



GRADE 7-12 STUDY GUIDE

FIESTA

SINFÓNICA



Toronto
Symphony
Orchestra

INTRODUCTION

A MESSAGE FROM THE CONDUCTOR

Latin American music is as varied as the landscapes and cultures from which it springs. In *Fiesta Sinfónica*, we are pleased to share a lively selection of orchestral works spanning the Americas. From the elegance of a Mexican danzón to the fire of Argentine tango, this concert offers a glimpse into the many sounds, rhythms, melodies, and colours that have inspired audiences around the world.

Feel free to tap your feet, dance, or sing along as the music carries you across the continents.

Enjoy the concert!



Daniel Bartholomew-Poyser, OCT
Barrett Principal Education Conductor
& Community Ambassador

GRADE 7-12 STUDY GUIDE

FIESTA SINFÓNICA

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AFTER THE CONCERT

**The Toronto Symphony Orchestra gratefully acknowledges Mark De La Cruz, OCT, for preparing the lesson plans included in this guide, and Sadaf Sohrab, OCT, for writing the program notes.*



FIESTA SINFÓNICA

CONCERT

OVERVIEW

FIESTA SINFÓNICA

Gr. 7–12 School Concert

DATES

Oct. 21, 2025 - 12:30pm

Oct. 22, 2025 - 10:30am

Oct. 22, 2025 - 12:30pm

Apr. 27, 2026 - 10:30am

Apr. 27, 2026 - 12:30pm

April 28, 2026 - 10:30am

PERFORMERS

Daniel Bartholomew-Poyser
conductor & co-host

Monica Guzman
vocalist & co-host

Ah Young Kim
violin

Abanico Dance
dancers

DESCRIPTION

¡Olé! Are you ready to explore the rich music traditions of Latin America? We'll journey across the continents to hear a range of sounds, from the sublime works of classical composers to some of the most energetic orchestral pieces of all time.

DURATION

This concert lasts approximately 55 minutes with no intermission.

WHAT TO EXPECT

Fiesta Sinfónica is a concert that primarily features the orchestra, but a few pieces will showcase dancers or a vocalist. To prepare your students for the concert, we highly recommend familiarizing yourself with the music by using our [Fiesta Sinfónica YouTube Playlist](#).

PROGRAM*

Arturo Márquez

Danzón No. 2

Gabriela Lena Frank

Leyendas: An Andean

Walkabout: IV. Chasqui

Zequinha de Abreu

/arr. Trudel / Lau

Tico-Tico no Fubá

Astor Piazzolla

/arr. Desyanitkov

The Four Seasons of

Buenos Aires: Verano

Porteño (Summer)

Elías Mauricio Soto

/arr. Gonzales

Brisas del Pamplonita

Daniel Alomía Robles

/arr. Gonzales

El Cóndor Pasa

Celia Cruz

/arr. Arr. José Sibaja, Ed.

Lopez-Yañez:

"La Vida Es Un Carnaval"

Eugenio Toussaint:

Popurrí "Pérez Prado"

("Qué rico mambo",

"Mambo No. 5", "Mambo

No. 8")

*Subject to change



YouTube Playlist



DANIEL BARTHOLOMEW-POYSER **CONDUCTOR & CO-HOST**

As the TSO's Barrett Principal Education Conductor and Community Ambassador, Daniel Bartholomew-Poyser aims to reach out to those who have been previously excluded in classical music. He frequently works with incarcerated individuals, people on the autism spectrum, as well as the LGBTQ+ community, and was the focus of the CBC Documentary, *Disruptor Conductor* (2019). Bartholomew-Poyser has worked with organizations such as the Canadian Opera Company, Carnegie Hall Link-Up Orchestra, and the San Francisco Symphony. School Concerts, Young People's Concerts, and Relaxed Performances are also part of Bartholomew-Poyser's portfolio at the TSO.



MONICA GUZMAN

VOCALIST & CO-HOST

Monica Guzman is a Toronto-born vocalist and performer of Salvadoran descent who has established herself as a prominent figure in the city's Latin music scene. She began her professional music career at the age of 15, recording with internationally acclaimed producer Juan Diego De Sedas. Over the years, Monica has shared the stage with renowned international artists, including Peruvian salsa sensation Yahaira Plasencia, produced by the legendary Sergio George, and has performed as a lead vocalist with the iconic Colombian cumbia orchestra, La Internacional Sonora Dinamita. Throughout her career, Monica has continued to lead numerous Latin bands across Toronto, earning recognition as one of the top female vocalists in the city's vibrant Latin music community.



AH YOUNG KIM

VIOLIN

Ah Young Kim was born in Daejeon, Korea, and started studying violin and piano at the age of 4. She was accepted into the prestigious Academy at the Daejeon Arts Centre and made her professional debut at the age of 15, performing Lalo's *Symphonie Espagnole* with the Daejeon Philharmonic Orchestra. During her time at Daejeon Arts High School, she served as concertmaster. After graduating, Kim moved to Canada to continue her studies at the Glenn Gould School in Toronto, where she completed both a Bachelor's Degree and an Artist Diploma. Prior to her appointment at the TSO, she was a tenured violinist with the Orchestre symphonique de Québec.



ABANICO DANCE & ENTERTAINMENT DANCERS

Abanico Dance & Entertainment, an award-winning dance studio, is a leading force in Latin and ballroom dance. With an exceptional faculty, Abanico specializes in salsa and bachata, offering world-class instruction for dancers of all ages and levels—from social dancers to competitive performers.

Beyond the studio, Abanico is a true community hub with a renowned commercial dance program and an award-winning performance company. Abanico's vibrant performance company brings the energy of Latin dance to stages and festivals across the city, including Salsa on St. Clair, Latin Sparks Toronto and Brampton Heritage Latin Fest. On a given Friday night, you can find Abanico Dance entertaining at Lula Lounge, the most popular live Latin music venue in Toronto, sharing the stage with incredible bands such as Salseros with Attitude, Adis Rodriguez and Cafe Cubano. To learn more, visit www.abanicodance.com.



ADRI (ADRIANA) CHAVEZ

DANCER

Adri Chavez is a versatile Ecuadorian-born dancer based in Toronto. She began her career in Ballroom, earning titles such as Ecuadorian Latin Champion and Pan-American Runner-up. She holds a Minor in Performing Arts (Dance) from San Francisco de Quito University and training at Boston University. Adri's Latin roots, combined with her international training in various dance techniques, have enabled her to develop a unique and dynamic Latin Fusion Style. Her career highlights include performances at TIFF's "Weird Al Yankovic Story" World Premiere, Coachella, Latin Sparks Festival, Paramount & #Paid Pink Ladies Flash Mob, and concerts with artists such as Deborah Cox and Ryan Castro. She has also appeared in music videos for Natasha Heschchel, Roman King, and Alessa Ray, as well as international TV productions.

