

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

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



Teacher's Guide

Lesson 9:

Fiesta Means Dancing: Danza, Salsa, and Reggaeton

Lesson Overview

This lesson considers the historical development and musical elements of three styles of Puerto Rican dance music that have become powerful national symbols and iconic expressions of pan-Latin American cultural production: *Danza*, *salsa*, and *reggaeton*. These traditions share a history of condemnation by the elites at the onset of their practice, but due to the exemplary resilience shown by practitioners, these forms of Puerto Rican music have gained broad acceptance locally and internationally. *Fiesta Means Dancing: Danza, Salsa, and Reggaeton* explores the multifarious cultural influences that came together in the production of these popular forms of dance, taking students on a transnational journey of the Caribbean and the Americas.

In Component 1, we explore the musical sounds of *danza*—a genre that developed in Puerto Rico in the mid-1800s and quickly became a symbol of the social movement for independence from Spain. In Component 2, active music-making is prioritized. After experiencing the characteristics of *salsa* music through repeated attentive and engaged listening experiences, students are encouraged to create their own arrangement of a popular song. Component 3 unpacks the history of *reggaeton*—a genre that gained momentum in urban, impoverished areas of Puerto Rico and quickly became popular among young people all over the world.

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Lesson Components and Student Objectives*



1. [Danza: Early Puerto Rican Dance Music](#) (30+ minutes)

- Describe the history, development, and social significance of *danza* in Puerto Rico.
- Identify the defining musical characteristics of *danza* music.
- Explain the role *danza* music plays in Puerto Rican fiestas, such as Carnival.



2. [Salsa: A Transnational Phenomenon](#) (30+ minutes)







- Describe the history, development, and influences of *salsa*.
- Demonstrate the important musical characteristics of *salsa*.
- Identify several important *salsa* musicians.



3. [The Reggaeton Revolution](#) (30+ minutes)

- Describe the history, development, and influences of *reggaeton*.
- Identify several important *reggaeton* MCs.
- Explain how reggaeton has served as a form of activism.

*Note: The learning icons used above signify the type of learning used in each Component. Keep in mind that these Components are not intended to be sequential; rather, teachers or students may choose which Components they'd like to use from each Lesson. The time estimate given for each component 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 Components without specific musical knowledge.

Teaching Plan



1. Component One: Danza: Early Puerto Rican Dance Music

To prepare:

- Read through the component.
- Preview the **Lesson 9, Component 1 Slideshow** (slides 4–20).
 - 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.)*

Slide 1–3: Information for the Teacher

Slide 4: Component 1 Introduction Slide – Danza: Early Puerto Rican Dance Music

Slide 1: Attentive Listening: “San Pascual Bailón”

Attentive Listening:

- Listen to an excerpt from “San Pascual Bailón”.
 - *What type of music do you think this is? Is it art music? Why or why not? (Students will likely have differing opinions on this. "Art music" is said to have high aesthetic value ... people who refer to "art" music are often referring to classical music.)*
 - *Where do you think this is performed? What type of venue? Who is the audience? (Although answers will vary, students might guess this music is played in a concert or dance hall. Audience members might be sitting and listening to the music or doing some type of dance.)*
 - *Can you identify the instruments? (Hints: woodwind and brass instruments, various string instruments, and various percussion instruments. learn more on the next slide.)*

Slide 2: Cuban Contradanza

Share Information:

- "San Pascual Bailón" (performed here by La Orquesta Folklórica Nacional Cubana (The Cuban National Folk Orchestra) is an example of Cuban **contradanza**: a type of dance music that developed in the region in the 1800s.
 - According to the liner notes, this is the earliest known contradanza recorded in Cuba and very typical for the genre.
 - Contradanza is influenced by both **European** (e.g., harmonies) and **African** (e.g., syncopation) elements.
 - The corresponding dance would be performed in a formal square or line dance format.
- **The music we will learn about in this Component is called Puerto Rican danza—which has its roots in Cuban contradanza.**

Slide 7: I Am Danza

Share Information:

- Although contradanza's African influence was initially rejected and/or denied by the Cuban elite, who considered it vulgar, the genre became widely popular in Haiti, Corsica, and South America, reaching Puerto Rico in 1840.
- In Puerto Rico, this genre of couple dance was called simply **danza**.
 - It represented an alternative to traditional Spanish customs and became a symbol of the social movement for independence from Spain.
 - In fact, its popularity within the independence movement was so great that "La Borinqueña," a vocal danza, became the national anthem.
 - Optional: If time allows, listen to the embedded version of "La Borinqueña. We will return to this song later in the Component.

Slide 3: Attentive Listening: Time and Form

Attentive Listening:

- Listen again to "San Pascual Bailón".
 - *What do you think the time signature is? (2/4)*
 - *What do you notice about the form/structure? How long is each section? (It has 2 sections of eight bars each, repeated ... so AABB, or often shortened to simply AB.)*

Slide 9: Danza Structure: Paseo and Merengue

A. Share Information:

- Like its Cuban sibling, Puerto Rican danza was an expression of the creole **elite**.
 - Note: The term "creole" means a person of mixed European and African descent.

- Also like Cuban contradanza, it uses **2/4 time** and **binary form**.
 - The A section is labeled *paseo*, a slow musical section for listening and mingling that serves as an introduction to the danza's main B section.
 - The B section is called *merengue*, a section for dancing (different than the musical genre from the Dominican Republic by the same name).
- As a ballroom dance, danza followed certain rules related to **social etiquette** (e.g., formal dress code, men escort the women to the dance floor).

B. Attentive Listening:

- Play “Pepiña”, recorded by Orquesta de Paco Duclerc (pause at 1:20, after the first AABB). Students should listen for:
 - 2/4 meter
 - binary form (AABB)
 - The paseo and merengue sections (section for mingling/listening vs. section for dancing)

Slide 10: Dancing Danza

A. Share Information:

- Historically, danza truly was music for dancing.
- Typically, during the slow paseo section, a gentleman would formally ask and escort a lady to the dance floor.
 - With an arm linked to her partner's, a lady would model her gown, fluttering a fan with elegance.
 - The paseo section was repeated until the dancers had completed one circuit of the ballroom and then a final dominant chord was played, anticipating the merengue, dance section.
 - At the end of their full-circuit promenade (i.e., paseo), the ladies would roll out their fans snappily, cueing the merengue section.
 - Note: The hand fan played a part in the creation of a drum roll and rimshot played on timbales, typical of salsa music and known as the *abanico*, the Spanish word for fan (to introduce a new section).
- During the merengue section, couples would assume a formal closed ballroom stance, executing a variety of steps and turns while moving in a circle around the dance floor.
 - Dancers would often perform a slow-quick-quick patten with their feet.

