Es complicado
Reflexiones de identidad en la música del Caribe

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Spanish 4 Honors
Grade 11

INTRODUCTION
Caribbean culture is complicated. Three ethnic groups that could hardly be more different from one another came together with wildly different consequences for each group. Out of this sustained period of contact and interaction arose a culture unique to the Caribbean, one that can, itself, be thought of as indigenous, a culture with new issues and new expressive traditions. This unit will explore how music, one of the most expressive of its traditions, tells the story of the evolution of Caribbean identity.

OVERVIEW OF THE UNIT
Students will begin with two pre-unit activities: a mind map that explores what makes up their own identity, and a Pre-test, which is a treasure hunt via QR codes that tells them and the teacher what they already know about Caribbean music.

The emphasis in this unit will be on students looking at graphic evidence and listening to musical evidence in order to draw conclusions based on what they see and hear. Rather than simply giving the students the “answers,” the teacher will provide enough information to allow the students to draw logical and appropriate conclusions.

The students will briefly explore the history of the region and the Taíno, European, and African cultures that came together there. They will then listen to various examples of music typical of each culture. Students will discuss what characteristics are reflected in the music of each culture, looking at what each culture brought to the table culturally and musically. Information and images are provided so that the teacher can clarify misunderstandings and supply missing information.

Once students have a clear idea of the characteristics of each of the three cultures, they will listen to a variety of styles of Caribbean music, both traditional and contemporary. Students will examine how new cultural and musical traditions developed from the sustained interaction of these three disparate cultures, and they will be able to identify the various influences that can be heard in the music. Finally, students will discuss how the music reflects the evolution of Caribbean culture, and as such, Caribbean identity over time. A final project that explores a contemporary example of Caribbean music will call on students to examine how a particular musical piece can be viewed as a reflection of Caribbean identity today.

Number of lessons in the unit: 1

Time frame to allow for unit: 3-6 days. Time can vary hugely, depending on how much of the unit is done in class. Time can be reduced significantly by assigning many of the listening activities as homework.

Unit Teaching Objectives
Students will be able to

- Identify contributions of Taíno, African and European cultures to Caribbean music.
- Understand how these cultures came together to create something new, and how that new product could, itself be considered indigenous.
- Understand that the music can and does reflect the complexity of Caribbean indigenous culture. Understand how music is a reflection of identity in the Caribbean.
Unit Essential Questions

• ¿Es importante a ti la identidad?
  
  Is identity important to you?

• ¿Qué pasa cuando varias culturas se juntan por una duración de tiempo sostenido?
  
  What happens when cultures come together and interact over a sustained period of time?

• ¿Se puede identificarse con más de una cultura a la vez?
  
  Can we identify with more than one culture?

• ¿Puede ser la música una reflexión de la cultura?
  
  Can music be a reflection of culture?

• ¿Puede ser la música una reflexión de identidad?
  
  Can music be a reflection of identity?

Materials needed for this Lesson

• Lesson Plan
• Student Notebook
• Pre-Test
• Pre-Test Teacher
• PowerPoint
• PowerPoint Notes
• Links page
• Rhythms page

1. Activity 1: How do you define yourself? (20 minutes or more – some students will finish this quickly, others will take much longer, so you may want to allow a specific amount of time in class and have them finish it for homework.)

  Preparation: you may want to ask students to bring colored pencils, markers, crayons or paints to class for this activity.

  a. Write the following categories on the board. Pass out blank sheets of paper and have students make mind maps of their own identity using the categories to kick-start their ideas. They can use as few or as many of the categories as they wish, and can substitute any others they think of. Warn them that they will be sharing these with the class, so they shouldn’t include any information they want to keep private.
     
     ▪ grupo étnico
     ▪ nacionalidad
     ▪ clase social
     ▪ situación económica
     ▪ talentos
     ▪ intereses
     ▪ pasatiempos
     ▪ religión
     ▪ donde vivo
     ▪ género (hombre o mujer)
     ▪ edad
     ▪ características físicas
     ▪ música favorita
     ▪ otra categoría

  b. Have them share their mind maps with the class or in small groups.

2. Activity 2: Buscatesoros Pre-Test (30 minutes)
Preparation: Cut out QR codes from the Teacher page of the pre-test and put them up all around the classroom; you could put them in plain sight or hide them so students would have to look for them.

a. You can have students work individually or in groups. Each student or group will need:
   - a copy of the worksheet
   - at least one person with a QR code reader on his or her phone

b. Students will access the source for each question via the QR codes and answer the questions. Let students know that many of the songs are long, and they only have to listen to each one long enough to decide on a correct answer; they don’t have to listen to the whole piece.

c. For groups you could make it a competition (golf score style): rank groups according to who finished first; add the number of errors each individual or group makes to their rank and the group with the lowest score wins. Example: a group finishes third, and they have 4 mistakes, so their score would be 7; another group finishes second, and they have 6 mistakes, so their score is 8. The first group is the winner.

