

## A. 5th Grade Puerto Rico

### B. Background

- **WHY PUERTO RICO?** I set out to learn about a culture that I did not know a lot about, but that I thought might be useful in my future career. I chose Puerto Rico because I know there is a rise in Spanish-Speaking families in the United States and thought this could be a nice way to connect to a demographic I might have in my classroom. Puerto Rico has been in the news a lot recently in relation to the devastating natural disaster. I think it is important to talk about cultures that are affected by these tragedies in more ways than just numbers and pictures. I know very little about the musical traditions of this culture. In the past I have learned about music from other Caribbean countries, so I have a little context of the surrounding areas. I know their art is derived from both African and Hispanic traditions, and other cultural contact during colonial times.
- **FUNCTION OF MUSIC IN PUERTO RICO:** Art in Puerto Rico is seen as a source for national pride. The government supports the arts through “Instituto de Cultura Puertorriqueña.” Today, folk and popular music are common genres of artistic expression. Salsa music is perhaps the most commonly known and performed Puerto Rican music throughout the world (Green, n.d.). Music is used in social gatherings and at large parties where people participate by dancing. Families foster music in the home, and nearly everyone plays a musical instrument. Small parties will often entail family members entertaining each other with music while others dance. Holidays often include musical celebration, such as the Parrandas during Christmas where groups of friends sing door to door in exchange for food and drinks (George, 1988).
- **CHARACTERISTICS OF MUSIC:** Folk music of the island is derived from African, Spanish, and native Taino traditions. African rhythms and drums are combined with Spanish language and stringed instruments. The native Puerto Rican people performed dances with instruments such as bells, rattles, and long hollow drums. Today, these traditions are combined in dances such as *salsa* and *merengue*. The *bomba* is a form of native Puerto Rican song, which is sung acappella to African drum rhythms. The lyrics convey the struggle and hardships faced by African slaves brought to Puerto Rico, but the music is often celebrated and danced to and is used to bring together communities. The music evolved through the contact with various colonies, such as Dutch colonies, Cuba, Santo Domingo, and Haití, increasing the number of traditional *bomba* rhythms to sixteen. *Bomba* instruments include barrel drums called the *subidor* or *primo*, maracas, and the *guiro*. The *plena* is a form of music derived from the *bomba*. Unlike the *bomba*, *plena* lyrics are narrative and there is only one defining rhythm. Instruments of the *plena* include hand drums of various sizes called the *pandereta*. The smallest of these drums, the *requinto*, improvises over the other instruments. The *alguinaldo* is a Puerto Rican song form that fills a similar role as Christmas carols in their culture. It is in

refrain-stanza-refrain form. The melodic structures are simple and often accompanied with drums, guitars, and maracas (George, 1988). The traditional Puerto Rican group is a trio, made up of a *qauttro* (an eight-stringed native Puerto Rican instrument similar to a mandolin); a *guitarra*, or guitar; and a *basso*, or bass. Larger bands have trumpets and strings as well as extensive percussion sections in which maracas, guiros, and bongos are primary instruments (Green, n.d.)

## B. Lesson Content Outline

### Unit Learning Outcomes

- At the end of this unit, students will demonstrate knowledge of...
  - Students will know what three traditions Puerto Rican art is derived from (African, Spanish, Native Taino), and how each of those traditions influenced the music (rhythm, melody, instruments, language, etc).
  - Students will know the importance of various music making traditions in Puerto Rican culture (song and dance, celebration).
- Students will be able to....
  - Students will be able to recognize Puerto Rico on a map.
  - Students will be able to identify a *plena*, *bomba*, *aguinaldo*, as well as *salsa* dance. They will know what musical characteristics to listen for as well as the function each type of music.
  - Students will learn and perform an *aguinaldo* with lyrics and instruments.
  - Students will learn two basic salsa steps and perform them with their salsa patterns.
  - Students will perform simple salsa patterns with instruments.
  - Students will improvise over over simple salsa patterns.
- Students will show how what/how they value the new learning by....
  - Students will connect to the culture of Puerto Rico and be able to see the humanistic qualities of their artform as a social means for bringing people together and celebrating their nationality. In doing this, students better understand our connection to others in a global community and the beauty in celebrating differences rather than “othering” people that do not follow our cultural standards.
  - Students will fill out reflection that asks them what one interesting thing they learned about Puerto Rican culture, one thing that is similar to their own culture, and one thing that is different than their own culture.