B. Attentive Listening:

- Listen to the beginning AABB section of "Pepiña" once more.
 - Encourage students to close their eyes and imagine how the dance scene would unfold, based on what they just learned about how danza was typically choreographed.

Slide 11: Watch Danza

Watch Video:

- Watch the first few minutes of the embedded video of a Puerto Rico danza performance.
 - *Is this what you imagined it would look like?*
 - Additional discussion questions: *Does this remind you of other dance traditions you know about? What is similar and different?*

Slide 12: Isorhythms in Danza

A. Share Information:

- Another important characteristic of danza is the use of **isorhythms**, especially *habanera*, *tresillo*, and *cinquillo*.
 - Note: An isorhythm is a repeated rhythmic pattern that continues throughout a composition.
- In 2/4 meter, the habanera is written as a dotted eighth note followed by one 16th-note and two 8th-notes.
- The tresillo is a three-note pattern. It is a variation of the habanera that ties the 16th-note to the 8th-note that follows it.
 - The tresillo is usually featured by melodic instruments.
 - Note: The habanera and the tresillo rhythms are also central to other popular musical genres, such as tango, salsa and reggaeton.
- The cinquillo is a five-note pattern, written as an 8th-note followed by two 16th-notes, the last of which is tied to the first of two 16th-notes followed by an 8th-note.
 - The cinquillo is central to the rhythm section (e.g., percussion instruments).

B. Rhythmic Practice:

- Practice clapping the habanera, tresillo, and cinquillo rhythmic patterns:

HABANERA

TRESILLO

CINQUILLO

NOTATION CREATED BY AND USED WITH PERMISSION FROM EDWIN E. PORRAS

Slide 13: Attentive and Engaged Listening: Isorhythms

Attentive and Engaged Listening:

- Listen to “Danza and Paseo,” an example of Puerto Rican danza, performed by Bobby Castillo and the Latin Five.
 - During the paseo section, listen for the repeated rhythmic pattern. **Clap along.**
 - After the paseo section, listen for isorhythms (repeated rhythmic patterns).
 - *Do you hear any of the notated patterns? Do you hear any other patterns? Can you clap or tap them? Can you identify the instruments that play them?*
 - **Most prominently, you can hear the tresillo pattern played by the electric bass. Although it is difficult to hear, the güiro plays habanera. Although the maracas outline the sixteenth note pulse most of the time, the cinquillo rhythm appears from time to time.**
 - Optional engaged and enactive listening: Add instruments and play this rhythmic groove, with and without the recording. Consider a drum for tresillo, güiro for habanera, and maracas for cinquillo.

Slide 14: Attentive Listening: Instruments

Attentive Listening:

- Listen to a recording of a danza called “Laura Y Georgina” (written by Juan Morel Campos, played by Orquesta Euterpe).

- *What instruments can you identify? (Advance to the next slide for more information.)*

Slide 15: Danza Instrumentation

Share Information:

- Like Cuban contradanza, traditional Puerto Rican danza was instrumental music performed by bands and orchestras.
- *Orquesta típica* was the name given to the orchestras that played this music, which consisted of wind, string and percussion instruments.
 - The wind section included a combination of woodwind and brass instruments such as the clarinet, the cornet, the trombone, the bassoon, the tuba, and others.
 - Violins and the contrabass constituted the string section.
 - The Creole timpani (pitched drum) and the güiro (an Indigenous instrument made from a serrated gourd or calabash and struck or scraped with a stick) provided the percussion.
- In the mid-1800s, the development of military bands in Puerto Rico contributed the use of the snare drum.
- Some important Puerto Rican composers of the early 1900s include Manuel G. Tavárez, José I. Quintón, and Juan Morel Campos.

Slide 16: Danza: Adding Lyrics

A. Share Information:

- Over time, composers began to set text to preexisting danza compositions to create vocal danzas and choral arrangements.
 - Most famously, "La Borinqueña," the vocal danza that is the Puerto Rican national anthem, continues to be very relevant locally and in diasporic circles.

B. Engaged Listening:

- Listen to the [embedded sung version of "La Borinqueña"](#).
 - *Can you recognize and clap any isorhythms? (Hint: **cinquillo is played by the snare drum, alternating with four quarter notes.**)*

Slide 17: Fiesta and Danza: Carnival

Share Information:

- Danza is no longer practiced widely as a ballroom activity, although it is sometimes performed at formal private events (e.g., weddings) or cultural festivals.
- In the public sphere, danza continues to be practiced during Carnival festivities—which are widespread throughout Latin America and the Caribbean.

- Puerto Rican carnival is a remnant of the colonial period, an assemblage of masks, dancing, music, and more, which was originally intended as a Spanish dramatization of the *Reconquista* (En., Reconquest)—the Moor expulsion from the Iberian Peninsula.
- Carnival festivities are widespread throughout Latin America and the Caribbean, and although each variant is culturally unique, one of the elements they share is the metaphoric struggle between good and evil (e.g., Christian vs. pagan).
 - This theme is symbolized through representations of Santiago Apostol (St. James), masked devils (*vejigantes*), and tigers and snakes, among other visuals (see Lesson 8 for an in-depth description of these elements of Carnival).

Slide 18: Carnival: Musical Symbols

Share Information:

- During Puerto Rican Carnival, the overarching theme of good and evil is also represented in the role music plays in the structure of celebrations.
 - The carnival in Ponce, the city where danza emerged, is structured according to perceived ideas regarding the connection between music and social class.
 - Danza music is often performed at the beginning and very end of the celebration—it symbolizes the sacred and the upper class.
 - It is performed for the obligatory stops at the local cemetery, when reaching the house of the *mantenedor* (En., the keeper)—where the images of Santiago are held—and it is played at the end of the procession.
 - Bomba and plena music (highly percussive Afro–Puerto Rican traditions) symbolize the profane (not sacred) and the lower, working class.
 - They are used during the 2nd half of Carnival, for dancing and partying.
 - See Lesson 4 to learn about plena music and Lessons 6 and 7 to learn about Bomba music. See Lesson 8 to learn more about Carnival celebrations.

