Objective: Students will learn: How to create music with their feet in the style of son jarocho, a music genre from Veracruz, Mexico. The percussive footwork (zapateado) requires balance and exercises gross motor skills and offers students the opportunity to improve both. Students will also learn a level of fine motor skills as they learn to differentiate sounds by using different parts of their foot to create different sounds. In reviewing the cycle of son jarocho (musical interlude, verse, chorus, repeat) students are introduced to form.

Music Standards: basic rhythm utilizing combinations of quarter notes, eighth notes, quarter rests and eighth rests in a 4/ meter.

Materials:
1. Hard floor surface: a tarima (raised wooden box with sound holes) or wooden floor or packed dirt (like in the yard) will work. Cement/concrete is not recommended.
2. Your feet!
3. Shoes with a hard sole will work best for beginners, but most shoe types will work, including bare feet (be careful to check your work space so you don’t step on something). Flip flops, open backed shoes, or heels are not recommended.

Introduction: Vocalize and clap a pulse, stretch in counts of four to specifically warm up legs and feet to get ready for some active movement!

Activity: 1. Count in 1, 2, 3, 4 to establish tempo. Vocalize, then clap base rhythm. Emphasize the downbeat (1).
2. Transfer base rhythm to feet. I will add jarana jarocha (stringed instrument) so they begin to hear how the two instruments fit together.
3. Stop and point out technique: seated posture (bent knees and balance evenly distributed between legs, low center of gravity), use flat foot so the whole foot is striking the surface at the same time.
4. Resume practice of base rhythm.
5. First variation: mudanza (rest step). Same rhythm only now we’ll do alternating leg lifts with our balance more on our toes, causing our sounds to be softer and lighter. Stop. Point out technique: retain seated posture (bent knees and balance evenly distributed between legs, low center of gravity), but instead of striking feet on the floor surface, now shift weight to toes. Add cross leg swing for challenge.
6. Second variation: repiqueteo (poking step). Now we "double" the rhythm, going back to the flat-footed stance and creating a variation of our base rhythm (this will create some syncopation). Refer to the pneumonic, "cafe, cafe, cafe" to represent and remember this rhythm. It musically phrases as: "fe, (rest), cafe, cafe, ca". Note: traditionally, this step is done alternating doubles on each foot-- two strikes on one foot before shifting to two strikes on the other foot. A simplified, acceptable version would be to simply recreate the cafe, cafe, cafe rhythm by alternating feet.

Put all three steps together in cycle: Cafe, cafe, cafe (second variation), mudanza (first variation), base rhythm. This cycle correlates to the universal form of son jarocho: musical interlude, verse, chorus, repeat. Practice two cycles with music.

Reflection: Students are encouraged to go beyond the lesson and experiment with different floor surfaces and foot coverings to see how that affects the music. In that son jarocho is a musical genre that is improvisational in nature, students will be invited to freestyle and create their own rhythms over the base rhythm of the music.

Music Is First and Healdsburg Jazz