Music of Cuba

From Son to Salsa
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From Son to Salsa

Valerie Dare
Salvador Ferreras

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Forget sugar, rum, or cigars—Cuba’s chief export to the rest of the world is music. From salsa and jazz bands in Miami and New York to soukous and highlife dance bands in West Africa, the musical styles that began as son in Cuba have transformed popular music throughout Europe, Africa, and the Americas.

The musical traditions associated with Cuba did not exist on the island five hundred years ago. The native cultures that prevailed before the Spanish conquest were decimated by the settlers who arrived in the years following A.D. 1511 and replaced by a fusion of Spanish and African traditions. With the arrival of boatloads of West African slaves over the next three hundred years, blacks made up almost half the population by the 1840s. The rhythms and dances of the Yoruba and Congolese peoples combined with the art music of Spain to produce a rich hybrid of sensual, infectious, dance-driven styles in which African rhythms were overlaid with Latin melodic forms.

Danzón, a dignified and sedate dance performed today mainly by blacks, originated from the courtly dances of Spanish colonial families. A danzón orchestra typically has cornets, clarinets, and percussion and is the most European of Cuban musical styles. In the 1930s, danzón was replaced by son as the most popular dance form.

The precursor of salsa, the big band Latin jazz sound, son is still the dominant musical genre in Cuba today. The style originated in the Oriente province at the eastern end of the island where thousands of Haitian refugees arrived around 1800. It fused Latin and Spanish musical elements, combining instruments such as the bongo drum, guiro (scraper), and tres (a small guitar-like lute), with the clave (wooden sticks) that play the central rhythm.

Contemporary son bands like Irakere, Orquesta Reve, and NG La Banda incorporate elements of jazz and rap into their music, appealing to new generations of music lovers.

Cuban music and dances such as the bolero, cha-cha-cha, and mambo became popular overseas in the 1950s through exposure on radio, recordings, and in Hollywood movies. One of the more fascinating examples of the influence of Cuban music on local traditions is in West Africa, where musicians combined rumba with local rhythms and guitar techniques to produce hip-shaking soukous and highlife dance styles.
Since 1990 the development of music in Cuba has been threatened by the more pressing needs of an economic crisis generated by the breakup of the Soviet Union and the U.S. embargo on vital goods and services. Cubans will need their indomitable spirit and strong cultural identity to sustain their nation through this period of adversity while continuing to be, in the words of the defiant slogan which defines their national character, “Everyday more Cuban than ever.”

_Son to Cuban Women_
From all Cuban men worthy of a
Cuban woman
of noble and sound spirit and of pleasant demeanour

Music, sunlight, gaiety, contentment and satisfaction
Cuba, its women and the _son_ sing in my soul.

Listen! Look at my joy!
The cadence of my song and its sweet Inspiration

Sexteto Matencero

Valerie Dare
Geographic Background

**BACKGROUND INFORMATION**

**STATISTICS**

Population
- Creoles, of European descent
- Mulattoes, of mixed African and European descent
- Blacks, of West African descent
- Spanish
- Chinese
- Other minorities

**RATING**

0 ■ ■ ■ ■ 1 ■ ■ ■ ■ 2 ■ ■ ■ ■ 3 ■ ■ ■ ■ 4 ■ ■ ■ ■ 5 ■ ■ ■ ■

**COMPLETION ACTIVITY**

Map Questions

World Music
Geographic Background

BACKGROUND INFORMATION
By 1570, the native Taino and Ciboney Indian population had disappeared as a result of colonization by Spain. African slaves were brought to the island over the next three hundred years to work the sugar cane fields. At the same time European settlers, mainly from Spain and the Canary Islands, brought their cultural traditions of opera, choral music, and folk music and dance to the New World.

The West African slaves, especially the Yoruba and Congolese, increased the black population to 44,000 by 1774 and totaled half the population by the 1840s. Because slaves in Cuba had more opportunity to buy their freedom than slaves elsewhere in the Caribbean, large communities of free blacks populated the towns. They, together with urban slaves, were permitted to celebrate their religious festivals with dance and music. Rural slaves were also allowed to sing, drum, and dance on their days off, and many were able to leave their plantations to attend fiestas.

