

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 10: Traigo esta Trulla: Fiestas Navideñas in Puerto Rico and its Diaspora

Lesson Overview

Around the world, December 25th–related dinner feasts and gift exchange mark the end of Christmas season; however, in Puerto Rico, *fiestas navideñas* (i.e., Christmas parties) continue past New Year’s Day into Three Kings celebrations on January 6th, and culminate on January 20th, with “Fiesta de la Calle San Sebastian,” a series of parties named after the largest *Carnival* street in Puerto Rico. One of the most cherished ways that Puerto Rican express their Christmas season enthusiasm is through *trulla*. This term refers to “noise” or the people making it. *Trullas* (also commonly referred to as *parrandas* or *asalto navideño*) take place at nighttime when most people are already asleep at home unaware that a group of people armed with musical instruments and singing Christmas songs from home to home are on their way to wake them up, share food and drinks, exchange gifts, and ask them to join their seemingly endless procession.

Traigo esta Trulla: Fiestas Navideñas in Puerto Rico and its Diaspora (I bring Trulla: Christmas Festivities in Puerto Rico and its Diaspora) explores the music (e.g., instruments and repertoire), contexts (e.g., rural and urban), and social significance (e.g., the creation of social bonds) of this longstanding Christmas tradition in Puerto Rican culture and its diaspora. Going further, this lesson also introduces *trulla* / *parranda* as a circum-Caribbean practice found in places such as the coastal regions of Venezuela, and Trinidad and Tobago, where it is more commonly known as *parang*.

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Lesson Components and Student Objectives*



1. Trulla Navideña! (30+ minutes)

- Describe and demonstrate understanding of the trulla tradition through participation.
- Identify and demonstrate musical characteristics of aguinaldos (songs trulla groups perform).



2. Puerto Rican Music and Christmas in Diaspora: Hawai'i

(30+ minutes)

- Describe the historical and cultural context of kachi-kachi music (Puerto Rican dance music in Hawai'i).
- Identify musical characteristics of kachi-kachi music.
- Explain how migration affects musical cultures.









3. Parranda and Parang in the Circum-Caribbean

(20+ minutes)

- Describe the musical and cultural characteristics of the Venezuelan *parranda* and Trinidadian *parang* traditions.
- Describe historical and cultural connections between Puerto Rican *trulla*, Venezuelan *parranda*, and Trinidadian *parang*.

*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: *Trulla Navideña!*



To prepare:

- Read through the component.
- Preview the ***Lesson 10, Component 1 Slideshow*** (slides 4–22).
 - 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 2: Component 1 Introduction Slide — *Trulla Navideña!*

- Note: If you completed Component 1 of Lesson 3 (Aguinaldos and Fiesta de Reyes), slides 5–9 of this lesson will be a review. Beginning on slide 10, students will learn new material and have a chance to actively make music.

Slide 3: The Longest Christmas in the World

Share Information:

- Puerto Ricans love to boast having the longest Christmas season in the world, which takes off soon after Thanksgiving.
- In early December, people begin preparations for Fiestas de Navidad (i.e., Christmas Festivities) to the sound of Christmas tunes playing on the radio, signaling a hectic schedule of family gatherings, work-related parties, government-sponsored events, and numerous other activities leading to Christmas Day.
- Christmas Day is regarded by many as a culminating moment with families gathering to eat typical dishes and give presents.
- But in Puerto Rico, December 25th is the half-way point of Christmas celebrations.

Slide 4: A Six Week Fiesta!

A. Share Information:

- Soon after Christmas Day, several parties follow leading to and in observation of New Year’s Day, Three Kings Day (January 6th), and Fiesta de la Calle de San Sebastian, the three major festivities of the season.
- This six-week-long fiesta is a chance for throwing parties, making *promesas* (En., resolutions), exchanging gifts, and performing *trullas*.

B. Discussion:

- Ask students to share their ideas about what they think a trulla entails before moving on with the lesson (if they completed Lesson 3, they probably already know).
- Then, move on to the next slide for more information.

Slide 7: Trulla: A Cherished Tradition

Share Information:

- The trulla (pronounced "TROO-yah") is one of Puerto Rico's most cherished Christmas traditions.
- The term trulla itself means "noise" and in this context, describes the group of people making noise.
- Often performed at nighttime throughout the Christmas season, trullas are **surprise visits to unsuspecting households**.

Slide 8: Trulla, Parranda, or Asalto Navideño?

Share Information:

- Trullas are also referred to as *parrandas* or *asalto navideño* (pronounced "Ah-S AHL-toh nah-vee-DAYN-yo").
- The word *parranda* may be understood as "party" or "spree" in the sense of being a sustained period of unrestrained activity of a particular kind.
 - The term *parranda* can also refer to the group of carolers who performs these spontaneous, raucous, late-night visits to friends' homes during Christmas holidays. In this case, the term *parranda* is a collective noun. A single aguinaldo singer is called *parrandero*.
- The term *asalto navideño* (Christmas assault) describes the way in which bands of people with instruments or a *cappella* "storm" a neighbor's home.
 - Those inside the house wake up to the sound of music and merriment, and typically respond by sharing food and drinks and joining the trulla as it heads to the next home.
- **Importantly, parranda/trulla/asalto navideño can be understood as a complex practice that creates social bonds and collective identity through partying, singing, eating and drinking.**

Slide 9: A Christmas Story ...

Share Story:

- In her article, "Ábrame la Puerta (Open the Door for Me): A Cuban/Puerto Rican Christmas Cecilia Peterson (2015)," Cecilia Peterson describes the Puerto Rican *asalto* scene:

- “When my mom was growing up, no one was safe from a late-night *asalto* throughout these six weeks of celebration. Several times during the never-ending holiday, family and friends—usually a cross-generational group—would grab a guitar, pile into cars, drive to a sleeping friend’s house, bang on the door, and start singing songs about roast pork and waking people up to dance. (This is not an exaggeration. One song titled “Pobre Lechón” is a jaunty song expressing remorse for a poor pig that was roasted).
- The victims would wake up and let the group in for more music and drinks. The hosts, now thoroughly partied out of their slumber, would then join the group in the next *asalto* of another unsuspecting household. This would continue all night, with the last house providing breakfast—often *asopao de pollo*, a soupy rice and chicken dish. If someone woke you up with an *asalto*, you would have to get them back another night. ‘There was definitely a payback element,’ my mom says. ‘By New Year’s, I was exhausted.’
- One family friend would drive out of his way after every Christmas party to stand outside their house and sing *aguinaldos* under my grandparents’ bedroom window until the whole house woke up. Then he would jump back into his car and leave. Once he convinced a police officer to knock on the door, red lights flashing, and when the door finally opened, he made his escape. One late night, the only way my grandfather could get people out of the house was to lead a *conga* line right out of it.”

