

Fiesta Aquí, Fiesta Allá: Exploring Music and Dance in Puerto Rico, its Diaspora, and the Caribbean

A Smithsonian Folkways Music Pathway for
students in Grades 9–12

Teacher's Guide

Lesson Hub 1:

Exploring Puerto Rican Music and Culture

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Lesson Overview

The term **fiesta** in Puerto Rican culture describes an activity central to social and communal life. Fiestas date to the Spanish colonial period (1493–1898) and embody the essence of Puerto Rican culture: a blend of Indigenous, European, and African elements and peoples. Over time, the term fiesta has gained both religious and secular meanings.

Whatever its context, a fiesta is a social gathering that involves three main elements: music, dance, and food. In fact, fiestas include specific sounds and music that distinguish them as either ritualized performance or ordinary life. These cut across geographical boundaries, race, ethnicity, and generations. Fiestas are celebrated year-round, providing continuity to long-held traditions and encouraging the creation of new ones. They also represent traditions celebrated in other parts of the Caribbean and Latin America, which highlights Puerto Rico's historical connection to this region.

Lesson 1 of this Music Pathway introduces students to fiestas as a way to explore the various musical forms and unique performance styles that have developed in Puerto Rico. *Exploring Puerto Rican Music and Culture* first surveys the history of the colonial encounter to enable students to explore the connections between religious and secular fiestas and various Indigenous, African, and Spanish traditions. Next, the lesson examines the emergence of cultural and folk festivals as contemporary practices. Students will actively engage with fiestas as they are practiced in Puerto Rico and its diasporas to understand how these events celebrate Puerto Rican identity, foster community, and create spaces to voice resistance.

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Lesson Paths and Student Objectives*



1. [A History of Fiesta in Puerto Rico](#) (20+ minutes)

- Discover fiesta, its historical development, and meaning.
- Explore the history of the colonial encounter.
- Identify the three main ethnic paths of Puerto Rican culture and describe how they are expressed in music and dance.



2. [Fiesta as Ritual and Secular Expression](#) (30+ minutes)







- Explain some of the main features of fiestas as expressions of religious beliefs and secular practice.
- Describe connections between past- and present-day ritual and non-ritual practices.
- Explain why fiestas are so significant for communities and participants.



3. [Fiesta as Identity in Puerto Rico and its Diaspora](#) (30+ minutes)

- Explain connections between identity, fiesta, and music.
- Identify some key aspects of Puerto Rican identity and make personal connections to these ideas.
- Actively engage with music through listening and performance.
- Explain the complicated relationship between the U.S. and Puerto Rico and how this is reflected through fiesta and music.
- Explain diaspora and describe how festivals promote shared identity among Puerto Ricans *aquí* and *allá*.

*Note: The learning icons used above signify the type of learning used in each Path. Keep in mind that these Paths are not intended to be sequential; rather, teachers or students may choose which Paths they'd like to use from each Lesson. The time estimate given for each path indicates "in class" time. The + indicates there are optional extension activities and/or a suggested homework assignment.

While all learning types ( History and Culture,  Music Listening,  Music Making and Creation, and  Creative Connections) fulfill 2014 National Music Standards, non-music teachers will be able to use  History and Culture and  Creative Connections Paths without specific musical knowledge.

Teaching Plan

1.Path One: A History of Fiesta in Puerto Rico



To prepare:

- Read through the path.
- Preview Path 1 of the **Lesson 1 Slideshow** (slides 5–20).
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. *(If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.)*
- Optional: Print the map of Puerto Rico for each student ([find below](#))

Slides 1–4: Information for the Teacher

Slide 5: Path 1 Introduction Slide – A History of Puerto Rico and Fiesta

Ask students what the word fiesta means to them before starting the lesson to assess prior knowledge on the topic. The term is defined on the next several slides.

Slide 6: What Is a Fiesta?

Share Information:

- *Fiesta* in Spanish comes from the Latin root *fiesta*, which means “feast” or “party.”
- Fiesta in Puerto Rico can mean several things: It is used to reference celebrations associated to Catholic religious festivities such as a Christmas *parranda* or Promesa de Reyes (Three Kings’ Epiphany) as well as secular events like folk festivals or just an informal dance party.
- Fiestas celebrate many things: life (e.g., baptisms), death (e.g., *baquiné*), family (e.g., weddings), community, and identity. Others commemorate historic events, such as Grito de Lares on September 23rd (a revolt against Spanish in 1869); or Cruz de mayo (in remembrance of the earthquake of 1787).

Slide 7: More About Fiestas

Share Information:

- Fiestas are celebrated year-round, providing continuity to long-held traditions and encouraging the creation of new ones.
- Fiestas also represent traditions celebrated in other parts of the Caribbean and Latin America, which highlights Puerto Rico’s historical connection to this region.
- Many fiestas date back to Spanish Colonial Period and Spanish Catholic traditions. As we will see later in this lesson, however, fiestas in Puerto Rico also incorporated elements of African and Indigenous cultures (see “syncretism,” explained later).

Slide 8: Food, Music, Dance, and Fiesta!

Share Information:

- In general, fiestas involve three main elements: music, dance, and **food**.
- Like music, **food** in Puerto Rico is an example of cultural fusion: the combination of different forms of beliefs or cultural practices. Typical dishes such as *arroz con gandules* (“ah-ROSE cone gahn-DOOL-ays”), *yuca al mojo* (“YOO-kah ahl MO-ho”), *coquito* (“ko-KEE-toe”), and *lechon asao* (“leh-CHONE ah-SAH-oh”) are seasonal dishes made specifically for celebrations.
- A typical Christmas plate of *arroz con gandules*, *yuca*, and *lechon* also combines New-World and Old-World ingredients and culinary knowledge.
 - The *coquito* is a typical drink also offered at Christmas. It is like egg nog, but made with coconut milk.
 - *Arroz con gandules* is rice and “pigeon peas.”
 - *Yuca al mojo* – *yuca* is a native tuber similar to a potato, and *mojo* is a type of sauce.
 - *Lechon asao* is roasted pork
 - *Mofongo* (pictured on the slide), Puerto Rico's unofficial national dish, usually consists of fried green plantains mashed with garlic, *chicharrón* (deep-fried pork skin) and cilantro.

Slide 9: Food, Music, Dance, and Fiesta!

A. Attentive Listening: Watch Video

- This video (which includes the song "El Alma de Puerto Rico," by Ecos de Borinquen) depicts the important relationship between identity, music, dance, and food in Puerto Rican culture.
 - Note: If time is limited - you can show just the first part of this video. It will be introduced again in Lesson 2 of this Pathway.
- *Ask students to listen to the sounds of jíbaro (“HEE-bah-roe”) music (Puerto Rican country music) and notice how people share food and socialize (at the beginning of the video).*

B. Discuss: *In this video, how do people gather to share food and socialize?*

- **Hints:** The video “El Alma de Puerto Rico” recreates a traditional *jíbaro* fiesta (countryside celebration). At these events, people from different generations come together to share typical dishes such as *lechon asao*, talk around the table, drink, dance and listen to music.
- Learn more about *música jíbara*, the *cuatro* (instrument), and *trovadores* (singers) in Lessons 2 and 3.
 - Note: Music and dance will be discussed more after we talk about Puerto Rican history.

