

Chapter 5
Transnational Caribbean Musics
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All activities are keyed as follows:

AA = All ages

E = Elementary (particularly grades 3–6)

S = Secondary (middle school and high school, grades 7–12)

C/U = College and university

Chapter 5 Vocabulary

authenticity, tradition, contradanza, cinquillo, tresillo, habanera, danza, danzón, rondo, paseo, danzones, charangas, rueda de casino, bolero, canción, peñas, requinto, filin, balada, bachata, canciones de amargue, arpeggiation, reggaeton, dem bow, boogaloo, Nuyoricans

Exploring Authenticity (SS, C/U)

Moore notes, “With the spread of the Internet, music downloads, and channels such as MTV, a global public sphere is emerging that cannot be controlled by any particular country or region. We live in an era of cultural and geographic displacement on an unprecedented scale in which musical products and practices refuse to ‘stay put’” (p. 121). Discuss the concept of authenticity in music. Here are some questions to facilitate discussion:

- How does the emergence of global music sharing affect popular notions of authenticity?
- What is authentic?
- How should fusion styles be classified and evaluated?
- Are there repercussions related to copyright law and compensation for artists?

Suggested Reading

Wade, B. C. (2004). *Thinking Musically*. New York: Oxford University Press.
See, in particular, Wade’s discussion of authenticity on pages 140–145.

Exploring Contradance (AA)

- After reading about *danza* in Moore’s book, teach students a simple contradance using one of the many dance resources that are widely available for music educators.
- Discuss the wide popularity of contradance in many geographic locations, including Europe, Latin America, and the United States, and the musical and choreographic similarities and differences that are manifested across cultures.

Suggested Resources

The Chimes of Dunkirk, edited by Amidon, Davis, and Brass
http://www.dancingmasters.com/store/Chimes_Dunkirk.html Sashay the Donut

White Mountain Reels by Dudley and Jaqueline Laufman
<http://www.enasco.com/product/PE05661E>

Sashay the Donut, edited by Amidon, Davis, and Brass
http://www.dancingmasters.com/store/sashay_donut.html

Cultures and Styling in Folk Dance by Longden and Weikart
<http://www.amazon.com/Cultures-Styling-Dance-Sanna-Longden/dp/1573790168>

Exploring *Habanera* Rhythm: Listening (E)

1. Play students a recording of a performance of Scott Joplin’s “Solace.”
2. Have students raise their hands every time they hear the *habanera* rhythm.
3. On a subsequent hearing, have students clap or play classroom percussion instruments along with this rhythm pattern.

Exploring Cuban *Danzón*: Form (AA)

Using the following tracks from the CD *The Cuban Danzón: Its Ancestors and Descendants* (available through iTunes), have students identify the form of each piece. Students might also compare the instrumentation, mood, and tempo of these pieces.

Track 1: “San Pascual Bailón” ABABAB

Track 4: “El Nãñigo” ABAB CDDC (first half in duple meter, second half in triple meter)

Track 9: “El Sungambelo” ABAB

Exploring the Cakewalk (AA)

Have students do research on the history of the cakewalk. Discuss the tradition as it existed during the era of slavery and its eventual inclusion in blackface minstrelsy. A thorough overview of the history of the cakewalk can be found at <http://www.streetswing.com/histmain/z3cake1.htm>.

Through iTunes you can access free videos of cakewalk dancing archived by the Library of Congress. These videos do not have sound because they were recorded around the turn of the twentieth century, but they provide a clear look at traditional cakewalk dancing and costume.

Exploring the Cakewalk: Movement (AA)

Lead your students in their own cakewalk. Suggested tracks are “Smokey Mokes” or “At a Georgia Camp Meetin’” (several versions of each available on iTunes).

1. Line the students up in two lines facing each other to create an alley.
 2. Play traditional cakewalk music and allow each child to walk down the center aisle, making up his or her own trademark step or dance.
 3. Set guidelines for children to avoid slides and falls and emphasize control of the body.
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Exploring the Cakewalk: Listening (AA)

Listen to Sousa’s band perform “At a Georgia Camp Meetin’” and “Hu-La Hu-La Cakewalk” from the album *Cakewalks, Rags, and Blues: Military Style* (available on iTunes). Discuss Sousa’s style and connections with cakewalk music. Watch marching bands perform and tie in the traditional cakewalk dance and the high stepping that characterizes both.

Latin Influence in Classical Music: “Golliwog’s Cakewalk” (AA)

1. Listen to “Golliwog’s Cakewalk” by Claude Debussy (several versions available through iTunes).
 2. Have students listen and identify the *habanera* rhythm when it occurs in the melody. Students may raise their hands when they hear this rhythm.
 3. Discuss how this common rhythm found its way into French classical piano music.
 4. Tie in the influence of American ragtime and the success of John Philip Sousa’s marches and cakewalks in Europe.
 5. If possible, arrange for a live performance of “Golliwog’s Cakewalk” by the teacher, a student, or a guest pianist.
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Latin Influence in Classical Music: Bizet’s *Carmen* (AA)

- Listen to “Habanera” from Georges Bizet’s opera *Carmen*, available through iTunes.
 - Discuss the stylistic influences of *contradanza habanera* that are featured in Bizet’s “Habanera.”
 - Listen to a recording of “La Paloma,” composed by Sebastián Yradier and performed by Ricardo Haventstein on the album *Quasi una Fantasia*, available through iTunes.
 - Identify the elements of *contradanza habanera* that characterize this Spanish Basque composer’s piece.
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Exploring and Performing *Bolero* in Trio Format (AA)

1. Watch videos of Trio Matamoros, Trio Borinquen, and Los Panchos, three of the most influential trios.
2. Discuss the way the genre evolved over time, comparing Trio Matamoros (formed in 1925), Trio Borinquen (formed around 1930), and Los Panchos (formed in 1944).
3. Have students identify the instruments played, paying particular attention to the castanets, maracas, and *requinto*.

