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Community Music in Puerto Rico: The learning and preservation  
of traditional music through community initiatives

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**Community Music in Puerto Rico: The learning and preservation of traditional music through community initiatives**

**ABSTRACT**

This multiple-case study explores the intricacies of three Community Music (CM) initiatives in Puerto Rico—La Junta, Decimanía, and Taller Tambuyé—and realizes comparisons between them, specifically as related to theories of music pedagogy. The research focuses on the teaching and learning dynamics of three of Puerto Rico’s traditional musical genres—Plena, Bomba, and Música Campesina—which have survived for centuries through oral transmission and enculturation within community settings. Seldom have these communal dynamics or the learning processes that occur in such environments been studied. The research found that, even though the idiosyncrasies and *modus operandi* diverge among the initiatives, the ways in which community educators, participants, and leaders learn have little variation. The educational practices and the sustainability efforts of the Community Music initiatives provide a fertile ground for the development of higher level and K-12 music education programs rooted in Puerto Rican music.



## **Community Music in Puerto Rico: The learning and preservation of traditional music through community initiatives**

### **RESUMÉ**

Cette étude de cas multiple explore les subtilités de trois initiatives de musique de communauté (CM) à Porto Rico - La Junta, Decimanía et Taller Tambuyé - et établit des comparaisons entre elles, en particulier en ce qui concerne les théories de la pédagogie musicale. La recherche porte sur les dynamiques d'enseignement et d'apprentissage de trois genres musicaux traditionnels de Porto Rico—Plena, Bomba et Música Campesina—qui ont survécu pendant des siècles grâce à la transmission orale et à l'enculturation au sein de communautés. Ces dynamiques collectives ou les processus d'apprentissage qui se produisent dans de tels environnements ont rarement été étudiés. La recherche a révélé que, même si les idiosyncrasies et les modes opératoires divergent parmi les initiatives, la façon dont les éducateurs communautaires, les participants et les dirigeants apprennent varie peu. Les pratiques éducatives et les efforts de durabilité des initiatives de musique communautaire constituent un terrain fertile pour le développement de programmes d'éducation musicale de niveau supérieur et scolaire, enracinés dans la musique portoricaine.



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### Glossary of Bomba Terms

<b>Bomba</b>	Puerto Rico's oldest musical tradition that stems from the enslaved African Population.
<b>Maestra(o)</b> <b>Bombera(o)</b>	A Bomba practitioner—either dancer or percussionist—that is well respected among the larger community because of the contributions offered to the art form and their longevity.
<b>Bombera(o)</b>	A person that dances and/or plays Bomba.
<b>Cantador(a)</b>	The primary singer of a Bomba tune.
<b>Bailador(a)</b>	The single dancer that interacts with the Primo.
<b>Piquete</b>	The movements the bailador (a) elicits from the subidor.
<b>Primo or Subidor</b>	One of the two barrels used in Bomba, the other being the Buleador. This particular instrument has one of two roles; either it improvises freely or intends to recreates the movements of a particular dancer with sound. There is only one Primo playing at a time.
<b>Buleador or Segundo</b>	The other Bomba barrel that is part of the instrumentation. This instrument is in charge of constantly playing the particular Bomba pattern of each song, laying the foundation for the Primo and bailadora improvisation.
<b>Cuás</b>	Two wooden sticks that were originally played on the sides of the Bomba barrels. Today, the Cuás are played on a wooden surface, a barrel, or on a trunk. Cuás have a particular pattern depending on the type of Bomba that is being played.
<b>Maracas</b>	A hollow dried fig filled with beans, pebbles, or similar objects, shaken as a percussion instrument. The Maracas in Bomba always play a constant pattern.
<b>Batey or Soberao</b>	The space in front of the barrels where Bailadores dance.
<b>Bombazo</b>	A Bomba gathering of communal nature where instruments are interchanged between bomberas(os) and dancers are free to dance in the soberao. No coordinated performance is presented and anyone—to a certain degree—can participate. The only established thing about the event is the time and the place.



### Glossary of Música Campesina Terms

<b>Música Campesina</b>	Puerto Rico's musical tradition that emerged from the 16 <sup>th</sup> century Spanish immigrants that arrived on the island.
<b>Cuatro Puertorriqueño</b>	A five doubled-string guitar type instrument.
<b>Jíbaro</b>	In the Puerto Rican context refers to a peasant from rural areas, primarily the mountainous center of the island.
<b>Décima</b>	Consists of a ten-line stanza with an octosyllabic rhyme. This songwriting structure was imported from Spain
<b>Cantador(a)</b>	Singer within the Música Campesina tradition.
<b>Trovador(a)</b>	Música Campesina singer that has the ability to improvise Décimas.
<b>Pier Forzado</b>	The last line of a Décima that is given to a trovador by an audience member with which she or he must finish her or his improvisation.
<b>Aguinaldo</b>	A descendant of the Villancico, a musical style from Spain. The structure of the Aguinaldo is based on a lyrical composition with a strong rhythmic accompaniment. The text of the Aguinaldo implies the request or promise of something on the part of the interpreter to her/his audience
<b>Seis</b>	A musical style that consists of an introduction, interpreted exclusively by the Cuatro Puertorriqueño, and a harmonic pattern made by the ensemble, which does not cease to be repeated until the Cantador or Trovador finishes her/his song or improvisation



### Glossary of Plena Terms

<b>Plena</b>	Puerto Rico's 19 <sup>th</sup> century musical genre of African descent that emerged in Ponce.
<b>Maestra(o)</b> <b>Plenera(o)</b>	A Plena practitioner that is well respected among the larger community because of the contributions offered to the art form and their longevity.
<b>Plenera(o)</b>	A person that dances and/or plays Plena.
<b>Plenazo</b>	A gathering of people to play Plena.
<b>Pandereta</b>	The handheld drums Pleneros play.
<b>Requinto</b>	The highest pitched handheld drum that improvises over the Plena music.
<b>Punteador</b>	The second highest pitched hand drum in Plena.
<b>Seguidor</b>	The lowest pitch handheld drum in Plena.
<b>Güiro</b>	A Taíno instrument made out of a dried zucchini peel that has fine cuts on one side and is played with a comb.
<b>Parranda</b>	A musical gift in which a group of people arrived at an individual's house or an institution announced or unannounced to play music in exchange for food and/or drinks.



## **Introduction**

The purpose of this research is to analyze the learning and teaching of Puerto Rican traditional music in order to lay the groundwork for the introduction of these art forms into formal music education. A formal music education program that includes Puerto Rican music can be designed by applying an objectivist/universalist approach that identifies elements of the musical expressions under the gaze of Western European Art Music. Consequently, said elements can be aligned with established music pedagogy frameworks and introduced in formal higher and K-12 education. However, such a strategy may neglect the human aspect of the musical expressions by ignoring the social phenomenon of the art forms. This approach risks projecting the art forms as an illustration from another time, yet these musical traditions today represent the current lives of Puerto Ricans. Furthermore, the objectivist/universalist approach jeopardizes presenting the musical art forms as a human activity that provides musical benefits encouraged by the music education community—culturally responsive music education, creative agency, and lifelong music making among others. In order to provide a holistic experience, I decided that these musical expressions could not be studied or implemented in formal education without taking into account the communities that sustain these musical genres. Considering the number of Community Music initiatives that sustain traditional Puerto Rican music that have emerged and the number of individuals that partake in them, I have selected three ideal settings from which to observe the learning process as well as communal and societal dynamics that keep individuals interested.

The culmination of my master's program at the University of Granada revealed a perplexing truth surrounding my research on music teacher education programs in Puerto



Rico: even though six of the eight music teacher programs in the country adequately prepare future music educators to face the challenges of the profession, none of the programs offered musical or musical pedagogical instruction in Puerto Rican traditional music. My confusion, on one hand, stemmed from having studied jazz and Caribbean music in one of the institutions that offered music teacher programs. On the other hand, Puerto Rico has four traditional musical genres—three of which are alive and have a vibrant community of practice that promotes and sustains the art forms. Hence, it became puzzling that Puerto Rican music teacher education programs were not prepared to engage their future students in the traditional music of their own country, thus opening their pupils to a broader community of music making.

What the research revealed was that music teacher education programs in Puerto Rico do not include the traditional musical expressions of the country because of the curricula being based on universalist outlooks of music (Bradley, 2012; Reyes, 2018a; Weidknecht, 2009). The programs exclusively promote the development of musical skills in Western European Art Music (WEAM) and foster the teaching of this particular musical culture. This practice can be correlated to the 400 years of Spanish colonialism and the subsequent and ongoing 121 years of United States occupation (Picó, 2006). As a consequence of the lack of autonomy and a campaign of cultural suppression, official music education policies reflect, from a pedagogical approach, the United States and, from a structural system, Spain; even though K-12 and higher education pedagogical approach is based on philosophies from the United States (Hernández-Candelas, 2007) the institutions that primarily foster music education in Puerto Rico mirror the music education organizations in Spain (Torres-Santos, 2017). During the 1960's, under the leadership of



Senate President Ernesto Ramos Antonini and influence from renowned Catalan cellist Pau Casals, the Puerto Rican government established the Escuelas Libres de Música, the Conservatorio de Música de Puerto Rico, and the Orquesta Sinfónica de Puerto Rico (Muñoz, 1966). These institutions vertiginously and dogmatically fostered WEAM, and other educational projects in music imitated the established canon. It is not until 1998 that the Universidad Interamericana Recinto Metro opens the first program that includes Puerto Rican music, in a popular music bachelor's degree. Yet, Puerto Rican music education programs have kept traditional musical expressions on the fringes. Keeping these art forms out of the music education programs significantly reduces the chances of the music been practiced in schools.

The rationale for including the indigenous music of Puerto Rico in music teacher education programs can stem from several perspectives. It is important to note, however, that sustainability of these musical genres should not be an aim of the inclusion; these musical expressions have survived for centuries without them being included in the formal framework of music education. Furthermore, the field of music education has argued for a culturally responsive approach in praxis for several decades (Bond, 2017; Friesen-Wiens, 2015; Hess, 2015; Lind & McKoy, 2016; McAnally, 2013; Shaw, 2012). Culturally responsive education bridges the culture surrounding pupils' environment with experiences in school in order to incite interest from students as well as foster their academic performance (Gay, 2002; Robinson, 2006).

Gay (2010) exposes six core characteristics of culturally responsive education: 1) it's validating, as it acknowledges the legitimacy of the cultural heritages of pupils, both as legacies that affect students' dispositions, attitudes, and approaches to learning and as



worthy content to be taught in the formal curriculum, as well as validates the students' experiences in their community; 2) it's comprehensive, as it fosters intellectual social emotional, and political learning by using cultural resources to teach knowledge, skills, values, and attitudes (Ladson-Billings, 1992), thus teaching the whole child. Furthermore, expectations and skills are not taught as separate entities but are woven together into an integrated whole that permeates all curriculum content and entire modus operandi of the classroom; 3) it's multidimensional, as culturally responsive teaching encompasses curriculum content, learning context, classroom climate, student-teacher relationships, instructional techniques, classroom management, and performance assessments; 4) it's empowering, as it creates infrastructures to support the efforts of students so that they will persevere toward high levels of academic achievement. This is done by bolstering students' morale, providing resources and personal assistance, developing an ethos of achievement, and celebrating individual and collective success; 5) it's transformative, which involves helping pupils develop knowledge, dexterities, and values required to objectively analyze society and make reflective decisions as well as implement their decisions in effective personal, social, political, and economic action, and; 6) it's emancipatory, as culturally responsive pedagogy disregards scholarly conceptions of absolute truth typically taught in schools. It helps students realize that no single version of truth is total and permanent, nor should it be allowed to exist uncontested.

Relevant to music education, Abril (2013) sustains that the selection of musical genres to be used in a culturally responsive music education room should be analyzed, as disregarding the pedagogical value of the arts may hinder the holistic development of pupils. Taking this author's statement into account, Puerto Rican traditional music—



described in the first chapter of this dissertation—are appropriate art forms to achieve the six core characteristics of culturally responsive education. These music genres, even though they have a basic form, have a malleability that can elicit students’ creativity and critical thinking. Also, the musical expressions are embedded in Puerto Rican history and, consequently, reflect the social fabric of the country. Hence, these musical traditions provide a fertile ground to analyze and question the societal structure of Puerto Rico.

Outside of the benefits of a Puerto Rican culturally responsive music education, the importance of analyzing the educational practices surrounding the traditional music of the island rest in the potential for lifelong performative engagement. Music education has somewhat failed to adequately adapt to the dominant neoliberal landscape that largely conditions societies and economies around the world today (Aróstegui, 2017). In the United States, as a consequence of educational reforms—like *A Nation at Risk*, *No Child Left Behind*, *Race to the Top*—policies that have forced the field to advocate for the value of music education from a utilitarian viewpoint (Richerme, 2012). In a broader sense, the conventional approach to music education, largely pervasive today, clearly define roles within music; a composer produces a piece of art that is interpreted by a conductor who instructs musicians how to play for the consumption of a passive audience (Hargreaves, Marshall, & North, 2003; Reyes, 2018b; Small, 1996). This dynamic was and is transferable to neoliberal and technocratic societies considering that it separates those that do music (the minority) from those that consume music (the majority) (Parkinson & Smith, 2015). With the technological advancements of the twentieth and twenty-first century, appreciating music can feed the consumerist ethos pushed by a neoliberal society (Giroux, 2007, 2014), and supports the notion that some make music and that others merely consume



it. Consequently, this sort of discourse presents a challenge to the field of music education, as individuals might defer from engaging in active music-making after their primary socialization (Allsup, 2003). Hence, the market largely dictates the musical consumption of people (Lacher, 1989; Williams, Geringer, & Brittin, 2019; Weiland-AHowe, 1998) and little initiative is developed to actively engage in music making (Nichols, 2014; Nketia, 1970).

The above-described situation is one that probably takes place in Puerto Rico; for instance, most adult participants in this research received music instruction either during primary socialization, yet none continued engagement with the musical education received during childhood after concluding their K-12 schooling. In response, the musical culture of Puerto Rico can expose music engagers with the benefits of lifelong music making. The benefits of lifelong engagement with music include, for instance, the prevention of burnout and the improvement of mood states as well as total mood disturbance (Chin & Rickard, 2014; Gembris, 2012; Robertson-Gillam, 2018). Further, lifelong recreational music making has proven to offer numerous benefits, including exercise, nurturing, social support, bonding, intellectual stimulation, and development of coping mechanisms aside from the musical dexterities intrinsically developed (Bittman, Bruhn, Stevens, Westengard, Umbach, 2003). The benefits of lifelong engagement transcend the social and wellbeing aspects (Seinfeld, Figueroa, Ortiz-Gill, Sánchez-Vives, 2013) as the hard sciences have also proven that prolonged music education has vital benefits to humans (Paquette & Mignault-Goulet, 2014); improved cognitive functioning in older adults has been associated with continuous music engagement (Hanna-Pladdy & Mackay, 2011; Amer, Kalender, Hasher, Trehub, & Wong, 2013). In fact, a larger amount of musical training has



been associated with faster neural responses to speech (White-Schwoch, Carr, Anderson, Strait, & Kraus, 2013). As well, scholars have studied the effects music have on preserving the functions of the brain. Results of these studies have shown that music engagement better combats the aging process of amateur musicians than that of professional and non-musicians (Rogenmoser, Kernbach, Schlaug, Gaser, 2018), and music training slows the cognitive decline and fosters plasticity in the developed brain (Wan & Schlaug, 2010).

Considering the above-mentioned advantages, engagement with Puerto Rican musical expressions can shift the argument shifts from why to include these art forms in formal music education to how to present formal music instruction. In a study that contrasted two approaches to multicultural music education, Abril (2006) found that teaching musical traditions outside of the Western academic canon or not promoted by the market in a conceptual and sociocultural approach have different effects on children. The conceptual manner entailed receiving instruction of a foreign musical style under the Western canon—using musical notation and European instruments. The sociocultural approach consisted of constructing knowledge by providing a context-based music learning experience of the art form; this entails presenting the music as human expressions and not objectifying them for the purpose of developing music skills. Results showed that learners under the sociocultural approach acquired more sociocultural knowledge of the music than their conceptual learners counterpart. However, students that learned under the Western European canon developed more conventional musical skills (e.g. notation reading, intonation). The other considerable difference the study found was that pupils, who learned through a sociocultural approach, had a higher level of affection for the music than those that learned the music in a conceptual manner.



The described study demonstrates that both approaches provide particular benefits. Teaching Puerto Rican music in a conceptual manner, it is important to mention, can have counterproductive effect on students. Even though students exposed to music through a conceptual approach will develop both knowledge of a musical style outside of the academic canon and conventional musical skills, the dexterities acquired would hold no relevance outside of a formal music setting; the conventional music skills will not translate to a musical gathering within the organic context of the art form. Furthermore, presenting foreign music through the European lens sustains a universal narrative promoted by music institutions that position WEAM as a “complete” musical art form in comparison to others (Green, 2012).

Based on the Abril (2006) study, in order for Puerto Rican students at the K-12 level to fully engage with their traditional music cultures and possibly benefit from them, the musical expressions should be represented in a sociocultural and context based manner—founded in the way the musical expressions are performed by the communities that foster them. Hence, the development of a pedagogy and curriculum of Puerto Rican traditional music should be rooted in the cultural component of the art forms; the musical genres should enter the classroom as human expressions and not as objects (Shepherd, Virden, Viulliamy, Wishart, 1977). One way of acquiring information on how to integrate these musical art forms in formal instruction would be to observe musical gatherings of these genres and observe the manner in which instruments are played, as well as to interview musicians. This approach, however, fails to take into account why people would be interested in learning these musical expressions. Are there new forms of learning these



musical traditions? Are the communities that foster these musical art forms conducive to lifelong music making?

Various Community Music initiatives began to appear in Puerto Rico at the end of the twentieth century with the intent to promote three of Puerto Rico's four traditional music expressions. Puerto Rico's traditional music has survived for centuries without the help of these musical projects. However, these musical expressions—aside from being shunned from academia—have been marginalized in popular culture and primarily survived within the social circle from where the art forms emerged—largely working-class communities. Recently, organizations from these social groups have begun to offer music instruction in these musical expressions to a wider audience. The Community Music initiatives that have organized in the past twenty years have reached and welcomed a more socially diverse crowd and even challenged stereotypes related to gender and race. Consequently, as a researcher I found that taking a look at these Community Music projects would provide an actual and contemporary outlook of the musical scenes of the genres, and an educational approach that suits a broader population.

This multiple case study research presents three Puerto Rican Community Music initiatives that promote three of the four traditional musical art forms of Puerto Rico: La Junta (Plena), Decimanía (Música Campesina), and Taller Tambuyé (Bomba). Each of these projects have their own approach and *modus operandi* that has been developed through several years. La Junta is a Community Music initiative situated at El Machuchal, Santurce at the capital city of San Juan. Plena musician Héctor René “Tito” Matos Otero and journalist Mariana Reyes Angleró lead this project. This couple guides an eclectic Community Music project that promotes Plena through the artistic and educational



endeavors of Tito, who is an accomplished musician that has been playing Plena for most of his life. He has been part of and founded some of the most important Plena groups in Puerto Rican history and offered workshops for over 30 years. Also, the initiative has an important plays an important role in their own community, as Mariana and Tito promote the wellbeing of neighbors and combat a vertiginous gentrification process through several projects and collaborations.

Decimanía is a national Community Music initiative that promotes Música Campesina. Omar Santiago and Roberto Sierra lead this organization and instead of offering workshops themselves, they foster other Community Music initiatives like Taller Folklórico Central, a Community Music initiative in Orocovis that was analyzed to understand the educational aspects of Música Campesina. Furthermore, Decimanía has an ambitious project in which they intend to embed the musical genre in the national consciousness; they organize an international festival, they have a TV show, produce numerous music albums in the year, and host a radio show as well.

Taller Tambuyé is the studied Community Music initiative that fosters Puerto Rican Bomba, the oldest Puerto Rican musical art form. This initiate is a female oriented project led by dancer and musician Marién Torres, who has made it her life's mission to promote Bomba and challenge the stereotypes that hinder the musical genre: promoting women's full engagement, removing racial stereotypes, making political statements through the music, and presenting Bomba in places not associated with the musical genre while preserving the art form's history and tradition. This Community Music initiative is the most politically conscious of the three presented in this research, as they through performances



have commented on the political situation of Puerto Rico, collaborated with the upcoming women's movement, and supporting the student movement.

Each of these initiatives were studied in a parallel way, as interviews were conducted with the leaders of the initiatives, educators, five participants that were beginning their musical development, and two alumni that continue to have music engagement. Also, participant observations were made of the lessons offered at these initiatives and narratives were written about the manner in which the projects foster their particular musical genre: university workshops, festivals, musical performances, shows, and social work. This research comes at a particularly difficult time in Puerto Rico, as it was conducted right after the biggest natural disaster in the country's history, at a time when the country faces a considerable debt, and during the implementation of harsh austerity measures. The impact of these political and social phenomena on the Community Music initiatives was taken into account. In terms of the structure of this document, Chapter 1 recounts the current state of affairs in Puerto Rico and explains the musical culture of the country. Chapter 2 succinctly describes formal music education in Puerto Rico while Chapters 3 and 4 are a literature review of the forms of music learning and Community Music. Chapter 5 offers an explanation of the methodology. Chapters 6 and 7 expose the results of the research and its subsequent discussion.



## CHAPTER 1

### Puerto Rico

This chapter lays out the context in which the research was conducted. The section outlines a concise account of the history of Puerto Rico, its current demographic spread, the economic and fiscal situation, and the aftermath of Hurricane María. Further, the chapter presents the musical culture of Puerto Rico as well as the broader Puerto Rican culture and identity. The chapter concludes with a recount of how the music of Puerto Rico became marginalized because of racial and social stereotypes that stemmed from colonial and imperialist narratives and policies.

#### 1.1. Brief History of Puerto Rico

On 19 November 1493, during his second expedition to America, Christopher Columbus claimed the Taíno inhabited island of *Borikén* for the Spanish Crown (Flores, 1997). The Spanish initially named the island San Juan de Bautista and the capital, which was established by the island's first governor Juan Ponce De León in 1508, was named Puerto Rico (Castanha, 2011; Van Myddeldyk, 1903). These names were eventually interchanged; Puerto Rico replaced San Juan de Bautista as the name of the colony and the latter became the name of the capital. From 1493 to 1898, Puerto Rico remained under Spanish rule. Spanish hegemony ended after the United States (U.S.) invasion of Puerto Rico as a consequence of the Spanish-American war and the signing of the Treaty of Paris of 1898, which concluded the conflict. The accord obliged the European kingdom to pass over jurisdiction to the U.S. of the Caribbean islands of Cuba and Puerto Rico. Even though



Cuba was handed independence shortly after the signing of the treaty, Puerto Rico has remained under American jurisdiction for the past 119 years (Duany, 2017).

After the brief instalment of a military dictatorship, Puerto Rico was governed under the Foraker Act of 1900 (cap.191, 31 Stat.77) (Cabán, 2002; Meléndez, 2017; Venator-Santiago, 2017a). The Foraker Act cemented U.S. control over the Caribbean island. The law granted the U.S. Government the authority to unilaterally appoint the governor of the country, the executive council, and the head of the six departments that were established in Puerto Rico. The Foraker Act only allowed Puerto Ricans to elect members of the legislative branch of the island's government, which consisted of 35 members (Font-Guzman, 2015). In March of 1917, the U.S. Congress passed the Jones Act, which granted Puerto Ricans U.S. citizenship (Pousada, 2008). Even though it replaced the Foraker Act, few changes occurred; the political structures established by the U.S. Government at the beginning of the twentieth century remained largely unchanged until the end of the 1940's (del Moral, 2009; Meléndez, 2017; Pérez, 2008).

As the 1950's approached, the U.S. Government introduced new legislation that allowed Puerto Ricans to establish a government comprised of democratically elected officials. In 1947, the U.S. Congress passed the Elective Governor Act, which granted Puerto Ricans the right to choose a governor in the upcoming 1948 elections (Rivera-Ramos, 2013). After winning the 1948 elections, Luis Muñoz Marín became the first governor of the country in 1949. On July 1950, the U.S. congress—through the Puerto Rico Federal Relations Act of 1950—allowed Puerto Ricans to redact their own constitution and elect their own government under U. S. supervision (Pantojas-García, 2016). The U. S. Government approved the Constitution of Puerto Rico in 1952 (Ayala & Bernabe, 2007).



This document gave way to, among other things, the establishment of the *Estado Libre Asociado de Puerto Rico* (Free Associated State), which is the political status of the island that still defines the relationship between the country and the United States (Font-Guzmán, 2015; Picó, 2006).

It is important to note that Puerto Rico is one of many territories of the U.S. that the country refers to as unincorporated territory (Immerwahr, 2019). Avoiding the literal translation of *Estado Libre Asociado de Puerto Rico* prevents the North American country from granting the territory the same rights as other U.S. states (Rivera-Ramos, 2013; Villanueva, 2015). Furthermore, Puerto Rico has continued to democratically elect the officials of their government, which is a republican type government comprised of three chambers—legislative, executive, and judicial. Puerto Ricans, however, do not possess their autonomous citizenship, but under the Jones Act, which is still in effect, makes them U.S. Citizens. Even though they enjoy many of the rights and privileges U.S. citizenship provides, Puerto Ricans are considered by some scholars as second-class U.S. citizens; they do not have the right to vote in U.S. Presidential Elections, have no voice or vote in the U.S. Senate, and elect a non-voting representative to the U.S. Congress (Rosario, 2017; Smith, 2017).

#### **1.1.1. Demographics of Puerto Rico.**

The Spanish expedition that arrived in Puerto Rico encountered a group of Arawak people called the Taínos (Keegan, 2013). This civilization populated the islands of the Bahamas and the better part of the Greater Antilles: Cuba, Hispaniola (present day Dominican Republic and Haiti), and Puerto Rico. The Spanish that arrived on the island of



Puerto Rico enslaved the local native population—similar to the practice realized in the rest of the Spanish colonies in the American continents. However, discontent among the Taínos grew because of the forced labour to which they were subjected, thus prompting the islanders to rebel in 1511 against their European oppressors (Oliver, 2009).

The rebellion lasted less than a year and was consequential for both sides (Anderson-Córdova, 2017). On one hand, the Taínos were nearly extinguished, exiled from their villages, put into slavery, and their cultural customs were suppressed. On the other hand, the Spanish did not have a large enough population to undertake the hard labour that was carried out by the Taínos. As a consequence of the lack of workers, Sub-Saharan West African slaves began to arrive in Puerto Rico in 1512 (Pierce, 2010). Unlike other European colonies in the American continent, the African slave population in Puerto Rico was never large. Colonial Puerto Rico was not as profitable in comparison to territories like Peru or Mexico (Quintero-Rivera, 1973). Therefore, the African slave population did not surpass the high of 41,818 stated in the 1834 census, which amounted to 11% of the population (Soler, 1953). It is important to note that the mixture of the Taíno, African, and Spanish people and cultures provided the basis for the Puerto Rican society and culture (Comas-Díaz, 2017; Mulcahy, 2017).

The latest U.S. Census—carried out in 2010—states that Puerto Rico has a population of 3.73 million people (United States Census Bureau, 2018). However, recent studies have shown that the population has decreased. The *Instituto de Estadística de Puerto Rico* (2016) states that the 2016 estimates place the population of Puerto Rico at 3.41 million habitants. This figure represents an 11% decrease from the 3.83 million high noted in 2004. The latest approximations from the U.S. Census Bureau demonstrate that



the drop of the population has continued. On July 2017, the population of Puerto Rico was estimated at 3.34 million habitants. The recent population decrease in Puerto Rico largely relates to recent events in Puerto Rico that will be discussed later in this chapter. Furthermore, the 2016 estimates state that women represent 52.4% of the population, while the official 2010 numbers indicate that females comprise 52.1% of Puerto Rican citizens. With regards to skin color, the 2010 Puerto Rican census has the following demographical divide: 75.8% consider themselves to be white, 12.4% black or African-American, 7.8% of another skin color, 3.3% of two or more skin colors, 0.5%, Native American, or Native Alaskan, and 0.1% Hawaiian or from another of the islands in the Pacific Ocean. Nonetheless, the census also found that 99.0% of Puerto Ricans consider themselves to be Hispanic or Latin American regardless of their skin color (American Fact Finder, 2018).

### **1.1.2. Economy of Puerto Rico.**

At the time the U.S. acquired jurisdiction over Puerto Rico, the island had a modest economy centered primarily on sugar, which was a commodity of interest in the U.S. at the beginning of the twentieth century (Pepinsky, 2015; Picó, 2006). Considering the U.S. interest in sugar, the Foraker Act incentivized Puerto Rico's sugar industry—and the tobacco and coffee industry secondarily—to appease U.S. interests (Hernández-Costa, 2017; Rodríguez-Silva, 2012). The U.S. greatly profited from a tariff-free sugar exchange with Puerto Rico as the substance was a valuable commodity in the world market during the first decades of the twentieth century (Perloff, 1949). The reliance of the Puerto Rican economy on agriculture lasted until the 1940's; the decrease of sugar's value on the market combined with the passing of disastrous hurricanes forced the country to change the basis



of their economy (González-Mejía & Ma, 2017; Marcano-Vega, Aide, & Báez, 2002; Villanueva, 2015).

In 1948, the newly elected government of Puerto Rico launched *Operación Manos a la Obra* (Operation Bootstrap), which intended to attract U.S. manufacturing companies to relocate to the island by offering them tax exemptions and incentives (Weisskoff & Wolff, 1975). Today, long after *Operación Manos a la Obra* became obsolete, Puerto Rico's economy primarily relies on manufacturing (Bosworth & Collins, 2006). The early manufacturing jobs in Puerto Rico were highly dependent on a workforce, but today these jobs today primarily rely on capital inversion. More recently, the Puerto Rican government has favored industries that depend on capital investment and knowledge-intensive industries (Banco Gubernamental de Fomento, 2018). The latest numbers of the *Autoridad de Asesoría Financiera Y Agencia Fiscal de Puerto Rico* (Financial Advisory and Fiscal Agency Authority of Puerto Rico) (2015) state that Puerto Rico's GDP is \$US 102,900 million, an amount that equates to \$US 29,360 per capita, which is lower than any state. Moreover, the contributions to the GDP by sector are as follows: manufacturing represents 46.9% of the economy, finance, insurances, and real state 20.9%, commerce 7.5%, government, 7.1%, transportation and public services 2.9%, construction and mining industry 1.1%, and 0.8% agriculture.

The political situation of Puerto Rico has forced the country to conduct its economy under particularly circumstances. Puerto Rico's economy is conditioned by the paradox that emanates from the presumed benefits of being a U.S. territory and the hindrances said political status produces (Lourdes-Dick, 2015). As an unincorporated territory of the U.S., on one hand, Puerto Rico has the U.S. Dollar as currency, benefits from the U.S. tariff



system, engages in free trade with the U.S., can access trade agreements the U.S. government enters, and the population is exempt from federal taxes (Collins, Bosworth, & Soto-Class, 2006). Some of the policies of the local and federal governments, on the other hand, hinder the Puerto Rican economy; for example, the Merchant Marine Act of 1920 discourages trade with non-U.S. countries as the law made it considerably expensive to receive shipments from ships that were not built and did not come from the U. S. (Jones, 1921; McMahon, 2016).

Furthermore, Puerto Rico cannot enter in a trade agreement with other countries without the consent of the U.S., and Puerto Rico can only serve as an observer in the international trade organizations to which the U.S belongs (Caribbean Business, 2013; Rivera-Ramos, 2013). This has led to the U.S. having a virtual monopoly on the economy of the Caribbean island. For instance, in 2015, 74.1% of exports went to and 51.7% of imports came from the U.S. (Autoridad de Asesoría Financiera y Agencia Fiscal de Puerto Rico, 2015). Moreover, through *Operación Manos a la Obra* and subsequent efforts, the Puerto Rican government did not foster local manufacturing companies. The local authorities catered to U.S. companies by offering tax exemptions and a cheaper labor force among other things, while disregarding a once prosperous agricultural industry as well as other means of income like tourism (Dietz, 1982; Toledo, 2017). This economic model was not sustainable; the process of globalization, U.S. companies leaving Puerto Rico as tax exemptions were discontinued, and years of mismanagement on the part of the Puerto Rican Government led to a failed economic model that today has the country in the midst of a recession that began in 2006 (The Economist Intelligence Unit, 2013; Toledo, 2017).



## **1.2. Recent Events in Puerto Rico**

### **1.2.1. The fiscal crisis in Puerto Rico.**

Puerto Rico is currently suffering the greatest fiscal crisis in its history, as the country faces a debt of over \$US 70 billion (Backiel, 2015; Colón, 2015; Goldstein, 2016; Grant, 2016; Lubben, 2014; Pottow, 2016). Although some scholars assert that the country's problem began during the first decade of the twenty-first century (Graham, 2017; Toledo, 2017), scholars like Quintero-Rivera (1973), Dietz (1982), and Cabán (2002) were prescient of the current crisis through their critique of the economic model adopted in Puerto Rico after 1940.

From the 1940's onwards, the Puerto Rican economy relied on U.S. manufacturing corporations by offering them a cheap labour force—the hourly wage of the island in 1949 was \$0.35, which equated to 24% of the U.S. average at the time—and U.S. Government regulated tax exemptions (Dietz, 1982). This business model prompted the relocation of many corporations from the mainland to Puerto Rico, the unemployment level on the island to decrease, and benefited the territory's economy. This strategy proved to be successful during the 1950's and 1960's. However, by the 1970's this economic model lost effectiveness, primarily because of two factors (Wolff, 2016). Firstly, the once cheap Puerto Rican labour force became non-existent, as low wages were increased. In 1974 the U.S. Congress—with the backing of the Puerto Rican Government—implemented a policy that would lead to Puerto Ricans having the same minimum wage as workers in the U.S. (Castillo-Freeman & Freeman, 1992; Santiago, 1986). By 1984, workers in Puerto Rico had the right to the same minimum wage as U.S. workers, a practice that continues to this day (Caraballo-Cueto, 2016; Dietz, 1986). It is important to note that the increase of the



minimum wage—even though it benefited Puerto Rican workers—was the first step of many that reduced the island’s allure to U.S. companies; without incentives—like cheap Puerto Rican labour—the unique business opportunity in Puerto Rico wore off. Secondly, in order to compensate for the lack of tax revenue from the U.S. manufacturing companies, the Government of Puerto Rico started issuing bonds on the debt of the island. The issuing of bonds on the country’s debt started a practice in which the debt of Puerto Rico grew faster than the economy (Backiel, 2015; Wolff, 2016). These bonds were extremely attractive for investors as they were federal, state, and local tax-free bonds (Grant, 2016).

The grand-scale selling of triple tax-exempted bonds on the island’s debt and the evening out of the minimum wage difference, compounded with the dependence of the island on U.S. manufacturing companies—the primary source of income for the economy—placed Puerto Rico in a vulnerable situation considering the changes in trade policy of the U.S. Government during the 1980’s and 1990’s. By the 1980’s, as the U.S. entered into new trade agreements with other countries, the tax exemptions offered to U.S. manufacturing companies were not enough to attract new business. Furthermore, unemployment rose as some U.S. companies left the island (Hexner & MacEwan, 2012).

During the 1990’s, two changes in U.S trade policy directly impacted the Puerto Rican economy: the suspension—and eventual discontinuation—of the 936 section of the Federal Tax Code in 1996 as well as the signing of the North American Free Trade Agreement (NAFTA) and the Central America Free Trade Agreement (CAFTA) (Bustillo & Velloso, 2015; Cabán, 2002). Under the 936 section of the U.S. Federal Tax Code U.S. companies in territories—like Puerto Rico—received tax exemptions. NAFTA and CAFTA made other countries a more attractive destination for U.S. companies, as the costs



of labour were significantly lower than in Puerto Rico and Central American countries provided similar tax exemptions to North American countries (Toledo, 2017).

Considering the new layout of the international market, Puerto Rico's once prosperous economy was thwarted as companies started to leave the country and, searching for better opportunities, citizens started to leave as well. The departure of companies and the decrease in population led to a reduction in tax revenue (Austin, 2015 Goldstein, 2016; Graham, 2017). Simultaneously, the continuous and disproportionate issuing of bonds on Puerto Rico's debt further exacerbated this dire economic outlook (Looney, 2014).

As a consequence of a stagnant economy and the issuing of Puerto Rican bonds, Puerto Rico amassed a \$US 73-billion-dollar debt, which in 2014 the Governor of Puerto Rico at the time described as impossible to pay (Draitser, 2016; Gonzáles, 2017; Lebrón, 2016; Pantojas-García, 2016). Puerto Rico cannot file for Chapter Nine bankruptcy, as the right is not extended to U.S. territories (Colón, 2015; Lubben, 2014; Pottow, 2016). Both the U.S. and local governments have tried to devise a path in order to ameliorate Puerto Rico's fiscal situation. On one hand, the Government of Puerto Rico has approved a number of austerity measures that have brought cuts to retirement benefits, the closing of schools, the dismissal of government workers to reduce the government budget, the introduction of a sales tax, and the raising of taxes on goods (Avilés, 2016; Colón, 2015; Page-Hoongrajok, Chakraborty, & Pollin, 2017; Rodríguez, 2016).

As well, in 2016 President Barack Obama signed the Puerto Rico Oversight, Management, and Economic Stability Act—known as PROMESA (“promise” in Spanish)—with the purpose of resolving the debt crisis (Carrillo, Kalaj, & Yezer, 2017; Long, 2017; Park & Samples, 2017; Rosario, 2017). The law established a Fiscal Control



Board, which oversees the activities of the Puerto Rican Government. The board is comprised of seven members chosen by the U. S. Senate without the consultation of the Puerto Rican people (Clegg, Daniel, Pantojas-García, & Vendaal, 2017; Minet & Cintrón-Arbasetti, 2017; The Financial Oversight and Management Board for Puerto Rico, 2018). Under the law POMESA, the Fiscal Control Board can alter and interfere in the contracts of Puerto Rico, cancel contracts that impede the payment of the debt, or overlook any agreement made between creditors and the Government of Puerto Rico. The Government of Puerto Rico cannot exercise any control, supervise, or implement any rules on the board, which has largely furthered the austerity measures presented by the Government of Puerto Rico (Rosa-Rosado, 2014).

### **1.2.2. Hurricane María.**

In 20 September 2017, Puerto Rico was left in a terrible state after the passing of Hurricane María (Alcorn, 2017; Morales, 2017; Rodríguez-Díaz, 2018). The island was already reeling from the massive austerity measures their national debt entailed and Puerto Ricans were struggling from the effects of Hurricane Irma, a category five storm, on September 6, 2017. María was the worst hurricane that passed through Puerto Rico since Hurricane San Felipe (1928) and Hurricane San Ciprian (1932) (Marcano-Vega, Aide, & Báez, 2002).

María—one of the biggest cyclones in history—transformed from a tropical storm to a category five hurricane two days before passing over Puerto Rico. María made landfall in Puerto Rico on September 20, as a category four hurricane. The cyclone brought winds of 150 miles per hour, which caused many rivers to leave their channels. In the aftermath of the storm, the country was left without electrical power, thousands of Puerto Ricans lost



their homes, and many citizens perished. This hurricane created the largest humanitarian crisis in the recent history of the country (Melvin, Maldonado, & López-Candelas, 2018; Zorrilla, 2017). Considering the financial and political state of Puerto Rico, rebuilding and recuperating efforts by both local and U.S. governments have been described as incompetent and piecemeal (Sosa-Pascual & Mazzei, 2017). Furthermore, over 100,000 people have left the island for continental U.S. since the passing of the storm (Rodríguez-Díaz, 2018).

### **1.3. Puerto Rican Identity**

As previously mentioned, Puerto Ricans have a particular relation with the U.S. Under the Foraker Act, people born on the island were considered “Citizens of Puerto Rico”; when the Jones Act passed on March 1917, the U.S. granted Puerto Ricans U.S. Citizenship (Pérez, 2008; Venator-Santiago, 2017b). In spite of having U.S. Citizenship, the islanders have always felt themselves to be Puerto Ricans. Residents do not refer to themselves as Americans—the name given to U.S. born individuals—but as Puerto Ricans, and they are ardent promoters of their customs and traditions. At the time of the U.S. invasion the Puerto Ricans had a very strong sense of cultural identity and, considering that U.S. Government has never made a real attempt of incorporating the territory as a state, the sense of identity continued to grow. The sense of pride has reached a point that even some politicians that support statehood for the country have conceded that if Puerto Rico were to enter the U.S. permanently, the latter would have to accept the U.S. territory with its cultural identity and language (Hernández, 2008).



#### **1.4. Puerto Rican Culture**

Puerto Rican culture largely developed during the Spanish colonial era—from 1493 to 1898. The basis of the culture was clearly established through the process of interracial mixing carried out on the island between Spaniards, Taínos, and Africans (Caronan, 2012). At the time of the U.S. invasion in 1898, Puerto Ricans were not culturally Spanish and today they are not culturally American (Malavet, 2005). The Puerto Rican culture is the product of its varied influences throughout its history. However, even though Puerto Rican culture is largely influenced by its Taíno, African, and Spanish heritage, it is impossible to deny the influence of 115 years of U.S. occupation on some cultural aspects as well as in quotidian life (Duany, 2005).

Similar to Cuba and the Dominican Republic, the contribution of the Taínos to the Puerto Rican culture was minimal because of the refusal of indigenous groups to submit to the Spanish mandate. Avoiding their European colonizers, many Taínos fled to nearby territories in the Caribbean or to took refuge in the mountainous interior of Puerto Rico (Fernández, 1966). In spite of not having a substantial presence in the cultural life of Puerto Rico during the Spanish colonial period (Cáceres-Lorenzo, 2012), the Taíno culture has made significant contributions to the country's culture. Taíno cultural heritage can be perceived in the language, quotidian artifacts, and music. From the Taíno language, Puerto Rican uses words like canoa (canoe), hamaca (hammock), iguana (lizard), sabana (bed sheets), and macana (billy club, truncheon) (Cáceres-Lorenzo, 2016; Feliciano-Santos, 2017). Furthermore, there are some Puerto Rican instruments of Taíno culture that are prevalent in the country's music. For instance, the Maracas, which are percussive instruments, made of coconut shells and filled with camándula seeds (crab's eye creep



seed), and the Güiro, which is also a percussion instrument made of dried zucchini (Duany, 1984). Moreover, the names of several municipalities such as Mayagüez, Utuado, and Jayuya are clear indications of the Taíno heritage on the island (Feliciano-Santos, 2017).

In contrast to the Taíno culture, the African legacy is much more present in Puerto Rican customs and traditions. There are several contributions to the language, such as the words *revolú* (disorder), *jurutungo* (distant place), *bembé* (ritual of drumming), and *mondongo* (beef intestines), among others. The religion of many African slaves arrived in Puerto Rico in the early sixteenth century and has its place in the society of Puerto Rico (Domínguez-Rosado, 2015). The Santería religion is an adaptation of the Oricha religion of West Africa, exported by a group of Africans from Yoruba, present day Nigeria (Cooker & Pavlovic, 2010), and has a significant number of practitioners on the island. From the African diaspora, Puerto Ricans also developed the tradition of eating *Lechón a la Bara* (pork). Furthermore, the confection of fried foods like *alcapurrias* and the consumption of *pasteles de hoja* are African gastronomic traditions that Puerto Ricans manufacture and have ingested for centuries.

The influence of Spanish heritage in Puerto Rico is vastly greater than that of the African and Taíno legacy. The Catholic religion has been the main religion since the arrival of the Spaniards. Each municipality of the island has at least one Catholic Church located in the city's central square (Hernández, 2008). Despite more than 100 years having passed since the political relationship between Puerto Rico and Spain ended, the presence of the Catholic religion and the use of Spanish as the primary language on the island are clear evidence of the current Iberian influence on the island.