Slide 19: Learning Checkpoint

- *What are the defining musical and cultural characteristics of Puerto Rican danza?*
 - **Danza, a type of music originally intended for ballroom dancing, is influenced by both European (e.g., harmonies) and African (e.g., syncopation) elements. It uses 2/4 time and binary (AB or AABB) form. Three important isorhythms used in danza music are habanera, tresillo, and cinquillo. Originally, it was music played by bands and orchestras. Over time, composers began to add lyrics. Danza became popular among agricultural elites in Puerto Rico in the mid-1800s**

and became a symbol of the social movement for independence from Spain. It is choreographed according to certain rules related to social etiquette. The first, paseo section is slower and meant for listening and mingling. The second, merengue section is meant for dancing.

- *What role does danza music play Puerto Rican fiestas, such as Carnival?*
 - **Although danza is no longer practiced widely as a ballroom dancing activity, it is still an important part of Carnival festivities in Puerto Rico. One thing Carnival celebrations all around the world have in common is the metaphoric struggle between good and evil. Musically, during Carnival, danza is a symbol of “good”, “sacred”, and “upper class”. It is used during the more religious parts of the celebration (e.g., processions to and from the church, stops at cemeteries).**

Slide 20: Lesson Navigation Slide

2. Component Two: Salsa: A Transnational Phenomenon

To prepare:

- Read through the component.
- Preview the **Lesson 9, Component 2 Slideshow** (slides 21–49).
 - 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 out the musical transcription for “Mi Gente”.



Slide 21: Component 2 Introduction Slide – Salsa: A Transnational Phenomenon

Slide 22: Attentive Listening: “El Bodeguero”

Attentive Listening:

- Listen to an excerpt from “El Bodeguero”, performed by Orquesta Aragón.
 - *What type of music do you think this is? Where is it from? What is it for?*
 - “El Bodeguero” is an example of a type of music called **“Cha Cha Chá”**— which emerged in **Cuba** and gained popularity in the 1950s.
 - As a distinct musical style, cha cha chá developed from *son* music (we’ll learn more about this later) and other styles of popular dance music. **It is associated with a specific type of dance of the same name.**
 - In the US, cha cha chá falls under the umbrella term “salsa” to facilitate sales.

Slide 23: Engaged Listening: “El Bodeguero”

Engaged Listening:

- “Cha cha chá” gets its name from a common rhythmic pattern used in this music.
 - *Can you clap this rhythm? Can you clap it as you listen again to this track?*



Slide 24: Attentive Listening: “Mi Gente”

Attentive Listening:

- Listen to an excerpt from “Mi Gente”, performed by Héctor Lavoe.

- *What type of music do you think this is? Where is it from? What is it for?*
 - This is the "sound" many people associate with **salsa** music (again, **music for dancing**).
 - Héctor Lavoe (born in **Puerto Rico and moved to New York City** at the age of 17) is considered one of the most important singers and interpreters of salsa music.
 - We will return to this recording and learn a little more about him later in the lesson.
- **Advance to the next slide to learn more about the history and development of salsa music.**

Slide 25: What is Salsa?

Share Information:

- It's widely acknowledged that **the term "salsa" is a commercial label** (i.e., created by the music industry) to classify a type of dance music that not only incorporates elements of various Latin American and Caribbean music cultures, but also US big-band jazz.
 - Using this term to classify "salsa" as a genre is somewhat problematic because it assumes only one musical identity is represented.
 - In reality, what we call "salsa" is often a combination of many musical identities and its essential characteristics pre-date the label. In other words, the sound we recognize as "salsa" existed long before it was labeled as "salsa".
- Advance to the next slide to learn more.**

Slide 26: What is Salsa?

Share Information:

- The term "salsa" emerged during the 1970s in New York City, where musicians from South America and the Hispanic Caribbean (i.e., Spanish speaking) lived and worked together.
 - The exact reasons for the use of this term are unclear. Some scholars think it refers to the "spiciness"/heat of the music, while others believe it refers to the combining of elements from many cultures.

Slide 27: Integrating Context: Salsa Roots

Share Information

- Although **salsa is a transnational genre** (i.e., the product of the cultural dialogue among people from different nations), it is undeniable that its strongest influences come from Cuba and Puerto Rico.

- From **Cuba**, salsa was informed by **son music** and the sound of the **conjunto** (i.e., son ensemble) that enjoyed great popularity in the 1950s.
- From **Puerto Rico**, salsa was influenced by elements of folkloric music such as **música jíbara, plena**, and **bomba**. folkloric music.
 - Note: Folkloric music incorporates everyday speech, folktales, and folk melodies.
- In the next section of this lesson, we will unpack Cuban son.
 - For more about música jíbara, plena, and bomba see lessons 2, 4, 6, and 7 in this Learning Pathway.

Slide 28: Cuban Son

A. Share Information:

- *Son* is a genre of **dance music** that developed in the eastern region of rural Cuba in the late 1800s.
 - It combines **European melodies and harmonies**, and **African-influenced rhythms**.
 - Although son is sung in Spanish, it also uses African derived terms used among enslaved African people in Cuba.
 - Initially, son music was played by small groups of musicians playing guitars, percussion, and singing.
 - Son involves the use of **layered repetitive riffs, arpeggiated** (i.e., spelling a chord in ascending or descending patterns) by melodic instruments (e.g., guitars) in a percussive manner.
 - Early son arpeggios corresponded to **simple harmonic progressions** involving dominant (V), subdominant (IV), and tonic (I) chords.
 - One of son's main characteristics is the use of **improvisation**, vocal and instrumental.

B. Attentive Listening:

- Play “Guajira Guantanamera”, recorded by Cuarteto Patria, featuring Company Segundo.
 - Listen for the characteristics listed above, especially the arpeggios and chord progression (I, IV, V).

Slide 29: The Son Conjunto

Share Information:

- In the 1920s, people looking for employment opportunities or in military service migrated from their rural homes to urban centers such as Havana city, bringing son music with them.

