



**General Music—Music In Our Schools Month® 2020**  
**Library of Congress Teaching with Primary Sources**

**“Naranja dulce, limón partido”**  
**Mexican Children’s Song**

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**Overview**

Throughout these lesson Launching Points, children will engage with the traditional Mexican song “Naranja dulce, limón partido” while applying the active listening skills and content-specific academic language.

John A. Lomax, Ruby T. Lomax, and Manuela Longoria, “Naranja dulce, limón partido,” Brownsville, Texas, 1939. Audio. Retrieved from the Library of Congress, [www.loc.gov/item/lomaxbib000646/](http://www.loc.gov/item/lomaxbib000646/).

Source: <https://www.loc.gov/item/lomaxbib000646/>

**Prerequisite Skills**

For students to be successful in this unit, they will need the following:

- An awareness and understanding of content specific vocabulary in music (elements of music and general terminology) to describe sound, a singing voice, and music.
- Experience listening, reflecting, writing, and speaking about music with self and peers.
- Use of technology for listening and recording.

**Instructional Goals/Objectives:**

**Launching Point 1:** I can listen and describe a piece of music with my music vocabulary.

**Launching Point 2:** I can compare and contrast, with guidance, the differences in two versions of the same piece of music.

**Launching Point 3:** I can identify what music I want to listen to, based on my experiences and ideas.

## **National Core Arts Standards (2014)**

### ***RESPONDING***

**Responding:** Select, choose music appropriate for a specific purpose or context.

**Enduring Understanding:**

Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

**Essential Question:**

How do individuals choose music to experience?

**Specific Performance Standard:**

MU:Re7.1.2a. Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.

**Analyze:** Analyze how the structure and context of varied musical works inform the response.

**Enduring Understanding:**

Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

**Essential Question:**

How does understanding the structure and context of music inform a response?

**Specific Performance Standard:**

MU:Re7.2.2a. Describe how specific music concepts are used to support a specific purpose in music.

**Evaluate:** Support evaluation of musical works and performances based on analysis, interpretation, and established criteria.

**Enduring Understanding:**

The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

**Essential Question:**

How do we judge the quality of musical work(s) and performance(s).

**Specific Performance Standard:**

MU:Re9.1.2a. Apply personal and expressive preferences in the evaluation of music for specific purposes.

## **CONNECTING**

**Connect #10:** Synthesize and relate knowledge and personal experiences to make music.

### **Enduring Understanding:**

Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

### **Essential Question:**

How do musicians make meaningful connections to creating, performing, and responding?

### **Specific Performance Standards:**

MU:Pr4.3.2a. Demonstrate understanding of expressive qualities (such as dynamics and tempo and how creators use them to convey expressive intent)

MU:Re7.1.2a. Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.

### **Assessments**

Assessment should be embedded throughout each Launching Point.

Informal peer and class assessments through dialogue, speaking, and writing.

Here are some ideas based on the NAFME Model Cornerstone

Assessments: [https://nafme.org/wp-content/files/2014/11/Grade\\_2\\_GenMus\\_Creating\\_MCA.pdf](https://nafme.org/wp-content/files/2014/11/Grade_2_GenMus_Creating_MCA.pdf)

### **Materials and Library of Congress Resource Links for the Unit**

- “Naranja dulce, limón partido”  
Library of Congress link - <https://www.loc.gov/item/lomaxbib000646/>
- Teacher’s Guide: Analyzing Sound Recordings  
[http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing\\_Sound\\_Recordings.pdf](http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Sound_Recordings.pdf)
- Historical background: According to the book *The Medieval Heritage of Mexico* by Luis Weckmann (New York: Fordham University Press, 1992), this is a Mexican song that originates from the courtyards of medieval castles of Iberia and made its way across the Atlantic through travels and migration.

## Teacher Talk

Music is a part of our daily lives, our family backgrounds, and is an important part of all of our cultures. We listen to music all day and while we are listening to it, we can also learn to write and speak about music to create opinions.

Inform the students that Alan Lomax, the man who recorded the person singing, created many field recordings (music recorded informally, outside of a studio and where they naturally take place). He was an ethnomusicologist who preserved music and songs and enjoyed learning about music and the culture that the music defined.. This recording is found in the Library of Congress. The song can be used with a game, similar to “London Bridge.”

**Please refer to the Informance/Performance booklet on the NAFME website:**  
<https://nafme.org/wp-content/files/2018/10/The-New-Direction-of-Music-In-Our-Schools-Month.pdf>

# Launching Point 1

## Objective:

I can describe and state an opinion about a piece of music with my music vocabulary.

## Essential Question:

How do we judge the quality of musical works and performances?

## Standard:

MU:Re9.1.2a. Apply personal and expressive preferences in the evaluation of music for specific purposes.