Under these circumstances, a mix of African and European musical traditions flourished, giving rise to some of the most popular rhythms and styles in world music today, including son, rumba, mambo, and salsa. In the twentieth century, Cuban music has influenced Caribbean and Latin American countries, West Africa, Europe, and the United States, becoming a source of inspiration for Latin jazz bands.

STATISTICS
Population 11,091,000
Creoles, of European descent 60%
Mulattoes, of mixed African and European descent 22%
Blacks, of West African descent 12%
Spanish 3%
Chinese 1%
Other minorities 1%

RATING
Rate the degree of multiculturalism in Cuba today.

0 ● ● ● ● 1 ● ● ● 2 ● ● ● ● 3 ● ● ● ● ● 4 ● ● ● ● ● ● 5
low high

COMPLETION ACTIVITY
Use the background information to complete the following:
The native Indian population in Cuba had disappeared by the year ________. They were killed by European colonizers from ________. Slaves were imported from Africa to work in the ________ ________ fields. There slaves were mainly ________ and ________ people.

Map Questions
- What part of the United States is closest to Cuba?
- Which two Central American countries are closest to Cuba?
- What language would you expect to be used for most of the place names in Cuba?

DEMOGRAPHIC PIE CHART

- Graph the percentage of each racial group in Cuba.
- Label the parts of the graph.
**Socio-Political Focus**

**Cuba**

**DIRECTIONS**

**Answer** the questions below.

1. People from which two geographic areas contributed to Cuban music and dance?
2. Name the African people who came as slaves to Cuba.
3. Which musical element present in Cuban music came from Africa, melody or rhythm?
4. Which musical element did Spain contribute, melody or rhythm?
5. Which Cuban musical genres (styles) have you heard of?
6. There are seven musical genres listed for Cuba. List as many Canadian musical genres as you can.
7. Draw your own Venn diagram showing the sources for Canadian music, i.e. where in the world our popular music comes from.

1. __________________________________________________________________________________________
2. __________________________________________________________________________________________
3. __________________________________________________________________________________________
4. __________________________________________________________________________________________
5. __________________________________________________________________________________________
6. __________________________________________________________________________________________
7. __________________________________________________________________________________________
Socio-Political Focus

DIRECTIONS
Have students use the Venn diagram below to answer the questions on the facing page.

Cuba

SPAIN
- Folk and art music traditions

CUBA
- Danzón
- Son
- Rumba
- Conga
- Mambo
- Cha-cha-chá
- Salsa

AFRICA
- Yoruban and Congolese traditions

Melody

Rhythm
DIRECTIONS

View #28-4 (Controversia) from the video The Americas II and answer the questions below.

1. How many musicians including singers, are involved in the controversia?

2. Which of the following instruments do you see? (Put a check mark beside each.)
   - piano
   - guiro
   - trumpet
   - flute
   - xylophone
   - congas
   - guitars
   - shaker

3. What kind of audience is at a controversia? (Put a check mark beside your choices.)
   - Men
   - Women
   - Children
   - Mostly white
   - Mostly black

4. Why do you think the audience is laughing, clapping, and applauding the singers?

5. Controversia lyrics are improvised. What does this mean?

6. Are the two singers friends or enemies? How do you know?

7. What kind of song are the men singing? (Put a check mark beside your choice.)
   - Love song
   - Protest Song
   - A song contest

8. Do you think the controversia a song tradition from Africa or from Spain? (Put a check mark beside each.)
   - Africa
   - Spain

   Give a reason for your choice.

9. Evaluation Why do you think more white people than black people came to hear the controversia?

10. Choice Would you attend a controversia if one were performed in your neighbourhood? (Put a check mark beside each.)
    - yes
    - no

11. Make your own question

12. Make your own question
Have students view #28-4 (Controversia) from the video The Americas II and answer the questions below.

1. How many musicians including singers, are involved in the controversia?
   
   There are 11 musicians and singers.