Slide 10: Fiesta in Historical Context: The Taíno

Share Information:

- After his first voyage to the Americas in 1492, Columbus again took sail in 1493, when he landed in Puerto Rico and other islands of the Caribbean. Although nowadays some people may feel the eight-hour flight from Spain to Puerto Rico to be endless, back then, it took Christopher Columbus and his 17-ship fleet 67 days to traverse the Atlantic Ocean!
- Puerto Rico in 1493 was inhabited by the Taíno (“tah-EE-noh”), an Indigenous people who called the island Borínquen (“bo-REEN-ken”), and whose ancestors had populated the different islands of the Caribbean millennia before Spanish arrival (4000 BC).
- The Taíno were probably the first people to celebrate a fiesta on the island. Spanish chroniclers write about the ritualistic music and dance used by the Taíno as part of larger religious celebrations known as *areytos*.
- Note: To learn more about the Taíno people, see [this gallery guide](#), created by the National Museum of the American Indian as part of their [Native Knowledge 360° Education Initiative](#).

Slide 11: Fiesta in Historical Context: The Areyto

Share Information:

- *Areytos* involved theater, masks, and body painting.
- They were performed to prepare for war, to commemorate epic tales of battles and other histories, fertility rituals, funerary rites for important members of the community, and in rituals used to recreate the myths of their animistic religion, thus serving an essential role in the creation and transmission of collective memory.

Slide 12: Fiesta in Historical Context: The Batey

Share Information:

- The Taíno celebrated their areytos in spaces known as the *batey* (“bah-TAY”).
 - The batey was a public space at the center of Taíno villages (*yucayeke*), used both for everyday and ceremonial/ritualistic affairs.
 - Batey is a word still used in Puerto Rico and other parts of the Caribbean to reference a common area or space for social activity.
 - In the Afro-Puerto Rican *bomba* tradition of Loíza, the word batey refers to a dance arena.
 - In the countryside, jíbaro fiestas can be celebrated in patio areas often referred to as a batey.

Additional Contextual Information:

- Several ancient *bateyes* still exist today on the island of Puerto Rico. The imagery on the petroglyphs found at these archeological sites speak to the religious purpose of the music and dance performed as part of the areyto.

- Instruments, either anthropomorphic (having human characteristics) or zoomorphic (having animal-like qualities), emphasize the ritualistic purpose of Taíno music and its links to the nature and ecology of Borínquen, and more broadly, to the cosmos.
- Some instruments, such as the *güiro* (“WEE-ro”) and *maracas*, are said to be products of Taíno culture.

Slide 13: Fiesta in Historical Context: The *Conquista*

Share Information:

- It is often said that the Spanish colonization of the Americas was carried out through military strategy of *conquistadores* and tactics of evangelization used by friars and monks to convert the native peoples to Christianity (“*La conquista con la espada y la cruz*”).
 - Music and the arts played an essential role in the conversion of the local population.
 - Catholic churches and the cathedral of San Juan became important centers of music education and social life in general during the colonial period.
 - Every town in Puerto Rico has a church in its central plaza. The cathedral of San Juan is one of the oldest in the Americas (1521).

Slide 14: Fiesta in Historical Context: Catholic Fiestas

Share Information:

- The presence of the Catholic Church in Puerto Rico involved the introduction of Spanish religious customs and traditions to the island.
 - Traditionally in Spain, the majority of holiday celebrations are religious in origin and form part of liturgical calendar celebrated during different parts of the year.
- Some religious fiestas include Easter, Corpus Christi, All Saints’ Day, and patron-saint feast days.
- Every town on the island dedicates fiestas to its patron saint, a virgin, or specific days on which they celebrate within the liturgical calendar:
 - Fiesta de Santiago Apostol (in Loíza)
 - Fiesta a la Virgen de la Candelaria (in Mayagüez)
 - Carnaval de Ponce (in Ponce)
 - Las Máscaras de Hatillo (Day of the Holy Innocents, Childermas - December 28)
 - Fiestas Cruz de Mayo (in San Juan)
- The most important calendric fiestas celebrated widely at the national level are Christmas (December 25) and Three Kings Day, or Epiphany (January 6), the day on which children receive presents.

Slide 15: Optional Map Activity: Locate Fiestas!

Give Instructions:

In this optional activity, students will do independent research to locate different places in Puerto Rico and will identify the fiestas celebrated in each place. (*This activity could be assigned as homework*).

- First, students should find a map of Puerto Rico and mark the following locations on the blank map:
 - (Click the blank map image to reveal the names): Loíza (“low-EE-sah”), Ponce (“PON-say”), Lares (“LAH-rays”), San Juan, Comerío (“ko-may-REE-oh”), Barranquitas (“bah-ran-KEE-tahs”), and Mayagüez (“Ma-yah-GWEZ”).
 - A printable copy of the blank map is linked in the slideshow and available in this teacher's guide [below](#))
 - After students have done their research and found the locations, go to slide 15.2 (below 15.1) to reveal the locations of the named cities.
- Next, students should research and identify fiestas that are celebrated in each place.
 - Loíza: Fiesta de Santiago Apóstol
 - Ponce: Carnaval de Ponce
 - Lares: Lares Uprising “Grito de Lares”
 - San Juan: Fiesta de la Calle San Sebastian
 - Comerío: Festival Jíbaro Comeireño/Concurso de Trovadores
 - Barranquitas: Feria Nacional de Artesanías
 - Mayagüez: Festival de Bomba y Plena
- *Optional extension:* Small groups of students can conduct basic research about one of these fiestas and report back to the full class.

Slide 16: Fiesta in Historical Context: *Aguinaldo*

Share Information:

- Throughout the colonial period, Indigenous and African peoples in Puerto Rico and other regions of the Caribbean and Latin America infused their own beliefs into the fiestas of the Catholic Church, making them **syncretic** expressions with deeper and more profound meaning for these local populations.
- In Puerto Rico, for example, a key element to Epiphany rituals (known as *Promesa de Reyes*), which commemorate the visit of the Magi to baby Jesus, is the performance of **aguinaldo** (“ah-ghee-NAL-doe”), a local music which combines African, Indigenous, and European elements.
 - The aguinaldo is also common to funerary rituals known as *baquiné* (“bah-kee-NAY”), a practice almost extinct today, as well as to Christmas *trulla* (“TRUE-yah”) or *parranda*.
 - Traditional crafting of wooden sculptures of the three kings and other saints is another aspect of these Epiphany and Christmas traditions.
- Learn more about Aguinaldo in Lesson 3.

Slide 17: Listen to Aguinaldo

Attentive Listening

- Listen to the embedded example of festive aguinaldo: “Fiesta en el Batey,” by the Grammy- and Latin-Grammy-nominated ensemble Ecos de Borinquen.
 - This listening example is intended to provide a "taste" of *música jíbara*. Learn more about *música jíbara* in Lessons 2 and 3.

