powdered wig like George Washington? Probably not. The clothing we wear, like the types of musical

instruments we play, are all symbols of our culture and communicate powerful cultural messages.

Sometimes a **cultural symbol** can be something decorative. For example, a banjo used in bluegrass music that features symbols and imagery depicting an idyllic farm scene might communicate a yearning for a simpler way of life. Alternatively, a *banda tambora* (the bass drum used in Mexican banda music)



Figure 1. Engraved “Owens Mill Deluxe” banjo from Virginia, USA



Figure 2. Banda tambora from Jalisco, Mexico

decorated with symbols from the Aztec calendar may communicate a sense of cultural heritage.

In some cases, the symbols found on a musical instrument can be intertwined with deep spiritual meaning, reflecting beliefs about music's role as an active, mystical force with magical or religious properties. For example, in some African cultures, musical instruments are constructed with human-like features or believed to represent human-like attributes. The attribution of human-like characteristics to a nonhuman object is known as **anthropomorphism**. Anthropomorphism is common all over the world. Many cartoons feature objects such as cars, trains, or other things that have human features. In some African cultures, the human depictions on musical instruments relate directly to beliefs about the nature of life and death and the ancestors and deities that interact with the living from unseen worlds.



Figure 3. Ngombi from Central African Republic (Ngbaka people)

The music of many African cultures is believed to facilitate communication between the living and the dead. In some cases, the sounds of an anthropomorphic musical instrument are believed to literally embody the voice of the depicted ancestor or god. For example, African harps, such as the *ngombi* (see figure 3), are often interpreted as a representation of a female entity, sometimes even a goddess. The resonating chamber from which the strings protrude is commonly interpreted to symbolize a woman's womb from which life and music emanate. In the Bwiti religion of Gabon, the sound of the harp is thought to symbolize the voice of the goddess Nyingwan Mbege (Sister of God) to whom people appeal for good



Figure 4. Figurative drum from Nigeria (Yorùbá people)

fortune. The music of the harp is the sound of her voice and is believed to drive away evil spirits.

Many African drums also feature anthropomorphic decorations. The figures depicted on the drum are sometimes said to symbolize the ancestors or deities living in an unseen cosmos with whom the drum communicates, calling to them from the world of the living or representing their actual voice calling back from the dead. For example, among the Yorùbá people of Nigeria, where there are over one thousand different deified ancestors or *orisha*, figures carved on drums often represent a specific *orisha*. As *orisha* are believed to operate within a hierarchy that mirrors social hierarchies found among the living, anthropomorphic symbols can function as a means of declaring family heritage and establishing rights to hereditary political power. As a result, among the Yorùbá, like in many other traditional African societies, certain drums are reserved for the exclusive use of chiefs or other political figures.

The thumb piano is an instrument with small tines or tongues that produce a gentle sound when plucked



Figure 5. Thumb piano from Angola (Chokwe people)



Figure 6. Thumb piano from Zimbabwe (Shona people)

with the thumbs. Thumb pianos exist throughout the African and Afro-Caribbean world, where they come in a variety of sizes, from the small *chisanji* and *mbira* of central Africa to the very large *marimbula* found in the Caribbean. In many parts of Africa, thumb pianos are played in religious rituals or healing ceremonies to drive away evil spirits. Some are decorated with anthropomorphic features for ceremonial purposes. Among the Chokwe people of Angola, where the thumb piano is known as *chisanji* (see figure 5), the sculpted form of the instrument represents a deceased ancestor;

when played, its sound communicates the voice of that ancestor. Similarly, among the Shona people of Zimbabwe, where the thumb piano is known as *mbira* (see figure 6), the sound of the instrument is also related to the voices of ancestors. While the Shona do not typically decorate their *mbira* with rich carvings, they believe that the *mbira* itself is anthropomorphic. The long and short tines on the Shona thumb piano are said to symbolize individual ancestral mothers, fathers, and children and the voices of their respective spirits.

Across Africa it is common to see metallic rings, bottlecaps, or rattles attached to thumb pianos. These vibrate when the thumb piano is played, creating a musical distortion that many African ethnolinguistic groups believe facilitates spiritual or ancestral communication.

Anthropomorphic symbolism in African musical instruments has connections to religious beliefs and a sense of cultural heritage. An understanding of the meanings associated with these symbols can lead to a greater appreciation of the rich traditions, spiritual practices, and music of many African cultures.

Images and Videos

- [African Drumming](#)
- [African Harps](#)
- [African Thumb Pianos](#)
- [Slides: African Anthropomorphic Musical Instruments](#)

Classroom Activity: Building and Decorating Thumb Pianos

Objective

Explore African culture by building and decorating a thumb piano.