The biggest influence on the part of the Spaniards in Puerto Rico is language. Spanish, along with English, is an official language in Puerto Rico. In the aftermath of the U.S. invasion, Spanish became a symbol of national identity (Kerkhof, 2001). The American government tried in several ways to implement English as the main language (Moral & Moral, 2013). No greater example of this intention is evidenced than in the actions of the country's first American secretary of education Roland P. Falkner (Morris, 1995). Under Mr. Falkner, the education department offered a higher salary to teachers of primary and secondary levels that were certified as English teachers. Furthermore, English teachers that did not pass the certification exam were released from their duty. Falkner's successor, Edwin Grant Dexter, who served as secretary of education from 1907 to 1912, further promoted the English language in schools. With the exception of Spanish class, Mr. Dexter implemented English as the language for all school subjects (Maldonado-Valentín, 2016). Juan B. Huyke, Grant Dexter's successor and first Puerto Rican education secretary, thought of schools as a place to Americanize young Puerto Ricans (Pousada, 1999). Perceiving the implementation of English as an attack on their identity, protests were organized by numerous citizens. The demonstrations forced the Puerto Rican legislature to appoint a general supervisor of Spanish in 1912, with the purpose of ensuring the teaching of the language in the schools of Puerto Rico (Rodríguez-Arroyo, 2016).

Spanish cultural influence can still be seen in many of the country's traditions. Each municipality has its own Patronal feast, in which the Catholic patron saint of the town is honored with a feast for several days. The Catholic traditions of Holy Week and Christmas have been practiced as part of the Catholic faith for centuries uninterruptedly. Spanish influence is also perceived in the architecture of each town on the island. Churches, town



halls, schools, castles, forts and other buildings are part of the Spanish architectural legacy, which are still preserved by Puerto Ricans.

### **1.5. Puerto Rican Music**

Puerto Rico has four traditional music genres: *Música Campesina* (Peasant Music), *Danza Puertorriqueña* (Puerto Rican Danza), *Bomba*, and *Plena* (Quintero-Rivera, 2013). These traditional music genres originate from Spanish or African culture and are also influenced—to a lesser degree—by the Taíno civilization (Backiel, 2015; Curet, 2014, 2015; Rouse, 1992). *Música Campesina* and *Danza Puertorriqueña* contain a direct connection to Spanish musical genres, while the African populations and their descendants in Puerto Rico developed *Bomba* and *Plena*. All these genres developed during the Spanish colonial era. Each of the genres has a particular dance style and has many characteristics similar to other rhythms found in the Caribbean and Latin America (Brill, 2011; Manuel, Bilby, & Largey, 2006).

#### **1.5.1. Puerto Rican Bomba.**

Puerto Rican Bomba is a danceable Afro-Puerto Rican musical style that was developed by African slaves in the country during the Spanish colonial era (Bofil-Calero, 2013; Giovannetti, 2003; Rivera, 2007). This musical genre has its origins in the sixteenth century in the sugar plantations of the then Spanish colony (Herrera, 2012). Even though Bomba largely developed along the coasts of Puerto Rico, the precise origin of Bomba is not well defined; some scholars believe that the musical genre arrived in Puerto Rico with the slaves while other researchers assert that the art form emerged as a *mélange* of the different



cultures of the diverse African populations on the island (Cartagena, 2004). Nevertheless, the genre provided slaves in Puerto Rico with the opportunity to meet, sing, and dance. In addition to the festive atmosphere these musical gatherings provided, Bomba events also presented slaves with the possibility of organizing revolts (Soler, 1994).

The instrumentation of Bomba consists of singers—a main singer and a chorus—a dancer, two *Barriles de Bomba* (Bomba barrels), who are called *Subidor* or *Primo* and *Buleador* or *Segundo* and are played by the *bomberos* (Bomba players, not to be confused with firefighters), a *Cuá*, and a *Maraca*, the Taíno contribution to the musical style (Rivera, 2007). The Bomba barrels, besides having different names, are two different types of drums that contain dissimilar characteristics and roles (Floyd, 1999). Both are barrels that originally carried wine or rum from which their top was removed. On one side of the barrel a goat leather is placed, which is struck with the hand to create the sound. The *Buleador* is considerably larger than the *Subidor*. The *Buleador* maintains the established Bomba rhythm. The *Subidor* has a much freer role, since it can play the established Bomba rhythm or improvise freely. This freedom is, however, thwarted by the incorporation of the dancer. After saluting the *bombero* that plays the *Subidor*, the dancer enters a “duel” with the musician, who is obliged to shadow with the barrel the movements of the dancer. Furthermore, the *Cuá* is a small trunk, normally from a coconut palm, that is played with two wooden sticks whose function is to play eighth notes and therefore contribute to the sustainment of the tempo. The *Maraca*, normally made from the hull of a dried fig tree filled with *camándula* seeds, also shadows the rhythm established by the barrels (Cepeda, 2012). The setting in which a Bomba event takes place has the name of *Batey*—which is



also the name of the Taíno Plaza where the Amerindians celebrated musical, social, and religious events—or Soberao (Barton, 2004; Oliver, 2009; Power-Sotomayor, 2015).

Bomba has two call and response relationships at its core: the aforementioned relation between a dancer and the Bomba barrels, and the one that occurs between the primary singer and the secondary singers or chorus. Initially, the primary singer establishes a chorus that is repeated by the rest of the participants. This dynamic is repeated creating a call and response relationship in which choristers sing the chorus while the lead singer responds with improvised or determined texts. Traditional Bomba tunes largely narrate the daily life of an African slave, a freed slave, or the descendant of an African slave and many of the songs have choirs in African languages—of which the meaning is not known—French Creole, and Spanish (Álamo 2009; Aparicio & Jáquez, 2003; Power-Sotomayor, 2015). In Bomba's form, the secondary singers in a Bomba performance are anyone who wishes to sing. Nowadays, because of the influence of foreign aesthetics, secondary singers are normally comprised of people that belong to a performing Bomba group. Even though the members of a Bomba undertake the role of secondary singers, it is customary for any audience member to partake in the singing of the chorus (Cepeda, 2012; Concepción, 2002).

Bomba in Puerto Rico is largely associated with the municipalities of Loíza in the northeast of the island, Ponce in the southwest, Guayama in the southeast, Mayagüez in the West, and the capital city sector of Santurce (Bofill-Calero, 2013; Padilla, 1990; Quintero-Rivera, 2013; Rivera-Rideau, 2013). Bomba has numerous rhythms and variations that include: Bambulé, Belén, Candungo, Candungué, Cucalmbé, Cuembé, Cunya, Curiquinqué, Gracimá, Guateque, Holandé, Kalindá, Leró, Mariandá, Seis Corrido,



Sicá, and Yuba (Rivera, 2007; Thompson, 2018). From a universalist perspective with regards to music, these rhythms can be categorized as 6/8 or 4/4. Furthermore, some of the Bomba rhythms are closely associated with the municipalities mentioned above: for instance, Sicá with Loíza, Belén with Ponce, and Holandé with Mayagüez (Cartagena, 2004).

### **1.5.2. Música Campesina.**

Puerto Rican Música Campesina, also known as Música Jíbara (Jíbaro Music) or Música de la Montaña (Music of the Mountains), emanated from the agricultural life in the Puerto Rican mountains during the Spanish colonial era. The populations associated with creating, practicing, and spreading this art form are the Spanish immigrants and their descendants, known as Jibaros. Many Spanish immigrants who came to the island in the sixteenth century decided to settle in the mountainous area of Puerto Rico. These immigrants arrived in Puerto Rico practicing musical genres such as Romances, Seguidillas and Coplas. Alongside their musical traditions, these settlers also brought different musical instruments, in particular, the guitar (Muñoz, 1953a). After three centuries living amongst the mountains of Puerto Rico and with a new social environment, the music that these immigrants brought from Spain underwent significant changes, music to which the Puerto Ricans nowadays refer to as Música Campesina (Hernández, 1993).

The Jíbaro, which in the Puerto Rican context refers to a peasant in rural areas, further fostered the musical genre. The Puerto Rican Jíbaro originated from the migration of Spanish soldiers, artisans and farmers from the south of Spain, mainly from Extremadura and Andalucía, who settled in the mountainous interior of the island during the sixteenth



century (Hernández, 1993). These Spaniards who inhabited the mountainous area of Puerto Rico mixed with the African and Taíno populations of the country.

The instrumentation of *Música Campesina* consists of the *Cuatro Puertorriqueño* (Puerto Rican four), a guitar, a *Güiro*, a Bongo, and a Cantador (singer) and/or Trovador (troubadour). The *Cuatro Puertorriqueño* is a five doubled-string guitar type instrument and, alongside the *Bordonúa* and the *Tiple*, make up the family of Puerto Rican string instruments (Padilla, 1990; Quintero-Rivera, 1992). The *Cuatro* originally had four strings as its name indicates. The fifth string was added at the beginning of the twentieth century. Furthermore, both singers have different approaches to their role in the ensemble. While the Cantador sings traditional tunes from memory, the Trovador improvises his/her texts (Hernández, 1993). Both vocalists sing in a *Décima* form (López, 1967), a ten-line stanza with an octosyllabic rhyme. The Trovadores have developed the ability to improvise these *Décimas* instantly while the Cantadores sing traditional songs. Both vocalists sing about political, social, and religious issues (Muñoz, 1953a).

*Música Campesina* has over 90 variations. The two main styles of *Música Campesina* are the *Seis* (Six) and the *Aguinaldo* (Padilla, 1990; Quintero, 1992). The *Aguinaldo* is a descendant of the *Villancico*, a musical style from Spain. The structure of the *Aguinaldo* is based on a lyrical composition with a strong rhythmic accompaniment. The text of the *Aguinaldo* implies the request or promise of something on the part of the interpreter to her/his audience (McCoy, 1968). The number of styles derived from the *Aguinaldo* are smaller than the amount of styles derived from the *Seis*, which has more than 80 variations. The structure of the *Seis* consists of an introduction, interpreted exclusively by the *Cuatro Puertorriqueño*, and a harmonic pattern made by the ensemble,



which does not cease to be repeated until the Cantador or Trovador finishes her/his song or improvisation (Hernández, 1993). The structure in which the Aguinaldo and the Seis are sung is known as Décima, a songwriting structure that was imported from Spain (López, 1967; Manuel, 1994). The Décima consists of a ten-line stanza with an octosyllabic rhyme.

### **1.5.3. Puerto Rican Danza.**

The Danza Puertorriqueña is the nineteenth century musical heritage of the Creole class in Puerto Rican society—the offspring of the Spanish Bourgeoisie class. The Danza Puertorriqueña is a danceable musical style, descendant of the European *Contradanza* (Contradance) (Aparicio, 2010). Although it has its origin in the European Contradanza, the Danza Puertorriqueña arrived in Puerto Rico through Cuba. The introduction of the Cuban version of the *Contradanza*—also known as the Habanera—and the Cuban Danzón served as the inspiration for Danza Puertorriqueña (Manuel, Bilby, & Largey, 2006). According to Manuel (1994), Cuban Contradanza arrived in Puerto Rico and was originally called Merengue or Upa. After initially being deemed as vulgar and rejected by the dominant and affluent class in Puerto Rico (Brau, 1977), Cuban Contradanza was adopted and developed into Danza by the upcoming nationalist bourgeoisie class (Quintero-Rivera, 1986). This emerging new affluent class, mainly comprised of hacendados (landowners) with independent sentiments, undertook the struggles of the working-class and petty bourgeoisie. Consequently, the working classes shared an appreciation of Danza along with the hacendados and, therefore, the once negative connotation of Cuban Contradanza and Danza changed to a positive one among the population (Díaz, 1990).



The Danza Puertorriqueña was developed in the municipality of Ponce, at the hands of the pianist Manuel Gregorio Tavárez. His student, Juan Morel Campos, wrote more than 300 Danzas and is considered to be the greatest exponent of this musical style (Concepción, 2002). It is important to note that as Danza developed as a musical genre and moved away from its origins of Cuban Contradanza and the Danzón, the art form gained a distinctive character, which was influenced by Western European Art Music. Many composers, like Tavárez and Morel Campos were trained in Western European Art Music and took inspiration from composers like Fredric Chopin (Callejo-Ferrer, 1915). This character, alongside the favoritism of the population, garnished the art form the title of national music during the firsts decades of the twentieth century. Furthermore, the official anthem of Puerto Rico is a Danza entitled La Borinqueña, based on a Danza by Spanish composer Félix Astol entitled Bellísima Trigueña. Lola Rodríguez de Tió, a prominent member of the revolutionary Puerto Rican movement of the nineteenth century, wrote new words to Astol's composition. Autonomists in the Spanish colony adopted this new anthem. Eventually, the Spanish authorities, sensing the anti-colonial sentiment growing, banned the song. Manuel Fernández Juncos was entrusted to write new lyrics, which are the official words to the anthem today (Manuel, 1994).

#### **1.5.4. Plena.**

Plena, as well as Bomba, is a Puerto Rican musical genre of African heritage. Plena music overlaps with Puerto Rican culture, as the genre can routinely be heard at social gatherings such as protests and communal activities. Pleneros (name of people who play Plena) generally perform songs about personal experiences, social inequality, American



imperialism, government corruption, and recent as well as past events in Puerto Rico (Aparicio & Jáquez, 2003; Guerrero, 2013). The genre relates to quotidian life to the point that Puerto Ricans refer to the art form as *periódico cantado* (sung newspaper) (Figueroa, 1994).

Three *panderetas* (tambourines), called *Seguidor*, *Punteador*, and *Requinto*, as well as a *Güiro*—the Taíno contribution to the art—comprise the traditional instrumentation of *Plena*. The *panderetas* are made of wood, plastic, and/or aluminum. In terms of function, the contribution of each *pandereta* creates the distinctive sound of *Plena*. *Pandereta Seguidor* accentuates the strong beat of a binary bar, setting a rhythmic base. The *Punteador* plays a counter rhythm to the *Seguidor*. The *plenero* playing the *Requinto* has the freedom to improvise—within the *Plena* style—over the base set by the other *panderetas*. *Requinto* players routinely employ the use of syncopation and binary phrases within the musical style (Cepeda, 2012). The *Güiro* plays eighth notes over the rhythm of the *panderetas* (Matos, 2013; Thompson, 2018).

Scholars state that this music emerged by the end of the nineteenth century (Dufrasne, 1994; Kuss, 2004; Thompson, 2018; Rodríguez, 2009). Several theories, that at time overlap, explain the origins of this art form (Nagashima, Bellury, & Johnson, 2017). One of the theories asserts that *Plena* originates from *Bomba*, the other Puerto Rican musical genre of African descent (Flores, 2013). This theory is based on the fact that *Bomba* songs can be converted into *Plena* tunes and the fact that a *Pandereta* can be made out of the upper part of a *Bomba* barrel (Miller, 2004). Moreover, there is an auditory similarity between *Plena* and one of the *Bomba* rhythms called *Holandé* (Dufrasne, 1994;



Thompson, 2018). Another theory—and the more widely accepted—explains that Plena originated from Joya del Castillo (Pearl of the Castle), a barrio in the southern city of Ponce.

An important role in the development of Plena has been attributed to Joselino “Bumbúm” Oppenheimer, a field worker and bombero from Joya del Castillo (Aparicio, 2010; Flores, 2013). Bumbúm, a plowman that was adopted by a German family in Ponce, is believed to have composed labor songs during his work at the field that today are known as Plena. Oppenheimer’s prominence as a composer within the art form earned him the nickname of “King of Plena” (Rudolph, 2012). Moreover, by the end of the nineteenth century, Joya del Castillo was populated by English-speaking families of African descent that migrated from islands of the Lesser Antilles (Dufrasne, 1994; Vega-Drouet, 1998). It is believed that these foreign populations fused Puerto Rican music with the music from their own country, which led to the creation of Plena.

Plena took part in an evolutionary process throughout the nineteenth and twentieth centuries (Figueroa, 1994); this development transformed Plena from a communal art form performed in the streets of Puerto Rico to the great halls of the island for the enjoyment of the affluent class of Puerto Rico. During the nineteenth century, Plena consolidated its place in the quotidian life and culture of Puerto Rico, particularly during a Christmas tradition called parranda (Taylor & Case, 2013). Parrandas consist of a group of individuals performing musical offerings to another person or group of people. In exchange, those that receive the parranda accept this musical present by offering the musicians food, drink, and/or money (Font-Guzmán, 2015).

From the early twentieth century until 1926, Plena musicians established the rudimentary structure of the musical genre while gaining popularity across the country.



From 1926 to 1950, bandleaders, especially César Concepción, spread the genre in the social events of the wealthy class of the country. In Concepción's case, the trumpeter and bandleader wrote a *Plena* for each town of the country. Considering that Puerto Rico has 78 municipalities, César Concepción gained great notoriety across the island. Furthermore, during the 1950's and 1960's *Plena* returned to its blue-collar origins. Musicians like Mon Rivera, Rafael Cortijo, and Ismael Rivera were part of an emerging artistic class that targeted middle- and lower-income class audiences and these artists included several *Plenas* in their repertoire (Cartagena, 2004).

#### **1.5.5. Puerto Rican musical expressions and their struggle.**

Puerto Rican music today—with the exception of *Danza Puertorriqueña*—have a considerable presence in the cultural scene of the country. The recognition that the art forms enjoy today can be attributed—to a larger degree—to the advent of social media, the emergence of radio and television programs dedicated to the art forms, and communal initiative, as well as—and to a lesser degree—the inclusion of the musical expressions in traditional media outlets and the initiatives of the Puerto Rican government. Today, even though *Bomba*, *Plena*, and *Música Campesina* have a noteworthy standing in the cultural scene of Puerto Rico, this acceptance has not been constant; numerous factors have prejudiced people against these musical traditions throughout the nineteenth and twentieth centuries. For instance, the marginalization of the art forms based on racial discourses, the commodification of the art forms for the promotion of Puerto Rican identity and political narratives, and the presentation of the genres as static and trapped in the past are among the causes that were detrimental to these musical genres. This section of the dissertation



brings attention to the perceptions of Puerto Rican music in society from the nineteenth century until today.

According to Floyd (1999), Danza Puertorriqueña was the preeminent musical genre among the wealthy class of Puerto Rico in the nineteenth century. Danza Puertorriqueña greatly benefited from the arrival of military reinforcements on the island at the beginning of the 19th century. Spanish battalions arrived in Puerto Rico as a preemptive measure because of the independence movements in Latin America. The Granada and Asturias battalions arrived at the beginning of the century, each with military bands. These ensembles became a fixed feature component of cultural life in Puerto Rico and they performed European music including Spanish Contradanzas. Eventually, these wind orchestras performed Danzas, a practice other local similar musical groups replicated (Aparicio, 2010; Gold, 2006). Further, aside from the wealthy classes, the Puerto Rican population was a largely poverty-stricken agricultural class. Bomba was an art form largely practiced by dark-skinned and lower-class communities along the coasts of the country. Also, at this time, the working class practiced Música Campesina whereas Plena appeared at the end of the nineteenth century and was part of the communal life of Puerto Rico.

During the first decades of the twentieth century, the musical landscape in Puerto Rico changed as a consequence of U.S. presence in Puerto Rico and Cuba. At the beginning of the century, Danza was still the preferred musical genre of the wealthy class and the only one studied by the educated Puerto Ricans, while the other musical genres largely remained on the fringes (Barton, 2004). Fernando Callejo Ferrer's (1915) book *Música y Músicos Puertorriqueños* (Music and Puerto Rican Musicians) outlines the musical culture of the time. In a text that describes the music of Puerto Rico, Callejo primarily discusses



Danza and Puerto Rican composers of the art form, and yet barely acknowledges *Música Campesina*, *Bomba*, or *Plena*. Adoration for the Spanish-derived art form came to be shared by Puerto Rico's lower classes. Because some of the larger proponents of Danza were nationalist landowners who empathized with the struggles of the majority of the Puerto Rican population, the musical style received a popular status around the country. This appreciation for Danza Puertorriqueña by Puerto Rico's working class can be seen through *Música Campesina*. Musicians of *Música Campesina* incorporated Danza tunes into their repertoire as well as other European musical genres. The widespread acclaim that Danza had in Puerto Rico, however, did not last beyond the first three decades of the twentieth century.

The status that Danza Puertorriqueña enjoyed during the nineteenth century and the beginning of the twentieth century was challenged and altered by the U.S. invasion and the influx of Cuban immigrants into the country. After gaining independence in 1898, Cuba was marred by political instability during the first half of the twentieth century. As a consequence of the uncertainty in the new autonomous Caribbean country, many Cubans immigrated to other nations including an impoverished Puerto Rico (Staten, 2015; Thomas, 1998). Many of the Cubans that arrived in Puerto Rico were wealthy immigrants who had the capital power to buy a radio station on the island. The new radio owners naturally fostered and promoted Cuban music (Fiol-Matta, 2015; Torregrosa, 1991), which had both immediate and longstanding effects on the musical culture of Puerto Rico. As a consequence of the Cubans having control over the radio waves of the country, musical genres like *Guaracha* and *Son* became the preferred styles of Puerto Rico. Subsequently, by the year 1930, Danza was considered an anachronistic musical practice, while *Plena*



began to be performed by Cuban music groups who promoted these historically excluded musical genres (Manuel, 1994). The practice of presenting Bomba and Plena with Cuban instrumentation, however, engendered a narrative that placed the foreign art forms—such as Salsa, Guaracha, Mambo, and Son—above the native musical genres. For instance, by 1925 Plena had gained some recognition through the work of César Concepción who wrote a tune in the art form for each town of Puerto Rico. Concepción had a Big Band ensemble, which was similar to the Mambo trend developed in New York by Latino communities at the time. Considering the instrumentation used by Concepción, Plena was not presented with its original instrumentation and was performed on Cuban instruments like Tumbadoras (Congas) and Timbales.

During the second half of the 1920's, records of Puerto Rican music began to be produced. In 1927, Manuel Jiménez “Canario” recorded the first Plena album (Floyd, 1999). Recorded in New York, *Canario y su Conjunto* recorded the first Plena song with a largely Cuban instrumentation: a guitar, and an accordion served as an accompaniment to the featured trumpet, Bongó, and Clave. This instrumentation is reminiscent of the traditional instrumentation of son in Cuban music. Aside from Canario, groups like *Los Reyes de la Plena*, *Grupo Ponceño*, *Los Borinqueños*, and *Sexteto Flores* also recorded Plena tunes (Díaz-Díaz, 2013). Moreover, Música Campesina was also influenced by Cuban music, as it is believed that the introduction of the Bongó into the instrumentation was inspired by the foreign art form. It is important to note that by the 1930's Florencio Morales Ramos “Ramito”, started recording and circulating Música Campesina on Puerto Rican Radio.



In the 1940's Música Campesina was propelled into the Puerto Rican consciousness through the political campaigns of the Partido Popular Democrático (Popular Democratic Party) that was headed by Luis Muñoz Marín. Taking advantage of a largely peasant class, Muñoz and the political party used the image of the Jíbaro and Música Campesina in order to pander to the majority of voters in the island (Manuel, 1994; Power-Sotomayor, 2015). The Partido Popular Democrático went on to have a political dynasty from the 1940's to the 1970's largely based on the exploitation of the Jíbaros and their image (Córdova, 2005).

The promulgation of the Jíbaro image was beneficial for Música Campesina, yet it is important to mention that the image of the Puerto Rican peasant used by Muñoz and the Partido Popular Democrático was a distorted one; the Puerto Rican land worker was presented by the political party as a white person. This representation of the Jíbaro was a flawed one, as Puerto Ricans working in the countryside of the island had undergone centuries of race mixing between the Spanish, Africans, and Taínos (Scarano, 1996). Therefore, the Jíbaro were actually of differing skin colors. The whitening of the Jíbaro had an impact on the manner that Música Campesina, Bomba and Plena were perceived: Música Campesina became associated with white lower class uneducated Puerto Ricans, Bomba was associated with black lower class communities and Plena was seen as both a communal musical genre and as having a minimal part in the repertoire of the Cuban influenced ensembles of the time (Rivera, 2007).

During the 1950's and 1960's, as Puerto Rico changed from a largely agricultural country to a nation of industry, the perception of the Jíbaro and landworker gradually changed as well. The Jíbaros, who were largely an uneducated population, were looked upon as "dumb and derided" by the emerging educated population and many blue-collar



workers that labored in the new factories in Puerto Rico (Manuel, 1994; Scarano, 1996). This caused *Música Campesina* to lose the popularity it had gained through the Partido Popular Democrático. Furthermore, *Plena* and *Bomba* tunes were made popular by acts such as Cortijo y su Combo and Mon Rivera during the 1950's (Barton, 2004; Cartagena, 2004). Acts like Cortijo y su Combo, directed by percussionist Rafael Cortijo and fronted by Ismael Rivera and Mon Rivera, recorded *Plenas* with Afro-Cuban instrumentation, instead of the traditional instrumentation of the art form (Manuel, 1994). Mon Rivera had a *Plena* group while Cortijo y su Combo was primarily a salsa group that included several *Plenas* as well as *Bombas* in their repertoire, as their bandleader came from the municipality of Loíza—a place associated with the African heritage of the country. During most of the 1960's and 1970's, El Gran Combo de Puerto Rico, an ensemble that emerged from Cortijo y su Combo and today is the most renowned salsa group in Puerto Rico, took up the tradition of including one *Plena* in each of their albums.

During the 1950's, the government of Puerto Rico implemented “Operación Serenidad” (Serenity Operation), which entailed the foundation of governmental institutions, organizations, and entities in order to develop the cultural environment on the island (del Cueto & Pantel, 2016). In 1955, Luis Muñoz Marín appointed historian Rafael Alegría as head of the newly formed Instituto de Cultura Puertorriqueña (Institute of Puerto Rican Culture). The mission of the Instituto de Cultura Puertorriqueña (ICP) was to foster and preserve Puerto Rican culture, which included the traditional musical expressions of the island. The ICP became interested in promoting *Bomba* and presenting it to the Puerto Rican people as part of their customs. The ICP approached the head of two *Bomba* families, Castor Ayala and Rafael Cepeda, to undertake the job of presenting the Afro-Puerto Rican



musical genre in the name of the institute. Both musicians agreed and the ICP became the sponsors of the *Ballet Folklórico de la Familia Cepeda* (The Cepeda's Family Folkloric Ballet) and *Ballet Folklórico de los Hermanos Ayala* (The Ayala's Brothers Folkloric Ballet). With the help of the ICP, Bomba music finally took its place alongside Danza, Música Campesina, and Plena as a recognized musical tradition of Puerto Rico; the genre stopped being an exclusive practice of lower class communities and was performed for the general public as well as tourists (Abadía-Rexach, 2016; Power-Sotomayor, 2015; Rivera, 2007).

Despite this new positive exposure that Bomba received, the actions of the ICP instilled a number of misconceptions about the art form. Firstly, The ICP dictated the manner that Bomba was interpreted by placing restrictions on clothes and instrumentation, which was not a universal practice among the Bomba communities. Secondly, having two families, the Ayala family from Loíza and the Cepeda family from Santurce, to promote Bomba created the idea that the “correct” manner in which the music was performed in these towns was the only manner to interpret the art form. Having a representation of the Loíza and Santurce version of Bomba overlooked the other manners in which the music was performed in places like Guayama, Ponce, and Mayagüez. Thirdly, the music was presented as a black genre, which meant that the art form was an exclusive activity of dark-skinned Puerto Ricans. Fourthly, Bomba was presented as static. Interpretations of Bomba largely alluded to the life of black slaves in Puerto Rico, disregarding that Bomba is a living musical expression that reflects the lives of the people that practice the art form. Furthermore, Bomba was presented in a concert form, which removed it from its communal setting, therefore removing its organic component (Power-Sotomayor, 2015).



During the 1970's, 1980's, and for most of the 1990's, the traditional musical expressions of Puerto Rico took a peripheral role in the cultural life of the country. The musical art forms, which were ignored for most of the year, largely received attention in popular culture outlets during the Christmas period, a dynamic that remains current today. Aside from the efforts of the Ayala and Cepeda families, Bomba largely remained as a communal and family endeavor (Quintero-Rivera, 2013). In the case of Plena, the musical genre continued to be an important part of communal life in Puerto Rico, being performed in parrandas, worker strikes, and political demonstrations. Música Campesina became assimilated by a number of Salsa acts (Padilla, 1990). In actuality, all Puerto Rican music genres became buried under the Salsa trend of the 1960's, 1970's, and 1980's, and the Merengue fashion of the 1980's and 1990's. It is important to mention that the Puerto Rican Diaspora in Chicago and New York fostered the musical traditions in their communities.

In the second half of the 1990's, the musical traditions of Puerto Rico started to gain a new popularity in the country (Barton, 2004; Padilla, 1990; Rivera-Rideau, 2013). The resurgence of the traditional music of the country was enhanced by the Banco Popular de Puerto Rico's (The Popular Bank of Puerto Rico) 2001 edition of their annual Christmas special. The Banco Popular de Puerto Rico produces a yearly Christmas special that documents a Puerto Rican composer, epoch or a musical style. The special is generally transmitted during the first weeks of December and is played on all the local channels of the island and later sold for the funding of music education programs in Puerto Rico. *Raíces* (roots), the 2001 edition of this Christmas special, featured Plena and Bomba. The documentary narrates the history of both music genres and presented them as living traditions instead of static customs (Miller, 2004). In the new millennium, Bomba, Plena,



and *Música Campesina* received support when the Puerto Rican government passed a law, the *Ley de Nuestra Música Puertorriqueña* (Ley 223 de 2004) (Law of our Puerto Rican Music). The law forced promoters in Puerto Rico that received state funds for the organization of public cultural events to include traditional music in their activities. The measure, which was primarily written to promote *Música Campesina*, has helped artists of Puerto Rico's traditional music to present their art to their fellow citizens. Recent amendments, however, have hindered the inclusion of traditional music in state-funded events. Based on the ambiguous definition of Puerto Rican music by the ICP, these alterations have allowed lawmakers to amend the law to include foreign musical expressions (Quintero-Rivera, 2013).

Several scholarly works have accompanied the recognition of the musical traditions of Puerto Rico enjoy today. Recently, scholars in the field of anthropology, ethnomusicology, law, musicology, and sociology—among others—have brought attention to the different roles the art forms play in the national discourse and in local communities as well as the intricacies of the Puerto Rican art forms (Abadía-Rexach, 2016; Bolfil-Calero, 2014; Dufrasne, 1994; Power-Sotomayor, 2015; Rivera, 2007; Rivera-Rideau, 2013; Román, 2003). In spite of the relevant and active role the musical expressions play for some social scientists and within certain fields of music research, little attention has been given to Puerto Rican musical genres within the field of music education.

The first articles on Puerto Rican music education barely mention the country's musical traditions (Inglefield, 1962; Muñoz, 1953a, 1953b, 1963a, 1963b; Searle, 1948). Even if the articles mention the country's music, little advocacy is made for its inclusion or explanation of how to present it to schoolchildren. The lack of recognition by music



education scholars still continues. Recent dissertations and peer-reviewed articles have scarcely alluded to the value of a culturally responsive Puerto Rican music education (Berríos-Miranda, 2012; Hernández-Candelas, 2007; Latorre, 2010; Latorre & Lorenzo, 2013; López-León, Lorenzo-Quiles, & Addessi, 2015; Lorenzo & Latorre, 2010). Only a few empirical works in the field of music education have focused on the traditional music of Puerto Rico (Hughes, 1988). For instance, Agostini-Quesada (1992) conducted research in Ohio that consisted of comparing the implementation of a series of lesson plans based on Puerto Rican music between two groups of educators; one group of teachers received a nine-week long workshop alongside the lesson plans while the other group only received the lesson plans. Results revealed that teachers that received workshops felt more confident implementing the lesson plan. The confidence of educators that did not receive lessons in Puerto Rican music grew during the time of the study (Agostini-Quesada, 1993).



## CHAPTER 2

### Music Education in Puerto Rico

This section outlines the current state of music education in Puerto Rico. After briefly describing the structure of elementary and secondary education in Puerto Rico, the text outlines music education policy at all levels of education on the island.

#### 2.1. Music Education in Puerto Rico

The structure of the current public education system in Puerto Rico has its roots in the beginning of the twentieth century and largely resembles the U.S. education system (Osuna, 1949); through the Foraker Act, the U.S. Government on the island established the first education system in Puerto Rico (Del Moral, 2013; McDonald, 2004). Schooling in the country has four levels: pre-school (intended to cater from newborns to four year old children), elementary (intended for students between the ages of 5 and 11 and offers from kindergarten to grade 6), junior high (intended for pupils between the ages 12 and 14 and offers from grade 7 to grade 8), and high school (intended for students between the ages of 15 and 18 and offers grade 10 to 12). The latter three educational levels are compulsory for all Puerto Rican children. It is worth mentioning that, on some occasions, junior high and high school students share the same educational institution (Departamento de Educación, 2018a). Moreover, the local government funds the public-school system with the help of the U.S. Federal Government.

The *Ley Orgánica del Departamento de Educación de Puerto Rico de 1999* (Organic Law of the Department of Education of Puerto Rico of 1999) and its amendments set the bureaucratic functioning of education in the Caribbean country (Gobierno de Puerto



Rico, 2018). The institution entrusted with administering schooling on the island is the *Departamento de Educación* (Department of Education). The auxiliary secretariat of academic services oversees the fine arts programs of the *Departamento de Educación* (DE). Several subjects make up the fine arts program in compulsory public education: visual arts, dance, theater, film, radio, television, and music. In accordance with the bylaws of the DE, each public school in Puerto Rico is assigned a specialized teacher in one of the fine arts disciplines (Departamento de Educación, 2018b). Therefore, the fact that only one fine arts educator is assigned per school and that educator might not be a music educator limits the chances of students receiving a continuous music education during their pre-school, elementary, junior, and high school education.

A fine arts teacher offers five regular sessions per week on the subject of their expertise. Furthermore, students must complete a number of credits in the fine arts programs according to their education level. Each credit consists of one academic semester studying the subject. In the grades between kindergarten and grade three, the student takes part in the fine arts program, but the credits are taken into account for the general average and not as a graduation requirement. Between grades four and six, students must complete two credits in the fine arts program. In junior high school, grade seven to grade nine, and high school, grades ten through twelve, the student must complete the minimum of one credit as a graduation requirement (Departamento de Educación, 2008).

### **2.1.1. Pre-school music education.**

Pre-school education in Puerto Rico is offered in either *Head Start* centers—which are funded by the U.S. Federal Government—or private pre-schools. Both the *Head Start* and



the private pre-schools operate under the curricular framework established by the DE (Hernández-Candelas, 2007).

In 2011, the DE published a document entitled *Estándares de Contenido y Expectativas de Grado: Educación para la Niñez* (desde Nacimiento hasta los cuatro años y once meses) (Content Standards and Expectations of Degree; Education for Children (from birth to four years and eleven months) (Rivera, Malavé, Torres, & Robles, 2010). This document presents the standards of the pre-school education of children from birth to four years and 11 months. This manual explains the type of activities that must be practiced in order to stimulate child development from an early age. The activities have the purpose of promoting the development of socio-emotional, physical-motor, physical-sensorial, cognitive-scientific, cognitive-logical-mathematical, linguistic-oral, linguistic-symbolic qualities as well as skills in visual arts, drama, and music. Moreover, the DE divides pre-school children into three levels: infants (birth to six months), maternity (six months to three years), and pre-school (three years to four years and eleven months). The DE proposes that pre-school children, of each said level, should be exposed to creative musical activities as part of their educational process. At each level, pre-school educators aspire to achieve some goals in the child's musical development, which can be achieved through a series of musical activities suggested by the DE.

In Puerto Rico, 12 universities offer undergraduate programs in pre-school education. Despite a wide range of training in this field, few of these programs offer future educators training in early or pre-school music education. Among the universities that have a bachelor's degree in pre-school education, only one program offers a course that exclusively addresses pre-school music education. This is the *Universidad de Puerto Rico*



*Recinto de Río Piedras* (University of Puerto Rico Río Piedras Campus), which offers its students a course entitled *Música en la Niñez Temprana y Preescolar* (Music in Early Childhood and Pre-school) (Universidad de Puerto Rico Recinto de Río Piedras, 2018). The other universities incorporate music education in courses combined with other fine arts disciplines, especially dance and visual arts (Dewey University, 2018; National University College, 2018; Universidad Central de Bayamón, 2018; Universidad Interamericana de Puerto Rico Recinto de Ponce, 2018; Universidad Interamericana de Puerto Rico Recinto de Arecibo, 2018, Universidad de Puerto Rico en Bayamón, 2018; Universidad de Puerto Rico Recinto de Río Piedras, 2018; Universidad del Turabo, 2018,)

The lack of training in pre-school music education permeates throughout Puerto Rican music teacher education programs as well. For instance, the *Pontificia Universidad Católica* (Pontifical Catholic University) offers courses in pre-school education, as part of their music teacher program. Nonetheless, none of these courses has a specific focus on early child music education (Pontificia Universidad Católica, 2015). Only the *Conservatorio de Música de Puerto Rico* (Conservatory of Puerto Rico) has a music education program that offers future music educators pre-school music pedagogy training (Hernández-Candelas, 2007). One of these courses is *Prácticas Apropriadas para la Educación Musical Temprana* (Appropriate Practices for Early Musical Education), which fosters the basic concepts of music education from infancy to pre-school age and the different theories that describe the corresponding techniques of teaching music to children of these ages. The other course is *Enseñanza de la Música en la Edad Preescolar* (Teaching Music in the Pre-school Age), which aims at introducing future music educators to the philosophical and pedagogical foundations of children's early musical development



through the practice and development of musical activities applicable to pre-school infants. Both courses are part of the curriculum of the *Bachillerato en Música en Educación Musical con Concentración en Música General* (Bachelor of Music in Music Education with Concentration in General Music) (Conservatorio de Música de Puerto Rico, 2018).

### **2.1.2. Elementary level music education.**

The *Carta Circular Número 19 de 2016* (Circular Letter Number 19 of 2016) of the DE specifies the bureaucratic practices of the fine arts programs in schools. The letter states that from kindergarten to grade three, fine art educators—including music teachers—should concentrate on free and spontaneous expression, allowing the student to explore and discover the arts through interesting and creative activities that stimulate their physical and emotional development (Department of Education, 2016). Between grades four and six, the teaching of elements, artistic principles, and aesthetic foundations of the fine arts discipline are part of the learning process. This letter does not make any specific reference to music. It is important to bear in mind that elementary level students receive a musical education if their school is assigned a music educator as part of the institution's fine arts program.

The last public document published by the DE regarding elementary music level education was the *Carta Circular Número Nueve de 2008* (Circular Letter Number Nine of 2008). This letter outlines the regulations to be followed in each one of the fine art disciplines. Regarding music education at the elementary level, students are expected to develop basic musical skills. The DE suggests a series of courses that encourage pupils to explore and develop basic skills in music through vocal and instrumental activities. Lessons



that concentrate on vocal skills are divided in *experiencias vocales con énfasis en técnica vocal* (vocal experiences with emphasis on vocal technique) and *clases por agrupación vocal* (vocal ensemble classes). Instrumental courses include instrumental experiences one, two, and advanced, which involves participation in instrumental classes and instrumental groups, and rhythmic band, where rhythmic, audio-receptive, and creative experiences are instilled. Likewise, the Kodaly and Orff approaches are suggested as teaching methods. Furthermore, the letter also states that students should have the opportunity to appear before the public as soloists or as part of a musical group (e.g. choirs, bands and orchestras) (Departamento de Educación, 2008).

### **2.1.3. Junior high and high school level music education.**

Similar to elementary level music education, students at the junior high and high school levels receive a musical education if their schools are assigned a music teacher as part of the fine arts program. Therefore, students might receive a musical education during their elementary education that might not continue during their junior high or high school education. Vice versa, pupils might not receive a music education during their elementary education but receive one during their junior high or high school education. Hence, the music education system in public schools has an inherent continuity problem.

Junior high school students must take a basic course in music education during their time at the school. At the intermediate school level, students should expand the general and specific knowledge learned in elementary school and continue to develop their skills in musicianship, music theory, and instrument performance—preferably through a music ensemble (Departamento de Educación, 2008). After completing the basic course, students



have the option to take a series of elective classes. It is important to mention that electives are offered based on the musical competencies of the music educator. For instance, a music educator may offer a Bomba ensemble as an elective if she feels prepared to offer such a course. For reasons later explained in this chapter, however, it is unlikely that a music educator will have the skills to teach such course.

As in middle school, high school students are required to take a basic music course during their first year at the school. After completing this year, the student can take elective courses. At the high school level, the *Carta Circular Número Nueve de 2008* states that students must be able to explain differences between rhythmic patterns and melodic lines. Similarly, they must distinguish visually and aurally between string, wind, and percussion instruments. Furthermore, the DE expects students to understand relationships of time and musical styles as well as comment on the life, work, and historical relevance of Puerto Rican composers. Music educators should encourage students to compose and make arrangements, in addition to coordinating activities in the classroom.

#### ***2.1.3.1. Las escuelas libres de música.***

The DE oversees several specialized schools in Puerto Rico, including the *Escuelas Libres de Música* (Free Schools of Music). The *Escuelas Libres de Música* (ELM) were created with the approval of Act No. 365 of 1946, *La Ley para Crear Tres Escuelas Libres de Música en Puerto Rico* (The Law to Create Three Free Schools of Music in Puerto Rico). These schools emerged from the agency of concerned citizens over the state of music education in the country. Several musicians, along with Ernesto Ramos Antonini—the president of the Puerto Rican senate—constituted this group. These schools were founded



in order to offer talented public-school students a high-level music education parallel to their general education (Fitzmaurice, 1970). The first three schools were founded in the municipalities of Ponce, San Juan, and Mayagüez. The approval of law no. 133 of 1968 guaranteed the opening of three other schools in Humacao, Caguas, and Arecibo.

The mission of the ELM is to provide talented students with the opportunity to pursue musical studies during their middle and high school studies with special attention to instrumental musical development. Admission to the ELM requires an audition in front of a panel of teachers that judge the student's musical talent. Furthermore, students will only be able to attend these schools after finishing their elementary level education (Fitzmaurice, 1970).

ELM offers students numerous courses in music, such as music theory, harmony, and solfeggio. Students can receive instruction in the following instruments: accordion, electric bass, euphonium, clarinet, harpsichord, double bass, Cuatro, bassoon, flute, guitar, mandolin, oboe, percussion, piano, saxophone, Tiple, trombone, horn, trumpet, tuba, viola, violin, cello, and bass. At the junior high school level, pupils have the opportunity to participate in different ensembles such as choirs, bands, and symphony orchestras as well as instrument ensembles (e.g. saxophone quartet, trumpet choir), and Puerto Rican traditional music ensembles. At the high school level, pupils can partake in the continuation of the intermediate level ensembles as well as pop and Salsa groups. Students also enroll in seminars for string, woodwind, brass, percussion instruments, and Cuatro Puertorriqueño.



#### 2.1.4. Post-secondary music education in Puerto Rico

Five institutions in Puerto Rico offer music degrees: The *Conservatorio de Música de Puerto Rico*, the *Universidad Interamericana Recinto de San Germán*, the *Universidad Interamericana Recinto Metro*, the *Universidad de Puerto Rico Recinto de Río Piedras*, and the *Pontificia Universidad Católica Recinto de Ponce* (Latorre & Lorenzo, 2013). These institutions receive their operating license from the *Consejo de Educación de Puerto Rico* (Education Council of Puerto Rico), a government agency that regulates post-secondary education in Puerto Rico (Consejo de Educación de Puerto Rico, 2018). Aside from operating under the guidelines of the *Consejo de Educación de Puerto Rico* these institutions are accredited by the Middle States Commission on Higher Education (Middle States Commission on Higher Education, 2018).