3. **Activity 3A: Indigenous culture: Who was here to greet Columbus in 1492? (30-40 minutes)**
   a. Pass out a copy of the student Notebook to each student.
   b. **PowerPoint slide #1:** Show map; discuss with students what the larger islands are called; they should transfer this information to the map in Section A of their notebooks. (Refer to PowerPoint Notes for content information and timing of animations.)
      i. Discuss that sometime around 400 B.C. people from the Orinoco basin in Venezuela began to migrate up through the Caribbean islands, developing communities in places like Puerto Rico, Cuba, República Dominicana, Bahamas, Jamaica, among others. This group of indigenous people we now call los Taínos.
   c. Ask students to discuss and speculate on the questions in section B in their Notebooks in small groups based on the map.
   d. **PowerPoint slides #2-6:** After they have thought about and discussed logical answers, use PowerPoint to discuss the questions as a class. Refer also to PowerPoint notes for information and animations.
      i. Who were the Taínos?
         1. *Indigenous people of the Caribbean Islands, particularly the Bahamas, Cuba, Jamaica, Haiti, Dominican Republic, Puerto Rico.*
      ii. How do you think they got around?
         1. *They were particularly skilled at making ocean-going canoes from hollowed-out Ceiba trees, sometimes large enough to carry 100 people.*
      iii. What do you think they ate?
         1. *They fished for local fish and seafood such as conch, crab and lobster, and hunted small animals such as turtles and manatee.*
         2. *They raised crops such as sweet potatoes, peppers, peanuts and beans.*
         3. *They ate fruits such as pineapple, guava, mamey and papaya.*
         4. *They grew yuca, perfecting a method for extracting the poisonous cyanide from it before making it into a type of bread, a staple food.*
   e. The Taíno had no written language, but nevertheless we have inherited many words in Spanish (and also in English) from the Taíno. What do you think these Taíno words tell us about their culture? Have students discuss and complete section C in their notebooks.
      i. jamaca (hamaca)
      ii. huracán
      iii. canoa
      iv. tabaku (tabaco)
      v. barbacoa
      vi. batata
      vii. iguana
      viii. guayaba
      ix. caniba (caníbal)
      x. babaya (papaya)
4. **Activity 3B: Taíno Music (30 minutes)**

You can play these videos in class, or some of them can be assigned for homework. QR codes are provided in the Student Notebook.

a. Play video “Song for Atabey Mother Earth” (1:25). Have students jot down their impressions of the music in section D of their notebooks, using the following questions as a guide; then discuss as a class.

   i. What are the characteristics of this music?
      1. What instruments?
         a. flute
      2. What type of music do you think it is?
         a. Spiritual, ceremonial; Marie Crooke is a Taíno Behike (medicine woman) who sings spiritual songs

b. Play video “Taíno drum chant Marie Crooke” (1:26). Have students jot down their impressions of the music in section D of their notebooks, using the following questions as a guide; then discuss as a class.

   i. What are the characteristics of this music?
      1. Instruments?
         a. Drum
      2. Describe the song she sings. Does it have melody? What type?
         a. Chant; spiritual song

c. Play several selections from Roberto Mukaro Borrero CD *Dance of the Mountain People: Indigenous Taíno Music*, if you have it. Have students jot down their impressions of the music in section D of their notebooks, using the following questions as a guide; then discuss as a class. Guide them as necessary to hear the following:

   i. Instruments?
      1. maracas
      2. güiro
      3. mayohuacan (slit drum played with sticks)
      4. conch shell trumpets
      5. turtle shells
      6. flutes from reed or bone

   ii. What type of music?
      1. Tended to be ceremonial, chants

d. Play mayohuacan video, which shows the mayohuacan drum and how it is played. Students should record their impressions in section D of their notebooks.

e. PowerPoint slide #7: recap instruments for students by showing pictures of the instruments.

5. **Activity 4A: European Contact (30 minutes)**

a. Show PowerPoint slide #8-15 of images of early European contact in the Caribbean. See PowerPoint Notes for further information.

   i. Columbus arrived in 1492, right when the Taíno culture seemed to be at its peak.
   ii. The Spanish felt entitled to claim their land and force them to work in mines and on plantations.

b. Based on these images have students discuss the following preguntas, jotting down their impressions in section E of their Notebooks:

   i. What kind of attitude did the Spanish explorers have toward the native people?
      1. Sense of entitlement.

   ii. How were the conditions for the native people under the Spanish?

