Chapter 1
Music of the Hispanic Caribbean
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Instructor’s Manual: Sarah J. Bartolome

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 1 Vocabulary

tresillo, cinquillo, orichas, Santería, akpwon, tratado, Yoruba, música jíbara, güira,
tambora, marimba, racial formation, racial project, blackface minstrelsy, “tri-ethnic”
heritage, ethnicity, reinterpretation, adaptation, oppositionality, mulata, creolization,
comparsa

Festivals (AA)

Ask students to relate their experiences in attending festivals. Explore the many
types of festivals that occur around the world: religious, seasonal, community,
neighborhood, and ethnic and cultural festivals. Discuss the role of music in these
festivals. Compare student experiences with the ethnographic description of the Calle
Ocho festival that opens Chapter 1.

Mini-Fieldwork Experiences (S, C/U)

Ask students to attend a local festival and conduct their own ethnographic
observation, with particular attention to musical events. Have students read excerpts of
their observation reports and compare their experiences with those of others at the same
festival.
Demographics in America and Beyond (AA)

Discuss the changing demographics of the American classroom and explore the cultural and ethnic make-up of the students. Relate the discussion to the make-up of Caribbean nations. Use the following questions to stimulate discussion:

- What ethnicities and cultures are represented in our learning community?
- What are some of the ethnicities and cultures that make up our community at large?
- Do you or your families belong to a church or organization associated with your ethnicity?

Changing Demographics and Music Education (S, C/U)

With older students, expand on the previous activity to include discussion of traditional music curricula and content in relation to the demographic shifts occurring in schools.

- Are school music programs and music teacher preparation programs evolving to meet the needs of a changing student population?
- What kinds of music are typically emphasized in general music, band, orchestra, or choral programs?
- How can music educators incorporate a more global perspective in the classroom?

A Musical Journey (AA)

Fill in the names of each country found on the blank map in Resource 1.1. Identify the capital city of each country. Take the students on a virtual journey through each of the countries, providing them with a brief taste of several of the musical styles derived from each country. For younger grades, have the students color in the country represented by the music as you play snippets of the genres to be studied.

Cuba: CD tracks 1, 2, 4, 16, 24
Puerto Rico: CD tracks 3, 8, 15, 23
Dominican Republic: CD tracks 6, 10, 21
Exploring Tresillo (AA)

1. Write the numbers 1 though 8 on the board. Have students speak the numbers evenly and steadily. Circle numbers 1, 3, 5, and 7. Have students speak out loud the circled numbers and mouth or whisper the others. Add a clap on the spoken numbers. Drop out the chanting as students are able.

2. Write the numbers 1 through 8 on the board again. Circle numbers 1, 4, and 7. Have students chant the pattern, speaking the circled numbers out loud and mouthing or whispering the others. Add a clap to the spoken numbers. Eventually drop out the speaking altogether. You may continue to point to each number to give younger students a visual cue.

3. Next, have the class try switching back and forth from clapping or chanting the basic pulse (1, 3, 5, 7) and the tresillo rhythm (1, 4, 7). You may call out the cue or point to the pattern you wish students to perform.

4. Divide the class into two teams. Have the first team perform the tresillo rhythm, either clapping or chanting on numbers as outlined earlier. Have the second team chant or clap the pulse.

5. After the students have mastered both patterns and can switch back and forth, instruct them to put the pulse in their feet, stepping the beat while they clap the tresillo rhythm. More advanced classes might try to switch parts, clapping the beat and stepping the tresillo rhythm.

6. Discuss the prominence of this rhythmic pattern in some forms of Hispanic Caribbean music. Play an example of reggaeton music that features the habanera rhythm and see if the students can find the pattern and clap and step along. Suggested recording: “Loíza” by Tego Calderon, available through iTunes

7. This sequence can be repeated for the cinquillo figure.

Note: The suggested recording, “Loíza,” contains some mildly inflammatory language around :45 (“Que se joda,” meaning “screw them”) and then again at 1:55–2:10 (“cabrones, lambones,” meaning “bastards, suckers”). If working with older students or non-Spanish-speaking populations, it is probably a nonissue, but with younger children, it may be best to use only the first thirty seconds of the track to avoid any potential content-related controversy. It is difficult to find reggaeton examples that are suitable for classroom use, and overall this selection by Tego Calderon is a fairly clean track.
Exploring Musical Stereotypes (AA)

Play for students several examples of music that is stereotypically associated with particular ethnic groups. You might include rap, raga, African drumming, salsa, gospel, or Western classical music. Discuss the students’ perceptions of these types of music and their associations with particular groups or kinds of people. Use the following questions to initiate discussion:

• Do we associate certain musics with certain peoples? Why?
• Are our perceptions always accurate?
• What influences our perceptions of music?
• Can we describe these musics as definitively black, white, Latin, and so forth, or are the lines more blurred than that?