Slide 5: Trulla/Parranda in the Bronx!

Attentive Listening/Viewing:

- Play the embedded video of a Christmas assault from the Bronx Music Heritage Center, which provides more cultural context about this tradition.
 - Remember: This celebration is taking place in a diasporic context (diaspora is the dispersion or spread of people beyond their original homeland).
 - *What instruments do you notice?* (Instruments used in this video include **panderos** [hand-held drums], **güiro** [scraper], **claves**, and **brass instruments** such as trombone and flugelhorn.)
 - Advance to the next slide to learn more about instruments typically used in this context.

Slide 11.1: The Jíbaro Orchestra

Share Information and Images:

- The most typical idiophones used in trulla performance are **güiro** (also known as the *carracho*), **cowbell**, **maracas**, and **panderos** (i.e., *pleneras*). **These instruments are easy to carry!**
 - The *güiro* is a Pre-Columbian musical instrument of Taíno origin.
 - Cowbells are often used in salsa music, but also rock (e.g., “Don’t Fear the Reaper”).
 - *Maracas* are also used in salsa music and are made of leather, wood, or plastic.
 - *Panderos*, after their role in *plena* music— studied in lessons 4 and 5 of the Puerto Rico pathway—are in essence jingle-less tambourines.
 - The *barril de bomba* (En. *bomba* barrel) is a member of the membranophone family and an instrument of the *bomba* music ensemble (see lessons 6 and 7).

Slide 11.2: The Jíbaro Orchestra

Share Information and Images:

- Sometimes, trulla groups include chordophones (guitar-like instruments), such as the **bordonúa**, **tiple**, **guitar**, and **cuatro** (Puerto Rico's national instrument). These instruments played together are known as the Puerto Rican orquesta jíbara (i.e., jíbaro orchestra).
 - Optional: Watch a video of the cuatro (from Proyecto del Cuatro) [HERE](#).
 - Learn all about the orquesta jíbara in Lessons 2 and 3 of this Pathway!
- Aerophones are less common in trulla, but sometimes people may play the accordion or choose from a variety of brass instruments (e.g., trumpets, trombones).
 - Optional: [Watch this video of a brass-trulla ensemble](#). *What instruments can you identify?*

Slide 12: Aguinaldos and Villancicos

Share Information:

- The songs trulla groups perform are called *aguinaldos* and *villancicos*.
- The *trulla* or *parranda* is thus an *aguinaldo* or *villancico* choir with or without instrumentalist.
- The easiest way to describe these song forms is to compare them to Christmas carols; however, for a detailed description, see lesson 3 of the Puerto Rican pathway.
- In fact, one of the ways in which *parrandas* (i.e., *trullas*) are defined is as a group of Christmas carolers who perform spontaneous, raucous, late-night visits to friends’ homes during Christmas holidays.
- *Aguinaldos* are more commonly associated but not exclusive to the Christmas season.

Slide 13: Trulla and Musical Heritage

A. Share Information:

- *Trullas* are commonly associated with rural life traditions, specifically *jibaro* music and instrumentation.
 - In fact, the aguinaldo is one of the most popular genres of *música jíbara* ("MOO-see-kah HEE-bah-rah").
 - *Música jíbara* is a broad term for Puerto Rican folk songs from that traditionally came from mountain regions and rural areas (learn all about *música jíbara* in Lesson 2).
- Many *jibaro* songs follow the verse – refrain formula, where a lead singer is answered by the choir’s refrain (call and response).
- Common instrumentation includes voice (most importantly), guitar (and other stringed instruments), and güiro (and other percussion instruments).

B. Discussion:

- *What does the use of call and response and instruments like güiro and guitar tell us about the musical heritage of this tradition?*
 - **The aguinaldo is a cultural fusion of African, Indigenous, and European elements.** Call and response form and some instruments have African roots. Melodies and instruments (such as guitar) reflect European influences. Instruments like güiro have Indigenous roots. To learn more about this topic, visit Lesson 3.

Slide 14: Wake Up, It’s a Parranda!

Watch Video and Discuss:

- Watch another embedded video example, this time from Puerto Rico. (For this exercise, it is not necessary to watch the whole video. Move on to the next slide to actively engage with this recording.)
 - The for the video caption reads: “According to Puerto Rican tradition, during a Christmas assault, a group of people carrying musical instruments make random visits to family and friends, who, awake or asleep are surprised with Christmas music.”
 - Listen for the “call”, and especially, this “response”:
 - Si escuchas un ruido, guitarra y tambora,
si escuchas un ruido, guitarra y tambora,
es una parranda levántate ahora
 - (EN.) “If you hear noise, guitars, and drums, it’s a *parranda*; get up now!”
 - *What instruments do you notice in this trulla?* (Hints: **cuatro (playing chords), hand claps, voice, drums, guiro.**)

Slide 15: Wake Up, It's a Parranda!

Engaged Listening and Reflect:

- Watch the video again; This time, **sing and clap along to the refrain.**
 - *How does the family receiving the trulla react? How would your family have reacted?*

Slide 16: How to Trulla

Share Information:

- *Trulla* songs can be performed in a variety of formats, depending on the availability of instruments. Remember:
 - The **voice** is the central instrument of *trulla* performance.
 - Parranderos may perform **a cappella** (i.e., without instrumental accompaniment), **or accompanied** by any combination of chordophones (i.e., “string” instruments), membranophones (i.e., drums), idiophones (i.e., percussive instruments without membrane), and/or aerophones (i.e., “wind” instruments).
 - Those who don't have an instrument usually clap or even beat on pots, **the main ingredient of the trulla is joy and a good disposition to wander endlessly from house to house.**

Slide 17: Let's Trulla: Attentive and Engaged Listening

Attentive and Engaged Listening:

- Listen to the embedded recording, “Trulla de Navidad”.
- Help students develop familiarity with the song by facilitating attentive and engaged listening experiences. Some ideas:
- Listen for instruments (voice, various idiophones playing the steady beat, drums).
 - Tap the steady beat on the "call". Walk the steady beat on the "response".
 - Listen for the rhythm played on the drums. When you hear it, try to pat along.
 - Hum along with the response.
 - When you're ready, try to sing along with the response:
 - **Ask Jaime to transcribe the Spanish for the refrain.**
 - (EN.): Someone hasn't come with this Christmas crowd. Perhaps next year, he'll get nothing at all.