2. Which of the following instruments do you see? (Put a check mark beside each.)
   
   - ☑ piano
   - ☑ guiro
   - ☑ trumpet
   - ☑ flute
   - ☑ xylophone
   - ☑ congas
   - ☑ guitars
   - ☑ shaker

3. What kind of audience is at a controversia? (Put a check mark beside your choices.)
   
   - ☑ Men
   - ☑ Women
   - ☑ Mostly white
   - ☑ Mostly black
   - ☑ Children

4. Why do you think the audience is laughing, clapping, and applauding the singers?
   
   They are enjoying the song and think the singers are clever.

5. Controversia lyrics are improvised. What does this mean?
   
   The song is made up on the spot.

6. Are the two singers friends or enemies?
   
   They are friends.

   How do you know?
   They smile at each other and put their arms around each other's shoulders.

7. What kind of song are the men singing? (Put a check mark beside your choice.)
   
   - ☑ Love song
   - ☑ Protest Song
   - ☑ A song contest

8. Do you think the controversia a song tradition from Africa or from Spain?
   
   - ☑ Africa
   - ☑ Spain

   Give a reason for your choice.
   The singers look Spanish rather than African.

9. EVALUATION Why do you think more white people than black people came to hear the controversia?
   
   The tradition comes more from their culture.

10. CHOICE Would you attend a controversia if one were performed in your neighbourhood?

    - ☑ yes
    - ☑ no

11. MAKE YOUR OWN QUESTION

12. MAKE YOUR OWN QUESTION
# Listening Guide

**DIRECTIONS**

*Listen* to *Nena, Así No Se Vale*, by Orquesta Ritmo Oriental, from the recording, *World Wider Your Guider*, and **circle** the appropriate words.

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>a capella</td>
<td>or</td>
<td>accompanied</td>
<td>fast tempo</td>
<td>or</td>
</tr>
<tr>
<td>solo</td>
<td>or</td>
<td>chorus</td>
<td>simple</td>
<td>or</td>
</tr>
<tr>
<td>call and response</td>
<td>or</td>
<td>melismatic</td>
<td>always changing</td>
<td>or</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>one note per syllable</td>
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<table>
<thead>
<tr>
<th>INSTRUMENTS</th>
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<tbody>
<tr>
<td>gong</td>
<td>electric guitar</td>
<td>keyboard</td>
<td>xylophone</td>
<td></td>
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<tr>
<td></td>
<td>drum kit</td>
<td>chirango</td>
<td>marimba</td>
<td>conga drums</td>
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<tr>
<td></td>
<td>saxophone</td>
<td>bombo</td>
<td>bass guitar</td>
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<tr>
<td></td>
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<td>rattle</td>
<td>acoustic guitar</td>
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<th></th>
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<tr>
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<tr>
<td>powerful or weak</td>
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<tr>
<td>confident or confused</td>
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<tr>
<td>homesick or content</td>
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</table>

<table>
<thead>
<tr>
<th>THE PICTURE I SEE</th>
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</tbody>
</table>
LISTENING GUIDE

DIRECTIONS
Have students listen to *Nena, Así No Se Vale*, by Orquesta Ritmo Oriental, from the recording, *World Wider Your Guider*, and circle the appropriate words.

STYLE
- a capella or accompanied
- solo or chorus
- fast tempo or slow tempo
- simple or complex
- always changing or repetitive
- call and response
- melismatic or one note per syllable

INSTRUMENTS
- gong
- electric guitar
- keyboard
- xylophone
- drum kit
- chirango
- marimba
- conga drums
- saxophone
- bombo
- bass guitar
- piano
- clave
- horns
- kena
- bell
- rattle
- acoustic guitar
- flute

MY FEELINGS
- curious or content
- excited or peaceful
- angry or romantic
- happy or sad
- calm or energetic
- powerful or weak
- confident or confused
- homesick or content

THE PICTURE I SEE

World Music 🌎
### DIRECTIONS

<table>
<thead>
<tr>
<th>Step 1:</th>
<th>Step 2:</th>
<th>Step 3:</th>
<th>Step 4:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Watch the teacher make the first line.</td>
<td>Help the teacher make the second line.</td>
<td>Make a third line with the teacher’s help.</td>
<td>Write a fourth and fifth line yourself.</td>
</tr>
</tbody>
</table>

### THE NEW SONG

_________________________________________________________________________
Song Writing

DEFINITION

WHAT IS A ____________?  

