

UNISON CHART  
C Part

Tempo: ♩ = 100  
Genre: Chilean Salto

# Hoppa

written by:  
Ernesto Calderón Dondero

(as heard on "Ensemble Transatlántico De Folk Chileno")

HH

Dmi A7 Dmi

*f*

**A**

Dmi A7 Dmi B<sup>b</sup> C7 F

*f*

Dmi A7 Dmi B<sup>b</sup> C7 F

Favor higher instruments

B<sup>b</sup> F Dmi Dmi B<sup>b</sup> F E7 A7

*p* *f* *mf*

**B**

Dmi A7 Dmi B<sup>b</sup> C7 F B<sup>b</sup> F

2/4

G A Dmi A7/C<sup>#</sup> Dmi A7/C<sup>#</sup> Dmi A7 Dmi

4/4 2/4

Fine

**C**

B<sup>b</sup> F B<sup>b</sup> Gmi A7

*mf*

Favor low instruments

B<sup>b</sup> F Gmi A7

*mf*

All play

UNISON CHART  
Master Rhythm

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(as heard on "Ensemble Transatlántico De Folk Chileno")

Musical notation for the first system of 'Hoppa'. It consists of three staves: two treble clefs and one bass clef. The top two staves are marked 'HH' and contain rhythmic notation with 'x' marks. The bottom staff contains a melodic line with a dynamic marking of *f*. The key signature has one flat (Bb) and the time signature is 4/4. The system concludes with a double bar line.

A

Musical notation for the second system of 'Hoppa'. It consists of three staves. The top staff has a melodic line with a dynamic marking of *f* and the instruction 'Favor hit instruments'. The middle staff contains a bass line with a dynamic marking of *gva* and the instruction 'tacet on repeat'. The bottom staff contains a bass line with a dynamic marking of *p* and the instruction 'tacet on repeat'. The system includes various chords (Dmi, A7, Bb, C7, F) and a '3' marking at the beginning.

Musical notation for the third system of 'Hoppa'. It consists of three staves. The top staff has a melodic line with dynamic markings of *p*, *f*, and *mf*. The middle staff contains a bass line with dynamic markings of *p* and *f*. The bottom staff contains a bass line with dynamic markings of *p* and *f*. The system includes various chords (Bb, F, Gmi, Dmi, Bb, F, E7, A7) and a '7' marking at the beginning.

## Hoppa - Ensemble Transatlántico de Folk Chileno - Teaching Guides

Genre: FOLK

Style: CHILEAN FOLK

World Region: South America

Country: Chile

**Note:** This folk tune is largely melody driven throughout. A section has been adapted for solos, which can be explained to the ensemble and adapted to the group. Also, this folk melody uses repetition very effectively (good theory lesson) and tosses the melody between different instruments and ranges. We used big notes for preferred range, but you have the flexibility and instrumentation of your ensemble and the repetitious sections allow your less advanced students to find success.

**Overview:** "Hoppa" by Ernesto Calderon D., performed by Ensemble Transatlántico de Folk Chileno, is an exciting introduction to the vibrant world of Chilean folk music. Danceable, infectious, highly rhythmic and syncopated, this piece will be a hit with your students, and will provide them with hours of fun material to practice! In addition, the improvisation section provides opportunities for even the most inexperienced improviser.

**Style:** "Hoppa," means "jump" in Swedish, and is a prime example of Chilean folk music with Swedish/Scandinavian roots, combining the sounds of the Chilean Andes with Scandinavian melodies. The style evokes a vibrant syncopated composition, filled with melodic and thematic development, along with a harmonic progression quick enough to keep advanced students on their toes.

### Unique Teaching Elements:

- Octave jumps help define how range can impact energy
- Syncopated ideas challenge students to listen, feel, and count
- Exploration of various forms of minor scales, including: dorian minor, harmonic minor, melodic minor, natural minor
- Use of multiple meters (4/4 and 2/4)
- Use of dynamics and articulations as elements of phrasing
- Uneven phrase lengths
- Rhythmic drone background concept

### Structure:

Intro – m1 – Introduction of melodic motif

A – mms 2-9 – "A" melodic statement characterized by two-bar phrases separated by octaves. The first 4-bar phrase is answered by a second 4-bar phrase leading into the next melodic section. The second phrase adds dynamic contrast.

B – mms 10-15 – A combination of the middle of the "A" 8-bar melody forms m. 10-13. Bar 13 is in 2/4, and sets up the melodic cadence of bars 14 & 15.

C – mms 16- 31 – "B" section. Set up in 2-bar phrases, beginning with instruments in lower range. This continues to increase in range throughout the section. Along with

increasing the range, the dynamics begin low and increase throughout the first 8 bars, resetting in the first ending. This is a perfect vehicle for experimenting with your ensemble instrumentation. The first ending employs a drone concept as a background element to a repeated 2-measure melody, alternating between D major and G minor; this foreshadows the second ending which employs the same drone-like concept but exclusively in D.

D – mms 32- 40 – "C" section continues to be composed of 2-bar phrases, but here with the melody repeated exactly, minus the final note of each phrase. The exception is the final two bars prior to the 1st and 2nd endings, where the first measure of the idea is repeated twice. The interest and tension comes from the harmonic movement, which leads to a return to the beginning of the tune as well as the solo section.

**Melody:** The melody to "Hoppa" is constructed with 2-bar phrases in a traditional call and response. They build on each other in highly logical and intuitive ways, and present your students with a study in motivic development. While the melody can be played in unison, the ensemble can explore the various harmonizations of the melody throughout the piece.

**Harmony:** The harmonies of this tune are diatonic, and revolve around the relationship between D minor and D Major. The opening theme is in D minor, moving into Bb in "C." This is followed at m.24 by a drone section revolving around G minor over a bass ostinato on D, which transitions at "D" to a similar section based on D Major (also over the 5th of the chord). This sets up the solo section, also in D Major.

In addition, attention must be paid to the use of articulation in the various sections of the work, as this becomes a contributing factor to the emphasis of harmonic movements and overall energy in the piece.

**Rhythm:** There is some syncopation in the melody, and the accompanying rhythm section enhances this with a strong backbeat of beats 2 & 4 throughout. The snare drum provides rhythmic energy, while the cymbals highlight the backbeat. Auxiliary percussion is highly recommended with this song, as it could add a great deal of rhythmic flexibility, as well as timbre possibilities.

**Improvisation/Theory:** Improvisation on this piece can be an exploration of D Major. Although it is harmonically static, this provides a great vehicle for melodic, rhythmic, and motivic development. Have students listen to the original recording as material for the basis of their improvisations. In addition, the improvisations can vary in length to fit the student comfort level. Following the solos, the student-cued ensemble plays the D.S. al Fine.

**Notes:** "Hoppa" can be a show-stopper of a tune, engaging for both ensemble and audience alike. Have students learn the melody in 2-bar phrases, beginning slowly and gradually increasing the tempos.