Slide 18: Let's Trulla: Enactive Listening and Creating

Engaged Listening and Creating:

- After repeated listening, the students can collaboratively create their own arrangement of the song.
- Allow them to choose how they will participate. Some ideas:
 - Some students can **sing the response while clapping the steady beat** (The students will likely pick up the melody on their own after repeated engaged listening. However, you could also teach them each phrase by ear through modeling and imitation.)
 - Students can **play the steady beat** on claves or cowbell.
 - The teacher (or a confident student—or students) can **learn and perform the verses (calls)**. Click the down arrow in the slideshow to access these lyrics/translations. You can also find them below. Students could perform these in English or Spanish.
 - Students can **create a rhythmic pattern to play on the güiro** (perhaps 1 eighth note, 2 sixteenth notes, 2 eighth notes; ti ti-ri ti ti).
 - Students can **create a syncopated pattern to play on drums** (or imitate the pattern played by drums on the recording).
- Throughout the learning process, return to the recording often for the musical nuances.

Slide 19: Let's Trulla: Put it all Together!

Perform and Present:

- Take your show on the road!
 - After creating and practicing your class arrangement of "Trulla de Navidad", visit other classrooms in your school and perform it for them.
 - Encourage them to clap and sing along.
 - Who knows, maybe they'll join your trulla!

Slide 20: Trulla: A Changing Christmas Tradition

Share Information:

- Like many other musical and cultural traditions, *trulla* has changed over time, and impromptu performances are not as common as they once were.
- However, there are also professional *trulla* performances that contribute to exposing new audiences to this quintessential Puerto Rican Christmas tradition.
 - Optional: Watch the embedded video (approx. 5 minutes), within which a member from the group Gibaro de Puerto Rico speaks about trulla/parranda tradition before the beginning of a holiday parade.
 - Optional: Read more about holiday music of Puerto Rico and its diaspora and listen to a playlist of Puerto Rican Christmas songs, curated by Smithsonian Folkways Recordings [HERE](#).

Slide 21: Lesson Component 1: Learning Checkpoint

- *How long is Christmas in Puerto Rico? (Six weeks)*
- *What is trulla?*
 - **Puerto Rican Christmas Caroling, with an added element of surprise. This practice creates social bonds and collective identity through partying, singing, eating, and drinking.**
- *What are some defining musical characteristics of aguinaldos (the songs trulla groups perform)?*
 - **Aguinaldos have Spanish, Indigenous, and African influences. The voice is the primary instrument. Chordophones include guitar-like instruments (bordunúa, tiple, and cuatro). Percussion instruments include: güiro, maracas, cowbell, pandero, and barril de bomba. Sometimes, accordions and/or brass instruments are also used.**

Slide 22: Lesson Navigation Slide

2. Component Two: Puerto Rican Music and Christmas in Diaspora: Hawai'i



To prepare:

- Read through the component.
- Preview the **Lesson 10, Component 2 Slideshow** (slides 23–42).
 - 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 23: Component 2 Introduction Slide – Puerto Rican Music and Christmas in Diaspora: Hawai'i

Slide 24: Puerto Ricans in Hawai'i

Share Information and Watch Video:

- In 1900, approximately five thousand Puerto Ricans (men, women, and children) came to Hawai'i contracted as plantation laborers.
 - The history of Puerto Rican life in Hawai'i is also a history of isolation and gradual assimilation.
- Many of today's Hawaii's Puerto Rican community descend from these early migrants and represent 1% of the Hawaiian population (approx. 12,000).
 - Spanish is rarely used in everyday speech, especially among younger Puerto Rican descendants, and although older people are able to speak it, most speak English.
- **Watch the embedded video** (approx. four minutes) to learn more.
- Note: If you have not completed other lessons in this Pathway, you can click the down arrow in the slideshow to review the concept of 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., Hawai'i).

Slide 25: Puerto Ricans in Hawai'i

Share Information:

- Migration is a characteristic of the modern world: People scatter voluntarily or forcibly from their homeland and form diasporic communities in their new environment.

- Geography connections: When they arrived in the early 1900s, Puerto Ricans settled on Oahu (Kalihi Palama, Waipahu, Pearl City, and Waianae), Kaua'i (Hanepe), Maui, and Hawai'i (aka Big Island, near Kohala).
- Connection to Component 1: Trullas are probably the most pervasive of all Puerto Rican fiesta traditions. They are practiced on the island and throughout the diaspora communities found in different places across US and as far as Hawaii.

Slide 26: Plantation Life in Hawai'i

Discussion:

- In the early 1900s, Puerto Ricans lived on plantations in isolation, on camps exclusively comprised of Puerto Ricans.
 - *In what ways do you think plantation life in Hawai'i shaped Puerto Rican musical culture? (After leading a short, exploratory discussion, advance through the next several slides to learn more about this.)*

Slide 27: Diaspora and Musical "Authenticity"

Share Information:

- **Migration affects music traditions in interesting ways.** New identities are formed in diaspora, reinterpreting and fusing cultural elements from home (in this case, Puerto Rico) and the host nation (in this case, Hawai'i).
- Sometimes, diasporic communities are preoccupied with perceptions of "authenticity" and go to great lengths to preserve, maintain, and transmit their musical traditions and customs.
- Sometimes, they aim to represent musical expressions as they were originally created and performed, rather than desiring change and embracing innovation.

Slide 28: The Jíbaro Connection

Share Information:

- It is important to remember that until the mid 1900s, there was little direct contact between Puerto Ricans in Hawai'i and those that remained in the homeland, except for small numbers of Puerto Rican servicemen stationed in Hawai'i. Many stayed after completing their enlistment, interacting with the local diasporic community.
 - These servicemen and commercial recordings were the locals' most important musical connections to Puerto Rico.
- The relative isolation of the plantation lifestyle manifested in **the preservation and modification of styles and forms that are not very common in Puerto Rico today.**

- The "style" of most Puerto Rican music in Hawai'i today can be traced to rural, *jíbaro* communities.
 - The term "jíbaro" traditionally refers to rural farmers of mixed-race ancestry (although today it can apply to all ethnic and social backgrounds and in many ways is a symbol of Puerto Rican pride and values—such as hard work). In general, jíbaro music is considered "rural" music, and has strong ties to Hispanic heritage and music traditions.
 - See Lesson 2 of this Pathway to learn more about jíbaro communities and explore the meaning of this term.

Slide 29: Puerto Rican Dance Music in Hawai'i

A. Share Information:

- Life on plantations was tough, and one of the few diversions was a weekly Saturday night communal dance.
 - The most common dance forms performed in these events were **vals** (waltz), **guaracha** (a salsa-like style), **plena and bomba** (see lessons 4, 6, and 7), **polka and mazurka** (European dance forms), and sometimes **danza** (in a greatly altered form).