DEFINITION:

A controversia is an improvised song composed by a poet singer (trovador) in response to a challenge by another trovador. Often humorous and satirical, controversias follow a set format and reflect the rich oral traditions of the Cuban people.

MODEL SONG LYRICS

Trovador #1 First Voice (call)
Come with me, my friend, let’s go hear Ejio’s band,
It’s a hot party, and they say it’ll go on till dawn.
My wife is so proper, she’ll stay at home.
Don’t say no, let’s go party,
And I’ll show you that I’m the boss in my house.

Trovador #2 Second Voice (response)
I won’t go there with you,
Because it’s known that your wife is fearsome.
If she finds out you’re planning to drink,
God bless you, she won’t let you go.
She won’t let you move from the plaza to the corner,
Because I know she’s the boss in your house.

Trovador #1 First Voice (call)
You’re all wrong, you know that I’ll go by car
And I’ll spend the whole night dancing.
When I get a little tipsy, I even dance the guaguanco.*
The dance has started, so let’s go and boogie,
I’ll show you who’s the boss at my house.

THE NEW SONG

Trovador #2 Fourth Verse (response)

1.  

2.  

3.  

4.  

5.

* a form of rumba in which couples dance to a fast tempo
**DIRECTIONS**

Find and draw the instruments used to play rumba.

---

**DESCRIPTION**

Rumba is a passionate dance which demonstrates important elements of the Cuban national character: movement, spontaneity, sensuality, sensuality, love, tension, opposition, and freedom coupled with restraint. It requires both play and deliberate action. The dance appears deceptively simple. Using subtle and discrete movements, rumba may look loose and improvised, but in reality it is closely structured.

The rhythms of rumba come from claves, maracas, and drums. The tempo is quick-quick-slow.

---

**ILLUSTRATION OR STEPS DIAGRAM**

1. **Quick:** From closest position, with left knee slightly bent take small step to side on left foot; transfer weight; then straighten left leg.
2. **Quick:** With right knee slightly bent, close right foot to left foot; transfer weight and straighten leg.
3,4. **Slow:** With left knee slightly bent, take small step forward on left foot; transfer weight and straighten leg.
5. **Quick:** Continuing with hip motion above, take small step to side on right foot.
6. **Quick:** Close left foot to right foot.
7,8. **Slow:** Take small step back on flat of right foot.

---

from *Music of the Andes; an Introduction to the Instruments Pre and Post Conquest.*
Dance

**DIRECTIONS**

Have students draw the instruments associated with rumba, or find a video (or instructor) to teach them the dance.

**DESCRIPTION**

Rumba is a passionate dance which demonstrates important elements of the Cuban national character: movement, spontaneity, sensuality, sexuality, love, tension, opposition, and freedom coupled with restraint. It requires both play and deliberate action. The dance appears deceptively simple. Using subtle and discrete movements, rumba may look loose and improvised, but in reality it is closely structured.

The rhythms of rumba come from claves, maracas, and drums. The tempo is quick-quick-slow.

**COSTUME AND/OR INSTRUMENTS**

**ILLUSTRATION OR STEPS DIAGRAM**

1. **Quick:** From closest position, with left knee slightly bent take small step to side on left foot; transfer weight; then straighten left leg.
2. **Quick:** With right knee slightly bent, close right foot to left foot; transfer weight and straighten leg.
3,4. **Slow:** With left knee slightly bent, take small step forward on left foot; transfer weight and straighten leg.
5. **Quick:** Continuing with hip motion above, take small step to side on right foot.
6. **Quick:** Close left foot to right foot.
7,8. **Slow:** Take small step back on flat of right foot.
**Musical Instruments**