Extensions for the Music Classroom:

- As students listen, they can aim to identify the characteristics of this type of fiesta music.
 - Language: **Spanish**
 - Form: **verse/chorus**
 - Theme: **bucolic** (pastoral; related to life in the countryside)
 - Music style: **folk**
 - Instrument families: **chordophones, idiophones, and membranophones.**
- Prompt students to discuss whether they have heard any of these musical characteristics in other popular music styles.

Slide 18: The Endurance of Traditional Fiestas

A. Share Information:

- Though many Puerto Ricans today belong to other Christian faiths, practice other religions, or live a primarily secular life, many of the traditional fiestas of the Catholic liturgical calendar are still celebrated on the island and abroad as part of national holidays (Christmas, Three Kings, Easter—Semana Santa).
- Traditional *fiestas* are key in sustaining a collective Puerto Rican identity.

B. Discuss: *Can you think of any recurring fiestas or holidays that are celebrated in your culture?*

Slide 19: Lesson Path 1 - Learning Checkpoint

- *What are the three main ethnic paths of Puerto Rican culture?*
 - **European, primarily from Spain, Indigenous Taíno, and African**
- *How is this cultural blend expressed in Puerto Rico’s music?*
 - **One example presented in this path is aguinaldo: a local music that combines Indigenous, African, and European elements. Learn more about aguinaldo in Lesson 3.**
- *How would you define fiesta and what are three basic elements common to most Puerto Rican fiestas?*
 - **“Fiestas” are social gatherings that include three basic elements: food, dance, and music.**

- **can reference celebrations associated to Catholic religious festivities, secular events like folk festivals, or just an informal dance party.**
- *What are some of the recurring fiestas or holidays celebrated in Puerto Rico (and in your culture)?*
 - **Fiestas in Puerto Rico are often associated with four things: Catholic religious festivities (e.g., Christmas), Secular events (e.g., folk festivals and dance parties), Celebrations of life cycles (e.g., baptisms and death), and historic events.**

Slide 20: Lesson Navigation Slide

2. Path Two: Fiesta as Ritual and Secular Expression

To prepare:

- Read through the path.
- Preview the **Lesson 1, Path 2 Slideshow** (slides 21–38).
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page, (*If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.*)

Slide 21: Path 2 Introduction Slide

Slide 22: Fiesta as Religious Ritual

A. Watch Video

- Watch the embedded video, featuring the Catholic celebration of Fiesta de Reyes. Fiesta de Reyes is Three Kings Day (or Epiphany), which commemorates the visit that the Three Wise Men paid to Jesus after his birth. (Learn more about Fiesta de Reyes in Lesson 3.)

B. Discuss: What is a religious fiesta? (includes praying, singing of religious repertoire, in a religious space/church)

- Consider using a “think/pair/share” strategy to think about this question:
- Students “think” about the question and write down their ideas.
- Students then “share” their ideas with a partner or small group.
- One student “shares” the group consensus within the context of a full class discussion.

C. Optional Extension Activity

- Watch the video again, as students consider additional questions:
- *What did you notice about the structure of this type of fiesta?*
 - The fiesta shown in the video is a *Promesa de Reyes* celebrated in San German, Puerto Rico.
 - **Promesas are traditional fiestas that combine ritual and secular parts: praying rosary, singing *Aguinaldo* (“ah-ghee-NAL-doe”)—a local music sung for religious events—on one hand, socializing, eating, drinking and dancing on the other**
- *What did you notice about the environment? (combination of solemn and festive moments; takes place in someone’s house)*
- *What did you notice about the music? (aguinaldo is a festive music. The instrumentation is cuatro, guitar, güiro, bongós and tambora with a vocalist)*

Slide 23: Fiesta as Secular Colonial Expression

Share Information:

- Fiestas have also been an important part of secular life (events not associated with the religious calendar).
- During the Spanish colonial period, fiestas helped celebrate royal weddings, the birth of a member of the royal family, or the crowning of a new king or queen.
 - For example, the *Fiestas Reales* of 1747 celebrated the crowning of Fernando VI of Spain.
 - State-sponsored events such as these were celebrated publicly and reaffirmed the existing hierarchies of colonial society in Puerto Rico.
 - Spanish colonial rule in Puerto Rico, the Caribbean, and elsewhere ended in 1898 with the Spanish-American War, which resulted in Spain's ceding Puerto Rico to the United States.

Slide 24: Fiesta as Secular Expression

A. Watch Video

- This video features Pleneros de la 21's "El Testigo," an example of a secular fiesta.
 - Band name is pronounced "Los play-NAY-roes day lah BAYN-tee-oo-noh"
- It provides a "taste" of *plena* ("PLAY-nah", afro-puertorican dance music with syncopated rhythms). Learn more about plena in Lesson 4.

B. Discuss: After watching the video, pose these questions for students to consider:

- *What did you notice about the structure of this type of fiesta? (It's important to note that Pleneros de la 21 are performing at the Smithsonian Folklife Festival. Festival is the keyword here. Festivals are staged events: performers recreate folklife, many times wearing costumes. The music they play is often rehearsed for stage and more polished. Some of the musicians might be professionals.)*
- *What did you notice about the environment? (Lively music has the audience engaged, dancing and singing)*
- *What did you notice about the music? (The musicians are performing plena. It is played on hand drums called *panderos* and in this case a small orchestra. The song structure is call-and-response.)*

Slide 25: Religious vs. Secular Fiestas

Compare and Contrast: Ask students: *What are some of the similarities and differences between secular and religious fiestas that you noticed?* (The videos are re-embedded in this slide in case you would like to re-visit them.)

Hints to guide discussion:

- **Performance vs. Practice:** In secular performances, musicians and dancers are performing on stage, the audience is typically watching or is engaged more passively.

Performers recreate folklife, many times wearing costumes. The music they play is often rehearsed for stage and more polished, and some of the musicians might be professionals. During a traditional fiesta, on the other hand (like the one in slide 20), the difference between audience and performer is fluid. Musicians are most often not professionals, and the music is often not rehearsed.

- **Public place vs. home:** Secular festivals take place in public places and are larger in scope, sometimes even hosting artists and audiences from different parts of the world. Local religious fiestas are typically more intimate in character, taking place in someone's home.
- **Commercialized vs. community organized:** Festivals are commercial events; you often have to pay and are sponsored by companies, government, etc. Fiestas on the other hand are family or local events organized by members of the community.

Slide 26: But ... A Fiesta is So Much More

A. Share Information:

- The nature of Puerto Rican fiestas cannot be neatly categorized as either an expression of religiosity or a form of entertainment and celebration (sacred or profane). To do so reduces the complex nature of this form of cultural expression.
- Even in traditional religious fiestas, such as *Baquiné*, *Promesas de Reyes*, Patron Saint feast days (e.g., Fiesta de Santiago Apostol), the sacred and profane coexist side by side.
- In the embedded painting, “El Velorio” (1893) by Francisco Oller, you can observe several aspects that make up fiesta.

B. Analyze and Identify: Have students try to identify elements in the painting that make up a fiesta. (Click the down arrow to see a bigger version of the painting.)