Adri's artistry blends her Latin roots with commercial and urban influences, creating a dynamic and captivating performance style that has taken her across North and South America.



ARTURO COYE

DANCER

Arturo Coye is a professional dancer and choreographer from Mexico, now based in Toronto, with over 12 years of experience captivating audiences through movement. Specializing in salsa, bachata, Afro-Cuban, and urban styles, Arturo's passion and precision have earned him five championship titles, solidifying his reputation as a standout figure in the Latin dance scene.

Arturo's training is rooted in excellence, having studied under renowned international artists including Willy Arey (Rumballet), Ivan Valdespino (Cuban Folklore), Victor Hugo Perez (Showmanship & Stage Presence), Angelo Ritto (Musicality & Instrument Interpretation), and Edmundo Crotte (Pachanga & Mambo).

His career highlights include performances alongside celebrated urban and salsa artists such as Maelo Ruiz, Alberto Barros, and Farruko. Arturo has also

PERFORMERS

choreographed and performed for top hotel chains across Los Cabos and Mexico, including Barcelo Gran Faro, Royal Decameron, Fiesta Americana, Riu Palace, and Paradisus.

For Arturo, dance is more than an art form – it's a way of life and a language of freedom. Every movement is a message, expressing emotion, energy, and authenticity beyond words. Driven by discipline, consistency, and a deep love for dance, Arturo continues to grow his craft and share his talent on stages both national and international.

TORONTO SYMPHONY ORCHESTRA

Artistic Leadership

Gustavo Gimeno
MUSIC DIRECTOR

Sir Andrew Davis
CONDUCTOR LAUREATE
(In Memoriam)

Peter Oundjian
CONDUCTOR EMERITUS

Steven Reineke
PRINCIPAL POPS
CONDUCTOR

Daniel Bartholomew-Poyser
BARRETT PRINCIPAL
EDUCATION
CONDUCTOR
& COMMUNITY
AMBASSADOR

Nicholas Sharma
RBC RESIDENT
CONDUCTOR
& TSYO CONDUCTOR
*generously supported by
the Toronto Symphony
Volunteer Committee*

Emilie LeBel
COMPOSER ADVISOR

Liam Ritz
RBC AFFILIATE
COMPOSER

Violins

Jonathan Crow
CONCERTMASTER
Tom Beck
Concertmaster Chair

Matthew Hakkarainen
Clare Semes
ASSOCIATE
CONCERTMASTERS

Marc-André Savoie
Luri Lee
ASSOCIATE
CONCERTMASTERS

Eri Kosaka
PRINCIPAL,
SECOND VIOLIN
Kun Yan
ASSOCIATE PRINCIPAL,
SECOND VIOLIN

Atis Bankas
Yolanda Bruno
Christina (Jung Yun) Choi[°]
Sydney Chun[°]
Amanda Goodburn
Bridget Hunt
Ah Young Kim
Shane Kim[°]
Douglas Kwon
Erica Miller
Sergei Nikonov
Peter Seminovs
Jennifer Thompson
Angelique Toews
James Wallenberg
Virginia Chen Wells

Violas

Rémi Pelletier
PRINCIPAL

Theresa Rudolph
ACTING ASSOCIATE
PRINCIPAL

Diane Leung
ACTING ASSISTANT
PRINCIPAL

Ashley Vandiver^{*}
Ivan Ivanovich[°]
Gary Labovitz
Hezekiah Leung
Mary Carol Nugent
Christopher Redfield
Evalynn Tyros

Cellos

Joseph Johnson
PRINCIPAL
Principal Cello Chair
Supported by
Dr. Armand Hammer

Emmanuelle Beaulieu
Bergeron
ASSOCIATE PRINCIPAL

Winona Zelenka
ASSISTANT PRINCIPAL

Alastair Eng^{°*}

Igor Gefter
Roberta Janzen
Song Hee Lee
Oleksander Mycyk
Lucia Ticho

Double Basses

Jeffrey Beecher
PRINCIPAL

Michael Chiarello
ASSOCIATE PRINCIPAL

Theodore Chan
Jesse Dale
Christopher Laven
Mark Lillie

PERFORMERS

Flutes

Kelly Zimba Lukić
PRINCIPAL
Toronto Symphony
Volunteer Committee
Principal Flute Chair
Kayla Burggraf
ASSOCIATE PRINCIPAL
Leonie Wall
Camille Watts

Piccolo

Camille Watts
Supported by Cathy Beck
& Laurence Rubin

Oboes

Sarah Jeffrey°
PRINCIPAL
Cathy & Liddy Beck
Principal Oboe Chair
Evan Yonce
ASSOCIATE PRINCIPAL
Hugo Lee°

English Horn

Cary Ebli

Clarinets

Eric Abramovitz
PRINCIPAL
Sheryl L. & David W. Kerr
Principal Clarinet Chair
Zhenyu (Johnny) Wang
ASSOCIATE PRINCIPAL
Miles Haskins
Joseph Orlowski

Bass Clarinet

Miles Haskins

Bassoons

Marlene Ngalissamy
PRINCIPAL
Nicolas Richard
ASSOCIATE PRINCIPAL
Samuel Banks
Fraser Jackson

Contrabassoon

Fraser Jackson

Horns

Neil Deland
PRINCIPAL
Toronto Symphony
Volunteer Committee
Principal Horn Chair
Christopher Gongs
ASSOCIATE PRINCIPAL
Audrey Good
Nicholas Hartman
Gabriel Radford°

Trumpets

Steven Woomert°
ASSOCIATE PRINCIPAL
Renata Cardoso
James Gardiner°

Trombones

Gordon Wolfe
PRINCIPAL
Vanessa Fralick°
ASSOCIATE PRINCIPAL

Tuba

Mark Tetreault
PRINCIPAL

Timpani

David Kent
PRINCIPAL
Joseph Kelly
ASSISTANT PRINCIPAL

Percussion

Charles Settle
PRINCIPAL
Nicholas Matthiesen
ASSISTANT PRINCIPAL
Joseph Kelly

Harp

Heidi Elise Bearcroft
PRINCIPAL

Guest Musicians

Sienna Cho
VIOLIN
Bora Kim
VIOLIN
Lance Ouellette
VIOLIN
Megan Hodge
BASS TROMBONE
Talisa Blackman
KEYBOARD
Andrew Harper
LIBRARIAN
Meaghan McCracken
LIBRARIAN

Librarian

Michael Macaulay
PRINCIPAL

Personnel

David Kent
MANAGER

°Toronto Symphony
Youth Orchestra alumni

*On leave

**On sabbatical



FIESTA SINFÓNICA

PROGRAM

NOTES

MÁRQUEZ

Arturo Márquez Navarro (b. 1950) is a celebrated Mexican composer known for blending classical music with the sounds of his culture. Born in Sonora, Mexico, he was surrounded by music growing up – his dad played mariachi and his grandfather was a folk musician. Of nine siblings, he was the only one to pursue music! He began writing music at 16 and studied in both Mexico and the USA. Márquez’s vibrant style is full of dance rhythms, storytelling and bold colours inspired by the Mexican salon music he grew up hearing.