**DIRECTIONS**
Use the CD-ROM program, *Musical Instruments*, to research the ________________.

<table>
<thead>
<tr>
<th>NAME &amp; CLASSIFICATION</th>
<th>membranophone</th>
<th>idiophone</th>
<th>chordophone</th>
<th>aerophone</th>
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</thead>
<tbody>
<tr>
<td>________</td>
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</table>

**ORIGINS & GEOGRAPHICAL DISTRIBUTION**

![World Map]

**MATERIALS**

- wood
- metal
- skin
- bone
- plastic

**FAMILY**

**PERFORMANCE DETAILS**

<table>
<thead>
<tr>
<th>SIZE</th>
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<table>
<thead>
<tr>
<th>PITCH RANGE</th>
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</table>

**RELATED INSTRUMENTS**

**LOOKS LIKE**

Cuba
Musical Instruments

DIRECTIONS
Have students use the cd-rom, Musical Instruments, to research the conga drum, or other indigenous instrument.

NAME & CLASSIFICATION
congas: membranophone
idiophone
chordophone
aerophone

ORIGINS & GEOGRAPHICAL DISTRIBUTION
- developed in Latin America
- prototypes came from Africa

MATERIALS
| wood  | ✔ |
| metal | ✔ |
| skin  | ✔ |
| bone  | |
| plastic | |

FAMILY
Percussion

SIZE
23-30 cm diameter
about 90 cm tall

PITCH RANGE
varies with hand pres.

RELATED INSTRUMENTS
Mrdunga
Odaiko
Ghatam
Kotsuzumi
Kalungu
Bongos
Atumpan
Timbales
Dzembe
Darabuka
Cuica
Kandang

PERFORMANCE DETAILS
Congas are usually played in groups of two or three drums. Very different sound colours and pitches can be achieved by striking the conga on the skin at the centre or near the rim, using either the palms or fingers.

LOOKS LIKE

World Music
**DIRECTIONS**

Design an album cover which expresses the spirit of the music played by the artist you enjoy the most. Complete the information about the music of each artist.

---

**ALBUM COVER**

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<table>
<thead>
<tr>
<th>GROUP</th>
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<th>GROUP</th>
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<tbody>
<tr>
<td>Name: Buena Vista Social Club</td>
<td>Name: Celeste Mendoza</td>
<td>Name: Jack Duncan &amp; Shangó Ashé</td>
<td>Name: Ricardo Lemvo &amp; Makina Loca</td>
</tr>
<tr>
<td>Rhythm Style:</td>
<td>Rhythm Style:</td>
<td>Rhythm Style:</td>
<td>Rhythm Style:</td>
</tr>
<tr>
<td>Instruments Played:</td>
<td>Instruments Played:</td>
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<tr>
<td>Genre/Purpose for Song:</td>
<td>Genre/Purpose for Song:</td>
<td>Genre/Purpose for Song:</td>
<td>Genre/Purpose for Song:</td>
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</tbody>
</table>

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A Song Title: 
Genre/Purpose for Song: 
A Song Title: 
Genre/Purpose for Song: 
A Song Title: 
Genre/Purpose for Song: 
A Song Title: 
Genre/Purpose for Song:
DIRECTIONS
Have students listen to each of the following artists and groups, choose one, and design an album cover which expresses the spirit of their music.

ALBUM COVER

GROUP
Name: Buena Vista Social Club
Rhythm Style: Son
Instruments Played: guitar, bass, maracas, bongos, trumpet, udu drum, congas
A Song Title: Chan Chan*
Genre/Purpose for Song: Dance
* from Buena Vista Social Club

GROUP
Name: Celeste Mendoza
Rhythm Style: Rumba
Instruments Played: congas, guiro, keyboard, bells, horns, clave
A Song Title: Mi Rumba Echando*
Genre/Purpose for Song: Dance
* from Cuba Classics 2; Dancing with the Enemy

GROUP
Name: Jack Duncan & Shangó Ashé
Rhythm Style: Unknown
Instruments Played: batá (Ilya), batá (Itolele), batá (Okonkolo)
A Song Title: Orunla*
Genre/Purpose for Song: Ritual
* from Shangó Ashé

