

Incorporating Global and Latin American Sounds into the Classroom

March 24th, 2022



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Welcome!

In the chat box (or verbally) please let us know:

- Your name
- Where you teach
- What you teach (grade level + content area)
- What drew you to attend this workshop

First things first...

- Take 30 seconds and listen... what can you hear around you right now? What sounds are present? What sounds are present *underneath* those sounds?
- Describe them in the chat box or verbally.

**We live in a very noisy
world. Learning how to
listen to the world around us
helps root us in time and
place, as well explore places
further afield.**



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Welcome, Dr. Ana Alonso Minutti!

Dr. Ana Alonso Minutti is a music scholar, pedagogue, writer, and occasional composer based in Albuquerque, NM. She's Associate Professor of Musicology and Ethnomusicology at the University of New Mexico. Currently, she's spending her sabbatical in Spanish-speaking lands, as she has missed thinking and speaking solely in her native language.



Living and Learning through Sound: Developing a Sonic Epistemology

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Some examples of street sounds from Mexico City.

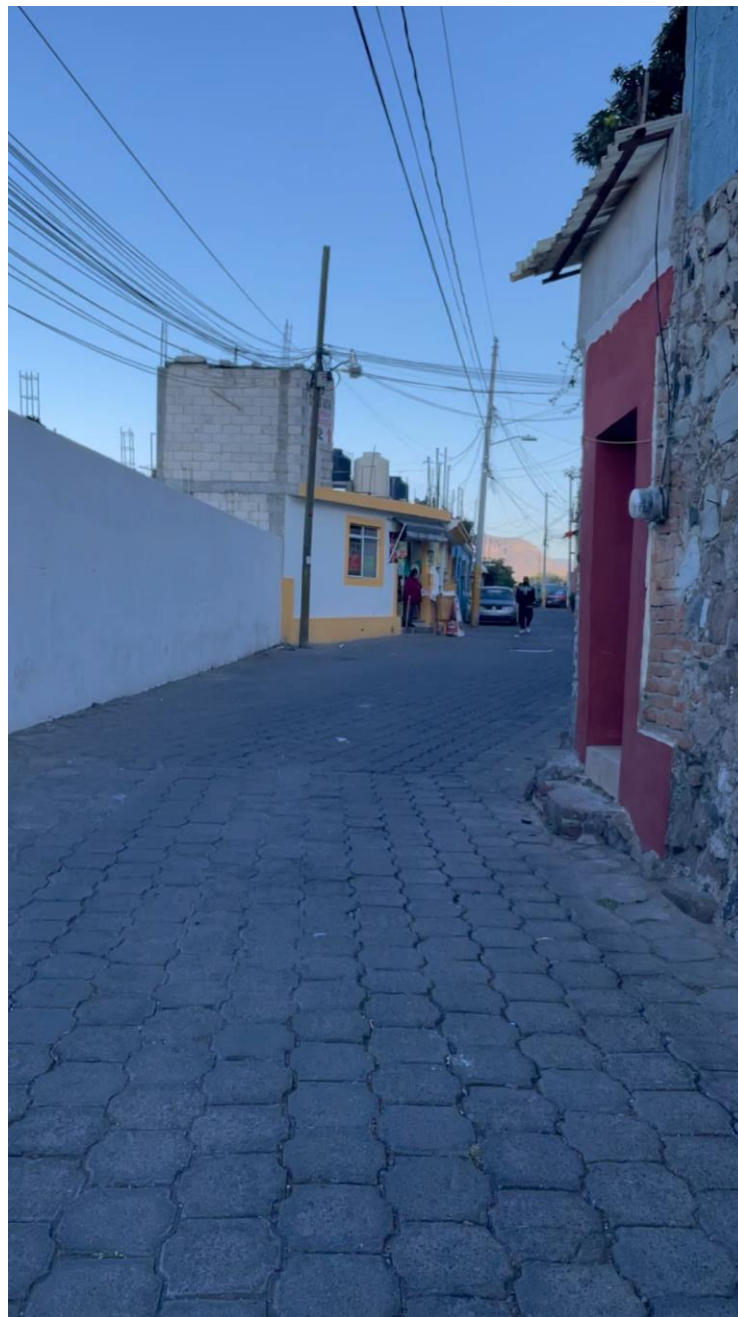


[ASÍ SUENA MÉXICO ¡PÁSELE GÜERITO! | MARIEBELLE TV - YouTube](#)