The *Conservatorio de Música de Puerto Rico* (CMPR) is the premier musical institution in Puerto Rico; this is the sole post-secondary education institution in the country dedicated to music education. Inaugurated in 1959, the CMPR was part of a cultural process promoted by the Puerto Rican Government under Luis Muñoz Marín—the first governor of the country—and through the efforts of renowned Catalan cellist Pau Casals, who at the time was living in exile in the country. The CMPR was opened at a similar date as the ELM and the founding of the Puerto Rican Symphony Orchestra (Muñoz, 1966). Furthermore, today the CMPR offers Bachelor of Music Degrees in Performance in a myriad of string, woodwind, brass and percussion instruments, jazz and Caribbean music, and composition. The CMPR also fosters three music teacher education degrees that certify educators to work in public schools in Puerto Rico: Bachelor of Music



in General Music Education, Bachelor of Music in Vocal Music Education, and Bachelor of Music in Instrumental Music Education.

Even though today the CMPR has the reputation of being the premier musical institution in Puerto Rico, it was not the first post-secondary education institution in Puerto Rico to offer degrees. That distinction is held by the *Universidad de Puerto Rico Recinto de Río Piedras* (UPR), which opened their music department in 1956 as part of the institution's humanities faculty. As the first post-secondary education center in Puerto Rico, the UPR started operating in 1903 after the Puerto Rican legislature passed the *Ley para Establecer una Universidad de Puerto Rico* (Law to Establish the University of Puerto Rico) (Universidad de Puerto Rico, 2018). Today, this institution is the primary education center in Puerto Rico with the largest number of enrolled students. In terms of music education, the UPR offers two degrees in music: a Bachelor of Arts in Music that is administered by the Music Department—which still belongs to the humanities faculty—and a Bachelor of Fine Arts in Music Education that is administered by the Education Faculty (Departamento de Música UPR, 2018).

There are three private institutions that offer music degrees in Puerto Rico. The *Universidad Interamericana Recinto de San Germán* (UISG) is the first Puerto Rican institution to offer a degree that certifies music teachers to work in Puerto Rican schools. This private institution opened their music department in 1950 in order to offer music electives for students (Interamerican University, 1956). In 1959, the UISG started offering an undergraduate degree in music education (Interamerican University, 1962). The UISG currently offers two music teacher programs—a Bachelor of Music in Instrumental Music Education and a Bachelor of Music in General/Vocal Music Education—and a Bachelor of



Music in Applied Music (i.e. music performance). The UISG's department of music oversees these programs (Universidad Interamericana Recinto de San Germán, 2018). Furthermore, in the year 2000 the *Universidad Interamericana Recinto Metro* (UIM) started offering a Bachelor of Music in Popular Music, which entails the learning of popular music and Puerto Rico's traditional musical expressions (Pons de Jesús, 2018; Universidad Interamericana de Puerto Rico Recinto Metro, 2018). The *Politécnica Universidad Católica* (PUCPR) offers three music degrees: a Bachelor of Arts in Music, which is administered by the institution's music department, the Bachelor of Sciences of Elementary Music Education, and a Bachelor of Science in High School Music Education. The Department of Education of the PUCPR administers the latter two music education programs, which lead to certification to work in public schools in Puerto Rico.

#### **2.1.5. Dearth of traditional music.**

It is important to emphasize that the inclusion, fostering, and education of Puerto Rico's traditional musical genres is recent and lacking in all levels of the country's education system. For instance, none of the music teacher education programs offer pedagogical or musical instruction in any of Puerto Rico's four musical genres; these programs only include history of Puerto Rican music courses in their programs of study. Therefore, music teachers in Puerto Rico do not receive musical or musico-pedagogical training in traditional music and consequently are unlikely to engage their students with such musical genres. Furthermore, several factors limit the chances of music teachers promoting traditional music in their praxis: 1) the overarching presence of Western European Art Music in all music teacher education programs might deter future educators



from being interested in learning Puerto Rican music during their development; 2) that music educators in Puerto Rico do not receive any musical or musico-pedagogical training in the country's musical expressions makes it unlikely that school children will receive exposure to the art forms; 3) the lack of traditional music in schools reduces the chances of future educators learning the art form before commencing their formation as educators, and; 4) the fact that not all schools have a music teacher on their faculty also diminishes the possibility of school-students being exposed to the native musical genres of Puerto Rico.

There are only two post-secondary level degrees that foster Puerto Rican music: the popular music degree in UIM and the jazz and Caribbean music program at the CMPR. The popular music degree at the UIM offers Cuatro instruction and has an ensemble called *Conjunto de Bomba y Plena* that solely promotes both Afro-Puerto Rican musical genres. The jazz and Caribbean music program of the CMPR includes Cuatro Puertorriqueño among the instruments of the program. Furthermore, students are required to partake in a course entitled *Taller Experimental de Música Afro-Caribeña* (Afro-Caribbean Music Experiential Workshop). Pupils in this course learn how to play Puerto Rican percussion instruments and learn about their role in the country's traditional music alongside other Afro-Caribbean instruments and styles. Although these music programs offer instruction in such musical expressions, it remains to be seen the manner in which traditional music might be taught considering the Eurocentric outlook of the Puerto Rican music education framework. Puerto Rican Traditional music has been passed down informally and communally for generations outside of formal institutions. Some scholars argue that the formal instruction of traditional music expressions removes the humanistic aspect of the



art forms and might therefore render the education inadequate. For instance, transforming traditional music expressions to fit the formal music canon (band ensemble, orchestra ensemble, or chorus ensemble) deprives the art forms from their phenomenological aspect (Schippers, 2009; Shehan-Campbell, 2010).



## CHAPTER 3

### Music Learning

This section of the dissertation offers a literature review of music learning. The chapter largely concentrates on outlining and describing the parameters of the three forms of music learning: formal, informal, and non-formal music learning, as well as enculturative music learning.

#### 3.1. Forms of Learning

Pozo, and Scheuer (1999), Pozo, Scheuer, Pérez-Echeverría, and Mateos (1999), and Pozo, Scheuer, Pérez Echeverría, Mateos, Martín, and De la Cruz (2006) outline three theories related to manners in which knowledge is transmitted: Direct, Interpretative, and Constructive Theory (Casas-Mas, Pozo, & Scheuer, 2015). Direct Theory—considered as one of the oldest and most conventional forms of learning—develops around the notion that learners have an empty brain, which educators gradually fill with knowledge through guidance. In addition to depositing information into their pupils' empty brains, instructors employ demonstration as an instruction technique; the use of said teaching tool generally prompts learners to emulate their instructors.

Interpretative Theory involves detailed explanation by the educator of the knowledge shared with learners, however—differing from Direct Theory—students can modify the received information. Instead of merely accepting the knowledge shared by educators, pupils are expected to critically reflect on the information and arrive at other conclusions (López-Íñiguez & Pozo, 2014). Constructive Theory entails a learning process that requires students to actively think and develop knowledge by reconstructing the



received information. In order to think and construct knowledge simultaneously, learners must actively regulate and manage cognitive and motor processes, while bearing in mind the environment in which the learning occurs (Bautista, Pérez-Echevarría, Pozo, & Brizuela, 2012). Pupils can also make a distinction between self-produced knowledge, culturally accumulated, and teacher mediated knowledge (Casas-Mas, Pozo, & Montero, 2014).

In his article, Entwistle (2007) concedes that different interpretations of these theories may arise considering the restrictions a given context may present. Consequently, these theories produce hybrid approaches, such as Interpretative-Direct, and Constructive-Interpretative. It is important to note, however, that a combination of Direct and Constructive Theories is unlikely considering the divergence between both (Casas-Mas, & Pozo, 2008).

The UNESCO Institute of Lifelong Learning—the only organization under the UN umbrella that has a global mandate with regards to learning at all ages—asserts that learning takes place in a formal, informal, or non-formal manner. (Singh, 2005, 2009; Yang, 2015). Formal learning occurs in official institutions where an educator, teacher, leader, or instructor organizes and guides the cognition process. Furthermore, curricula, syllabi, and/or programs of study outline the goals and procedures that occur during the learning process. The learning concludes with students receiving an official certification, which validates their instruction within other formal institutions (Becker & Bish, 2017; Czerkowski, 2016; Feichas, 2010; Gulberg & Brandstorm; 2004; Tang, Wong, Li, Cheng, 2017).



Informal learning, according to Manuti, et al. (2015), is a form of cognition largely defined in contrast to formal education (Spaan, Dekker, van der Velden, & de Groot, 2016). For instance, Jenkins (2011) asserts that formal learning emerges from refining, regulating, and controlling informal instruction. Rogoff, Callanan, Gutiérrez, and Erickson (2016) state that scholars lament that informal learning is largely defined by the differences the cognition process has from formal learning. Furthermore, several scholars have described informal learning as non-didactic and a socially driven cognition process that is initiated and motivated by learners' interest. Moreover, this form of learning primarily occurs outside of formal institutions and does not result in certification (Callanan, Cervantes, & Loomis, 2011; Rogoff, Callanan, Gutiérrez, & Erickson, 2016; Schümermann & Beauseart, 2016; Sharafizad, 2018; Song & Bonk, 2016). After evaluating various examples, Jenkins concludes that informal education is characterized by being context-sensitive and/or experience-dependent. These characteristics can manifest independently or simultaneously. On one hand, the context-sensitive environment influences the learner's development of knowledge (Jeon & Kim, 2012). On the other hand, by experience-dependent, the author posits that learners acquire knowledge of a particular skill or subject they desire by directly practicing and engaging with the abilities related to such skill or subject.

The concept of non-formal education emerged during the 1970's with the intention of changing society through deliberate action (Coombs, 1968; Rogers, 2004). According to Mok (2011), Coombs & Ahmed (1974) were some of the first scholars to introduce the concept within academia. These authors defined non-formal education as voluntary and guided learning offered outside of the norms of formal education institutions that do not



lead to an official certification (Eraut, 2000; Pasca, 2011). Furthermore, learners and educators within non-formal learning mutually aim at achieving a distinctive task that is not always agreed upon at the beginning of the process and the teaching is pre-planned—but not necessarily—by instructors. For example, Afro-Caribbean percussion instructors can offer carefully designed workshops where they control the learning or they can also impart knowledge based on the interests of the students. Non-formal learning can take place in formal learning institutions as an extra-curricular activity (Barth, Lang, Luthardt, & Vilsmaier, 2017). Non-formal learning fosters dexterities related to lifelong learning (Villar & Celerán, 2013). The authors posit that this form of instruction can improve and sustain the skills of workers within professional settings (Carr, Balasubramanian, Atineo, & Onyango, 2018; Premarathne, Kulatunga, Ekanayake, & Minadeniya, 2017).

### **3.2. Forms of Music Learning**

Numerous scholars and organizations advocate for music learning as a basic human right by arguing that every person should have access to a meaningful and satisfying music education (Beckvold, 2013; Brunner, 2017; Fautley, 2017; Holochowost, et al., 2017; McQueen & Varvarigou, 2017; Wright, 2013). The claim of music education for all derives from the idea that humans have always practiced music as a means of communication and it is therefore inherent in our makeup (Barrett & Westerlund, 2017; Blacking, 1973; Camlin & Zesersen, 2018; Green, 2003; Schulkin & Raglan, 2014; Tomlinson, 2015). Furthermore, music instruction can occur in a diverse number of situations (Einarsdottir, 2014). Individuals acquire musical dexterities autonomously as well as in peer-led, and/or in-group settings (Green, 2002; Goodrich, Bucura, & Stauffer, 2018).



Mok (2014) states that learning music skills with peers and through their guidance is a characteristic of Western society. Peer-led music learning between two individuals consists of one person leading another in a cognition process in a conscious manner. Peer-led collective music learning occurs in a direct or indirect manner. For instance, Green (2008) states that trainees may acquire knowledge through observation and imitation in a peer-led collective learning context with no conscious teaching and by partaking in socio-musical activities. Davidson, Howe, and Sloboda (1997) stress that a conducive environment in group settings facilitates the development of musicality and sustains the interest in music learning. Einarsdottir (2014) argues that learning through an ensemble context stimulates knowledge building by making the practice a collective endeavor.

In line with the UNESCO Institute of Lifelong Learning, music education scholars state that music cognition occurs in a formal, informal, and non-formal manner (Casas-Mas, Pozo, & Montero, 2014; Cosumov, 2015; Hietanen, Ruokonen, Ruismäki, & Enbuska, 2017; Lonie & Dickens, 2016; Mak, 2006; McQueen, Hallam, & Creech, 2018; Waldron, Mantie, Partti, & Tobias, 2017; Wright & Kanellopoulos 2010).

Even though individuals acquire musical skills in three manners, the dichotomy that exists between music learning and music education needs to be addressed. Music education, from a macro perspective, largely involves the setting where the music instruction occurs and its bureaucratic idiosyncracies. In contrast, music learning alludes to the manner in which the cognition takes place. For instance, formal music education takes place in formal institutions (e.g. universities, schools) yet the learning can be done in an informal or non-formal manner. This distinction upholds regardless if the musical genre is taught in formal music education. Traditionally, the only musical genre that was part of



formal music education was Western European Art Music (Vitale, 2011; Regelski, 2009). Music education in formal institutions today, however, includes many popular and traditional music expressions that have habitually been passed along generationally in an informal manner. While these musical styles are now seen in formal schooling and higher level music education, their informal or non-formal form of instruction is not necessarily a part of the cognition process (Black, 2017; Brook, Upitis, & Varela, 2017; Lebler & Weston, 2015; Thorpe, 2017). The learning can take place in a formal, non-formal, and informal manner, yet as long as an educator and the bureaucratic machine of a formal institution control the learning, music education is categorized as formal (Folkestad, 2005, 2006).

### **3.3. Formal Music Learning and Music Education**

Formal music learning alludes to the traditional form of music instruction where pupils methodically develop musical literacy and/or skills (Fung, 2018). The music learning occurs in an atomistic manner (Green, 2002), which consists of gradually and methodically developing musical skills (Love, 2015; Schippers, 2010; Vitale, 2015; Wiggins, 2007). A good example of atomistic learning can be perceived in the manner in which Western European Music is taught in formal music education. The learning process concerning this art form in formal institutions—and in general—includes the study of scales and etudes as an integral part of learners' development. The mastering of etudes and scales are deemed as necessary tools that conduce to the performance of musical compositions. Furthermore, characteristics associated with formal music learning include the presence of an educator that controls the learning, the consideration of notation as an



intricate part of the cognition process, the inherent preservation of a musical tradition, and the distinction of being a fairly static form of instruction (i.e. all learners go through a similar development process) (Baldwin & Beauchamp, 2014; Folkestad, 2015; Rescsanszky, 2017; Schippers & Shehan-Campbell, 2012; Walden, 2014; Woodford, 2015)

Formal music education takes place in organized and structured institutions that at times require specific entry competencies—for examples conservatories and universities. A curriculum and/or method guides the cognition process. The conclusion of the music instruction process is official certification, recognized by other formal institutions. Moreover, an instructor—whom is always present—evaluates and control students' development. The aims of formal music education correlate and resemble to the demands of the music profession undertaken in higher learning institutions (Popescu, 2011; Rescsanszky, 2017; Wright & Kanellopoulos, 2010). According to Green (2002), formal music education primarily centers on the teacher (Hallam, et. al, 2016), unlike the priority informal learning settings offers students.

Green (2002) also asserts that, for years, musical styles that were informally and non-formally learned—mainly popular and traditional musical genres—have been introduced in formal settings by altering the cognition process to fit the model of formal education. Therefore, the musical genre imparted in a formal institution does not determine the form of learning (Folkestad, 2005). Moreover, the manner in which Western European Art Music is transmitted influences how popular and traditional music are taught; these styles, similar to Western European Art Music, are imparted by a trained teacher in formal educational institutions, and the content progresses from simple to complex (Lebler &



Weston, 2015). In light of the comparisons to non-formal and informal music education, Folkestad (2006) warns against labeling formal music education and learning as bad, artificial, or boring.

### **3.4. Informal Music Learning and Music Education**

At its core, informal music education takes place outside of formal institutions and therefore does not lead to an official certification (Arriaga-Sanz, Riñao-Galán, Cabedo-Mas, Berbel-Gómez, 2017; Mok, 2017). In informal music education, Green (2002) claims that learners develop musical skills in a variety of ways; she conceives this form of education as a set of practices. In her argument, the author explains that learners consciously or unconsciously develop their musical dexterities: it is a form of learning in which individuals “teach themselves or pick up skills and knowledge, usually with the help or encouragement of their family or peers, by watching and imitating musicians around them and by making reference to recordings” (p. 5).

Scholars tend to describe both informal and non-formal music learning by highlighting their differences from formal music instruction (Casas-Mas, Pozo, & Montero, 2014; Green, 2006; Lonie, & Dickens, 2016; Mok, 2011; Wang & Humphreys, 2009; Wright & Kanellopoulos, 2010). Informal music learning is an individually driven form of cognition where learners acquire the music skills they desire with little to no instruction. The type of music learned can be connected to the daily life of the learner and seldom a plan is of the education process (Bjornavold, 2002; Hallam, Creech, & McQueen 2017; Mak, 2006).



After studying the cognition process of popular musicians, Green (2002) establishes five characteristics of informal music learning: 1) individuals tend to learn a musical genre with which they identify; 2) notation is rarely used as participants largely learn by listening to recordings; 3) skills are developed in a peer-led, independent, and/or collective manner (Black, 2017; Goodrich, Bucura, & Stauffer, 2018). Group learning can be conscious or unconscious and takes place through playing, discussions, watching, listening, and imitating; 4) learners holistically develop their skills through assimilation. Holistic music learning—in contrast to atomistic learning—entails developing music skills through the learning of musical compositions as a whole; instead of compartmentalizing the cognition process by studying with exercises that are conducive to the mastery of an art form, apprentices learn by performing the full expression of a musical style. This learning approach fosters an ad hoc and idiosyncratic manner to music learning related to a musical style (Davis, 2013; Folkestad, 2015). Holistic music learning emphasizes performing above all other aspects (Shehan & Campbell, 2010); and 5) creativity is encouraged as well as listening, performing, improvising and composing (Green, 2006; Wright, 2013).

Comparable to Green (2002), D'Amore (2009) presents five key principles of informal music learning: 1) pupils learn music of their interest; 2) students learn by listening and transcribing recordings (Green, 2008; Nethsinghe, 2012); 3) learning is done alongside friends; 4) individuals decide how they acquire music; and 5) the learning includes diverse music making activities like improvisation, performing, and composing that are integrated in the learning (Narita, 2017).



Most popular musicians learn their skills in an informal manner (McPhail: 2013; Mok, 2017; Rodríguez, 2004; Woody, 2007). Their progress occurs in quotidian performances or rehearsals conducive to developing musical awareness, aptitude, and expressions related to the musical genre they learn (Lonie, & Dickens, 2016; Hallam, Creech, & McQueen, 2017). Robinson (2012) asserts that aside from playing or rehearsing with others, popular genre musicians learn by listening and transcribing recordings—typically of informal music learning—and conversing with or watching experienced peers and fellow musicians. Mok (2014) explains that some popular musicians occasionally compliment their informal training with private lessons. For instance, Finnegan (1989) in Milton Keynes, United Kingdom, researched the music education of numerous members of popular music bands. The findings of this study demonstrated that participants identified their learning as self-taught or self-taught with some private instruction.

#### **3.4.1. Enculturative Music Learning.**

Musical knowledge can be developed informally through the process of enculturation. The term enculturation alludes to the human process individuals undertake in which they develop knowledge, cultural capital, and learn and behave the societal norms germane to their indigenous environment (Almilla, Kim, Walker, & Riley-Saison, 2017; Coche, Meân, & Guerra, 2017; Perrotte, Bauman, Garza, & Hale, 2017). Several scholars refer to anthropologist Melville Herskovits (1948)—even though he initially referred to the process as acculturation—as the person who initially described enculturation (Mapana, 2011). He presented it as a lifelong experience-based process through which individuals acquire competence relevant to their immediate culture and environment (Mapana, 2012;



Morrison, Demorest, & Stambaugh, 2008). Enculturation traditionally has been associated with the socialization of children (Ferguson, Costigan, Clarke, & Ge, 2016), yet the process can occur at any moment after childhood (Gümüsoğlu, 2015).

Different fields of knowledge have studied this phenomenon and, consequently, nuances of the concept have emerged. For instance, in the fields of anthropology and cross-cultural psychology, enculturation contrasts with socialization; the former involving the learning of cultural aspects through implicit transmission and the latter referring to direct instruction (Berry, 2014). In contrast, in the field of developmental psychology and sociology, covert and direct learning experiences are part of the enculturation process (Birman & Addae, 2015).

Considering the convolution defining the terms enculturation and acculturation may elicit, it is important to nuance both human cognition processes; whereas enculturation refers to the development of cultural capital of an individual's social context, acculturation alludes to the process of acquiring knowledge, social norms, and cultural capital of a non-native culture (Dunst, Hamby, Raab, & Bruder, 2017; Kim, Ahn, & Lam, 2009; Weinrich, 2008). Examples can further highlight the differences between both human processes. In general, citizens learn the customs, language, and social norms of their country and their immediate social context as part of their enculturation process. Developing knowledge of a particular culture can occur at any point in life. In contrast, a person that arrives in a new country acculturates to her new environment by learning the social norms of this new setting. In acculturation—dissimilar from enculturation—two different cultures collide, the one of the immigrants and the indigenous one. Therefore, acculturation has largely been studied in immigrants and the manner in which they immerse themselves in their new



context (Carlson & Güler, 2018; Ramírez-García, Manogdo, Cruz-Santiago, 2010; Ruiz, Ibarreche, Peterson, & Guerrero, 2017). It is important to note that both processes are highly influenced by socialization—the action of socially engaging others.

The term musical enculturation was also introduced by Herskovits (1948), who explained that—from an early age—individuals develop music skills as part of their interaction with their culture (Mapana, 2011; Rimpe & Torp, 2017; Shehan-Campbell, 2015). Henceforth, a myriad of scholars have studied the musical enculturation process of individuals in order to determine its inception and its effect on behavior. According to Shehan-Campbell (1998, 2000, 2015) enculturative music learning in children occurs while infants immerse themselves in the cultural practices of their surroundings. This learning can occur in three dimensions: enculturative, partly guided, and highly structured (Buchan & Rankin, 2015). Therefore, people, from an early age, can implicitly or directly acquire musical skills by assimilating and imitating the musical practices that take place in their environment (Green, 2014). For instance, Hykin et. al., (1999), found that babies demonstrate recognition to music they heard prior to and immediately after birth. Furthermore, children from any culture have the same level of music skills during their first year (Hannon & Trehub, 2005; Schellenberg & Trehub, 1999). Afterwards, infants commence to demonstrate affinity and familiarity to tonalities and rhythms that are present in their musical environment (Hannon, Soley, & Levine, 2011). Moreover, McMullen and Saffran (2004) state that the critical period of musical enculturation resembles that of linguistic perception (Hallam, 2010).

Lum & Marsh (2012) state that individuals are exposed from an early age to music by partaking in social gatherings with family members. Such participation can eventually



lead to involvement in local communal activities (Akpabot, 1986; Barriga, 2005; Olujosi, 2013). Participation in these musical practices alongside friends, parents, and their community during infancy and youth, shapes identities as individuals develop the value of belonging to a musical community. It is important to highlight that popular music assumes an important socio-cultural role during childhood. The role of these art forms leads to the shaping of identities as well as the individual perceptions regarding music (Shehan-Campbell, 2010; Davis, 2013, 2015). Furthermore, from an early age popular music presents children with several rhythms and timbres for musical consumption. Cabbed-Mas and Diaz-Gómez (2016) found that young music practitioners develop intersubjective communication links, which allows them to discern their role amongst their fellow musicians.

The field of music education has followed the conceptualization of developmental psychology and sociology when addressing musical enculturation, believing that enculturation occurs in a myriad of ways aside from unconscious learning (Demorest, Morrison, Nguyem, Bodnar, 2016). Music education scholars have studied enculturation in children considering the effects it has on students. The experiences that comprise the musical enculturation of children instill in individuals their musical identity, their attitude towards other musical styles as well as their dispositions germane to diverse aspects of music making (Morrison, Demorest, & Stambaugh, 2008; van der Weij, Pierce, & Honing, 2017). Research shows that the musical genre children internalize during their musical enculturation determines their interaction with novel musical styles and music activities at school (Hallam, 2010; Hellmuth-Margulis, 2017; Yim & Ebbeck, 2009). Furthermore, having musical activities during the enculturation period allows individuals to internalize



the forms and aspects of the music they are in contact with, and brings them into contact with the defining aspects of music making performing, creating, and listening (Kooistra, 2016; Trainor, et. al., 2012). It is important to note that the conception individuals develop of these aspects heavily depends on the culture to which they are exposed. Economic and social conditions shape the environment of children and also influence their musical enculturation process, which is part of the general enculturation and socialization of individuals (Arriaga-Sanz, Riñao-Galán, Cabedo-Mas, & Berbel-Gómez, 2017; Bourdieu, 1996; Buchan & Rankin, 2015; Otchere, 2015; Zapata & Hargreaves, 2017).

A conspicuous form of musical enculturation occurs in the learning of musical expressions, as children learn the musical practices of their community by immersing themselves in said settings. An example of this enculturative music learning can be seen in traditional African music (Akpabot, 1986); Yoruba music in Yoruba land (Southwest Nigeria, South and Central Benin, and Central Togo) and Venda music in South Africa are not written and the tradition is orally handed down to new generations (Blacking, 1973; Olujosi, 2013). The learning within these settings takes place in a myriad of ways; adults can offer direct instruction to young ones as well as children receiving cultural capital by participating in communal activities and through observation and listening. In contrast, music enculturation in a more unconscious manner can also occur, i.e. parents singing to their child or encouraging the infant to bang a spoon to the tune of a song (Brook, Upitis, & Varela, 2017; Green, 2014).



### 3.5. Non-Formal Music Learning and Music Education

Shehan-Campbell (2015) presents a broad definition of non-formal music learning by arguing that the learning process is partly guided, takes place outside of institutionalized settings, and amateur or skilled musicians provide instruction. Even though it can take part in formal institutions, non-formal music learning normally takes place outside of the conventions and structures of formal institutions (Einarsdottir, 2014; Mok, 2011). Non-formal learning draws from both informal and formal music learning. For instance, the learning can occur in both a holistic or atomistic manner. Similar to informal music learning, non-formal music learning is highly contextualized to the interest of the learner, who voluntarily partakes in such education processes. Moreover, this form of learning promotes the acquisition of conventional skills related to the music profession or a specific musical style (Mak, 2006; Veblen, 2012; Wright & Kanellopoulos, 2010). In contrast to informal music learning and parallel to formal music learning, an instructor takes part and designs the manner in which the learning is done in non-formal music learning settings. It is important to note that even though an educator is present and controls the learning, pupils have a say in the content of the learning and take the skills they want from the experiences. Hence, non-formal music learning is student centered.

Cosumov (2015) considers that at times non-formal music education complements formal music education. The author believes that non-formal music education reinforces formal musical education skills, primarily referring to the learning that occurs in private studios and conservatories. Mok (2011) exposes five features of non-formal music education: 1) the cognition is relatively systematic, which entails that the learning and teaching are designed around the achievement of a pre-determined goal; 2) the guidance



can overlap with mentorship; 3) the education occurs inside and outside formal institutions; 4) the modes of transmission include aural and oral as well as musical notation, and; 5) the learning takes place in a myriad of educational settings.

In opposition to what many scholars have stated, Casas, Pozo, and Montero (2014) assert that non-formal music learning does not take place solely in informal settings. Lonie, and Dickens (2016)—comparable to Casas, Pozo, and Montero—state that non-formal music learning occurs in diverse settings: cultural centers, musical studios, and clubs (Cosumov, 2015). These scholars state that non-formal musical instruction can be offered in formal educational institutions. For example, Musical Futures, an organization that stems from the United Kingdom, emerged to counteract student disenfranchisement and disengagement from music in school settings, especially for secondary level students (McQueen, Hallam, & Creech, 2018). The approach to music education suggested by Musical Futures foment the use of non-formal music learning in formal classrooms (Evans, Beauchamp, & John, 2015; Heckel, 2017; Jeanneret, 2010; Jeanneret & Wilson; 2016; O'Neill & Besfulp, 2011; Wright, et al., 2012). The Musical Futures initiative demonstrates that non-formal music learners can receive the type of accreditation that can later be recognized in a formal education context. Therefore, non-formal music learning, within the confines of formal music education, can lead to official recognition.

As previously mentioned, an instructor that guides the learning process is present in non-formal music education, even though the content of lessons consists of the interest of pupils, educators take charge of the development of students. Higgins (2015) articulates that music educators of non-formal contexts describe themselves as facilitators; they are self-reflective instructors that assist groups of people in their development of a particular



music skill and foster the creative skills of students, through the use of their technical skills and vast experience in music playing. Furthermore, the aims of the education, albeit established by music educators, are never static. Educators—with the consent of pupils—change the purpose of the learning, considering the interests and dexterities of students (Veblen, 2012).



## **CHAPTER 4**

### **Community Music**

This chapter gives a historical recount of the concept of Community Music as well as its many characteristics such as the form of learning, the characteristics of participants, facilitators, and leaders.

#### **4.1. Historical Developments of Community Music**

The act of engaging in music in a collective manner within communal settings is a universal trait of all known and studied civilizations (Bryne, 2012; Harrison, 2010; Heinsohn, Zdenek, Cunningham, Endler, & Langmore, 2017; Stige, 2003; Weinberg & Joseph, 2017). Therefore, the practice of Community Music precedes the scholarly concept. Scholars in various fields began to discuss Community Music as a human phenomenon during the second half of the nineteenth century (Bobbitt, 1911; Chappelle, 1860; Clippinger, 1914; Erb, 1919; Leglar & Smith, 2010; Smith, 1918; Stapleford, 1919; Whitmer, 1918). Community Music found fertile ground in the U.S. academic scene during the first half of the twentieth century. The practice was propelled by the progressive philosophy of education of John Dewey (1938) and the democratization initiatives Franklin Roosevelt's New Deal inspired (Krikun, 2010). These movements helped cement music as an integral part of human development in U.S. schools and communal life throughout the first half of the twentieth century. Considering the amount of attention the concept had, music educator Paul Dykema (1916) published one of the first articles to discuss Community Music. In this article, the pioneering music education scholar states "It may be said that Community Music is not the name of a new type of music nor even a musical



endeavour. It does not include any particular kind of music or any particular kind of performer” (p.218).

The ambiguous classification by Dykema (1916) is still a characteristic of Community Music definitions today. Furthermore, inspired by U.S. President Abraham Lincoln, Dykema states that Community Music has three dimensions: *being for the people*, *of the people*, and *by the people*. *For the people* entails the universal access citizens have to this activity, *of the people* alludes to the involvement of citizens that are not necessarily professional musicians, and *by the people* pertains to the democratic aspect of the practice. It is important to note that Dykema’s view of Community Music stems from John Dewey’s (1938) progressive education philosophy and a universal perspective of music (Kang, 2016). Progressive reforms in education during the first half of the twentieth century seldom impacted the non-European diaspora communities. Following this trend, Dykema only discussed European Music initiatives and disregarded other musical traditions from African American, Native American, and Asian American cultures (Lash-Quinn, 1993; Volk, 1998).

The discussion of the term by Dykema elicits a predicament Community Music faced during the first half of the twentieth century. Even though Community Music was largely seen as a contributing activity for the betterment of society (Lee, 2007) and it promoted democratic citizenship through active music performing, there was a fracture among scholars with regards to the type of music that was to be fostered in such settings. Similar to Dykema, some music educators felt that musical activities within communities should emphasize Western European Art Music and saw engagement and skill development germane to this artistic expression as the musical end of the activity



(Yerichuk, 2014). In contrast, other educators viewed the foreign art form as a risk to the democratic citizenry Community Music intended to promote. These scholars believed that fostering foreign musical expressions undermined U.S. democracy, as the practice instilled the narrative of European culture and lifestyle superiority on citizens. These educators instead suggested that communal music should focus on U.S. folk music, exclusively the music of the white population considering that such art forms would foster creativity over recreation (Bartholomew & Lawrence, 1920). In spite of this initial disagreement, it is important to note that Community Music, from its inception into the U.S. social life, encouraged active music making in diverse art forms of the white population (Zanzig, 1932).

Community Music continued its growth within academic circles during the twentieth century. By 1939 some articles were published in the *Music Educators Journal* and the Music Educators National Conference (MENC) established a committee on Community Music (Norman, 1939). Furthermore, as the mid-century approached, the focus of the activity shifted from one that promoted a better society to fostering a linkage to formal music education in schools. This new shift in philosophy suggested that trained educators should take an active role as leaders in Community Music initiatives (Yerichuk, 2014). It is important to note that the musical expressions of non-whites were still marginalized from the discussion, as pluralism and diversity were not widely considered at a time when the field of music education adhered to the aesthetic philosophical outlooks of Leonhard and House (1959)—initially—and Reimer (1970) eventually (Panaiotidi, 2002). This shift in philosophy promoted the notion of music making as an elitist practice,



something to which Community Music was and still is inherently against (Mark & Gary, 2007).

From the 1960's until the 1980's scholarly work on Community Music in the U.S. decreased. One can assume that the lack of Community Music scholarship could be related to the shift in U.S. education after the launching of the Sputnik satellite by the U.S.S.R.; this event prompted a shift in education that prioritized the school subjects of science and math over the rest (Urban, 2010; Wissehr, Concanon, & Barrow, 2011). Also, the rise of the civil rights movement generated a number of changes in the field of education and music education that primarily affected formal music education, like the inclusion of popular music and folk music in classrooms, (Agostini-Quesada & Volk, 1997; Volk, 1998).

As interest in Community Music waned in the U.S., the activity became prominent in the United Kingdom (U.K.) as part of the counterculture movement of the 1960's and 1970's (McKay & Higham, 2012). Community Music in this country emerged as an answer to shifting educational policies and promoted activism as well as questioning of hierarchal narratives (Doeser, 2014). Higgins states that Community Music in the U.K. was embedded in a Marxist philosophy that elicited awareness of class struggles and the questioning of historical "truths", a practice inspired by the work of French philosopher Michel Foucault. Today this approach to Community Music is called the interventionist approach, which will be discussed later in this chapter (Higgins & Wingham, 2017; Howell, Higgins, & Bartleet, 2016).

The field of Community Music became an international venture during the 1980's with the founding of the Community Music Activity Commission (CMA) by the



International Society for Music Education (ISME) (McCarthy, 2008). The CMA fostered a view of Community Music that promoted human development outside of formal education that was cognizant of diverse musical expressions practiced by non-white communities. It is important to note that instead of framing the activities as ends to other musical expressions, music making within Community Music initiatives was considered to have an end within itself. In 1994, the importance of Community Music within ISME came to the fore considering two major policy statements that reflected the work and the viewpoints of the CMA (Yerichuk, 2014). Today, the field of Community Music enjoys a well-founded place in the music education spectrum after the launching of the *International Journal of Community Music* in 2006, the publishing of *Community Music Today* in 2013—a book that recounts various forms of communal music education—the inauguration of the International Centre for Community Music at York St. John University in the U.K. in 2014, and the publishing of *The Oxford Handbook of Community Music* in 2018.

#### **4.2. Defining Community Music**

Scholars largely agree that Community Music consists of a practice that brings people together for active engagement with music (Camlin & Zesersen, 2018), yet researchers have failed to provide a precise definition of Community Music (Cali, 2017; Elliott, Higgins, & Veblen, 2008; Higgins, 2012a, 2012b; Kertz-Wetzel, 2016; Koopman, 2007; Lagrimas, 2009; Phelan, 2008; Rimmer, 2015; Saunders & Welch, 2012; Schippers, 2010; Veblen, 2008). Several scholars have identified the challenges to establishing a universal definition of Community Music. Many have argued that theorizing and limiting



Community Music to a set of practices may disregard the many forms of the concept (Bartleet, 2008; Boeskov & Ågot Bröske, 2017; Brown, Higham, & Rimmer, 2012; Higgins & Willingham, 2017; Veblen, 2013). Community Music has diverse forms and shapes considering the diversity of the people and communities involved, the many aims and purposes of the activity, the numerous possible relations between the musical community and its physical location, and the myriad of forms of funding initiatives receive (Schippers & Bartleet, 2013; Silverman & Elliott, 2018; Yi, Wong, & Augustine, 2017). Moreover, the ambiguity of the term community also presents an obstacle to defining Community Music (Mason, 2000; Meyer & van der Merwe, 2017). Definitions of community such as “a group of people who have common interest in the simplest situation, the common interest is defined in a spatial way—communities are groups of people who live close together” (Johnson, Heady, & Jensen, 2005, p.12) are open to numerous interpretations, which also impede coming to a fixed definition of Community Music. In order to define a community, one must comprehend the elements that bind them together (Bowman, 2009) and considering the elements are not homogenous across communities it is impossible to arrive at a universal definition.

The contemporary concept of Community Music largely emerged as a rebuttal to traditional music learning activities that celebrated the social and cultural practices of a group of people (Bartleet & Higgins, 2018; McKay & Higham, 2012). Therefore, any specific attempt at defining Community Music risks ignoring a certain understanding of it, which is why various scholars prefer to use open-ended terms in order to include diverse forms of music and music making (Higgins, 2012a; Phelan 2008; Rimmer, 2015). Several scholars offer an example of these types of definitions. Koopman (2007), for instance,



posits that Community Music consists of musical activities that allow individuals to engage in music collectively. In most cases the engagement with music is active (playing, composing, improvising) rather than passive (listening or learning music theory or history) (Veblen, 2008). Cahill (1998) defines Community Music as communal music activities organized and controlled by members of that community. Creech (2010) offers a similar meaning while incorporating music education into the concept. In her argument, she argues that Community Music takes place in groups outside of formal educational settings or within schools as part of a music education initiative.

In spite of the convenience of open-ended definitions, Community Music scholars have not been deterred from offering specific definitions of the concept. The International Society for Music Education (2014) offers a broad definition of Community Music:

*Community Music activities do more than involve participants in music making; they provide opportunities to construct personal and communal expressions of artistic, social, political, and cultural concerns. Community Music activities do more than pursue musical excellence and innovation; they can contribute to the development of economic regeneration and can enhance the quality of life for communities. Community Music activities encourage and empower participants to become agents for extending and developing music in their communities. In all these ways Community Music activities can complement, interface with, and extend formal music education structures (p.1).*

#### **4.3. The Characteristics of Community Music**

Some scholars in this field have proposed characteristics of the concept of community music. Unlike the obstacles they have found with agreeing on a definition of the practice, however, researchers, musicians, and participants of the activity have found agreement around the traits of Community Music. For instance, *accessibility*, *decentralisation*, *equality*, and *active music making* comprise the general principles of Community Music (McKay & Higham, 2011; Olseng, 1990; Söderman & Westvall, 2017).



*Accessibility* alludes to the openness the activity has to any wishful participant regardless of creed, sexuality, ethnicity, and musical ability (Baker & Green, 2018; Cantillon, Baker, & Buttigieg, 2017; Deane & Mullen, 2013; Harrison, 2010; Veblen, Messenger, Silverman, & Elliott, 2013). *Decentralisation* entails the lack of strict hierarchy between partakers (Goodrich, 2016). *Equality* involves the fact that Community Music offers musicians similar opportunities for all (Higgins, 2007; Rodgers, 2017). *Music making* is a twofold trait of Community Music, as this principle is the most distinguishable and essential characteristic of the concept and also serves as the binding element that allows the other features to flourish (Matsunobu, 2018; Rofe, Geelhoed, & Hodsdon, 2017).

Community Music initiatives are shaped by the institutions involved, the aims and purposes of the activities as well as the means by which they are attained, the relationship between the project and its physical location, and the manner in which the Community Music project raises funds (Elliott, Higgins, & Veblen, 2008). Besides these four core principles, scholars generally agree that Community Music can take diverse forms, consisting of malleable, receptive, and ever evolving projects (Silverman & Elliott, 2018). The reason for Community Music projects to not be fixed initiatives stems from the fact that these endeavors are socially driven, meaning that the initial forms are transformed by the arrival of novel participants and their singularity (Elliott & Silverman, 2015). The introduction and uniqueness of each new participant is what leads to numerous relationships among participants, Community Music leaders, organizers, and partakers, as well as the physical community and the project (Gardner, 2010). Aside from participants and music educators, Community Music projects take place through person-to-person contact in a physical place or within online communities (Bartleet, 2011; Dewan, Ho, &



Ramaprasad, 2017; Kenny, 2013; Tobias, 2015). They involve sharing, human interaction, active-engagement, and exchanges that lead to a symbiotic relationship between participants and their wellbeing (Lines, 2018; Mantie, 2018). Community Music practices have an easy flowing, impactful, and a democratic nature as well as are in constant transformation—changes that influence participants and other groups to which they are socially connected (Bowman, 2009).

Aside from participants, the physical space where a Community Music project occurs has a profound effect on the activity (Veblen, 2008). Community Music commonly takes place outside of formal institutions of learning, and is fostered by partnership programs, orchestras, bands, and/or outreach community programs (Lagrimas, 2009). These initiatives occur in a myriad of places, which include prisons, community centers, online, and bars among others (Dunbar-Hall & Bartleet, 2009; Veblen, Messenger, Silverman, & Elliott, 2013; Waldron, 2018). Communal musical projects can also be carried out in a formal learning institution, but largely as an extra-curricular activity (McKay & Higham, 2012). Furthermore, Community Music initiatives may cater to a fixed audience—a particular neighbourhood, retirement home, hospital, or prison—and offer more than musical enjoyment within their physical location (e.g. social interaction, source of revenue, culture fostering) (Stiege, 2010; Stiege, Ansdell, Elefant, & Pavlicevic, 2010).

Some scholars have outlined certain dynamics that shape Community Music projects. For instance, Veblen (2008) suggests five practices that manifest, interact, and define Community Music initiatives: *kinds of music making, intentions, participants, teaching, learning, and interactions, interplays between formal and informal social-educational-cultural contexts*. Kinds of music making alludes to the particularity of



communal music activities of performing numerous musical styles such as traditional musical expressions, urban music—like rap music and dance hall—and popular music—like rock and pop (Burbridge-Rinde & Bergsen-Schei, 2017; Burnard, Ross, Hassler, & Murphy, 2018; Dickens & Lonie, 2013; Weston & Lenette, 2016). Music making in communal settings can be related to what scholars refer to as *vernacular* culture (Carr & Servon, 2008; Goldstein, 2015; Revill, 2005). In contrast to mass culture and what is considered as “high” art, vernacular culture resembles human biological disposition to engage in imaginative and artistic activities. Furthermore, vernacular culture—similar to music making in Community Music—adheres to four characteristics: in person participation, experiences unique to the moment in which they take place, an ethos in which everyone can participate, and a product is not made for sale (Mackey, 2010).

Continuing with Veblen’s (2008) characteristics of Community Music, intentions pertain to the musical and non-musical objectives of the activity. As discussed later in the chapter, Community Music projects are characterized as fostering more than the transferring of musical knowledge (Cabedo-Mas & Díaz-Gómez, 2016; Koopman, 2007), as they can attend to the necessities of participants as well as bind people together that do not interact in formal cultural-capital settings (i.e. schools and concert halls). Therefore, Community Music provides its participants with more than a musical experience (Barnes, DeFreitas & Grego, 2016). Community Music initiatives are receptive to anyone and therefore bind together people of diverse ages, cultures, social status, and musical ability levels among other things. Teaching, learning, and interactions refer to the voluntary nature of participants (Trienekens, 2004), and that all of these people have a say in the learning process. The voluntary nature of Community Music opens up the possibility for multiple



relationships and interactions between teachers and learners. Interplays between formal and informal contexts allude to the eclectic meaning of community (Heath, Rabinovich, & Barreto, 2017; Hillery, 1955; Kepe, 1999). Considering that community may refer to the sharing of a spatial setting or a common interest or living conditions, Community Music projects will have dialectical grappling between opposed concepts related to culture, education, and society.