Standards

AZ Arts Standards

Create, Present/Perform, Respond, Connect

Social Studies Standards

History: Economic, Political, and Religious Ideas

Background

The thumb piano is a member of the lamellaphone family of instruments. Lamellaphones are named for the vibrating lamellas, or lamellae (Latin root word for






“tongues”), which make the sound. Lamellaphones and thumb pianos are common throughout Sub-Saharan Africa and among African-descended cultures in the Caribbean and South America. They have many different names, including *mbira*, *sanza*, *marímbula*, and *chisanji*. Originally made entirely from natural materials such as wood or cane, thumb pianos are now commonly made from metal and wood.

Materials

- Small cardboard boxes (e.g., USPS small flat-rate boxes or similar)
- Large, wide bobby pins
- Paint stirrers, rulers, or similar flat rectangular pieces of wood or plastic
- Packing tape
- Rubber bands
- Crayons, pens, paints, and other items for decoration

Continue to next page for activity!

Activity: How Can I Build My Own Thumb Piano?

	<p>1. Assemble your box.</p>
	<p>2. Assemble the lamellas (the small metal bars that create the thumb piano's sound).</p> <ol style="list-style-type: none"> Take the bent side of the bobby pin and gently pull it apart from the flat side of the bobby pin into a V shape. Bend a second bobby pin into a V shape in which one side of the V is longer than the other. Do this by gently pulling the entire bobby pin apart as best as you can until it is nearly flat. Then, using the side of a wooden table or other hard surface, create a new bend somewhere along the length of the flat side of the bobby pin. Repeat this process, creating at least two more bobby pins in which the sides of the V are different sizes. You should have at least four bobby pins with different V shapes.
	<p>3. Organize the lamellas from the longest to the shortest V shape.</p>
	<p>4. Tape the flat side of the lamellas to the box. The lamellas should be arranged in a straight line and should not extend past the edge of the box.</p>
	<p>5. Place the wooden paint stirrer on top of the lamellas and across the part of the box to which the lamellas have been taped. Snug it up as close to the point of the V as possible.</p>

Activity: How Can I Build My Own Thumb Piano? *Continued*

	<p>6. Secure the wooden paint stirrer to the box by placing a rubber band around one end of it, and then stretching the loop of the rubber band around the box to secure the other side.</p>
	<p>7. Decorate your thumb piano using anthropomorphic elements shown in the African Anthropomorphic Musical Instruments slides provided or with other cultural symbols.</p>

Discussion Questions and Writing Prompts

Grade Level	Social Studies Standards	Activity	Discussion or Writing Prompt
Grade 3–5	History: The development of civilizations, societies, cultures, and innovations have influenced history and continue to impact the modern world.	Inquiry and discussion	What are some symbols of your own culture? Are any of the symbols of your culture anthropomorphic?
Grade 6–8	History: Economic, political, and religious ideas and institutions have influenced history and continue to shape the modern world.	Inquiry and discussion	How are beliefs about music, spirituality, and ancestral communication shared in the anthropomorphic symbolism of many African cultures?
Grade 9–12	Civics: Processes, rules, and laws direct how individuals are governed and how society addresses problems.	Inquiry and discussion	How have anthropomorphic features on African drums been used to reinforce claims to hereditary political authority? What symbols of political authority exist in your own culture? (Example: robes, crowns, music such as fanfares, etc.)

Classroom Resources

Slides intended for the classroom use can be found at MIM.org/educator-resources under “Create a Global Classroom II.”

Tool Kit II

Cultural Diffusion and Ethnomusicology: Latin America – Yaqui Indians and Mexican Banda

Objective

Discover the study of music in its cultural context (also known as **ethnomusicology**) and learn to distinguish some of the **musical** and **cultural characteristics** of a people. Explore the concept of **cultural diffusion** through two musical cultures represented in MIM’s exhibits: “Yaqui” in the United States / Canada Gallery and “Mexico: Banda” in the Latin America Gallery. Each of these distinct musical traditions represents the transmission of ideas, instruments, and beliefs from one place to another, alongside the new traditions and musical cultures that resulted. Finally, interpret the significance of **oral history** by comparing two stories of the same historical event—that of the first contact with the Spanish by the Yaqui Indians.

Background Information for Educators

Ethnomusicology

Cultural characteristics include the ideas, beliefs, symbols, music, food, and technologies that define the culture of a group of people. Cultural characteristics can exist on a global scale, such as the practice of drinking carbonated soft drinks, or on a local scale, such as the use of different words to describe these drinks (e.g., English: soda, pop, Coke; Spanish: *coca*, *gaseosa*, *refresco*). As part of studying the different cultural characteristics of a place or people, **ethnomusicologists** study the **musical traits** that define a people; these include specific musical practices and sounds. Studying the cultural and musical characteristics of different places and people can illuminate how one group influences another, and vice versa.

