



# STUDY GUIDE

TAILORED FOR K - 12

# INTRODUCTION

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Jâca is an international award-winning clarinet and guitar duo that combines classical and world music to bring an adventurous, passionate, and completely original musical style to the stage.

From Flamenco to Fado, Appalachia to Argentina, and guitar slides to clarinet smears, Jâca's music is truly a unique fusion that fits into no single genre. The duo breathes new life into the traditional concert experience, ignoring convention and consistently leaving their audiences buzzing. "At a Jâca concert you're not just a bystander – you feel a part of it." (Humans of Chamber Music)

Clarinetist Wesley Ferreira is an acclaimed soloist and orchestral musician. He always brings his infectious positivity, big smile, and way too many reeds to every rehearsal. His Portuguese heritage has inspired arrangements and commissions of new music for the duo. In addition to being an award-winning Classical guitarist, Jaxon Williams is an active performer of Spanish Flamenco guitar. He also knows more about fingernail care than a certified beautician and can slap on a fake nail in 5 minutes or less. Both Ferreira and Williams are music educators having achieved the highest-level degree of Doctor of Musical Arts.

Since 2018, Jâca has delighted audiences in concert halls at arts series and music festivals worldwide. Dividing their time between USA, Canada, Spain, and Portugal, this 21st-century duo represents the limitless potential of an interconnected world.



# INSTRUMENTS

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## CLARINET

The clarinet is a single-reed musical instrument made of grenadilla wood from Africa. It has a nearly cylindrical bore and a flared bell. The clarinet family is the largest of the woodwind family with instruments of differing sizes and pitches. The clarinet has a very wide dynamic range. Wesley plays a B $\flat$  clarinet and demonstrates a lot of amazing techniques on the instrument from various styles of music.

## GUITAR

The guitar is a fretted musical instrument that typically has six strings. It is usually held flat against the player's body and played by strumming or plucking the strings with the dominant hand, while simultaneously pressing selected strings against frets with the fingers of the opposite hand. Acoustic guitars can be of varied shapes and sizes, and they typically involve steel strings for folk and popular styles or nylon strings for classical, jazz, and world music styles. Jaxon plays a nylon string acoustic guitar.

# GENRES

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## FADO

From the country of Portugal. Fado is a form of music characterized by mournful tunes and lyrics, often about the sea or the life of the poor, and infused with a sentiment of resignation, fate, and melancholy.

## FLAMENCO

From the country of Spain. Typical of southern Spain, Flamenco is closely associated with the gitanos of the Romani ethnicity who have contributed significantly to its origination and professionalization.

## MEXICAN

Very diverse and features a wide range of musical genres and performance styles. Traditional Mexican music has been influenced by a variety of cultures, most notably deriving from the culture of the Europeans, Indigenous, and Africans. It also sometimes contains influences from Asia and the Middle East, as well as from other Hispanic and Latino cultures of South America. Music was an expression of Mexican nationalism beginning in the nineteenth century.

## COLOMBIAN

An expression of Colombian culture and music genres, both traditional and modern, according to the features of each geographic region, although it is not uncommon to find different musical styles in the same region. The diversity in musical expressions found in Colombia can be seen as the result of a mixture of Amerindian, African, and European (especially Spanish) influences, as well as more modern American.

## FOLK

Appalachian folk music from the region of Appalachia in the Eastern United States. Traditional Appalachian music is derived from various influences, including the ballads, hymns, and fiddle music of the British Isles (particularly Scotland), the African music and blues of early African Americans, and to a lesser extent the music of Continental Europe.

# OUTREACH

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## OBJECTIVES & THEMES

- 1) Discover and learn about new cultures around the world through music.
- 2) Demonstrate musical connections across disciplines (art, dance, literature).
- 3) Engage students in creative processes and simple collaborative music making.
- 4) Showcase the unique versatility of the clarinet and the guitar.

Sample Program below. Expandable and adaptable from 30-60 minutes.

## PROGRAM & STUDENT ACTIVITIES

### INSTRUMENT DEMONSTRATION

Learn about both the clarinet and the guitar: what they're made of, how they work, and all the sounds they can make.

### CINDY (Appalachia) arr. Robert Beaser / Jâca

#### Learning Objectives:

- 1) Briefly introduce students to traditional Appalachian music and connect to bluegrass and modern country music.
- 2) Demonstrate with a short excerpt.

# OUTREACH

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## PROGRAM & STUDENT ACTIVITIES

### ANTIMONY (United States of America) by Jâca

#### Learning Objectives:

- 1) Show students exciting sounds from the clarinet and the guitar used in this piece.
- 2) Demonstrate how music can be a soundtrack to visual imagery and storytelling.