Similar to Veblen and based on his own experiences and research, Schippers (2010) presents five manifestations that give form to Community Music initiatives. According to the author, a Community Music project is distinguished by: 1) active music learning that exhibits, enables, and fosters diverse teacher and learner relationships; 2) enjoyment and practice of a certain musical style that reflects the life of a particular group of people; 3) commitment to excellence with regards to the music making process and product; 4) organic and natural musical engagement, be it as a daily or weekly practice among individuals, or as an intervention to enhance the musical life of a community, and; 5) respect for the customs of a society as well as recognition of the collective and/or individual ownership of music material and its origins.

Higgins (2012a)—a scholar who has extensively worked in differentiating Community Music from mere music making that occurs in a given community—outlines the characteristics of Community Music by contrasting it to formal music education. For instance, this author asserts that each Community Music initiative is unique to its locality and, unlike formal music education, cannot be recreated in another setting. Furthermore, this author places formal music education under the scope of modernism and Community



Music under postmodernism. These scopes lead to a set of characteristics for both concepts that are demonstrated in Table 4.1 (see Table 4.1).

#### **4.4. Purpose of Community Music**

Community Music projects occur in different places and emerge for diverse reasons (Bartleet & Higgins, 2018). Communal music projects stem from the need to promote social justice, cultural and social capital, inclusion of diverse people, recreation, sustainability of musical traditions, and to benefit at-risk and disenfranchised youth (Avery, Hayes, & Bell, 2013; Campbell & Higgins, 2015; Henderson, Cain, Istvandity, & Lakhani, 2017; Jones, 2010; Langston & Barrett, 2008; Leglar & Smith, 2010; Rimmer, 2012, 2018; Sadowski, 2017).

The reasons for people to engage in such activities have been documented and studied by scholars. For instance, a research study of three Community Music initiatives undertaken by Hallam, Creech, Varvarigou, and McQueen (2012) exposes several reasons as why individuals take part in such initiatives. Researchers of this study found that Community Music participants socially benefited from the activity as they enjoyed the opportunity to socialize and the sense of belonging. Participants also stated the excitement they felt from engaging with a diverse group of people. Community Music initiatives also provided cognition benefits, specially the brain exercises related to music making. Also, these amateur musicians noted physical, emotional, and health benefits, citing that the activity prevented depression and elicited happiness.



Table 4.1.

*Higgins' (2012a) Contrast between Formal Music Education and Community Music Based on their Foundational Philosophical Movement*

<b>Community Music</b> (Postmodernism)	<b>Formal Music Education</b> (Modernism)
People	Artist
Antiform (open)	Form (closed)
Process	Product
Community	Individual
Extra-aesthetic	Aesthetic
Participation	Consumption
Cultural democracy	Cultural idealism
Co-authorship	Authorship
Informal/non-formal education	Formal education

Community Music has been such a fertile ground for the wellbeing of individuals, that, in conjunction with the field of Music Therapy, the field of Community Music Therapy (CoMT) emerged in the Nordic countries (Wood & Andsell, 2018). CoMT centers around the idea of promoting health, wellness, and healing through shared musical experiences (Koen, 2018; Stige, Andsell, Elephant, & Pavlicevic, 2010). CoMT undertakes collective context-based *musicking*<sup>1</sup> activities that benefit participants. Steele (2016) asserts that, even though not always an overt aim, CoMT projects contribute to societal change; these projects not only benefit individuals, but the environment where they take

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<sup>1</sup> *Musicking* is a term coined by C. Small (1998) related to listening, performing, and creating music. The cited text is titled *Musicking: The meanings of performing and listening*.



place (Aigen, 2012; Baker, Jeanneret, & Kelaher, 2017; Winter, 2015). Therefore, CoMT projects are conducive to social justice initiatives. Vaillancourt (2012) states that CoMT provides opportunities for the disenfranchised to express their sense of belonging to a community as they are, and, in turn, for the community to incorporate them as equals (Amir, 2004; Byers, 2016; Zharinova-Sanderson, 2004). CoMT initiatives inherently serve as a social justice endeavor because of the fact that collective *musicking*<sup>1</sup> develops dialogical relations of health and care among participants (Procter, 2004; dos Santos & Pavlicevic, 2006; Hesser & Heinmann, 2018).

Considering that Community Music initiatives do not discriminate against any willing participant, these projects have fostered numerous social justice initiatives for disenfranchised individuals (Boeskov, 2017; Delgado, 2018). Woodward and Pestano (2013), for instance, provide good examples of social justice initiatives carried out through Community Music initiatives. These authors recount their experience working in a program with at-risk youth from South Africa and the United States. They also report on their involvement with the Croydon Intercultural Singing Project for at-risk youth in South London and the expansion of this project to the province of Vojvodina in Serbia for the benefit of disabled Serbian youth and marginalized communities. Community Music initiatives also bring together dissimilar groups of people. For instance, Cohen and Silverman (2013) tell the story of an exchange program arranged by the University of Iowa between Oakdale Prison in Iowa and local individuals from the state. This program brought together dissimilar populations—that rarely would engage otherwise—to interact through music making. The program has resulted in a workshop that challenges stereotypes while developing conventional music literacy skills.



#### 4.4.1. Different Forms of Community Music.

Considering the plasticity and porous nature of the concept, Schippers (2018) asserts that there are three distinct forms of Community Music. Each form has its general aims and stems from diverse circumstances; the conditions of the Community Music initiative not only shape and drive the project but also help to categorize it.

*Organic Community Music* is the most fundamental form of this musical concept. This type of Community Music is characterised by taking place in a specific location for considerable years and continues to exist while adapting to the needs and contributions of new participants. The activity helps individuals assert their place within the community, offers them a sense of belonging, and can impact their interaction with the larger context of the country. Another particular trait of Organic Community Music—and maybe the reason for the name—is the impromptu nature of the activity. Instead of being a scheduled activity, Organic Community Music events largely occur informally and as part of the indigenous (local) culture of the community. It is safe to assume that, taking into account events such as globalization, the ease with which mass culture is produced, and the ease of access to popular music today, this form of Community Music faces the taller task in terms of sustainability.

*Institutionalized Community Music* organizations emerge for educational, cultural, medical, financial, and/or political reasons. This form of Community Music can emerge from the initiative of citizens of a physical community or from outsiders. In the case where outsiders control the initiative, the needs of the community are shared with the necessities of the institution. Schippers (2018) insists that the difference between an organic and an institutionalized initiative lies in the execution aspect rather than with the intention. He



states that aside from some institutions that emerged exclusively for financial benefits, most of these organizations undertake the endeavour based on their affection for the indigenous music.

*Community Music as an Intervention* is the most common form of Community Music. Higgins (2015) states that *Community Music as an Intervention* entails “a form of thoughtful disruption” (p. 446), which constitutes and encounters with the novel. This interaction with the fresh and the new leads to never before envisioned practices that transform society and evade any form of specific definition. Therefore, this style of Community Music is the most elusive and hardest to define (Renshaw, 2010), and is by nature an artificial activity that largely lasts for a limited time. Schippers (2018) adds that *Community Music as an Intervention* can incorporate more than one musical style and is constructed with or for the community. These forms of initiatives can create new forms of music or can perpetuate the music of the social context. From this description it can be said that this form of Community Music aims at affecting participants in preserving musical cultures.

#### **4.4.2. Traditional music, sustainability, and Community Music.**

Community Music sometimes emerges from the initiative of a community to sustain and propagate a musical art form that faces extinction, sustainability issues, disenfranchisement, or misrepresentation (Bartolome & Shehan-Campbell, 2009). Traditional music genres can be considered as a form of social communication in relatively isolated settings (Felming, 2004). These musical styles are normally learned in a myriad of



ways (Cope, 2005). It is customary for traditional musicians to have received instruction in an aural manner alongside oral and demonstrative instruction (Mok, 2011).

Considering the historical propensity humans have shown for music making in social settings, sustaining musical traditions largely rely on the act of nourishing sociocultural activities (Titon, 2009a). Nevertheless, traditional musical expressions face diverse challenges with regards to survival (Grant, 2017a). Among the obstacles, change of context is a considerable hurdle; numerous traditional musical genres arose in a particular moment in time and with the passing of years and events such as globalization, long established musical styles have needed to adapt to their new conditions. Practitioners of musical expressions that refuse to change and keep an art form pure impede the survival of their musical genres (Schippers, 2010).

Bearing in mind the challenges traditional musical art forms face, some scholars—mainly ethnomusicologists—have taken to task studying and fostering the sustainability of indigenous art forms (Grant, 2014 2016, 2017b; Harrison, 2012; Margolies, 2011; Stefano & Murphy, 2014; Titon, 2015; Treloyn & Emberly, 2013). Titon (2009b) asserts that sustainability efforts concerning traditional musical genres should stem from communities that practice the art form in conjunction with academics and other advocates of the music. Furthermore, Titon equates the sustainability of musical cultures with those of ecosystems, as he believes that musical viability initiatives could be modeled after the tenability of ecological systems. This author argues that cultural policy surrounding traditional music sustainability can be based on four principles: *diversity, limits to growth, interconnectedness, and stewardship*.



By diversity, Titon explains that the more diverse the populations (e.g. people, organisms, and communities) that engage with the music making, the greater are the chances of survival. Inspired by the inevitable deterioration of natural resources human activities present to our ecosystem, limits to growth, with regards to traditional musical genres, entails putting efforts into attainable goals for the musical culture, bearing in mind the accessibility to resources and their renewability. Interconnection involves the ability of practitioners of a traditional musical art form to adapt the tradition to newer contexts. Adhering to static and intangible music making practices has the risk of harming the survival of traditional music traditions. Finally, stewardship refers to the fact that no single individual possesses or owns a musical expression. The role of promoters of a particular traditional music genre should be that of care of and responsibility to the art forms rather than ownership.

Grant (2016) has researched policies employed by communities in their efforts to preserve and bolster their native musical art forms. In contrast to Titon (2009b), Grant (2011) correlates the policies adapted to musical viability to those employed in language preservation. In total, this author exposes five domains of music preservation that also apply to language preservation: *systems of learning, musicians and communities, contexts and constructs, infrastructure and regulations, and media and the music industry*. Systems of learning refers to the intention of a communal music project to instill their traditional musical expression in younger generations. Hopefully, these younger generations will pass from being students to being educators and will teach the art forms to other individuals (Grant, 2017a; Howell, 2018).



According to Grant (2016), musicians and communities are critical elements in the survival of traditional musical genres. In order for communities to autonomously sustain traditional musical expressions, a solid grassroots foundation is needed. Grant stresses that festivals have become a powerful tool. A good example of festivals promoting traditional music can be found in Jamaica. Since 1919, the country's National Festival promotes traditional Jamaican music. This phenomenon led to educators—eventually—including indigenous art forms in the school curriculum (Tillmuth, 2014). In spite of the positivity festivals have shown, Grant warns that, in some instances, these initiatives and the fostering of competition within them standardize the art forms and deprives them of their multiple possibilities. The domain of context and constructs involves the social and cultural aspects of musical expressions. This principle generally outlines the status of and consensus around traditional music in face of a new context, the prospect of cross-cultural influences, questions about authenticity and context, and explicit and implicit approaches to cultural diversity resulting from travel, migration, or media. Furthermore, social issues such as poverty, prejudice, racism, religious hindrances, and cultural appropriation are taken into account as well as the social constructs that drive the musical culture.

The infrastructure and regulations domain address the settings of traditional music; physical and virtual locations to compose, perform, collaborate, learn, disseminate, and manufacture instruments are important assets for the sustainability of traditional musical expressions. Such locations range from informal community settings to international non-governmental organizations like UNESCO (Grant, 2014). Moreover, this principle also scrutinizes the manner in which institutional guidelines foster or obstruct the sustainability of a musical genre. A musical community must be aware of how government policies



and/or jurisdictional legislation inhibit or misrepresent their musical expression as well as sabotage their role in their community and larger society.

The final domain, media and the music industry, attends to the wide-ranging propagation and revenue generating aspects associated with traditional music viability. Considering the pervasive presence of the music industry, fomenters of traditional music rely on individuals and institutions with significant financial and social capital in the music industry to propagate their art form. In prior years, music largely relied on radio, television, and albums in order to reach larger audiences. With the inception of the Internet and the advent of social media, tools producing mass culture (e.g. podcasts, YouTube, Twitter, and Facebook) are an ever more reliable means for the dissemination of traditional musical expressions (Treloyn & Emberly, 2013; Waldron, 2011). These new resources have allowed promoters of traditional music to foster their particular art forms without relying on traditional disseminating platforms.

Traditional music traditions have been studied through the lens of Community Music (Gordon & Gibson, 2017; Harrop-Allin, 2017; Schippers, 2010; Veblen, Messenger, Silverman, & Elliott, 2013). Within the field of Community Music, sustainability of traditional music is a concern of some scholars. In order to address this problem, the Sound Links Research team established Nine Domains of Community Music. Such domains are organized into three groups: 1) Structure & Practicalities; 2) People & Personnel; 3) Practice & Pedagogy (Bartleet, Dunbar-Hall, Letts, & Schippers & Bartleet, 2009). The purpose of these domains is to facilitate the understanding of Community Music as well as to address problems related to the problems of sustainability of traditional music (Schippers



& Letts, 2013). Figure 4.1. illustrates these nine domains as exposed by the Sound Links Research team (see Figure 4.1).

#### **4.5. Music Learning in Community Music**

Community Music initiatives entail diverse forms of music making, learning, and, teaching (Veblen, 2012). These initiatives are largely associated with informal and non-formal music education (Cabedo-Mas & Diaz-Gómez, 2016; Coffman, 2013; Jaffurs, 2004; Sheridan & Byrne, 2018; Söderman & Westvall, 2017). Howell (2018) states that several projects adopt an informal approach to music learning as well as an artist-as-facilitator approach to teaching, multi-directional learning exchanges, and collaborative projects that allow all participants to contribute to the art making process. Some scholars argue that Community Music allows the interaction between formal and informal music learning (Veblen, 2012, 2013).

Even though non-formal and informal music education are the primary forms of instruction in Community Music settings, formal music education has entered into the discussion surrounding the concept. Formal music education initiatives such as El Sistema and IN Harmony—a music project inspired by the former—have been included in the Community Music discussion by academics (Bergman & Lindgren, 2014; Kraus, Hornickel, Strait, Slater, & Thompson, 2014; Riley & Dalmau, 2007). Higgins (2012b) describes the introduction of the learner into Community Music in three steps, which occur in most settings. Initially, participants choose to partake in a musical community and meet the Community Musician in charge.



Structures & Practicalities	<b>Infrastructure</b> <ul style="list-style-type: none"> <li>• Buildings</li> <li>• Performance spaces</li> <li>• Equipment</li> <li>• Regulations (e.g. council by-laws)</li> <li>• Funding</li> <li>• Earned income</li> <li>• Legal issues (e.g. copyright, insurance, incorporation)</li> </ul>	<b>Organization</b> <ul style="list-style-type: none"> <li>• Method of organization</li> <li>• Inspired leadership</li> <li>• Structures &amp; roles</li> <li>• Division &amp; delegation of tasks</li> <li>• Mentoring of new leaders</li> <li>• Membership issues</li> <li>• Forward planning</li> <li>• Links to peak &amp; related bodies</li> </ul>	<b>Visibility/PR</b> <ul style="list-style-type: none"> <li>• Promotion, audience and membership development</li> <li>• Exposure in local press/media</li> <li>• Awards/prizes/champions/prestige</li> <li>• Community centers as identifiable places</li> </ul>
	<b>Relationship to Place</b> <ul style="list-style-type: none"> <li>• Connections to location (e.g. urban, suburban, regional, rural &amp; remote)</li> <li>• Connection to cultural identity and cultural heritage</li> <li>• Pride of place</li> <li>• Balance between physical &amp; virtual spaces</li> </ul>	<b>Social Engagement</b> <ul style="list-style-type: none"> <li>• Commitment to inclusiveness (and sensitivity to issues of exclusiveness)</li> <li>• Engaging the marginalized 'at risk' or 'lost to music'</li> <li>• Providing opportunities Empowerment</li> <li>• Links to wellbeing</li> <li>• Relationship to audience</li> </ul>	<b>Support Networking</b> <ul style="list-style-type: none"> <li>• Links to the local community</li> <li>• Links to other community groups</li> <li>• Links to local council</li> <li>• Links to business</li> <li>• Links to local service providers (e.g. police, fire &amp; health)</li> <li>• Connections to national peak bodies</li> </ul>
	<b>Dynamic Music Making</b> <ul style="list-style-type: none"> <li>• Active involvement open to all</li> <li>• Responsive to ambitions &amp; potential of participants</li> <li>• Short vs. long term orientation</li> <li>• Flexible relationship audience &amp; performers</li> <li>• Balance between process &amp; product</li> <li>• Broad orientation facilitators</li> </ul>	<b>Engaging Pedagogy and Facilitation</b> <ul style="list-style-type: none"> <li>• Sensitivity to differences in learning styles, abilities, age &amp; culture</li> <li>• Nurturing a sense of group/ individual identity</li> <li>• Commitment to inclusive pedagogies (ranging from formal to informal)</li> <li>• Embracing multiple references to quality</li> <li>• Recognizing the need to balance process &amp; product</li> <li>• Attention to 'training the trainers'</li> </ul>	<b>Links to School</b> <ul style="list-style-type: none"> <li>• Locating activities in schools</li> <li>• Identifying mutual interests</li> <li>• Sharing of equipment &amp; facilities</li> <li>• Marrying formal &amp; informal learning</li> <li>• Exchange pedagogical approaches</li> <li>• Realizing activities as part of the curriculum</li> <li>• Support &amp; commitment from school leadership</li> </ul>

Figure 4.1. Nine domains of Community Music.

This original interaction is called *one-to-one encounter*. Subsequently, learners express their desire to interpret and create music. Higgins describes this interaction as the *call*.



Finally, the communal educator greets the learner and offers a meaningful musical experience, an occurrence that Higgins describes as the *welcome*. It is important to note that the relationship between facilitators and participants is not of equals. The instructors set the boundaries of the interaction with learners and therefore they have a certain hierarchical superiority. This control over the learning is what has led many scholars to associate non-formal music education with Community Music (Higgins 2008).

Scholars regularly refer to people in charge of knowledge transmission in Community Music projects as music leaders or music facilitators (Saunders & Welch, 2012). In contrast, instructors in Community Music settings normally identify themselves as musicians or leaders. These instructors emphasize musical dexterity over pedagogical knowledge, and they share their knowledge through personal contact with learners (Mullen, 2002).

Similar to non-formal musical learning, educators are also responsible for administering the group and informing the aims of the activity. Regardless of the title these individuals have, Community Music educators emphasize musical participation and inclusion of all interested in musical opportunities in spite of gender, age, race or abilities (Bartleet & Higgins, 2018). Exceptional educators within these settings foster the creativity of their students as well as value their ideas and input that encourage the imagination of participants (Mosser, 2018). In order to be in charge of the music learning of a Community Music setting, educators must possess a high level of musical dexterity in the art form they teach. Not having a considerable amount of skill means that facilitators will not have much to teach participants (Camlin & Zesersen, 2018). Furthermore, educators encourage a



positive atmosphere that at times challenges the discriminatory norms of society (Howell, 2018).

Higgins (2008) describes the actions of music leaders to encourage music making experiences as *facilitation*. Educators must assure participants feel empowered within the Community Music experience and feel free to assume the role they envision within the music making. These activities allow participants to find themselves within the activity (Mosser, 2018). Considering that Community Music initiatives—mainly the interventionist approach—also shed light on important social and political issues, Community Music educators frame their lessons in order to bring attention to any matter (Boeskov, 2017). Furthermore, learners develop music skills holistically, as they acquire knowledge germane to the musical genre of their interest through active engagement with the art form (Camlin & Zesersen, 2018). Table 4.2. outlines characteristics associated with Community Music facilitators/educators (see Table 4.2.).



Table 4.2.

*Characteristics of Community Music Educators According to Higgins (2012a)*

<b>Characteristics of Community Music Educators</b>	
-Cognizant of the idea that everyone deserves an opportunity to make music.	-Recognize the musical and personal development of participants
-Provide an open setting to any participant.	-Demonstrate commitment to lifelong learning
-Consciously urge and develops active music participation	-Respect the cultural property of a given community
-Encourage creativity amongst students	-Introduce music that is enriching to the participants and community
-Celebrate participant's work and recognizes their contributions	-Willing to include disenfranchised and disadvantaged people and groups
-Open to diverse teacher and educator relationships and provide malleable learning environments	-Acknowledge the value and utility of music to promote intercultural acceptance and understanding
-Aim for excellent in both product and process	-Habitually practice relevant assessment in different ways



## **CHAPTER 5**

### **Methodology**

This chapter of the dissertation discusses the methodological practices employed in this research. This section includes the purpose of the study, research questions, the objectives of the study, data collecting process, data analysis, reliability, and the methodology of the research. Also, this chapter introduces the participants of the study as well as the procedure undertaken for this research.

#### **5.1. Purpose of the Study and Research Questions**

The aim of this multiple case study is to describe and compare the educational dynamics of three Puerto Rican Community Music initiatives that foster three of the nation's traditional music genres—Plena, Bomba, and Música Campesina. The research focuses on the teaching and learning dynamics of these traditional musical genres, which have survived for centuries through oral transmission and enculturation in community settings. Seldom have these community dynamics been studied and never have the learning processes that occur in such environments been analyzed. Therefore, this research intends to elucidate how music education practices within these three Community Music settings serve to promote traditional music in Puerto Rico. Furthermore, this study outlines the sustainability efforts these projects employ for the furthering of their fostered art forms. Aside from continuing these musical traditions through music workshops, the projects that comprise this research carry out a number of artistic, entrepreneurial, and cultural initiatives in order to contribute to the sustainment of the art forms they foster. This analysis aims at contributing to the exclusive sustainability of traditional musical art forms literature



and serve as an example for researchers of other Caribbean Community Music initiatives. This is the first research on Caribbean Community Music and therefore it can serve as a departure point for other studies in the region.

Considering these aims, the following research questions have driven the study:

1. How is music education carried out in Puerto Rican Community Music initiatives that foster and preserve the country's traditional music?
2. What are the sustainability efforts of Community Music initiatives that intend to preserve the traditional musical styles of Puerto Rico?

## **5.2. Objectives of the Study**

Based on the research questions and the aims of the study, several objectives have been undertaken. The objectives of this research include detailing how these Community Music initiatives contrast to the related literature and other projects that intend to preserve traditional musical expressions, and what drives the musical learning that occurs in these settings. The Community Music and music teaching and learning scholarship explored in the literature review served as the basis for the analysis of the gathered data. The collected information of each case was contrasted to the theoretical framework. From this comparison, highlights of similarities and contrast of nuances were exposed between the studied Community Music initiatives and the state of the concept at large according to the germane scholarly work. The purpose of said analysis is twofold: situating the state of Community Music in Puerto Rico and contributing distinction to the music education literature for consideration of scholars and practitioners. By juxtaposing the initiatives to the larger literature, pointed critiques of the Community Music project were made as well



as contributions to the field of music education about the particularity of the Puerto Rican initiatives. In order to realize a substantial comparison, a robust literature review was conducted in order to establish the core characteristics of music learning and Community Music.

Considering this project aims at describing and situating Community Music praxis in Puerto Rico, the study also has as objectives offering profiles of Community Music facilitators that contribute to the studied initiatives and exploring how the music education practices of these settings relate to general assumptions related to Community Music. Furthermore, the relation between the Community Music projects and their physical and musical community is highlighted, as well as participants' reasoning behind partaking in these initiatives and their experiences. A cross-case comparison of these aspects demonstrated similarities and pointed out divergences as well as theorizing Community Music praxis in Puerto Rico. It is important to stress that never has the teaching and learning of Puerto Rican music expressions been studied and that this is the first Community Music research realized in the Caribbean. Hence, this study aims at offering a new perspective that contributes to the regional and international music education community.

From both the research questions and the objectives of the research, numerous sub-questions emerged that drove this study: how do these Community Music initiatives contrast to the Community Music literature and other projects that intend to promote and preserve traditional music expressions? What philosophy drives these Community Music initiatives, what influences it, and how does it affect the music training? How do the Community Music projects and educators interact with their community? What are the



profiles of the music facilitators and how do they differ from and/or resemble general assumptions and each other? How does the musical training of the educators impact the music education? What are the experiences of Community Music students and how might they differ by initiative?

### **5.3. Methodology**

Several scholars attempting to study a phenomenon that manifests in various settings adopt a multiple case study as a research methodology. Community Music scholars have also replicated this practice; both case studies and multiple case studies have recently been used to study the phenomenon of Community Music in numerous settings (Giebelhausen & Kruse, 2017; Langston & Barrett, 2008; Matsunobu, 2018; Silverman, 2009; Van Deusen, 2016; Whitaker, 2016; Young, 2017). Similar to some of the cited cases, this research will employ a multiple case study approach in three locations. These locales have been selected considering what has been asserted by case study theorists, who recommend choosing cases with predictably similar results for the benefit of the analysis process (Baxter & Jack, 2008). Data collection consisted of participant observation, field notes, historical research, and semi-structured interviews.

#### **5.3.1. Rationale behind employing a multiple case methodology**

Case study methodology allows research to understand and detail the particular intricacies of a phenomenon (Thomas, 2016). This study concentrated on the particularities germane to Community Music initiatives in Puerto Rico that foment the country's music through both educational workshops and artistic events. Case study inquiry permits the analysis of



these musical projects' work within a real-life setting (Creswell, 2013; Stake, 1995). Therefore, adopting this inquiry approach allowed the study of these Puerto Rican Community Music projects. Furthermore, case study methodology is appropriate for answering descriptive questions, like this study's.

Stake (1995) exposes three forms of case study methodologies: intrinsic, instrumental, and multiple (collective). On one hand, researchers adopt an intrinsic case methodology in order to study the events that occur in a single case (Hancock & Algozzine, 2017). On the other, scholars employ an instrumental case study methodology to understand a greater issue that goes beyond the intricacies of a particular case; this method is used to corroborate, refine, or generate theories and to provide insight into a phenomenon (Yazan, 2015). Within a single research project, analyzing various cases requires a multiple case study methodology (Baxter & Jack, 2008). Considering that this research analyzed the practices of three Community Music settings, the empirical work conducted in this study adopted the latter methodology.

Hyett, Kenny, and Dickson-Swift (2014) assert that a collective case study is an instrumental case that undertakes various cases (Grandy, 2010). It is important to note that aside from informing about a greater phenomenon, each case in a collective case study is independently and holistically analyzed. Therefore, it can be argued that collective case studies combine both intrinsic and instrumental case study methodology; multiple case researchers initially analyze a particular case before making comparisons to the other cases that also comprise the research and to established theories. Moreover, collective case studies require each individual case to produce results that are predictably similar, in order to compare among the cases and contrast findings to established theories for external



validity and within the study for internal validity (Aaboen, Dubois & Lind, 2012; Goduscheit, 2014; Phillips, 2008; Stake, 2013). Consequently, adopting a multiple case study methodology allows researchers to explore each case that comprises their study and make comparisons between the cases and to theories related to their field (Creswell, 2013; Draves, 2012; Yin, 2009). This research methodology then provides the researcher of this study the opportunity to analyze each setting comprehensively, compare the cases, and contrast to theories related to Community Music, music learning, and music sustainability. This intends to inform the larger music education community, provide a critique of the studied initiatives, and determine how the dynamics that occur in the Community Music of this research can translate to formal music education at both the school and higher education level.

#### **5.4. Data Collection**

Collective case studies employ numerous forms of data collection methods in order to thoroughly analyze the cases (Barrett, 2014; Cronin, 2014;). This research includes semi-structured interviews, participant observations, and historical research. Participant observations were undertaken in order to fully understand the Puerto Rican Community Music phenomena. Participant observation allows scholars' data collection by participating with subjects in their experiences; therefore, researchers can understand the studied phenomena as a meaningful human experience (Jorgensen, 2015). This research method consists of a two-part process in which researchers, initially, gain access to the field and participants of the study, and, secondly, the observations concentrate on the occurrences that will answer the research questions (Flick, 2014). Participant observations entail three



forms of activities: social interaction—the researcher making others feel comfortable with their presence—the various ways of recording data, and taking notes in the field (Taylor, Bogdan, & DeVault, 2016).

Field notes (see Stauffer, 2014) exposed the interactions the researcher had with Community Music participants. Furthermore, participant observations allowed participants to guide the researcher with any cultural discrepancies and queries that may arise during data collection (Given, 2008). This research aligned with the three processes pertinent to participant observations as presented by Spradley (1980): *descriptive observations* at the beginning of the data collection process in order for the researcher to familiarize with the setting and the field, *focused observations* in order to concentrate on the occurrences that will help answer the research question, and *selective observations* in order to find additional data that sustain the aspects found during focused observations.

Historical research was also employed. This data collecting method consists of interpreting and reconstructing chronological data (Porra, Hirschheim, & Parks, 2014). Historical research methods intend to offer explanation of the evolution of a case through time—from their inception to the present (Smith & Lux, 1993). This inquiry method allows researchers to examine and understand the circumstances, events, and changes that affected a particular phenomenon in a particular period of time (Munhall & Oiler, 1986), in the case of this research, the circumstances under which the initiatives emerged and how they have adopted throughout time. Further, historical research is conducive to the comprehension of the conditions and problems of a case and requires researchers to disregard simple causes to an issue in order to illustrate never thought of circumstances (Gottschalk, 1969; Shafer, 1974). Even though data collection largely relies on static data (e.g. documents),



recollections and reflections from all characters involved are also a source. This method was used in order to investigate the origins of the three traditional music expressions selected for the study and their development in relation to the setting and the conditions of their emergence and progress (Danto, 2008). Furthermore, the historical data requires outlining the trajectory of Puerto Rican traditional music scenes in the country.

Semi-structured interviews, alongside participant observations, comprised the predominant data collection method. Semi-structured interviews are habitually employed in qualitative research and their effectiveness relies on the appropriateness of the conversations between researchers and subjects (Kallio, Pietlä, Johnson, & Kangasniemi, 2016). This form of inquiry—unlike structured interviews—elicits new possibilities during the interview process and engagement with themes that were not necessarily conceived beforehand. It is important to note, however, that interviewers do possess a general guideline of topics and questions they wish to address (Fylan, 2005) through the gathering of the participants' voices and in turn, their perceptions of their experiences in these Community Music settings (Rabionet, 2011; Kvale, 2011). Pictures of the Community Music initiatives, in Appendices 1, 2, and 3, bring to life the experiential aspect of the research.

## **5.5. Data Analysis**

Collective case study research, such as this one, employs within-case and cross-case analyses; the former details the themes that emerge from an individual case while the latter evaluates the themes of all cases to point out similarities and dissimilarities (Houghton, Murphy, Shaw, & Casey, 2015); this research, similar to Cardella (2014), utilized both data



analyses methods. In accordance with Barrett's (2014) assertions regarding case studies in music education, data analysis for this research generally consists of *relying on theoretical propositions*, which entails comparing the results—from each case and as a collective—to the arguments that led to the basis of the research (e.g. review of the literature, research questions, and hypotheses) (Baškarada, 2014). The comparisons to the theoretical propositions were made through pattern matching, which requires comparing predicted patterns from the literature review to findings from each case. Said process will lead to developing an analytic outlook of each Community Music case and a cross-case synthesis. The purpose of employing this data analysis method is to present robust findings about Community Music practices in Puerto Rico and elucidate similarities and differences among each of the cases that comprise this research and the relevant literature (Yin, 2009). In conclusion, adopting a multiple case study methodology for this study allowed to comprehensively explore each Community Music setting and make comparisons between the cases and to theories related to music education and Community Music (Creswell, 2013; Draves, 2012).

Analysis of this research was consistent during the eight months of data collecting and involved constant corroboration with the supervisors of this project. Emerging themes were continually reviewed and compared to older ones. Initial contact with the phenomenon elicited a reflection that made the researcher pursue new aspects and ask new questions not initially conceived. The collected data was shared with the supervisors of this study for their revision and consideration.



## 5.6. Reliability

In order to ensure trustworthiness, the researcher of this study was advised by Dr. Lisa Lorenzino and Dr. Bronwen Low. Both of these educators have vast research experience in education and music education. Aside from the counsel of these academics, triangulation, member checks, and critical reflection will assure the reliability of this research. Emerging themes were derived from numerous sources of data: interviews, documents, field notes, audio recordings, and video recordings. Triangulating these data, according to numerous scholars, contributes to the viability of the study by ensuring the reliability of the data gathering process (Carolan, Forbat, & Smith, 2016; Phillips, 2008). Triangulation improves the chances of presenting an accurate and a holistic report of the cases, which reinforces the validity of the study (Cronin, 2014; Morgan, Pullon, Macdonald, McKinlay, & Gray, 2017). Furthermore, member checking consists of providing participants of the study with relevant portions of the research in order for them to corroborate the accuracy of the presented data (Ramakrishna-Velamuri, Venkataraman, & Harvey, 2017). Before submitting this dissertation for revision, all participants had the opportunity to read their interviews and clarify any portrayal they felt inaccurate.

In order to ensure the reliability of this study, critical reflection is required from the researcher with regards to the gathered data: analyzing my understanding of the phenomenon. Field notes written about the interaction of the researcher with the Community Music settings helped the researcher decipher emerging themes, analyze new data, and realize comparisons of notes gathered from the observations and interviews in order to determine how they aligned. Moreover, external validity was gained through the comparison of the findings of this study to the literature exposed in the review of the



literature. These comparisons will help sustain or challenge theories with regards to Community Music, traditional music education, music sustainability, Puerto Rican traditional music education, and various forms of music learning outside of formal settings—mostly informal, non-formal, formal music education, and enculturation. It is important to note that participants were not forced to partake in the study and free to withdraw at any moment. There was a promised \$20 compensation to all subjects, except educators and organizers.

### **5.7. Participants of the Study**

This research examines three Community Music initiatives that foster Puerto Rican traditional music: La Junta, which is situated in Santurce and fosters Plena, Taller Tambuyé, which primarily promotes Bomba Puertorriqueña and is located in Río Piedras, and Decimanía, which is based in Hatillo and fosters Música Campesina. Undertaking these projects constitutes realizing a series of interviews with different participants. Initial interviews were conducted with the organizers of these initiatives: Héctor “Tito” Matos Otero and Mariana Reyes Angleró from La Junta, Marién Torres López from Taller Tambuyé, and Omar Santiago from Decimanía. Furthermore, interviews were held with the facilitators of the education workshops of these initiatives: Héctor “Tito” Matos from La Junta, Marién Torres and Amarilys Ríos Rosa from Taller Tambuyé, and Luis Daniel Colón from Decimanía.

Aside from these individuals, an important part of this research is detailing the educational experience of participants of the educational workshops. Therefore, interviews were held with five participants of the workshops from each initiative. Outside of educators



and organizers, other participants' identities were kept anonymous and reference to them were made under a pseudonym. In the case of the Decimanía initiative, children were interviewed for the research and, thus, the interviews were held in the presence of their parents. Furthermore, two alumni from these workshops were also interviewed. It is important to note that ethics considerations were granted from McGill's Research Ethics Board.

### **5.8. Procedure**

In August 2017, the researcher, in order to explain and ask for their participation in the research, approached the leaders of La Junta, Taller Tambuyé, and Decimanía. In the case of Decimanía and Taller Tambuyé, initial contact was made via telephone. Both initiatives accepted to partake in the study from these initial conversations. In the case of La Junta, this initiative was approached through a personal discussion held at the initiative's physical location with Héctor Matos. After this initial contact, data began to be gathered from the webpages and social media pages of these institutions in order to keep track of sustainability initiatives, historical details, artistic events, and workshops. Furthermore, a second contact was made with the initiatives during the month of April 2018 in order to coordinate the role of the researcher within the initiatives. This led to coordinating interviews with organizers and educators.

Initially, semi-structured interviews with the organizers of the Community Music initiatives were performed in order to gain insight into the emergence and philosophy of each project. After these opening talks, focus was shifted to the music education aspect of these Community Music initiatives. Interviews with Héctor Matos (La Junta), Marién



Torres (Taller Tambuyé), and Omar Santiago (Decimanía)—the people in charge of the music teaching— were conducted in order to gain insight into their musical development and teaching approach.

After interviewing Community Music facilitators and organizers, participant observations of the music courses began and lasted for a month; students received a lesson each week. Attending the lessons elicited data about the instructional dynamic of each Community Music initiative. In this instance, data was collected through field notes during the participant observations.

An important component of this dissertation was the semi-structured interviews with students of the Community Music workshops. In the weeks prior to my arrival, the research was advertised on the social media pages of each initiative. In addition, the researcher introduced the study and himself before the beginning of the participant observations. Five participants from each setting were recruited to participate in one-on-one semi-structured interviews: an opening interview at the beginning of their learning experience and an exit interview at the conclusion of their one-month workshop. The initial interviews centered on participants' motives for partaking in these initiatives, their expectations, and their musical profiles. The exit interviews focused on their involvement with the Community Music initiative, their perspectives of the music they learned, and their path forward as musicians. Furthermore, data was also collected about the learners' perspective of facilitators and the Community Music initiative. Aside from interviewing Community Music students, organizers, and facilitators, alumna from each location were questioned. The purpose of these last sets of interviews intended to provide a unique perspective about their musical learning experiences, as these subjects elaborated on how



their learning of a traditional music affected their lives and participation in musical activities.

A distinctive characteristic of these Community Music initiatives is the musical activities organized by each project. Correspondingly, observation and documentation about the range of activities hosted and promoted by each of the three Community Music initiatives was undertaken. These observations included the numerous activities held by the projects as well as the artistic activities of Community Music facilitators and organizers. For instance, in the case of La Junta, attention was brought to musical performances and Plena gatherings. With regards to Taller Tambuyé, documentation was made of *Ausuba*—the Bomba group led by Marién Torres comprised of former students of the Tambuyé Community Music initiative. With regards to activities related to Decimanía, data was collected via the taping of the initiative’s weekly television program *Fiesta Cultural* at WIPR Television. This television program offers a weekly platform to new and renowned exponents of *Música Campesina*. Attending these activities provided a holistic outlook of the musical, social, cultural, and political role these Community Music organizations have in their community and in the country.

## **5.9. Ethics of the Research**

McGill’s Research Ethics Board administered ethics review for this research. This same institution granted ethics approval for conducting this research. Apart from conversations with Community Music organizers in order to coordinate the research, no data was collected until ethics approval was granted. Furthermore, participants were offered consent forms with detailed explanations of the research and assurance that, in the



case of music students and alumni, their identity would not be revealed under any circumstance (see Appendix 5). In the case of minors, parents were present during the interviews and also signed the consent forms. Moreover, the researcher provided all participants the opportunity to review the transcriptions of their interviews and, in the case of organizers, they were shown the reports written about their Community Music initiative. No participants were forced to take part in the study, and they were free to leave the inquiry at any moment. Finally, subjects were made aware of how the data of the research and their personal data were stored.

#### **5.10. Role of the Researcher**

I, the researcher who undertook this study, am a Puerto Rican musician and music education scholar who holds a B.Mus. in Jazz and Caribbean Music and an M.A. in Music Education. The importance of this research for me stems from my concern with the state of Puerto Rican music education. As a master's student in the Universidad de Granada, I evaluated music teacher education programs in Puerto Rico and became troubled when none of the undergraduate degrees offered pedagogical or musical instruction in the country's traditional music. Consequently, I understood the dearth of Puerto Rican music in schools. Considering the rich musical culture of Puerto Rico and understanding the benefits of lifelong music making as well as the pernicious effects music instruction in non-traditional musical art forms has on the musical outlooks of individuals, I believe that leaving our indigenous music out of K-12 education does a disservice to students. Puerto Rico suffers, because of their colonial history and status quo, our education system



perpetuates the colonial mindset. Through culturally responsive experiences oppressed populations can detect and rebel against the systems that subvert them (Freire, 2000).

Out of the three initiatives undertaken in this study, I have a previous relationship with one of the organizers of La Junta, Héctor “Tito” Matos Otero. As a working musician in Puerto Rico, I was a musical collaborator of Tito’s group *Viento de Agua*, with which I performed in numerous festivals and recorded some tunes in their Grammy award nominated production *Opus VI*. Furthermore, considering my B. Mus. Jazz and Caribbean Music, I have previous practical experience with the musical genres having been exposed to them and their history through my years obtaining my undergraduate degree. Moreover, I have, in my professional experience, had the experience to work with several musical groups that promote Puerto Rican musical traditions.

As this research was designed and conceived, I acknowledged some preconceived notions I had with regards to the study; I believe that Puerto Rico’s music provided a viable and substantial component to the country’s music education and that this research would demonstrate such preposition. This assumption stems from my dissatisfaction with the lack of cultural responsiveness in the Puerto Rican music education framework; the country’s music lacks representation in both K-12 schooling and pre-service music teacher programs. This bias aligns with similar criticisms made within the field of Community Music, which some scholars have questioned the portrayal of the concept as a panacea for numerous obstacles facing music education, and the failure to point out flaws with Community Music. In order to check my biases, I relied on the input of my supervisors as well as being cognizant during data collection that I did not neglect problematic aspects evidenced in the initiatives.



Regardless of the ethical considerations undertaken for this study, there were ethical dilemmas faced while doing the research that must be addressed if I or any other scholar were to redo this study. For instance, as I paid for two of my participants' workshop lessons, I made sure that this transaction would not impact their responses; participants were informed that my contribution should not impact their responses. Also, their names would never be made public or shared with anyone in order for them to feel comfortable with the process. Further, crucial participants in this research were the participants of the Taller Folklórico Central, who were all underage. In order for the people at the workshop to grow accustomed to my presence, the facilitator of Taller Folklórico Central, Luis Daniel Colón, introduced me to all of the members of the initiative. Subsequently, I approached the families and invited the parents to ask their children to participate in the research. The consent for participating, therefore, was first given from the child to the parents and subsequently to myself. All interviews were carried out with the parents present. There was one particular instance in which a parent opposed his child's participation because of his not understanding English, the language in which the consent forms were written. Consequently, the parent made her daughter Sara's participation conditional on reading a Spanish version of the consent form. In this case, I translated the form from English to Spanish and presented the form to Sara's father, who read it and consequently signed the form.



## CHAPTER 6

### Results

This chapter outlines the results of the study, exposing the results of interviews with leaders, participants, and facilitators, participant observations, and field notes about the activities related to the Community Music initiatives that were studied. The data shared in this chapter has been done so in form of a long case study report based on the applied data collection methods.

#### 6.1. Decimanía

This section denotes the intricate practices of Decimanía, a countrywide Community Music initiative that fosters Música Campesina, the Spanish derived Puerto Rican music genre. Unlike the other two cases, Decimanía is not focused on one particular community. It does not offer instruction in Música Campesina but sponsors several projects around the country. Consequently, the section presents one of the Community Music initiatives sponsored by Decimanía and highlights how individuals learn to stylistically sing within the Música Campesina art form.

Decimanía works as an entity that promotes everything related to the *décima* in all of its forms—written, improvised, and sung. Decimanía emerged from a necessity felt by Omar Santiago and Roberto Silva as they began to participate in international events. In 1992, Mr. Silva was the first person from the Música Campesina scene in Puerto Rico to be invited to an international event in the Canary Islands. In 1998 Roberto Silva attended a second conference in which every representative left with the mandate to establish a local organization that could foster similar international events. Such an instruction elicited the establishing of *Trovadores Incorporados* (Trovadores Incorporated), the first Puerto Rican



organization to foster Música Campesina. After concluding their ten-year plan, the organization dissolved, and both Roberto and Omar realized that a new entity was needed for diverse reasons including to: provide resources to musical communities, structure events in the Música Campesina community, raise and distribute funds for presentations, and respond to the needs of the members of the community at large. With these tasks in mind, Decimanía was founded in 2007 as a non-profit organization with the goal to foster the development of the improvised *décima* and Música Campesina in Puerto Rico.