Danzón No. 2

Danzón No. 2 is one of the most famous pieces in Mexico! A danzón is a ballroom dance full of drama, elegance and intricate rhythms. Márquez’s version begins with smooth, sultry melodies and slowly picks up steam. Can you hear the solo instruments take turns stepping into the spotlight? Listen for the shifting accents and tempo changes that make the rhythm feel like it’s constantly moving – you might even find yourself dancing in your seat!



Watch & Listen

PROGRAM NOTES

FRANK

Gabriela Lena Frank (b. 1972) is an American pianist and composer known for blending contemporary classical music with sounds inspired by her mixed heritage. Her father is of Lithuanian Jewish descent, and her mother is Peruvian with Chinese roots. Raised in the U.S., Frank grew up listening to traditional South American music and was encouraged by her piano teacher to experiment and compose from a young age. Today, her compositions often reflect her multicultural identity, evoking the sounds of Andean instruments like the pan flute or charango — even though her music is written for classical instruments. As she puts it, “The music can be seen as a by-product of my always trying to figure out how Latina I am and how gringa I am.”



Leyendas: An Andean Walkabout: IV. Chasqui

Leyendas: An Andean Walkabout blends classical and Andean folk traditions to celebrate cultural coexistence. This movement, Chasqui, depicts a legendary swift-footed messenger of the Inca Empire who carried important news across the Andes. Listen for the light airy sounds of plucking strings and quick, long notes illustrating a runner dashing over mountain peaks. Can you hear the sounds of the charango (a tiny guitar) and quena flute depicted in the movement? The runner had to travel light so he couldn't carry many instruments!



Watch & Listen

ABREU

José Gomes de Abreu (1880–1935)—better known as Zequinha de Abreu—was a Brazilian musician and composer. Born in the small town of Santa Rita do Passa Quatro, Abreu wore many hats: he was a drugstore owner, piano teacher, theatre musician, and even the mayor of his hometown! He began studying piano at the age of six and composed many waltzes and choros throughout his life. Abreu died in São Paulo at the age of 54. He is best known for his dance piece *Tico-Tico no Fubá*, which has been played in various melodic versions all over the world.



Tico-Tico no Fubá

Just about everyone in the western world has heard *Tico-Tico no fubá*, perhaps without even being aware of its title. It is an iconic piece known for its quirky rhythms, bouncy melodic line, infectious joy, and sunny disposition. If you don't know Portuguese, an explanation of the title is useful. A *tico-tico* is a bird – the rufous-collared sparrow to be specific. *Fubá* is roughly similar to cornmeal. So, a translation might be “Sparrow in the Cornmeal.” It's not hard to visualize a bird hopping around and pecking at the grain, is it?



Watch & Listen

PIAZZOLLA

Astor Piazzolla (1921–1992) was an Argentine bandoneón player and composer who revolutionized tango music. Born in Mar del Plata to Italian immigrant parents, he spent much of his childhood in New York City, where he soaked up everything from Bach to jazz. By age 8, he was already a bandoneón prodigy! Piazzolla later studied classical composition with Alberto Ginastera in Argentina and embraced a bold new vision: fusing tango with jazz and classical traditions. His distinct style, *nuevo tango*, broke all the rules—and changed the sound of tango forever.



Verano Porteño (Summer)



Watch & Listen

Verano Porteño (Summer) is one of four tango-inspired pieces that make up *The Four Seasons of Buenos Aires*, written between 1965 and 1970. These works reflect the moods and rhythms of life in Buenos Aires, the vibrant capital of Argentina, through each season. Listen for the bursts with energy and heat through bold, rhythmic drive, spicy accents and quick, chugging patterns in the strings. At times, you'll hear dramatic slides between notes and sharp pizzicato that sounds like wood smacking. Can you catch the chilly quote from Vivaldi's *Winter* woven into this steamy summer piece? Buenos Aires is located in the South Hemisphere (below the equator) whereas Italy is in the Northern Hemisphere (above the equator). Therefore, the seasons are flipped - when it's summer in Buenos Aires, it's winter in Italy!

SOTO

Elías Mauricio Soto Uribe (1858–1944) was a composer, bandleader, and multi-instrumentalist from Cúcuta, Colombia. Orphaned young, he was mentored by local church musicians and became a gifted performer on piano, violin, cornet, bass, and more. He led military and departmental bands, played with the Cúcuta Philharmonic Society, and composed in a wide range of styles including bambucos, pasillos, marches, and hymns. His most beloved piece is *Brisas del Pamplonita*, written for his wife María Elisa Ramírez.



Brisas del Pamplonita

Brisas del Pamplonita is a romantic bambuco (one of Colombia's traditional musical styles) composed by Soto as a love letter to his future wife during their courtship. Inspired by a disagreement, the piece uses the Pamplonita River as a metaphor for both passion and pain. Originally written for solo piano, Soto later arranged it for his beloved band, El Progreso. The music shifts between tender, lyrical melodies and short, rhythmic dance-like phrases. Can you hear where love flows sweetly, and where it stirs with sorrow?



Watch & Listen

ROBLES

Daniel Alomía Robles (1871–1942) was a Peruvian composer and ethnomusicologist (a person who studies music in its cultural context), best known for *El Cóndor Pasa*, one of the most famous Andean-inspired melodies in the world. Born in Huánuco, Peru, he studied music in Lima under Manuel De la Cruz Panizo and Claudio Rebagliati. Though he began studying medicine, Alomía Robles soon followed his true passion—documenting and celebrating Peru’s Indigenous music. He spent over 20 years traveling through remote Andean and Amazonian regions, collecting songs and stories. His music, rich in cultural heritage, continues to echo across generations.



El Cóndor Pasa

Composed in 1913, *El Cóndor Pasa* was originally part of a zarzuela (a Spanish operetta) that told the story of Peruvian miners in Cerro de Pasco and their struggles under a foreign mining company. The zarzuela was a major success, performed over 3,000 times in Lima at the Teatro Mazzi. Listen for the tremolos and long, lyrical melodies that seem to soar, like the wings of the condor gliding through the Andes. Can you recognize the iconic tune? You might have heard it in a modern cover—perhaps Simon & Garfunkel’s version with the words “If I Could!”



Watch & Listen

CRUZ

Celia Cruz was a Cuban-American singer who became known worldwide as the Queen of Salsa. Born in Havana, Cuba, she grew up in a large household full of music and quickly stood out for her incredible voice. While she first studied to become a teacher, Cruz's love for music led her to study voice, piano, and theory at Havana's National Conservatory of Music. She rose to fame singing Afro-Cuban styles like guaracha, son, and rumba, and became a household name across Latin America in the 1950s with the group Sonora Matancera. After the Cuban Revolution, Cruz moved to the United States, where her career flourished. She collaborated with legendary Latin musicians. In 2024, she became the first Afro-Latina to appear on U.S. currency as part of the American Women Quarters Program—a lasting tribute to her cultural impact.