Suena México (2016), by Annuska Angulo
Illustrated by Gabriela Podestá



A man announcing the upcoming arrival of a garbage truck. Taken in Atlixco, February 22, 2022.



A gas truck playing a song announcing its services. Taken in Atlixco, February 22, 2022.



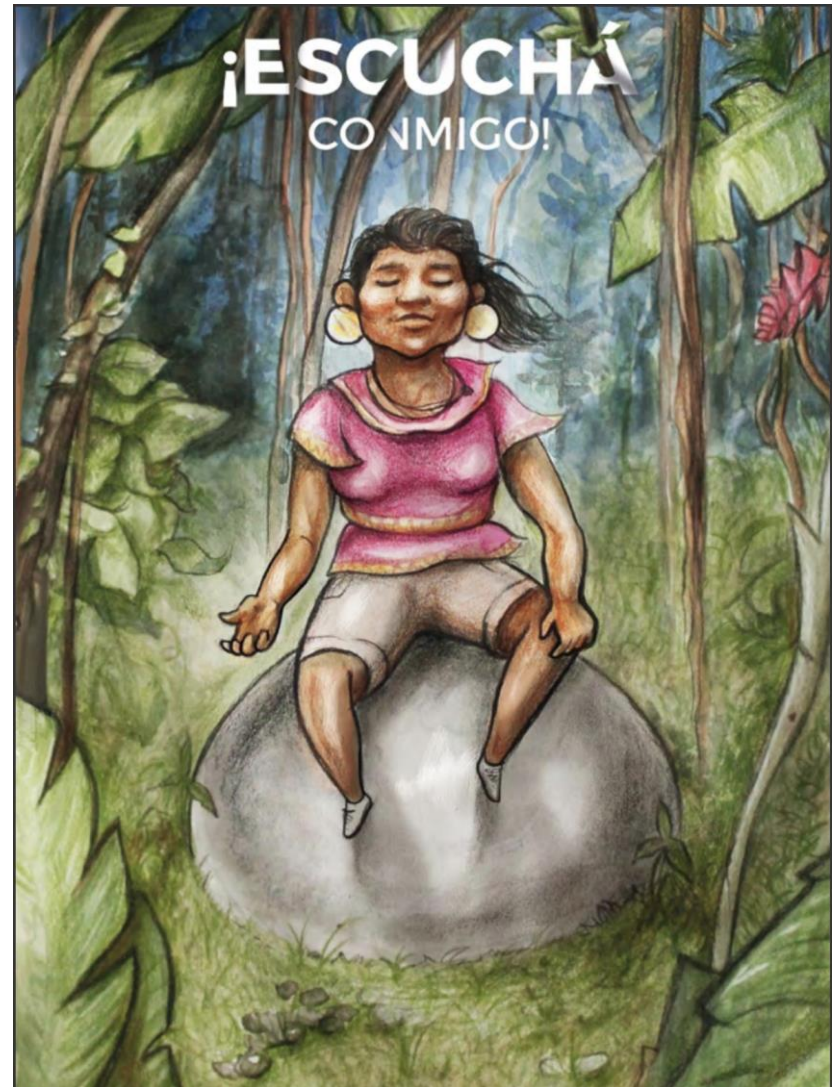
How can *Suena México* be used in the classroom?

Some ideas...

- Learning how to engage with street sounds.
- Challenging the dichotomy of music vs. noise.
- Depicting sound in written form. Practicing transcribing sounds we hear using our alphabet.
- Writing stories using sound as the main character.
- Incorporating family histories, our neighborhoods, and natural surroundings into the story.
- Accompanying our stories with illustrations.