Cultural Diffusion

As people move around the world, **cultural diffusion** occurs as their **cultural characteristics** (i.e., ideas,

beliefs, symbols, music, food, technologies, etc.) change in response to the new people and cultures they encounter. Examples of cultural diffusion are all around us. Drinking a carbonated soft drink is an example. Carbonated soft drinks were first developed in England in the late eighteenth century when they were initially thought to be medicinal. By the 1850s, carbonated lemonade became a popular English export. Over 150 years later, a common German word for *any* type of carbonated soft drink is *limonade*. Businesses such as Coca-Cola created new flavors that they promoted globally. Their efforts were so successful that in many places, the generic word for any type of carbonated soft drink is “Coke.” As carbonated soft drinks spread throughout the world, new flavors emerged to suit local tastes.

Cultural diffusion has profoundly influenced music around the world. For example, Mexican banda music can be traced to the influence of Spanish and French military bands in the nineteenth century. Since then, banda has developed into a variety of distinctly Mexican and Mexican American **genres** (i.e., styles) of music. Similarly, the lifeways of Yaqui Indians living in the southwestern United States and northern Mexico today reveal the influence of Jesuit missionaries who first arrived in the early seventeenth century. Contemporary Yaqui music reflects the influence of both European and ancestral traditions and practices. The music of the Yaquis and the Mexican banda are only two of an infinite number of examples of how cultural diffusion has impacted music around the world.



Figure 1. Eighteenth-century map of Jesuit missions in Sinaloa and Sonora, Mexico (Banda and Yaqui territories)



Figure 2. Students on a MIM field trip

Banda

Mexican banda music developed from wind and brass bands that were brought to Mexico by European colonists. Before the advent of recorded music, every town or military base had its own banda ensemble that performed music for both private and public events, including weddings, religious processions, political rallies, public holidays, and bullfights. Initially, these bandas played the music that was popular in Europe: selections from operas, patriotic marches, and dance tunes, such as the polka, mazurka, and paso doble.

Following a series of revolutions against European political control during the nineteenth century, bandas developed musical genres that were distinctly Mexican, such as *rancheras* and *corridos*. *Bandas del pueblo* (village bands) often took on the names of their place of origin. *Banda de Sinaloa*, for example, is a band from the Mexican state of Sinaloa, which welcomed many German immigrants during the nineteenth century. As a result, music by a *banda sinaloense* sounds like German polka music mixed with Spanish, French, and local folk



Figure 3. Mexican banda exhibit at MIM

music. *Bandas* also named themselves after a specific characteristic of their local style. *Banda tamborazo* refers to a band from the Mexican state of Zacatecas. The *tamborazo*, or bass drumbeat, is a unique feature of Zacatecan banda music.

Banda music has consistently shifted with changing tastes in music. During the 1920s, the *banda orquesta* (orchestral band) arose from a desire to perform jazz music from the United States. It incorporated instruments such as the saxophone, which was not traditionally used in bandas up until that time. Further innovations in banda music occurred when Mexican immigrants brought it to the United States. *Technobanda*, also known as *banda sintetizada*, *banda contemporánea*, *banda moderna*, or *neobanda*, is an outgrowth of *banda sinaloense* that developed in Los Angeles, California, during the 1990s. In a *technobanda*, electronic keyboard synthesizers, electric basses, and computers may replace the traditional clarinets, tubas, or trumpets. In addition, *technobandas* make use of amplified vocalists.

The development of *technobanda* in Los Angeles helped many Mexican American immigrants reconnect with their cultural roots. *Technobanda* introduced a new dance style known as the *quebradita*, which became popular among Mexican American youths and, later, among Mexican youths after *technobanda* and the *quebradita* gained popularity in Mexico itself. *Technobanda* is now a musical style that prevails in both the United States and Mexico.

Traditional Banda

Traditional Mexican bandas do not typically include vocalists or electronic instruments.



Technobanda

Technobandas replace traditional banda instruments with electronic instruments or computers.



European Influences on Mexican Banda

European influences on banda music include the military bands of European countries that ruled Mexico, such as Spain and France. In addition, immigrants from Germany as well as musicians working for the church each brought distinct styles of music that influenced banda and Yaqui music to varying degrees.