GROUP
Name: Ricardo Lemvo & Makina Loca
Rhythm Style: Cha-Cha-Chá
Instruments Played: bass, congas, drum set, bongo, trumpet, saxophone, keyboard
A Song Title: La Milonga de Ricardo en Cha-Cha-Chá*
Genre/Purpose for Song: Dance
* from Tata Masambo

World Music
**RELIGION**

*Santería*
- Yoruba elements and Catholic elements
  - similarity between deities and saints
    - Changó = Saint Barbara
    - Ogún = Saint Peter
- *Orishas* are gods associated with:
  - colours
  - myths
  - herbs
  - dances
  - songs
- Ceremonial worship
  - music, dance
  - spirit possession

**EXAMPLE**

Santa Barbara

Long live Changó!
Long live Changó, gentlemen!

Blessed Santa Barbara,
My life springs forth
Inspired with emotion,
in front of your beautiful image.

Long live Changó!
Long live Changó, gentlemen!

Celina Gonzáles

**HISTORY**

- Arrival

- 1933

- Today

---

**FOCUS**

Toque de Santo

- Occasion

- First Part

- Second Part
Religion

The Cuban religion which fuses elements of Yoruba and Catholic beliefs and practices is called *santería*. In *santería*, West African deities are retained but they are identified with Catholic saints. For example, Changó, the thunder god, is linked with Saint Barbara and Ogun, the god of iron, with Saint Peter. Each god, or *orisha*, is associated with certain colours, myths, herbs, dances, and songs.

Worship is centred in ceremonies where participants sing, dance, and sometimes enter a trancelike state in which they undergo possession by *orishas*.

**EXAMPLE**

Santa Barbara

Long live Changó!
Long live Changó, gentlemen!

Blessed Santa Barbara,
My life springs forth
Inspired with emotion,
in front of your beautiful image.

Long live Changó!
Long live Changó, gentlemen!

Celina Gonzáles

**FOCUS**

*Toque de Santo*

A *toque* usually takes place at the home of a *santería* practitioner. The occasion may be the anniversary of some one's initiation into *santería*, an *orisha*’s sacred day, or an honouring of the spirits in thanks for or anticipation of the granting of a favour. The first part of the ceremony starts in the afternoon when the musicians play a sequence of drum patterns using *batá* (hourglass) drums. Each drum pattern is associated with a particular *orisha* and reflects the West African tradition of “talking drums” in which the drums communicate the words of praise songs.

In the second part of the ceremony, a lead vocalist urges participants to sing and dance in order to persuade the *orishas* to descend and possess the appropriate person. The possessed individual is led away into another room, dressed in traditional garments, and often asked for advice or blessings.

**HISTORY**

*Santería* arrived with the Yoruba slaves from West Africa in the 16th century and eventually gained acceptance from the Spanish colonial rulers. Since the mid-20th century, *santería* has been practiced in Latino communities in North America, especially in Miami and New York. In 1993, the U.S. Supreme Court legalized animal sacrifices practiced by a *santería* temple in Florida. Another indication that *santería* is gaining acceptance is the growing number of people attracted to the religion since the arrival in North America of skilled Cuban musicians.
**DIRECTIONS**

Read *The Bossy Gallito* and complete the activity sheets.

---

**TITLE**

**CHARACTERS**

The main characters are:

<table>
<thead>
<tr>
<th>Character 1</th>
<th>Character 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</table>

The hero of the story is:

<table>
<thead>
<tr>
<th>Character</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

The villain of the story is:

<table>
<thead>
<tr>
<th>Character</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

**VOCABULARY**

New words I learned are:

<table>
<thead>
<tr>
<th>Word 1</th>
<th>Word 2</th>
<th>Word 3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*means*

<table>
<thead>
<tr>
<th>Word 4</th>
<th>Word 5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*means*

<table>
<thead>
<tr>
<th>Word 6</th>
<th>Word 7</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*means*

<table>
<thead>
<tr>
<th>Word 8</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

*means*
DIRECTIONS
Read the story *The Bossy Gallito* and complete the activity sheets.