Decimanía is now 11 years old, and, as a result, Omar feels very proud of its accomplishments. They have yearly events, for instance the *Semana del Trovador* (The Week of the Trovador), which began in 2008. This week-long event includes workshops, public presentations, a children's trovador congress, and three trovador competitions. For the initial event, Decimanía invited four trovadores from diverse countries, the subsequent year they invited six, and since then, it has hosted musicians from up to 12 different countries. The event is well attended, and the activities are held across the island.

Decimanía manages funds for the activities they undertake each year. Any earnings remain in the bank account for the next year. Funds stem from several sources: the hiring of Decimanía for presentations, the selling of a yearly Christmas production where 50 trovadores participate, and the recording of musical productions for approximately 10 groups each year; this includes *Mapeye en Islas Canarias*, which was nominated for a Grammy Award. Furthermore, Decimanía receives funding from the National Endowment of the Arts every other year and from the Chamber of Representatives of Puerto Rico for the *Semana del Trovador*. This Community Music initiative also receives funding from concerts such as the one performed at the Teatro Tapia in 2017 and at the Centro de Bellas



Artes in 2018. None of these fundraising activities have come easily; Música Campesina generally does not receive exposure through popular culture outlets like radio and television. Thus, expanding the already limited Música Campesina audience has required some entrepreneurial projects. For instance, in 2013 the initiative bought a radio space and developed a program, which airs each Saturday on Radio Oro 92.5 FM. They now have a second program every Friday at WIPR 940AM. These programs largely promote the initiatives of Decimanía.

One particular aspect of Decimanía is that for the past three years they have had a board of directors. Initially, Omar Santiago and Roberto Silva ran the daily operations of the Community Music initiative. Today, the board of directors provides financial and legal advice while Mr. Santiago and Mr. Silva present their particular projects to the board. Such a structure has allowed them to carry out several projects: Orquesta Criolla Nacional de Puerto Rico Mapeyé went to the Grammy Awards, the radio programs that promote Música Campesina were established and, events pertinent to the musical genre are now regularly advertised on radio. Furthermore, the initiative of Decimanía has inspired other countries to follow their mold such as Panamá that recently founded Decimanía Panamá in 2018. Also, Decimanía provides advisory assistance to the Ocho Sílabas entity—a Música Campesina organization in Spain. In addition, they were instrumental in the establishment of a partnership between the Centro de Estudios Avanzados y del Caribe and the Universidad de Canarias.

All of the efforts of Decimanía have led them to being offered the chance to produce a television program by WIPR, the public TV and radio station in Puerto Rico. *Fiesta Cultural*, which airs on Wednesdays on WIPR, stemmed from the interest of the station's



new president, who was interested in having a Música Campesina program. Through the advice of respected members of the broader musical community, WIPR contacted Decimanía. This opportunity for national diffusion had not been presented to Música Campesina in 20 years. However, it is important to note that this chance also required Decimanía to raise the funds to maintain the television space. Omar asserts that considering that Música Campesina has little exposure on other television stations, it is crucial to sustain the program in spite of the cost; Decimanía uses external donations as well as the revenue they generate for this endeavor. Omar Santiago, Luis Daniel Colón, and Lisvette Sanz—the presenters of the program—do not receive a salary for working on the show. The television show consists of providing a platform for trovadores of all ages, honoring the grand maestros of the tradition, and highlighting all aspects of Música Campesina. Noticeably, the program has recently included other musical traditions such as Nova Trova and Tríos Music, musical genres related to the Música Campesina tradition.

From the statements above it is logical to conclude that Decimanía's core mission is to foment Música Campesina. When asked about any social labor that Decimanía is involved with, Mr. Santiago believes that the initiative contributes in an indirect manner. As an example, Omar stated that Radio Católica (Catholic Radio) contacted Decimanía because they wanted them to celebrate and organize the 30-year anniversary of El Mañanero (The Early Riser) radio program—a morning broadcast dedicated to Música Campesina. Such promotion of said program impacts the lives of fans of the show. Furthermore, Decimanía went to New York in 2014 to present a show at the Clemente Soto Velez Cultural and Educational Center and Pregones Theater in New York. These events made possible the exposure of Música Campesina to the Puerto Rican diaspora, a group of



people that primarily fosters and consumes Plena and Bomba music. Decimanía also serves as an intermediary between groups associated with the musical genre and promoters as well as spreading Música Campesina to municipalities in Puerto Rico that previously did not have such a tradition.

#### **6.1.1. Omar Santiago Fuentes.**

Mr. Omar Santiago Fuentes—a native of the western municipality of Hatillo—is one of the founders and leaders of Decimanía. Mr. Santiago Fuentes views himself as a trovador, which is a distinguished singer among the Música Campesina community. His development as a trovador began at the age of 13 through his family; his grandparents and uncles were amateur trovadores that loved the tradition of Música Campesina and they would push a young Omar into singing in family gatherings. In these activities, they would give him written décimas that he would memorize and then sing in front of family members. Gradually he immersed himself in the Música Campesina community as a cantador. His development led him to become interested in the history of the décima in all its forms, including its improvised form. By 1993, Omar had learned the history of Música Campesina and began to enter competitions as a trovador—now improvising décimas. His hard work was rewarded in victories in such events, including four wins in the Concurso Nacional de Trovadores (National Trovador Competition) hosted by the Instituto de Cultura Puertorriqueña. Furthermore, his inclusion in such contests paved the way for his career as an exponent of Música Campesina. It also opened up opportunities to collaborate on several projects.



Omar's development was somewhat autodidactic. He began by analyzing trovador competitions, as he recorded and analyzed the performances of other singers. Another important aspect of his development was participating in contests around the country. At the time that he started attending such events, he was relatively young yet was forced into competing against adults. Attending such events brought him in contact with other trovadores who offered him assistance in his development. They would offer advice on how to improvise, how to improve his memory, and how to come up with better rhymes. These individuals further inspired a young Omar to continue within the *Música Campesina* community and to participate in international conferences, which exposed him to the diverse manifestations of the trovador in other countries.

Omar credits these experiences—his interaction with other trovadores, competing in events, and attending international conferences—as an inspiration to pursue a doctoral degree in history and literature focused on the Puerto Rican *décima* from the Centro de Estudios Avanzados de Puerto Rico y el Caribe (Center of Advanced Studies in Puerto Rico and the Caribbean). It is important to note that Omar has little formal musical training: some solfeggio lessons and some skill on the guitar. Consequently, he does not consider himself a musician and sees himself rather as a knower of *Música Campesina*, its traditions, and its styles (*aguinaldos* and *seises*). Today, Omar is a renowned figure within his musical community; he has directed over 30 music productions, has traveled to numerous international events, and has been a leading figure in two of the most important *Música Campesina* organizations in Puerto Rico—*Trovadores Incorporados* and *Decimanía*. He is a member of the Orquesta Criolla Nacional de Puerto Rico, *Maheyé* since 2003, and he was a member of *Taller Campesino* for 10 years. Furthermore, he was nominated for a



Grammy Award for his work with the group Condes de Borinquen. Through Decimanía, he has established international partnerships with Spain and Chile where he has served as a consultant for international events.

#### ***6.1.1.1. Hurricane María and the fiscal control board.***

Hurricane María had devastating effects on the Decimanía projects; the passing of the storm was a week before the beginning of the Semana del Trovador and all the funds spent on the activity were lost, as the event was cancelled. This forced Decimanía to rely on the Christmas production for funds for 2018. Furthermore, support from the municipalities was not reliable because every city was attending to situations of a dire nature. In terms of philanthropic work, Decimanía did provide some parrandas that were televised to the entire American continent alongside reporter María Celeste Arrarás that intended to show the state of the country to viewers across the American continent and bring joy to affected communities. With regards to the fiscal control board, Decimanía has been impacted considering that austerity measures have reduced the budgets of municipalities, which are their primary sponsors of the Community Music initiative's activities. The lack of funding has not deterred Decimanía from continuing their agenda. However, they have publicly stated that if the fiscal control board continues to cut funding for cultural entities, their efforts to promote Música Campesina will stall.

#### **6.1.2. Taller Folklórico Central- Orocovis, Puerto Rico.**

Decimanía as an entity does not directly offer instruction in Música Campesina. Conversely, the community initiative sponsors several trovador schools located in



Orocovis, Mayagüez, Hatillo, San Lorenzo, Trujillo Alto, Caguas, Ciales, Vega Alta, Morovis, Utuado, Juncos, and Bayamón. Decimanía offers support in diverse forms: producing decimarios (books containing décimas), financing musical productions, intervening between the municipal government and the schools if needed, providing opportunities for the children to perform, subsidizing international trips of the young musicians as well as preparing them for such events, and organizing free improvisation workshops.

As part of this research, the Taller Folkórico Central—a Community Music initiative sponsored by Decimanía—was studied. Taller Folkórico Central is located in the town of Orocovis, deep in the mountainous center of Puerto Rico. The Taller Folkórico Central was established in 2010 and after initially meeting at the Centro de Bellas Artes de Orocovis (Fine Arts Center of Orocovis), it now gathers in a former school turned religious center near Orocovis' town center. The Taller Folkórico Central is a non-profit organization that receives funding from the Fundación Banco Popular (The Popular Bank Foundation). The mission of the Fundación Banco Popular entails fomenting and sponsoring numerous educational and communal initiatives that intend to improve the quality of life for Puerto Ricans. The Fundación Banco Popular supports non-profit entities that promote better education for children and youth and that foster the economic development of individuals and communities. Furthermore, the Taller Folkórico Central offers free music lessons in Música Campesina to individuals of any age who are interested and willing to learn. This includes décima singing lessons offered by Luis Daniel Colón and guitar and Cuatro lessons offered by Irvin Santiago Díaz.



### ***6.1.2.1. Luis Daniel Colón.***

For the purpose of this research, a focus was put on the singing workshop of the Taller Folkórico Central. The instructor of these vocal lessons is Mr. Luis Daniel Colón, a renowned Puerto Rican trovador who has had an artistic career that spans over 30 years. Luis Daniel is a 39-year-old from the town of Barranquitas, the fifth of seven children. Additionally, he is an alumnus from the Universidad de Puerto Rico in Mayagüez where he studied civil engineering, a profession that provides him with his primary source of income.

Mr. Colón's journey in music began early in life and stems from his relationship with his father, someone Luis Daniel suggests he was naturally inclined to admire. Daniel's father was an avid enthusiast of Música Campesina, listening to distinguished singers such as Flor Morales Ramos "Ramito", Luis Miranda, Joaquin Müller, and the Morales brothers on a daily basis. Consequently, Luis Daniel's father wanted his older sons to pick up the skills of the trovador and to sing Música Campesina. While driving them to school, he would play Música Campesina recordings in order to inspire the older children. However, Luis Daniel's brothers did not demonstrate any interest in the music, while Luis Daniel waited eagerly for his chance to show his father the interest he had developed. Eventually, on one of the daily trips to school, his father became enraged by the lack of interest from his older children in singing Música Campesina and he subsequently chastised them. In the silent aftermath of the admonishment, a four-year old Luis Daniel stood up in the car and began to sing a tune by Flor Morales Ramos "Ramito". Consequently, Luis Daniel's singing became a priority for his father, who began to take his child to friends from the community that played guitar so he could keep developing his singing skills.



Luis Daniel's feature debut came during a Misa de Aguinaldo, a Catholic mass celebrated during the Puerto Rican holiday season characterized for incorporating local Christmas tunes and offering parrandas afterwards. Luis Daniel, with no preparation or previous coordination, went up to the altar and started telling the priest that he wanted to sing. After insisting several times, the priest informed the parishioners that there was a child who wished to sing for them. Consequently, the priest put Luis Daniel up on a stool and, with the accompaniment of the church musicians, he sang for all present. This event had a considerable impact on Luis Daniel's development; he began to sing regularly in church and the parishioners began to follow his career. As a result, the child's interest in Música Campesina expanded.

Luis Daniel's development as a trovador was more informal in comparison to that of his students; listening to Música Campesina resulted in the tunes coming naturally to him. He also benefitted from Wiso Berríos, a musician who directed a Música Campesina ensemble. With Mr. Berríos, Luis Daniel memorized tunes and participated in his ensemble. Moreover, as a child Luis Daniel received voice lessons from Jenny Carmona for three years, one of the directors of the Coro de Niños de San Juan, and with Reina de Toledo as a teenager, the voice coach of numerous singers in Puerto Rico. From Ms. de Toledo, Luis Daniel learned how to sing using his diaphragm, when he was hoarse, and with his mouth open in order to reach the higher notes. Aside from these lessons, his development came as part of singing in Naranjito and Comerío. In Naranjito he would partake in weekly Sunday radio programs at WIAC.

Alongside Mr. Berríos and his Música Campesina ensemble, Luis Daniel was invited to a television program called Teatro Mundo (Theater World), which launched his



career as a mainstream trovador at the age of seven. In spite of many accomplishments, Luis Daniel's career as an artist and nationally recognized public figure did not launch until he became involved with this television program as part of Proyecto Crece (Project Grow)—a program of the Instituto de Cultura de Puerto Rico organized by local singer and children's artist Sandra Saiter. Proyecto Crece wanted to close their program with a niño trovador (a child Música Campesina singer) and Luis Daniel was chosen to fill the role. However, he did not have a particular décima to sing. Therefore, Mr. Colón's father approached Polito Ríos—the winner of the famed Bacardí trovador contest—to write his son a décima. Luis Daniel and his family went to an activity they knew Mr. Ríos would attend in order to see if he would write the décima. However, things turned out to be inverted, as it was Mr. Ríos that approached the family. Luis Daniel had begun to perform with the Música Campesina ensemble Taller Boricua and during a performance, Polito Ríos became impressed with the young child's talent and approached the family. Consequently, the father informed the seasoned trovador about needing a décima for the television program. That same evening, Polito arrived at the Colón household with the décima, which Luis Daniel learned overnight. Polito became an informal teacher of Luis Daniel of sorts; he would write décimas for Luis Daniel throughout his teenage years.

The television program opened several doors for Luis Daniel. After the TV presentation, he recorded a song with famous salsa singer Ismael Miranda entitled *Los Niños de Mi País* (The Children of my Country). The next accomplishment came after winning a children's trovador contest in Barceloneta. Among the judges was Don Tite Curet Alonso, who saw great potential in the young singer. Consequently, Don Tite organized for Luis Daniel to record a tune on the album of another famous singer Tony



Croato. Even though there was no music or lyrics for the song, Don Tite Curet insisted. Tite and Tony went to Luis Daniel's house to see him sing and consequently, while Tony socialized with the family, Don Tite wrote a song, a Seis Fajardeño entitled El Niño Trovador. This tune opened doors to other projects as Luis Daniel soon began to travel to sing in other countries, participate in local and international events, and be part of several musical productions.

Luis Daniel's opportunity to teach came at the age of 22 when a music teacher and friend of his from Trujillo Alto became interested in teaching *décima* to a young student. Luis Daniel became involved in the project with enthusiasm, as he was already concerned by the lack of attention given to *Música Campesina*. From this experience, a *niño trovador* emerged that would go on to sing in a municipal event with the town's mayor in attendance. The mayor became so impressed with the performance that he aspired to open a school for child trovadores. This interest inspired the first fine arts school of Trujillo Alto, which was the first formal institution that offered traditional *Música Campesina* lessons in Puerto Rico.

Luis Daniel began to teach at the school. Consequently, the Sanabria brothers—members of a renowned family within the *Música Campesina* tradition—opened the Leopoldo Sanabria Foundation where Luis Daniel taught children as well as educators. He also was instrumental in the emergence of the trovadores' school in Hatillo, as he put the mayor of that town in contact with Omar Santiago. Furthermore, he also taught at the fine arts school in Carolina, and through the Instituto de Cultura, he and Candy de Jesús impacted over 200 children in disenfranchised communities across the island. This movement also sparked initiatives in other municipalities.



Teaching *Música Campesina* forced Luis Daniel to develop a pedagogical approach and to further expand his musical skills. For instance, as a direct result, he taught himself how to play guitar. He asserts that learning how to play the guitar taught him how to correctly sing the *décima* as it forced him to figure out with which tones to sing for the different *Seises* and *Aguinaldos*. Furthermore, this additionally helped Mr. Colón understand and study all the aspects of the *décima*: the literary perceptive, grammar, metric, and compositional aspects. For instance, he figured out how to sing *synaloepha* or *hiatus*. This analysis made him a more holistic teacher for the benefit of his students.

Luis Daniel's career path as a musician and educator has allowed him to develop a unique and particular philosophy of music education. Noticeably, Luis Daniel does not intend to form *trovadores* but rather leaders for his suffering country. He understands that not all students will become professional *trovadores*, hence he wishes to develop good leaders and good people for Puerto Rico. He believes that there is a lack of good citizens in the country and he intends to ameliorate the situation through his work. He emphasizes love and fondness as well as the importance that every participant fully develops as a human being. It is important to note that he does not discourage students from becoming *trovadores* but sees personal development as more important. He knows that some will end up as artists, but he believes that forging leaders should not only be his music education philosophy but the philosophy of education in general. Furthermore, Luis Daniel feels fulfilled as an educator; he has received awards and public recognition, accomplishments he does not like to emphasize in front of children as he wishes to always give them an example of modesty. He believes that children should adopt a humble attitude, as children can learn to cooperate and value the vantage point of others with said mind frame.



### 6.1.3. The Workshop.

As part of the research, five children that regularly attend Luis Daniel's class at the Taller Folklórico Central were interviewed. The participants included Jorge, Andrés, Mariana, Julia, and Sara. Table 6.1 outlines the age, hometown, and grade of each participant. It is important to note that even though the students that participated in the research were children, participants of the Taller Folklórico range from the age four to age 65. The workshop included university, nursery, elementary, middle, and high-school level students (see Table 6.1).

Table 6.1.

*Name, Age, Hometown, and School Level of Participants of Taller Folklórico Central*

Name	Age	School Level	Hometown
Jorge	14	Grade Ten	Orocovis
Andrés	11	Grade Seven	Orocovis
Mariana	9	Grade Four	Orocovis
Julia	6	Grade One	Salinas
Sara	6	Grade One	Morovis

Most of the children involved in the research additionally receive music instruction in school. Jorge, a high school student, plays the tenor saxophone in the school band and receives Música Campesina singing lessons during school hours as part of the curriculum. Andrés plays several instruments—bass, piano, drums, and congas. He also plays bass in the school band and has been receiving music lessons since the second grade. Julia, a kindergartener, takes music class in which she sings and plays some musical instruments like the Güiro. Unlike most participants, Sara does not receive music lessons at school, but



she alluded to loving to sing and emulating her father—who is a trovador—as a reason for enrolling in the lessons. Similarly, Mariana does not receive music lessons at school, but she has been exposed to music through her grandmother and father who are singers; she participates in music activities during the holidays with her family. Like both Sara and Mariana, Julia cited an interest in singing as part of the reason for enrolling in the Taller Folklórico Central. However, none of the three girls mentioned Música Campesina as a reason for enrolling. While, Andrés and Jorge, in contrast, do not have a lot musical participation within a family setting and each credits their mother for informing them about the workshop. In general, as a result of their involvement, the students expect to sing in events and, with the exception of Sara and Julia, they all have done so on numerous occasions.

#### **6.1.4. Lessons at Taller Folklórico Central**

Lessons at the Taller Folklórico Central were held in a unique fashion. As parents arrived they would place their students on a list, which determined the order in which the children would receive instruction from Luis Daniel. Lessons with Luis Daniel were held in a group manner. Each student was given one-on-one instruction, yet they were not alone during their class; everyone was in the room—Luis Daniel, parents, and the other students. Furthermore, as Luis Daniel received the list, the child would step up and give a hug, kiss, or warm handshake to their instructor. The lesson consisted of the children singing in a Seis or Aguinaldo style that they had been assigned the previous week. As the child sang, all the parents and the children paid attention to the performance of their classmate. It is important to note that they all had to sing from memory.



Luis was warm, stiff, loving, and direct with his students; the older the student the higher the demand of excellency, while he was gentler with the younger participants. A key difference between the older and younger students was intonation, the younger ones not being as consistent as their elder peers. Also, most students had to be reminded to open their mouths, as this was the primary suggestion made by the instructor when faced with an intonation problem. Intonation problems were never overlooked, as students would not progress until they had sung correctly. Luis Daniel would also sing the tune in order for the students to emulate him. Furthermore, students would learn tunes with diverse themes: love of country, the joy singing brings to them, religious *décimas*, and tunes about Puerto Rican symbols as well as traditional *décima* tunes. Girls would also sing about women's empowerment.

The progression was gradual; when a student could sing a *décima* verse with few to no errors, Luis Daniel would then assign them a new tune to learn. Parents would record the new tunes as well as annotate the key in which they were to sing them and the type of *Seis*. Once the student ended her or his interpretation, all those present would applaud the performance. Interestingly, no one would be more enthusiastic about a good performance or give more praise than the educator, who would high-five, hug, and/or kiss the student.

Luis Daniel explained the logic behind his particular pedagogical approach. According to him, one of the unique aspects of his method is the individual peer-led group learning, which consists of learning individually with the instructor while being observed by parents and peers. He believes that there are several reasons as to why students learn in such a setting. Firstly, having children look at each other helps them learn from the mistakes of others. Therefore, Luis Daniel does not consider the learning to be individual,



as whatever Luis Daniel tells one student applies to all. Secondly, the parent serves as the voice of the educator in the house; the parent is a coach who reinforces the instructions of Luis Daniel and makes sure no bad habits are adopted or mistakes are made. Thirdly, having students sing in front of parents and other students, from the beginning of their training, serves as both a support to the child and as exposure to the public. Often, such Community Music initiatives promote their students' singing in front of the public; having the whole community present, allows students to experience comfort and prevents the development of performance anxiety. Another way Luis Daniel reduces student fear while subsequently determining if the child is ready to sing in front of the public is by deliberately interrupting them. If a child can keep her or his levels of concentration and can sing her or his *décimas* four times in a row, Luis Daniel knows she or he is ready to perform.

Another aspect that diverges from the norm is the fondness Luis Daniel shows his students. This approach stems from his own development with his own music instructors. Based on these assumptions, Luis Daniel understands—as part of his educational philosophy—that the child needs assurance from his educator and he offers this through physical affection to the students. Conversely, students all demonstrated some affection for their instructors. For instance, whereas Andrés, Mariana, and Jorge named Luis Daniel as their favorite trovador, even if Sara and Julia did not mention him, they were always willing to hug their instructor lovingly.

Luis Daniel demands that students be disciplined and that they follow instructions. Although he chastises pupils, this is done in a forceful yet loving fashion. Luis Daniel demands that students memorize their assigned *décima*. The reasons behind this approach have an artistic as well as a larger human capital development purpose. From the artistic



perspective, Luis Daniel requests that the students perform all the gestures they would use in a presentation; the lesson is treated—to a degree—as a performance and in such events one does not read while singing. On the other hand, Luis Daniel has experienced that, by expanding students' memories, pupils improve their academic achievement. He explains that expanding the retention capacity of the students has improved the school grades of some. Furthermore, in Luis Daniel's viewpoint, memorizing and retaining with confidence is the key to improving grades. The self-assurance needed to step onto a stage without a paper instills leadership; it takes bravery and preparation. This self-confidence is gradually developed in the lessons and consequently is what helps the young students eliminate their intonation problems. However, it is important to note that intonation problems do not go away by Luis Daniel smothering the child. The instructor initially allows the student to gain the confidence to sing freely, as it is crucial to sing without fear. During this stage he encourages developing volume and projection. Consequently, as the child gains confidence Luis Daniel then begins to work on vocalization and intonation. This intonation dynamic can be seen clearly in the participants of the study; the older Jorge, Andrés, and Mariana have little to no intonation problems. The younger Sara and Julia do have some problems, yet they sing carelessly, loudly, and with confidence.

Participants had different aspects of the course that they favored. For Jorge it was his instructor, as he appreciates Luis Daniel's commitment to excellence. In the case of Andrés, he enjoyed that they were participating in Puerto Rican culture, as he feels it is something that is vanishing. Mariana, Julia, and Sara expressed singing as their favorite aspect of the course. Furthermore, students habitually practice; Julia, Jorge, Andrés, and Sara practice daily with varying hours. Parents regularly attend these rehearsals, such as in



the case of Sara and Julia. The person with the most rigorous practice schedule was Mariana, who during the trip to and from school in the town of Villalba practices in the car with her mother. Moreover, outside of Julia and Sara, all students have had numerous opportunities to demonstrate their talent: Jorge over 20 times, Mariana over 10 times, and Andrés over 15 times. It is important to note that Julia has had an opportunity to sing in school related activities. Also, when offered the small quiz on the elements of Música Campesina, the two older students—Jorge and Andrés—easily answered all the questions. However, the girls only answered the questions once I insisted by giving them some additional information. Appendix 2 contains several images of the lessons at Taller Folklórico Central.

Luis Daniel was asked about his opinions as to the current status of Música Campesina. He answered assertively by stating that he believes it is going through some of its best moments. He bases this opinion on the fact that Decimanía has had a considerable impact by creating an audience for the events that they organize across the island. He also believes that the international partnerships have contributed enormously. Moreover, he recognizes the high level of musicianship exhibited by trovadores. Thirdly, the educational efforts produce audiences, as Luis Daniel believes that behind one young trovador there might be up to seven people following her or his development.

When asked about Música Campesina losing young trovadores to other musical genres, Luis Daniel did not view it as problem unlike Omar Santiago. In his opinion, he sees this as somewhat natural considering the financial rewards other genres provide, and, this does not bother him as long as Música Campesina stays alive. He cited several examples of former trovadores who have moved to other musical genres but who have not



forgotten their roots. Furthermore, Luis Daniel sees Música Campesina as having a bright, strong future. Considering that so many trovadores have schools and offer lessons today, it is natural that many of the children who are reached will open their own teaching centers in the future.

#### **6.1.5. Alumni.**

As part of the research, two former participants of the Taller Folklórico Central, both of whom had studied with Luis Daniel from infancy, were interviewed. The first, Rafael, is a 21-year-old from Coamo, a town in the mountainous south of Puerto Rico. He is studying to become a cardiovascular technician at a nearby university, although he asserts that he is more focused on his musical career at the moment. He did not receive any formal music lessons during his schooling years, yet did take vocal technique lessons at the school of Fine Arts of Coamo. Rafael started very young in Música Campesina as a trovador as he comes from a family of trovadores. His maternal uncles, maternal grandfather, and mother are all trovadores and they were the primary inspiration behind his wish to become involved with Música Campesina. Rafael recounts becoming enamored with the musical genre after listening to family members offer parrandas during Christmas time.

Rafael began singing at the age of ten and his first musical steps were under the tutelage of Luis Daniel Colón. He began studying at the Leopoldo Sanabria Foundation and had lessons at the Taller Folklórico Central in Orocovis. From Rafael's description, lessons with Luis Daniel resembled those described above: personal affection for encouragement in a group setting while emphasizing pronunciation. He also learned to sing in tune, improvise, and compose as well as have the courage to sing on stage in front of an



audience. He always took the lesson individually in a group setting and he believes that this unusual form of learning helped him to develop comfort in front of an audience as well as see the mistakes of others so as to not repeat them himself. Along with a commitment to lifelong engagement with Música Campesina, Rafael states that he wishes to make a career out of his skill. Even though he does not see his studies as a cardiovascular technician as a backup plan—he asserts that he has considerable interest in the field—he is currently trying to make singing his professional career.

Regardless of what the future holds, Rafael believes he will keep on singing Música Campesina for the rest of his life. His main aspiration is to travel abroad via Música Campesina and expose the musical genre in other settings. His dream has partially been fulfilled as he has traveled with Decimanía to other countries and has been part of the initiatives' musical offerings as well as presented himself at the Decimanía television program Fiesta Cultural, during the Semana del Trovador, and in several of the more important festivals the Community Music initiative organizes. Aside from these activities, Rafael's musical engagement is an active one; on most weekends he travels around the country in order to partake in music festivals. Although currently Rafael has a career as a musician—that includes a musical production and leading his own group of musicians—he keeps in contact with his mentor Luis Daniel. Rafael still reaches out to him in order to find solutions to problems he is facing as a singer, composer, or improviser. Their relationship has evolved, as Rafael now even sings with Luis Daniel on stage as an artist. It is important to mention, however, that Rafael has been singing on stage with Luis Daniel since the age of ten. He sees his teacher as a mentor for life and, even though he cannot



participate of all the activities of the Taller Folklórico Central because of his busy life, Rafael is more than willing to participate in any activity in which they might need him.

The other alumni interviewed for this study was Doncella, a contemporary of Rafael who studies nursing at the Pontificia Universidad Católica. Doncella is a 21-year old singer who has lived her entire life in Barranquitas. She did take music lessons in school where she learned to play the recorder and read musical notation, but none of these particular skill sets grabbed her attention. What did pique her interest was singing, particularly Música Campesina. Similar to Rafael, Doncella comes from a musical family; several members sing and play the guitar, noticeably her maternal grandfather who plays guitar, Cuatro, and is an avid singer of Música Campesina. In spite of this musical environment, she began singing by chance because of her brother. When she was seven, her brother's friend taught him a *décima* that he sang upon arriving home from school. Doncella became enamored with the song and her mother, seeing interest in the song from her three children, took them to Luis Daniel's father. Luis Daniel's father initially started teaching the children vocal skills and how to properly use their diaphragm. One day by chance, Luis Daniel came to visit his father when the children were at his home. After hearing them sing, he invited them to take lessons at the Leopoldo Sanabria Foundation in Salinas. They agreed to attend and their mother took them every Saturday. In addition to lessons, Luis Daniel would take the children to diverse activities. Such participation led to their development along with the formation of a musical group upon the advice of Luis Daniel. In their hometown of Barranquitas, Doncella and her family found children that played guitar, Cuatro, and Güiro and together they formed a musical group called Capullos del Arte. The ensemble consequently recorded two albums by the time Doncella was 13 years old.



The group eventually dissolved, yet the experience inspired Doncella to continue singing to this day. Doncella has also received several individual awards. At the age of 14, she won the national competition of young trovadores, and, after several attempts, she eventually won first prize in the youth trovador category during the Festival del Macabeo. After several years in studying in Salinas, Doncella moved with Luis Daniel to the Taller Folklórico Central where she participated in several activities of the Community Music initiative. These included festival presentations, singing for the Banco Popular, and other similar ventures. She cites Luis Daniel as an important figure in her life and believes that the manner in which he teaches is what inspires other young people to undertake and keep Música Campesina alive. His impact goes beyond the musical; she believes that he made her a better person as he taught her sensibility through music, something she can use in her daily interactions with others. Doncella learned to sing under Luis Daniel in the same manner as previously described. She believes his approach is excellent, as having lessons in a group manner can offer particular benefits: everyone learns from others, Luis Daniel teaches stage presence, students get an early exposure to an audience, and parents learn how to sing in order to correct their children.

At the moment, Doncella collaborates with Rafael, with whom she has numerous activities every month. She feels that her musical development has not concluded and wishes to develop skills as an improviser, but feels she is too nervous. Similar to Rafael, she still looks for guidance from Luis Daniel and brings him compositions for feedback. She also sings in the church, in her practice as a nurse for her patients, and at charity events. In general, she sings every month and does not see any obstacle to lifelong engagement with Música Campesina. Doncella confessed to pursuing a degree in nursing because of



the reality of the music business: work is unstable, it is a risky lifestyle and she does not feel making a career out of it is necessary. Fundamentally, she sees music as a passionate hobby.

#### **6.1.6. Sustainability.**

Aside from sponsoring Community Music initiatives, like Taller Folklórico, Decimanía serves as the foremost organization that fosters Música Campesina in Puerto Rico. Decimanía, as the premier Música Campesina organization in Puerto Rico, primarily promotes the musical genre throughout the country and at international conferences. Their efforts include musical workshops for children and interested adult students, organizing activities across the island for the general audience, subsidizing musical productions of artists of the genre, supporting musical institutions that promote Música Campesina, and producing educational material for students and educators. Furthermore, Decimanía organizes a national event known as La Semana del Trovador, an activity that brings together exponents of all ages and several nationalities. They also participate in international congresses as well as partially fund the participation of musicians and trovadores at similar events in other countries. Appendix 2 contains images of several of these events.

##### ***6.1.6.1. The 30-Year anniversary of “El Mañanero”.***

El Mañanero is a daily radio show from Monday to Friday from 4 a.m. to 6 a.m. and Saturdays and Sundays from 5 a.m. to 8 a.m. that promotes Música Campesina on 88.9 FM Radio Católica. The program, initiated in 1988, celebrated its 30<sup>th</sup> anniversary with a



Decimání organized celebration in the town of Hatillo on October 20, 2018. Festivities began at 5 a.m. and concluded by 5 p.m. at *El Rancho del Norte*—a restaurant and recreational center near the beach of Hatillo. The event had numerous corporate sponsors, all of which were from Puerto Rico: Palo Viejo and Don Q (local rums), Medalla (a local beer), and Triple S (a health insurance company).

The dynamic consisted of a typical Música Campesina ensemble, *Quique Berdeceía y Armonía Cultural*, accompanying all the trovadores that rose to the stage. Similar to a jazz jam session, trovadores would approach the musicians. They would then tell them the type of Seis or Aguinaldo they were going to sing which the seasoned musicians automatically knew how to perform. During the initial session, singers from Ponce, San Lorenzo, Las Marías, Ciales, Bayamón, Juana Díaz, and Hatillo, participated, of whom out of the over 20 artists, only one was female.

At 9 a.m. the trovador children began their portion of the singing. First, Omar Santiago informed the crowd about the numerous schools for trovadores across Puerto Rico and the need for their existence considering the lack of exposure that this type of music has had in schools. Then, the children took over the event; the two presenters were young adolescent singers of the tradition. The first child trovadora, a female, sang a Danza dedicated to the Puerto Rican Cuatro whereas the second singer, a young male, sang about the joy and delightfulness of being a trovador. Afterwards, the young musicians introduced the remaining singers who took to the stage alternating between male and female. The age range varied from four to 16-years-old. Participants came from schools in San Lorenzo, Orocovis, Morovis, Hatillo, Caguas, and Gurabo. Songs focused on topics such as the joy



of singing Música Campesina, the joy of singing in Hatillo, love of country, the flag, and Christianity.

***6.1.6.2. Taller Folklórico central save the children summer camp.***

The town of Orocovis was one of the most affected by Hurricane María. It was incommunicable for several weeks, without electricity for months, and, considering that most of the Puerto Rican population lives below the poverty line, citizens had to struggle for basic needs for an extended period. During a time of crisis, often the most affected are children, who lose a sense of normalcy as their daily routine is altered and things they take for granted become unavailable. Considering these factors, during November and December 2017, the Save the Children Foundation established a daycare at the Taller Folklórico facilities. Over 154 children between the ages of four to 15 participated. This work sparked the idea of Taller Folklórico hosting a summer camp for children with the idea coming to fruition from June 11, 2018 to July 6, 2018.

On the first day of the summer camp, lessons did not begin at 8 a.m.—the scheduled time—as students and parents filled the school in order to register. Organizers provided breakfast for participants and by 8:40 a.m. the children went upstairs to a common room in order to divide into age groups. The camp not only included music lessons but drawing and dancing as well. Mr. Jaime Colón— a music teacher from Orocovis—gave the opening instructions. Afterwards, Ms. Calderón, one of the dancing instructors, talked about the dress code and encouraged students to wear flexible clothing that allowed them to move. She also calmed those with no dancing experience, as learning to move was one of the purposes of the camp. Ms. Quiles, the drawing teacher, discussed the activities of her class.



Children were then divided in groups by ages: 4-7, 8-10, 11-13, and everyone over 14. The group with the youngest children was the largest. Organizers appeared to not have been expecting so many children, as they had to rearrange the groups. Luckily, they had the help of volunteer mothers who helped students get food and go to the bathroom. The mothers also organized the list of students as well as administered the registration papers. Once organized, all courses started with the children and students getting acquainted. The schedule consisted of classes from 8:00 a.m. to 9:00 a.m.; from 9:00 a.m. to 9:50 a.m. snack time from 9:50 a.m. to 10:00 a.m.; courses from 10:00 a.m. to 10:50 a.m. courses; and from 10:50 a.m. to 11:40 a.m. courses. Lunch was served at 11:40 a.m.

Every lesson was observed, including the *décima* lessons imparted by Irvin and Luis Daniel. Instructors had different approaches depending upon the group of students. With the 11 to 13-year-olds, the teachers made them copy a *décima* on a paper. With the 8 to 10-year-olds, they composed a *décima* together. On the first day of class, Luis Daniel explained the structure of a *décima* to the group of 8 to 10-year-olds by using the board as well as by making children say the words out loud. After establishing the instructions, Luis started to construct a *décima* with them. Once again, because of the passing of Hurricane María, the class made a composition about natural disasters. Students were fairly engaged with the process asking questions and making suggestions while jointly composing the following *décima*:



Si se anuncia un huracán <sup>2</sup> , [a]	If a hurricane is announced,
Hay estado de emergencia, [b]	There is an emergency state,
Pero actúo con paciencia, [b]	But I act with patience,
Para preparar un plan, [a]	In order to prepare a plan,
Verifico donde están, [a]	I verify where there are,
Los productos esenciales, [c]	The essential products,
Para así evitar los males, [c]	In order to avoid the suffering,
De una desgracia sufrida, [d]	Of a suffered disgrace,
Porque nos cambian la vida, [d]	Because they change our lives,
Los desastres naturales. [c]	The natural disasters.

After concluding the *décima* Luis Daniel talked with children about the hardships of a hurricane. The instructor then grabbed his guitar and sang the *décima* with the participants, paying little attention to students' intonation. As the younger 4 to 7-year-old group arrived, the course became more child friendly by Luis Daniel placing less emphasis upon the structure of the *décima*. After explaining the previous *décima* sung by the 8-10-year-olds, Luis asked the students about their experience with Hurricane María. All were eager to share their disaster experiences.

Music lessons with Mr. Colón consisted of teaching the children how to play and interact with the afro-Puerto Rican music genres—Bomba and Plena. During the dance lessons, Ms. Calderón would teach the children how to dance to Salsa, Plena, and Bomba music. In Ms. Quiles' class, the children drew several iconic images of Puerto Rico: a

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<sup>2</sup> Letters on brackets represent the structure of the rhyme.



sentry box, a Maga flower, and a Puerto Rican parrot. The conclusion of the summer camp was to be an artistic performance and art exhibition for family members of the community.

As the final day of the workshop arrived on July 6, emotions were running high. Students did not seem nervous about their performance, as none practiced before the big event and some played in the schoolyard. They had breakfast, talked amongst each other or played with a ball in the yard. Accompanying the students on the day were their families. The room where the activity took place—a small amphitheater in the school—was decorated with the flag of Orocovis, plants, instruments, and drawings from the students. The drawings consisted of Puerto Rican symbols: the Coquí, a sentry box, a manatee, palm trees, the sea, the Puerto Rican Parrot, the countryside, the Cuatro, and a Taíno hieroglyphic.

The event began at 9:20 a.m. as Irvin made his opening remarks. He stressed the uniqueness of the camp and its focus on the arts. The next to speak was María Torres who was in charge of welcoming the crowd and explaining how the camp was funded by the Save The Children Foundation, their involvement with the Taller Folklórico Central, the community and the entire community. To this effort, the Fundación del Banco Popular joined, as Save the Children looked for someone to oversee a summer camp. Afterwards, Irvin presented each of the teachers; each outlined their participation throughout the camp.

The artistic event began with the youngest students under the direction of Jimmy. Their performance consisted of Jimmy playing a Bomba Rhythm and the children identifying it as Holandé, Sicá or Yubá. Then they started a song of salutation in which the students said hello to one another using a part of the body: elbow, feet, back. The performance concluded with the participants singing a song about the musical notes. The



crowd cheered enthusiastically and even though the children were somewhat shy at the beginning of the performance, their confidence grew with time.

Following were the 8 to 10-year-olds with a Plena dance presentation played to a tune by Plena Libre, a well-known group. The next group was the 11 to 13-year-olds who danced a Bomba. Jimmy complimented the recording by recreating the movement of the dancers on a drum. The presentation initially consisted of the students dancing in pairs and then as an ensemble. The older students who presented a tune by the novel urban Salsa ensemble Pirulo y La Tribu closed the dancing portion. This dance did not have any solo portions, students danced as a whole but divided into groups of three. As the older students danced, the administrators and parents cheered.

The performance of the older students made way for Irvin's part of the event: the niños trovadores comprised of both expert and amateur singers. They performed a story from Yabucoa that consisted of six décimas, to which Jimmy added 14 in order to complete the story. The song focused on a congress of mice that had come together to get rid of a cat. Each trovador sang their décima in a particular Seis and, at the end, the crowd as well as the trovadores, sang the pie forzado together. The group was comprised of eight girls and four boys. There was a substantial difference between the experienced and inexperienced singers, the latter not intonating as well as the former.

The event concluded with a performance by Jimmy's various music classes. Performing first were the 8 to 10-year-olds who sang two famous Puerto Rican Danza: La Borinqueña, Puerto Rico's national anthem, and Verde Luz by Antonio Cabán Vale. After their performance, the 11 to 13-year-olds and the 14 and older singers joined the group of 8 to 10-year-olds with panderetas and Güiros. The younger students were given Puerto



Rican flags to wave while they sang. Their performance consisted of several traditional Plenas: Temporal, Que Bonita Bandera, Santa María, and, finally, Una Noche Se Oyó en Boriquén. This last composition included two students—a girl and a boy—each singing the verses by themselves. The performance concluded with a strong chant of *Que viva la Plena!* To the surprise of the audience, the performance of the students did not end as one of the girls from the youngest groups, who was part of the Taller Folklórico Central, then sang another tune entitled Ya te Olvide by Yuridia, a Mexican pop singer. The reason for choosing this interpretation stemmed from the opportunity to participate in a television program, which required the singing of a popular song of international standing. The event concluded with administrators and teachers handing each student a participation certificate from each class in which they excelled. Afterwards the children were free to do as they wished and to have a snack with their parents. Lunch did not take place in the dining room, as students took the lunch home with them.

#### ***6.1.6.3. Irvin Santiago's UPR workshop.***

One of the instructors at the Taller Folklórico, Mr. Irvin Santiago, recently received his Ph.D. in music history from the Interamerican University in San Juan. Along with teaching at the elementary level in a public school in Puerto Rico, Mr. Santiago also oversees the Taller Campesino—a Música Campesina ensemble at the Universidad de Puerto Rico in Río Piedras. During the month of June, Irvin was invited to offer a workshop at the university for high school level students who were participating in a summer camp. The students were from diverse schools—both public and private. The workshop was part of a two-hour course with the second hour dedicated to Bomba puertorriqueña.



After some words from the director of the department, Irvin began the workshop. He gave a brief background of Música Campesina, which lasted for about 30 minutes. Students were fairly engaged as when he asked them about styles of Música Campesina, many tried to add to the conversation. Irvin then started to compose a décima with students, similar to how he did in Orocovis.

Although the students were engaged, it took them a substantial amount of time to come up with a song. After concluding the décima, an ad hoc conjunto típico was formed to accompany it. In minutes, the participants sang the song together. The workshop concluded with the intervention of a young trovador Irvin had brought with him from Orocovis. The youngster sang a song about the life of a Puerto Rican who lived in the heart of the country and his pride for décima. Irvin then took some pies forzados from students and improvised a couple of décimas, the first about Italian food and the second about coming to university. When the workshop ended, students cheered enthusiastically while Irvin encouraged them to follow him on social media to be informed about similar events.