B. Attentive Listening:

- Listen to the embedded example, called "La Gallina".
 - *What type of music is this? How do you know? What is interesting about the instrumentation?*
 - If students have completed other lessons in this Pathway, they might recognize "**La Gallina**" is influenced by plena.
 - Plena music is a **percussion-driven music tradition** that developed in coastal, working-class, Afro-Puerto Rican communities. **It is characterized by simple harmonies, binary form, call and response, and improvisation (all of which can be heard in this recording)**. See Lesson 4 in this Pathway to learn more about plena.
 - **Interestingly, these musicians incorporate the accordion**, which is not particularly common in Puerto Rico.

Slide 30: The *Conjunto*

Share Information and Attentive Listening:

- Puerto Rican musicians in Hawai'i formed **conjuntos** (i.e., ensembles) to play their music.
- The original instrumentation was a **cuatro, güiro, and guitar**. (The cuatro is a guitar-like instrument with four or five sets of double strings.). The **button**

accordion (heard in the previous recording) sometimes replaced the cuatro as the third instrument in the ensemble.

- This instrumentation continues to be used in Hawai'i today - with a few modifications.
- To illustrate, **listen to an excerpt** from the embedded example: This recording (a waltz) features **güiro, guitar, and cuatro**.

Slide 31: *Kachi-Kachi* Music

Share Information:

- The quick-tempo dance music played by Hawaiian Puerto Ricans became known as ***kachi-kachi*** music.
 - In Japanese, the word *kachi* means scratch. According to some accounts, Japanese plantation workers who worked alongside Puerto Ricans in Hawai'i thought this music (the güiro in particular) sounded "scratchy". They began calling it *kachi-kachi* music—and the name stuck.

Slide 32: Puerto Rican Dance Music in Hawai'i Evolves

Share Information and Attentive Listening:

- After WWII (1939–1945), Puerto Rican servicemen introduced two members of the membranophone family to the ensemble, **bongos** and **conga drums**.
- In the mid-1970s, the **electric bass guitar** was added to the ensemble and has since become a standard member of the “trio.”
- Like the music of native and New York Puerto Ricans, over time, diasporic musical expressions in Hawai'i became increasingly influenced by Afro Latin music.
- The arrangements performed by Puerto Rican musicians in Hawai'i are often **composite styles** ... the characteristics of two or more traditional Puerto Rican musical styles are combined/fused.
- To Illustrate, **listen to two more examples** (“Ay Mamá, Que Voy a Hacer” and “Seis”, from the album *Puerto Rican Music in Hawai'i*. If time allows facilitate a discussion about these questions:
 - *What type of music is this? How do you know? What instruments do you hear?*
 - Example 1: "Ay Mamá, Que Voy a Hacer": This example is classified as **guajira son** ... a Cuban genre of dance music and predecessor to salsa. Cuban son is characterized by **European-influenced melodies and harmonies, African-derived syncopated rhythms, simple chord progressions, and the use of layered, repetitive riffs**.
 - Members of this band (Mi Gente) said they didn't want to lose their jibaro heritage, but felt they needed to "move ahead".

- Learn more about Cuban son and the development of salsa music in Lesson 9 of this Pathway.
- Example 2: "Seis": The "seis" is one of the two most popular forms of **música jíbara** (jibaro music). This example features an extended conjunto: **voice, güiro, guitar, congas, and electric bass. It combines elements of seis and salsa music.** It uses a harmonic progression that is typical of salsa music and many other genres of the circum-Caribbean: tonic (I), sub–dominant (IV), and dominant (V). **Puerto Rican seis music in Hawai'i is fast, strophic, and built on an ostinato figure known as tresillo (dotted quarter, dotted quarter, quarter).**
 - Interestingly, the great Puerto Rican jibaro singer, Ramito, visited Hawai'i in the 1960s and recorded an album called "Ramito in Hawaii" - which he dedicated to the Puerto Rican community in Hawai'i.
 - Learn more about música jíbara, seis, and tresillo in Lesson 2 of this Pathway.
- Some additional information about the evolution of kachi-kachi music in Hawai'i:
 - In the 1980s, Kachi-kachi music was mostly performed in bars, peaking in popularity in about 1985.
 - At first, clubs hired and featured Latin musicians on a nightly basis (in recent years such shows are less frequent).
 - Most performers were skilled craftsmen and blue-collar workers by trade, not full-time professional musicians.

Slide 33: Puerto Rican Christmas Music in Hawai'i: Trulla!

Share Information and Attentive Listening:

- The Christmas season has always been very important to Puerto Rican diasporic communities, and the **trulla** (i.e., parranda; asalto navideño) is one of the most pervasive of all Puerto Rican Christmas traditions. **In Hawai'i, Christmas music is a very important part of the repertoire kachi-kachi conjuntos play.**
 - Note: If you didn't complete Component 1 of this lesson, you can click the down arrow in the slideshow to learn about the trulla tradition:
 - Trulla is pronounced "TROO-yah". The term trulla means “noise” and describes a group of people making noise.
 - Trullas are surprise nighttime visits to unsuspecting households that occur during the Christmas season. Those inside the house wake up to the sound of music and merriment (Christmas carols), and typically respond by sharing food and drinks and joining the trulla as it heads to the next home.
- Listen to a short excerpt from the embedded example, called “Asalto Navideño”, performed by Los Caminantes (you will have a chance to listen again on the next slide).

- *What is this song about? Where do you think this is being performed?*
 - As the title indicates, "**Asalto Navideño**" is a Christmas song that **references the trulla tradition. It was recorded at a community dance in Honolulu.** Here is a translation of an excerpt from the lyrics: "One 25th (the baby Jesus) was born and it was the month of December. In a humble manger, the light of the world arrived ... Christmas gets closer and he will make everyone happy. The little country boy is singing songs of happiness."

Slide 34: Puerto Rican Christmas Music in Hawai'i: Trulla!