Note: This folk tale has no reference to a musical instrument but, since Cuban tales are so difficult to find, the story is included here (besides, we can assume there will be plenty of music and dancing at the wedding!).

TITLE
*The Bossy Gallito*

CHARACTERS
The main characters are:

<table>
<thead>
<tr>
<th>Gallito, a bossy little rooster</th>
</tr>
</thead>
<tbody>
<tr>
<td>Uncle Parrot</td>
</tr>
<tr>
<td>Sun</td>
</tr>
</tbody>
</table>

The hero of the story is:

| Gallito |

The villain of the story is:

| ¡con gran placer! |

VOCABULARY
New words I learned are:

<table>
<thead>
<tr>
<th>gallito</th>
<th>means</th>
<th>rooster</th>
</tr>
</thead>
<tbody>
<tr>
<td>mandón</td>
<td>means</td>
<td>bossy</td>
</tr>
<tr>
<td>perico</td>
<td>means</td>
<td>parrot</td>
</tr>
<tr>
<td>Tio</td>
<td>means</td>
<td>Uncle</td>
</tr>
<tr>
<td>pico</td>
<td>means</td>
<td>beak</td>
</tr>
<tr>
<td>el sol</td>
<td>means</td>
<td>the sun</td>
</tr>
<tr>
<td>con gran placer!</td>
<td>means</td>
<td>with great pleasure!</td>
</tr>
</tbody>
</table>
SETTING
The physical setting for the story looks like:

THEME
The central idea of the story is:

PLOT

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Rising Action</th>
<th>Climax</th>
<th>Conclusion</th>
</tr>
</thead>
</table>

Folk Tale

**SETTING**
The physical setting for the story looks like:

![Setting illustration](image)

**THEME**
The central idea of the story is:

If you do somebody a favour, in time it will be returned to you.

**PLOT**

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Rising Action</th>
<th>Climax</th>
<th>Conclusion</th>
</tr>
</thead>
</table>
| • The little gallito is going to his uncle’s wedding.  
• He sees two kernels of corn he wants to eat.  
• The corn is near a mud puddle. | • The little gallito asks the grass to help him, but the grass won’t.  
• He asks a goat, a stick, fire, and a stream to help him, but they all refuse.  
• He asks the sun to help him. | • The sun agrees to help.  
• To save themselves, the goat, stick, fire and stream offer to help.  
• The little gallito gets to the wedding on time. | |
## Glossary of Terms

**DIRECTIONS**

Write the meaning of each of the following words. **Draw** a picture or **write** a sentence which shows the meaning of the word.

<table>
<thead>
<tr>
<th>WORD</th>
<th>MEANING</th>
<th>SENTENCE OR ILLUSTRATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Changó</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conga</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Controversia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orishas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rumba</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Santería</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Son</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Toque</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trovador</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yoruba</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Glossary of Terms

**DIRECTIONS**
Have students complete either word, meaning, sentence, or illustration for the following terms.

<table>
<thead>
<tr>
<th>WORD</th>
<th>MEANING</th>
<th>SENTENCE OR ILLUSTRATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Changó</td>
<td>Thunder god</td>
<td></td>
</tr>
<tr>
<td>Clave</td>
<td>rhythm instrument made from 2 wooden sticks</td>
<td></td>
</tr>
<tr>
<td>Conga</td>
<td>barrel-shaped drum</td>
<td></td>
</tr>
<tr>
<td>Controversia</td>
<td>song form in which two singers improvise to a set pattern</td>
<td></td>
</tr>
<tr>
<td>Orishas</td>
<td>African gods</td>
<td></td>
</tr>
<tr>
<td>Rumba</td>
<td>a popular dance form</td>
<td></td>
</tr>
<tr>
<td>Santería</td>
<td>a religion combining African and Catholic beliefs</td>
<td></td>
</tr>
<tr>
<td>Son</td>
<td>musical genre popular until the 1950s</td>
<td></td>
</tr>
<tr>
<td>Toque</td>
<td><em>Santería</em> celebration held in a house</td>
<td></td>
</tr>
<tr>
<td>Trovador</td>
<td><em>Controversia</em> poet-singer</td>
<td></td>
</tr>
<tr>
<td>Yoruba</td>
<td>a people from West Africa; came to Cuba as slaves</td>
<td></td>
</tr>
</tbody>
</table>
MATERIALS
1" hardwood dowels, 8" to 10" long.