#### ***6.1.6.4. Semana del Trovador.***

As previously mentioned, Semana del Trovador is a weeklong activity in which trovadores from other countries visit the island but where local trovadores also display their talents. The Semana del Trovador consisted of several events as illustrated in Table 6.2. (See Table 6.2). The inauguration of the ninth Semana del Trovador Puertorriqueño occurred on the evening of September 27 in Hormigueros, Puerto Rico. The mountainous town is situated in western Puerto Rico and has a population of over 17,000 people. The week brought together trovadores from Puerto Rico as well as several trovadores from neighboring Latin



American countries under the name of Trovadores del Mundo (Trovadores of the World). This year, the activity was enriched by trovadores from Cuba, Panamá, Argentina, Chile, Uruguay, Colombia and Mexico.

By the time the event began, several hundred people—a mix of adolescents and older people—had gathered at the town center to watch the performance. The activity began at 8:15 p.m. with a welcome from the host, Omar Santiago. This was followed by a procession of the members of each delegation who held their flags while being introduced. Each artist presented a song as the crowd enthusiastically cheered the delegations which consisted of between one to four individuals with the exception of Puerto Rico with six. After a brief moment of silence commemorating the passing of two municipal employees, the group from Puerto Rico opened the artistic portion of the evening with a *Seis Mapeyé*. Following this, each country had the opportunity to delight the crowd with the delegation from Colombia receiving the largest applause. Between each delegation Omar would offer some commentary. Another attended activity during the Trovador week was the Congreso de Niños Trovadores. The activity was held at the Hacienda Muñoz in the mountainous city of San Lorenzo.

The activity began at 10 a.m. with a game regulated by Omar in which children would ask questions given to them from a particular card. Afterwards, Omar selected two male and two female members to participate in some memory games consisting of rhyming words. Afterwards Omar gave the floor to Samuel Quijano, a trovador from nearby Juncos. The largest delegation at the event came from Taller Folklórico Central with Irvin at the head. The congress served as a seminar to instruct children about the history and dynamics of *Música Campesina*. Mr. Quijano made the activity interactive with another game and



prizes for the children. The children were randomly divided into groups A and B. Group A comprised of four girls who defeated group B on this particular occasion.

The first game consisted of identifying famous trovadores by sight. The second game consisted of identifying the style with the first group to answer becoming the winner. The next game was a memory exercise in which students had to remember images seen on the screen. Other activities consisted of rhyming, composing and improvising. The games continued until 11:30 a.m. at such time participants were offered a lunch and were given a commemorative of the activity as well as the new Decimanía game that aims at reinforcing the skills of a trovador.

The third activity attended for the purposes of this research was the presentation of the Encuentro Ilustrado Trovadores del Mundo at the theatre of the Universidad Interamericana in Arecibo. As the trovadores arrived, it was evident that a camaraderie had developed between the various musicians from the different countries. Numerous individuals also traveled from different points of the island to attend the event. In addition, various professors brought in their students. By the time the activity began the theater was filled to capacity.

The activity began with a message from a music professor who read a poem about cantores and their importance in all aspects of life. This was followed by a brief message from the university capellán (priest) and a message from the rector's office. The Director of the Humanities Department also gave a brief welcome. Omar then briefly spoke of the relationship between Decimanía and the Interamericana University. He also invited the students to attend other activities that were celebrated throughout the week.



Table 6.2.

*Table Outlining the Events of the Semana del Trovador*

<b>Date</b>	<b>Event</b>
September 28	-Trovadores del Mundo (Trovadores of the World) at Hormigueros
September 29	-Concurso de Trovadores en Aguinaldo at San Lorenzo (Contest of Trovadores in Aguinaldo)
September 30	-Trovadores del Mundo in San Lorenzo, Congress of Children Trovadores in San Lorenzo -Trovadores del Mundo in Juncos
October 2	-Trova por los Derechos Humanos (Trova for human rights) at the Colegio de Abogados in San Juan
October 3	-Fiesta Cultural TV program with Trovadores del Mundo
October 4	-Noveno Encuentro Ilustrado de Trovadores (Ninth Illustrated Encounter of Trovadores) at the Interamerican University in Arecibo
October 5	-Trovadores del Mundo in Ciales
October 6	-Festival Típico Criollo in Caguas (included the Concurso de Trovadores and Trovadores del Mundo)
October 7	-XXIV Festival Típico del Cooperativismo Hatillano (included Concurso de Trovadores, Trovadores del Mundo, and Children Trovadores)

The activity consisted of the trovadores from each country offering a saludo cantado (a sung salute). Afterwards, each presented a video that served as a pie forzado. Notably, the Colombian delegation from Antioquia Medellin was quite humorous making several jokes before beginning to sing. Although they came from Colombia, a Puerto Rican ensemble accompanied them. The group sang about Colombia and throughout their performance tried to include students by singing flattering tunes to the females and making fun of some students' clothing. They improvised a song about the conflict between



Colombia and Las Farc. Paradoxically, the trovadores sang about a very sad theme in a major key, yet the cantadores were able to offer an optimistic message, which the crowd received cheering.

The next delegation to participate was from México. They accompanied themselves while celebrating the Son Huasteco. This was the first trip of the delegation, comprised of three males and one female. One of the men played violin while the other two played a form of guitar. The violinist played while dancing with the female whereas the singing was left to the two males playing the guitars. Their tune was about Queretaro, a place in México while their improvised theme was about El Chavo del Ocho, a children's program produced and filmed in México but defused across all of Latin America. The next group that took part in the activity was the Panamanian Delegation. It consisted of a guitar player and two trovadores—a male and a female. The Cuban delegation's participation consisted of them singing about a saying by Puerto Rican Revolutionary Lola Rodríguez de Tío “Puerto Rico y Cuba son de un pájaro las dos alas” (Puerto Rico and Cuba are the two wings of a bird). Each of the remaining six delegations was given an opportunity to perform. Sadly, the length of the event made some students leave the auditorium before the end.

The final activity of the Semana del Trovador took place in the Coliseo Manuel Petaca Iguina Reyes in the northern town of Arecibo. The event was supposed to be held at the Pista Polideportivo de Hatillo, but due to weather conditions, it was changed to the Coliseo at the last minute. The activity consisted of several parts: the culmination of a week-long Concurso de Trovadores (Trovador Competition)—which consists of singers improvising décimas and receiving scoring from a panel of judges—, a presentation by Niños Trovadores, and a presentation by the Trovadores del Mundo.



The next event included the niños trovadores. A stage band comprised of the traditional Música Campesina accompanied the younger singers. The young trovadores came from various municipalities including Caguas, Morovis, Utuado, Hatillo, Orocovis, San Lorenzo, Comerío, and San Sebastián. The singers sang about love for Puerto Rico, life in the countryside, their passion for singing, religious beliefs, and admiration for figures within the Música Campesina tradition. The group of children had a diversity not seen at the adult level; Decimanía was able to alternate between boy and girl performers. At the end of the show, the Trovadores del Mundo once again took the stage to the acclamation of the public.

#### ***6.1.6.5. Fiesta Cultural.***

Fiesta Cultural is an hour-long weekly television program on WIPR, the government television station. Decimanía produces the program, which runs every Wednesday at 8:00 p.m., and which focuses on highlighting diverse aspects of the Música Campesina tradition. The president of WIPR initiated the idea for a Música Campesina television program and then contacted Decimanía in order to produce the show. It is important to note that Fiesta Cultural is not the first television program to foster Música Campesina, but it is the only one that is currently airing.

Three Música Campesina artists primarily host the program: Luis Daniel Colón, Omar Santiago, and Lisvette Sanz. Aside from these three artists, Luis Daniel's and Omar's daughters also frequently participate. In terms of content, the show focuses on promoting the diverse ensembles in Puerto Rico that highlight Música Campesina. Typical ensembles perform their repertoire; trovadores and musicians are invited to perform; legends of the



musical genre are interviewed about their career, and diverse organizations receive a forum to foster their artistic proposal. Aside from promoting particular artists, Fiesta Cultural continuously organizes special editions of the show. For instance, in 2018, for the first time, the program was held outside of the WIPR studios and was transmitted from Camuy. Furthermore, the show has consistently provided young singers with a platform to expose their talent, including a program hosted by and exclusively featuring children. During the Semana del Trovador, the station brings all the visiting musicians to the program. They also have entire editions dedicated to renowned artists of Música Campesina. In order to foster the musical genre, Fiesta Cultural provides a platform for musical artists to promote their music productions and events.

## **6.2. La Junta**

This section outlines the findings germane to the Community Music initiative of La Junta, a project that fosters Puerto Rican Plena and is based in the neighborhood of El Machuchal in Santurce, Puerto Rico.

### **6.2.1. Brief history of San Mateo de Cangrejo.**

The community initiative of La Junta primarily engages with the local community of El Machuchal—one of the 40 sectors that comprise the neighborhood/town of Santurce, a district of the Puerto Rican capital of San Juan. During Spanish colonization—the 17<sup>th</sup> century—the area became populated by fleeing slaves from nearby French, English, Dutch, and Danish colonies, who were granted the land in exchange for conversion to Catholicism and loyalty to the Spanish crown (Stark, 2007). The town was officially founded in 1773



under the name of San Mateo de Cangrejo, as Pedro Cortijo, a decorated captain of the local militia, led the demands of his fellow neighbors, who wished to have their own municipality (Ugueto-Ponce, 2017). The original name of the town name was changed to Santurce in 1880 at the insistence of Pablo Ubarri, a Spanish businessman who had funded a local train line (Calle Loíza, n.d.).

Santurce became an important sector for Puerto Rico's economy during the industrialization decade of 1950; numerous hotels and businesses settled in the area and several families migrated from the countryside and settled in the town. Santurce also became the home of a popular rhythm that was developed in Ponce named *Plena* and was the birthplace of famous musicians such as Rafael Cortijo and Ismael Rivera (Berríos-Medina & Shannon-Dudley, 2008).

### **6.2.2. La Junta.**

#### **6.2.2.1. Mariana y Tito.**

La Junta consists of numerous community initiatives in which the couple of Mariana Reyes Angleró and Héctor “Tito” Matos Otero participate. Mariana is a journalist by trade—a graduate from the Universidad de Puerto Rico and New York University—and directs the local publication of *La Calle Loíza* as well as Radio San Juan, a radio station. Tito is a landscape architect—a graduate from the City College of New York City—and one of the most renowned *pleneros* in Puerto Rico. He is the musical director of *La Máquina Insular*—a *Plena* group with primarily traditional instrumentation—and musical director, founder, and front man of *Viento de Agua*, a Latin Grammy nominated Bomba and *Plena* avant-garde ensemble. Mariana grew up in the countryside of Guaynabo with parents who were



involved in environmental initiatives within their community while Tito is a native of Santurce, where he learned to play music within his community. The pair met in New York City while pursuing college degrees. After living together for several years in New York, Tito and Mariana returned to the island and settled in Tito's old neighborhood of Santurce where they have contributed to the reinvigoration of their local street of La Calle Loíza, their neighborhood of El Machuchal, and to the general Santurce area.

When Mariana and Tito settled in La Calle Loíza at El Machuchal, the neighborhood and the street were not as frequented or as busy as they are today. After they arrived, Tito and Mariana promoted community activities. At their home, Tito began to offer *Plena* workshops that were later moved to local businesses whereas Mariana founded an informative, journalistic blog about the neighborhood entitled La Calle Loíza. This platform allowed her to meet people and promote the quotidian events of the community and the heritage of Santurce and their local neighborhood. Prescient of the gentrification process that takes place today, Mariana and Tito feared that local businesses and artists of El Machuchal would be displaced; hence they organized the first *Fiestas de la Calle Loíza* in 2013. Mariana and Tito began a committee that would concentrate on an activity that would highlight the cultural expressions of the community and showcase the people of the neighborhood. These festivities are held yearly and include activities planned by community members such as a local book fair, a poetry gathering, a guided historical tour, and performances by different musical groups of diverse genres. It is important to note that participants of the *Fiestas de la Calle Loíza* present the activities they carry out throughout the year. The activity is self-sustainable; Mariana and others raised around \$15,000 from sponsors.



The Fiestas de la Calle Loíza had positive and negative effects. The first year of the event over 10,000 people visited El Machuchal and in 2016 it surpassed 20,000 visitors according to local police. For all the success this activity has proven to be, Mariana and Tito recognize that in some form Las Fiestas de la Calle Loíza sparked a vertiginous gentrification process that has displaced several neighbors, driven stores out of business, and caused friction between visitors and residents. Consequently, this has prompted Tito and Mariana to get involved with ARMAR, La Asociación de Residentes el Machuchal Revive (Association of Residents for El Machuchal Revival). This organization is comprised of residents of the neighborhood; it intends to safeguard the quality of life of residents and the community in general. The organization meets once a month. It holds cultural activities, informs government agencies about the problems of the community, and provides a link between residents and new local businesses.

Arguably, the biggest project ARMAR has undertaken is asking the Municipality of San Juan to grant them the building of the former Pedro Gregorio Goyco School in order to open a cultural center for the general community. The new Pedro Gregorio Goyco community center would become a place where underprivileged families could hold birthdays and weddings, serve as a community dinner, and host a program for elderly members of the community, as well as a daycare among other things. More importantly, the center could offer a space for those individual's who are indigenous to the community, as this institution would contribute to combatting the gentrification process at El Machuchal; many of the new establishments in La Calle Loíza cater to affluent individuals. These new businesses have replaced locations that residents used to frequent for leisure or out of necessity. As Mariana explains, a city has to have certain elements for the benefit of



its citizens and these new places don't necessary suffice the needs of the community. As a consequence, the Pedro Gregorio Goyco project has become a vital endeavor for ARMAR, as it represents their last opportunity to secure a place for themselves. In the case of Mariana and Tito, they are driven to be a part of community initiatives in order to give their son a better-quality life and to teach him the value of community engagement, just as Mariana learned in her own childhood. In December 2018, after three years of pleading with the local government, the Municipality of San Juan gave ARMAR partial control over the school. The organization then established a board, over which Tito presides.

#### ***6.2.2.2. 2056 Calle Loíza.***

In 2015, Tito and Marina opened La Junta, a bar and restaurant at La Calle Loíza with affordable prices for those that live in the community and for the general public. The establishment did not have the elegant and cosmopolitan outlook of the other businesses that were being opened in the area, but it celebrated the culture of El Machuchal and Santurce in general; it was decorated with images from the neighborhood and well-known community members. The idea behind La Junta stems from Mariana's and Tito's desire to open an economically accessible space within the community that represented the people of El Machuchal. They also aimed at keeping the spirit of the Fiestas de la Calle Loíza alive throughout the year in a fixed establishment. The establishment provided a safe space for all sorts of visitors as well as many elders from the local barrio, as they wished to reminisce about the time spent at Willy's Place—the bar that was originally located where La Junta stood.



La Junta had a varied musical offering: two-weekly open plenazos on Sundays and Mondays, Plena and Bomba lessons to adults during the week and on Saturdays for children, jazz nights on Thursdays, Salsa nights on Fridays, and alternative music projects sporadically held shows. The place also hosted some theater plays. Moreover, La Junta hosted ARMAR's monthly meetings as well as occasional workshops offered by community members, fundraising events, and rehearsals for Tito's group *Viento de Agua*.

Aside from a cultural and social space, La Junta was aligned with the political struggles of the people of Puerto Rico. Tito and Mariana are socially conscious individuals that empathize with social justice causes in the island. Their political activism became more intense in the months after the fiscal control board came in effect. Tito and Mariana saw how they could counteract the latest imposed austerity measure without losing sight of their role within the community. Mariana stresses that their mission was to combat the new authority by making a model of the community for the rest of the country. For instance, Mariana and Tito highlighted that marginalized people could have a safe space at their establishment; many activities were held by individuals of non-traditional gender orientation, women—who are the ones that largely engage in community work—and families with kids felt at ease in La Junta. Furthermore, resistance to the fiscal control board was also represented in many of the artistic presentations; the theater, music, and Plena that was performed carried political commentary about the situation. La Junta as a physical space no longer exists after the passing of Hurricane María on September 21, 2017. Appendix 3 contains images from La Junta.



### 6.2.3. Héctor “Tito” Matos Otero.

Héctor “Tito” Matos Otero is a Maestro<sup>3</sup> plenero native of Santurce. The sector of Santurce is known for honing Puerto Rican culture and being the locale of numerous artistic figures in theater, music, and the arts. Accordingly, Tito grew up in this environment and he has earned the title of Maestro for many reasons: his accomplishments as a Plena musician, his participation in Plena gatherings across the country, and for his contribution to the sustainability and propagation of the art form in Puerto Rico and abroad.

Tito hails from Villa Palmeras—a sector within Santurce. Two of the disciplines colloquially associated with Villa Palmeras are Bomba and Plena, which Tito grew up listening to on the streets from an early age. He also had a musically oriented family. Tito describes his father as a frustrated musician who had several instruments including Latin percussion tambours and several trumpets. Furthermore, through his dad, Tito came to know some legendary musical acts like Eddie Palmieri, Tito Puente, and Tito Rodríguez. Aside from his father, his maternal grandfather made a significant contribution to his musical development by giving him his first panderetas when he was eight years old. This set was of low quality. The gift, from a man that knew nothing about Plena would change Tito’s life forever and put him on a musical journey that has spanned over 40 years.

Tito’s Plena playing and learning began in the streets of his neighbourhood as a consequence of the gift his grandfather gave him. At that time there were no musical workshops or schools. The learning took place in two forms: 1) through interactions within the community, or; 2) through Plena families that would teach the younger generations.

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<sup>3</sup> The title of *Maestro* is colloquially given to musicians of the genre that have contributed to the repertoire and the performative aspect of the music and promoted Plena through the organization of communal activities and workshops for a considerable amount of time.



Considering that Tito does not come from a Plena family, he would take his instrument to the musical gatherings of Maestros pleneros around Villa Palmeras. For example, he remembers attending impromptu plenazos held on weekends. These musical gatherings were not pre-determined nor organized, they would occur organically. Tito would learn from looking at how the elders played, and this form of cognition was complemented by listening to several records of this style of music. Playing alongside Maestros pleneros gradually garnished Tito their respect, something that led to him being noticed within the Plena community. Tito would also learn from interactions with the Familia Cepeda, a distinguished family within the Bomba and Plena community. He would visit the family house and learn to play Plena as well as Bomba.

Aside from this informal learning within a group setting, Tito did receive some music instruction during his time in primary school. Tito studied in Colegio San Vicente de Paul—a Catholic institution administered by nuns. In this institution, Tito's gym teacher, Mr. Rafael Barbosa, who was a musician with no formal training, would pick the children that he saw had considerable talent and form a small ensemble. The repertoire of the group consisted of Bombas and Plenas, especially tunes that were in fashion at the time, such as the songs from the Pleneros del Quinto Olivo. Considering San Vicente de Paul is remembered for his help of the less fortunate, the nuns of the school would take the ensembles to offer parrandas at old people's home and orphanages.

Growing up in a Bomba and Plena community enticed his year-round interaction with Plena. The neighbourhood had many Plena families in the area and Tito studied with several children that came from musical families. Furthermore, he began playing on the street from a young age; during Christmas, he, his cousin, and other friends would sneak



into Baldorioty Plaza—a large building in Villa Palmeras where the “rich” individuals of the neighbourhood lived. Once inside they would go door to door playing music for the residents in order to make some money. Aside from these experiences and his family, Tito also asserts the importance of several people in his path as a musician. He was obviously influenced by other pleneros such as Luis Daniel “Chichito” Cepeda, José Olivo, and Félix Díaz. A very important figure in Tito’s development was Ramón López, an anthropologist of Puerto Rican music and an artisan, who put him in contact with obscure yet important recordings as well as introduced him to older musicians such as José Luis Torruellas, Baltazar Carrero, Paco Serniera, and Emilio Escobar.

In 1994, Tito moved to New York City to undertake a degree at the City College in landscape architecture. The time spent in New York was a critical moment in his musical development. Tito arrived in New York knowing the distinctive Plena groups and members of the diaspora musical community. He was already a well-known plenero in Puerto Rico and was part of several groups, including the Pleneros de la 23 Abajo—with whom he had traveled to Europe. In spite of the notoriety he had garnished, Tito admits that New York gave him a comprehensive outlook on Plena. He was well instructed in contemporary Plena yet did not know how to play in a traditional fashion. He learned to play the style with “tough love” from Juan Gutierrez—the director of Los Pleneros de la 21— and the musicians at La Casita—a wooden house in the Bronx that celebrates Puerto Rican music and culture. Tito, who had vast respect for these musicians, humbled himself and attentively listened to their critiques. In the end, Tito believes this benefited his Plena playing, especially on Requinto and as a Bomba player; New York gave him the confidence to play Primo and engage with Bomba dancers.



Living in New York additionally opened some doors for Tito; he became part of Los Pleneros de la 21—one of the most renowned Puerto Rican music groups. The group gave him access to participate in any Bomba and Plena event in the city. In New York, as well, Tito co-founded the Grammy nominated progressive Plena and Bomba ensemble *Viento de Agua*. The group came about through Tito's interest in making a new group with a different sound. Tito met Ricardo Pons and Alberto Toro—two Puerto Rican multi-instrumentalists in the musical scene in New York. He confided in them his idea for an avant-garde Plena group and these academically trained musicians became interested in the project. Arrangements were made based on cassette recordings Tito had brought from Puerto Rico and new original compositions.

It is important to note that in New York, Tito continued to evolve as a musician, due to opportunities to crossover to other groups. His musical career and accomplishments opened doors to other musical genres including jazz, pop, and WEAM music. He collaborated with artists of great notoriety such as Ricky Martin, David Sánchez, and Eddie Palmieri. As a result, he became cherished within the Plena community, as his fellow Plena musicians have recognized his unique manner of playing the Requinto.

Also, the work of Tito has not been limited to music; as a cultural promoter in Puerto Rico he has extensively contributed to the promotion of Plena. For instance, he was a co-organizer of the plenazos callejeros (street Plena gatherings), an initiative recorded in a documentary—by the same name—that was partially funded by the Fondo Puertorriqueño para el Financiamiento del Quehacer Cultural (Puerto Rican Fund for the Financing of Cultural Activities). Mariana and Tito co-produced the documentary. Furthermore, he was the initiator of a plenazo that took place every Monday in a Villa



Palmeras bar named Bonanza. Today the activity gathers hundreds of people every week to listen to Plena and Bomba. The event has arguably reinvigorated the Plena and Bomba scene, as numerous establishments have tried to replicate this dynamic in search of customers. It is important to know that weekly Plena and Bomba performances were held before the dynamic in the Bonanza, yet the practice of an open bombazo or plenazo, as they were practiced in the olden times and where every abled person was invited to participate, were not held on a regular basis in the metropolitan areas of Puerto Rico.

#### ***6.2.3.1. The educator.***

Tito offered Plena workshops before he lived in New York. Upon his return to Puerto Rico in 2003, he continued to offer workshops both locally and internationally. His first opportunity came while on tour with a group called Los Sapos del Caño during a stop at Syracuse University. Even though the workshop was about salsa, the primarily Plena-based group brought some panderetas and began to sing. Such was the excitement from the crowd that they prioritized Plena over Salsa. Tito enjoyed this experience so much that when he became a member of Los Pleneros de la 23 Abajo, he relished such opportunities to teach Plena. The ensemble was constantly invited to play in schools and offer workshops. He mentions anthropologist Ramón López, the musical director of the Pleneros de la 23 Abajo, Roberto Cipreni, and the members of the ensemble Cocobalé Félix Díaz and Millie Baré as his primary influences as an educator. His development continued as a member of Los Pleneros de la 21 in New York. This institution is a non-profit organization that receives funding from the government and other entities to offer workshops and visit schools. Tito would visit between eight to ten schools weekly and participate as an instructor in the



weekend Bomba and Plena workshops offered by the Pleneros de la 21. Tito expresses that these three groups refined his skills as an educator and encouraged him to continue teaching.

When La Junta was open, Tito offered weekly and weekend workshops in this setting. As mentioned above, he would offer Plena and Bomba workshops intended for children during the weekend. While their parents and/or family ate, Tito would give the child basic instruction in Plena playing and Bomba dancing in a game-like manner for the amusement of the participants. During the week he would offer group-lessons to adults who had a more serious commitment. On some occasions, he offered individual lessons. He does not like one-on-one lessons because on one hand, Plena is a collaborative music and, on the other, the larger the group the better probability a musician will develop.

#### **6.2.4. Plena workshops at Café Borikén.**

Following the disappearance of La Junta, Tito ceased offering his habitual Plena workshops. Shortly after the passing of Hurricane María, Tito, looking for a place in which he could organize a Plena gathering and offer workshops, found a location in Rio Piedras named Café Borikén. The bar is close to the Universidad de Puerto Rico and frequently hosts university students. The owner initially hired La Máquina Insular for weekly gigs every Monday beginning in October 2017. However, La Máquina Insular's Monday presentation resembles the plenazos held at La Junta—instead of playing for an audience, anyone is free to come and play with the ensemble. Along with the members of the groups, university students and friends of Tito partake in the weekly musical gatherings.



With the consent of the owner, Tito eventually began hosting occasional Plena workshops. Beginning in September 2018, Tito opened a new section for workshops. He promoted said lessons on his Facebook page and by placing several flyers around the university area. The lessons were offered every Monday from 8:00 p.m. to 9:00 p.m. starting the first week of September. Tito would provide students with the instruments. No participants showed up in the first week of September, something that Tito states is normal. By the second week however, several individuals arrived including the five participants of this research. Table 6.3 demonstrates the name, age, city and profession of participants of the study (see Table 6.3).

Table 6.3.

*Name, Age, City and Profession of La Junta Participants in the Study*

<b>Name</b>	<b>Age</b>	<b>City</b>	<b>Profession</b>
Ramón	22	Santa Isabel	Student
Pedro	25	Guaynabo	Student
Javier	39	Salinas	Refrigeration Technician
Esquere	44	Barranquitas	Humanities Professor
Cappuccino	65	Salinas	Human Resources Employee

#### **6.2.4.1. Participants.**

The participants of the study had different backgrounds. They were all born to Puerto Rican families, yet came from different places on the island, had different occupations as well as different experiences with music during their primary socialization. Aside from Esquere, the parents of the participants exposed their children to music in various degrees. For instance, Cappuccino remembered her parents giving her two Beatles albums. Ramón



recounted his mother taking him to numerous musical activities. Pedro's father had instruments at the house like Congas and Bongós, and, through his family, Javier developed a passion for Salsa. At school, the male participants—coincidentally—received music lessons; Javier and Pedro learned how to play the recorder, while Ramón had the most exposure to music during his schooling; he studied recorder during elementary school and received some history and theory lessons in high school education, which he undertook in the United States.

Out of the five participants, Pedro and Ramón were the only ones engaged in music making. Both, being students, were part of different university choirs, hence had a constant engagement with music. Cappuccino was also involved in music as she started taking dance and modern dance lessons some 30 years ago. In the case of Javier, during his teen years he was singer in a Salsa band and today frequents music festivals across the island. Esquere took guitar lessons during her high school education but did not have the discipline to benefit from the experience and found engagement with music to be difficult, although she did learn to read notation. At the university level, she took a musicianship course, yet found rhythm hard to understand. The experience made her feel inadequate around music and she never actively engaged with any musical genre until the workshop.

Students had diverse reasons to partake in these workshops, but they shared an interest for learning how to play plena. Cappuccino had taken one lesson with Tito many years earlier and was interested in expanding on the two-hour lesson she had previously taken. Ramón's interest stemmed from wanting to learn music, especially Puerto Rican music, as he frequently visits places where plena is performed. In Pedro's case, plena lessons were part of a larger project in which he wished to reconnect with his Puerto Rican



ancestry and learn more about his own culture. For Javier, the workshops represented an opportunity to connect with his son, as his child had become enthused with Plena and had shown some talent for the art form. Hence, learning Plena would allow him to further connect with his son and make music a bonding experience. For Esquere, there were several reasons to attend the workshops. Firstly, her interest in Plena stemmed from a camping trip with her son's Boy Scout troop in which another mother played Happy Birthday to her son with a pandereta to the rhythm of Plena. The image impacted her in such a way that she wished to have similar experience with her own children. Secondly, Esquere is looking for a connection to music, as she perceives it as something irrational that would connect her to something greater. She also saw Plena as quite simple and something she could learn quickly. Outside of Cappuccino, none of the participants knew Tito or had ever heard of his musical groups. Also, though Esquere and Cappuccino had panderetas, none of them had experience playing Plena outside of the eventual parranda during the holiday season.

#### **6.2.5. Lessons.**

Lessons began on September 10, 2018 at 8:00 p.m. In the first lesson, students gathered in a semi-circle around Tito who brought more than enough instruments for those that were present. It is important to bear in mind that the lessons were not exclusive to research participants. For instance, 12 individuals not related to the research also participated in the first lesson. The first session of the workshop started with a brief stretching section as Tito explained the benefits of stretching in order to avoid injury. The course then delved into a history lesson in which Tito explained the origins of Plena. He was very attentive to



students' questions as well as their comments. After the brief discussion, Tito explained the materials used to construct the percussion instruments as well as the evolution of the panderetas and how to take care of them. The history and care lesson lasted for around 12 minutes. The pragmatic part of the course followed.

Students started by learning the traditional form of playing pandereta Seguidor. Tito explained that they would find that playing contemporary Plena was easier than traditional Plena, yet he wished for them to have a holistic perspective of the art form. In the beginning of the learning process, students faced some problems, but in general the class picked up the initial rhythmic pattern quickly. He then explained the contemporary manner of pandereta Seguidor, which they learned in a shorter period of time. The next pandereta, traditional Punteador, was more difficult to learn than the previous instrument. The traditional way of playing pandereta Punteador had three different patterns. According to Tito, the syncopation generated by the instrument is what makes it hard to learn pandereta Punteador. Once students began to play the different variations, Esquere had some problems, which Tito attended to by offering one-on-one instruction. Just like the Seguidor, playing contemporary Punteador came easier to everyone. At the end of the explanation of pandereta Seguidor, questions about practicing habits arose. Tito encouraged students who did not have instruments to practice on top of a kitchen counter and discouraged them from practicing on a Conga. He said that he understood that students would not practice because of several factors and that the lack of repetition at home would be complemented with comprehensive reviews before each lesson.

The end of the explanation of the first two panderetas was followed by the playing of a Plena in which Tito improvised on the Requinto while students played either pandereta



Seguidor or Punteador. The purpose of this instrumental tune was to allow students to get a sense of what playing Plena entails. After students had this initial experience, Tito gave a brief explanation of the Requinto. Tito started by explaining the distinct sounds of the instrument: *tono* (tone), *campana* (bell), and *seco* (dry).

Tito told participants that the Requinto did not have a fixed pattern, as this instrument primarily improvises throughout a tune. However, he would teach students some colloquial phrases they could use in their improvisation. The first of these phrases was the Pepe Olivo break, which Tito—aside from showing it—explained through onomatopoeia and the names of the sounds of the instrument. Aside from the Pepe Olivo break, Tito also taught a phrase from the Pleneros de la 23 Abajo. The purpose of teaching said percussion patterns was for students to internalize them so that at the time they were improvising, they could play them or derivative phrases.

Tito came up with this approach to teaching on his own and he intends to both pay tribute to the great Maestros pleneros and to give students something from which they can base their Requinto playing. Considering the complexity of some patterns, he then instructed the class to sing the patterns several times before playing them. The course ended with Tito explaining the distinct patterns in front of the cellular phone cameras of students. After recording, Tito yelled “y eso es el taller de hoy” (and that is the workshop for today) to which students clapped enthusiastically.

Lessons in general ran similarly to the first one. All lessons began with a review of the previous material, yet focus was shifted to specific aspects of Plena playing in each of the four lessons. For instance, in the second class, Tito expanded on the Requinto, in the third lesson a comprehensive review of Punteador and Seguidor was made, and in the final



class much attention was given to playing and singing, which was done in all lessons but to a lesser extent. Tito answered all the questions that students posed and he always intended to provide them with distinct examples on how to understand the music.

Tito employed several techniques in his teaching: onomatopoeias, imagery, and demonstration. Onomatopoeia, for Tito is a vital instrument, as Tito would force students to sing each time they could not play a pattern. Considering that he largely teaches people like himself who do not read musical notation, his method of teaching is vital because if pupils can sing, he believes that they eventually translate the singing to the instrument. It is important to note that Tito encourages students to sing while playing, as he explains that this is a fundamental part of Plena. Appendix 3 contains images of this particular workshop. Several of the Plenas sung during the lessons included:

Amarra tu perro Carmelito, Mira que me va morder (bis).	Tie up your dog Carmelito, He is going to bite me (bis).
La brisa va, la brisa viene, La Plena de nosotros no se detiene.	The breeze goes, the breeze comes, Our Plena does not stop.
Con Titi, con Titi, Baila la Plena con Titi.	With auntie, With auntie, Dance the Plena with auntie.

The only lesson that did not begin with a review of the panderetas Seguidor and Punteador, was the second lesson, when Tito focused on the Requinto. In this lesson Tito introduced several breaks for the students to learn and made quick historical references about the percussion patterns associated with several groups and specific people. Furthermore, by the end of the class Tito made a particular exercise for everyone to play the Requinto. The exercise consisted of giving everyone a pandereta, either a Seguidor or a Punteador, and handing out one Requinto. As most students played pandereta Seguidor



or Punteador, one participant would improvise on Requinto. By the end of each tune, the Requinto player would pass the instrument to his left. This exercise was useful in a number of ways; it forced students to recognize the pandereta they were playing, offered the opportunity to sing several tunes, and helped students further the feel of Plena.

As it was the case with every Plena lesson, students struggled while playing from time to time. They would either require Tito to help them individually or look at him or another fellow participant in order to correct their errors. Additional help was given during the lesson that emphasized Seguidor and Punteador. In the semi-circle, participants would be playing a particular pattern—Punteador or Seguidor—and Tito would then signal one participant. Said person would receive a critique on their playing which provided students with a chance to learn from the mistakes of others as well as one-on-one instruction. Overall, the course was given in a jovial form; Tito quipped as did the people taking the lessons. Also, members of La Máquina Insular, at times, took part in the impromptu Plena playing.

#### ***6.2.5.1. Exit interviews.***

All of the participants of the workshop expressed their general satisfaction, even though they all recognized that a lot of work was needed to be done in order for them to achieve a considerable level as Plena musicians. For instance, Javier stated he had learned more than what he had expected. Ramón felt that what he had learned in the workshop had been pragmatic. Pedro enjoyed the ambience in which he learned and even recommended the classes to his father. For Cappuccino the classes were an opportunity to better have a grip on the music. The workshop for Esquere, conversely, made her realize how difficult Plena



music is and, in her opinion, she became convinced that she did not have musical talent. It was only Esquere who felt that the workshop did not fulfill her expectations, albeit she felt that Tito did as much as he could within the hour of each lesson.

Even though they were content with the workshop, Ramón, Pedro, Cappuccino, and Esquere felt that the class moved too swiftly from one topic to the next. To said critique, Tito stated that it was the students' responsibility to slow the pace down. He always encouraged participant to ask questions at any time that they felt uncomfortable. In spite of most of the participants feeling that the pace of the course was too fast, they were all very happy with Tito as an educator. For Ramón, Cappuccino, and Esquere, the instructor was their favourite part of the course. Specifically, Esquere was impressed with the passion Tito has for the music, while Ramón and Cappuccino simply enjoyed how personal the course was, how much Tito helped the students play, and how approachable he was with everyone.

Students came out very encouraged from the course. Ramón expressed wishing to buy some panderetas; Esquere felt elated to be able to sing Happy Birthday to her kids with a pandereta; Cappuccino was happy to play with friends during the weeks of the courses; and Javier was in awe of coming to experience Plena in its more natural state. He had only been exposed to Plena in its commercial status and lamented not knowing Plena in its natural form. Esquere shared this feeling with Javier as well. Furthermore, participants felt confident either playing the Punteador or the Seguidor; they felt that the Requinto was too advanced for them to play.

Some students developed practice routines; Cappuccino would try to practice each day, Javier practiced somewhat during the day, and Ramón mainly listened to Plena on his



cellphone. Ramón, Pedro, and Esquere did not find much time to practice, although the latter would make a point every week to teach her children what she had learned in class. Moreover, all students, except Esquere, felt confident in continuing their development as musicians. Esquere felt that the setting and the hours were not convenient for her considering she has two children. Further, students felt excited at the possibility of participating of plenazos; Cappuccino was coordinating Plena gatherings with her family, Javier felt excited at the possibility of partaking in events with his son, and Ramón expressed wanting to buy panderetas in order to continue playing.

It is important to note that students did fairly well on a short quiz about the history of Plena; they easily recognized the instruments of Plena, the origins of the music, and the diverse rhythms. All students expressed wishing having learned Plena during their schooling. However, Pedro offered a particular response that stood out among the other participants. He wished, enthusiastically, to have learned Plena during his primary socialization. He found playing Plena considerably simpler in comparison to playing bass, which he tried to play during his high school education. Also, he lamented that during his music classes in elementary school he only learned to play the recorder, which is an instrument he has never seen outside of an educational context. He essentially considered the whole experience useless in comparison to Plena learning, as through the Puerto Rican musical genre he would have the opportunity to engage with a larger community of praxis; he could have participated in musical gatherings within family settings.



#### 6.2.6. Alumni.

As part of this research project, interviews were conducted with two individuals who were introduced to Plena through Tito. One of the alumni interviewed was Miguel, a 33-year-old musician from Guaynabo. As a child within his family, Miguel received limited exposure to music; he was exposed to Salsa music through his mother who would put said music on the radio while cleaning the house and his maternal grandfather who enjoyed “bohémias” and played the guitar. Miguel’s grandfather actually gifted him a guitar he learned how to play during high school in order to play in rock bands. During elementary school, Miguel took a music class he barely remembered, something he attributed to the unrelatable structure of the lessons. Conversely, secondary school provided long lasting impressions with regards to music; he played in the school band, played several rock groups, played guitar at school, and casually played Plena at school rallies and sports events.

His interest in Plena was sparked through his music teacher who during a Fiestas de la Calle San Sebastián introduced him to Tito Matos who was in his habitual spot throughout the festivities leading a group of pleneros. Miguel became impressed with the dynamic of street Plena and enamoured with an organic Plena rendition of Viento de Agua songs. During the meeting, Tito gave Miguel one of Viento de Agua’s CDs—*De Puerto Rico al Mundo*, which Miguel listened to for an entire day. The next day, Miguel went back to the Fiestas de la Calle San Sebastián where he had the courage to sing songs from Tito’s CD among the pleneros. Tito became impressed and then invited Miguel to come to his house on Mondays to learn how to play Plena. For about five to six months, Miguel learned Plena from Tito alongside other students at the instructor’s house in Santurce.



The lessons propelled Miguel to immerse himself in the Plena scene; he would take lessons on Mondays, go to Plena gatherings at the Placita de Santurce on Thursdays, spend the entire weekend playing Plena in diverse venues, and attend the monthly plenazo callejero that were organized—among others—by Tito. Miguel also became a part of a musicians' basketball league that afterwards would go to play at a bar called Bonanza in Santurce. Furthermore, starting to play Plena inadvertently opened the door for Miguel to develop a career in music. He started by playing with several Plena groups, like *Plena Y Son* and *Barreto y su Plena*, and artists like Bobby Trinidad. He also played for a year straight at El Boricua—a Bar in Rio Piedras—with established Plena musicians where he met other well-known pleneros.

Miguel's notoriety within the Plena scene opened the door to performing in two renowned Puerto Rican Plena groups: in *Plenealo*—as a member—and *Viento de Agua* as substitute. He also became a member of several renowned Salsa groups like *Bobby Valentín y su Orquesta*, *La Sonora Ponceña*, *Guasabara*, and *Jerry Medina y la Banda*. Miguel has been making his living from singing—SALSA primarily—for the past five years and is currently developing his own musical concept. Conversely, his musical career has limited his engagement with street Plena, as work and family have limited his participation in organic Plena playing.

The other plenero interviewed, Orlando, was raised in the town of Carolina and was born into a musical family that originally came from the mountainous center of Puerto Rico. Today, Orlando is a 37-year-old electrician, martial arts instructor, and musician that learned Plena as an adult. During his childhood, he was exposed to music from an early age as both on his father's and mother's side of the family he had many musical influences;



his father was a trio music singer and all of his uncles and aunts—on both sides of the family—played guitar, Cuatro, percussion, and sang. Orlando's parents were next-door neighbours and, consequently, both families would get together during festivities and play and sing Salsas, Merengues, and trio songs. Within this environment, Orlando had his initial contact with music, as he learned how to play percussion instruments as a young child (Bongó, Maracas, and Güiro) and guitar. He was able to expand his musical skills in every family gathering and, consequently, developed a liking for music making.

Orlando also received music instruction at the two schools in which he undertook both his elementary and secondary education. He however was not satisfied with said classes, as the instructors were, at times, not adept and students barely achieved anything. The unsatisfactory music class did not prevent Orlando from having a rich musical life in school. He was known in the school for his musical ability and played music at school basketball and volleyball games. In these settings he had his initial contact with Plena; at the time he did not have much knowledge. After high school, Orlando found himself playing in Salsa and Plena ensembles, primarily the latter. Through his interaction with the Plena community he became aware of Tito, who lived in New York at the time. He met Tito at the Placita de Santurce during a visit made to Puerto Rico by the La Junta facilitator during his birthday. Once Tito moved to the island permanently, he became impressed with Orlando during a Plena gathering and invited him—among others—to his house in order for him to participate in a workshop.

During the workshops at the instructor's house, Tito and Orlando started a relationship that began as mentor-pupil relationship; Orlando would go wherever Tito was playing, he actively participated in the *Plenazos Callejeros* initiatives even travelling to



New York, performed in Tito's group, he would constantly listen to Tito's album, and began to emulate the playing style of his teacher. The similitude between Tito and Orlando became such that people would hire Orlando for activities. Further, Orlando's Plena playing has led him to playing with several groups like Terraplen, Zakandela, Pleneros del Pueblo, Punto y Aparte, as well as other artists like Víctor Manuel, Andy Montañez, Elvis Crespo and Chayanne.

Orlando has continued his music playing, as he today works as an electrician, martial arts instructors, and musician in that order. Nevertheless, Plena is still a big part of his daily life and he has now even become an instructor. He began by helping Tito during his workshops and has eventually begun to offer lessons. He has also included Plena within his marital arts practice, as he gives his students Plena workshops and, during an international martial arts congress in South Korea, he gave a music workshop of the Puerto Rican genre. His philosophy of teaching stems from Tito and his motivation comes from a desire to share the musical culture of Puerto Ricans with his fellow countrymen.

#### **6.2.7. Sustainability and communal initiatives.**

As one of the more recognizable figures within the Plena scene, Tito promotes and fosters Puerto Rican music in several manners: he offers workshops, performs with several groups, hosts a radio show, participates and organizes plenazos, and partakes in festivals as well as conferences among other things. Appendix 3 offers numerous images of the activities in which Mariana and Tito are involved as well as a correlation to the Nine Domains of Community Music exposed by the Sound Links Project.



### 6.2.7.1. *Plena workshops.*

During the year, Tito offers workshops for local universities, festivals, and at other Community Music initiatives to individuals of different ages. Aside from offering workshops throughout Puerto Rico, Tito has also been invited to France, Austria, and México—among other countries—to give instruction in Plena and/or Bomba. Recently, in the aftermath of Hurricane María, several diaspora organizations have fostered local Puerto Rican groups by inviting them to events in Puerto Rican communities abroad. As a consequence, Tito has traveled as a solo artist or with *Viento de Agua* or *La Máquina Insular* to universities, non-profit organizations, and festivals in New York, Rhode Island, San Francisco, and North Carolina among other places.