"La Vida Es Un Carnaval"

"La Vida Es Un Carnaval" is one of Celia Cruz's most famous and uplifting songs. Released in 1998, the song became an instant classic and a powerful anthem of joy and resilience. Its message? Don't cry; life is a carnival, and singing helps ease our pain. This salsa hit combines bright, brassy horn lines with groovy rhythms, creating a powerful sense of movement and celebration. Salsa music blends Afro-Cuban percussion with jazz, brass instruments, and call-and-response vocals. Listen for the punchy horn accents, the layered percussion that drives the rhythm forward, and Cruz's bold, expressive voice delivering lyrics that remind us to face life's challenges with music, hope, and joy. Can you hear the carnival spirit in the music?



Watch & Listen

PRADO

Born in Matanzas, Cuba in 1916, Dámaso Pérez Prado was a composer, pianist, and bandleader known around the world as “The King of the Mambo.” A classically trained pianist, he got his start arranging and performing with Havana dance bands in the 1940s, but his real fame came after he moved to Mexico and developed a bold, brassy version of the mambo, a fast-paced dance style that evolved from the Cuban danzón. Prado’s arrangements stood out for their fiery brass riffs, wild saxophone counterpoints, and signature shouted exclamations like “¡Dilo!” (“Say it!”), which became one of his musical trademarks. In the 1950s, hits like “Mambo No. 5” turned him into a global sensation, and even today, his orchestra (now led by his son) keeps the mambo spirit alive in Mexico City.



Popurrí “Pérez Prado”



Watch & Listen

Arranged for orchestra by Eugenio Toussaint, these mambos (“Qué rico mambo”, “Mambo No. 5”, and “Mambo No. 8”) are among Prado’s most iconic pieces. Right from the start, the bold brass grabs your attention, punching through the texture with flair. Listen for the horns that weave around the beat with snap and swagger, while a relentless mambo rhythm drives the music forward. Can you feel the syncopation that makes mambo so irresistible? Listen closely, and you might just hear the confident voice of the “King of the Mambo” leading the way!

LISTENING JOURNAL

NAME: _____

DATE: _____

NAME OF PIECE: _____

COMPOSER: _____

1) What kind of instruments do you hear?

2) What different dynamics do you hear? Do the dynamics stay the same or change?
(pp, p, mp, mf, f, ff, crescendo, diminuendo, etc.)

3) What tempo marking would you give this piece?
(ex. Largo, Adagio, Andante, Allegro, Presto)

4) What type of key is this piece in?
Major Minor Both Other

5) How does the music make you feel? Why do you think the composer wrote this piece?

LISTENING JOURNAL



GRADE 7/8

LESSON PLAN

¡BAILA QUE BAILA!

Gr. 7-8 Lesson Plan - Dance - 75 Minutes Written by Mark De La Cruz, OCT

BRIEF DESCRIPTION

Students will explore the basic dance movements of two types of latin music: the cumbia and the salsa. Students will learn about latin dance and their connection to latin rhythm. Students will also learn about the origins of each type of music and the instruments that are essential in the creation of its unique sound and *sabor* (flavour)!

OVERALL EXPECTATIONS

A3. Exploring Forms and Cultural Contexts: demonstrate an understanding of a variety of dance forms, traditions, and styles from the past and present, and their sociocultural and historical contexts.

SPECIFIC EXPECTATIONS

Grade 7

A1.4 - use the elements of dance and choreographic forms (e.g., pattern forms, narrative forms) to communicate a variety of themes or moods

A3.1 - describe the evolution of dance and performance as different

groups of people have responded to external factors such as migration, a new environment, and/or contact with other groups or cultures

Grade 8

A2.2 - analyse, using dance vocabulary, their own and others' dance pieces to identify the elements of dance and the choreographic forms used in them (e.g., body: geometric shapes, stretched shapes; space: levels; time: duration; energy: percussion; relationship: opposition; choreographic form: theme and variation) and explain how they help communicate meaning

A3.2 - identify a variety of types of dances and relate them to their different roles in society

BIG IDEA(S)

- When a Latin fiesta is happening, it is guaranteed to have lively music and dancing. Latin Music and Latin dance have closely developed together over time. The cumbia and salsa are both music styles and dances that compliment each other. Learning each dance helps

GR. 7/8 LESSON PLAN

GR. 7/8 LESSON PLAN

students internalize the rhythms of Latin music while allowing them to gain an appreciation of the richness of Latin American culture.

ESSENTIAL QUESTION(S)

1. What do you think of when you listen to Latin music?
2. What are some instruments that stand out in the music?
3. How does dancing help in understanding Latin music?

CURRICULUM LINKS (optional)

Ontario Arts Curriculum (Dance)

Grade 7: <https://www.edu.gov.on.ca/eng/curriculum/elementary/arts18b09curr.pdf> (p.136-137)

Grade 8: <https://www.edu.gov.on.ca/eng/curriculum/elementary/arts18b09curr.pdf> (p. 148-149)

RESOURCES & MATERIALS

- Computer or device to display [slideshow presentation](#)
- Projector or screen
- Speakers connected to device to listen to music and video
- Ample floor space for dance movements

LEARNING GOAL(S)

- Students will be able to identify the characteristics of Latin music
- Students will be able to identify the instruments included in cumbia and salsa music
- Students will be able to use the elements of dance (body, space, time, energy, relationship) and apply them to simple dance movements in Latin music
- Through dance, students will actively engage with the music's rhythms, melodies, and structure

SUCCESS CRITERIA

- Students will perform simple movements patterns (individual or with a partner) of Latin dance, using Latin music for support
- Students will differentiate between cumbia and salsa music and dance
- Students will use simple counting patterns to help them execute simple Latin dance forms

1. MINDS ON!

- Play the song "La Vida Es Un Carnaval" by Celia Cruz and discuss the mood as they listen to the music (*Teacher prompt: students can indicate, a happy mood, party atmosphere, a music that indicates celebration and dancing*)
- In the slideshow, present the first

few slides and view photos with various dances and ask students which picture best represents how to dance to the music that was played. Refer to slides 2 and 3 in the slideshow deck.

2. ACTION

- Explain to students that they will explore a different cultural dance for this lesson. To begin, students will need to understand the basic dance patterns for both cumbia and salsa. Introduce the style of **cumbia** first, followed by **salsa**. Without the support of music, teach the students this style by counting the beats "1, 2, 3, 4, 5, 6, 7, 8," out loud. Emphasize the importance of counting as specific beats require a longer hold compared to others.