      1. Soon the conditions became horrible and brutal; many died at the hands of the European invaders through conflict and brutal treatment, but the biggest killer of native peoples were diseases like smallpox, measles, brought by the Europeans and to which the natives had no immunities. Huge swaths of the population were wiped out, by some estimates as much as 90%.

   iii. Given the circumstances, how do you think the remaining Taíno people, and the Taíno culture as a whole, might have survived?
1. Some people survived by fleeing to more isolated areas.

2. [Hint: look at the picture of the Spanish arriving – they brought very few women with them.] Many of the Spanish married Taíno women, “combining the genes of the New World and Old World to create a new mestizo population,” (Poole, 2011) so that now large percentages of the Caribbean population have Taíno roots.

6. **Activity 4B: European Music** *(30 minutes)*
   
a. Play the following videos of Renaissance and Baroque European music. Have students listen and write down in their impressions of the music and the instruments they hear in section F in their Notebooks.
   
i. Domenico Scarlatti, Fandango
   
   ii. Diego Ortiz, Recercada segunda
   
   iii. Gavotte
   
   b. Discuss as a class, filling in any information they were not able to hear the fist time, or that they would not be able to hear from the music, such as the practice of musical notation. You may want to have them listen again for homework to make sure they can hear the important elements of European music.
   
   i. What did the Europeans bring to the party musically? What are the characteristics of this music?
      1. Vast repertoire of classical music
      2. Genteel aristocratic dances (waltz, minuet, mazurka, gavotte)
      3. Folk and popular songs and dances (church hymns, military marches, social dances like mazurka and waltz)
      4. Interesting to note (there is no recording for this): the décima, was an old Spanish-derived verse form based on 10-line stanzas abbaaccddc; in Cuba and PR frequent contests where had to compose on the spot; often a duel (controversia) between poets; string instruments and percussion
   
   ii. Instruments?
      1. Guitars and guitar-like instruments; other stringed instruments like keyboards
   
   iii. Musical ideas/concepts/philosophy?
      1. Chordal harmony
      2. Concepts of ensemble orchestration and arrangement
      3. Practice of musical notation
      4. Oral tradition
      5. Spanish language

7. **Activity 5A: The Arrival of African Cultures** *(10 minutes)*
   
a. **PowerPoint slide #16:** Show slide of sugar plantation. The Spanish wanted gold. They also brought sugar cane to the islands, and established large plantations for growing sugarcane and the native tobacco.
   
b. Have students think about possible answers to these questions, jotting down their impressions in section G of their Notebooks. Then discuss as a class.
   
   i. When the Spanish decided to mine for gold and to establish sugar and tobacco plantations in the islands, they needed people to do the work. How did they decide to get that labor force?
      1. By importing African slaves; the slave trade became big business at that time in history; about 11 million African slaves were imported to the Americas during the colonial period.
   
   ii. Why couldn’t they use local indigenous workers?
      1. So much of the native population was decimated by disease and brutal treatment at the hands of the colonists that they turned to slaves from Africa to do the work.

8. **Activity 5B: African Music** *(10 minutes)*
   
a. Play video of traditional Ashanti dancers and drummers from Ghana. Have students reflect on these questions and answer based on what they see and hear. Then discuss the following information as a class and have students complete their notes in section H of their Notebooks.
   
   i. What musical traditions did the African slaves bring with them? What are the main
characteristics of this music?

1. Africans brought with them the rhythms, music and dance that were part of their religious life.
2. Collective participation – everybody had musical ability and thus everyone participated actively in musical events with clapping, singing, playing instruments; talent wasn’t confined to a few performers, it was innate in everybody.
3. Emphasis on rhythm (sometimes rich in melody and harmony, but rhythm dominates)
   a. Drums
   b. African rhythms often very complex; Includes syncopation – the interaction of regular pulses and offbeat accents
   c. Oral tradition
   d. Vocal call and response

9. Activity 6: Caribbean Music: La mezcla de culturas (time varies, depending on how much you do in class)
   a. Play the following videos. Have students note what they hear in section A of the “Música del Caribe” part of their notebooks. You may want to play all or just part of each song. QR codes are provided in the student notebook so some of these could be completed for homework.
   i. Guajira: “Guantanamera,” Compay Segundo (5:12)
      1. Folk music of white Cuban farmers (guajiros); the most famous song of this genre is Guantanamera, with patriotic text by José Martí.
   ii. Danzón
      1. This is something new – not European, not African - a combination – should hear more European influence, but also some African elements
   iii. Rumba
      1. This is something new – a combination – but should hear more African influences here.
      2. There are two types of rumba: one is a very acrobatic solo dance for a male, and guaguancó, which is a couples dance.
   iv. Son
      1. Should hear a more even blending; which of these three styles (rumba, danzón, and son) do you think came first? What can this tell us about how cultures come together to form something new?
      2. The son was the first type of music developed in Cuba that pretty much melded equal parts European and African elements. For that reason it was not accepted at first by the elite classes but after a time it became the national sound of Cuba.
      3. Cuba was the starting point for many of the Latin dances. At the beginning of the 20th century, Cuba’s main music was the “son”, a fusion of Spanish popular music and the African rhythm rumba (first mentioned in 1928 and probably related to the Santeria religion). Traditionally played with guitar, contrabass, bongos and claves.
   v. Mambo
      1. Fused rumba rhythms with big-band jazz
      2. Became a USA craze in 1950’s
      3. Pérez Prado is one of the iconic figures
   vi. Chachachá
      1. A midtempo mambo-type rhythm that in the 1950’s became a genre of its own.
      2. Popular in big band clubs, also in US.
   vii. Salsa
      1. Originated in New York in the 1970’s
      2. Based on Latin rhythms and dances: son, rumba and mambo
   viii. Merengue
      1. Originated in the Dominican Republic.
      2. Very strong, fast beat. Merengue was considered lower class at first - later accepted by the upper class- promoted by Dictator Rafael Trujillo (1930’s -1960).
ix. **Bachata**