During the data collection period, two of these instances were observed. The initial activity took place in New York in April 2018 and was hosted by Los Pleneros de la 21—a Bomba and Plena ensemble and a non-profit organization. Tito was invited by the non-profit organization to offer a two-day advanced Plena workshop for interested students at the Julia de Burgos Center—located in East Harlem and where the Pleneros de la 21 have their cultural center—and a concert with *Viento de Agua* at Hostos Community College in the Bronx. The workshop was part of the Un Paso Alante Workshops series and students consisted of a diverse group of participants in terms of age, gender, and race: some were U.S. natives interested in Plena, others were part of the Puerto Rican diaspora, and one student in particular was from Peru.

The two-day workshop consisted of students learning the different ways of playing the panderetas with their variations and music making along with Tito emphasizing singing many Plenas in order for participants to expand their repertoire. The day of the concert,



Tito offered an open workshop for children. Considering the large number of children that participated, Tito held three sessions in which he would select kids from the audience, assign each an instrument, explain how to play it, and then have the group perform a *Plena* with the help of the parents, who sang along. Afterwards, Tito performed tunes with *Viento de Agua*—to a full auditorium—from their latest album *Sonidos Primarios*, which is a *Bomba*, *Plena*, and *Música Campesina* children’s album. At the end of the performance, Tito thanked *Los Pleneros de la 21*, organizers, and the Puerto Rican diaspora for their contribution to the hurricane relief effort. The concert ended with children dancing on stage to a Catalino “Tite” Curet composition titled “El León”:

*Se escapó un león y eso es lógico,  
Que la gente salga corriendo, del  
zoológico.*

*A Lion has escaped and it’s logical,  
That people leave the zoo running.*

The second documented activity took place at Rhode Island in December 2018 and was hosted by Brown University’s Center for Latin American and Caribbean Studies. The visit to Rhode Island consisted of a one-day workshop led by Tito and an evening performance by *Viento de Agua*. Tito offered a *Bomba* and *Plena* workshop for ethnomusicology students during the morning. The lesson began with a *Plena* performance by Tito and several of the *Viento de Agua* musicians. After explaining *Plena*—all students played one of the *panderetas*—Tito then explained *Bomba*. Considering that he did not have barrels for the over 20 students that participated, Tito focused on the dancing aspect of *Bomba*, teaching students how to move in the dancing vocabulary. In the evening, *Viento de Agua* performed at the Hope Artiste Village for an audience of about 60 people that consisted of Brown University students, some Puerto Ricans, and interested individuals.



#### 6.2.7.2. *Viento de Agua and La Máquina Insular performances.*

*Viento de Agua* is a progressive Bomba and Plena ensemble that Tito founded in 1997 alongside multi-instrumentalists Ricardo Pons de Jesús and Alberto Toro. The ensemble consists of 13 members; Tito plays Requinto and the Primo barrel and sings most of the tunes. Three Puerto Rican percussionists play congas, barrels and some minor percussion. The group also has a drummer, a pianist, a bass guitarist, four horn players (trombone, trumpet, and two woodwinds that play clarinet, flute, alto and baritone saxophone), a female singer, and a Güiro and Maraca player. The band has received positive recognition. In 1998 their debut album, *De Puerto Rico al Mundo*, was named in Peter Watrous's New York Times column as a Top Ten album of the year and won the Sunshine Award for Best Tropical Album. The group was also the first Plena and/or Bomba group to perform at the Heineken Jazz Festival in 2013. They have traveled across the U.S. for several presentations in festivals as well as Cuba. The group has five album releases, their fourth—*Opus IV*—being nominated for a Latin Grammy in 2015.

During the data collection period of this project, *Viento de Agua* was observed on two occasions in Puerto Rico. The first occasion came as Tito and his group traveled to the milk capital of Puerto Rico, Hatillo, to perform in the Festival de la Leche (Milk Festival). The concerts consisted of several tunes from the group's four records. *Viento de Agua*'s songs combine jazz harmony with Bomba and Plena rhythm as well as other Caribbean rhythms like Salsa and Songo. The crowd at Hatillo were engaged with the performance from *Viento de Agua* and even asked for an encore, hence the ensemble performed *El Rumor*—a fast Plena tune that combined the Puerto Rican rhythm with Funk riffs and harmonies by the horns. This song told the story of a frog marrying a toad.



The second documented performance by *Viento de Agua* occurred at the 57th. Festival Nacional de Artesanías, a yearly event hosted by the Centro Cultural Muñoz Rivera in the town of Barranquitas. The town is situated deep in the mountains of Puerto Rico in the center of the country. The festival hosted approximately 180 craftspeople that sold diverse articles: jewelry, Puerto Rican figurines, pictures, hats, t-shirts, religious figurines, quotidian articles (e. g. purses, wallets, cooking utensils) and tobacco among other things. The performance was similar to at Hatillo but with different tunes being played.

Aside from *Viento de Agua*, Tito also leads a group called *La Máquina Insular*—a small and more traditional *Plena* ensemble comprised of six *pandereta* players and a clarinetist. The group emerged from Tito wanting to make a reduced version of *Viento de Agua*. This group, it is important to note, is comprised of street musicians: Tito is a landscape architect, his cousin is an electrician. In addition, there is an actor, a former chemical engineer, and a pensioner. Only the clarinetist is a formally trained musician.

During the data collection period, *La Máquina Insular* was observed at the Luquillo Bomba and *Plena* Festival, situated in the eastern portion of the country. *La Máquina Insular's* performance began at 8:00 p.m. in the town square of the municipality. In the initial tune, Tito played *Güiro* while the band mates took charge of the *panderetas*. As soon as the *Güiro* started to sound, Tito began to sing, and the crowd moved forward to listen to the performance. The group began with a medley by Pedro Ortiz and Joe Medina, and an original tune by Tito.

*Morena monta mi guagua,  
Monta Mi Guagua Morena,*

*(Dark Skinned) Girl get on my ride,  
Get on my ride (Dark Skinned) girl*



<i>Que yo te quiero llevar a pasear a Villa Palmeras.</i>	<i>That I want to take you for a ride To Villa Palmeras</i>
-Pedro Ortíz	-Pedro Ortiz

<i>Plena Brava Plena Buena, Plena brava yo soy de Villa Palmeras.</i>	<i>Angry Plena, Good Plena, Angry Plena I am from Villa Palmeras,</i>
-Joe Medina	-Joe Medina

<i>Que vengan los pleneros de donde quieran, Que aquí están los muchachos de Villa Palmeras.</i>	<i>Pleneros from wherever can come, The pleneros from Villa Palmeras are here.</i>
-Héctor “Tito” Matos Otero	-Héctor “Tito” Matos Otero

With his pregones (street cries), Tito encouraged the audience to participate, especially those that had instruments. The *Máquina Insular* gave space for the musicians such as the requintero and the clarinet player to improvise. As the group played, many danced, some recorded on their phones, and others joined in with their instruments. During this performance, Tito was given special recognition for his professional career as a plenero. He received a plaque and a distinction from the municipal legislative body. Tito’s speech delved into his inability to comfortably receive an award because “Plena no es de individuos, la Plena es de equipos” (Plena is not of individuals, Plena is of teams). After receiving his plaque, Tito asked for the forgiveness of the crowd for some obscene words he had used, reiterated his elation for receiving his plaque alongside his brother Plenero Luis Lagarto—who was also given a tribute on the night—, and exhorted pleneros to never stop playing on the streets.

#### **6.2.7.3. Plenazos Callejeros.**

A plenazo callejero is a musical gathering among Plena musicians held for any reason—it can be a birthday, a celebration, or an impromptu or programed communal activity. This activity used to be a common practice decades ago during the pre-industrial and industrial



ages of Puerto Rico. However, by the time Tito had returned to Puerto Rico from New York, plenazos callejeros were not a common practice. The dearth of plenazos callejeros was subsequently reversed, in part by the contribution of a group of pleneros that includes Tito, several members of La Máquina Insular, friends from his childhood, and elder maestros pleneros.

The initiative entitled *Los Plenazos Callejeros* started after one of Tito's birthdays where pleneros from the whole island came to partake in the occasion. Naturally, the musicians got together and started to play Plena. From the experience, the idea came about to meet up in the near future to play once again—which they did the following month in the town of Ponce. This coming together for Tito's birthday sparked a movement that they called *Los Plenazos Callejeros*, in which every month a group of pleneros would meet in a town in order to play Plena. From this activity, several positive outcomes emerged. Plenazos are now a common occurrence today. During this project, three generations of pleneros —the disappearing elders, the current pleneros, and a new crop of musicians— came together and became acquainted, developed social capital, and took a trip to the New York diaspora. The movement took place over seven years and the group visited several towns, including La Casita—a landmark of the New York Puerto Rican diaspora located in the southern Bronx in New York City. Figure 6.1 demonstrates the places on the island where the plenazos were held in Puerto Rico (see Figure 6.1.).



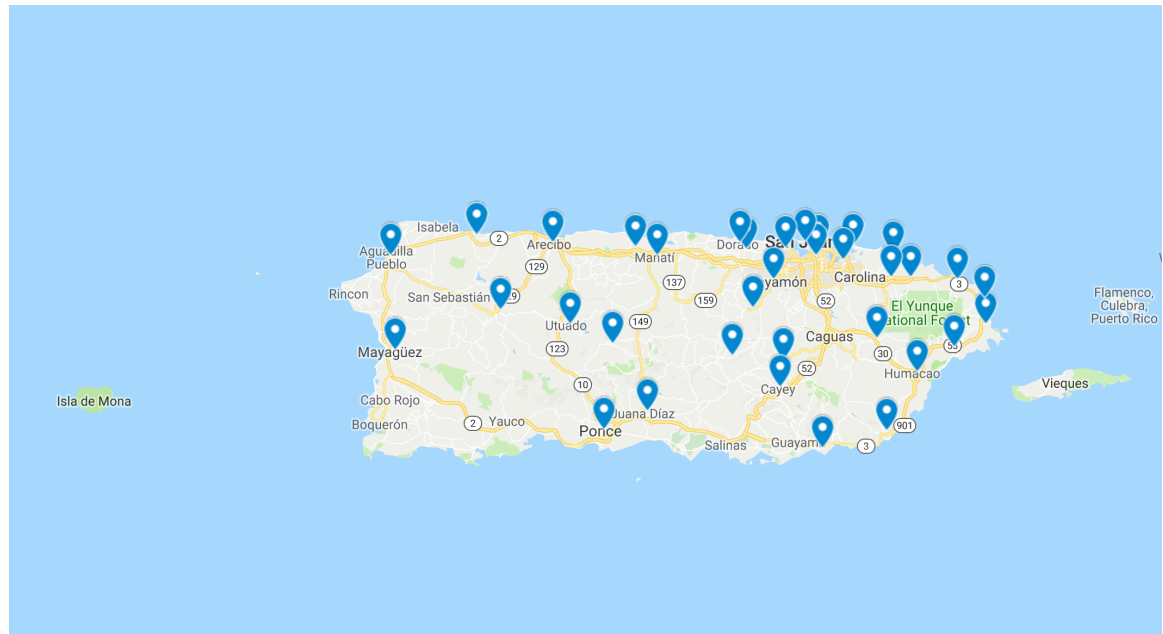


Figure 6.1. Map of places in Puerto Rico where plenazos callejeros were held.

Mariana and Tito produced a documentary from the movement. Mariana directed the film that was released under the label of *Viento de Agua* in 2012. The film depicts the development and evolution of *Los Plenazos Callejeros* from 2005 to 2012 and their role in revitalizing Plena as a quotidian street art. The documenting of this movement was made through the eyes of numerous participants. *Plenazos Callejeros* has been shown in several countries including Puerto Rico and at the San Juan Cinema Fest, in New York at the 2012 edition of the *Bomplenazo* and at the Loaisaida Center and the 2014 Havana Film Festival in Cuba. On Spring 2019, Tito began hosting a Plenazo on Mondays at El Boricua in Rio Piedras. Noticeably, this plenazo actively bridges the newer and older generation of Plena as well as opening opportunities for women, who are largely absent in the history of the musical genre.



#### ***6.2.7.4. The Pedro Gregorio Goyco Project and ARMAR.***

Tito and Mariana are members of ARMAR, the local neighborhood association of El Machuchal. Tito and Mariana participate in the monthly reunions of the organization in which members discuss the security in El Machuchal, issues afflicting the quotidian life of residents (e.g. the loudness of bars, garbage problems). They also converse about their primary project: the acquiring of the Pedro Gregorio Goyco School. Furthermore, the members of ARMAR organize several activities at the school. They celebrated the unveiling of a mural intended to increase awareness of the harsh living conditions the gentrification process has brought to residents. In addition, they organize a Christmas party and hold their neighborhood meetings. Considering that the school had been closed for several years, many repairs were needed. Hence, residents organized weekly cleaning crews on Saturdays that consisted of fixing and cleaning several areas of the school as well as planting trees. The activity always concluded with a cultural component: the reading of a children's book, dramatization of a story, and even Tito offering a Plena workshop.

#### ***6.2.7.5. Hurricane María.***

The physical space of La Junta, not yet two years old, did not survive Hurricane María. Directly after the hurricane passed, robberies occurred at the establishment, as La Junta was virtually unprotected. The impact on the building was irreparable and it was forced to close. Considering that La Junta was the primary source of income for the family, Tito and Mariana's preoccupation was justified. They had a full staff that became unemployed overnight.



In spite of the problems affronting the family, Marian and Tito quickly contributed to fixing their community and helping their neighbors. Firstly, considering that La Junta's menu mainly consisted of burgers, there was a lot of leftover meat that was going to go bad. Consequently, they went down to their house and began making burgers for anyone in the community. Subsequently, Tito and Mariana began to work with cleaning brigades, finding food for those in need and acquiring essentials for neighbors. Aside from the hard work, Tito and Mariana also looked to bring joy in such difficult times. After the first community meeting was held following the disaster, Tito was the head of a parranda for the community, as many pleneros lived in the neighborhood. Tito and some of the members of one of his groups, *La Máquina Insular*, started to play Plena on the streets of the community leading everyone to one local business that had a power generator and air conditioning as well as refreshments.

Aside from their work in the community, Tito and Mariana went around the country helping others. Because of their time living in New York, Tito and Marina became focal points to many diaspora citizens and associations wishing to offer help to the island. Acacia Network—a non-profit organization in New York, hired them as their liaison in Puerto Rico. Acacia sent power generators and other supplies for Mariana and Tito to distribute. They took provisions to the local seniors' center, a family stranded in Utuado, the communal center of Utuado, and to some doctors who were assisting people without electricity. In addition, Mariana and Tito impacted nine communities in the municipalities of Vieques, Yabucoa, Humacao, Ponce, Las Marías, Mayagüez, Juana Díaz, Comerío, Canóvanas. They brought a number of supplies that included mattresses, gasoline, food, water, and power generators.



By the time they began this work, several months had passed and families had had few opportunities to enjoy themselves. Consequently, Tito and Mariana asked Acacia Network if some of the budget could be used in order to organize activities and bring some enjoyment to those affected by the hurricane during the Thanksgiving weekend. Acacia agreed so Mariana and Tito brought lunches and turkeys, which they bought from local businesses, to the nine communities they aided. In addition, they hired local musicians from within the region for entertainment who had been out of work for two months.

### **6.3. Taller Tambuyé**

#### **6.3.1. Brief history of Rio Piedras.**

The city of Rio Piedras became an important municipality in Puerto Rico shortly after its foundation in 1784. During the 19<sup>th</sup> century, the town became economically prosperous and was vital to life in the capital city of San Juan. Rio Piedra's importance to life in San Juan was such that in 1951 it was incorporated into the capital (Gaztambide-Arrillaga, 1985; Ocasio-Meléndez, 1985; Saez, 1988). After being an important economic, social, and cultural town on the island for over two centuries, Rio Piedras is today considered by many as a “Ghost Town”, as buildings that used to host cinemas, stores, restaurants, and cafeterias are now abandoned (González, 2017; Vega, 2018); cultural activities nowadays are primarily hosted by bars that cater to the student populations.

In the midst of the abandoned town of Rio Piedras lies Taller Tambuyé—a non-profit eclectic community center. The place offers yoga, personal training, Salsa dance, Rumba dance, aerial dance, and Plena percussion lessons. Even though they have a varied offering, Taller Tambuyé is primarily associated with dance and percussion lessons in Bomba Puertorriqueña. The center is led by Maestra Bombera Marién Torres López, a



renowned Bomba dancer and percussionist. Aside from their musical fostering of Bomba music, Taller Tambuyé has demonstrated, through activism, a commitment to counteract a number of social injustices that afflict Puerto Rican society.

### **6.3.2. History of Taller Tambuyé.**

#### **6.3.2.1. Marién Torres López.**

The history of Taller Tambuyé is forever linked to its founder and administrator Marién Torres López. One of the most prominent voices of the new Bomba generation known as the *Generación del Bombazo*<sup>4</sup>, Marién is a young Puerto Rican woman, mother of a joyous and extroverted two-year old child. Marién grew up between the sector of Hato Rey in the capital city of San Juan and Jayuya—a municipality deep in the mountainous south of Puerto Rico. From a young age she had been exposed to music; as a child, she took guitar lessons in the string program of the Conservatorio de Música de Puerto Rico and sang in her elementary school chorus. Furthermore, Marién's larger musical influence stems from her family, as they were avid Salsa dancers, a fixed activity fixed tradition of all family reunions during her upbringing. Aside from dancing, Marién sang at family parties to the accompaniment on guitar by Harry, her godfather and uncle. Later in her life—during high school—Marién became the lead-singer of an environmentally conscious Ska and Rock group in Jayuya. Furthermore, after graduating from the only high school in Jayuya, Marién took a yearlong hiatus from Puerto Rico and lived in Milan, Italy. She believes this trip

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<sup>4</sup> The *Generación del Bombazo* is a term coined by anthropologist and artisan Ramón López that alludes to a group of young musicians and dancers that emerged during the late 1990's. These individuals have shaped the current practice of Bomba around Puerto Rico by making the musical genre a gregarious activity practiced in a plethora of venues.



liberated her from Puerto Rican insularism, provided her with an international vantage point of her country, and gave her the right frame of mind at the time she came in contact with Bomba. Upon her return, she enrolled at the Universidad de Puerto Rico in Rio Piedras (UPR), from where she eventually graduated with a Bachelor's Degree in Pre-Juridical Studies.

Marién's Bomba journey began at the age of 19, once she enrolled in the UPR. Her first meaningful contact with Bomba came quickly after she began her studies at a university event: *El Festival de Bomba y Plena*. Marién recalls attending the presentation of the group Plenibom, directed by folklorist Norma Salazar, that performed Plena and Bomba music, as well as recited poetry. Plenibom was an interactive group that made a habit of pulling people from the crowd to dance and, during the last tune, they pulled Marién into the dance floor. She loved her initial Bomba dancing, even though—as she confessed—that she didn't know what she was doing. Marién admitted to having a notion of the dynamic between the dancer and the barrels but not understanding the depth of the relationship.

One of the things that stood out to Marién at her first contact with Bomba was that the musicians were her contemporaries, which made her approach the bomberos and ask them about the possibility of attending similar performances. She was informed about a place in Piñones—a sector of the municipality of Loíza—called Soleil where the group Bombazo de Puerto Rico performed. Marién, her sister, and some friends made a habit of attending the venue to watch Bombazo de Puerto Rico perform. Attending these events had a profound impact on Marién; as unlike her previous experience, she saw Bomba outside of its folkloric element; none of the dancers wore the traditional Bomba attire, and the



performance was not a rehearsed show. The visits to Soleil provided Marién with opportunities to expand her knowledge about Bomba and the chance to learn how to dance—one of the female dancers would teach interested individuals. Attending these events at Soleil also provided Marién with her initial experience of dancing in front of a Primo. On her first occasion, she intuitively began to dance by imitating the moves of other dancers and adding some gestures that did not pertain to the Bomba tradition.

Wishing to learn how to dance properly, she was referred to José Emanuelli at the Arthur Murray Caribbean Dance Center in Santurce. Marién and her sister quickly grasped the steps and in less than a month they were part of the group Bombazo de Puerto Rico. It is in this group where she began to develop her musical ear, as she started to recognize the sounds of the Bomba rhythms Yubá, Cuembé, Holandé, and Sicá. This opportunity did not satisfy her interest in the music genre. Therefore, she began attending Bomba gatherings around the island in order to experience the different interpretations of the art form.

The first dissimilar interpretation of Bomba that Marién came in contact with was the Loíza style. It is important to mention that Loíza is a town where the majority of the population is dark-skinned and citizens are known for fostering and promoting the African heritage of Puerto Rico. Furthermore, in Loíza, Marién would spend weekends searching for the Bomba connoisseurs. She would attend an establishment called “En La 23”, where Bomba gatherings were held every Sunday. It was in this place where she learned about Bomba Loiceña (Bomba from Loíza), especially from a gentleman nicknamed Canario.



At the time Marién began to learn under Canario in an informal manner in front of everyone at “En la 23”, Marién danced exclusively in a Cangrejo<sup>5</sup> fashion. She recalls the way she learned with Canario—she entered the Batey and recreated the movements learned with Emanuelli. Her first dance in Loíza was a Sicá, and after dancing Canario commended her efforts but pointed out some things that could and/or should be different in order for her to develop the particular Loíza style. From then on, Marién and Canario’s relationship consisted of him inviting her to bombazos, which she would attend in order to learn from him. Marién considers that the moment in which she graduated as a Loíza dancer occurred when she danced in the traditional Fiestas de Santiago Apóstol. At the time Marién learned, these festivities were reserved to those who lived in Loíza. Hence, Marién’s presence was an anomaly in this context as well as unprecedented.

The learning process that occurred during her time in Loíza was replicated with the Bomba from Mayagüez. The person that guided her learning in this endeavor was Don Félix Alduén, a well-known figure in the Bomba community of Mayagüez. She stayed at Don Felix’s house and her learning took place in his home in Soberao, as they would exchange conversations over coffee and during bombazos. The same dynamic took place when she learned the southern Bomba style. Marién was hosted by Doña Isabel Albizu, a matriarch of southern Bomba who introduced her to numerous celebrated figures of the Ponce and Guayama Bomba communities including Reina Liz, the primary dancer of a renowned Bomba group called Paracumbé. Marién remembers learning from Ms. Albizu while drinking coffee and eating Edam cheese at her house. Further, Marién explains that

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<sup>5</sup> Cangrejo allude to the original name of Santurce—San Mateo de Cangrejos. To dance in a Cangrejo fashion entails dancing in the particular style associated with Santurce.



she did not learn via individual lessons. For instance, in the case of southern Bomba, Doña Albizu did not dance, therefore the presence of Reina Liz was important as from this bailadora Marién could contextualize the things that Doña Albizu would explain. In the Bomba from Mayagüez, she would learn by watching Don Felix's descendants. In this context, her learning was more direct as numerous people would show her gestures, yet they occurred during the Bomba gatherings and not in a structured lesson.

#### ***6.3.2.2. The founding of Taller Tambuyé.***

Taller Tambuyé emerged in an organic manner, as Marién did not set out to administer a Bomba school. The founding of this Community Music initiative came about in the year 2003. At the time, Marién was known in Rio Piedras as the Bomba dancer that studied at the UPR. From her notoriety, people would approach her and ask for lessons. Initially Marién was hesitant, telling the interested individuals that she did not teach but was willing to share all of her knowledge. One of the people interested in Bomba music was the owner of a well-known bar in Rio Piedras called “El Boricua”. This individual was interested in hosting Bomba events at the locale and approached Marién in order to organize a group. Marién quickly called her *Generación del Bombazo* peers and they started playing at “El Boricua”. They never rehearsed for their shows; they sang traditional tunes that no one knew because there was no Bomba tradition in Rio Piedras. The name Tambuyé was proposed for the ensemble by one of the members who had registered the name for a non-profit organization that he had founded. Tambuyé means West Indian drum player and Marién did not take over the name until 2010—after several years of uninterrupted presentations at “El Boricua”.



### ***6.3.2.3. Moving to 1003 Ponce de León Avenue.***

Under the name Taller Tambuyé, Marién began to teach at an arts café in Rio Piedras called Taller Cé to people of her own age during the early 2000's. By 2010, Marién was offering courses in old San Juan, a bar in Rio Piedras called Nuestro Son, at the Universidad Interamericana, and at the Danza Activa project from the Paulette Beauchamp Dance School. Coincidentally, the wife of a friend was about to open a Yoga studio and approached Marién, among others, looking for instructors who would diversify the offering. Marién agreed to teach Bomba lessons. The space was located at 1003 Ponce de León Avenue and it was a convenience for Marién as this new place would allow her to comfortably teach children. Marién agreed to offer courses at the studio while continuing to teach in San Juan and at the university. The opportunity allowed her to open up a course on Saturdays for kids, a second course for intermediate dancers, and also to structure courses based on levels of expertise in a concurrent manner. Appendix 1 has images of Taller Tambuyé's facilities.

In 2015 the Yoga instructor that administered the studio informed the other facilitators that she was leaving and that the owner of the building wished to keep the space open as an artistic center. After the failure of a briefly adopted coop system, Marién decided to take over as administrator of the space. This move had several consequences; she stopped offering Bomba lessons across the metropolitan area—concentrating her practice in this one studio—, she introduced Salsa and Rhumba lessons, opened up more Bomba sections including the percussion workshop, and the name of the space was changed to Taller Tambuyé.

Initially, Marién offered all the Bomba lessons including percussion and dance, bought the groceries, paid the building bills, and cleaned. When her daughter was born in



2016, Marién was forced to make some changes to this dynamic, as her child took much of her time. Consequently, Marién asked a fellow member of the *Generación del Bombazo* Amarilys Ríos Rosa to offer the percussion lessons. Marién describes her relationship with Amarilys as that of a sister, as they have both seen each other evolve as artists over the years.

#### **6.3.2.4. *Tambuyé Today.***

Taller Tambuyé today offers Bomba dance and percussion lessons as well as Salsa, Rumba, aerial dance, Yoga, and personal fitness training. Aerial dance lessons are given by Andrea Martinez, Amalís Cintrón is the Salsa instructor, Plena instrument lessons are hosted by members of a Plena group called Los Pleneros de la R, Amarilys Didi teaches the belly dance lessons, and Yauro Zenón provides physical training sessions. Amarilys Ríos continues to offer the Bomba percussion lessons to three levels. Marién offers ten lessons a week—eight Bomba dance lessons, one Bomba percussion lesson, and one Rumba dance lesson. Tambuyé receives around 400 students each year and charges them a fee in order to sustain the initiative at their home in Rio Piedras. It is important to bear in mind that despite of the diversity of lessons, Marién assures that the majority of the revenue that pays for the rented space comes from Bomba related lessons.

Marién explained that Taller Tambuyé is a socially conscious initiative. The reason for the initiative's altruism emanates from diverse reasons. For instance, Tambuyé—as an organization—is well aware of the hardships many people in Puerto Rico are suffering due to the fiscal situation described in the first chapter of this dissertation. Furthermore, this initiative intends to become a safe haven and a relief experience for the personal, mental,



and health issues that afflict participants. Taller Tambuyé has also taken part in particular personal causes, hosting fundraising events for one participant that suffers from a rare bone disease, as well as those that impact larger groups in society (e.g. gender equality, racism, labor oppression, environmental issues). It is important to note that, considering that all but one of the instructors at Tambuyé are female and that a woman administers the initiative, the community has become an encouraging place for women. This phenomenon does not mean that males are dissuaded from participating, yet Marién admits that other Bomba educational initiatives have a larger male participation.

Taller Tambuyé has also raised their concern, as an institution, about the fiscal situation in Puerto Rico. Marién states that anyone who hasn't been affected by the fiscal crisis in Puerto Rico has yet to open their eyes to reality or is too rich to notice. Consequently, Tambuyé offers to many participants a space to escape from their economic struggles. In order to provide participants with a safe haven from financial troubles, Tambuyé does not have extravagant prices and Marién is flexible with those who have problems paying for classes. In respect to the situation in Puerto Rico, Tambuyé, as an organization, has participated in numerous demonstrations that decry the austerity measures that afflict Puerto Ricans. The Community Music initiative has participated in union strikes, in the strikes organized by students from the Universidad de Puerto Rico, and in the environmental struggles taking part in the south of the country regarding the burning of coal.

Noticeably, the arrival of the fiscal control board has prompted Puerto Rico to gather yearly on May 1 to protest. On this day, Tambuyé students do not have class and they are all called to take part in the rally. In general, Tambuyé's involvement in



demonstrations always has a cultural component. For instance, Tambuyé is involved in the women's annual march on the 8th of March. During the 2017 protest, a Batey was formed of female bomberas from all over the island. The manifestation took the form of a bombazo, as the soberao served as a stage for women to talk about issues that afflicted them (e.g. health, reproductive rights, racism). Afterwards, a Bomba tune was played that related to the issue that was brought forth. In 2018, this activity brought together over 1,500 participants.

#### *6.3.2.4.1. Dance lesson.*

Marién is in charge of all the Bomba dance lessons. During the data collection period of this research, a class offered to a group of beginners on Tuesdays, Wednesdays, and Thursdays was observed. This amateur course consisted of 12 women and one man. Before each lesson, Marién mopped the larger room at Tambuyé, as students were expected to dance without shoes. It is important to mention that a musician would always play in the lessons and accompany the students' dancing. This first lesson was primarily a history lesson; Marién lectured the attentive class about the origins of Bomba, explained some of the jargon, the role of the instruments, and the marginalization of the art form. Marién ended the course with a brief demonstration, as she put on a skirt and showed the basic movements of the music that include the basic pattern step, transfer, and saluting the Primo player. Before the class concluded, Marién explained the ethics of Tambuyé members with regards to Bomba music; she expected students to be respectful of the musical tradition and embrace the art form as their inheritance from their African ancestors. Appendix 1 has images from these dance lessons.



The second lesson saw the beginning of students' dancing, as Marién showed participants the basic Sicá step. Before any learning took place, however, the facilitator dimmed the lights and told students to close their eyes. Alongside the musician, Marién started to play the diverse Sicá variations. At the end, Marién asked students to describe what they saw. Students expressed diverse things; many recalled slavery, the struggle of black people, and Loíza. Noticeably, some recounted the current fiscal situation, oppression, and more poignantly the dire situation caused by Hurricane María.

Another course observed during the data collection period was the Pequeños Tambuyé workshop. It takes place on Saturday mornings and hosts children as young as two-years-old. The observed lesson took place in the month of September and it was comprised of 11 children—ten females and one male—and their parents. Marién used Bomba jargon, as she employed words like “Batey” to make the children sit and form a circle, but unlike the overall seriousness of the dance lessons, this class had a playful spirit. The class began with children trying to play the Cuás and Maracas on Sicá. Afterwards, the dancing portion of the lesson began. With parents' assistance, Marién put skirts on each female student. Students would learn the traditional Bomba moves by imitating Marién's gestures. Movements consisted of the right- and left-hand movement, posture, *carrera* (race), jumping, and making circles. Subsequently, individual performance by the children at the center of the Batey took place at the end of the lesson. The more experienced dancers easily recreated movements, whereas Marién would dictate gestures to the less-experienced participants. It is important to note that the facilitator would make students follow the protocol associated with Bomba—saluting the Primo before and after dancing.



### **6.3.3. Tambuyé Music Percussion Lessons.**

#### **6.3.3.1. *Amarilys Ríos Rosa.***

In 2016, Marién suspended her involvement with Tambuyé due to her first pregnancy. She asked fellow bombera Amarilys Ríos to take over the percussion workshop. The experiment was such a success that Amarilys has remained as the main percussion instructor at Tambuyé.

Amarilys Ríos, a 35-year old musician from the town of Toa Baja, started in Bomba as a percussionist some years after Marién. She studied within the public-school system of her native town and upon high school graduation received a certification as an accounting assistant from the local vocational school. She pursued a degree in theater, which she was not able to complete due to a family emergency. The passing of Tropical Storm Ginny destroyed her parents' house, an event that forced her out of school and to take a job at a now defunct cellphone company. For reasons related to the selling of the cellphone company, Amarilys feared being terminated by the new employer. This uncertainty inspired her to pursue a music degree at the Conservatorio de Música de Puerto Rico. She graduated in five years with a B.Mus. in Jazz and Caribbean Music with a concentration in Latin Music Percussion.

Amarilys did not have the communal exposure to music during her upbringing other administrators and Community Musicians in this research experienced, and, outside of a brief semester of choir at school, she did not receive music instruction at school. Music, however, did play an important role in her childhood. Her father recalls Amarilys displaying her musical talent as a three-year-old toddler; on a given day, she and her father went to pick up some furniture and the cabinetmaker gave Amarilys a Güiro. On the way



back home, the dad noticed one particular thing about her child; Amarilys would naturally play the Güiro in accordance to the song on the radio. A similar event occurred with the piano. One of her six brothers had bought a piano and eventually noticed that his younger sister would play popular tunes by ear. Considering the talent exhibited by Amarilys, her parents decided to enroll her in the after-school music program at the conservatory and she was accepted a year later as a five-year-old and took lessons for nine years.

Amarilys' initial contact with Bomba occurred during her time at the Universidad de Puerto Rico. During the year 2002, Amarilys met well-known Bombero Jerry Ferrao and he introduced her to the art form. Mr. Ferrao took her to several Bomba gatherings including one at a community initiative at the neighborhood of Piñones in Loíza and to a gig he had at Casa Sicá. These experiences had a profound impact and she became eager to learn. At the time Jerry was instructing Bomba lessons non-formally in front of the university theater. Even though she was eager to learn, Jerry explained that he did not have a barrel for her, so Amarilys settled on learning the basic patterns on her thighs. Jerry taught a rhythm a week. By the fourth week some students began to miss lessons and the following week no students came, resulting in an instrument for Amarilys. After giving her the barrel, Amarilys showed Mr. Ferrao that she had learned all the basic rhythmic patterns of Bomba.

Amarilys continued to play and develop within the Bomba community; alongside Marién she became a founding member of the all-female Bomba group Nandí and its Primo player. She has collaborated with Bomba groups such as Son del Batey, and Desde Cero as well as the afro-Caribbean group Yuba Iré. Eventually, Amarilys decided to undertake formal music education at the conservatory in Puerto Rico. Her goal was to learn how to read and write music notation in order to teach once she was older. Amarilys has continued



to perform and play Bomba, though her work as a musician today has diversified; she is a musician in several urban music groups like Plan B, musical director of Grammy Award winner Tego Calderón, and the founding member of the all-female women's ensemble Émina, where she plays percussion and sings. Amarilys has also grown as an instructor. For instance, she has been invited to Washington University to offer Bomba workshops, and on January 2019 was brought in as a part-time instructor.

#### **6.3.4. Music lessons.**

##### ***6.3.4.1. Participant profiles.***

The beginners' music lessons offered during the summer at Tambuyé were held Mondays and Wednesdays from 7:00 p.m. to 8:00.p.m. It is important to note that the intermediate-level class followed these particular lessons. Furthermore, this basic course was for participants with no prior Bomba experience. This class was comprised of exactly five individuals: three women—Lucrecia, Bianca, and Elizabeth—and two males—Diego and Enrique, all professionals working in diverse fields. Table 6.4 outlines the age, profession, and residence of the participants (see Table 6.4). Appendix 1 has images of the workshop.

Aside from Elizabeth—who received musical instruction at school from an early age and is now pursuing graduate studies in ethnomusicology—the other students had received limited formal musical instruction. Elizabeth was the only foreign student (U.S.), and she had studied jazz during her undergraduate studies. In contrast, Enrique had never received a music lesson and Diego had received little musical instruction; he briefly tried to learn how to play guitar in a peer-led extracurricular group class organized by a priest



in his high school. Bianca and Lucrecia were the only non-musician participants that received music lessons in school.

Table 6.4.

*Name, Age, City and Profession of Taller Tambuyé Participants in the Study*

<b>Name</b>	<b>Age</b>	<b>City</b>	<b>Profession</b>
Lucrecia	26	Trujillo Alto	Speech Pathologist
Bianca	31	Hato Rey	French Teacher
Diego	32	Carolina	Lawyer
Enrique	49	Bayamón	Nurse/Arts Teacher
Elizabeth	25	Berkley, California	Student

Lucrecia took musical instruction during her elementary education and secondary education. In grade three, she sacrificed her lunch hour to participate in the school chorus, whose repertoire consisted of singing traditional Puerto Rican tunes. In high school, Lucrecia took the compulsory music class with a music teacher. This class consisted in learning how to read notation and some music theory, and no performance opportunities were offered. It is important to note that at Lucrecia's high school, extracurricular guitar lessons were offered only to those who had basic knowledge; therefore, she was not able to take these lessons. In the case of Bianca, she recounts receiving the conventional recorder music class during her elementary education in a public school. She also states briefly receiving piano lessons as a child in a private studio.

In spite of barely receiving music instruction at school, the Puerto Rican participants did express having musical activities at home and, at times, in their



community. Diego for instance, expressed that he came from a dancing family and that he, alongside neighbors, learned how to play *Plena* by ear in order to offer *parrandas*. Enrique stated that his brother, and father, played guitar and composed, while his aunts and sister sang. His family would sing during family gatherings. Furthermore, Enrique learned *Plena* informally and was part of a group that performed at pubs around the country. Lucrecia had a frustrated relationship with music, as she believed that she had little musical talent. She had an aunt that played the *Cuatro* and her parents were avid dancers. However, she did learn to dance with difficulty, as she expressed having trouble with following a tempo. A similar thing occurred when she tried to learn how to play *Plena*, as her lack of tempo resulted in her quitting.

Motivation to enroll in the course varied, yet all students had interest in learning Puerto Rican music. Students learned about this Community Music initiative from different sources. Diego found about *Tambuyé* through his father, who takes lessons at *Tambuyé* and by seeing a live performance by Yubá Iré that motivated him to join the Community Music initiative. In the case of Elizabeth, she attended a symposium at the Conservatory of Music of Puerto Rico in which Marién performed with her all-female Bomba group *Ausuba* and thus was made aware of *Tambuyé*. Interested in music during her time in Puerto Rico and having a desire to meet local Community Musicians, she jumped at the opportunity to learn Bomba. Enrique had a particular journey to *Tambuyé*, as his interest started two to three years prior to enrolling. He expressed an admiration for the Bomba lifestyle, pointing out that it gave him something to do around the island—referring to the Bomba activities across Puerto Rico. He became aware of this Community Music initiative from attending



the Tambuyé CD release and watching their yearly show. He also alluded to the accessible prices of Tambuyé as a reason for enrolling.

The other two participants of the class, Lucrecia and Bianca, had already taken classes in Tambuyé as Bomba dance students. Their motivation with regards to enrolling in Tambuyé, however, were somewhat dissimilar. In Lucrecia's case, her inspiration to learn Bomba came from: 1) interest in learning about Puerto Rican culture; 2) learning in a group setting, as she believes that listening to other points of view would be enticing to the experience; 3) freedom from the stress that her university studies and work provide; 4) complementing her Bomba dancing; and; 5) improving her musical notion, as she finds it difficult to find the beat of a tune. She became interested in Bomba because she frequented an establishment called La Hoja in Santurce, where Bomba groups performed every Friday. She picked Tambuyé because of the proximity to her house and because of the accessibility. She began taking dance lessons in 2017, and in 2018, danced in the end of the year performance as part of the Tambuyé intermediate level group. Bianca became interested in Bomba while studying at the Rio Piedras campus of the Universidad de Puerto Rico and by engaging in the cultural events of the city. Her inspiration to enroll in Tambuyé stemmed from living outside of Puerto Rico for an extended period and looking for something that could alleviate the stress from work. Friends recommended Tambuyé to her and stressed how excellent Marién was as an educator.

None of the participants were drawn nor deterred to enter Tambuyé because of the heavy female presence at the initiative and none of the individuals saw the female component as something to consider when entering the workshop. Moreover, the members of the group were glad to be part of a socially conscious initiative that was aware of the



social problems that afflict the disenfranchised in Puerto Rico. Even though no one mentioned this as a motivation to enter Tambuyé, they were all encouraged and proud to be a part of the contribution that Tambuyé makes to these causes. Lucrecia for instance, took part in the May 1st demonstrations and participated in impromptu bombazos that occurred during the general strike. Bianca, because of work, could not attend the demonstrations but expressed agreement with these types of initiatives.

Expectations for the course varied, although they all primarily wished to learn how to play. Lucrecia wished to complement her Bomba dancing by improving her musicality. She expressed problems finding the downbeat while dancing and differentiating from the Buleador and the Primo. Bianca was eager to learn how to play; she bought a barrel before classes began. Diego—being an anthropologist—expected to learn about the history of Bomba, specially the discourses surrounding race and Bomba and the confinement of the music to Loíza. Enrique expected to learn how to play and be able to participate in Bomba gatherings, while Elizabeth essentially wished to meet new people and play music.

#### **6.3.4.2. *The lessons.***

Courses started on May 30 and met regularly on Mondays and Wednesdays at Tambuyé. Classmates, from the first lesson, took part in setting up the room, looking for chairs and barrels. Amarilys organized the room in the form of a Batey—a semi-circle with her on one side of it so she could see everyone's hands at all times. The use of a soberao was one of several context-based learning practices the facilitator provided for the students. Amarilys began the class by introducing herself and offering some information about her background as a musician. Afterwards, Amarilys laid out the objectives of the course,



which consisted of learning the Buleador role of the Sicá, Yubá, Cuá, Seis Corrido, and Holandé rhythmic patterns, the playing of Maracás and Cuás germane to each particular Bomba rhythm, and the proper “llamados” of each rhythm; the “llamados” entail a call and response dynamic in which the Primo player makes a call in the form of a percussion break, which indicates the particular rhythm that is to be played, to which all Buleador players respond.

After stating the objectives, the facilitator then went on to give a review of the history of Bomba—even though not as in depth as the one Marién offers—the role and name of each instrument, the impact the bailador has on the performance, the vocabulary of the musical genre (cantador, cantadora, bailadora, bailador, Batey, soberao, etc.), and the themes of the art form. Noticeably, Amarilys made a case of portraying Bomba as a living musical expression.

Afterwards, the pragmatic aspect of the lesson began, and the first contact with the barrel consisted of learning the sounds of the barrel: Abierto (open hit), a normal strike in the outer part of the barrel with the whole hand, Campana (bell), striking the drum with the tip of the finger in the edge of the drum, La Caja (the box), a relaxed strike tight fingers in the middle of the drum, and Seco (dry), which entails striking the drum with the outer part of the hand to produce a sharp sound. Amarilys followed the explanation of every hit with a practical demonstration, and for the Seco she told students to imagine slapping someone in the face and La Caja as hitting someone in the forehead. After explaining to participants, she would make them try to play the particular sound as a group, not individually.

The explanation of the sounds of the barrel was followed by the introduction of the Sicá rhythm. Noticeably, Amarilys explained a 4/4 bar before delving into a more practical



instruction of the rhythm. This was not the first nor last time Amarilys used Western European Art Music concepts in order to explain a Bomba concept. The logics behind utilizing these concepts within Bomba come from Amarilys' wish to "systemize" the art form and she feels that using these foreign concepts are the means to this end. After the 4/4 bar explanation, the facilitator showed participants the digitation of the Sicá rhythmic pattern by standing up and making the movement in the air. She then showed students the sound of the rhythm by performing it on the barrel. Amarilys then allowed students to experiment with the barrel for a while. Afterwards, facilitators and participants played Sicá. As long as Amarilys played with the class no issues arose, but when she stopped playing the tempo fell and the rhythm became unintelligible. Amarilys explaining the concept of tempo corrected this. She then told students they were going to play on their own while she played the maracas. They started out a bit roughly, but throughout the uninterrupted six minutes students improved dramatically. Amarilys eventually began to sing a Bomba, a normal occurrence in all the lessons.

After providing some feedback on the performance, the second round of playing began and this included Amarilys improvising on the Primo over the students' Buleador playing. She explained to participants that they, as Buleador players, would have to come accustomed to the Primo improvising—another context-based learning practice. It is important to note that several minutes of uninterrupted playing was routinely done so students could develop the muscle memory of the patterns.