¡Escuchá conmigo!
(2021), by Susan
Campos Fonseca
(Costa Rican scholar
and composer)

[Digital](#)
[book](#)



Detenete y
PERCIBÍ EL SONIDO



¿Qué escuchás?
Anotalo

Ahora bien
¿Cómo creés que lo
escucha el planeta Tierra?

Pensá que el
sonido nos une
como especies

¿Cómo imaginás que nos
podemos **INTER-COMUNICAR?**

Anotalo

Aprendamos de otras especies

Te presentamos a dos especies que conviven en el Pacífico sur de Costa Rica: el murciélago de Spix y la heliconia imbricata.

MURCIÉLAGO DE SPIX

Este pequeño murciélago de ventosas no mayor a los 5cm y 5g, vive en grupo de hasta nueve individuos.

Utiliza frecuencias de **sonido ultrasónico** para comunicarse y conocer su entorno nocturno.

Llamadas de comunicación

Emplea dos tipos de llamadas: la primera para localizar refugio y la segunda para comunicarse con los miembros de su grupo para mantenerse unidos y cambiar de refugio.

Llamadas de consulta

Emitida por el murciélago en vuelo para mantener el contacto con los demás al volar y detectar las hojas ocupadas por su grupo.

Llamadas de respuesta

Son más complejas y largas, de frecuencia modulada.

Son emitidas por estos murciélagos dentro de refugios al recibir la llamada de consulta.

HELICONIA IMBRICATA

Planta huésped

Se refugia en jóvenes plantas como las heliconias, conocidas como platanillas, que al crecer forman un cono ideal para refugiar a este murciélago tricolor.

Amplificación del sonido

Las hojas en desarrollo tienen forma de cono que permiten amplificar y direccionar el sonido de las llamadas del murciélago. Así, las ondas pueden viajar entre 15m- 30 m adicionales.

El murciélago de Spix depende de la disponibilidad de esta planta para poder albergarse.

Adhesión por succión

Este murciélago posee discos en sus muñecas y patas traseras, que actúan como ventosas, cuyo propósito es aferrarse y moverse en las hojas donde se refugia.

Ventosas:



How can *¡Escuchá conmigo!* be used in the classroom?

Some ideas...

- Reflecting on the biodiversity around us.
- Learning science through the sounds produced by animals and plants.
- Adopting methods from nature's technology.
- Finding ways to connect with nature through sound.
- Challenging the notion that verbal language is the only means to communicate with others.
- Accompanying our stories with illustrations.

Video taken in Costa Rica's Caribbean Coast (Manzanillo), September 18, 2021.



Video taken in Costa Rica's Caribbean Coast (Manzanillo),
September 18, 2021.



Using available at home technology to practice sonic epistemology (knowing through sound)

TECHNOLOGY

- Smartphones
- Tablets
- Small recording devices
- Pen and paper

ACTIVITIES

- Record small audio files (one minute) and replay them at home
- Listen to the audio files and try to separate each sound
- Describe what you hear
- Create!

Soundwalking

- A soundwalk is a walk that focuses on listening.
- Listening happens not only through the ear, but with the entire body.

From composer
Hildegard Westerkam's
webpage

A Few Soundwalking Tips

a slow to moderate walking pace will help you to
focus on listening, with a relaxed frame-of-mind.

listen with with your eyes closed whenever possible.

what is the loudest sound you can hear

what is the quietest sound you can hear

listen for buildings that - hummmmm.

listen for - sounds of commerce.

can you hear the sound of your own footsteps.