Los Panchos performs “Sin Ti”

<http://www.youtube.com/watch?v=yaEli3TtViM>

Los Panchos performs “Lo Dudo”

<http://www.youtube.com/watch?v=1h0Ej3O23tk>

Tri Borinquen performs “Si Me Quieres”

<http://www.youtube.com/watch?v=2dD7BvvvkvE>

Trio Borinquen performs “Ya me Voy”

<http://www.youtube.com/watch?v=ZvnSAN0-EzY>

Trio Matamoros performs “Reclamo Mistico”

<http://www.youtube.com/watch?v=-KZn6B66i6w>

For a performance opportunity, order *Trio Los Panchos*, a collection of twelve of Los Panchos’ most famous hits. The book provides vocal lines and piano accompaniment that are accessible for three-part choirs. Adaptation of the vocal lines or keys may be necessary, depending on the voicing of your choir, but this compilation contains lovely arrangements in the traditional style made famous by Los Panchos and other Latin trios.

Available at <http://www.sheetmusicplus.com/title/Trio-Los-Panchos/2900388>

Exploring Latin Stereotypes in American Media (S, C/U)

1. Watch some or all of the following clips on YouTube and discuss the way the American media portrayed “Latinness” during the 1930s, 1940s, and into the 1950s.
2. Discuss Roosevelt’s Good Neighbor Policy and how the political stance may have influenced media representations of Latin America.
3. Highlight stereotypes present in these clips and identify the role of music.
4. Are there any “authentic” elements in the music included in these movies, shows, and commercials?

The Three Caballeros: Disney’s Mexico

<http://www.youtube.com/watch?v=JGWOY8nPCMw>

Chiquita banana commercial

<http://www.youtube.com/watch?v=RFDOI24RRAE>

Desi Arnaz performs “Cuban Pete” on *I Love Lucy*

<http://www.youtube.com/watch?v=1iwOFoSVfbU>

Carmen Miranda, *Weekend in Havana*

<http://www.youtube.com/watch?v=H1KmUV7jaag>

Carmen Miranda, “Tico Tico” in the movie *Copacabana*

<http://www.youtube.com/watch?v=M7UgkjTKZks>

Travel film of 1930s Cuba

<http://www.youtube.com/watch?v=fEMYLkpYxX8>

Exploring Dominican *Bachata* (AA)

1. Listen to the following examples from three influential *bachata* artists: Luis Segura, Leonardo Paniagua, and Blas Durán.
2. Compare selections from earlier artists Segura and Paniagua with the more commercial recording produced by Durán.
3. Identify elements that remain the same across recordings and describe the ways the music changed as it became more and more commercialized.

Leonardo Paniagua, “Un Beso y Una Flor”: Listen for periodic bongo accents and occasional ornamented guitar interludes.

<http://www.youtube.com/watch?v=xczUauW46CA>

Luis Segura, “Maldigo la Hora”: Listen for the prominent bongo and *güiro* parts. Note also the intricate guitar introduction and interludes and the background vocals.

http://www.youtube.com/watch?v=P60XrbIU__g

Blas Durán, “Tiene Mucho To”: Note the addition of electric guitar and brass. Notice also the costuming and the inclusion of a female dancer.

<http://www.youtube.com/watch?v=cFvW9vQoFzk>

Latinos and American Popular Music (AA)

Seattle’s Experience Music Project (EMP) curates a traveling exhibition, American Sabor, dedicated to celebrating Latinos in U.S. popular music. The EMP website contains a collection of resources for educators, including lesson plans, listening examples, and interpretive maps and timelines. These resources represent an ideal extension for educators wishing to connect musics of the Hispanic Caribbean to American popular music history.

This link leads to the curriculum resources associated with EMP’s American Sabor exhibit: <http://www.empsfm.org/education/index.asp?articleID=1317>.

This timeline provides an overview of Latino influence in American popular music: http://www.empsfm.org/documents/education/05_Latino_music_timeline_English.pdf.

Exploring *Reggaeton*: Listening (AA)

Reggaeton content is often not classroom friendly, but the EMP's treatment of the *reggaeton* genre is outstanding and accessible. Shannon Dudley's guided listening example provides a lovely and concise overview of the genre, taking the listener through several more lyrically benign excerpts. The example highlights beautifully the *dem bow* rhythm and touches on both musical and socio-political features of the music. To access this resource, click on the following link, scroll down to the "Guided Listening" examples, and click on "English" next to "Reggaeton."

<http://www.empsfm.org/education/index.asp?articleID=1317>

Exploring *Reggaeton* (S, C/U)

Do an online search for translations of popular *reggaeton* songs. Have students bring in lyric sheets for popular American rap songs. Compare the two genres. Discuss such features as thematic material, use of profanity, treatment of women, political references, and violence.