Yaqui Pascolas

In **oral histories**, people maintain and pass on cultural beliefs by telling stories. Like most good stories, oral histories can be a mixture of myth and fact, or they can simply reflect the honest point of view of the person telling the story. Oral histories can reveal things that mere facts do not, such as cultural beliefs or personal feelings. Fisherfolk who catch tiny minnows may exaggerate their size in order to communicate their excitement at having caught fish for the first time! Parents may summarize their childhood struggles by claiming to have walked many miles to school in the snow despite having lived in Phoenix, Arizona, their whole life. Regardless of the factual details, with a mixture of myth, fancy, and even comedy, **oral histories** can help us understand important cultural beliefs and feelings.

The oral history of the Yaqui Indians tells of a division among the people that occurred with the arrival of the first Spanish settlers in their ancestral lands. Some of the people refused to embrace the culture, music, and religion of the Christian newcomers and went into hiding. These “enchanted ones,” as they are sometimes called, are now said to occupy an unseen parallel world. Among the rest of the Yaqui people, ancestral practices and new European cultural, musical, and religious practices commingled.

Following the arrival of the Spanish, the Yaquis began using musical instruments of European origin, such as the violin and harp, along with their traditional drums, flutes, and singing, to tell stories of both an ancient and a newly evolving Yaqui culture. **Yaqui pascola** dances are performed in native dress but represent religious stories surrounding the Easter celebrations



Figure 4. Yaqui exhibit at MIM

of Christianity. The Yaqui Deer Dance reflects a more distant past, however. It honors a deer for sacrificing its life to feed the Yaqui people. Accompanied by a traditional drum, flute, and singer, a male dancer dresses as a deer who frolics through its natural habitat before being slain by a group of hunters.

The culture of the Yaqui predates the arrival of European culture, music, and religion to their ancestral lands. Despite adopting Christian beliefs, the Yaquis still believe that the “enchanted ones” live among

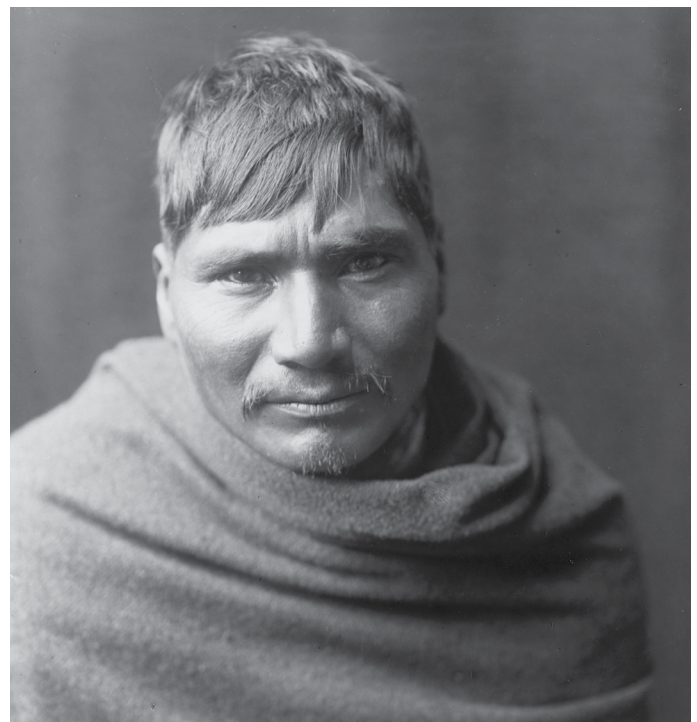


Figure 5. Portrait of a Yaqui Man, Arizona, c. 1907. Photograph by Edward S. Curtis

them in the music they perform, whether on a traditional drum or a European violin. In 1942, an elderly Yaqui musician named Juan Valenzuela related the following story:

These people who became enchanted remained here but no one knows where they are exactly because they cannot be seen. Sometimes a person hears a drum or a violin, and it is probable that this is the music of the enchanted people. Sometimes when a *pascola* musician is a very good musician it is said that he learned his music from the enchanted people. (Quoted in Edward H. Spicer, "Excerpts from the 'Preliminary Report on Potam'," *Journal of the Southwest* 34, no. 1 [1992]: 128)

Yaqui Music



European Influences on Yaqui Music



Classroom Activity: Cultural Diffusion and Museum Exhibit Design

Objective

Create a museum exhibit proposal (or actual exhibit) that highlights the **diffusion** of one culture into another.

Standards

Academic Standards for the Arts: Create, Present/Perform, Respond, Connect

Social Studies – Geography: Examining Human Population and Movement

Social Studies – History: The Development of Civilizations, Societies, Cultures, and Innovations

Social Studies – Historical Thinking and Analyzing Relationships

English Language Arts – Reading and Writing Standards

Background

When an exhibit is planned at MIM, **ethnomusicologists** and designers first decide what kinds of **cultural characteristics, symbols, or oral histories** they want to showcase. Since it is impossible to communicate everything about a place or a culture, they must decide what to include or exclude, and how to visually arrange everything. Additionally, they have to select the best video to accompany the exhibit. Finally, they write the text that accompanies the exhibit, what we at MIM call a "graphic rail." To make graphic rails accessible to the general public, MIM tries to limit them to 125 words. All of this information is plotted onto an exhibit template that is used to propose and plan exhibit installations.