1. Originated in the Dominican Republic
2. Tends to be more romantic, slower than merengue.
3. Bachata was not accepted at first because it was considered lower class and vulgar.

b. Have students discuss in groups the questions in section B and note their ideas. You may want to help them as necessary with the following information:
   i. *Cultures are not static, they are constantly evolving, travelling, merging and mixing; there is really no such thing as a pure culture, because distinct peoples in history have almost always been the result of previous merging and mixing of different groups. And their cultures then become a blend of what has survived from the previous cultures.*
   ii. *Not a transplant but a distinctively new creation*
   iii. *Each culture contributes something to make something new; the music is a reflection of the culture, cultural identity*
   iv. *Complex socio-cultural issues*

10. **Activity 7: Caribbean Music: Reflexiones de la identidad** *(30 minutes)*
   a. Have students discuss the following questions in small groups, then debrief as a class.
      i. Think back to the mind map you made of your own identity. Discuss in groups: What constitutes identity for individuals?
      ii. How does your identity affect your values, what you do, and what you put out into the world?
      iii. Do you think groups of people can form a collective identity? What might that look like?
      iv. Do you think this music is a reflection of how Caribbean people identify themselves? Why or why not?
   b. Project: Students will write and illustrate a three-page project based on one of the following songs. Students should research the artist’s background and cultural views, and analyze the lyrics and the music in terms of how they express cultural identity.
      i. Songs:
         1. “Latinoamérica,” Calle 13
         2. “Vamo a gozá,” Irka Mateo
      ii. The three pages should include:
         1. Page 1: an alternate album cover for the song
         2. Page 2: a copy of the lyrics, annotated with the student’s observations
         3. Page 3: a paragraph describing how this song in particular, as an extension of Caribbean music in general, reflects cultural identity.

11. **Extension Activity: Los instrumentos** *(45 minutes)*
   a. This extension activity would be best done between Activity 6 and Activity 7.
   b. Teach students how to play each of the following instruments. If you can borrow some of them from your music department, great. It is also possible to make stand-ins for any instruments you can’t get. These are some I have used in the past. (I have all these instruments in my classroom, but I usually try to have several of the homemade ones also, so more than one student can practice at a time.) You may come up with even better ideas than these.
      i. Claves (two drumsticks work, or a drumstick and a wood block of some kind)
      ii. Güiro (use empty plastic water bottles and an unsharpened pencil)
      iii. Cencerro (use an empty small stainless steel kitchen mixing bowl)
      iv. Maracas (fill empty plastic water bottles about a quarter full with rice, dried peas or lentils.)
      v. Bongó (this is the hardest one to replicate, but it works well to have students simply use their desktops)
      vi. Conga (large plastic pails or tubs turned upside down work great for this)
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<thead>
<tr>
<th>RESOURCE LIST OF MATERIALS USED</th>
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http://www.bbc.co.uk/schools/gcsebitesize/music/world_music/music_carribean1.shtml |
http://www.elboricua.com/history.html |
http://www.smithsonianmag.com/people-places/what-became-of-the-taino-73824867/ |
http://www.scaruffi.com/history/latin.html |
Preguntas esenciales

1. ¿Es importante a ti la identidad?
2. ¿Qué pasa cuando varias culturas se juntan por una duración de tiempo sostenido?
3. ¿Se puede identificarse con más de una cultura a la vez?
4. ¿Puede ser la música una reflexión de la cultura?
5. ¿Puede ser la música una reflexión de identidad?