CUMBIA DANCE (SOLO):

- **#1:** Start by standing with your feet together. Begin by moving your left foot behind your right foot on count one.
- **#2:** Lift your right foot and step back in place on count 2.
- **#3:** Return your left foot in place on count 3 and hold it on count 4.
- **#4:** After holding on count 4, move your right foot behind your left foot on count 5.
- **#5:** Lift your left foot and step back in place on count 6.
- **#6:** Return your right foot in place on count 7 and hold it on count 8.

- **#7:** To continue dancing, repeat steps #1-6.
- For visual support to go along with the dance steps, refer to slides #7 - 14 in the slideshow deck.
- Repeat these steps several times until students feel comfortable moving and dancing. Gradually, pick up the tempo by counting slightly faster each time, allowing students to get into the rhythmic patterns. Once you feel the students are ready and are dancing almost at the same pace as the song, it is time to introduce the music to go along with the dance patterns.
- Begin playing the music, "La Vida Es Un Carnaval" and have the students practise the cumbia dance pattern with the song. Can the students identify where beat 1 is?
- Once students understand the cumbia (solo) dance pattern, introduce the cumbia (partner) dance pattern.

CUMBIA DANCE (PARTNER): *Please note, with partner dancing, there will always be a leader and a follower.*

- **#1:** When dancing with a partner, both partners start by standing with their feet together
- **#2:** Next, the follower steps back with their right foot while the leader steps back with their left foot
- **#3:** Followers rock step on their left on count 2 and return their right foot in place on count 3. Hold it on count 4 while leaders

GR. 7/8 LESSON PLAN

rock step on their right on 2, return their left foot in place on count 3 and hold it on count 4.

- **#4:** Next, the follower steps back with their left foot while the leader steps back with their left foot
- **#5:** Followers rock step on their right on count 6 and return their left foot in place on count 7. Hold it on count 8 while leaders rock step on their left return their right foot in place on count 7 and hold it on count 8.
- **#6:** To continue dancing, repeat steps #1-5.
- For visual support to go along with the dance steps, refer to slides #15 - 20 in the slideshow deck.
- Begin playing the music, "La Vida Es Un Carnaval" and have the students choose a partner and practise the cumbia dance pattern with the song. Can the students identify where beat 1 is?
- Once students understand the cumbia (partner) dance pattern, introduce the salsa dance pattern.

SALSA (PARTNER): *Please note, with partner dancing, there will always be a leader and a follower.*

- **#1:** Start by standing with their feet together.
- **#2:** Leaders begin by moving their left foot forward on count 1 while followers begin by moving their right foot backward on count 1.
- **#3:** Leader and follower will move in the same direction like

the dancers in the slide #27.

- **#4:** Like cumbia, leaders lift their right foot and step back in place on count 2 while followers lift their left foot and step back in place on count 2.
- **#5:** Leaders return their left foot in place on count 3 and hold it on count 4, while followers return their right foot on count 3 and hold on 4.
- **#6:** After holding count 4, leaders move their right foot backward on count 5 while followers move their left foot forward on count 5.
- **#7:** Leaders then lift their left foot and step back in place on count 6 while followers lift their right foot and step back in place on count 6.
- **#8:** Leaders return their right foot in place on count 7 and hold it on count 8 until followers return their left foot in place on 7 and hold on count 8.
- To continue dancing, repeat steps #1 - 8.
- For visual support to go along with the dance steps, refer to slides #24 - 33 in the slideshow deck.
- Begin playing the music, "La Vida Es Un Carnaval" and have the students choose a partner and practise the salsa dance pattern with the song. Can the students identify where beat 1 is?

3. CONSOLIDATION

- Now that the students have been exposed to both cumbia and salsa, this is a good opportunity to ask them which style they prefer to use when they hear, “La Vida Es Un Carnaval”. Sample questions can include the following:
 - Do you prefer one style of dance over the other? Can you explain your choices? (e.g., students have a more rhythmic feel to dancing cumbia or with a partner than dancing alone, etc.).
 - Which elements of dance can be practised and emphasized even more to bring out the “mood” of the dance and music? (e.g., a lot of professional dancers add their own flare to the music as each person feels the music differently)
 - How do these styles of dance support the festive mood as mentioned in the beginning of the lesson? Are there certain parts in the music that make you want to move to the music a bit more? Why do you think that is?

END OF GR. 7/8 LESSON



GRADE 9/10

LESSON PLAN

¡SABOR! THE MUSICAL FLAVOURS OF LATIN AMERICA

Gr. 9-10 Lesson Plan - Music History - 150 Minutes
Written by Mark De La Cruz, OCT

BRIEF DESCRIPTION

Latin America is composed of many countries which have their own unique character, traditions, and customs. This also applies to music in Latin America. In this lesson, students will research the origins, characteristics, and cultural impact of six exciting musical genres of Latin Music, some of which they will also hear during the TSO performance *Fiesta Sinfónica*.

OVERALL EXPECTATIONS

B1. The Critical Analysis Process: use the critical analysis process when responding to, analysing, reflecting on, and interpreting music

B2. Music and Society: demonstrate an understanding of how traditional, commercial, and art music reflect the society in which they were created and how they have affected communities or cultures

SPECIFIC EXPECTATIONS

Grade 9

B1.1 - listen to selections that represent a variety of musical styles and genres, and identify and reflect on their personal responses to them

B2.1 - identify and describe ways in which traditional music reflects the society in which it was created and how it has affected communities or cultures

B2.2 - identify and describe ways in which commercial music reflects the society in which it was created and how it has affected communities or cultures

B2.3 - identify and describe ways in which art music reflects the society in which it was created and how it has affected that culture or community

Grade 10

B1.1 - listen to selections that represent a variety of musical styles and genres, and describe and reflect on their responses to them

GR. 9/10 LESSON PLAN

B2.1 - explain the origins of traditional, commercial, or art music with reference to the culture or community in which it was created

B2.2 - describe significant contributions of individuals within a community or culture to genres of traditional, commercial, and/or art music

B2.3 - explain the ways in which traditional, commercial, and art music function in and influence community or cultural rituals and celebrations

BIG IDEA(S)

- Although Latin American music is considered a separate genre from what we listen to in Canada and USA, Latin American music in itself has a variety of genres. Each of these genres come from the multitude of nations that are a part of the Caribbean, Central, and South America. Learning about some of these genres and their origins can help students see the similarities and differences to the music they listen to and help give them an appreciation of the richness of Latin American music.