Cultural Diffusion: How can I represent the diffusion of one culture into another?

Understanding **cultural diffusion** begins with a basic understanding of historical timelines and an eye for cultural similarities. For either Mexican banda or Yaqui pascolas, use the resources provided below at any stage of this process.

1. Choose two cultures or cultural traditions to represent. Research examples of each culture, making a list of the similar cultural characteristics.
 - What cultural characteristics appear to exist in both cultures?
 - Are similar musical instruments used?
 - What cultural characteristics seem unique to each culture?
2. Research the history of both cultures and their interactions, if known. Use the "Know – Wonder – Learned" resource provided to help organize information.
 - How does it appear that the cultural characteristics of one culture have been altered by another culture?
 - What are the circumstances of the interaction between the two cultures? Was the interaction violent, peaceful, or both?
3. Gather images, videos, or other objects that represent this example of cultural diffusion.
 - What do you feel are the most iconic symbols of each culture?

- What is the story you are trying to tell?
- Using the provided exhibit template, arrange the images or objects in such a way as to tell the story of cultural diffusion.
 - Write a graphic rail of 150 words or less that encapsulates the interaction of the cultures.
 - EXTEND THE LEARNING: Students create a physical exhibit based on the template they have just created.
 - This can include printed photographs, physical objects, and a laptop playing videos like the ones students would see at MIM.

Reflect and Discuss

What does this activity help us understand about culture? What are some aspects of cultural diffusion that we can control? What are some aspects of cultural diffusion that we cannot control?

Classroom Resources

Audio/Video Playlists

- [Yaqui Native American \(United States and Mexico\)](#)
- [European Influences on Yaqui Music](#)
- [Mexican Banda](#)
- [Mexican Technobanda](#)
- [European Influences on Mexican Banda Music](#)

Images (Google Image Search)

Please ensure “**Safe Search**” is activated on all browsers.

- [Yaqui Native American \(United States and Mexico\)](#)
- [Yaqui Musicians](#)
- [Mexican Banda](#)
- [Mexican Technobanda](#)

Classroom Activity: Cultural Diffusion and Ethnomusicology

Objective

Identify the distinguishing musical characteristics of a culture or place.

Create a song, beat, or other piece of music that incorporates imitations of these characteristics.

Experience cultural diffusion by creating, disseminating, and altering musical characteristics from different places and cultures.

Standards

Academic Standards for the Arts: Create, Perform,

Respond, Connect

Social Studies – Geography: Examining Human Population and Movement

Social Studies – History: The Development of Civilizations, Societies, Cultures, and Innovations

Background

All musical cultures use sound in different ways to create music. The unique ways that a culture creates, manipulates, and organizes these sounds are what we call **musical characteristics**, which might include the following:

Vocals. *Are people making sounds with their voices? How would you describe those sounds?*

Instruments. *What instruments are being played? What does each instrument sound like? Are the instruments electronic, or are the sounds of the instruments being amplified or altered in some way with electronics?*

Parts. *Are multiple instruments or sounds occurring at the same time? Are they all doing the exact same thing or playing distinct parts? Identify some of those parts.*

Volume or Dynamics. *Is the music meant to be loud or soft? Does the volume change over the course of the song? Is there a particular reason why it changes?*

Beat. *Does it have one? Could you dance to it? Does it sound steady like a march, or irregular?*

Organization or Form. *Is the music divided into distinct sections where different things happen? Can you describe those different sections?*

Timbre. *Are the sounds sharp and nasal, or broad and open? Are the sounds harmonious or distorted?*

Part A: Musical Characteristics – What is my music? What are some musical characteristics that distinguish my music?

