This essay presents a collection of Peruvian and other South American folk songs adapted for teaching violoncello technique with the goal of providing students with a more culturally diverse method which equally develops the left hand and right hand technique. Peruvian and other South American children learn the violoncello with European or American method books based on European folk songs. The repertoire of traditional methods usually lacks music familiar to pupils from Peruvian and other South American cultures. Written in foreign languages, the texts often exclude Spanish translation. Peruvians, especially children, are not necessarily familiar with folk music from Europe; neither are they fluent in foreign languages. Unless the teacher is familiar with the method's philosophy and is multi-lingual, a vast amount of information is lost, causing slow, and sometimes incorrect, learning. As a consequence, Peruvian music students are at a disadvantage compared to American and European music students.

The core of this project consists of the collection of folk tunes arranged for violoncello and piano. The included preparatory exercises will help the student prepare for the technical challenges presented in each piece, and the original recordings of the songs' arrangements will serve as a reference for students and teachers. The purpose of this essay is not to create a new teaching philosophy, but to provide Peruvian and other South American students with a more familiar learning repertoire, drawing on the most effective methodology of three popular violoncello methods. Nonetheless, anyone interested in learning the violoncello with a multicultural repertoire can benefit from this collection.

Keywords
Folk Songs adapted for teaching cello, Innovative violoncello repertoire, Multicultural Violoncello Method, Peruvian Folk Songs, piano and violoncello, South American rhythms

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Peruvian music is all about identity; make sure you dance to these 12 popular songs while you're in Peru. The cultural diversity of Peru has created a great mix of sounds from all regions. Some songs are even considered unofficial national anthems. From Afro-Peruvian and Andean rhythms to a cocktail of both, and from rock to punk, the Peruvian music scene has always experienced a fusion of all sounds. Here are the 12 most emblematic songs in Peruvian music that are still played on the radio and at live shows today. La Flor de la Canela, Chabuca Granda. After crossing the Puente de los Suspiros in Barranco, there is a statue of Chabuca Granda, Peruvian criolla music's greatest composer.

American folk music has no precise nameable origin because it organically grew out of a communal tradition more than for entertainment or profit. There are folk songs that date so far back they can be considered oral histories. Certainly, in America, songs by traditional folk singers like Leadbelly and Woody Guthrie tell stories that often don't even appear in history books. From its origins, folk music has been the music of the working class. It is community-focused and has rarely enjoyed commercial success. They picked up the legacies of Woody Guthrie and others, singing songs about the concerns of the day. Out of this community rose Folk Rock's superstars including Bob Dylan, Joni Mitchell, and Joan Baez. Latin American music, musical traditions of Mexico, Central America, and the portions of South America and the Caribbean colonized by the Spanish and the Portuguese. These traditions reflect the distinctive mixtures of Native American, African, and European influences that have shifted throughout the region over time. The Indians strong ritual musical tradition and adapted Christian religious music very readily. Operas and other dramatic representations, as well as instrumental music, were cultivated, but few examples have survived. Several generations of Peruvian composers attempted to develop a national identity in their music by resorting to the characteristic pentatonic melodies and rhythmic formulas of highland Indian music.