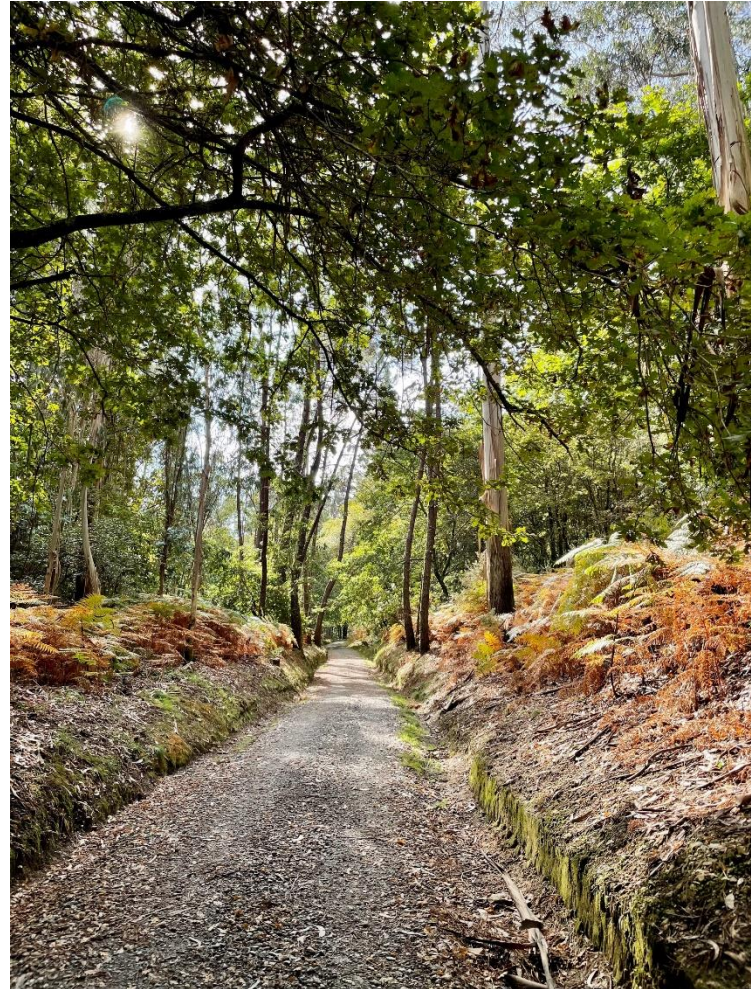
how many times do you hear music playing.

would you have to shout to be heard.

what is the quietest sound you can hear.

Soundwalking the Camino de Santiago

- An intense walking experience.
- When walking alone, I listened.



Video taken somewhere between Negreira and Olveiroa, October 19, 2021.



Soundscapes of New Mexico

- In comparison to other places I've lived and visited, in the soundscape of New Mexico what predominates is **silence**.
- Silence is not nothingness.
- In music, silence is the absence of intended sounds.
- Silence makes audible some things that we tend to neglect.
- Within silence we are able to listen to what goes unnoticed.
- Little by little, we learn to appreciate the different silences of New Mexico and what they tell us about the history of the place, its biodiversity, and ourselves.

Video taken in Bosque Trail, Albuquerque, June 18, 2020.



Video taken in Bosque Trail, Albuquerque, March 5, 2021.



Video taken in Tingley Beach, Albuquerque, May 2, 2021.



How to incorporate soundwalks as a teaching tool?

- First and foremost, incorporating soundwalks in our daily lives allows us to be in tune with ourselves and with our environment.
- Soundwalks with students foster yet another kind of fellowship; one where a sense of togetherness is gathered in silence.
- After the soundwalk, sharing with each other about the experience deepens what we know about one another.

Thoughts? Comments? Questions?

THANK YOU • GRACIAS

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**What genres of sounds
exist? List what comes to
mind.**

**Examples: music, talk radio,
oral history...**



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Soundscape: the sounds that are heard in a particular location. Soundscapes, as a concept, can be a bit amorphous to grasp at first; a comprehensive definition can be found [in this article](#).

Soundscapes can "contain multitudes" - many sounds layered over each other.

Let's listen to [some examples](#) (caution: they're quite short).