- Working in groups of three or four, pick three songs, beats, or other pieces of music to explore.
 - If available, MP3 players or similar technologies can be used to support this step of the activity

2. Be ethnomusicologists and identify at least three musical characteristics found in the chosen songs, beats, and/or pieces.
 - A musical characteristic is anything that helps identify one song from another, or one musical style from another.
 - For convenience, refer to examples of some musical characteristics above.
3. Create an *approximation* of a musical characteristic of each of the songs, beats, or other pieces of music that you have chosen, using whatever materials you have on hand.
 - For example, you might imitate a beat using your hands and a table, use voices and hand gestures to imitate an instrument, imitate a vocal part, or learn to play a part of the song on another musical instrument or technology you have nearby.
 - *While the point of this activity is not to create an exact replica of the original, you should try to make your imitation as faithful as possible.*
 - Both “**beatboxing**” and “**mouth guitar**” are examples of how the voice can be used to imitate musical instruments.
4. Use the musical characteristics of each of these songs to create a new song, beat, or other piece of music.
 - This new music should incorporate the musical characteristics of each of the three original songs in a new way.
 - For example, approximations of both hip-hop and rock-and-roll beats might be played by two different individuals simultaneously on desks while a third individual imitates a pop vocal.
 - If available, technologies such as digital audio workstations can be used to support this step of the activity.
5. Share the new music that has been created.
 - Observe each performance for its distinguishing musical characteristics.

Reflect and Discuss

What are some distinguishing musical characteristics of each newly created piece of music? Are the influences for each new musical work clear? Why or why not?

Part B: Cultural Diffusion – What are some ways that my music might change as it moves around the world?

1. As people move around the world, they bring aspects of their culture with them. Reorganize yourselves into different groups of two or three as if you had all just moved to a different part of the world bringing a characteristic of your musical culture from Part A with you. Then, choose a foreign musical culture such as Yaqui pascolas or Mexican banda.
 - Feel free to use the list of suggested foreign cultures listed below or any other culture that might qualify to you as foreign.
2. Listen to the music of your new culture as ethnomusicologists, identifying at least three of its distinguishing musical characteristics.
3. As in Part A, create *approximations* of these new musical characteristics using whatever materials are readily available.
4. Create a new song, beat, or piece of music that incorporates at least one musical characteristic from the new culture you have chosen, together with musical characteristics from your groups in Part A.
 - For example, two individuals might contribute beats from Part A, while a third individual contributes an imitation of something from the new culture.
5. Share the new music they have created with others and observe each performance for its musical characteristics.

Reflect and Discuss

How has the adopted musical culture been incorporated by and/or changed by each group? In what ways have the music that the students originally chose changed during each part of this activity?

Selected Foreign Musical Cultures

Yaqui Native American (United States and Mexico)

Mexican Banda

Belgian Hip-Hop

Lebanese Pop

British Metal

Indian Classical

Chicago Blues

Australian Aboriginal

Discussion Questions and Writing Prompts

Grade Level	Social Studies and English Language Arts Standards	Activity	Discussion or Writing Prompt
Grade 3–12	Geography: Examining human population and movement helps individuals understand past, present, and future conditions of Earth's surface.	Inquiry and Discussion	From where do the musical instruments used by the Yaqui originate? Why did <i>technobanda</i> develop outside of Mexico in Los Angeles, CA? What aspect about Mexican banda or Yaqui pascola is similar to its European predecessors? What seems different?
Grade 6–8	Disciplinary Skills and Processes: Chronological reasoning requires understanding processes of change and continuity over time. Reading Standards for Informational Text: Cite textual evidence to support analysis.	Inquiry	How does the musical culture of banda, <i>technobanda</i> , or the Yaqui Indians appear to have adapted and/or changed in response to new technologies? Could you plot some of these changes onto a timeline?
Grade 6–12	Disciplinary Skills and Processes: Historical thinking involves the ability to identify, compare, and evaluate multiple perspectives about a given event. Reading Standards for Literature: Cite textual evidence.	Inquiry and Discussion	What are the similar themes found in each narrative? How does each author's view of these themes differ? How do the musical practices and beliefs of the Yaqui reflect <i>both</i> their eventual acceptance of European culture and their continued opposition to it?

Additional Classroom Resources

A Yaqui Narrative of Meeting the Jesuits by Musician Juan Valenzuela*

(Transcribed and translated in 1942 by Edward H. Spicer)

There was a time when the people of the Yaqui River knew nothing about baptism. This was some time before the Conquest by the Spaniards and marks the beginning of the real Conquest in the Yaqui country. There was a stick at Vicam [in Yaqui country]. It was of mesquite, and it was very thick. It spoke sometimes with a voice that was very unpleasant. People came to listen to it, but there were none who could understand what it said.

There was a man named Mapooli, who lived in the west of the Yaqui country. He lived a little way toward the sea from the present place of Mapooli on the Southern Pacific Railroad. . . . The old people of the eight pueblos came to him and told him that they would like him to listen to the stick and say whether or not he could understand it. He said that he would have to get ready.



Figure 6. Yaqui Young Woman, Arizona, c. 1910. Courtesy of the University of Southern California Libraries and the California Historical Society

So, he took his daughter and went down to the sea. Here he caught a fish and had some conversation with it, telling it what the pueblo wise men had asked him to do. The fish asked him why he had to do this, and he said that the *mayoría* [majority, or group of elders] had ordered it. Then the fish said he would help him with what knowledge he had. So Mapooli went to Vicam with his daughter, and they found all the people of the eight [Yaqui] pueblos gathered there.