- In the city, son was transformed to adapt to the taste of its new audience.
- The son ensemble was expanded and became known as **conjunto** (to pronounce it, make the “j” sound like an “h”).
 - A typical conjunto is made up of 1) **chordophones** (i.e., string instruments) such as violins, guitars, bass (electric or acoustic), and *tres* (i.e., a three-course, double-string, guitar-like instrument); 2) **membranophones** (i.e., drums) such as *timbales*, *congas*, and *bongos*; and 3) **idiophones** such as *güiro*, *claves*, and *maracas*.

Slide 30: The Clave Rhythm

Share Information:

- Undoubtedly, the most unique and influential musical element of son music (and subsequently salsa) is the rhythmic pattern known as the **son clave rhythm**.
 - Note: It is helpful to understand that in son as in salsa music, the names of instruments and rhythms are often the same, for instance *clave*, the name of a rhythm and *claves* the name of the instrument that plays the *clave* rhythm.
- Son clave is a two-measure pattern; the first measure contains two hits and the second measure three, that is why it is commonly called 2:3 clave (The reverse is called 3:2 clave.)
- The clave is responsible for structuring a son piece.
 - That is to say that the rhythmic structure of a piece must “fit the clave,” in order to sound right.
 - Generally speaking, syncopation, which emphasizes weak beats, is written on the two-side of the clave, while the three-side contains no or minimal syncopation.
 - Interestingly, although the clave rhythm is the basis for the structure of the parts in a song, it is often not played "out loud" ... it is simply implied - but still drives the groove.

Son

2:3 Clave

3:2 Clave

Slide 31: Engaged Listening: Clave Rhythm

Engaged Listening:

- Listen to the recording of “Guantanamera” again.
 - Clap the implied clave rhythm along with the music.
 - Optional extension: Students can walk the steady beat around the classroom while clapping the clave rhythm.

Slide 4: Attentive and Engaged Listening: Chord Progressions

Attentive and Engaged Listening:

- As we learned earlier, one characteristic of son music is simple chord progressions.
- Listen to “Guantanamera” again.
 - *Can you identify the chord progression? Can you hum the root of each chord while listening?*
 - **The repeated chord progression played here is: I (2 beats), IV (2 beats), V (4 beats).**
 - *Can you think of any other songs that have this chord progression? (One famous example is "La Bamba").*
- Note: Simple I, IV, V chord progressions is also a characteristic of Puerto Rican *música jíbara* (which also influenced the development of salsa).
 - If time allows, listen to the embedded example of *música jíbara* ("Seis Fajardeño") and identify the I, IV, V chord progression.
 - To learn more about *música jíbara*, see Lesson 2 of this Learning Pathway.

Slide 33: Salsa or Son?

Share Information:

- Salsa music incorporates the various elements of Cuban son discussed above, yet it has a very distinct sound that results from the addition of **modern instrumentation** and **complex jazz-like harmonies**.
 - These sounds (and lyrical themes) were deeply influenced by the urban environment within which this music developed in the United States.
 - To remind students of these differences, play another excerpt from Héctor Lavoe's "Mi Gente".

Slide 5: Integrating Context: Fania Records

Share Information:

- Salsa was promoted by New York-based small independent record labels.
 - These independent businesses formed because major labels did not want to record and promote the music of Latino immigrants.

- **Fania Records** was the most important label of the emerging Latin market.
 - Fania was founded in 1964 by Johnny Pacheco (a Dominican-born flautist, composer, and bandleader) and Jerry Masucci (an Italian American and former NYPD officer turned lawyer).
 - Note: Johnny Pacheco composed "Mi Gente" (the song we listened to earlier).
 - Pacheco and Masucci are credited with giving the genre its name, salsa.

Slide 35: Salsa and Representation

Share Information:

- Fania Record's rise to prominence owes its success to the unprecedented growth of Hispanic Caribbean and Latin American immigrant communities in New York.
 - It became a vehicle to express Latin American-ness and urban sophistication in these settings.
- Salsa also became a popular tool for social and political activism.
 - It was associated with political issues and movements such as protesting for the independence of Puerto Rico and against the Vietnam War, the Black Power Movement, and the emergence of the Puerto Rican youth organization called the Young Lords (a Chicago-based street gang that became a civil and human rights organization).
 - Note: This mirrored the ways that music was being used throughout Latin America during this time.
 - See Lesson 5 of this Learning Pathway for more on the Nueva Canción movement (Singer-songwriters from Latin American countries and the Caribbean region were making music in response to social and political struggles, hoping to bring about change.)

Slide 36: The Men of Salsa

Share Information:

- Fania records represented the most important figures of the time such as Ray Barretto (conga player), Willie Colón (trombonist and composer), Charlie and Eddie Palmieri (pianists), Hector Lavoe (singer), Johnny Pacheco (flautist), and Tito Puente (timbales player), all of Puerto Rican descent, and Cuban singer Celia Cruz.
- As we can see from the list above, the *salsa* music business was a male-dominated industry. Most compositions were written by men, song lyrics reflected the male perspective, and album covers highlighted male salsa superstars.

Slide 37: Celia Cruz: The Queen of Salsa

Share Information:

- Especially in light of this environment, the contributions of Celia Cruz (1925–2003), a Black female singer, add nuance to discussion about the struggle of Latin American minorities.
 - In response to lyrical themes that objectify women’s bodies, excuse male infidelity, and vilify women, Celia Cruz created music that critiqued the male perspective and embraced alternative ideas about women and gender relations.

Slide 38: Celia Cruz: The Queen of Salsa

Watch Videos:

- To learn more about Cuban salsa queen Celia Cruz, watch the embedded videos, created by Smithsonian Music and the American Women’s History Initiative Program:
 - [Who Was Celia Cruz?](#) (1:18)
 - [Why Is Celia Cruz Called the Queen of Salsa](#) (2:42)
- You can also read more about Celia Cruz [HERE](#).

Slide 39: Celia Cruz: “Guantanamera”

Watch Video:

- Watch an excerpt from the [embedded recording](#) of Celia Cruz performing “Guantanamera” live in 1974.

Slide 40: Tito Puente: The King of Timbales

Share Information:

- One of the most iconic Puerto Rican figures of the salsa scene and life-long musical companion to Celia Cruz was Tito Puente.
 - He was instrumental in recording Celia Cruz’s first albums in the US in the 1960s.
- Tito Puente (1923–2000) was a Puerto Rican American musician, songwriter, record producer, and bandleader.
 - He was the first to move the timbales to the front of the band, where his flashy playing and musical contributions earned him nicknames such as “The Musical Pope,” “El Rey de los Timbales” (En., The King of Timbales), and “The King of Latin Music.”
 - His most famous composition is “Oye Como Va” (En., “Hey, What’s Up”).
 - He has appeared in films (e.g., *The Mambo Kings* and *Calle 54*) and TV shows (e.g., *Sesame Street* and *The Simpsons*’ episode *Who Shot Mr. Burns?*).