DIRECTIONS
1. Cut the dowels into two equal lengths.
2. Sand the edges round.
3. Decorate, if desired.
4. Rest the doweling on your clenched fist (see illus. below). Your cupped fist will act as a sounding board.
5. Tap the doweling with the other piece in a rhythmic pattern.

   Typical rhythmic patterns in Latin music look like this:

   **Three–two “clave”**
   
   1+2+3+4+5+6+7+8+
   
   X | X | X | X | X | X | X

   **Two–three “clave”**
   
   1+2+3+4+5+6+7+8+
   
   X | X | X | X | X | X | X

ILLUSTRATION
Performance/Workshop

Name: Salvador Ferreras
Contact Information: #13-4771 Garry Street
Richmond, BC V7E 2J9
Tel (604) 241-4152 / Fax (604) 241-2319
Audience Participants: Suitable for students in grades 8–12

Performance/Workshop Description
The evolution of Cuban Music.

Focus: Mr. Ferreras traces the development of Cuban music from danzón and rumba to son, using recorded examples. He also demonstrates Cuban rhythms on conga drums.

Staging Requirements
No special arrangements are needed. A classroom setting is recommended.

Stage Diagram

Learning Resources
Conga drums
CD and cassette player

Pre-Performance Suggestions
Introduce students to the prehistory and colonization of Cuba.

Post-Performance Suggestions
Examine the influence of Cuban music on contemporary popular music in the Caribbean, the United States, and West Africa.
<table>
<thead>
<tr>
<th>CLASSIFICATION/CONCEPTS</th>
<th>PRINCIPLES</th>
<th>EVALUATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thinking Process:</strong> defining, explaining, classifying</td>
<td><strong>Thinking Process:</strong> inferring, recognizing connections, understanding cause and effect, explaining</td>
<td><strong>Thinking Process:</strong> rating, ranking, empathizing, appreciating</td>
</tr>
<tr>
<td><strong>Language:</strong> proper and generic nouns</td>
<td><strong>Language:</strong> as a result, because of</td>
<td><strong>Language:</strong> I think, I felt, I understand</td>
</tr>
<tr>
<td><strong>Focus:</strong> musical styles: rumba, controversia, santorías, religious practices, instruments</td>
<td><strong>Focus:</strong> fusion of African rhythms and Spanish melodic forms, controversia, religion, instruments, viewing</td>
<td><strong>Focus:</strong> evaluate musical genres, rate Cuba as a multicultural country, guided listening</td>
</tr>
<tr>
<td><strong>Key Visual:</strong> Venn diagram</td>
<td><strong>Key Visual:</strong> Venn diagram, pie graph, map</td>
<td><strong>Key Visual:</strong> rating scale</td>
</tr>
</tbody>
</table>

| **Thinking Process:** describing, labelling, observing, listening | **Thinking Process:** sequencing, following instructions | **Thinking Process:** problem solving, making decisions, drawing conclusions |
| **Language:** adjectives for sound, quality, name of instruments, dances, musical genre | **Language:** first, second, next, then | **Language:** prefer, could, would, should |
| **Focus:** guided listening, representative instruments | **Focus:** rumba, dance, instrument building | **Focus:** controversia song, musicians, instruments |
| **Key Visual:** drawing for folk tale | **Key Visual:** numbered instructions for dance, instrument building | **Key Visual:** album cover |

**The Knowledge Framework (adapted from B. Mohan, 1986)**
Reference Sources

BOOKS

SOUND RECORDINGS

VIDEO
The Americas II; JVC History of World Music and Dance.* JVC, Mid.

CD ROM

RESOURCE PERSON FOR UNIT
Salvador Ferreras
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Richmond, BC V7E 2J9
Tel (604) 241-4152 / Fax (604) 241-2319

* Reference sources used in this unit.