Attentive Listening:

- Listen to "Asalto Navideño" again.
 - *What type of music do you think this is? How do you know? What instruments do you hear?*
- Note: For this exercise, you might want listen to the whole track, because there are actually three distinct sections that are tied to different musical styles. You can find the lyrics/translation/break down of sections in the liner notes [HERE](#).
 - Section 1 will be the most recognizable to students and is classified as **salsa/guaracha**.
 - You can tell by the **characteristic repeated, syncopated, arpeggiated pattern played on the keyboard and the implied 3:2 clave rhythm (the general "feel")**.
 - Instruments include: **güiro, guitar, cuatro, bongos, congas, electric bass**.
 - Visit Lesson 9 to learn more about salsa music!
 - Optional extension:
 - Section 2 is classified as **aguinaldo**. The aguinaldo is one of the two most popular forms of música jíbara (the other is seis). Learn more about aguinaldo in Lesson 3 of this Pathway.
 - Aguinaldos are typically based on a Spanish poetic form called *decimilla* (stanzas with ten lines of six syllables each).
 - The term aguinaldo has become synonymous with "Christmas carol," however its repertoire has expanded beyond nativity-related themes to include many other (often secular) subjects.
 - Section 3 is classified as **seis**. Seis music is typically based on a Spanish poetic form called *décima* (ten lines of eight syllables each). Learn more about seis in Lesson 2 of this Pathway.

Slide 35: Puerto Rican Christmas in Hawai'i: Fiesta de Reyes

Share Information:

- Celebrated yearly on January 6th (part of Christmas Season), Epiphany is arguably the most important fiesta for the local Puerto Rican community in Hawai'i.
 - Puerto Ricans more commonly refer to Epiphany as ***Fiesta de Reyes*** (Three Kings Celebration).
 - This fiesta is held in adoration of the Three Magi (Three Wise Men) who, according to Christian lore, presented the new-born Jesus with offerings of myrrh, gold, and frankincense.
 - Traditionally, Puerto Rican children receive additional gifts on January 6, delivered overnight by the Three Magi.
 - On the eve of the 5th, they place grass in shoeboxes for the Magi's camels to feed on. The next morning, they wake up to find the gifts left by the kings.

Slide 36: A Puerto Rican Epiphany Service in Hawai'i

Share Information and Attentive Listening:

- For Día de Reyes on January 6th, Puerto Rican festivals typically involve Catholic mass and outdoor celebrations, food, and music.
 - In 1985, the first Spanish language mass took place in Honolulu, Hawai'i in celebration of the calendric Catholic celebration of the Epiphany.
 - This is notable, because a large percentage of the Hawaiian Puerto Rican congregation speak very little Spanish.
 - On that day, in order to sing along they had to learn the words phonetically and by rote before and during the mass.
- Listen to an excerpt from "Perdon Señor" (En., Pardon us, Oh Lord), sung during the penitential rite.
 - If you listen carefully, you can hear someone speaking in English, teaching the short Spanish phrase and melody to the congregation before the mass.
 - The phrase is: El Señor es mi Fuerza, mi Roca y Salvación (En., the Lord is my Strength, my Rock and my Savior.)

Slide 37: Kachi-Kachi Music in Secular Contexts

Share Information and Attentive Listening:

- In addition to the Christmas season and other religious occasions, there are many secular opportunities for the performance of kachi-kachi music in Hawai'i throughout the year.
- One example is the Puerto Rican softball league, which is held on Sundays from January through April. Informal kachi-kachi jam sessions take place during, between, and after the games.

- Families eat, drink, and dance to various makeshift jibaro groups that may substitute instruments for kitchen items (e.g., pans and pots).
- To illustrate, **listen to an excerpt** from the embedded recording of a seis jam at a baseball game in Hawai'i in the 1980s.

Slide 38: The Future of Puerto Rican Dance Music in Hawai'i

Share Information:

- There is a modest legacy of communal dance that remains a part of social life in Hawaiian Puerto Rican communities today, especially in Honolulu.
 - This is in part possible through the support of the United Puerto Rican Association of Hawai'i, an association dedicated to the preservation and transmission of history, culture, and arts of Puerto Ricans in Hawai'i.
 - They host several dances a year, including Mother's Day, scholarship fundraisers, and Three Kings celebrations.
 - Sometimes, kachi-kachi musicians are hired to perform at other special events, such as weddings and birthday parties.
- **Although it is supported by older members of the community, the Puerto Rican legacy of communal dancing is at risk.**
 - Younger generations, with few exceptions, show little interest in traditional Puerto Rican musical forms; Instead, they show preference for commercial pop music (e.g., rock and disco).
 - As an example, in the 1980s, the Spanish rock group Menudo was so popular among young Hawaiian Puerto Ricans that two teenage cover bands were formed.

Slide 39: Puerto Rican Hawaiians in Pop Culture

Share Information:

- Pictured on this slide are two Hawaiian musicians with Puerto Rican heritage that students will likely remember:
 - Bruno Mars (born Peter Gene Hernandez) began his career performing in his family's band in Honolulu. Today, he is one of the best-selling music artists of all time.
 - Auli'i Cravalho starred in Disney's *Moana* in 2016. She talks about growing up on the Big Island surrounded by kachi-kachi music!

Slide 40: Optional Activity: Create and Perform

Creative Activity:

- Create a kachi-kachi and/or trulla-inspired "pep" song to cheer for your school team(s)! Consider these ideas:
 - Compose a refrain in English - but use at least one Spanish word of your choice.

- Hints: Consider splitting your students into smaller groups for this activity; Consider using the name of your school's mascot!
- The refrain should be three lines in total:
 - Make the first two lines the same (antecedent)
 - Make the third line different (consequent).
 - Make sure all three lines rhyme.
- Create a simple melody for your refrain.
- Accompany your song with instruments or classroom items.
 - Hint: You could even use desks to tap on or makeshift instruments.
- Add a simple chord progression (e.g., I–IV–V).
- Perform it (for each other or for a game).
- Here is an example (if you need more inspiration, return to slide 14 in Component 1 and watch the embedded video):

We are the mighty Tigers, levántate and cheer!
We are the mighty Tigers, levántate and cheer!
We are proud, so let's get loud. The Tigers are here!

Slide 41: Lesson Component 2: Learning Checkpoint

- *How did plantation life affect the musical culture of the Puerto Ricans who migrated to Hawai'i?*
 - Life on plantations was tough, and one of the few diversions was Saturday night communal dances. **In Puerto Rican diasporic communities in Hawai'i, music and dance were (and are) inseparable.** Some of the types of dance music performed were: vals (waltz), guaracha (a salsa-like style), plena, bomba, polka, mazurka, and sometimes danza (in a greatly altered form).
- *What are some characteristics of Puerto Rican dance music in Hawai'i (kachi-kachi)?*
 - Kachi-kachi is dance music **meant for social contexts! It is up-tempo and danceable.** In Japanese, the word kachi means scratch. According to some accounts, Japanese plantation workers who worked alongside Puerto Ricans in Hawai'i thought **this music (the güiro in particular) sounded "scratchy"**. They began calling it kachi-kachi music—and the name stuck.
- *In what contexts is kachi-kachi music performed in Hawai'i?*
 - Kachi-kachi music is popular **during the Christmas season**, but there are also **secular opportunities** for this music, including **at baseball/softball games and community dances.** In the 1980s, this music was popular at **bars and clubs.** Sometimes, kachi-kachi musicians play at **special events, such as birthday parties and weddings.**