The stick was speaking in its very terrible voice every half hour. Finally, it began to talk again. Mapooli was there with his daughter, and she translated what the stick was saying. It said: "There is a thing called baptism. All those who are baptized will die." This is all it said. Mapooli told the people there was an angel in the sky above whose spirit had been talking.



Figure 7. Yaqui Indian Camp, Ortiz, California, c. 1910–1915. Photograph courtesy of Bain News Service

Immediately all the people in each of the pueblos were divided into two different groups. Every pueblo, wherever you went on the Yaqui River, had one group of people who wanted to be baptized and one group who did not. The people got great piles of wood and took them to Vicam. There, one group planned to burn the talking stick. There was a great fight all up and down the river, the people who wanted to be baptized fighting with the people who did not want to be. They fought hard. Eventually the people burned the talking stick, but those who wanted to be baptized were baptized. . . . Those who would not be baptized became enchanted. Everywhere on the Yaqui River they were enchanted, like the Mesa Encantada near Roosevelt Dam in Arizona.

These people who became enchanted remained here but no one knows where they are exactly because they cannot be seen. Sometimes a person hears a drum or a violin, and it is probable that this is the music of the enchanted people. Sometimes when a pascola musician is a very good musician it is said that he learned his music from the enchanted people. They, like the Yaquis, are the descendants of the . . . people who lived everywhere in the Yaqui country in the ancient times before the talking stick was in Vicam and before the beginning of the Conquest which started with the talking stick.

* Extract from Edward H. Spicer, "Excerpts from the 'Preliminary Report on Potam'," *Journal of the Southwest* 34, no. 1 (1992): 127–128. Extract edited for clarity by MIM Education.



Figure 8. Early twentieth-century photograph of Yaqui Indians, c. 1910–1915. Photograph courtesy of Bain News Service

A European Narrative of Meeting the Yaqui Indians by Jesuit Priest Andrés Pérez de Ribas* (Originally published in 1645)

The Yaqui nation was considered to be the bravest and most daring and aggressive of all the nations in the province. . . . This is because they did not become faint like others when they saw their comrades' corpses spread all over the field. Rather, they planted their feet firmly on these bodies and arched their bows with even greater fury, saying, "Kill, for we are many." And they did not weaken one bit in the fight. . . . When an effort was made at the time of Holy Baptism to strip the Yaqui of their barbarous culture it could not be done because all their names were associated with death. . . . The same customs were present in [the Yaqui] nation as among

the other [Native American] nations we have recorded . . . barbarous dances, . . . extensive sorcery, great numbers of sorcerers, and other similar customs. . . . In spite of the Yaqui's ferocity I can affirm that I found many who were of good character, grateful, and loyal.

There were still a number of rebels and troublesome persons, particularly the sorcerers, who were ministers of Satan and enemies of Christ and his evangelical law. However, God had willed that the time had finally



Figure 9. Eighteenth-century map of Jesuit Missions in Sonora, Mexico. Courtesy of the Biblioteca Digital Mexicana

come for this nation to escape the power of the devil who possessed it. . . . Therefore, the lovers of peace prevailed.