### Scope and Sequence

National Standards	Lesson one	Lesson two	Lesson three	Lesson four
Create	Students will create venn diagrams to demonstrate their understanding of the influences to Puerto Rican music.	Students will create a soundscape to Coqui  Students will create their own poems.		Students will improvise over basic salsa rhythms.
Perform	Students will perform the guiro rhythm used in Native Taino music and the call and response pattern of Siré y Siré.	Students will perform their poem.	Students will perform Aroz Con Leche with voices and instruments.	Students will perform basic salsa rhythms and dance steps.
Respond	Students will respond to musical examples of Puerto Rican music and identify musical characteristics.	Respond to Coqui with movements	Students will respond to Aroz Con Leche with words describing emotions.	
Connect	Students will connect to Puerto Rican culture by discussing the stories of how the culture was formed from many different areas and relating it to our own culture.	Connect to English classes with reference to poems and rhyme schemes, as well as connection between poetry and music through rhythmic pulse.	Students will connect to Puerto Rican traditions during holidays by referencing traditions different students in the classroom have.	Students will connect to Puerto Rican culture through discussion of their musical traditions.

Lesson one

Music learning focus: Musical history of Puerto Rico, listening lesson.

Repertoire: "Coquí", "Siré y Siré" (*bomba*), "Ahora Sí" (*plena*), "Seis Salinés"

National Standards:

Respond: Students will respond to musical examples of Puerto Rican music and identify musical characteristics.

Connect: Students will connect to Puerto Rican culture by discussing the stories of how the culture was formed from many different areas and relating it to our own culture.

Perform: Students will perform the guiro rhythm used in Native Taino music and the call and response pattern of Siré y Siré.

Create: Students will create venn diagrams to demonstrate their understanding of the influences to Puerto Rican music.

Learning outcomes:

- Students will know what three traditions Puerto Rican art is derived from (African, Spanish, Native Taino), and how each of those traditions influenced the music (rhythm, melody, instruments, language, etc).
- Students will be able to recognize Puerto Rico on a map.

Teaching procedure:

- Introduce Puerto Rico by showing where it is on the map. (2 min)
  - Puerto Rico is a part of the United States and people born in Puerto Rico are natural born citizens.
- Introduce the Native Taino people of Puerto Rico. (10 minutes)
  - Introduce the climate of Puerto Rico and show pictures of the rainforest (El Yunque Tropical Forest) and the Coquí, a native frog.
  - Play El Coquí, a song about the frog of the rainforest.
  - Ask students what instruments they hear, making a list on the board under "Native Taino People"
  - Note which instruments were mainly used by the Taino people (percussion like guiros and maracas) and keep those on the board, erasing the rest. Explain that many songs of the Taino people were adopted and played in Puerto Rico today with instruments that are not native to the Taino people.
  - Demonstrate the sound of a guiro and show a picture of the kind of guiro the Taino people would have used.
  - Play the recording again, asking students to pick out which rhythm the guiro is playing.
  - Have everyone play this rhythm on guiros or rhythm sticks. Have students notate it on the board in our list.
  - Ask students what the main subject of the song was, and add importance of nature and animals to the list we are creating on the board.

- Talk about how the Spanish Settlers came to Puerto Rico in the 17th century. (10 minutes)
  - Show pictures of Puerto Rican mountains and play Seis Salinés, explaining it is an example of *musica jíbara* (add to board) which comes from the mountainous regions of Puerto Rico.
  - Ask students to say what instruments they heard and adding them to our Spanish Settler list.
  - Show pictures of instruments on the board and explain their significance to Puerto Rican music, including the cuatro, *guitarra*, or guitar; and a *basso*, or bass.
  - Play Seis Salinés and have students clap along to rhythm of maracas. Have students notate rhythm on the board and add it to our list.
- Talk about how enslaved African people were brought to Puerto Rico in the 17th century. (10 min)
  - Play Siré y Siré and ask students to listen for instruments, adding them to a African people list.
  - Show pictures of instruments, including subidor or primo, maracas, and the guiro.
  - Have students discuss rhythmic differences they heard, adding these to our list.
  - Have students note the form of the song, call and response. Teach the song in call and response format, first with words and explaining translation then with melody.