Slide 42: Lesson Navigation Slide

3. Component Three: Parranda and Parang in the Circum-Caribbean



To prepare:

- Read through the component.
- Preview the **Lesson 10, Component 3 Slideshow** (slides 43–).
 - 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 43: Component 3 Introduction Slide – Parranda and Parang in the Circum-Caribbean

Slide 44: Trulla in the Circum-Caribbean

Share Information:

- The Puerto Rican **trulla** tradition has had significant impact in numerous cultures of the **circum-Caribbean**.
 - The term “circum” means about or around.
 - Thus, the “circum–Caribbean” is a space which includes the insular Caribbean, together with the northern coastal states of South America, Central America, and the Caribbean coast of Mexico (map embedded on slide).
- Note: If you did not complete Components 1 or 2 of this Lesson, you can click the down arrow in the slideshow for a quick overview of the Puerto Rican trulla tradition.
 - Trulla is pronounced "TROO-yah". The term trulla means “noise” and describes a group of people making noise.
 - Trullas are surprise nighttime visits to unsuspecting households that occur during the Christmas season. Those inside the house wake up to the sound of music and merriment (Christmas carols), and typically respond by sharing food and drinks and joining the trulla as it heads to the next home.

Slide 45: Trulla in the Circum-Caribbean

Share Information and Choose Your Path:

- Outside of Puerto Rico, trulla is often known by its other name, **parranda**. Venezuela is one example of a location that has a rich parranda tradition.
- **Parang** is the Trinidadian version of *trulla* practice, which emerged as an influence of Venezuela parranda.
 - **Choose your path** depending on the time you have available to learn about this topic! **Consider these possibilities:**

- If time allows, engage with the content in both case studies and learn about how parranda and parang function as an important part of culture in Venezuela and Trinidad.
- Split the class into two groups and assign each one of the case studies to investigate. Each group can take a few minutes to share out about what they learn to the rest of the class.
- If time is limited, choose one of the two case studies to explore as a class.
- Students can explore one of the two case studies independently (perhaps as homework) and provide a short, written reflection about what they learn.
- **Click on one of the buttons embedded on the slide or advance to the next slide to get started!** (The Parang in Trinidad case study begins on slide 56).
- Note: In this Component we provide two examples of how Puerto Rican Christmas music traditions have influenced music and traditions in different locations (Venezuela and Trinidad). However, it is important to remember that there are many more examples of this! For example, in Colombia the music of Ramito and Chuito (important Puerto Rican jibaro musicians and composers) forms part of their Christmas repertoire.

Slide 46: Attentive Listening

Attentive Listening:

- Listen to the embed audio recording, while thinking about these questions:
 - *How would you describe the sounds? What images come to mind? What is the purpose and use of this music?*
 - Note: Depending on time available, you might want to listen to an excerpt or the whole track. This is a medley of four songs.
 - After giving students a chance to reflect on these questions, **advance to the next slide to learn more.**
 - Optional engaged listening: Encourage students to move to the music.

Slide 47: “Potpurri Sabor a Navidad”

Share Information:

- The song you just listened to is called "Potpurri Sabor a Navidad" (A Taste of Christmas)—this medley featured four songs that have become classics of Venezuela’s Christmas celebrations.
- Like Puerto Rican trulla, one of the purposes of this music (**Venezuelan parranda**) is to celebrate the birth of Jesus (Christmas). **Advance through the next several slides to learn more.**
- If time allows - students can listen again, with this context in mind.

- About the arranger: Luís María Frómata (1915–1988), popularly known as “Billo,” was an arranger, composer, and dance orchestra conductor from the Dominican Republic, who arrived in Venezuela in 1937. This version was recorded by a group called La Sardina de Naguayá in 2011.

Slide 48: Christmas in Venezuela

Share Information:

- Christmas festivities in Venezuela often feature the performance of festive songs that celebrate the birth of Jesus (aguinaldo).
 - Note: See Lesson 3 of this Pathway to learn more about aguinaldo.
- Use the embedded maps to explore geography connections.
- Then, move onto the next slide for more information.

Slide 49: Venezuelan Parranda

Share Information:

- In Venezuela, **Carnival** is celebrated during the Christmas season.
 - Carnival is a festivity that takes place in many countries around the world, just before the Lenten season. Celebrations culminate around the Tuesday before Ash Wednesday. An example you might be familiar with is the celebration of Mardi Gras (Fat Tuesday) in New Orleans.
 - To learn more about Carnival in Puerto Rico and throughout the Circum-Caribbean, visit Lesson 8 of this Pathway.
- **So - in Venezuela, the word parranda is used to describe the music and popular revelry of Carnival festivities AND Christmas festivities and songs**, in particular, the performance of aguinaldos (festive songs celebrating the birth of Jesus).

Slide 50: Carnival: A Syncretic Process

Share Information:

- **Like Carnival, the history of Venezuelan parranda is tied to the slave trade.**
 - Enslaved African people and their descendants showed great resilience in their new environment and created new cultural forms of expression despite and in response to exploitation and repression.
 - They fused African musical traditions and elements with European ones, a process known as **syncretism**.
 - One clear example of the syncretic process is evidenced in the practice of Carnival, which combines elements of African culture with Catholic festivities.

Slide 51: Naiguatá, Venezuela

Share Information:

- Our exploration of Venezuelan parranda focuses on the city of Naiguatá, which is home to one of the country's most celebrated Carnival traditions.
 - Naiguatá is located in the state of Vargas, north of Caracas, the Venezuelan capital (see embedded map).
- Additional context:
 - The capital of Vargas is La Güaira and that is why its residents, including the people of Naiguatá, are called **güaireños**.
 - Naiguatá is home to indigenous people, *criollos* (Venezuelan-born Spaniards), and a significant number of Afro-Venezuelans, who are well known for having a fine sense of humor and a great fondness for parties and traditional music.
 - The name Naiguatá is related to an important indigenous regional chief, who was known to colonial chroniclers of the mid-16th century as “the most powerful lord inhabiting those coasts.”
 - The town of Naiguatá was built around the Spanish system of *encomienda* by which Spaniard lords “legally” forced groups of natives into labor and to pay taxes. Later, enslaved Africans were traded to meet agricultural demands.