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Now that we've determined some genres of sound, let's look at a selection of resources are available and what can be done with them:

- Historical soundscapes - [Historical Soundscapes of Granada and Seville](#) (enrich content knowledge)
- Contemporary soundscapes - [Cities and Memory](#) (inspiration for creative written or drawn responses)
- Sounds of resistance/colonialism - [Music and Resistance in Colonial America](#) (to analyze and understand colonialism in the Americas + serve as evidence in a written response)
- Music - [Indigenous Hip Hop](#) (analyze lyrics, sounds, and visuals via Socratic discussion)
- Oral history – primary source – [Yale Latinx Oral Histories](#) ([HIPPO](#) the source)

**What type of sound + to do
what with?**



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Ear-opening activity



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**What can sounds tell us
about a place?**

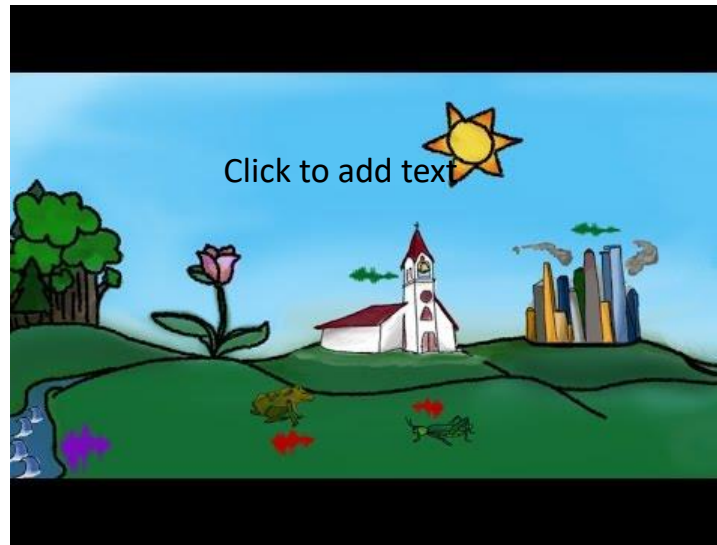
**Answer in the chat box or
verbally.**



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Back to soundscapes!

As you watch, think: *What are the three categories of sounds heard in an ecosystem? Think of examples of each type.*



Now, let's open our ears.

- We will listen to a soundscape on the [Cities and Memory](#) website ([add on resource](#)) ([and another](#)).
- *"Give each student a copy of the "Ear Opening" worksheet. Explain that the soundscape of this place will be played twice. The first time, all they need to do is listen to it in silence. The second time the soundscape is played, each student should list the geophysical, biological, and human sounds they hear in the recording."*

What did you hear?

Geophysical	Biological	Human

Independent Assessment

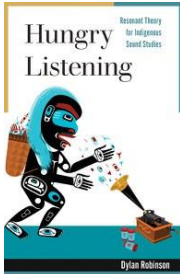
- *Imagine that you are in the location of the soundscape you just heard and you are walking around. Describe what is going on around you. What sounds do you hear? What do you smell? What do you see? How do you feel? Where are you walking to?*
- *Using the soundscape you listened to as inspiration, write a paragraph that describes the location of the soundscape as if you were there.*

Book Guide – *Hungry Listening*



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Book Guide – *Hungry Listening*



- *Hungry Listening* is the first book to consider listening from both Indigenous and settler colonial perspectives. A critical response to what has been called the ‘whiteness of sound studies,’ Dylan Robinson evaluates how decolonial practices of listening emerge from increasing awareness of our listening positionality. This, he argues, involves identifying habits of settler colonial perception and contending with settler colonialism’s ‘tin ear’ that renders silent the epistemic foundations of Indigenous song as history, law, and medicine.
- Sample reflection question -
 - Under the heading “Critical Listening Positionality”, answer the question posed by Stadler - “What does an ever-nearer, ever-louder police siren sound like in an urban neighborhood, depending on the listener’s racial identity?”.

Last things...

Exit ticket
survey: <https://forms.office.com/r/g37vcC6tTV>



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