ESSENTIAL QUESTION(S)

1. What do you think of when you listen to Latin music?
2. What are some instruments that stand out in the music?
3. Where does Latin music come from?
4. What types of Latin music are there?
5. What are the similarities and differences within the following genres: Cumbia, Danzón, Mambo, Salsa, Samba, Tango

CURRICULUM LINKS (optional)

Ontario Arts Curriculum (Music)

Grade 9: <https://www.edu.gov.on.ca/eng/curriculum/secondary/arts910curr2010.pdf>
(p.104 - 106)

Grade 10: <https://www.edu.gov.on.ca/eng/curriculum/secondary/arts910curr2010.pdf>
(p.112 - 114)

RESOURCES & MATERIALS

- Computer or device to display [slideshow presentation](#)
- Projector or screen
- Speakers
- [Teachers' Worksheet](#)
- [Students' Worksheet](#)

LEARNING GOAL(S)

- Students will be able to identify the characteristics of various styles of Latin American music
- Students will understand the history of Latin American music and of the countries of their origin
- Students will connect how Latin American music has influenced North American popular music today and in the past

SUCCESS CRITERIA

- Students will use their research skills to identify one style of Latin American music
- Students will be able to list several instruments from one style of Latin American music
- Students will explain how one style of Latin American music is connected to its culture and/or society

1. MINDS ON!

- Introduce the following Latin American music genres: cumbia, danzón, mambo, salsa, samba, and tango by having the words written on the board or chalkboard.
- Have students do a think-pair-share and have them think about what each genre is. Students can take guesses or they might use their background knowledge to

indicate some experience with the music genres.

- Students share their ideas in the class.

2. ACTION

- Explain to the students that they will be using their research skills to discover one Latin American music genre for today's lesson.
- Students will be grouped in pairs or a group of 3.
- Teachers can have all 6 Latin American music genres written out on a piece of paper. Let one student from each group choose one genre from a hat. Once they have chosen a music genre, students can access their chromebooks and/or laptops as a group and begin reading the worksheet questions out loud within their groups.

3. CONSOLIDATION

- Allow students some time to share their answers with the class.
- Before students share their answers, remind students to listen attentively to all of the answers from other groups and see if there are any connections in between all of the Latin American music genres.
- Questions to help students reflect on their answers:

GR. 9/10 LESSON PLAN

- What are the similarities and/or differences between cumbia, danzón, mambo, salsa, samba, and tango?
- What unique instruments are introduced in some Latin American music?
- How do the Latin American music genres relate to its dance and/or cultural identity?
- How does this research help you understand Latin American music genres better?

Class Discussion

- **1.** Which of the genres sound the most appealing to you? (Give a few reasons why).
- **2.** Which Latin American music genre are most similar in sound and style to each other?
- **3.** Which Latin Music genre is most similar to the music you listen to?

END OF GR. 9/10 LESSON PLAN

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GRADE 11/12

LESSON PLAN

¡CLAVE! UNDERSTANDING THE KEY TO AFRO-CUBAN LATIN MUSIC

Gr. 11-12 Lesson Plan - Music - 75 to 150 Minutes
Written by Mark De La Cruz, OCT

BRIEF DESCRIPTION

In this lesson, students will apply the stages of the creative process to create and perform a simple mambo. Using the steps as a guide attached to this lesson plan, students will compose a simple mambo melody, with the clave in mind.

OVERALL EXPECTATIONS

A1. The Creative Process: apply the stages of the creative process when performing notated and/or improvised music and composing and/or arranging music

A2. The Elements of Music: apply the elements of music when performing notated and improvised music and composing and/or arranging music

SPECIFIC EXPECTATIONS

Grade 11

A1.1 - apply the creative process when performing notated and/or improvised music

A1.2 - apply the creative process when composing and/or arranging music

A2.1 - apply the elements of music and related concepts appropriately and effectively when interpreting and performing notated music

A2.3 - apply the elements of music and related concepts appropriate and effectively when composing and/or arranging music in a variety of forms

Grade 12

A1.1 - apply the creative process when performing increasingly complex and difficult notated and/or improvised music

A1.2 - apply the creative process when composing and/or arranging increasingly complex musical works

A2.1 - apply the elements of music and related concepts appropriately and effectively when interpreting and performing increasingly complex and difficult notated music

A2.3 - apply the elements of music and related concepts effectively and with increasing skill and creativity when composing and/or arranging music in a variety of forms

GR. 11/12 LESSON PLAN

BIG IDEA(S)

- In Cuba, mambo was considered one of the most popular Latin style dances in the 1940s. To appreciate the mambo dance and music, this lesson gives students the opportunity to listen to several mambo samples. Throughout this lesson, they will learn to create a simple mambo once the conventions of the clave (2-3, 3-2) are understood. Using this as a guide, students can use the creative process from the Ontario Arts Curriculum document (p. 16) for support to explore, experiment, and write a simple mambo melody of their choice.

ESSENTIAL QUESTION(S)

1. How can you create a simple mambo melody, using your prior music knowledge?
2. What are some rules you need to remember when you are writing your melody?
3. Why do you think these rules are in place for this type of music?

CURRICULUM LINKS (optional)

Ontario Arts Curriculum (Music)

Grade 11: <https://www.edu.gov.on.ca/eng/curriculum/secondary/arts1112curr2010.pdf> (p.124 - 125)

Grade 12: <https://www.edu.gov.on.ca/eng/curriculum/secondary/arts1112curr2010.pdf> (p.174 - 175)

The Creative Process: <https://www.edu.gov.on.ca/eng/curriculum/secondary/arts1112curr2010.pdf> (p. 16-18)

RESOURCES & MATERIALS

- Computer or device to display [slideshow presentation](#)
- Projector or screen
- [Music files:](#)
 1. [Son Clave 2-3.mp3](#)
 2. [Son Clave 3-2.mp3](#)
 3. [Rumba Clave 2-3.mp3](#)
 4. [Rumba Clave 3-2.mp3](#)
 5. [Mambo II - La Vida Es Un Carnaval.mp3](#)
 6. [Background Music for Mambo Task \(180bpm\) - La Vida Es Un Carnaval.mp3](#)
- [Manuscript paper](#)
- Pencil and eraser

LEARNING GOAL(S)

- Using their prior music knowledge, students will be able to create a simple mambo of their choice.