- If students are struggling, here are some hints:
 - praying and singing the rosary
 - performing devotional music
 - drinks, food, and music

(Click the right arrow to reveal the elements that make up fiesta.)

Slide 27: Calendar Reveal!

Share Information:

- The eclectic character of Puerto Rico’s current calendar—with fiestas and holidays commemorating the island’s Hispanic and Afro-Caribbean ancestry (Three Kings Day, Patron Saint Feast Days, Columbus Day, Fiesta de Cruz de Mayo), its national history (Grito de Lares, Día de los proceres. Estado Libre Asociado) and US holidays (4th of July, Labor Day, Thanksgiving, Veterans Day)—represents the different layers that comprise Puerto Rico’s hybrid national identity.

- If time allows, explore a Puerto Rican calendar of fiestas and holidays. One possibility: <https://www.frommers.com/destinations/puerto-rico/planning-a-trip/calendar-of-events>

Slide 28: Folk “Festivals” Flourish

Share Information:

- Fiestas have become secularized over time with modernization and industrial life. They may have lost their strict connection to religious practices but have gained significance in other ways: national identity, folklore, and regional identity.
- As fiestas declined during the 20th and 21st century, folk and cultural festivals flourished, including Concurso de Trovadores, Festival del Café (Maricao, PR), Festival de las Flores (Aibonito, PR), Festival de Bomba y Plena (in Tampa, FL and other cities in the US), the National Cuatro Festival (Chicago, IL), and the Puerto Rican Festival (Hawai’i).
- Optional class discussion: *Have you ever attended a cultural “festival”?*
- Optional class discussion: Before moving on, you might want to ask students what they think the difference between a “fiesta” and “festival” is.

Slide 29: The Purpose of Festivals

Share Information:

- Festivals (both within and outside of Puerto Rico) can be seen as a vehicle to:
 - Preserve local tradition and foster national pride
 - Mitigate “Americanization” of Puerto Rican society
 - Recreate tradition within a non-religious context

Slide 30: Festivals as a Vehicle to Preserve Tradition

Share Information:

- Festivals often involve **staged performances**: When recreating folklore, artistic decisions made for the purpose of spectacle are sometimes criticized. Some see these changes as misrepresentations that romanticize the folk traditions they are trying to imitate.
- Despite the **commercial and artistic purposes** of festivals, however, they represent important opportunities for the continuation, recreation, and renewal of tradition.
- Upcoming lessons will explore the music and dance of various festivals, including *concurso de trovador* competitions (Lesson 2), cultural festivals (such as Festival del Coco, Festival de las Flores), Festival Claridad, the Smithsonian Folklife Festival, and Fiesta de la Calle San Sebastian.

Slide 31.1: The Importance of Long-Standing Cultural Festivals

Share Information:

- Cultural festivals with long histories are essential to building community. They are often highly ritualized in terms of dress, performance, stage, and music.
 - For example, Las Fiestas de la Cruz (feasts of the Holy Cross) have been celebrated in Puerto Rico since 1787. They are celebrated in Puerto Rico (Puerta de Tierra, San Juan) and different communities of the diaspora. Los Pleneros de la 21 (pictured on this slide) have been celebrating Las Fiestas de la Cruz in East Harlem, NY for 36 years. (Learn more about Pleneros de la 21 in Lesson 4.)
- If time allows, click the down arrow (slide 31.2) to learn more about Fiestas de la Cruz and listen to traditional repertoire from this important cultural festival.

Slide 31.2: Optional Listening Activity: “Fiestas de la Cruz”

A. Share Information:

- *Las Fiestas de la Cruz* (“Feast of the Holy Cross”) is a long-standing testament to key cultural expressions of Puerto Rico, dating back to an earthquake that shook the island in 1787. This popular celebration of chanted rosaries is based on a Catholic tradition in honor of the Cross that Puerto Ricans inherited from Spain.
- Las Fiestas de la Cruz are typically celebrated in May in different parts of the Island and the diaspora. Communities gather to pray, sing, dance and share food. Altars praising the Virgin Mary are adorned with yellow flowers, images, and the cross. Devotees gather to sing “*rosario cantao*,” *aguinaldo*, and other styles of popular music depending on the locality (e.g., *bomba*, *plena*, *guaracha*).

B. Attentive Listening: “Que viva” and “Mayo florido”

- Listen to historic recordings (Waterman, 1946) of two songs that form part of the traditional repertoire sung at Fiestas de la Cruz: “Que viva” (“Long Live”) and “Mayo florido” (“Flowers of May”).
 - When you click on the [link embedded in the slide](#), you will be redirected to the Library of Congress's Internet Archive, where you will be able to directly stream these historic recordings (track 10):
 - As students listen, prompt them to identify musical and expressive characteristics (**clear steady beat, one melody/no harmony, both male and female voices, syncopation, ritualistic and participatory in nature as evidenced by the clapping**).

Slide 32: Concursos de Trovadores

A. Share Information:

- *Concursos de trovadores* (“kone-KOOR-sos deh troh-vah-DOOR-ays,” **poetic dual singing competitions**) have a long-standing history at local festivals in

Puerto Rico. Some of the earliest competitions date to the 18th and 19th centuries (e.g., *Fiestas Populares de Ponce*)

- For example, the Bacardi Festival for over twenty years has sponsored the largest and most prestigious *concurso*, Concurso de Trovadores Bacardi, as well as a large artisans' fair.

B. Watch Video:

- If time allows, watch the embedded video (“[Concurso de Trovadores Bacardi](#)”).
 - **About the video:** Concurso de Trovadores Bacardi was a part of Feria Bacardi a huge folklike festival celebrated annually on the Island. Bacardi is one of the largest rum producing companies in the world. The trovadores in this festival are the first-place winners from 1984–1998; they are singing a *seis fajardeño* (style of Puerto Rican country music—See Lesson 2 for more) accompanied by *cuatros*, guitar, *güiro* and symphonic orchestra. Notice the large stage, sound equipment, number of musicians, thousands of people in the audience, and that the video is a recorded for television.
- You will revisit this video and learn more about concursos de trovadores in Lesson 2.

Slide 33: Local Festivals: The Lifeblood of Communities

Share Information:

- Less formal, recurring events make up the lifeblood of communities.
- Community in modern contemporary life is always being redefined.
 - For example, *plenazo* and *bombazo* began as informal events for plena and bomba musicians from different places to gather to play, drink, eat and socialize. Eventually, they became key to building and directly serving those local communities. (Learn more about plena in Lesson 4 and bomba in Lessons 6 & 7).
 - In Puerto Rico and its diaspora, *plenazo* and *bombazo* have now morphed into more formally organized events, including stage concerts, and educational workshops.
 - As an example, the *Bomplenazo* Festival, hosted by Hostos Center in New York, just celebrated its 11th year.

Slide 34: Local Festivals Promote Ecology and Tourism

Share Information:

Some local festivals, such as Festival de las Flores (Aibonito, PR), Festival de la Pana (Humacao, PR), Festival del Plátano (Corozal, PR), and Festival del Tinglar (Tinglar, PR), promote local produce and support ecology and local tourism.