## Procedure:

1. Invite the students to listen to the piece “Naranja dulce, limón partido” from the Library of Congress.
2. Invite the students to listen to the recording and determine whether it is old or new, given the sound that is heard. Share that this is an original recording/source and is almost 100 years old, and that the recording took place in a kitchen!
3. Invite the students to identify the language used in this recording. (If the class contains a Spanish speaker, that individual might be asked to help.) >> Write down the title, and translate any words needed. (Translations are found in multiple places online. Inform the students that this is a rhyming poem that is centuries old, and that was written and is sung in Spanish.
4. Invite the students to brainstorm words that describes the voice of the person who is singing the music, using facts only.
5. Invite the students to write a factual sentence to describe the voice of the singer. Ask the students to write this factual sentence with a partner and to share these with the class.
6. Invite the students to now make an opinion sentence/statement with a fact. Ask the students to listen to the recording again and to identify what they like or dislike about the singing voice, and why. (Provide an example of this with the *why* using a completely different source so that the students don’t copy your opinion. Example: I like the singing voice of the male singer because ...).
7. Invite the students to write their sentences and share their ideas.

## Assessment

Students will complete a class brainstorm of words that describe the singing voice of the person singing. Students will also write factual sentences, followed by opinion sentences that are backed by facts.

## Extension

Students can write two or three sentences to describe the singing voice and compare and contrast these with those of their peers.

## Launching Point 2

### Objective:

I can compare and contrast, with guidance, the differences in two versions of the same piece of music.

### Essential Question:

How does understanding the structure and context of music inform a response?

### Specific Performance Standard:

MU:Re7.2.2a. Describe how specific music concepts are used to support a specific purpose in music.

### Procedure:

1. Using the internet, preview and find two contrasting versions of the piece “Naranja dulce, limón partido” (avoid using videos so that students are truly just listening to the two versions, and aren’t swayed by what they see).
2. As a class, create a large Venn Diagram. Label each circle for the given versions. Have students brainstorm words to describe each and write these in the columns. Identify commonalities that they have.
3. Invite students to speak facts about each version, using the words that were listed. Students can create sentences that share how they are alike or different (compare/contrast). Identify the form of each and how the form is alike or different, using alphabet letters.
4. Invite students to identify where each version of the piece could be used or performed/shared, and why.
5. Invite the students to make opinion statements about the two different versions using the facts that were brainstormed.

### Assessment

Students can write their factual and opinion statements or create a video to record these and place on a digital platform. Students are able to state facts and opinions, while possibly comparing and/or contrasting each piece.

### Extension

Invite students to listen to other field recordings created by Alan Lomax at the Library of Congress and to describe the voices and the music they hear. <https://www.loc.gov/>

## **Launching Point 3**

### **Objective:**

I can identify what music I want to listen to, based on my experiences and ideas.

### **Essential Question:**

How do individuals choose music to experience?

### **Specific Performance Standard:**

MU:Re7.1.2a. Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.

### **Procedure:**

1. Play the song “Naranja dulce, limón partido.”
2. Share the history of the piece and how music travels around the world and how cultures are shared. Ask the students: If this is a children’s song, how do children receive this music, and how is it passed along through families?
3. As a class or in small groups, identify songs that have been passed down in their individual families, and discuss how they are shared.
4. Explain that songs are often passed down and become a part of who we are. When they are a part of our family, we often like the pieces because we have heard them many times, or they have been a part of a family tradition.
5. Invite the students to share personal stories and to ask them to ask their parents about songs that they have had in their lives since they were children.
6. Invite students to share music they have experienced with their families and the feelings that are associated with these and why. Invite students to explain how these feelings may or may not influence their choices in music.

### **Assessment**

Students will identify songs that have been a part of their family traditions and to share the traditions, experiences, or times that these have been heard. This can be done by video, with pictures, or in writing.

## **Summative Assessment**

### **Assessments, Handouts, Rubrics, etc.**

#### **Launching Point 1:**

Students will complete a class brainstorm of words that describe the singing voice of the person singing. Students will also write a factual sentence, followed by an opinion sentence that is backed by facts.

#### **Launching Point 2:**

Students can write or create a video about the pieces, stating facts and opinions, and comparing and/or contrasting each.

#### **Launching Point 3:**

Students will identify songs that have been a part of their family traditions and to share the traditions, experiences, or times that these have been heard. This can be done by video, with pictures, or in writing.



**Lyrics and Rhyming Translation for**  
**“Naranja dulce, limón partido” / “Sweet Orange, Sliced Lemon”**  
**Canción infantil / Children’s Song**

*(Spanish)*

Naranja dulce,  
limón partido,  
dame un abrazo  
que yo te pido.

Si fueran falsos  
mis juramentos  
en un momento  
se olvidarán.

Toca la marcha,  
mi pecho llora.  
Adiós señora,  
que ya me voy.  
Adiós señora,  
que ya me voy.

*(English)*

Sweet orange,  
Sliced lemon, too,  
Give me the hug  
I ask from you.

If my oaths  
Were untrue,  
In just a wink  
You’d forget them.

A march is playing,  
My heart is crying.  
Farewell, my lady,  
Away I’m going,  
Farewell, my lady,  
Away I’m going.

**Source:** <https://www.mamalisa.com/?t=es&p=2793>