SUCCESS CRITERIA

- Students will understand the two types of clave (2-3, 3-2)
- Students will use knowledge of melodies, rhythms, and chords to write a simple mambo melody to

- a (I-V-V-I) four bar phrase
- Students will keep the rhythmic conventions of the clave while utilizing melodic notes that fit chord progression
- Students will share their creative process out loud with the class to explain how they came up with their mambo melodies

1. MINDS ON!

- Following the [slideshow](#), have students listen to an excerpt of a [Four Seasons of Buenos Aires: Verano Porteño](#) by Astor Piazzolla.
- Students are encouraged to identify the *tresillo* rhythm of the clave (the 3-side of the clave) in that performance. If students need support, teachers can prompt students by clapping out the rhythm, singing the melody, or indicate the bar number in the excerpt.
- Students will then analyze the performance and determine some of the essential characteristics and conventions of a clave (with the guidance of the teacher)

2. ACTION

- The teacher will explain the basics of the two types of clave (2-3, 3-2) and the two styles of clave (Son Clave and Rumba Clave); model the examples to the class

- The teacher will give a basic explanation of the conventions of using the clave in composition
- With this knowledge of the conventions of the clave, along with prior theory knowledge melody, rhythm and chords, students will create a simple mambo melody to a I-V-V-I four bar phrase
- Students must ensure to keep the rhythmic conventions of the clave while utilizing melodic notes that fit chord progression
- Students will perform their compositions together with the looped background track provided
- Students will also have the opportunity to share their creative process with the class and explain how they came up with their mambo melodies

3. CONSOLIDATION

- After students have had the opportunity to share their unique mambo melodies, students can also use this as a discussion piece. Discuss where the clave is heard in each of their pieces. Are the claves 2-3 or 3-2? How do you know?
- How do you know if the melodies and harmonies agree rhythmically with the clave? (e.g., Are there any accents on specific beats or syncopated parts in the melodies created?)

LESSON THREE

4. EXTENSION

- Students may challenge their knowledge of clave and mambo by writing another mambo for 4 parts (using instruments or voice-with or without lyrics)

5. ASSESSMENT OF LEARNING

- Please refer to this [rubric](#). Student will be assessed on melodies, rhythms, and clave.

END OF GR. 11/12 LESSON PLAN

La Vida Es Un Carnaval

N.B. all parts are written in concert pitch

Salsa 2-3

♩=180

Mambo II

Blue - 2side (downbeat)

Red - 3side (tresillo/syncopated)

4x's

Trumpets

Trombones

Clave

Acoustic Bass

4x's

(Imi) Cmi

(V7) G7

(V7) G7

(Imi) Cmi

4x's

Create your own Mambo here!

Understanding the basics of clave in Latin music, compose your own unique 8 bar **Mambo** using 2-4 parts. Make sure that your melody first agrees rhythmically with the rules of the clave and harmonically with the chord progression - with the "2" side of the clave accenting and outlining the downbeats, and the "3" side of the clave outlining a more syncopated rhythm and/or the *tresillo* part of the clave. (Be sure to download the audio file to help with the writing process).

Salsa 2-3

♩=180

Mambo

(Imi) Cmi

(V7) G7

(V7) G7

(Imi) Cmi

Part I-II

Part III-IV

Clave

(Imi) Cmi

(V7) G7

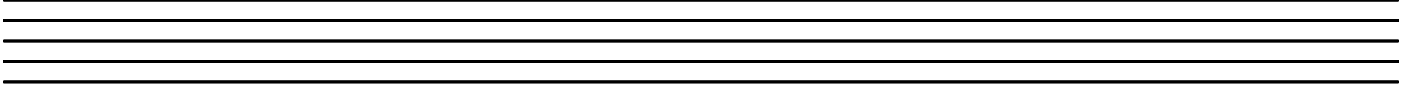
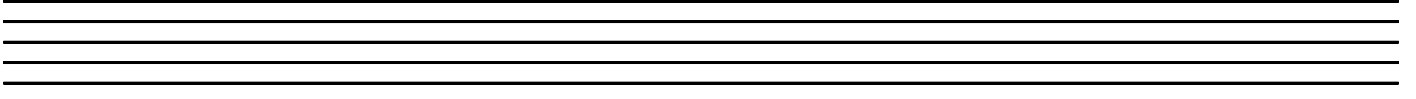
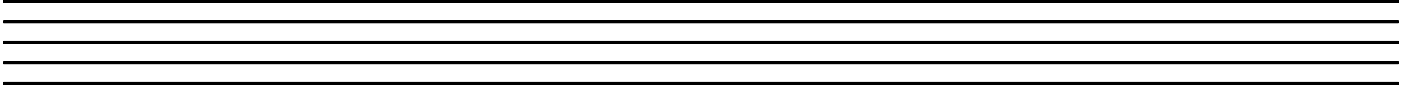
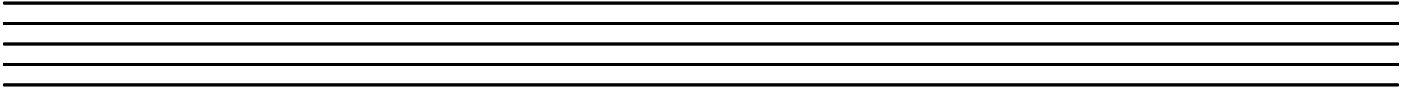
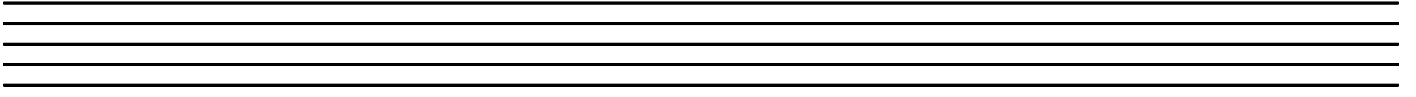
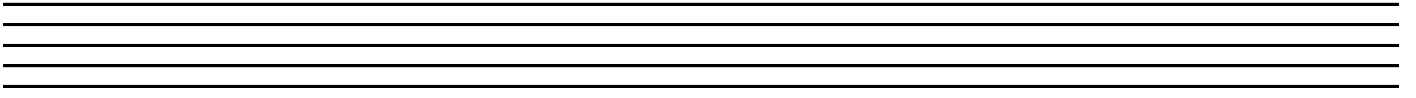
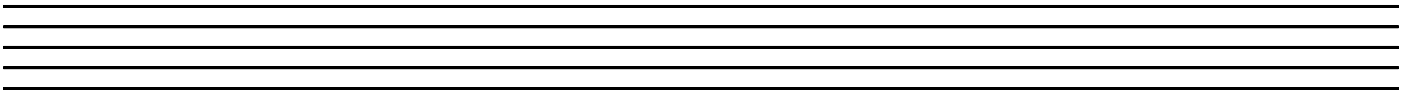
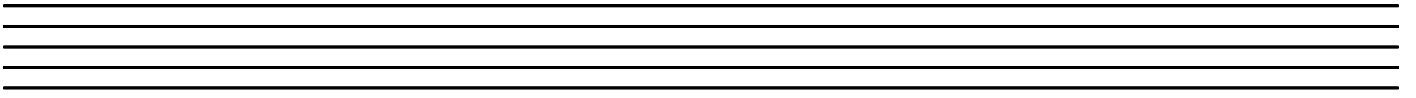
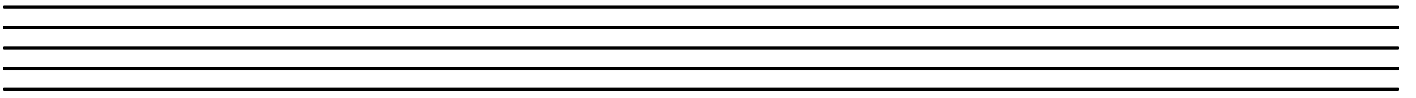
(V7) G7