Siré, Siré, sí me voy para  
Mayagüez  
Siré Siré, porque están  
tocando mi balanceé

Yes, I'll go, yes, I'll go, yes I'm heading for Mayaguez / Yes, I'll go, yes, I'll go, for they're playing my balance (my rhythm)
  - Explain the importance of spiritual and political expression in bombas, adding it to our list.

Assessment of learning (5 minutes)

- Do you know another place in the world where the culture is a mix of various cultures around the world? How is American culture similar?
- Have students start to create a venn diagram about Puerto Rican music with three circles, one for each area of influence we talked about. Cover up the lists on the board while they do this. Students will have an opportunity the next class to finish these.
- While students work, ask individuals to come up to the board and find Puerto Rico.
- Students will be graded on participation with a simple check plus, check, check minus system.

Lesson two

Music learning focus: Expansion on different types of Puerto Rican music.

Repertoire: “Coquí”, “Siré y Siré” (*bomba*), “Ahora Sí” (*plena*), “Seis Salinés”, Bailala, Mayela.

National Standards:

- Create: Create a soundscape to Coqui
- Respond: Respond to Coqui with movements
- Connect: Connect to English classes with reference to poems and rhyme schemes, as well as connection between poetry and music through rhythmic pulse.
- Create: Students will create their own poems.
- Perform: Students will perform their poem.

Learning outcomes:

- Students will know what three traditions Puerto Rican art is derived from (African, Spanish, Native Taino), and how each of those traditions influenced the music (rhythm, melody, instruments, language, etc).
- Students will be able to identify a *plena* and a *bomba*, *aguinaldo*. They will know what musical characteristics to listen for as well as the function each type of music.

Teaching procedure:

- Walk in to Coqui, move freely to music (10 minutes)
  - Create a soundscape with available instruments
  - Review where Coqui was from and the features of Native Taino music.
- Create a *décima* (15 minutes)
  - Display the lyrics to Seis Salinés, pointing out the rhyming scheme.

Y yo sé que mis familiares

Sufrirán porque me quieren

Cuando escuchan que me hieren

Criticando mis cantares

Y cuando en fiestas populares

Escuchan a otro cantando

Ellos estarán pensando

En dónde estará el cantor

Que simbolizó el valor

De un jíbaro improvisando

*(Translation)*

And I know my family

Will suffer because they like me

When they hear my pain

Criticizing my songs

And in popular parties

When they hear another singer

They will be thinking

Where am I “the singer”

This symbolizes the value

Of improvising Jíbaro

- Have students create their own poem, first suggesting a theme and voting on one, and then calling on students to suggest lines that follow the rhyme scheme.
- Demonstrate assigning a rhythm to a line of the poem by using the the way you would speak it.
- Have students improvise a rhythm to various lines of the poem.
- Students will perform their poem in small groups.
- Mention Siré y Siré from yesterday’s class and ask what students remember about it. (10 minutes)
  - Discuss how a bomba is a form of native Puerto Rican song, which is sung acappella to African drum rhythms. The lyrics convey the struggle and hardships faced by African slaves brought to Puerto Rico, but the music is often celebrated and danced to and is used to bring together communities. The music evolved through the contact with various colonies, such as Dutch colonies, Cuba, Santo Domingo, and Haití (point these out on a map), increasing the number of traditional *bomba* rhythms to sixteen. *Bomba* instruments include barrel drums called the *subidor* or *primo*, maracas, and the *guiro*. Show pictures of instruments.
  - Introduce the *plena*.
  - Form of music derived from the *bomba*. Unlike the *bomba*, *plena* lyrics are narrative and there is only one defining rhythm. Instruments of the *plena* include hand drums of various sizes called the *pandereta*. The smallest of these drums, the *requinto*, improvises over the other instruments.
  - Listen to Ahora Sí. Discuss the differences between Ahora Si and Siré y Siré.