A. Identifica las islas del Caribe y los países alrededor del Caribe

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<td>1</td>
<td>Bahamas</td>
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<td>Panamá</td>
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<td>Hispaniola (Haití, República Dominicana)</td>
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<td>5</td>
<td>Puerto Rico</td>
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<td>6</td>
<td>Las Antillas Menores</td>
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<td>México</td>
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<td>7</td>
<td>Venezuela</td>
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<td>El Mar Caribe</td>
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<td>8</td>
<td>Colombia</td>
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<td>El Océano Atlántico</td>
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B. Los Taínos: Preguntas

1. Quiénes son los Taínos?
2. ¿Cómo piensas que viajaban de lugar en lugar?
3. ¿Qué piensas que comían?
4. ¿Qué tipo de frutas y verduras piensas que cultivaban?

C. En español hay muchas palabras taínas. ¿Qué nos dicen estas palabras sobre la vida y la cultura taína?

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### D. La música de los Taínos

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<thead>
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<th>Instrumentos</th>
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<tbody>
<tr>
<td><strong>Video: Song for Atabey Mother Earth, Marie Crooke</strong></td>
</tr>
<tr>
<td>¿De qué material es el instrumento? ¿Qué nos dice esto sobre la cultura?</td>
</tr>
<tr>
<td>¿Qué tipo de música es? ¿Popular? ¿De fiesta? ¿Spiritual?</td>
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| **Video: Taíno drum chant, Marie Crooke** |
| Describe la canción. ¿Tiene una melodía? ¿Qué tipo de canción es? |

| **Audio: Roberto Mukaro Borrero** |
| Describe la música. ¿Qué tipo de música es? |

| **Video: Mayohuacan [1:12]** |

### E. Los Españoles: Preguntas

1. ¿Qué actitud tenían los españoles hacia la gente indígena del Caribe?

2. ¿Cómo eran las condiciones para la gente indígena después de la llegada de los españoles?

3. Examina esta tarjeta: "Let's celebrate Columbus day by . . .". ¿Cómo piensas que esta tarjeta refleja las actitudes de los españoles?

4. ¿Cómo piensas que el resto de los Taínos sobrevivieron la llegada de los españoles?

### F. La música europea

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<th>Instrumentos</th>
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<tr>
<td><strong>Video: Fandango, Domenico Scarlatti</strong></td>
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<tr>
<td>Describe la música. ¿Qué tipo de música es?</td>
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</tbody>
</table>
Video: Recercada segunda, Diego Ortiz
Describe la música. ¿Qué tipo de música es?

Video: Gavotte
Describe la música. ¿Qué tipo de música es?

G. La llegada de los Africanos: Preguntas

1. Cuando los españoles decidieron establecer plantaciones de azúcar y tabaco en las islas del Caribe, necesitaban trabajadores. También necesitaban trabajadores para extraer oro de las minas. ¿Cómo consiguieron estos trabajadores?

2. ¿Por qué no podían usar trabajadores indígenas?

H. La música africana

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<th>Instrumentos</th>
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<td>Video: Traditional Ashanti Drimmers and Dancers</td>
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<td>¿Qué características musicales oyes en esta canción?</td>
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La música del Caribe

A. Escucha

<table>
<thead>
<tr>
<th>Estilo de música</th>
<th>Influencias de los Taínos</th>
<th>Influencias Europeas</th>
<th>Influencias Africanas</th>
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<tbody>
<tr>
<td>1. Guajira</td>
<td>“Guantanamera,”</td>
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<td></td>
<td>Compay Segundo (5:12)</td>
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<tr>
<td>2. Danzón</td>
<td>“Monica bailando danzón”</td>
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<td>(2:45)</td>
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<td>3. Rumba</td>
<td>“Rumba” (hombre solo)</td>
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<tr>
<td>4.</td>
<td>Rumba</td>
<td>“Rumba guaguancó” by Rumba Guaguancó (1:35)</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Son</td>
<td>“Son cubano, Carlos Rafael Gonzales” by Carlos Rafael Gonzales (6:21)</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Son</td>
<td>“Échale salsita, Ignacio Pineiro” by Ignacio Pineiro (5:38)</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Mambo</td>
<td>Original “Qué rico el mambo,” by Pérez Prado (3:20)</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Chachachá</td>
<td>“Orquesta Aragón de Cuba – las clases del cha cha cha” by Orquesta Aragón de Cuba (3:37)</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Salsa</td>
<td>Rubén Blades, “Pedro Navaja” by Rubén Blades (7:22)</td>
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<tr>
<td>11.</td>
<td>Merengue</td>
<td>Juan Luis Guerra, “La cosquillita” by Juan Luis Guerra (3:41)</td>
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<tr>
<td>12.</td>
<td>Bachata</td>
<td>Juan Luis Guerra, “Burbujas de Amor” by Juan Luis Guerra (3:24)</td>
<td></td>
</tr>
</tbody>
</table>
### B. Preguntas

1. ¿Qué resultó como consecuencia de la mezcla de estas tres culturas a través de una duración de tiempo sostenido?

2. ¿Cómo podemos ver estos resultados en la música?

