

Arroz con Leche Folk Tune Activities

Autumn 2023

Materials needed:

- Autumn 2023 *Piano Inspires Kids: Arroz con Leche* folk tune, pages 12-13
- *Arroz con Leche Lullaby* at kids.pianoinspires.com/explore

Objectives:

- Play a popular Argentine folk tune.
- Learn about transposition and explore key signatures.
- Create a variety of left-hand patterns based on tonic-dominant 7 chord progression.
- Encourage improvisation or composition based on a melody and chord progression.
- Collaborate with friends in an ensemble.

Play *Arroz con Leche* on page 12 and sing the melody with your student.

1. Analyze the folk tune:
 - a. Identify the key signature of C Major.
 - b. Discuss the form of the piece. Guide your student to notice which characteristics are the same and which are different in measures 1-8 and 9-16.
 - c. Clap and speak the rhythm.
 - d. Study the melody of the treble clef:
 - Identify and speak the intervals.
 - The first two notes require the pianist to leap up a fourth from finger 1 to finger 2. Identify the three other places where this occurs, and how the articulation changes.
 - Circle the “3” in measure 6. Ask the student which finger would play the first “B” in this measure (finger 1). Identify where this occurs again in measure 14. Ask your student to write a “3” above the second count.
 - e. Study the chords of the bass clef:
 - Identify the tonic and dominant chords. You may wish to create an aural exercise by asking the student to look away from the score and raise their hands each time they hear a chord change (measures 4, 8, 12, and 16).
 - Students who have studied chords may wish to label the chords with I and V7, C and G7, or tonic and dominant 7.
 - Students with a more extensive theory background may wish to label the dominant 7 with the appropriate inversion: G6/5 or V6/5.
 - f. Ask your student to play folk tune hands together, with only one hand, or with one hand while the teacher plays the other.

Activity 1: Transposition

1. Review the key and intervals of *Arroz con Leche*.
 - a. The original melody is in the key of C Major. Ask your student to point to the first C played in the melody and the first C Major chord in the left hand.
 - b. Play and say the intervals of the melody with your student, beginning on a D instead of the G.
 - Congratulate your student on **transposing** the melody by playing the same intervals on a different set of notes!
 - c. Reflect on the sound: how is this different from the original sound?; how is it the same?; did you need to add any black keys to make it sound like the original melody?
 - Play the first two notes beginning on D, and identify which note was played in place of the C.
 - Discuss how the folk tune is now in the key of G Major; play a G Major scale if appropriate for the level of your student.
 - Write the F# on the line provided in the text (circling “sharp”) and in the space provided on the staff for Activity 1 on page 13.
 - d. Discuss the fingering of the melody: does the same fingering work in both C and G Major?
 - e. Review the bass clef and discuss the intervallic relationship between the G and D6/5 chords
 - Ask the student to identify which note/finger will stay the same
 - Discover how the other two notes/fingers move
 - Discuss the movement of the fifth finger from G to F#.
2. Review the same steps to play in the key of F Major. Fill in the B-flat and circle “flat” on the line provided.
 - a. Experiment with the keys of D Major and B-flat Major, drawing the student’s attention to the key signature and whole/half step relationship between the notes.

Activity 2: March Rhythm

1. Discuss where one might hear a march; what are the characteristics and articulations?
 - a. Play the left-hand rhythm as written in Activity 2, bottom note followed by the top two.

2. Experiment with other ways of playing a march:
 - a. Two blocked, *staccato* quarter note-chords in each measure
 - b. Four eighth notes in each measure
 - c. One quarter note followed by two eighth notes in each measure

Activity 3: Improvisation/Composition

1. Play the measures provided in Activity 3.
 - a. Play the first four measures of the original melody; then play the measures given in Activity 3.
 - b. Ask your student to identify the similarities and differences between the two.

2. Encourage new melodic creations with the prompts below. Students can either write down the melodies or improvise something new each time.
 - a. Limit the number of available notes; instead of having limitless options, have students select a few notes that they will use to create their melody.
 - b. Play the same notes from the original melody in a different order or rhythm.
 - c. Determine the rhythm for each measure before adding notes.
 - d. Analyze the notes of the left-hand chords; use the notes within the chord as the main melodic notes, and add notes that do not belong in the chord to fill in the melody.
 - e. Let your music tell a story! Ask your student to think of a character, setting, and plot. Tell the story through the melody. Use a variety of dynamics, tempi, and articulations.

Activity 4: The Tango Rhythm

1. Listen to the tango rhythm of "[Habanera](#)" from the opera *Carmen*.
 - a. Clap and count along with the dotted-eighth/sixteenth-note rhythm
 - b. Discuss the character of the rhythm; is it loud/soft? *Staccato* or *legato*? Fast or slow?

2. Tap the rhythm of Activity 4; the student tapping the left-hand rhythm and the teacher tapping the right.
 - a. Notice how the sixteenth note in the left hand plays *after* the eighth note in the right hand.
 - b. Switch the tapping of hands.
 - c. Tap both hands together (Elementary students might find this to be too difficult. If so, continue tapping only one hand at a time.)

3. Write in the fingering for the left hand in Activity 4.
 - a. Play the left hand alone; students may wish to sing or tap the melody of the right hand.
 - b. Play the melody with the tango rhythm as a solo or duet between student and teacher.
 - c. A simplified version can be created for elementary students by playing the first three notes in the bass clef with the right hand and the last eighth note with the left hand. In this case, the piece becomes a duet between the melody and a two-hand accompaniment!

Activity 5: 6-Hand Ensemble

Go to kids.pianoinspires.com/explore and download *Arroz con Leche Lullaby!*



More Teacher Resources from the Frances Clark Center:

Articles:

- [Pupil Saver: Tango!](#)
- [Dance and the Music of Argentine Composers](#)
- [Create to Motivate: Using Repertoire to Incorporate Creativity In Lessons](#)

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