Assessment of learning (5 minutes)

- Play Bailala (a plena available on youtube) and MAYELÁ, a bomba available on smithsonian Folkways and ask students to hold up fingers on their chests (so other students do not easily see) to identify if it is plena or a bomba.
- Have students finish their venn diagrams on different influences of Puerto Rican music.
- Students will be graded on accuracy of and effort towards the venn diagrams and participation throughout class and discussions.



### Lesson three

Music learning focus: Puerto Rican culture and uses for music in the culture.

Repertoire: “Aroz Con Leche” (*aguinaldo*)

National Standards:

- Connect: Students will connect to Puerto Rican traditions during holidays by referencing traditions different students in the classroom have.
- Perform: Students will perform Aroz Con Leche with voices and instruments.
- Respond: Students will respond to Aroz Con Leche with words describing emotions.

Learning outcomes:

- Students will learn and perform an *aguinaldo* with lyrics and instruments.
- Students will be able to identify an *aguinaldo*. They will know what musical characteristics to listen for as well as the function each type of music.
- Students will know the importance of various music making traditions in Puerto Rican culture (song and dance, celebration).

Teaching procedure:

- Talk about the significance of music in Puerto Rican culture (5 minutes)
  - Art in Puerto Rico is seen as a source for national pride.
  - The government supports the arts through “Instituto de Cultura Puertorriqueña.”
  - Today, folk and popular music are common genres of artistic expression.
  - Music is used in social gatherings and at large parties where people participate by dancing.
  - Families foster music in the home, and nearly everyone plays a musical instrument. Small parties will often entail family members entertaining each other with music while others dance.
  - Holidays often include musical celebration, such as the Parrandas during Christmas where groups of friends sing door to door in exchange for food and drinks. Do any of you have a tradition at home that is like this?
  - One of the songs people would sing for this event is Aroz Con Leche.
- Teach Aroz Con Leche (see music directly after this lesson plan) (10 minutes)
  - Play a recording for the students and ask what emotions are conveyed with with music, and how that fits in with the purpose of the music (holiday cheer and joy).
  - Sing for students while they tap the macro beat
  - Have students repeat after me, words without the melody, one phrase at a time.
  - Have students repeat after me, song with melody, one phrase at a time

- Chunk larger phrases together
- Accompany students on guitar
- Add instruments (25 minutes)
  - Have instruments set up around the room: Soprano glockenspiel, soprano metallophone, alto metallophone, bass xylophone and or bass metallophone, wood blocks or claves, cow bells, drums.
  - Have students sit by and instrument.
  - Using finger tips, have all students play macro beat.
  - Using the instrumental arrangement guide (see following), have different instruments repeat their rhythm after me. Once they know their pattern, they repeat it to keep it going as the next group adds their pattern.
  - Teacher sings song over student instrument arrangement
  - Teacher repeats song until students can join in on instruments.

#### Assessment of learning

- Assessment will be informal and based on participation and while learning Arroz Con Leche and the instrumental arrangement. This will be based on the check plus, check, or check minus system. I will also note if students are 1. Accurately singing notes and rhythms and 2. Accurately playing their instruments with correct rhythms and proper technique. This will also be based on a check plus, check, or check minus system.



# Arroz con Leche

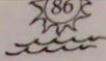
Puerto Rico

1. A - rroz con le - che se quie - re ca - sar con  
(2.) soy la viu - di - ta, la hi - ja del rey, Me

u - na viu - di - ta de la ca - pi - tal, que  
quie - ro ca - sar y no en - cuen - tro con quien;

se - pa co - ser, que se - pa bor - dar, que  
Con - ti - go sí, con - ti - go no, con

pon - ga la me - sa en su lu - gar. 2. Yo  
ti - go mi vi - da, me ca - sa - ré yo.