Slide 41: Engaged Listening: “Mambo Beat”

Engaged Listening:

- Besides son clave, another distinctive rhythm is the **cáscara** (En., peel).
 - Cáscara is a pattern of eight eighth notes, played on timbales.
- Listen to “Mambo Beat” by Tito Puente and try to clap the clave and cáscara rhythms.

The image shows two musical staves. The top staff is labeled 'CLAVE' and the bottom staff is labeled 'CASCARA'. Both are in 4/4 time. The Clave staff shows a sequence of notes: a quarter note, a dotted quarter note, an eighth note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The Cáscara staff shows a sequence of eighth notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Slide 42: Héctor Lavoe: El Cantante

Share Information:

- Héctor Lavoe was another very important name in the New York City salsa scene.
 - Born in Ponce, PR, Héctor Lavoe moved to NYC at age 17 in 1963 and recorded his first album for Fania records in 1967.
 - He was known for his clear vocal delivery and charismatic stage presence.
 - One of his most famous songs was "Mi Gente"—which is considered by many to be the unofficial "Nuyorican" national anthem.
 - Note: According to Montemayor, Coppola, and Mena (2018), the term "Nuyorican" is a combination of New York and Puerto Rico. "It refers to individuals of the Puerto Rican diaspora who have settled in New York and reflects Lavoe's own background of having been born in the Puerto Rican city of Ponce."
 - Fun Fact: Marc Anthony and Jennifer Lopez starred in a biopic of Héctor's life in 2006, entitled "El Cantante" (The Singer).

Slide 43: Attentive Listening: Structure

A. Share Information:

- Héctor Lavoe’s song, “Mi Gente”, follows a very common structural pattern in salsa music: A **verse-chorus formula**:
 - While the verse tells a story, the chorus (or coro) section is more rhythmic, consisting of repeated melodic phrases (vocal or instrumental riffs) supported by tonic-dominant progressions.

- The coro section is also used for improvisation, highlighting the skills of the performers, (i.e., vocalists and instrumentalists).
 - The chorus (coro) section is often much longer than the verse section at the beginning.

B. Attentive Listening:

- Let's return to "Mi Gente" (performed by Héctor Lavoe), listening specifically for structural characteristics, especially:
 - Introduction; Verse section (introduction of the melody)
 - Coro section (begins about 1:20): short riffs that use call and response (que cante mi gente); improvisation; more complex rhythms; the repeated pattern played by wind instruments (called *moña*).

Slide 44: Engaged Listening: Anticipated Bass Line

A. Share Information:

- Another significant characteristic of salsa music is the **role of the bass**.
 - After the initial downbeat, if there is one, the bass only plays two hits, the first on the “and” of the second beat and the second hit on the fourth beat.
 - In other words, it omits the first beat and anticipates harmonic changes on the fourth beat.

B. Engaged Listening:

- Listen for the anticipated bass line in the recording.
 - When you hear it, try to clap or pat along.
 - Note: It might be helpful to students count and clap this rhythm before listening to the recording (Encourage them to emphasize the "and" after 2 and beat 4 as they clap/count it).
- Optional Extension: Students can also sing the notated bass line example.
 - Challenge them to sing the bass line while clapping or stepping the beat.



Slide 45: Engaged Listening: Montuno

Engaged Listening:

- In salsa music, the term **montuno** is used to refer to a repeated syncopated pattern, often played by the piano.
 - Listen for the montuno in the recording. When you hear it, try to pat along.



Slide 46: Engaged Listening: Coro Section

Engaged Listening:

- Listen to the coro section specifically (Start the recording at 1:15). Some ideas for engagement:
 - Clap along with the steady beat (cowbell).
 - Listen for and sing along with the response (que cante mi gente/let my people sing).
 - Listen for and tap along with the cascara (timbales).
 - Listen for and hum along with the anticipated bass line or montuno.
 - Listen for and sing along with the moña (introduced by the wind instruments).

Slide 47: Optional: Perform and Present “Mi Gente”

Enactive Listening:

- Are you teaching this lesson within the context of a music performing ensemble? If so - consider adding "Mi Gente" to your performance repertoire this year!
 - Note: In Volume IV of the Routledge World Music Pedagogy series, instrumental music educators Mark Montemayor, William J. Coppola, and Christopher Mena provide many more ideas and strategies for teaching "Mi Gente" within the context of a performance ensemble.
- Although we highly recommend encouraging students to learn their parts "by ear" as much as possible, this transcription/arrangement of "Mi Gente" might be helpful as the learning process unfolds.
 - Encourage students to create their own roadmap/arrangement for their performance of this song!
 - Return to the recording often for the musical nuances.

Slide 48: Lesson Component 2: Learning Checkpoint

- *Why is salsa a transnational genre?*
 - Salsa is considered a transnational genre because **it is the product of the cultural dialogue among people from different nations. It emerged during the 1970s in New York City, where musicians from South America and the Hispanic Caribbean (i.e., Spanish speaking) lived and worked together.**

- *What are some Cuban influences of salsa?*
 - Two important Cuban influences of salsa are **characteristics of Cuban son music (most importantly, the son clave rhythm)** and **instrumentation of the son conjunto (string instruments, drums, and handheld percussion like guiro, claves, and maracas).**
- *What are some important musical characteristics of salsa?*
 - **Some important characteristics include the implied son clave rhythm, simple chord progressions, the integration of modern instrumentation and jazz harmonies, anticipated bass line, and a verse-chorus formula—which features repeated riffs and improvisation.**
- *What are two rhythmic patterns central to salsa music?*
 - **The son clave rhythm and cascara (played on timbales).**
- *Who were some trailblazers (important musicians) associated with salsa?*
 - Three important musicians discussed in this Lesson Component were **Celia Cruz, Tito Puente, and Héctor Lavoe.**

Slide 49: Lesson Navigation Slide

3. Component Three: The Reggaeton Revolution



To prepare:

- Read through the component.
- Preview the **Lesson 9, Component 3 Slideshow** (slides 51–71).
 - 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 50: Component 3 Introduction Slide – The Reggaeton Revolution

Slide 51: Attentive Listening: “Gasolina”

Attentive Listening:

- Listen to an excerpt from “Gasolina”, performed by Daddy Yankee.
 - *What type of music is this? Where is it from? What is it for?*
 - Students will likely be familiar with this song by Daddy Yankee (sometimes called the King of Reggaeton).
 - Some say Daddy Yankee was the first person to use the term “**reggaeton**” to describe this music.
 - **Reggaeton** is a genre of **popular dance music derived from a variety of cultural influences** (including Puerto Rican, Panamanian, Jamaican, Cuban, and Dominican).