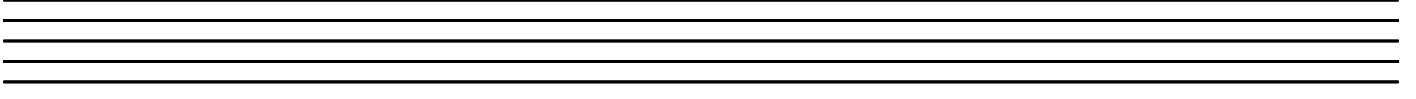
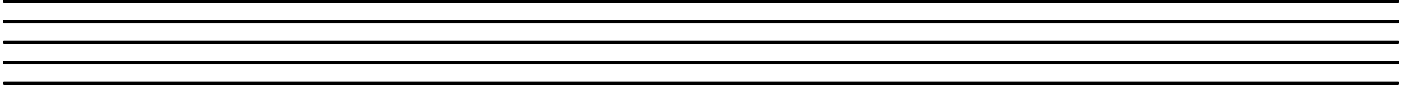
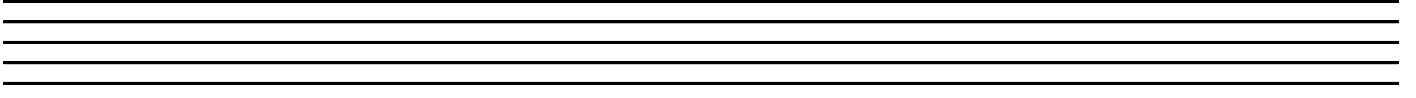
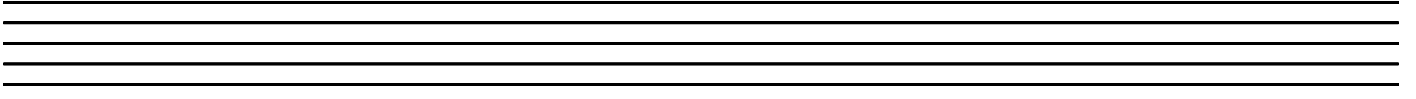
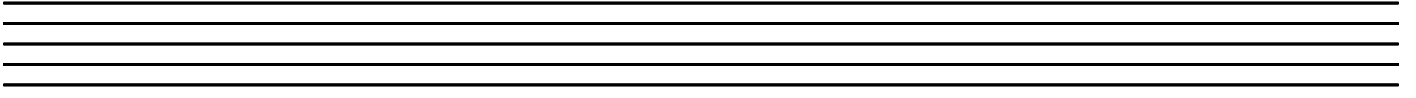
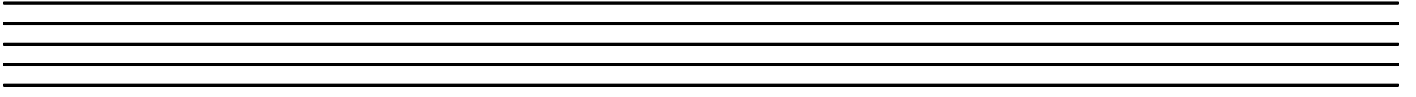
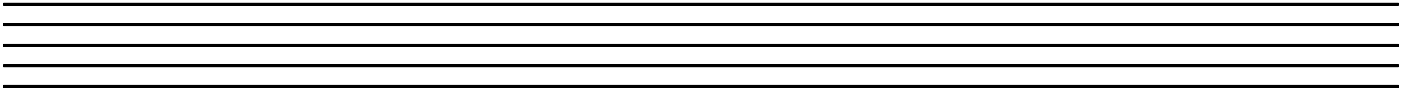
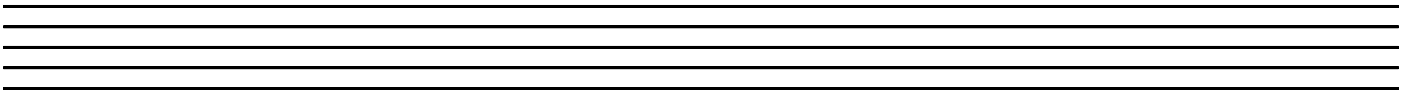
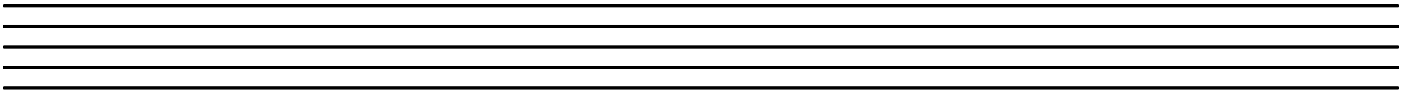
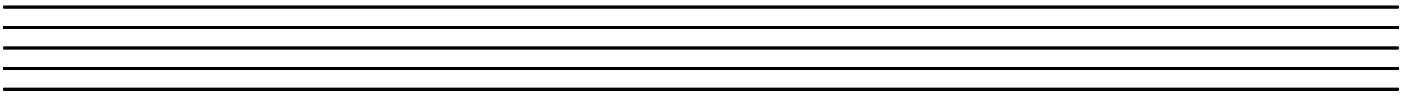
(Imi) Cmi

Part I-II

Part III-IV

Clave







FIESTA SINFÓNICA

POST

CONCERT

THANK YOU FOR JOINING US!

We will be emailing an online feedback form for you and your students after the concert. But, if you'd prefer to fill out a hardcopy, we have printable forms at the end of this guide.

You can return your printed forms to us by mail:

Toronto Symphony Orchestra
500-145 Wellington St W,
Toronto ON M5J 1H8

Or you can scan and email them to:

schoolconcerts@TSO.CA

Thank you for sharing your feedback with us.

-The TSO E-team

STUDENT FEEDBACK FORM

Date you attended: _____

Name of school (optional): _____

1. What was your favourite part of the concert and why?
2. What was your least favourite part of the concert and why?
3. What you are curious to learn more about?
4. What music would you like to hear the TSO perform?

TEACHER FEEDBACK FORM

Date you attended: _____

Name of school (optional): _____

1. How did you first hear about today's concert?
2. How long have you been attending our School Concerts?
3. What did you or your students like the most about the concert?
4. How could we improve our School Concerts and better help you meet curriculum expectations?
5. What topics, themes, or music would you like us to explore in next year's School Concerts?
6. If you could talk to the generous donors who subsidize the low-ticket prices of our education programs, what would you say about the importance of TSO Education programs?

ACKNOWLEDGEMENTS

The Toronto Symphony Orchestra gratefully acknowledges the following donors for their generous support. Together, they are enabling tens of thousands of young people to participate in TSO education programs this year.

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GRADE 7-12 STUDY GUIDE

FIESTA SINFÓNICA