Slide 52: Parranda in Naiguatá

A. Share Information:

- It is precisely the influence of these three cultures (Indigenous, Spanish, African), which through the process of syncretism, **güaireños fused and created distinct instruments, songs, dances, and attires that represent a unique Venezuelan-Caribbean identity.**
- Güaireños are well known for having a fine sense of humor and a great fondness for parties and traditional music. It is therefore not surprising that Naiguatá is known for having the largest number of year-round festivals and celebrations in Venezuela.
 - The most popular celebrations of this coastal town correspond to the Roman Catholic calendar, such as Carnival, Corpus Christi, Cross of May, Saint John the Baptist, and Christmas.

B. Attentive Listening:

- Listen to another example of Carnival music in Naiguatá, Venezuela: “Parranda Callejera,” (En., “Street Parranda”).
 - *Does it sound like Christmas music? Does it sound like Carnival music? Why or why not?*

- In what follows, we will complement our study of parranda music with a look at La Sardina de Naiguatá (the local musical group you just heard) and how they got their name.

Slide 53: Entierro de la Sardina

A. Share Information:

- One of the most popular celebrations is Entierro de la Sardina (En., Burial of the Sardine), Carnival's closing ceremony.
 - The Entierro is a great procession and a form of street theater held at the end of carnival, on Ash Wednesday.
 - This tradition arrived from Spain to Venezuela, where it acquired musical and cultural elements of its new home and transformed it into its present character.

B. Watch Video:

- Watch the embedded video (approx. four minutes) to learn more about Entierro de la Sardina.
 - Note: This video was also used in Lesson 8 to illustrate common elements of Carnival celebrations in the Circum-Caribbean.
 - After watching the video, discuss the following questions before moving on (you could also assign these questions as homework). You might choose to watch the video second, asking students to focus specifically on these guiding questions:
 - *What is the object of the Burial of the Sardine? (To petition the spirits for a good harvest and fishing season)*
 - In 1915, the Cáceres brothers organized an Entierro. *What was their occupation? (They were fishermen who through a sardine into the sea as a petition for abundance.)*
 - *What did people do as a petition for abundance? (They dressed up as different characters and participate in a pagan ceremony similar to a procession. At the end of the procession, they reenact throwing the sardine into the ocean.)*
 - *Who are the main 3 characters mentioned in the video? (The widows, the priest, and the devil)*

Slide 54: La Sardina de Naiguatá

Watch Video:

- The Entierro de la Sardina festival inspired the creation of La Sardina de Naiguatá (The Sardine of Naiguatá), a local group founded by Ricardo B. Díaz in 1970.

- Watch a second video (almost 6 minutes) and ask students to jot down answers to the following questions. If time allows, these questions can become the basis for a follow-up class discussion.
 - *What is Ricardo's nickname? (El gato: "The Cat")*
 - *What instruments does the band use? (electric keyboard and bass, handheld percussion such as cowbell, a variety of drums, and perhaps most importantly - brass instruments such as trumpet and trombone.)*
 - *What does the phrase "no one is a prophet in their own land mean"? (The basic meaning of this phrase - which has its origins in the Bible - means that people take for granted the things they are familiar with ... It is hard to recognize the "specialness" in people or things that you encounter often ... they become "normalized" to you.)*
 - *What musical innovation makes the group a "prophet"? (The group has created its own distinct version of parranda ... which incorporates exciting rhythms and different types of instruments - electric and brass. They engage with a musical style that has been around for a long time but have given it their own unique spin.)*

Slide 55: More Listening: "Pajaro Amarillo"

Share Information and Attentive/Engaged Listening:

- Like Puerto Rican trulla, Venezuelan parranda music is often related to, but not exclusive to the Christmas season. Some song themes address aspects of daily community life, or depict bucolic scenes (e.g., countryside life).
- To illustrate, play an excerpt from "Pajaro Amarillo" (En., "Yellow Bird"), which is about a local bird.
- Especially if you are teaching this Component in a music class, consider leading students in some engaged listening activities, such as:
 - Clap along with the cowbell.
 - Walk to the beat.
 - Tap an improvised rhythm on your lap.
 - Dance!

Slide 56: Parang!

Watch Video:

- Watch an excerpt from the embedded video.
 - *What did you hear? What do you see? What is the purpose and use of this music?*

- Students may notice: **Singers** (female), **instrumentalists** (male), a variety of **string and percussion instruments, costumes, dancing, a strong steady beat, syncopation, Spanish language, call and response form** (verse/chorus).
- This is a performance of **Trinidadian parang music**. Advance to the next slide to start learning about the purpose, use, and history of this tradition.

Slide 57: A Trinidadian Christmas

Share Information:

- Like its Puerto Rican and Venezuelan siblings (trulla and parranda), **parang music is central to celebrating "Trini" Christmas season**. Advance through the next series of slides to learn more.
- Trinidad and Tobago is circled on the embedded map. Students may notice its close proximity to Venezuela.
 - See Component 1 for more about Puerto Rican trulla/parranda and Component 2 for more about Venezuelan parranda.

Slide 58: Origins of Trinidadian Parang

Share Information:

- The history of how musical forms came to be is complicated, and the exact origins of Trinidadian parang continue to be debated:
 - Some argue that the tradition was introduced by Spanish, colonists who ruled Trinidad from 1498–1797.
 - Others suggest it arrived in Trinidad from Venezuela in the 19th century with migrant workers who were hired to work on cocoa plantations.
- Regardless, of its origins, this practice has become an integral part of the cultural landscape of Trinidad and Tobago.

Slide 59: Origins of Trinidadian Parang

Share Information and Attentive/Engaged Listening:

- When they arrived in Trinidad, migrant workers from Venezuela brought with them their own musical practices and over time, developed new ones.
- Grand Curucaye—a region to the north and east of Santa Cruz in Trinidad (near San Juan)—is the home of Venezuelan-Spanish immigrants and their centuries-old Spanish String Orchestra.
- Listen to the embedded example of music played by musicians in this type of ensemble.
 - Ideas for engaged listening activities (optional):
 - Clap the steady beat.

- Tap the rhythmic riff played by the piano.
- Hum the melody.

Slide 60: Spanish String Orchestra and Syncretism

Share Information and Attentive Listening:

- The musical practice of this social group highlights both its Spanish and Afro-Venezuelan influences:
 - The instrumental format (i.e., string orchestra) signals its European character, while the way in which the instruments are played, which emphasizes rhythm over melody (e.g., the use of *pizzicato* and syncopation), invokes the music's Afro-Venezuelan character.
 - This fusion of African musical traditions and elements with European ones provides an example of a process known as ***syncretism*** (the combining/fusing of different cultural influences).
- Listen again for the instrumentation, rhythmic drive of this music, *pizzicato*, and *syncopation*.
 - *Pizzicato*: The plucking of strings with one's fingers rather than playing them with a bow.
 - *Syncopation*: Placing accents or rhythmic stresses where they wouldn't normally occur (an "off-the-beat" feeling).
- Although this rare type of orchestra continues to perform music for dancing and religious festivals in Trinidad, the challenges of modernity have nearly caused its extinction.