Discuss the influence of the media and the mainstream recording industry on our perceptions of music and its associations. Discuss also the emergence of fusion genres that further complicate the issue. Relate the discussion to the points presented by the author on music and race in the Caribbean.

Music as Cultural Phenomena (S, C/U)

Discuss with students the three cultural phenomena presented on pages 15–16: reinterpretation, adaptation, and oppositionality. Some ideas for making connections:

• Highlight the seemingly contradictory co-existence of Christianity and African traditional religions (ATR) in many African cultures as an example of reinterpretation. Tie in the integration of Santería and Catholicism.

• Relate adaptation to the melting pot mentality typical of eighteenth- and nineteenth-century sensibilities regarding immigrant populations. Watch the School House Rock video, The Great American Melting Pot. Discuss the way this mentality is now considered antiquated and why. Suggested video: School House Rock, The Great American Melting Pot, available through iTunes

• Reference the highly political Chimurenga songs of Rhodesia/Zimbabwe as an example of musical oppositionality, the use of music to foster a nationalist identity and mobilize a revolution. Suggested recordings: The albums of Thomas Mapfumo, available through iTunes
Music as Cultural Phenomena (S, C/U)

Play students musical examples of each of the phenomena discussed in the previous activity and have students figure out which one (reinterpretation, adaptation, or oppositionality) each of the music examples represents. Some background information might be necessary, so students should ask questions to ascertain pertinent facts. You might suggest the following questions:

- Who is the performer?
- Who is the composer?
- In what context would this song be performed?
- What do the lyrics mean (if not in English)?

Reinterpretation

Suggested recordings, available through iTunes:

“Quadrille Band: Quadrille 3rd Figure” from Bongo, Backra & Coolie, Jamaican Roots, Vol. 2. Discuss quadrille as a reinterpretation of European contradance.

“La Sicodelica Polka” from Tauchito Nights: Conjunto Music from South Texas
“El Chueco” from Tauchito Nights: Conjunto Music from South Texas
Discuss conjunto as a reinterpretation of polka.

“Sugar Rum Cherry” from Duke Ellington’s Three Suites
Discuss this jazz classic as a reinterpretation of Western classical music, specifically Tchaikovsky’s “Dance of the Sugar Plum Fairy” from The Nutcracker, also available through iTunes.

Adaptation

Suggested albums, available through iTunes:

Brindis de Salas & Orquesta Sinfónica Nacional, Clásicos Cubanos, Vol. IV
This album is comprised entirely of Western-style classical music composed by Cuban musician Claudio Brindis de Salas (1852–1911).

Un Barroco Cubano
This album is a collection of Western-style classical music composed by Cuban composer Esteban Salas (1725–1830), including a complete requiem mass.

Music Sagrada de Cuba
This collection of sacred music from Cuba features compositions by Cuban composer Esteban Salas.
Oppositionality
Suggested tracks, available through iTunes:

“We Shall Overcome” from *We Shall Overcome (Live)* by Mahalia Jackson
“Nyoka Musanga” from *The Long Walk* by Thomas Mapfumo
“One Love/People Get Ready” from *Exodus* by Bob Marley
“People Get Ready” from *20th Century Masters—The Millennium Collection: The Best of Curtis Mayfield*

Creolization in Music (S, C/U)

Listen to and compare several musical examples that represent the full spectrum of hybridity. Using the tracks on the CD, have students place each listening example on the board on a continuum ranging from more pure to more creolized. There is really no “right” answer here, so have the students discuss and defend their choices. What makes one selection sound more pure or more creolized than another?

Music over Time (AA)

Compare two versions of the same Cuban piece, “La Comparsa,” recorded in 1912 and then in the 1970s.

1. Listen to CD track 2, “La Comparsa” by Ernesto Lecuona.
2. Listen to the 1970s version of this song recorded by Irakere, available on iTunes.
3. Use Resource 1.2 to compare these two renditions of the same Cuban song.
4. Discuss how Irakere changed the piece and what purpose those changes might serve.

Resource 1.1
## Comparing Cuban Music over Time

<table>
<thead>
<tr>
<th>Instrumentation</th>
<th>“La Comparsa,” 1912 (recorded by Ernesto Lecuona)</th>
<th>“La Comparsa,” 1970 (recorded by Irakere)</th>
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<tbody>
<tr>
<td>Tempo</td>
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