3. ¿Cómo puede ser esta música una reflexión de la cultura del Caribe?

### C. Proyecto

Escoge uno de estas canciones contemporáneas:
- “Vamo a goza,” Irka Mateo
- “Latinoamérica,” Calle 13

Busca información sobre el artista y su punto de vista cultural. Analiza la música y las letras en cuanto a las influencias de las tres culturas, y cómo son expresiones y reflexiones de la identidad cultural. Tu proyecto debe incluir:
- Página 1: Arte para un “album cover” alternativa
- Página 2: Una copia de las letras de la canción, apuntado con tus observaciones sobre las influencias de las tres culturas y cómo son reflexiones de la identidad cultural del Caribe.
- Página 3: Un ensayo que describe cómo la música del Caribe en general, y esta canción en particular, son reflexiones de la identidad cultural del Caribe.
**Buscatesoros**

**¿Conoces la música del Caribe?**

| ¿En qué parte del mundo tiene su origen esta música? |
|---|---|---|---|---|---|---|
| **1.** a. Europa  
   b. África  
   c. La gente indígena del Caribe | **2.** a. Europa  
   b. África  
   c. La gente indígena del Caribe | **3.** a. Europa  
   b. África  
   c. La gente indígena del Caribe | **4.** a. Europa  
   b. África  
   c. La gente indígena del Caribe | **5.** a. Europa  
   b. África  
   c. La gente indígena del Caribe | **6.** a. Europa  
   b. África  
   c. La gente indígena del Caribe |
| a. claves  
   b. güiro  
   c. maracas  
   d. bongo  
   e. congas  
   f. cencerro | a. claves  
   b. güiro  
   c. maracas  
   d. bongo  
   e. congas  
   f. cencerro | a. claves  
   b. güiro  
   c. maracas  
   d. bongo  
   e. congas  
   f. cencerro | a. claves  
   b. güiro  
   c. maracas  
   d. bongo  
   e. congas  
   f. cencerro | a. claves  
   b. güiro  
   c. maracas  
   d. bongo  
   e. congas  
   f. cencerro | a. claves  
   b. güiro  
   c. maracas  
   d. bongo  
   e. congas  
   f. cencerro |

| ¿Qué influencia oyes en estas canciones? |
|---|---|---|---|---|---|---|
| **13.** Las palabras  
   a. Europa  
   d. África  
   e. La gente indígena del Caribe | **14.** Las maracas  
   a. Europa  
   d. África  
   e. La gente indígena del Caribe | **15.** Los tambores  
   a. Europa  
   d. África  
   e. La gente indígena del Caribe | **16.** La concha (al principio)  
   a. Europa  
   d. África  
   e. La gente indígena del Caribe | **17.** La melodía y el baile  
   a. Europa  
   d. África  
   e. La gente indígena del Caribe | **18.** La guitarra  
   a. Europa  
   d. África  
   e. La gente indígena del Caribe |
### Buscatesoros: Respuestas

¿Conoces la música del Caribe?

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<td>c. La gente indígena del Caribe</td>
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<th>Madre Tierra</th>
<th>Scarlatti</th>
<th>Ashanti</th>
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<th>Ortiz</th>
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<td>b. güiro</td>
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<td>c. maracas</td>
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<td>d. bongo</td>
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<td>e. <strong>congas</strong></td>
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<td>f. cencerro</td>
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<th>bongó</th>
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<th>¿Qué influencia oyes en estas canciones?</th>
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<th>Guantanamera</th>
<th>Maracas con clave</th>
<th>Rubén Blades</th>
<th>Pedro</th>
<th>Irka Mateo and Yasser Tejeda</th>
<th>Danzón Monica</th>
<th>Irka Mateo and Yasser Tejeda</th>
</tr>
</thead>
</table>
Extension Activity: Rhythms

These are some typical Latin rhythms that are fairly simple for the students to learn quickly.

1. Divide the class into 6 groups. Give each group a different instrument. I have one of the real thing for each instrument, and four or five home-made versions (see below), so each person in the group has his or her own instrument. Demonstrate the rhythm and technique of each instrument quickly to each group and then let them practice while you go on to show the other groups their rhythms.

2. After each group has practiced long enough to get very basic skills (I’m talking 5-7 minutes), have them leave their instruments and have the groups rotate.

3. Rotate the groups until everyone has had a chance to try each instrument.

4. Ask for one volunteer from each group to play together. Start with the claves and have them play one phrase, then cue in the other instruments, one at a time until all the instruments are playing. Have two or three groups try playing together in this way. If you are lucky, there will be a few moments when the rhythms come together and the students will hear it. It’s very exciting.

5. Have students view the videos and practice at home. Students with music training may find the musical notation helpful, others may not. They can learn all they need to know from the videos if necessary.