Slide 35: The Important Role of Dance

Share Information:

- Fiestas, as we mentioned earlier, usually involve music, food, and of course, DANCE!!
- Dance is essential to Puerto Rican culture. It is therefore common in both ritualistic and secular fiestas (large and small / formal and informal) and is practiced by different social classes.
- Additional information about the history of dance in Puerto Rican culture:
 - In the 19th century, *baile de salón*, or ballroom dancing, was a favorite pastime of the local aristocracy. Creolized (mixed colonial and local influence) dances such as *danza puertorriqueña* were paired with European styles such as *vals*, *contradanza*, *mazurka*, and *lancers*. *Danza* eventually influenced other 20th-century popular styles such as salsa, plena, cha cha and Dominican merengue, which took center stage on ballroom floors across the Island.

Slide 36: The Important Role of Dance

Share Information:

- Smaller local community events (such as *bombazo* and *plenazo*) have also been recreated into festivals and serve as spaces for people to dance.
- Words synonymous with dance, such as *rumba*, *rumbón*, and *bembé* actually refer to informal gatherings or parties. A *rumbón de esquina* (“room-BONE day es-KEE-nah,” block party) is an occasion for people gather to dance bomba, plena, salsa, merengue, *bachata*, and others.
- *Bailoteo* (from the word *bailar*, “to dance”), refers to nightclub-related music and dance known as *música urbana*, an umbrella term that includes reggaeton and trap. *Perreo*, in which couples dance slow with grinding and explicitly sexual movements to reggaeton music, refers not only to dance but also to the event: e.g., *vamos al perreo* (“let’s go to the reggaeton dance”).
- In highly commercialized genres like *música urbana* (reggaeton, trap), oriented towards youth culture, the more mundane expressions of fiesta are highlighted: dance, music and eroticism (fiesta=dance party). The overtly sexual character of reggaeton music and dance has since its beginnings caused social controversy, leading in certain instances to a mix of censorship and acceptance.

Slide 37: Lesson Path 2 - Learning Checkpoint

- *Compare and contrast religious and secular fiesta. How are they different? What things do they have in common?*
 - **Religious fiestas:**
 - are linked to religious events (Christmas, Three Kings Day, Promesa de Reyes) that occur year-round on the liturgical and Catholic calendar.

- form part of celebrations that ritualize certain moments in life: birth (baptism), birthday party (*fiesta de cumpleaños*), *quinceañera* (coming-out or debutant party), or death (*baquiné*).
- are more formal and structured certain protocols are observed, they are performed in a specific way they begin and end in certain way, typically with music.
- **Secular fiestas:**
 - Are not directly linked to religious beliefs (e.g., a dance party). Many religious festivities (Christmas, Three Kings, even weddings and birthdays) retain the essence of their origin but are no longer celebrated as religious events; they have become secularized.
 - have acquired other meanings: they represent national identity, specific ideology, and are celebrated at the national level by people of different faiths and walks of life.
 - Festivals have emerged as secular expressions that aim to recreate folklife and traditional fiestas for larger audiences. They are often commercial, staged events.
- *What distinguishes “fiesta” from “festival”?*
 - **Whereas fiestas are often more informal social gatherings where people gather together to enjoy music, dance, and food (not officially “organized”), festivals aim to recreate folklife and the atmosphere of traditional fiestas for larger audiences. They are often commercial, rehearsed for stage, and more polished. Some of the musicians might be professionals.)**
- *Why are fiestas/festivals so significant for the communities and participants?*
 - **They preserve local traditions, mitigate “Americanization” of Puerto Rican society, promote a sense of Puerto Rican identity, build social bonds and a sense of community, and recreate tradition within a non-religious context.**
 - **In some cases, they promote ecology and tourism and directly serve people in the local community.**

Slide 38: Lesson Navigation Slide

3. Path Three: Fiesta as Identity in Puerto Rico and its Diaspora



To prepare:

- Read through the path.
- Preview the **Lesson 1, Path 3 Slideshow** (slides 39-65).
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page, if you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.
- Optional: Print the [lyrics/translation provided](#) for “Que Bonita Bandera”

Slide 39: Path 3 Introduction Slide

Slide 40: Fiesta Aquí, Fiesta Allá

Share Information:

- Although each *municipio* has its own way of celebrating (Puerto Rico is divided into 78 municipalities rather than states). However, as the title of this pathway—Fiesta Aquí, Fiesta Allá—expresses, the “Puerto Rican” identity, culture, and community transcend local differences.
- Fiestas fulfill a significant social role by bringing communities together to celebrate common ancestry and traditions.

Slide 41: What Is Identity?

Share Information:

- Recent interest in “identity formation” has revealed new ways of thinking about modern social life.
 - No longer do we automatically accept preexisting roles or structures that fix or define who we are into neat categories (e.g., man/woman; poor/rich; rural/urban; religious/non-religious.)
 - Identity is instead porous; it may change over time to one degree or another.
 - In other words, **identity is a process**.

Slide 42: Syncretism: Blending Cultural Practices

Share Information:

- In many ways, *fiestas* embody the diverse cultural mix that makes up Puerto Rican traditions and identity.
- Such Indigenous (i.e., Taíno), African, and European elements have been synthesized and shaped into “**syncretic**” practices.
 - **Syncretism** refers to the process of combining competing belief systems and blending cultural practices.

- *Plena* (“PLAY-nah,” a type of music you will listen to next) provides a sonic example of this idea.

Slide 43: Syncretism: A Sonic Example

A. Engaged Listening:

- Listen to “Fiesta de Plena,” by Viento de Agua. (Learn more about plena music in Lesson 4.)
- Feel and move to the rhythm.
- Optional activity: Break down the rhythm (this part is best suited for the music classroom):
 - **Güiro** (“WEE-roh”) **pattern**: CHiki chiki; CHiki chiki
 - **Seguidor** (“Seh-ghee-DOOR,” **low drum**): TUN pa; TUN pa
 - **Punteado** (“poon-tay-AH-doe,” **middle drum**): TUN TUN pa; TUN TUN pa
 - **Requinto** (“ray-KEEN-toe,” **small drum**): TUN pa pa ; TUN TUN pa; TUN TUN TUN pa pa]
- Step to the rhythm.
- See [Tito Matos’s tutorial](#).

B. Discuss: *Why is plena a syncretic tradition? (It combines influences from West African [e.g., call and response form; percussion-driven; improvisation; Indigenous [e.g., güiro], and European music traditions [e.g., language; frame drums called panderos - derived from Spanish and Arabic cultures].)*

Slide 11: Fiesta as Religious AND Secular

Share Information:

- Many traditions rooted in Catholic tradition such as Christmas *parranda* or *trulla* are still widely practiced in Puerto Rico and its diaspora as secular events, that is, informal parties which give friends and family an opportunity to gather.
 - *Fiesta de la Calle San Sebastian*, celebrated on the days close to Jan 20 (Day of San Sebastian), is an example of a secular festival rooted in Catholic religion. This large event draws thousands of people to the streets of Old San Juan. Primarily a commercial and tourist event, participants are more interested in experiencing the carnivalesque atmosphere—music, dance, processions—and the artisan fair than they are in paying homage to San Sebastian.
 - Carnival is another prime example of how music, dance and theatre (masks and costumes) are used both to play, entertain and critique society. See lesson 8 for more on Carnival.