#### Activities:

- Explain that this music is a “soundscape,” which means it represents real sounds in real life, and maybe even tells a story.
- Choose a few student volunteers, give them a piece of paper and crayons/pencils. Have some draw a picture of what the music represents while others write a short story of what they heard as they were listening to the music. Briefly discuss.
- Reveal what the music was intended to represent.
- Use all examples to demonstrate how music can be a great way to tell a story, to make visual art, and as an outlet to capture and express emotions.



### GAVILÁN (Colombia) by Carmen Marulanda

#### Learning Objectives:

- 1) Introduce students to common sounds of Colombian music.
- 2) Invite volunteers to participate in music-making with us through simple rhythms and percussion instruments that we provide.

#### Activity:

- Choose student volunteers, mini egg shaker lesson, and have them “Jam with Jâca” for the exciting rhythmic section of the music!

# OUTREACH

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## PROGRAM & STUDENT ACTIVITIES

### TICO TICO NO FUBÁ (Brazil) by Zequinha de Abreu

#### Learning Objective:

- 1) Briefly introduce students to traditional Brazilian Choro music.

### GYMNOPIEDIE (France) by Eric Satie / arr. Jâca

#### Learning Objectives:

- 1) Connect music to film through a well-known classical tune.
- 2) Explain how music does such a great job of helping to explain stories.

#### Activity:

- A few chosen volunteers share stories they imagined while closing eyes and listening.

### SEVILLANAS DE PACO CORTÉS (Spain) arr. Jâca

#### Learning Objectives:

- 1) Introduce students to the art of Spanish Flamenco and the folkloric dance "Sevillanas."
- 2) Give both the full audience and special volunteers the opportunity to participate in music-making with us.

#### Activities:

- Teach Spanish words: "Olé" and "Arsa," which can be used to participate in the music when they hear something they like during the music.
- Teach audience volunteers the basic steps of Sevillanas dance as they practice dancing to Flamenco guitar rhythms.



# TEACHING STANDARDS

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## EDUCATION: National Arts Standards

Educational performances by Jâca cover the following teaching standards outlined in the Visual and Performing Arts Content Standards for California Public Schools (grades K-12). **Programs are customized to appropriate grade levels.**

### 1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music. Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

1.2 Identify simple musical forms (e.g., phrase, AB, echo).

1.3 Identify common instruments visually and aurally in a variety of music.

1.5 Analyze and compare the use of musical elements representing various genres, styles, and cultures, with an emphasis on chords and harmonic progressions.

1.6 Analyze the use of form in a varied repertoire of music representing diverse genres, styles, and cultures.

### 2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Music. Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

2.3 Compose and improvise simple rhythmic and melodic patterns on classroom instruments.

2.10 Improvise original melodies over given chord progressions.



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### 3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Music. Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

- 3.1 Compare and contrast the functions music serves and the place of musicians in society in various cultures.
- 3.2 Identify uses of music elements in non-traditional art music (e.g., atonal, twelve-tone, serial).
- 3.3 Explain how music has reflected social functions and changing ideas and values.
- 3.4 Compare and contrast the distinguishing characteristics of musical genres and styles from a variety of cultures.
- 3.5 Compare and contrast instruments from a variety of cultures and historical periods.
- 3.6 Compare and contrast musical styles within various popular genres in North America and South America.
- 3.7 Analyze the stylistic features of a given musical work that define its aesthetic traditions and its historical or cultural context.
- 3.8 Compare and contrast musical genres or styles that show the influence of two or more cultural traditions.

### 4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgements About Works of Music. Students critically assess and derive meaning from works of music and the performance of musicians in a cultural context according to the elements of music, aesthetic qualities, and human responses.

- 4.1 Compare and contrast how a composer's intentions result in a work of music and how that music is used.
- 4.3 Compare and contrast the music samples.

# CONTACT

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## JÂCA MUSIC

WESLEY FERREIRA & JAXON WILLIAMS

970-286-9888

INFO@JACAMUSIC.COM

[www.JacaMusic.com](http://www.JacaMusic.com)

"Jâca created some of the best student engagement I have seen in my eight years as an education director. They clearly spent significant time preparing a highly engaging, interactive program that they could easily adjust for different age groups and levels of musical experience. Students learned that anything can be achieved musically with commitment, passion, and diligence, and it can still be great fun. I can't wait to have them back for another residency!"

**Kay Hilton**

Director of Education & Engagement, Britt Music & Arts Festival