Slide 6: What is Reggaeton?

Share Information and Watch Video:

- Reggaeton is our third example of dance music that developed from the cultural dialogue among people from many nations (from a region that includes the insular Caribbean, as well as the northern coastal states of South America, Central America, the United States, and Mexico).
 - Reggaeton has roots in Jamaican dancehall, Panamanian reggae en español (En., reggae in Spanish), and was also influenced by US rap and hip hop, Trinidadian soca, and Colombian champeta (among others).
 - **Although several reggaeton variants exist across Latin America, the genre and its origins are most commonly associated with Puerto Rico.**
- Watch a [short video](#) (1:20) that gives an introduction to the genre (Part of Spotify’s LOUD podcast, narrated by Ivy Queen).
 - Note: Find the rest of the LOUD podcast [HERE](#).

Slide 53: History of Reggaeton: The Panamanian Connection

Share Information:

- The history of reggaeton can be traced to the construction of the Panama Canal, an artificial waterway that cuts across the Isthmus of Panama connecting the Atlantic and Pacific Oceans, in the early 1900s.
 - In a nutshell, the Panama Canal was built to save time and money by transporting cargo more quickly. It facilitated global trade by connecting two oceans.
 - The project attracted workers from Jamaica and the Caribbean region of Central America, many of whom settled in Panama permanently after.
 - Note: Want to know more about the construction of the Panama Canal? See [this online exhibit](#) from Smithsonian Libraries.

Slide 54: History of Reggaeton: *Reggae en Español*

Share Information:

- In the 1960s and 1970s, Panamanian DJs of Jamaican descent began to create new versions of classic Jamaican dancehall hits.
 - Note: Jamaican dancehall is a subgenre of reggae.
- These versions used Spanish lyrics and incorporated rhythmic elements of Latin popular dance music (e.g., Latin percussion tracks) and became known as ***reggae en español***.

Slide 55: History of Reggaeton: “El General”

A. Share Information:

- In the 1980s, Edgardo A. Franco, a young Jamaican Panamanian broke into the commercial music scene with what is considered the first instance of reggae en español.
 - Performing in military uniform under the sobriquet (nickname) “El General” (En., “The General”), Edgardo Franco was born to a Trinidadian Jamaican mother and a Colombian Panamanian father.
 - His two greatest hits “Muévelo” (En., “Shake It”) and “Te Ves Buena” (En., “You Look Good”), which gained wide popularity in Latin America, the Caribbean, and Spanish-speaking US states, make obvious use of a rhythm known as ***dem bow*** (sounds like: boom-ch-boom-chick).

B. Engaged Listening:

- Play an excerpt from El General’s “Muévelo”.
 - Listen for the underlying dem bow rhythm. When you hear it, tap along.

Slide 56: Breaking Down Reggaeton: Dem Bow Rhythm and More

Share Information and Watch Video:

- The dem bow rhythm is perhaps the most important element to have been adopted from Jamaican dancehall music, as it gives reggaeton its recognizable rhythmic feel.
 - One might even say the dem bow rhythm is what makes reggaeton reggaeton.
- From a harmonic perspective, reggaeton uses simple chord progressions, often no more than two (e.g., a major chord and its relative minor).
- To help students better understand the dem bow rhythm and the structure of reggaeton music in general, show the short, embedded video called [Reggaeton Explained in Two Minutes](#).

Slide 57: Reggaeton Takes Off in Puerto Rico

Share Information:

- The sounds of reggaeton reached Puerto Rico in the late 1980s/early 1990s, and this is when the genre really started to gain momentum.
 - It became very popular among youth in urban, impoverished areas—who were looking for ways to express themselves.
 - It was raw and confrontational and talked about what was happening in the streets of Puerto Rico.
 - The popularity of reggaeton among young people has been linked to the controversial, but extremely popular dance known as *perreo* (a very sexual dance that involves people grinding against each other).
 - **Fun fact:** Perreo dancing follows a historic line of choreographic practices rooted in dancehall and the British Caribbean of the 1980s.
- **Additional contextual information:** Explicit and often sexually charged lyrics often described the difficulties of inner-city life (issues like drugs, violence, and poverty).
 - As the music became more popular in Puerto Rico, it was associated with criminal subculture.
 - At one point, the police/national guard launched a public campaign against it and hundreds of cds/cassettes were confiscated and destroyed.
 - The genre became known as the "underground" because people had to buy bootleg recordings and rely on word of mouth to find out about performances.
 - People flocked to a small nightclub in San Juan called "The Noise" to listen to this music. Stars like Daddy Yankee and Ivy Queen started their careers at "The Noise".

Slide 58: Reggaeton Goes Commercial

Share Information:

- By the mid–1990s, Puerto Rican musicians such as DJ Blass were creating albums based on the dem bow rhythm and Spanish–language rap, a process that launched the era of commercial reggaeton.
- Arguably, the most significant moment in reggaeton history involves two Dominican–born rappers from Massachusetts, who moved to Puerto Rico, Francisco Saldaña and Victor Cabrera, otherwise collectively known as **Luny Tunes**.
 - In 2003, Luny Tunes produced **Mas Flow** (En., More Flow) a compilation album that featured various artists, rapping to reggaeton “beats.”
 - Among the rappers in Mas Flow were Don Omar and Daddy Yankee from Puerto Rico.

Slide 59: Reggaeton in the Continental US

Share Information:

- In the early 2000s, reggaeton found enthusiastic audiences in places like Los Angeles, Miami, and New York.
- Daddy Yankee's 2004 song "Gasolina" (which we listened to earlier) is credited as the first reggaeton "hit" in the United States.
 - It catapulted to the top of several charts and was nominated for a Latin Grammy.
 - Significantly, "Gasolina" was inducted into the National Recording Registry at the Library of Congress. This honor is given to recordings deemed culturally, historically, or aesthetically significant.
- Although reggaeton was initially received negatively by critics, who dismissed it as "vulgar", it has gained widespread popularity in the US and all over the world.