Slide 61: “Paranging”: A “Trini” Christmas Traditions

Share Information:

- The Christmas season in Trinidad begins in mid-October and goes until January 6th, the feast of the Epiphany being the official end of the Christmas season.
- Much like in Puerto Rico, groups of musicians called “parranderos” go from house-to-house singing, dancing, and sharing of food and drinks.
- Parangers pay nocturnal, surprise visits to the homes of family and friends, who are jolted from slumber by the sound of music. In exchange, they are given *pastelles* (e.g., tamales) and *ponche crema* (eggnog).
- **Eventually, the folk music performed in this context became known as *parang*.**
- Although this tradition was once widely practiced, today paranging occurs in fewer areas in Trinidad, such as Arima, Santa Cruz, St. Joseph, Caura, Mausica, Lopinot, San Raphael, and Rio Claro. However, the center of Trinidadian parang is the hillside village of Paramin (area circled in red on the embedded map).

- For more about the origins of parang, read this [Smithsonian Folklife Magazine article](#).

Slide 62: Parang Fiestas Today

Share Information:

- Traditional house-to-house caroling tradition is still practiced by some small groups and larger organized groups, but in modern times, parranderos more frequently perform in formal contexts (Christmas functions and concerts).
- There is a season of staged parang performances called parang fiestas, held from October through to January each year.
- The Christmas season ends with a national parang competition.

Slide 63: Instruments of Trinidadian Parang

A. Share Information:

- *Parranderos* are vocalists and instrumentalists who use a wide variety of instruments (whatever they can get).
- Popular *parang* instruments include the Venezuelan **cuatro** (a small, four-string guitar), **chac-chacs** (maracas), **violin**, **guitar**, **toc-toc** (claves), **box bass** (a makeshift string bass), **tambourine**, **mandolin**, **caja** (a percussion box instrument), and **marimbula** (a bass instrument related to the *mbira*, or thumb piano).
- Additional context you could share (especially relevant if you are teaching this Component in a music classroom):
 - Parang repertory includes a variety of song types:
 - **Aguinaldo**: songs that tell stories of the nativity (See Lesson 3 of this pathway for more about aguinaldo).
 - **Guarapo**: secular songs that feature improvisation
 - **Estríbillo**: call-and-response style songs
 - Various types of **Venezuelan waltz-like music**: joropo, río manzanares
 - **Despedidas**: songs of farewell and gratitude
 - **Soca parang**: combines soca and parang
 - **Chutney parang**: an influence from Trinidad's Hindu population

B. Watch Video:

- Watch an excerpt from the embedded parang performance.
 - *Which of the instruments listed on this slide do you notice? (**cuatro, guitar, chac-chacs, toc-toc, and caja. Also present is the steel drum/pan—which is known as the national instrument of Trinidad and Tobago**)*

Slide 64: Lesson Component 3 – Learning Checkpoint

- *What are some Christmas traditions in Venezuela in Venezuela and Trinidad?*
 - **Many other countries (especially in the circum-Caribbean) have traditions that are similar to Puerto Rican trulla. In Venezuela, Carnival is celebrated during the Christmas season. One popular tradition is Entierro de la Sardina - Burial of the Sardine. In Trinidad, staged performances (concerts) called parang fiestas, are held throughout the Christmas season. In both locations, festivities often feature the performance of festive songs that celebrate the birth of Jesus.**

- *What Venezuelan parranda? What is Trinidadian parang?*
 - **In Venezuela, the word parranda is used to describe the music and popular revelry of Carnival festivities and also Christmas festivities and songs. Trinidadian parang, much like Puerto Rican trulla, involves paying nocturnal, surprise visits to the homes of family and friends, who are jolted from slumber by the sound of music.**

- *What is the connection between Puerto Rican trulla, Venezuelan parranda, and Trinidadian parang?*
 - **Each of these traditions occurs during the Christmas season and involves music, dance, social bonds, and fiesta.**

- *Why do these musical practices serve as an example of syncretism?*
 - **Each of these traditions fuses African and European musical traditions and elements.**

Slide 65: Lesson Navigation Slide

2014 National Music Standards Connections

MU:Cr1.1.E.Ia Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.

- After many opportunities for listening, students will improvise ideas for a kachi-kachi and/or trulla-inspired song.

MU:Cr2.1.E.Ia Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.

- After many opportunities for listening, students will collaboratively compose a kachi-kachi and/or trulla-inspired song.

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 identify the essential characteristics of music used in the Puerto Rican trulla tradition (e.g., aguinaldo), and demonstrate these characteristics through performance (e.g., instrumentation, simple melodies and rhythms, harmonic progressions, call and response form).

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 opportunities for repeated listening, students will perform music “in the style of” Puerto Rican trulla.

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 important musical characteristics associated with trulla in Puerto Rico.
- Students will identify important musical characteristics associated with kachi-kachi music in Hawai'i.
- Students will identify important musical characteristics associated with paranda music in Venezuela.
- Students will identify important musical characteristics associated with parang music in Trinidad.

MU:Re8.1.E.1a 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 how kachi-kachi music got its name.
- Students will explain how the musical practices highlighted in this lesson relate to the idea of syncretism.
- Students will explain the lyrical meaning of songs presented in this lesson.
- Students will describe historical, cultural, and performance contexts of Puerto Rican aguinaldo and trulla, kachi-kachi, Venezuelan parranda, and Trinidadian parang.

MU:Cn11.O.T.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- Students will describe how music relates to Christmas traditions in Puerto Rico, diasporic communities, Venezuela, and Trinidad.
- Students will describe the historical, cultural, and performance contexts of Puerto Rican aguinaldo and trulla, kachi-kachi, Venezuelan parranda, and Trinidadian parang.
- Students will describe the social significance of the trulla tradition in Puerto Rico.
- Students will explain how the musical and cultural practices highlighted in this lesson relate to the idea of syncretism.
- Students will explain the context and cultural significance of the Entierro de la Sardina celebration.
- Students will explain the relationship between Puerto Rican trulla, Venezuelan parranda, and Trinidadian parang.
- Students will explain how plantation life in Hawai'i affected the musical cultures of the Puerto Ricans who lived there.
- Students will explain the main purpose of kachi-kachi music.

Additional Reading and Resources

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