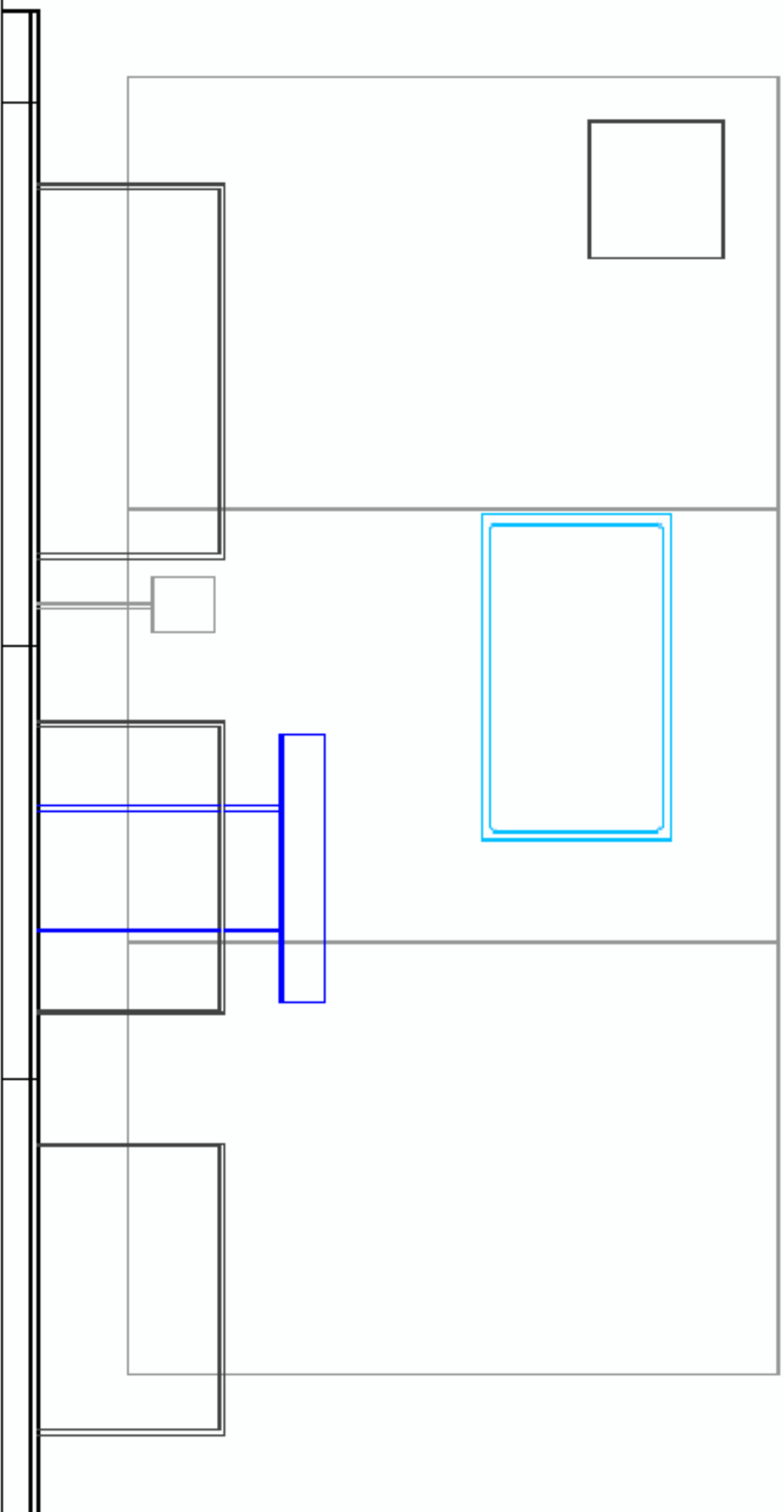
But the devil, the enemy of the human race who is always on the lookout for ways of foiling good works, saw that this nation—his fortress and stronghold, where he had been ensconced for so many years—was succumbing. He also saw that the little [Yaqui children] that had been baptized that day were being snatched from his clutches. He roared like a lion whose cubs were being taken away, fearing and foreseeing in the remaining pueblos the highly productive births of children who would be reborn in Christ and His Church. On this occasion then, he mounted one of the greatest persecutions ever endured during the early days of this Christianity.

That same night after the first baptism of infants was celebrated in this first pueblo, the devil perverted the

spirit of an [Indian] sorcerer. Without our knowledge he had accompanied us, and when the good-hearted Indians were congratulating one another for having had their children baptized, he planted that seed of the devil's doctrine that is often repeated by these bedeviled sorcerers. [The sorcerer] told them that the Baptism performed by the priests takes the lives of the children and anyone else who receives it. Therefore, if they didn't want to expose their children to death and lose them, then they should not offer them for Baptism.

The [sorcerer] was so clever with his diabolical trick that word quickly spread. The following day when I tried to speak with the chiefs of the pueblo about celebrating the Baptism of the remaining children, they answered me with great regret that the mothers who had not yet brought their children to be baptized had withdrawn with their children to their fields and hilltops. These women had been terrified of the speeches of the sorcerer, who had fled without the chiefs catching him.

*Excerpt from Andrés Pérez de Ribas, *History of the Triumphs of Our Holy Faith amongst the Most Barbarous and Fierce Peoples of the New World*, trans. Daniel T. Reff, Maureen Ahern, and Richard K. Danford from 1645 Spanish original (Tucson, AZ: University of Arizona Press, 1999), 327–348. Excerpt edited for clarity by MIM Education.



PROJECT:

DATE:

CURATOR:
DESIGNER:

Know – Wonder – Learned

<p>Know</p> <p>I currently know the following things about cultural diffusion, the Yaqui Indians, and Mexican banda.</p>	<p>Wonder</p> <p>I had the following questions after learning more about cultural diffusion, the Yaqui Indians, and Mexican banda.</p>	<p>Learned</p> <p>From this activity, I learned the following things about cultural diffusion, the Yaqui Indians, and Mexican banda.</p>