Slide 45: Fiesta as a Cultural Mosaic

Share Information:

- In Puerto Rico, **syncretism** can refer to the fusion of Christian beliefs with those of Indigenous and African peoples.
- Syncretism is obvious in the music and dance practices, which are central elements of *fiestas*.
- The **cultural mosaic** represented by fiestas also includes other aspects of Puerto Rican culture, such as language (e.g., literature) and cuisine.
 - A cultural mosaic is a society where different ethnic groups, languages, and cultures coexist.

Slide 46: Christmas: A Modern Syncretic Tradition

Share Information:

- It is important to remember that syncretism as an expression of cultural hybridity is an ongoing process.
- Christmas in Puerto Rico is a prime example of a modern syncretic tradition. Puerto Ricans celebrate Christmas day with Santa Claus, the reindeer, and gifts. More gifts arrive on Three Kings Day on January 6th.
- Additional contextual information:
 - Typical dishes in Puerto Rico on Christmas include *coquito* (“ko-KEE-toe”), *arroz con gandules* (“ah-ROSE cone gahn-DOOL-ays”), *pasteles*, and *lechón asao* (“leh-CHONE ah-SAH-oh”). Foods that parallel Christmas season in the US, such as turkey, sweet potato and stuffing are also consumed.
 - The *coquito* is a typical drink also offered at Christmas. It is like egg nog, but made with coconut milk.
 - *Arroz con gandules* is rice and “pigeon peas.”
 - *Lehcon asao* is roasted pork
 - *Mofongo*, Puerto Rico's unofficial national dish, usually consists of fried green plantains mashed with garlic, *chicharrón* (deep-fried pork skin) and cilantro.
 - Some have even fused *lechón* with turkey, “*pavochón*” by seasoning the turkey like a roasted pig and stuffing it with mofongo. This dish is also common to Puerto Rican Thanksgiving celebrations.
- Learn more about how Christmas is celebrated in Puerto Rico in Lesson 10.

Slide 47: Fiesta Challenges Social Norms

Share Information:

- Though primarily entertainment, fiestas and festivals also provide avenues to critique social norms and present alternate perspectives on certain issues, including race, gender, sexual orientation, and identity.

- Carnaval is prime example of how music, dance, and theatre (masks and costumes) are used both to play, entertain and critique society. See Lesson 8 for more on Carnaval.

Slide 48: Competing Political Ideology Reflected in Fiestas

Share Information:

- *Fiestas* and festivals are also driven by political interests. In some cases, the specific political ideology behind the festival might by not be obvious.
- Advance through the next several slides to learn more.

Slide 49: Understanding the Political Status of Puerto Rico

Share Information:

- Puerto Rico has been a US colony since 1898.
- Political debate in the island centers on whether Puerto Rico should be an independent nation, become part of the United States, or maintain its status under US protection with a certain degree of autonomy, an Estado Libre Asociado (Commonwealth).

Slide 50: Understanding the Political Status of Puerto Rico

Share Information:

- Officially, Puerto Rico is an unincorporated territory of the United States.
 - It is neither a sovereign nation nor a US state.
 - Puerto Ricans are US citizens but cannot vote in US presidential elections, unless they relocate to the US mainland.

Slide 51: Puerto Rico and the US: A Complicated Relationship

Share Information:

- In 1952 with consent from the US Congress, Puerto Rico became an Estado Libre Asociado (Commonwealth). This status gave Puerto Rico some autonomy while still remaining a non-incorporated territory of the United States.
 - This means Puerto Ricans can elect a governor and local government officials, but have no voting representatives in the US government, and cannot vote for the president.
 - Historically the status issue has divided people of Puerto Rico in terms of what type of relationship the island should have with the US; how connected should they be?
 - Many felt that the ELA (Estado Libre Asociado) was a disguised form of Colony and that Puerto Rico's rights to self-determination and self-government were being violated. Pedro Albizu Campos and the Nationalist movement push for independence during the 1950's was thwarted by local laws that outlawed speaking against US government (Gag Laws, Ley de Mordaza).

- The rise to power of those who favor statehood for Puerto Rico during the 1960's with Luis Ferré, has further complicated the status issue on the Island.
- Scholar Alvita Akiboh sums up Puerto Rico's complicated relationship with the US the following way: *“Some Puerto Ricans favor statehood because they feel that if Puerto Rico is going to stay under U.S. rule, Puerto Ricans deserve to have the same rights as other U.S. citizens—Puerto Ricans today still cannot vote for the President, have no voting representatives in Congress, and yet can be conscripted into military service.”*
- Advance to the next slide for a different perspective.

Slide 52: Puerto Rico and the US: A Complicated Relationship

Share Information:

- Akiboh continues, *“However, others fear that statehood would result in a loss of Puerto Rican identity and culture—especially Spanish language. Some Puerto Ricans favor independence in theory, but think it would certainly mean failure since they believe Puerto Rico's economy is too fragile and its politicians too corrupt to function without the help of the United States. In the mainland, opinions vary as well. Some welcome the idea of a 51st state. Others, despite the fact that the United States has no official language, oppose the idea of admitting a state with a majority Spanish-speaking population. Meanwhile U.S. corporations with interests in Puerto Rico prefer continued colonial status, because it provides more opportunities for profit than statehood or independence.”*

Slide 53: Patriotism and Fiesta

Share Information:

- In some cases, the specific political ideology behind a festival might not be obvious. This is true with state sponsored events such as those organized by the ICP (Institute of Puerto Rican Culture), which promote cultural awareness, exalt patriotism and “puertoricaness,” without taking a clear political stance.

Slide 54: Political Ideology Promoted through Fiesta

Share Information:

- Others, such as the annual celebration of *El Grito de Lares* on Sept 23rd (national holiday) and Festival Claridad, organized by groups that favor independence on the island, are prime examples of events where political ideology is overt, intentional, and militant.
- These events have been a key arena for *trova*, *nova trova*, and *canción protesta* artists. These songs often condemn US colonial rule of Puerto Rico, women's rights, racism and ecological degradation of the Island and the planet.
- Learn more about protest music (nueva cancion) in Lesson 5.

Slide 55: What is Meant by “Diaspora?”

Share Information:

- The term “diaspora” refers to social groups that have scattered voluntarily or forcibly away from their original geographic locale.
- Although historically the term referred to the forced mass dispersion of Jews around the globe, “diaspora” is now used broadly to represent any national, ethnic, or cultural group people who identify with a homeland (e.g., Puerto Rico), but live outside of it (e.g., New York).

Slide 56: Fiestas Spread with the Puerto Rican Diaspora

Share Information:

- At the turn of the 20th century, cities became centers of industry. Many Puerto Ricans migrated to urban centers in Puerto Rico and the United States for better job opportunities.
- These groups still carried on their traditions, which of course includes the observation and practice of *fiestas*!