Slide 60: The Hip Hop Connection

Share Information and Optional Listening:

- As we mentioned earlier, **hip hop is often listed as an influence of reggaeton**.
- In Puerto Rico and its diasporic communities in New York (e.g., East Harlem and the Bronx) and northwest Chicago, where Puerto Rican enclaves border African American communities, Puerto Rican musicians began to experiment with rap music.
 - Although not often discussed, Puerto Ricans played an important role in the development of hip hop, and by the mid–1980s, Spanish–language rap had a strong presence in New York.
 - Early versions set existing instrumental tracks of rap hits to new lyrics in Spanish, Spanglish, or English.

- By the late 1980s, many musicians had developed unique styles, creating their own music and rhymes.
 - Among them, Vico C. emerged as one of the most influential Puerto Rican rap artists with such hits as “La Recta Final” (En., “The End of the Line”), which comments on the connection between political corruption, military aggression, poverty, and drug traffic.
- **To help students understand differences between hip hop and reggaeton, play this [short video clip](#)** (approx. 15 seconds, explained by Vico C).
- If time allows, listen to an excerpt from Vico C.’s “La Recta Final”.

Slide 61: Reggaeton ... A Genre in Progress

Share Information:

- Like many music genres, **reggaeton continues to evolve.**
 - Reggaeton musicians sample widely from Latin American dance music genres such as merengue, bachata, bolero, cumbia, and salsa.
 - From such fusions, songs like “Oye Mi Canto / Hear My Song” (a collaborative effort between several important artists) embrace reggaeton as **a pan–Latino youth genre.**
 - A sense of youth identity is signaled by the use of technology (e.g., synthesizers, drum machines, and samples) sound effects, for instance reverb, echoes, auto–tune, and more.
 - The song's pan–Latino identity is signaled through inclusive lyrics, the prominent use of the dem bow groove, and inclusion of the Spanish language.

Slide 62: Reggaeton ... A Genre in Progress

Share Information:

- Bad Bunny blends reggaeton with a musical style known as **trap**—subgenre of hip hop that often has darker lyrics and heavier beats that are not quite as “danceable”.
 - **Bad Bunny is currently one of the most popular music artists in the world.**
 - In 2022, his album *Un Verano Sin Ti* was Billboard's top performing album of the year. He has been Spotify's most streamed artist for the past three years (2020–2022). and has broken the record for tour revenue in a calendar year.
 - Interestingly, Bad Bunny's enormous success seems to be tied to his refusal to conform to the mainstream. He is unapologetically himself.

Slide 63: Ivy Queen: The Queen of Reggaeton

Share Information:

- In this male-dominated industry, **Ivy Queen’s career is a continuation of the historic struggle of women in the Latin music scene.**
 - Ivy Queen goes by several nicknames; 1) the “Queen” to signal that she was the first lady of reggaeton; 2) “La Caballota” (En., “The Main Mare”), a sobriquet she gave herself for not only being a woman but the best *reggaetoneira* (En., a female reggaeton MC); and 3) “La Diva,” a moniker given by her LGBTQ+ fans.
 - In 1974 she watched a Fania All-Stars concert on TV, featuring Celia Cruz. She has called this a turning point in her life. She said:
 - *That was the most amazing thing I’d ever seen . . . The colorful hair, the colorful gear, her grace, the way she walked, her voice, of course. She was surrounded by men, but she was calling the shots. That was like a shock to me, because they recorded her while she was walking through the hallway to get on stage; the guys all moved to the side. When she started singing, and that’s it — it was over!*

Slide 64: Ivy Queen: The Queen of Reggaeton

Watch Video:

- Depending on the time you have available, watch some or all of [the embedded bilingual interview with Ivy Queen](#) (with subtitles) to learn more about her experiences, her rise to fame, and women's empowerment (approx. 8 minutes).

Slide 65: Ivy Queen: “La Diva”

Share Information:

- **Ivy Queen has many fans from LGBTQ+ communities in Puerto Rico**, who have given her the moniker “La Diva”. She said:
 - *I started to hear La Diva from the gay community, a lot. Every time I go to the club, they’re snapping fingers, ‘Oh, La Diva’s here, mama, work it! The gay community has been a huge part of my career. They have always [done] shows, imitating me. . . I embrace them.’*
- In 2017, feminist and LGBTQ+ collectives began organizing dance parties, featuring reggaeton.
 - One of the most salient efforts involves La Colectiva Feminista en Construcción (En., The Feminist Collective in Construction) and their yearly celebration, “Si No Puedo Perrear, No es mi Revolución” (En., “If I Can’t Dance Reggaeton, It Isn’t my Revolution”) at La Fortaleza in San Juan.

- LGBTQ+ groups also organize events at El Hangar, a queer- and trans-friendly venue in Santurce.

Slide 66: Redefining Perreo

Share Information:

- At dance parties and events organized by feminist and LGBTQ+ groups, **perreo has been redefined, in defiance of misogynistic, homophobic, and transphobic sentiments** of the Puerto Rican conservative elite. (Reminder: Perreo is a highly sexual dance that involves people grinding against each other.)
 - This reinterpretation was dubbed *perreo combativo* (En., “combative perreo”), a name that taps into the longer history of the genre—which has always been political.
 - Within these spaces, reggaeton and perreo have provided women with a space to redefine their identity and role in society and have opened the door to important conversations about consent.
 - They encourage women to reclaim their sexuality, by leading and controlling the intensity of the dance and establishing boundaries for their partners.
 - Within these spaces, perreo is also highlighted as an anti-colonialist practice and queerness as a defiant identity.

Slide 67: Reggaeton as Activism

Share Information:

- As an expression of the lower economic classes (working-class immigrants), since its beginnings as an “underground” musical form in the 1990s, **reggaeton lyrics have unveiled issues of social inequality, racism, police violence, marginalization, and the hypocrisy of the Puerto Rican elite.**
 - Examples include Daddy Yankee’s “Abuso Oficial” (En., “Police Abuse”) and “Somos Raperos Pero no Delincuentes” (En., “We Are Rappers, Not Criminals”) by the “Queen of Reggaeton,” Puerto Rican MC, Ivy Queen.
- These songs (and many others) challenge the perceived link between underground music and criminality and condemn generalizations that normalized the idea that poor Afro-Puerto Ricans were part of a culture that needed to be censored.