6. Have them play again the next day, giving everyone who wants to play a chance. You could have two or three groups play on subsequent days.

7. Homemade instruments
   i. Claves (two drumsticks work, or a drumstick and a wood block of some kind)
   ii. Güiro (use empty plastic water bottles and an unsharpened pencil)
   iii. Cencerro (use an empty small stainless steel kitchen mixing bowl)
   iv. Maracas (fill empty plastic water bottles about a quarter full with rice, dried peas or lentils.
   v. Bongó (this is the hardest one to replicate, but it works well to have students simply use their desktops)
   vi. Conga (large plastic pails or tubs turned upside down work great for this)
## Los ritmos

### Clave Rhythm

**Las claves**

3/2 Clave

```
\[\begin{array}{cccccccc}
  & \cdot \cdot \cdot & \times & \times & \times & \times & \cdot \cdot \cdot & \\
\end{array}\]
```

2/3 Clave

```
\[\begin{array}{cccccccc}
  & \cdot \cdot \cdot & \times & \times & \times & \times & \cdot \cdot \cdot & \\
\end{array}\]
```

**Video**

Clave: Fundamentales de "La clave" (10:30) (Spanish)

https://www.youtube.com/watch?v=6EQ5M1JEI2Q&index=12&list=RDU8W9E1xgNaw

Long but good; only have to watch the first 2-3 minutes

### Güiro Rhythm

**El güiro**

Ex. 1

```
\[\begin{array}{cccccccc}
\end{array}\]
```

**Video**

Güiro: PERCUSIVO - Aprende Guiro (2:35)

https://www.youtube.com/watch?v=jyR308rfSBs

### Maracas Rhythm

**Las maracas**

```
\[\begin{array}{cccccccc}
  R & L & R & L & R & L & R & L & R & L & R & L & R & L & R & L \\
\end{array}\]
```

**Video**

Maracas: Pakito Baeza (6:04) (Spanish)

https://www.youtube.com/watch?v=yEdB-CAoPkJQ&index=2&list=RDFuji-aL6EXg
### Cencerro Rhythm

**El cencerro**

![Cencerro Drum](image)

**Video**

Cencerro Como se toca la Campana de Bongo, Cencerro en la salsa. por Joaquin Arteaga. (3:20)

[https://www.youtube.com/watch?v=jii46gf1UkM](https://www.youtube.com/watch?v=jii46gf1UkM)

---

### Bongó Rhythm

**El bongó**

Martillo rhythm

![Bongó Drums](image)

**Video**

Bongo lesson with Carlos Caro (7:05) (English)

[https://www.youtube.com/watch?v=dul5QcnoiGw&list=RDtoUgi-aL6EXg&index=4](https://www.youtube.com/watch?v=dul5QcnoiGw&list=RDtoUgi-aL6EXg&index=4)

---

### Conga Rhythm

**La(s) conga(s)**

Tumbao rhythm

![Conga Drums](image)

**Video**

Joaquin Arteaga Aprende a tocar congas "El tumbao" básico de salsa (7:50)

[https://www.youtube.com/watch?v=aZf2b3FBwMc](https://www.youtube.com/watch?v=aZf2b3FBwMc)
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<td>Video: Baroque Dance: Gavotte from Atys <a href="https://www.youtube.com/watch?v=u9b6IdKKwu0">https://www.youtube.com/watch?v=u9b6IdKKwu0</a> European Music Video: Fandango, Domenico Scarlatti (7:02) <a href="https://www.youtube.com/watch?v=SxtuHuTKn3c">https://www.youtube.com/watch?v=SxtuHuTKn3c</a> Stringed instruments Video: Recercada segunda, Diego Ortiz (2:26) <a href="https://www.youtube.com/watch?v=4QmrGTjQ2dw">https://www.youtube.com/watch?v=4QmrGTjQ2dw</a> Stringed instruments</td>
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<td>Video: Traditional Ashanti Drummers and Dancers (7:09) <a href="https://www.youtube.com/watch?v=JeFtIcwOZQ">https://www.youtube.com/watch?v=JeFtIcwOZQ</a> African Music</td>
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**Instruments**
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<td>[Ritmo tres (Güiro)]</td>
<td>Ritmo cuatro (Congas)</td>
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**Caribbean Music**