Slide 57: The Puerto Rican Diaspora in the United States

Share Information:

- Today, almost 6 million people of Puerto Rican descent live in the rest of the United States. Many of these people are 2nd and 3rd generation migrants who are still passionate about their Puerto Rican heritage.

Slide 58: Fiesta Also Links Communities!

Share Information:

- Many *fiestas* celebrated on the island draw members from the diaspora community.
- Fiestas and festivals, such Fiesta de Calle San Sebastian and Fiesta de Cruz de Mayo, are celebrated simultaneously in locales on the island and the diaspora.
- Fiesta de Calle San Sebastian is celebrated in San Juan; Miami; Orlando and Dallas
Fiestas de Cruz de Mayo is celebrated in San Juan, Ponce, and New York.

Slide 59: Fiesta as Identity Spreads through the Arts

Share Information:

- The sounds and characters of “fiesta” have inspired many works of art, such as:
 - **Performance art** (e.g., West Side Story – a musical) (e.g., ¿Y Los Pasteles? – an opera)
 - **Film** (e.g., the movie adaptation of West Side Story, starring Puerto Rican actress Rita Moreno, pictured, right)
 - **Literary works** (by such authors as Sandra Cisneros, pictured, left)
 - **Symphonies**, and other music compositions in the Western European tradition

- E.g., Classical composers use *jibaro* harvest feasts such as *Fiesta del acabe*, or traditional *plena* or *bomba* elements as inspiration for concert music.
- E.g., Alfonso Fuentes, “Variations on “Temporal””
- E.g., William Cepeda, “Bomba sinfónica”
- E.g., Roberto Sierra, “Sinfonia No.3: La Salsa”
- E.g., Amaury Veray, “Jolgorio en la Jacana”
- E.g., Johanny Navarro, “¿Y Los Pasteles?”
- **Visual arts**, such as Oller’s painting, “Velorio,” (from slide 26), and sculpture

Slide 60: Creative Connections Choice Board

Instructions:

- Engage students in a creative project related to the themes brought forth in this path!
- Customize this final activity to meet your needs. Feel free to explore the three activities presented on this slide as a full class or encourage students to choose one activity to complete (individually or in small groups) during class or as homework.
 - Choice 1: **Listen** for political ideology in music (slide 61)
 - Choice 2: **Research** music and dance as activism (slide 62)
 - Choice 3: **Reflect** on aspects of your own cultural identity (slide 63)

Slide 61: Listening Activity: Political Ideology in Music

A. Share Information:

- Music plays an important role in fiestas/festivals, and therefore, music at these events has sometimes been used to express dissatisfaction with Puerto Rico's status as a territory of the United States and/or a desire for independence.

B. Attentive Listening: “Que Bonita Bandera,” by Pepe y Flora

- Display or print out the lyrics for students ([find below](#)).
- Students should think about this question as they listen/follow along: *What message are the musicians trying to convey?* (**see liner note excerpt below**)
- Share context about the song/recording:
 - This is an example of *plena* music (the word refers to both its rhythm and the fact that, in between short choruses, the singer makes up verses). Learn more about plena in Lesson 4.
 - *Liner notes excerpt:* "This plena is a very popular song among New York Puerto Ricans. About a year and a half ago [this recording was released in 1971], the students at Bronx Community College were picketing their school (they had taken the building). Since someone had brought a flag with them, we began singing this song. Everyone on the street, including the cops, laughed at us ... imagine singing that kind of song to a flag! But their smiles disappeared when we replaced the American flag on the school's flagpole with

the Puerto Rican flag. That's the point of course. When a country could not fly its flag until 1956, that flag becomes part and parcel of its struggle for independence."

- Additional question to consider: *Why is this a good song for a fiesta/festival? (it is repetitive and the melody is easy to learn, therefore, it invites audience participation)*

C. Reflect:

- After completing the listening activity, students could provide a written reflection describing how Pepe y Flora used music to express political ideology as members of the diasporic community. *Why would members of the Puerto Rican diasporic community care so much about the political status of Puerto Rico?*
- Alternatively, students could compile a list of other songs that have been used to advance political ideology or support a political cause.
- They could also perform the chorus of the song, teach it to their peers, and explain its meaning.

Slide 62: Research Music and Dance as Activism

A. Share Information:

- As illustrated throughout this lesson, music can be used as way to subvert the social order, critique social norms, and/or provide alternative perspectives. Here are some examples in the Puerto Rican context:
 - **Carnaval** is sometimes described as a sonic occupation of a city. Societal rules are suspended, and loud music, fireworks and crowds fill the streets. Learn more about Carnaval in Lesson 8.
 - **Bomba** music used by enslaved people during the colonial period to organize revolts. Learn more about bomba in Lessons 6 and 7.
 - **Plena** music is sometimes called the “voice of the people.” It has a longstanding history of commenting on social events and the struggles of the working class. Learn more about plena in Lesson 4.
- Though on its face, dance music seems intended for play and entertainment, it also can create a medium to critique society, as well as a mode of resistance and expression of social upheaval.
 - For example, during the summer protests in 2019, groups including the LGBTQ+ community used **perreo combativo** as way to protest local government corruption scandals centered around then governor, Ricky Rossello.
 - For more, see “Sin Perreo no hay revolución: The day reggeaton became Puerto Rico’s National Music” by J. Bofill (2022).
<https://musicologynow.org/sin-perreo-no-hay-revolucion/>

- **Las barrileras del 8M** is a feminist contemporary movement that uses *bomba* as vehicle to denounce violence against women. (8m stands for 8th of March, International women’s day).
 - For more, see (article in Spanish): <https://www.todaspr.com/les-barrileras-del-8m-a-tocar-sin-miedo-la-bomba-colectiva/>

B. Research and Reflect:

- Students can choose one of these topics to research further (Carnaval, plena, bomba, perreo combativo, or Las barrileras del 8M).
- Next, they can reflect on what they have learned by writing a short paper or creating a short presentation on their chosen topic to share with peers.

Slide 63: Time for Personal Reflection

Reflect, Discuss, and Connect:

- Students can consider these questions and discuss them in small or large groups.
- Students could also respond to the questions through writing—perhaps as homework or as a final project for this lesson.
 - *What are some important facets of your identity? How are these reflected through music?*
 - *Do you participate in/attend any cultural or ethnic festivals? Do these reflect your identity in any way?*
 - *What different ethnic groups and communities live in your area?*
 - *Do you know of other diasporas? Are you a part of a diaspora?*

Slide 64: Lesson Path 3: Learning Checkpoint

- *What is syncretism and why does it contribute to a collective “Puerto Rican” identity?*
 - In many ways, the process of identity formation in Puerto Rico is informed by the idea of syncretism: **combining competing belief systems and blending cultural practices**. Many aspects of Puerto Rican culture are shaped by this idea (e.g., **West African, Indigenous, and European influences can be heard in musical genres such as plena and seen in celebrations like Carnaval; Religious and secular beliefs and practices are present in modern-day fiestas like Christmas and Fiesta de la Calle San Sebastian.**)
- *What is diaspora?*
 - **The term “diaspora” refers to social groups that have scattered voluntarily or forcibly away from their original geographic locale. Although historically the term referred to the forced mass dispersion of Jews around the globe, “diaspora” is now used broadly to represent**

any national, ethnic, or cultural group people who identify with a homeland (e.g., Puerto Rico), but live outside of it (e.g., New York).