## The Song Text

### Verse 1:

Arroz con leche se quiere casar  
*Ah-rohz kon lay-chay say kee-eh-ray cah-sar*

Con una viudita de la capital  
*Kohn oo-nah vee-oo-dee-tah day lah kahp-ee-tahl*

Que sepa coser, que sepa bordar;  
*Kay say-pah koh-sehr, kay say-pah bohr-dahr*

Que ponga la mesa en su lugar.  
*Kay pohn-gah lah may-sah ehn soo loo-gahr*

### Verse 2:

Yo soy la viudita, la hija del rey.  
*Yoh soy lah vee-oo-dee-tah, lah ee-hah dehl ray*

Me quiero casar y no encuentro con quien.  
*May kee-eh-roh kah-sahr ee no ehn-kwehn-troh kon kee-ehn*

Contigo sí, contigo no,  
*Kohn-tee-goh see, kohn-tee-goh no*

Contigo mi vida, me casaré yo.  
*Kohn-tee-goh mee vee-dah, may kah-sah-ray yo*

## Text in English

### Verse 1:

Rice with milk (rice pudding) is good to eat  
With a widow from the capital (city of San Juan)  
Who knows how to cook and sew;  
Who sets a fine table of foods.

### Verse 2:

I am a widow, the daughter of a king.  
I wish to choose a companion. With you, yes, with you, no,  
With you I will enjoy life.



# Arroz con Leche

Classroom Instrumental Arrangement

Puerto Rico

Wait for intro.

Chords: F, C, C7, F, C7, F

SG

SM

AM

BX/BM

open  
closed

1

2

1 2 3 4

The musical score is arranged in a system with seven staves. The first four staves are for SG, SM, AM, and BX/BM. The fifth staff is for a woodwind instrument (flute or clarinet). The sixth staff is for a string instrument (violin or viola), with 'open' and 'closed' positions indicated. The seventh staff is for percussion, with two drum parts labeled 1 and 2. The score includes a key signature of one flat (Bb) and a time signature of 6/8. The piece begins with a 'Wait for intro.' instruction. The first four measures are marked with chords: F, C, C7, F, C7, F. The percussion parts feature a rhythmic pattern of eighth and sixteenth notes.



claves.

- Students then split into groups of four with one of each instrument represented. They can go around in a circle and take turns improvising over this pattern.
- Dancing
  - Play Que te Veya Bien and have students count along 1-8, with each number corresponding to an eighth note.
  - Add a step to each number, alternating right and left foot.
  - Then, we leave out the number 4 and 8. Repeat after me, 1 2 3, 5 6 7
  - Add feet back in, still alternating left and right foot. Encourage hips to be free and not stuck.
  - Now get into two lines facing each other.
  - Establish front and back of room, with the lines perpendicular to this.
  - Feet now alternate front back front, back front back, mirroring the person opposite you.
  - Now we add in direction. Repeat after me ONE two three, FIVE six seven.
  - On the big beats, take a step to the side. So STEP TO THE FRONT little step back little step front STEP TO THE BACK little step front little step back.
  - Possible expansion, moving forward and backwards with the same basic step. Adding a twirl in replace of a big step.

#### Assessment of learning

- What are the roots of salsa music?
- Students will be evaluated based on their participation and efforts toward accurate music making with a check minus, check, and check plus system.

#### Final Unit Evaluation

- There will be cultural sharing celebration and informance where students from all grades share what culture they have been learning as part of their curriculum. For example, third graders may present an African country, Fourth graders may present the native people of our region, and fifth graders would present Puerto Rico. Fifth graders will perform an aguinaldo and a salsa dance and present important things they learned about the culture. All students will participate in the musical performances. All students will have a role in presenting important things about the culture, whether it is speaking or preparing a visual aid. Students will be graded on participation. After this, students will answer complete a reflection based on their presentation:
  1. Were you successful is presenting music from Puerto Rico? Why or why not?
  2. Do you think learning about different cultures is important in music class? Why or why not?
  3. What was your favorite part of the unit and why?

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