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<tr>
<th>Guajira</th>
<th>Rumba</th>
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<tr>
<td><em>Video: Guantanamera, Compay Segundo (5:12)</em></td>
<td><em>Video: Rumba guaguancó (1:35)</em></td>
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<table>
<thead>
<tr>
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<th>Danzón</th>
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<tr>
<td><em>Video: Rumba (hombre solo) (3:17)</em></td>
<td><em>Danzón de lara (music only, no dancing) (4:32)</em></td>
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<td><img src="image10" alt="Danzón QR Code" /></td>
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<td>Genre</td>
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<tr>
<td><strong>Son</strong></td>
<td>Son cubano, Carlos Rafael Gonzales (6:21) (dancing)</td>
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<tr>
<td><strong>Chachachá</strong></td>
<td>Cuban chachachá demonstration (4:52)</td>
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<td><strong>Chachachá</strong></td>
<td>Orquesta Aragón de Cuba – las clases del cha cha cha (3:37) (music only)</td>
</tr>
<tr>
<td><strong>Salsa</strong></td>
<td>Classic salsa mix with pictures of Puerto Rico (44:45) (no dancing)</td>
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<tr>
<td><strong>Salsa</strong></td>
<td>Rueda “Casa de Trova” Santiago de Cuba (4:35)</td>
</tr>
<tr>
<td><strong>Salsa</strong></td>
<td>Rubén Blades, Ligia Elena live performance (5:49)</td>
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<tr>
<td><strong>Salsa</strong></td>
<td>Rubén Blades, Pedro Navaja (7:22)</td>
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<tr>
<td><strong>Salsa</strong></td>
<td>Maracas con clave</td>
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<td>Irka Mateo and Yasser Tejeda</td>
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</tbody>
</table>

**Starts with conch shell, mayohuacan, guitar, can see indigenous influence in vocals**

**Additional Recommended Recordings**


Also check out free downloads here: [http://www.tainoage.com/taino_music.html](http://www.tainoage.com/taino_music.html)
**PowerPoint Notes**  
**Es complicado: Reflexiones de identidad en la música del Caribe**

<table>
<thead>
<tr>
<th>Slide#</th>
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</table>
| 1. | Here is a map of the Caribbean.  

[click] We can see the United States, Mexico, and the countries of Central and South America that rim the Caribbean basin.  

We can see the bigger islands, including [click] the Bahamas, [click] Cuba, [click] Jamaica, [click] Hispaniola, where we find Haiti and the Dominican Republic [click], Puerto Rico, [click] and many other islands generally referred to as the Lesser Antilles, or las Antillas Menores.  

[click] Sometime around 400 B.C. people from the Orinoco basin in Venezuela began to migrate up through the Caribbean islands, developing communities in places like Puerto Rico, la República Dominicana and Haiti, Cuba, Bahamas, and Jamaica.  This group of indigenous people we now call los Tainos.  

[At this point have students discuss and speculate about questions in section A in the Notebook.  Then discuss as a class and continue with the slides.]  

| 2. | The Tainos were particularly skilled at making ocean-going canoes from hollowed-out Ceiba trees, sometimes large enough to carry 100 people.  

| 3. | They fished for local fish and seafood such as conch, crab, lobster, and hunted small animals such as turtles and manatee.  

| 4. | They raised crops such as sweet potatoes, peppers, peanuts and beans  

| 5. | They ate fruits such as pineapple, guava, mamey and papaya.  

| 6. | They grew yuca, perfecting a method for extracting the poisonous cyanide from it before making it into a type of bread, a staple food.  

| 7. | Some musical instruments of Taino origin.  

| 8. | When the Spanish arrived they had a sense of entitlement, the sense that they were justified in claiming the land and the people for themselves.  

| 9. | How does this image reflect the attitude of the Spanish invaders?  

| 10. | Soon the conditions became horribly brutal for the indigenous people; many died at the hands of the European invaders through conflict and brutal treatment. These are woodcuts from the colonial period. (Show slides #9-11)  

| 11. | The biggest killer of native peoples, however, were diseases like smallpox, measles, brought by the Europeans and to which the natives had no immunities, Huge swaths of the population were wiped out, by some estimates as much as 90%.  

| 12. | So how did the rest of the Taino culture survive? Some people survived by fleeing to more isolated areas.  

| 13. | Hint: look again at the picture of the Spanish arriving – they brought very few women with them. Many of the Spanish married Taino women, “combining the genes of the New World and Old World to create a new mestizo population,” so that now large percentages of the Caribbean population have Taino roots.  

| 14. | The Spanish wanted gold. They also brought sugar cane to the islands, and established large plantations for growing sugarcane and the native tobacco.  

<table>
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<td>&quot;Lutjanus campechanus&quot; by SEFSC Pascagoula Laboratory; Collection of Brandi Noble, NOAA/NMFS/SEFSC - Photo NOAA Library.</td>
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<td>&quot;Guava bangalore&quot; by Photo by Rajesh Dangi - Photo by Rajesh Dangi.</td>
<td><a href="http://commons.wikimedia.org/wiki/File:Guava_bangalore.jpg#mediaviewer/File:Guava_bangalore.jpg">Link</a></td>
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<td>&quot;Secando casabe&quot; by Jaimeluisgg - Own work.</td>
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<td>&quot;Manihot esculenta - cross section 2&quot; by Amada44 - Own work.</td>
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