- *Why is the relationship between Puerto Rico and the U.S. "complicated" and how is this reflected through fiesta (and music)?*
 - **Political debate on the island centers on whether Puerto Rico should be an independent nation, become part of the United States, or maintain its status under US protection with a certain degree of autonomy, an Estado Libre Asociado (Commonwealth). Sometimes, fiestas and festivals organized by groups that favor independence. Music at these events is often used to express dissatisfaction with Puerto Rico's status as a territory of the United States and/or a desire for independence).**
- *How do you think fiestas/festivals promote "puertoricaness" or shared identity among Puerto Ricans aquí and allá?*
 - **Many fiestas celebrated on the island draw members from the diaspora community. Other fiestas and festivals are celebrated simultaneously in locales on the island and the diaspora. These events link communities through shared heritage and cultural pride).**

Slide 65: Lesson Navigation Slide

2014 National Music Standards Connections

MU:Pr4.2.E.Ia Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.

- Students will perform rhythms associated with plena music along with recorded music.

MU:Re7.2.E.Ia Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.

- Students will identify basic musical characteristics of música jíbara and plena (instrumentation, form, melody, rhythm, texture, timbre, etc.).

MU:Re8.1.E.Ia Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.

- Students will interpret and explain similarities and differences between music used in religious and secular fiestas.
- Students will interpret the meaning of and explain the context within which certain musical genres and song forms in Puerto Rico are performed (música jíbara, plena, bomba, aguinaldo, concursos de trovadores).

MU:Cn11.O.T.Ia Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- Students will identify the three main ethnic paths of Puerto Rican culture and will explain how this cultural blend is expressed through music and dance.
- Students will explain several purposes of fiestas.
- Students will identify the three basic elements common to most Puerto Rican fiestas.
- Students will explain how colonization affected music and dance in Puerto Rico.
- Students will identify music genres associated with fiestas in Puerto Rico.
- Students will locate locations (and associated fiestas) on a map of Puerto Rico.
- Students will explain why fiestas/festivals are so significant for communities and participants.
- Students will explain the difference between a fiesta and a festival.
- Students will describe how important facets of identity can be reflected through music.
- Students will explain the meaning of the term diaspora and will describe how festivals promote shared identity among Puerto Ricans aquí and allá.
- Students will explain the complicated political relationship between the U.S. and Puerto Rico and how this is reflected through fiesta and music.

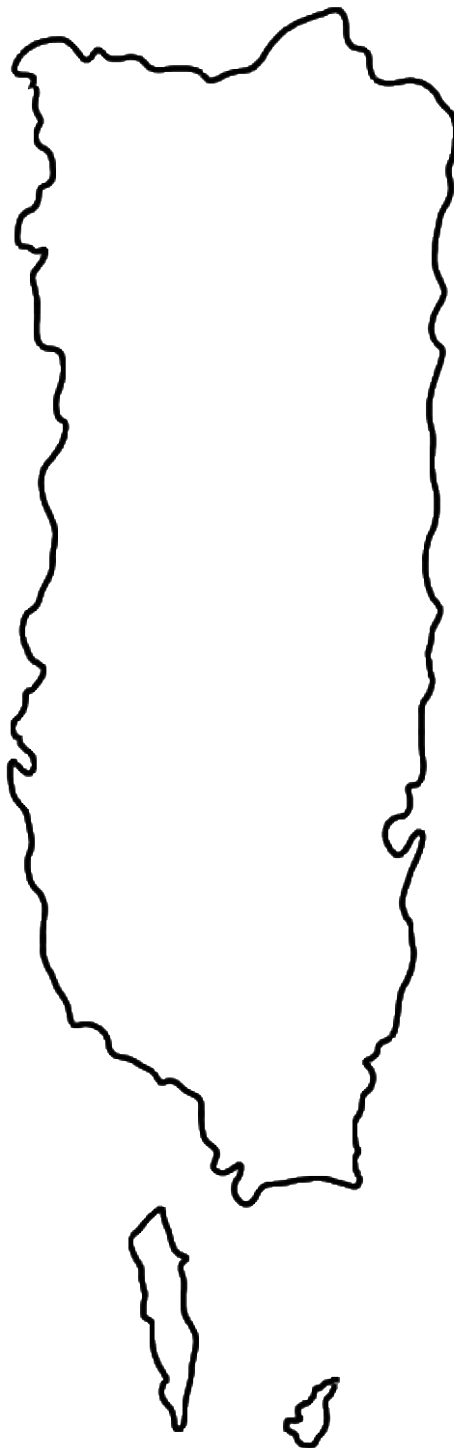
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Worksheets

Puerto Rico Blank Map
courtesy of The [Harstad Collection](#)



Puerto Rico

Lyrics/Translation for "**Que Bonita Bandera**" (from Tengo Puerto Rico en mi Corazon,
by Pepe y Flora – [liner notes, pg. 5](#))

Side 1, Band 1: QUE BONITA BANDERA

CORO:

Que bonita bandera, que bonita bandera,
que bonita bandera
Es la bandera Puertorriqueña (2)

Bonita Bonita que bonita es ella
Señores, bonita es la bandera Puertorriqueña

CORO (2)

Azul blanca y colorada y en el medio tiene una estrella
que bonita compay es la bandera Puertorriqueña

CORO (2)

Y todo Puertorriqueño tiene que defenderla
Porque, señores, es nuestra bandera Puertorriqueña

CORO (2)

Que viva aquel gran patriota que siempre luchó por ella
defendiendo siempre nuestra bandera Puertorriqueña

CORO (2)

Que vino a Estados Unidos y estudio en grandes escuelas
Y después fue a Puerto Rico a defender su bandera

CORO (2)

Que viva Betances y Albizu Campos en la nueva era
Albizu simbolo vivo de la bandera Puertorriqueña

CORO (2)

No importa Estados Unidos dejarla flotar no quiera
que bonita compay es la bandera puertorriqueña.

(CORO (2)

WHAT A BEAUTIFUL FLAG

CHORUS:

What a beautiful flag, what a beautiful flag,
What a beautiful flag is the flag of Puerto Rico

Beautiful, beautiful
Senores, the Puerto Rican flag is beautiful

CHORUS (2)

Blue, white and red, with a star in the center,
How beautiful it is, my friend, the Puerto Rican flag

CHORUS (2)

And every Puerto Rican must defend it
Because, senores, it's our Puerto Rican flag.

CHORUS (2)

Long live that great patriot who always fought for it
Always defending our Puerto Rican flag

CHORUS (2)

Who came to the United States and studied in the
best schools
Then went to Puerto Rico to defend his flag.

CHORUS (2)

Long live Betances and Albizu Campos in the new era
Albizu—living symbol of our Puerto Rican flag

CHORUS (2)

Even if the U.S. doesn't want to let it fly
How beautiful, compadre, is the Puerto Rican flag

CHORUS (2)



Photo by
Robert Parent