Slide 7: Reggaeton as Political Voice

Share Information:

- In 2019, reggaeton music was deployed on the streets as part of a series of protests related to the “Telegramgate” scandal, also known as “Chatgate” or “RickyLeaks.”

- The scandal involved Ricardo Rosselló, Governor of Puerto Rico (2017–2019), and the leak of hundreds of messages from a group chat on the Telegram App.
- In these messages, Ricardo Rosselló vulgar, racist, and homophobic statements and proposed media strategies to target his political opponents.
- Enraged, the gay, queer, trans and non-binary youth Puerto Rican community flooded the streets asking, among other things, for the Governor’s resignation.
- **In reggaeton, Puerto Ricans found the ideal medium to express political critique, resist state censorship and criminalization, and defy homophobia, racism, and misogyny.**
- Additional historical context about this situation:
 - Ricardo Rosselló fed from the political legacy of Pedro Rosselló, his father and Governor before him, who had criminalized underground rap/reggaeton as part of his “Mano Dura Contra el Crimen” (En., “Iron Fist Against Crime”) initiative.
 - From 1993 to 2000 Rosselló’s initiative involved the intervention of the Puerto Rican police department and National Guard to raid and occupy public housing and other marginalized communities, under the pretext of his war against drugs and violence.

Slide 69: Olé, Olé, Olé

Share Information:

- Ricardo Rosselló resigned live on Facebook in 2019, immediately after which, the streets were flooded by celebrating protestors singing and dancing to the rhythm of *perreo combativo* songs and slogans.
 - On social media, Puerto Ricans delivered reggaeton’s *coup de grâce* (i.e., mortal blow) to the corrupt government, using phrases such as “el perreo ganó” (En., “perreo overcame”) and “Sin Perreo No Hay Revolución” (En., “There’s No Revolution Without Perreo).
 - On the streets, people chanted “Olé, Olé, Olé,” as a sign of victory and sang, together, what became “the ultimate reggaeton breakup revenge song, ‘Te Boté’ (En., ‘I Dumped You’).”
- **In this situation, the LGBTQ+ Puerto Rican community used reggaeton, more specifically perreo and its suggestive and controversial dance to generate political power.**
 - It is ironic that the Governor, the highest elected official in Puerto Rico was unseated to the tune of a musical genre that arose from the same black and low-income communities, including LGBTQ+, against which Ricardo Rosselló had rebelled.

Slide 70: Lesson Component 3 – Learning Checkpoint

- *What are some influences of reggaeton?*
 - **Reggaeton developed (and continues to develop) based on cultural dialogue among people from many nations (e.g., Puerto Rico, Panama, Cuba, Jamaica, Dominican Republic, United States). Reggaeton has roots in Jamaican dancehall, Panamanian reggae en español (En., reggae in Spanish), and was also influenced by US rap and hip hop. Although several reggaeton variants exist across Latin America, the genre and its origins are most commonly associated with Puerto Rico.**

- *What is the defining musical characteristic of reggaeton?*
 - **The defining musical characteristic of reggaeton is the den bow rhythm (boom-ch-boom-chick). It is what gives this music its recognizable feel.**

- *Who are some important reggaeton MCs?*
 - **Some of the MCs discussed in this Component include Daddy Yankee, Don Omar, Ivy Queen, Lunny Tunes (Francisco Saldaña and Victor Cabrera), and Bad Bunny.**

- *How has reggaeton served political purposes and contributed to the LGBTQ+ movement in Puerto Rico?*
 - **Since the genre's beginnings, reggaeton lyrics have unveiled issues of social inequality, racism, police violence, marginalization, and the hypocrisy of the Puerto Rican elite. At dance parties and events organized by feminist and LGBTQ+ groups, the perreo dance has been redefined, in defiance of misogynistic, homophobic, and transphobic sentiments. In 2019, Ricardo Rosselló resigned on Facebook, after sending racist and homophobic messages via an app called Telegram. Many people used reggaeton to protest his behavior and demand his resignation. After he resigned, they used reggaeton to celebrate. In this situation, the LGBTQ+ Puerto Rican community used reggaeton, more specifically perreo and its suggestive and controversial dance, to generate political power.**

Slide 71: 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 demonstrate rhythms, melodies, and harmonic progressions associated with *son* and *salsa* music.
- Students will identify and demonstrate the typical structure/form of salsa music.
- Students will perform rhythmic patterns associated with danza music.

MU:Pr6.1.E.Ia Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.

- After repeated opportunities to listen, students will perform an arrangement of the salsa standard “Mi Gente” – demonstrating technical accuracy, musical nuances, and expressive intent.

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 instruments associated with danza, son, salsa, and reggaeton.
- Students will identify important musical characteristics associated with danza music (e.g., structure/form, time, phrasing).
- Students will identify important musical characteristics associated with salsa music (e.g., structure/form; rhythmic, melodic, harmonic, and stylistic characteristics).
- Students will identify differences between son and salsa.
- Students will identify the rhythmic pattern that gives reggaeton its distinct “feel”.

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 explain the historical performance context within which danza music was performed.
- Students will explain the main purpose(s) of danza, salsa, and reggaeton music.
- Students will explain why reggaeton was (is) controversial.

MU:Cn10.o.H.Ia Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

- Students will describe why and how people have used reggaeton music to express political critique, resist censorship, and defy homophobia, racism, and misogyny.
- Students will explain why reggaeton music resonated with Puerto Rican youth living in impoverished, urban areas.

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

- Students will explain the historical context and influences of danza music.
- Students will explain the historical rules of etiquette associated with danza music.
- Students will explain the contexts within which danza music is performed today.
- Students will describe the history, development, and influences of salsa music.
- Students will identify several important salsa and reggaeton artists.
- Students will explain why Celia Cruz and Queen Ivy's stories are important.
- Students will explain why salsa and reggaeton are recognized as transnational musical genres.
- Students will describe the history, development, and influences of reggaeton.
- Students will explain why reggaeton is seen as a symbol of pan-Latino youth identity.
- Students will explain how reggaeton has served political purposes.

Additional Reading and Resources

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