Participants employed different techniques to keep up; some kept their head down and concentrated on the drums while others shut their eyes while playing or looked at Amarilys or other classmates. A question about the digitation emerged from Diego, as the



Sicá had two consecutive left hand abierto hits he found unnatural. Amarilys explained the existence of several Sicá variations and that learning with this digitation would ease the learning of the other variants. Further, by the end of the workshop, Amarilys suggested the creation of a Whatsapp group to exchange information about the class and include video tutorials about each lesson. It is important to note that these social media groups have always been made since Amarilys began to teach at Tambuyé. Moreover, the lesson concluded with one student asking what students could do in order to practice. Amarilys discouraged playing on Congas and encouraged them playing on counters, desks, and/or arriving before class to Taller Tambuyé to practice.

Courses, in general, were carried out in the manner described above. One thing that never occurred again was the practice of Amarilys showing hand placement in the air. Conversely, Amarilys would gradually teach students each pattern on the barrel by stating where the hands should be placed and by breaking down the sound that comprised the specific rhythm. The Cuás and the Maracas were introduced two weeks after learning the Sicá rhythm. While the Maraca did not have a particular rhythm—playing eighth notes over the rhythm—the Cuás had a particular rhythm based on the Bomba style being played. This last instrument was explained always through onomatopoeia. In the case of Bomba Sicá, Amarilys used a phrase—“*Cuá, Puerto Rico tiene Cuá*”—in order to explain the pattern. It is important to note that this was one of the few onomatopoeias Amarilys used.

The lessons included several context-based practices for the benefit of students. As participants learned how to play the Buleador patterns, Amarilys would sing well-known Bomba tunes while improvising on the Primo. Also, after learning how to play the Maracas and the Cuás some students would play these instruments recreating a bombazo. During



the second class, as well, a Tambuyé member danced in front of Amarilys, an event that gave students their first experience with a dancer. Out of the context-based practices, the facilitator introduced the metronome in the second class, explained its relation to the tempo, and encouraged students to buy one. The metronome came to be useful at times when students either rushed or dragged the tempo. However, students did not acquire or download a metronome.

Amarilys, even though in charge of the learning, had a peer-like relationship with students. She would address them as “tú”—the informal you in Spanish—and would joke around with them in class. She also tried to answer all of the questions with regards to history and the dynamics of Bomba. She did confess to them that the history of Bomba was not her strongest area. Hence, she encouraged them to approach other members of the Bomba community with their queries. After four lessons, Amarilys commented to students about the 15-year Tambuyé show and said that there would be a percussion number in which she hoped the class would participate. The announcement was made during the second week of lessons. Furthermore, the facilitator never lost focus of the goals of the course. After teaching the five styles, she realized that students had a problem recognizing the rhythms by name. She was disappointed in this dearth of concentration and assigned a quiz for the next lesson. Students did generally well, with some confusion with the Yubá rhythm. Amarilys gives out this quiz in the instances that she feels participants are not progressing as much as she wishes or if she feels they are not practicing.

Throughout the period of observation, the learning of the five initial Bomba rhythms was done in a particular manner. Amarilys occasionally used onomatopoeias, preferring the sounds of the barrel and hand placement in order to explain the rhythmic



patterns. Also, she was not quick to help struggling participants—she would allow them to figure issues out for themselves; Amarilys preferred that the participants would solve issues by themselves so they could develop musical independence. Assistance was provided as a last recourse. Moreover, when faced with tempo issues, the facilitator would introduce the metronome in order to help students, yet the Maracas seemed to be more effective helping students with the tempo throughout the workshop.

Students, to a certain degree, did practice in their free time. For instance, Lucrecia, who struggled during the first class of Sicá, improved dramatically by the second lesson. However, the playing of rhythms in class was prolonged for 10 minutes at a time, hence students would practice old and new material during class. Furthermore, the Cuembé learning dynamic was fairly similar to the Sicá style, as Amarilys explained to pupils that the left hand—for right-handers—stayed the same while the left-hand exchanged hits between the Caja and the Campana. Before delving into sound, the class practiced the same pattern more slowly. Progressively the tempo increased. Seeing Lucrecia struggling, Amarilys sat next to her in order to demonstrate the pattern. She did this while the rest of the class moved onwards with the Cuembé pattern. Remarkably, Enrique offered help to Lucrecia as well. As Bianca struggled suddenly, the teacher instructed her to watch the other students. This comradeship between participants and facilitator strengthened throughout the lessons.

Yubá was the next rhythm participants learned. This rhythm presented a challenge to Amarilys as it is in a 6/8 bar ternary measure, a time signature not that present in contemporary today's popular music. Amarilys used jargon and concepts from Western European Art Music (WEAM) and delved into a brief description of ternary measures for



the benefit of learning this rhythmic pattern. Afterwards, students began to slowly play the rhythm. Amarilys also offered some historical context of Yubá—as with every other rhythm. The facilitator explained that this pattern was the most serious and offered examples of songs of this particular style.

By the end of June, Amarilys introduced the Seis Corrido, the most intense and fastest rhythm to play. She started slowly by explaining the right hand, which was the easiest pattern. Then slowly she incorporated the left-hand that included a Seco, a strike that troubled students. After explaining the hand pattern, Amarilys had students continuously repeat it slowly for almost 20 minutes so students would gain the Seis Corrido muscle memory. Amarilys sang Bomba melodies while students played. Once the exercise concluded, the facilitator urged pupils to stretch and rest. After a brief chat about the intensity of the rhythm, the facilitator explained the llamado. After students grasped the percussion break call and response, the class engaged in a prolonged Seis Corrido session during which Amarilys would improvise and at times make the llamado in order for students to respond. She then created an exercise for the students; while playing a Sicá she made the llamado for Seis Corrido to which students had to respond and then play the latter Bomba style and vice versa. The first time, outside of Diego, everyone hesitated to play the Seis Corrido. The change back to Sicá went straightforward, but the next change to Seis Corrido sounded somewhat unsure as well. By the third try, the transition ran effortlessly.

The final rhythm learned was arguably the toughest, the Holandé. Amarilys said that she herself had problems with the digitation of the rhythm because of it beginning with the weak hand even though it made more sense to begin with the strong hand. She explained that this rhythm was left for the end because of its complexity, alluding to a longer pattern



and digitation. Amarilys also explained that this rhythm was on a 2-3 clave, which dictated the style. She explained the concept of the clave using floor tiles by breaking the rhythm into two bars of a 4/4, illustrating to students where the Holandé began in relation to the clave. In order to have students understand their relation between the clave and the Holandé, she first made them play a 2-3 clave on their hands while she played the rhythm on the barrel. She then made them clap a 3-2 clave while she played the Holandé in order for the pupils to feel the uneasiness. The course ended with Amarilys stating that learning this theoretically was fine, but it was paramount to feel the music. It was important for students to immerse themselves in the Bomba tradition and to understand that for some it is a way of life that goes beyond gigs and playing.

Many of the lessons consisted of reviewing the learned material and long sessions of Bomba playing. Students had problems recognizing the Yubá rhythm. Consequently, Amarilys made an exercise in which students would begin to play Yubá and in the midst of performing she would make the llamado for another style. Afterwards, Amarilys would then make the llamado for the Yubá and the students would return to said pattern. Furthermore, the latter lessons allowed for Amarilys to give detailed attention to each student. The facilitator would have students playing together and count to four and only one student would keep playing. This exercise allowed Amarilys to offer feedback to each student. It is important to note that—after learning all styles—Bianca brought a paper sheet she made for her own benefit in order to share with classmates. The sheet had on the distinctive a Bomba styles and how to play them.

Even though lessons primarily consisted of Bomba playing, space was reserved for Amarilys to lecture about historical and idiosyncratic aspects of Bomba as well as to



answer questions. Noticeably, this practice took center stage during the last lesson of the group where little playing was done and a discussion was made about some aspects of Bomba. At the beginning of class Bianca recounted her first performance as a bombera at the latest Tambuyé hosted bombazo. The conversation then delved into an anecdote by Amarilys about a rough experience she had with one of the traditional Bomba families. She told participants that she was once removed from a bombazo because of her name<sup>6</sup>. Consequently, the facilitator and participants discussed the merits, deficiencies, and evolution of the Bomba community. The discussion touched on the role of women in Bomba, how race affects involvement with Bomba, and the pros and cons of the traditional families that have sustained this art form for decades. The class discussion was enticed by the sporadic visit of one of the members of *Ausuba*, a dark-skinned woman from Loíza who lived during a time when Bomba was still marginalized. She touched on many things: highlighted the work of the *Generación del Bombazo* and the method of learning during her childhood. She also concurred that some still overprotect Bomba and encouraged everyone that went to Loíza to mention her if they had a problem with anyone from the local Bomba community. The discussion finished with Amarilys encouraging students to take lessons with other musicians.

#### **6.3.4.3. Exit interviews.**

The exit interviews revealed numerous themes about the experience participants had with the lessons. They were all incredibly satisfied with the workshop, the facilitator, and with

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<sup>6</sup> Amarilys later clarified in her interview that she believes she was removed because of her race and not because of her name or gender. This was evident to her and to everyone else that was present.



the general dynamic of the course. Lucrecia's initial expectations for the course were surpassed. She expected to only learn the five rhythms but was surprised to learn about the culture of Bomba as well as the dynamics of the music making like the Llamado and that the Primo improvised. Her expectations about developing musicality and further understanding Bomba for the benefit of her dance were also met. In Elizabeth's case, her expectation was met and surpassed, as she just entered the course for the sake of making music and ended up enjoying attending the course and playing Bomba. Diego stated that the course exceeded his expectations as well and he was ecstatic with learning his first instrument as well as being in the midst of practicing for his first show as a musician. In contrast, Bianca—even though satisfied and happy with her experience—was left with the desire to continue. She was excited about being able to participate in bombazos with the content learned in class. Although Bianca was the only one to mention her excitement to continue to hone her skills, all participants shared this desire, as all but except Elizabeth enrolled in the next course.

By the time the course ended, all students had participated in bombazos or in the show organized by Tambuyé, yet they all recognized there was room for improvement. Enrique felt that he had to improve his Holandé and Seis Corrido skills as well as the execution of the distinct sounds of the barrel. Diego felt he had to improve his stamina for playing. Bianca did not mention the barrels but made mention of the Cuás. She felt the need to see the video to understand everything germane to the instrument. Students, in general did not practice as much as they had hoped. Diego and Lucrecia were the only ones to develop a practice routine. His routine consisted taking time on the day or the day before class to practice each rhythm from the first one learned to the last. He also changed the



pattern while playing in order to practice the “*Llamados*”. The whole routine lasted about 45 minutes. Diego also told me that the music became part of his daily life; he would practice on his thighs while waiting in the bank or in traffic. In the case of Lucrecia, she would watch the videos posted on Whatsapp during the week, she would practice the barrel patterns over a wooden piece she had at home, and the Cuás pattern with a pair of pencils. The other participants did not practice as much. Bianca—as mentioned before—did develop a music sheet that greatly helped her. She also would practice mentally while taking her dog out for a walk and she would actually practice in Tambuyé before class. Enrique did practice, but not as much as desired; he would practice between 15 to 30 minutes once a week. Elizabeth did not develop a particular practicing routine.

With regards to Amarilys’ teaching style, all students felt satisfaction with most aspects of the teaching and the course. Bianca was not surprised with how great of a teacher Amarilys turned out to be. However, she did feel unease with the musical concepts related to WEAM that Amarilys used. She never understood these explanations, yet she was content with Amarilys offering some extra information. Furthermore, Bianca was satisfied with the facilitator thoroughly explaining the origins of everything. She also expressed gratitude with the creation of the Whatsapp group and the recording of the material of each lesson. This was something Enrique also appreciated. Bianca alongside Lucrecia enjoyed that every aspect of Bomba was not abstractly explained. Amarilys gave a context to everything about Bomba—the styles, the songs, instruments, etc.—before giving pragmatic instruction. Elizabeth expressed something in which all students were in agreement. She was satisfied with the clarity of Amarilys’ explanations and demonstrations. She also liked that the pupils were left to play by themselves for a



considerable amount of time. Diego thought that the teaching was done in a clear manner and, even though Amarilys recommended learning with other instructors, he preferred to finish his initial training at Tambuyé before moving on to other facilitators. In general, none of the students questioned Amarilys' mastery of the musical genre. They were also pleased with the outcomes of the class, as they all felt confident of taking part in a bombazo.

Participants' pragmatic knowledge was complemented by their theoretical and historical knowledge. As part of their exit interview, students were given an impromptu quiz in which they were asked to name the instruments, the traditional regions of Bomba, the "Llamados" of each style, and the sounds of the barrel. They all correctly answered the questions. Furthermore, it is important to note that even though feedback from the lesson was generally positive, students did express some things they wished would have been different. They all in general wished that the course had given more attention to the Maracas and Cuás. This was a shortcoming that Amarilys recognized and felt she should improve in her lessons. Nuanced to other participants, Lucrecia felt that the participants should play Maracas and Cuás without the facilitators' instructions. Moreover, Diego, being an anthropologist, wished that more history context had been offered; yet he did understand that there was not a lot of information available at the moment and that the course was primarily a percussion class. Bianca felt that more attention should have been given to the Seis Corrido rhythm.

#### **6.3.5. Alumni.**

As part of the research, interviews were conducted with two students from the Tambuyé community that have been associated with the workshop for several years. One of the



interviewees was Melania, a 64-year-old Montessori grade schoolteacher that came in contact with Tambuyé in order to have structured training in Bomba music. Melania arrived at this Community Music initiative having learned Bomba by listening to records during her time in México while she received her Montessori training. She comes from the municipality of Ponce and did not have much exposure to music making during her upbringing in Puerto Rico. Even though her family did listen to music quite often and attended several music events, Melania did not have the opportunity to play music during her infancy and early college years. Outside of being a member of her high school choir, her music making experiences were non-existent. She credits taking an interest in music to a music teacher within the Montessori teacher education she received. It was during her time in the South American continent that she became a member of a musical group and learned how to play Bomba—among other African derived musical genres. Being the only Puerto Rican in the ensemble motivated her to learn Bomba, as she felt that her country's music should be represented in the ensemble's repertoire.

In terms of joining Tambuyé, she cites the desire to make music as a reason to join the Community Music initiative, and secondly, the opportunity to learn numerous Bomba styles. She was saddened on her return from México in 1995 by not having a place where she could expand her knowledge. Moreover, aside from mentioning the proximity to her house as a reason to attend the Community Music initiative, Tambuyé offered her a holistic outlook on Bomba; before her return, she thought that Bomba was only practiced in Loíza and Santurce. Through Tambuyé she was presented to Paracumbé, a group that fosters southern Bomba, and to the styles from Mayagüez and Cataño. She also joined Tambuyé wishing to expand her percussion skills and for the opportunity to learn how to play Primo.



From her initial interaction with Tambuyé, Melania knew that this was the place where she wanted to learn, as she became satisfied in the manner lessons were thought. Melania has taken lessons with both Marién and Amarilys and has favorable opinions of both educators. In the case of Marién, Melania liked that lessons always began with an informative lecture about the characteristics of the style they were about to learn. She enjoyed being informed about the themes behind each of the styles. In the case of Amarilys, Melania enjoys learning how to improvise and how to play lines that are particular to each Bomba style. After two years at Tambuyé, she is capable of playing any rhythm on the barrels, she is hesitant to play Cuás, and receives great exposure to repertoire.

Another aspect Melania enjoys about her Tambuyé experience is the general group with which she has learned. She states that, at times, it becomes discouraging to attend lessons considering that they are held at 8:30p.m. yet the camaraderie is an important factor that has kept her attending. Another reason that has kept her in contact with Tambuyé is the quality of the facilitators as well as the opportunity to take other lessons in other disciplines, which she already has done. Further, Melania asserts that she enjoys that Tambuyé offers her the prospect of putting into practice the skills learned in class. She regularly attends the Tambuyé organized bombazos. This has led to her also attending bombazos around the country promoted by other organizations. It is important to note that Melania's confidence to participate in bombazos outside of those organized by Tambuyé stems in part from the acceptance of women playing barrels today. She had an unpleasant experience during the 1990's and is now content that women can participate in these musical gatherings as musicians. Also, two years ago Melania participated in the



International Bomba Congress with Tambuyé and takes part in the yearly show of the community initiative.

The experience at Tambuyé also provided her with the prospect of playing in musical groups, as Melania is part of an ensemble that fuses classical music with afro-Caribbean musical rhythms. She has incorporated Bomba into her praxis as an educator and, unlike in her childhood, Melania today brings her barrel to family gatherings and has nieces dance to Bomba.

The other alumni interviewed for this research is a female bombera named Estella: a 35-year-old lawyer by profession who was raised in the mountainous municipality of Ciales. Unlike most participants in this case, Estella had an extensive musical formation that included informal and formal music education within formal and communal settings. She had an exposure to music from an early age, as her father sang with local Salsa orchestras and her mother was an amateur Conga player that learned how to play informally by ear. It was through her mother's influence that Estella had the opportunity to make music in a group setting; her maternal family would play Plenas during holiday events, hence Estella participated in musical activities from a young age.

Besides the informal learning, Estella had a considerable amount of formal and non-formal musical experiences during her primary socialization stage. In one of her early familial music making experiences, an aunt noticed that she had a particular talent for singing. Noticing her talent, she was enrolled in an after-school program at her school in which she participated from the age of six. Estella stood out in the ensemble prepared by the music teacher; they would perform in activities of the Departamento de Educación, as well as local festivals organized by particular neighborhoods in which producers would at



times pay her because of the role she had as lead singer of the ensemble. Furthermore, Estella received formal music training during middle and high school, as she became part of the school band. She initially learned how to play the tenor saxophone and the alto saxophone subsequently. The repertoire of the ensemble consisted of U.S. composed tunes pupils would read from a book. Estella enjoyed her time in the school band and remembers wishing to take extra lessons to improve her skills. However, because of her good academic standing, her mother and one of her teachers encouraged her to focus on academic performance in order to pursue a traditional white-collar profession. This focus on academics derailed her music making opportunities; she stopped singing at the age of 14 and, once she moved to Rio Piedras and began her higher education studies, she never played the saxophone again.

Although entering university marked the end of her formal music education, it did mark the beginning of her contact with Bomba. She became interested in the musical genre after attending the Tambuyé presentations at El Boricua. After watching Marién, she began to take dancing lessons at Tambuyé. She took dance lessons in 2006 at Tambuyé, mainly inspired by the vibe of the performances of the Community Music initiative. After this initial year, Estella took a break from the Bomba scene because she had to concentrate on her bar exam in order to become a Lawyer. After finding work as an attorney, she once again immersed herself in the Bomba scene, this time as a percussionist. However, she did not take her percussion lessons initially at Tambuyé; by the time she began to play the barrels, no music lessons were offered and Marién was only starting to play percussion. However, once the opportunity to take percussion lessons with Marién arose, Estella jumped at the chance of returning to Tambuyé.



Estella had quite a particular reason to continue her development in Bomba percussion. Unlike Melania—who continued to develop for the sake of her musical development—Estella had personal motivation to delve into Bomba music. On one hand, she believed that she had musical talents that were not explored because she was discouraged from developing her artistic skills. On the other hand, her personality had been afflicted because of a toxic relationship. She felt unease and gloomy and used Bomba as an empowerment tool. Actually, she included singing and playing Bomba in public in a list of goals she wanted to accomplish before the year's end during her troubled time. This sense of empowerment is what made her continue her engagement with the art form.

Today, thanks to Tambuyé, Bomba plays an important role in her life. Melania cannot attend as many activities as she wishes because she has two young children that require time and are not yet interested in the music. Conversely, her mother has taken an interest in the music; her mom now takes lessons in Tambuyé and they both have made an effort to play together in their spare time. Furthermore, Estella was the leader of the percussion number during the yearly Tambuyé show. She regularly attends the performances of Bomba groups, naming Son del Batey, Tendencias, and El Cuarteto as her favorites. Estella also mentioned enjoying learning in a group setting, as she has established bonds that go beyond Tambuyé and has enriched herself from growing musically alongside other interested musicians.

Estella is proud of calling herself a bombera and joyous at being part of the Bomba community. Her Bomba playing has even transcended Tambuyé; Estella is one of the members of the all-female Bomba group *Ausuba*, an ensemble founded by Marién. Initially she played Buleador in the group and was a chorister. With the passing of time, she has



become one of the solo singers of the group and has contributed several compositions to the ensemble's repertoire. Estella has written tunes about women's empowerment, political content highlighting the colonial situation in Puerto Rico as well as about enjoying Bomba. Just like Melania, Bomba has provided Estella with a space to participate in lifelong music making. Unlike Melania, however, she expressed a more profound connection with Bomba. Even though Bomba has not impacted her work as a lawyer, it has changed her perception; Estella wishes she could leave her day job as an attorney and dedicate herself solely to Bomba.

#### **6.3.6. Hurricane María.**

After the passing of Hurricane María, Taller Tambuyé remained closed for two weeks. Once the two weeks concluded, Marién felt the urge to play Bomba and she began to look for opportunities. She contacted a community initiative named La Cocina that was cooking free of charge for strained neighborhoods. Marién called on a bombazo in one of the places they were handing out meals. Many students and other bomberos came and the vibe of the activity was positive. Marién could see the activity serving as a cathartic experience in which many had the opportunity to leave behind all the suffering of the early stages of the hurricane struggle.

The activity was such a great success in Marién's eyes that she decided to go to Tambuyé and see the stages of the locale. When she arrived, she saw that not much damage had been done. She then called on all Tambuyé members that were able to give a hand in cleaning the place. Afterwards, Marién decided to open Tambuyé once again; she moved the classes to earlier times, as Rio Piedras had no electricity and it was safer to hold the



classes until 8:00p.m. One of the people that came to the reopening of Tambuyé was Lucrecia. She expressed a need to be there, to dance, and to leave behind all the negativity of the hurricane. Furthermore, Marién and Lucrecia expressed that reopening Tambuyé offered parents a chance to give their children a sense of normalcy in their lives. About 20 students per week ended up attending Tambuyé.

### **6.3.7. Sustainability.**

Bomba today, thanks considerably to the *Generación del Bombazo*, is going through its most popular moment in history. Marién and Amarilys are both part of this generation and Taller Tambuyé represents an important component of the propagation of Bomba. Taller Tambuyé's fomenting of the musical genre takes place in several forms that include performances, international participation in music festivals, bombazos, and educational workshops in learning institution among others. This section briefly describes some of these events. Appendix 1 has images of several of these activities hosted and promoted by Tambuyé as well as a correlation of the Community Music initiative to the Nine Domains of Community Music exposed by the Sound Links project.

#### ***6.3.7.1. Workshop at the Alliance Française.***

On June 15, Marién and her partner offered a music workshop at the Alliance Française de Porto Rico, that had an activity celebrating Caribbean heritage. Marién's workshop began at around 6:30p.m. and began with five students—two males and three females. I was among the two younger students as the rest of participants were well into their 40s. Marién brought her daughter who was dressed in a blue skirt and ready to dance. Marién's lesson



was comprised of historical and practical knowledge. Throughout, students asked questions and commented on Marién's history lesson.

#### **6.3.7.2. *Festival del Caribe.***

As a result of Hurricane María's passing, the organizers of the Festival del Caribe in Cuba decided to dedicate the festivities to Puerto Rico and Taller Tambuyé represented a large portion of the over 200 Puerto Ricans who visited the event. The Festival del Caribe is a yearly event of artistic, academic, and communal character celebrated in the city of Santiago de Cuba. The Cuban Ministry of Culture organizes the event and this 38<sup>th</sup> edition was held between July 3 and 9. Tambuyé's participation several events, including performances at the festival's opening gala, a presentation at the press hall's inauguration of the festival, and a TV interview with the program Fuegos del Festival (Fires of the Festival).

#### **6.3.7.3. *Bombazos.***

Tambuyé holds a series of bombazos during the year. These musical gatherings are organized for several reasons; the bombazos offer participants of all Bomba disciplines the opportunity to practice and showcase the skills they are developing; it offers the chance to raise funds for the upcoming Tambuyé 15-year anniversary show, and the opportunity to contribute to philanthropic endeavors. Several of these events were held in the neighborhood of Tras Talleres in Santurce at a restaurant called El Solar de la Cerra. As the event took place, individuals from Tambuyé passed around hats in order for the people to make a donation. These particular bombazos—the first of which took place on July 13—



always drew large crowds. For instance, the bar right in front would go from crowded to deserted once the music began. Also, many of the students participated in these gatherings in their different capacities. Enrique and Bianca got the opportunity to put into practice what they had learned. In total, Tambuyé held six weekly bombazos before the show in August.

Aside from what became their weekly Bomba gatherings at El Solar de la Cerra during the months of July and August, Tambuyé organized bombazos in other settings. For instance, the community initiative participated monthly in the Adoquín Jamming nights, a cultural event in the city of Old San Juan<sup>7</sup> in which several music artists of diverse genres perform on the streets of the colonial city for the amusement of residents, visitors, and tourists. Furthermore, on December 20, Tambuyé took part in the monthly activity of Río Vive, which is organized by the Comité Cultural de Río Piedras (Cultural Committee of Río Piedras). Río Vive is held one Thursday a month and consists on bar owners, and folklorists intent on invigorating the city of Río Piedras. On this particular occasion, Tambuyé was asked to form a bombazo at Robles Square. Marién led the bombazo and was accompanied mostly by students—including Enrique and Lucrecia. As the evening went on, more students and bomberos arrived at Plaza Robles, which on the evening served as the place for the bombazo and for artisans to sell their crafts as well as the stage for a living statue.

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<sup>7</sup> The city of Old San Juan refers to the area in Puerto Rico's capital where Spanish colonizers established the island's capital. The city maintains a resemblance to the 16<sup>th</sup> century as it has countless historical buildings and the streets are paved in stone.



#### 6.3.7.4. *Ausuba.*

One of the first all-female Bomba groups in existence, *Ausuba*, is directed by Marién; Amarilys is the Primo player of the ensemble. *Ausuba* is comprised of five women: three barrels players at all times, a singer that doubled on Maracas, and a Cuás player. The roles were interchanged depending on the tune, but Amarilys—when present—always played Primo. The ensemble was observed in two performances. The first one was held in May 25 at El Paño Verde, a bar in San Juan. The second performance was at the Ancón de Loíza, a community initiative in said municipality. The group is always followed by a large number of Tambuyé students. From the beginning of the performances, Marién informed the public that the Batey is open for anyone to dance. Students would make use of such opportunity and started to dance in the soberao for Amarilys to follow their steps. Furthermore, the ladies of *Ausuba* mixed tunes from the standard Bomba repertoire with original songs, as they played in a lively manner that seemed pleasing and of interest to the crowd.

#### 6.3.7.5. *Tambuyé's 15-year Show.*

Each year Taller Tambuyé holds a show spectacle that serves as a recruiting tool for new members. It also presents Bomba within a new light and makes artistic statements about issues that are affecting society. But primarily, the yearly event spectacle serves as an opportunity for members to showcase the skills that they developed while interacting with the initiative. This year's show was held on Saturday 18 August 18 at 8:00 p.m. PM and Sunday 19 August 19 at 4:00 p.m. at the Centro de Bellas Artes. The show was comprised of ten numbers and lasted about two hours. For the dancing numbers, several members of



Tambuyé, including Amarilys, provided the accompaniment for to most of the numbers. All but two numbers were Bombas.

The first number was entitled *Figuras*, which went through the five classical Bomba styles celebrating all the shapes of Puerto Rican women. Up next were the percussion students that performed the signature tune of the Community Music initiative. The ensemble was comprised of 27 Bomba players—24 barrel players, one Cuá player, one Maraca player and one cantadora. Bianca, Diego, and Enrique participated in this number. Afterwards, Rumba students paid homage to two important figures in Puerto Rican folklore, Norma Salazar and Catalino “Tite” Curet, by portraying the event that brought them together as a couple. The fourth number was one of the two pieces with the highest number of participants in the spectacle and was entitled *Vieques*. The number put into dance the struggle of Puerto Ricans to remove the U.S. Navy from the island of Vieques, a small island to the southeast of the main island. The next artistic number featured the intermediate Tambuyé dancers in a number called *Cardumen* (shoal). Reflecting its name, this number consisted of the dancers moving very tightly to the tune of a Cuembé variation. All dancers wore makeup and skirts that made them looked like fish. The dancers would move together very tightly and then suddenly disperse and regroup by making movements that resembled the “piquetes” of the Bomba dancers. With time the dancers separated from the group when sharks, controlled by Tambuyé dancers, attacked the shoal.

The shark attacks were connected to the next number, which was performed by the Salsa students. Gradually, the shoal moved off the stage as the number of sharks grew. The sharks consequently began to form a circle and, as the Cuembé died down, the sound of the Conga emerged, and the flute player began her first intervention in the show. Entitled



*Tiburón*, the musicians played the Salsa tune *Para Tí* by Mongo Santamaría. The next number was entitled *Julián Chiví* (Black-whiskered Vireo) and featured the aerial dance students and educators. The next piece was entitled *Sueño Ancestral* (Ancestral Dream), and involved the youngest Tambuyé participants. This number gave the opportunity for each child to individually showcase his or her dancing skills. The next number featured the men of Tambuyé in an Holandé Bomba that was inspired by the tradition of cock fighting in Puerto Rico.

The spectacle ended with the piece called *Huracán*, which was a dance selected apropos considering the recent passing of Hurricane María. The number included over 50 dancers on stage and intended to recreate the passing of a hurricane, as circles were made constantly on the stage and dancers wore white and blue referencing wind and water. This final interpretation featured Marién, who had a Blue dress and was the only dancer to interact with the Primo.

#### **6.3.7.6. *Tambuyé video clip.***

On November 4, Marién and several of the Taller Tambuyé students came to the Market Place at Chardón Avenue for a second day of filming for a video. Market Place is a 24-hour concession stand and bar situated in Hato Rey in front of the U.S. Federal Building. The purpose for such a recording was twofold; on one hand this was an audiovisual university project of a former Tambuyé student and a chance for the Community Music initiative to have a professional level video to promote themselves. The video's music was the hymn of the Community Music initiative. One of the technical difficulties of the



recording stemmed from the lack of volume from the recording. Hence all those present were asked to sing the chorus.

#### ***6.3.7.6. End of semester party.***

On December 23, Taller Tambuyé had their second of two bi-annual end-of-semester parties. The event was held at the house of one of the Tambuyé participants in the mountainous town of Trujillo Alto. The event began at 12:00 noon and brought together participants as well as their families and friends. On the part of Tambuyé, the initiative paid for dinner, which consisted of traditional Puerto Rican food. Students were encouraged to bring drinks and snacks. On the musical part, the group Émina, of which Amarilys is a member, performed to an attentive and enthusiastic crowd. Later in the afternoon, the Tambuyé family organized an impromptu bombazo in which facilitators, participants, family and friends eagerly participated by dancing, playing, and/or singing.



## CHAPTER 7

### **Discussion, Cross-Case Analysis, Future Implications, and Conclusion**

The purpose of this chapter is twofold. Firstly, the findings shown in the results section have been compared to the relevant literature and similar cases in order to highlight similarities and discrepancies from the germane scholarship. Initially, the findings from each chapter are individually discussed and, subsequently, cross-case analysis has been realized in order to establish theories regarding music learning and Community Music practices in Puerto Rico. Secondly, this section aims at answering the research questions that drive this study—how is music education carried out in Puerto Rican Community Music initiatives that foster and preserve the country’s traditional music? What are the sustainability efforts of Community Music initiatives that intend to preserve the traditional musical styles of Puerto Rico? Also, this section addresses objectives and sub-questions derived from the research questions.

#### **7.1. La Junta**

La Junta demonstrates the frictionless and democratic characteristics normally associated with Community Music projects and, more noticeably, this initiative exhibits elements of the several shapes in which these sorts of projects manifest themselves (Bowman, 2009). For instance, La Junta does not exclusively adhere to any of the three forms of Community Music initiatives—organic, institutionalized, and interventionist—articulated by Schippers (2018). La Junta instead shows shades of each of the forms, a phenomenon that defines the relation of the initiative to its physical location. In terms of organic Community Music, the musical gatherings held and organized by Tito at El Machuchal in the physical space of La



Junta, and in the broader Santurce community, served to support the role of Plena music within the initiative's community.

La Junta demonstrates their institutionalized aspect in their mission of preserving Plena music through offering workshops in Puerto Rico and abroad, and the foundation of various musical groups as well as the production of music albums and videos. It is important to note that La Junta as a Community Music initiative emerged from political, cultural, and educational reasons relevant to residents of a Plena community (El Machuchal). The interventionist aspect of La Junta can be seen in the organization of the Fiesta de la Calle Loíza and the participation of Tito and Mariana with Asociación de Residentes El Machuchal Revive (ARMAR). On one hand, the Fiestas de la Calle Loíza made a disruption, as it showcased the cultural, musical, and educational aspects of El Machuchal—a marginalized community. Further, the work Tito and Mariana do with ARMAR—through Plena workshops and social work—offers a disruption of the gentrification process affecting El Machuchal while offering a space for the forgotten residents of the community. From their activities, one can see that, as with many Community Music initiatives, La Junta is shaped by the aims and purposes of their activities, the manner in which they are attained, and the relationship between the project and its location (Elliott, Higgins, & Veblen, 2008). This aspect of the initiative speaks to how La Junta interacts with the community.

In spite of the eclectic nature of La Junta, this initiative shares some core aspect of Community Music. La Junta demonstrates the accessibility, decentralization, equality, and active music making principles described by several authors (Baker & Green, 2018; Cantillon, Baker, & Buttigieg, 2017; Goodrich, 2016; Rodgers, 2017; Matsnubobu, 2018).



La Junta does not discriminate against individuals because of their sexuality, gender, ethnicity, or musical ability. Even though Tito offers the musical workshops and is in charge of the music making aspect of La Junta, he and Mariana are in a partnership in terms of administering the initiative. Further evidence of decentralization can be seen in the workshops, which will be later discussed in the chapter. The equality of opportunity can be perceived in the similar opportunities offered to those that come in contact with the initiative. The *active music making* aspect of La Junta is evident and will also be discussed throughout this chapter.

La Junta demonstrates the sharing, human interaction, and active-engagement aspects of Community Music exposed by Lines (2018) and Mantie (2018). Further, this Community Music initiative caters to the Santurce area, the broader Puerto Rican society, and any social group or institution interested in Plena music. They offer more than musical enjoyment, as they provide social interaction, cater to community needs, and foster Puerto Rican culture. These practices have been promoted by Community Music projects, according to Stiege, Ansdell, Elefant, and Pavlicevic (2010).

#### **7.1.1. The music facilitator: Héctor “Tito” Matos Otero.**

An objective of this research is to outline the profile of music facilitators within the community settings. Hence, close attention was given to Tito’s musical development and praxis as an educator and artist. The musical development of the Community Music facilitator Héctor “Tito” Matos Otero aligns with the concept of enculturative music learning (Campbell, 1998, 2001, 2015); Tito learned his music skills through interaction with his own community during infancy (Akpabot, 1986; Olujosi, 2013). His initial contact



with the musical genre occurred: 1) by attending informal and impromptu Plena gatherings near his home; 2) through inspiring family figures like his father and his maternal grandfather, who gave Tito his first pandereta; and 3) by interacting with families that fostered Plena.

Tito explained that his musical development was mainly due to self-interest, as elder pleneros were not particularly looking to directly pass on the Plena tradition. His learning process exemplifies the core values of informal music learning stated by Greene (2002) and D'Amore (2009). Tito was intrinsically motivated to learn the genre and acquired information by looking and listening to other musicians, which means that the learning was carried out in groups. Furthermore, Tito benefited from popular Plena ensembles, as he learned by listening to musical albums from the Pleneros del Quinto Olivo for instance. He also learned the music holistically with no use of notation. Considering creativity, improvisation, and performance are intrinsic components of Plena, these were elements of the instructor's musical development, and Tito learned from watching elder pleneros from his neighborhood and assimilated their playing styles.

With regards to the theories that explain the manner in which learning is imparted as explained by Pozo, et al. (1999) and Pozo, & Scheuer (1999), the results demonstrated that Tito's learning can be deemed as constructivist; knowledge was developed within a cultural and social context with the goal of learning how to play Plena (Pérez-Echevarría, Mateos, Pozo, & Scheuer, 2001). Tito developed music skills largely by independently observing and imitating others. It is important to mention that Tito, through Plena, has been able to engage in lifelong music making; aside from conventional Plena gatherings, he has



performed with musical groups of the genre—some of which he founded—and also worked with jazz, pop, and Western European Music (WEAM) ensembles.

### **7.1.2. La Junta and the Music workshop at Café Borikén.**

#### ***7.1.2.1. Tito the educator.***

The presence of Tito in the workshop establishes a hierarchical relationship between himself and participants as he, as facilitator, is in charge of the music learning (Higgins, 2012b), consequently making the workshops a peer-led endeavour. As a music facilitator, Tito exhibits several of the characteristics exposed by several Community Music educators. For instance, Tito identifies himself as a musician or plenero (Mullen, 2002). Tito's identity likely stems from his participation in Plena gatherings from a young age. Campbell (2010) and Davies (2013, 2015) assert that participation in music activities from a young age shapes the identity of individuals and their perception of music considering the socio-cultural role music takes during childhood. Because of his lifelong music engagement, Tito has a high level of dexterity in Plena, thus he is able to teach participants (Camlin & Zesersen, 2018). Further, similar to Howell (2018), Tito provides students with a positive and gregarious atmosphere, as was observed in both the workshop at Café Borikén and the other lessons he offered at Brown University and in New York City.

As an educator, Tito demonstrates most of the characteristics associated with Community Music educators laid out by Higgins (2012b). Tito is cognizant of the idea that everyone deserves an opportunity to make music, provides an open setting for any participant, urges active music participation, is open to diverse teacher and educator relationships and fosters malleable learning environments, aims for excellence in both



product and process, demonstrates commitment to lifelong learning, respects the cultural property of a given community, is willing to include disenfranchised and disadvantaged people and groups, and acknowledges the value and utility of music to promote intercultural acceptance and understanding.

#### ***7.1.2.2. Participants.***

Workshop participants varied in age, occupation, and town of origin. The younger participants were university students—Ramón (22, from Santa Isabel) and Pedro (25, from Guaynabo)—, while the older students had different professions: Javier (39, from Salinas) is a refrigeration technician, Esquere (44, from Barranquitas) is a humanities professor and Cappuccino (65, from Salinas) was an unemployed human resources employee at the time. Music engagement varied among participants; only Ramón and Pedro were active in different university choirs. All students but Cappuccino took music lessons during their primary socialization phase.

Whether the activity has a specific aim for the benefit of a group or for personal reasons, diverse purposes motivate people to partake in Community Music initiatives, as exposed by Veblen, Messenger, Silverman, and Elliott (2013). The five people that partook in this activity had diverse reasons to undertake the Plena workshop; Cappuccino wished to expand on knowledge she had gained from a previous workshop with Tito, Ramón wanted to learn how to play Puerto Rican music, Pedro was looking to connect with his Puerto Rican heritage, Javier wished to connect with his son through music, and Esquere wanted to be able to play music to her children and overcome a frustration she had with her lack of musical knowledge and skills.



### **7.1.2.3. *Music lessons.***

Similar to what several scholars have asserted with respect to music learning in Community Music (Cabedo-Mas & Diaz-Gómez, 2016; Coffman, 2013; Jaffurs, 2004; Sheridan & Byrne, 2018; Söderman & Westvall, 2017), the music learning was done in a non-formal manner. The presence of Tito signifies that someone was in charge of the learning process; hence it was a peer-led endeavor unlike Tito's musical learning (Green, 2008). Tito's form of sharing knowledge mirrors the five features of non-formal music learning exposed by Mok (2011); the cognition was relatively systematic, as Tito would teach each instrument separately and structured the learning by initially teaching the traditional form of playing and subsequently the contemporary form of playing. The aims of the workshop, as laid out by the facilitator, were expressed at the beginning of the workshop. Tito transmitted the information orally, aurally, and demonstratively, and the learning took place outside of a formal institution, which is common among non-formal music education initiatives (Einarsdottir, 2014).

The workshop also exhibited other characteristics of non-formal music learning. For instance, the learning was largely done holistically; participants would learn how to play panderetas as a whole with no rudimentary studies. However, shades of atomistic learning can be seen, as the facilitator taught the more complicated traditional form of Plena playing as a way to ease students into the easier and more relevant contemporary form of music making. This shade of atomistic learning, however, somewhat contradicts the definition exposed by Schippers (2010), as the author asserts that atomistic music learning normally becomes gradually more complex. In this case the content became simpler. Further, the use of both atomistic and holistic learning used in conjunction is not



unprecedented (Mak, 2006; Veblen, 2012; Wright & Kanellopoulos, 2010). In accordance with Veblen (2012), Tito adjusted the workshop to the skills of the participants, as evidenced in the last lessons when he decided to just play Plena with students as he perceived them struggling with the improvisation patterns of the Requinto. Moreover, Higgins (2015) and Mosser (2018) suggest that facilitators encourage the creative aspect of students, something that Tito did by introducing them to the Requinto and its inherent creative role in Plena. Finally, aside from peer-led, non-formal, collective music learning, Tito's approach to music learning resembles the Interpretative Theory as exposed by Casas-Mas, Pozo, and Scheuer (2015). Even though Tito shared the knowledge, participants critically examined the manner in which they could effectively perform the music (López-Íñiguez & Pozo, 2014). Tito would explicitly explain how things worked for him but encouraged students to play in the manner they wished.

#### ***7.1.2.4. Participant reactions.***

Participant reactions aimed at highlighting the experiences of all participants. With the help of facilitators, Community Music participants take what they desire from their engagement with such initiatives. In the case of La Junta, this is somewhat similar, as all participants expressed being satisfied with the workshop, and all but Esquere felt confident going forward. In comparison to other Community Music initiatives, the workshop held by La Junta did not inspire the same confidence in music making. Most participants felt that they could partake in a Plena gathering by performing a Seguidor or Punteador. However, some critiques of the workshop emerged among the participants: Esquere's expectations were not met, and Ramón, Cappuccino, Esquere, and Pedro felt the pace of the lessons were too



fast. The discomfort from students can further be seen in their lack of participation in actual Plena gatherings—although lessons did have a plenazo feel. Further, following the course, even though Tito would hold a performance with one of his ensembles to which others were open to participate, none of the participants of the workshop partook in this musical gathering. In the face of said critiques, Tito stated that it was up to the students to inform him of their discomfort, however he never mentioned this to the students at the beginning of the workshop.

#### **7.1.2.5. Alumni.**

Both La Junta alumni interviewed for this research project had engaged in musical activities before coming in contact with Plena, although Orlando did have more active participation. From their experience with La Junta, one can perceive several aspects evidenced in the Community Music literature related to the facilitators' relationship with participants. For instance, Miguel and Orlando's engagement with La Junta resembles Higgins (2012b) introduction of the learner into Community Music initiatives; they both first decided to engage with a music community and met the facilitator (one-to-one encounter), they both expressed a desire to learn from Tito (the call), and the facilitator invited them to his house so they could learn Plena (welcome). In addition, Miguel and Orlando's account demonstrate a grand excitement surrounding music making and the development of a mentorship relationship with Tito (Mok, 2011); both participated in the *Plenazos Callejeros* initiative and learned from the audio recording of Tito's group, a characteristic of informal music learning (Green, 2002). From their experience of La Junta both have also continued to make music in diverse contexts.



### 7.1.3. Sustainability.

The projects undertaken by both Mariana and Tito do not fundamentally stem from a desire to sustain Plena music, contrary to the goals of other Community Music initiatives that serve as stewards of traditional music genres (Bartolome & Shehan-Campbell, 2009). Tito and Mariana's go beyond the propagation of Plena even though preserving such a musical genre is an important aspect considering Tito's connection to the music. However, owing to the fact that fostering Plena was not the fundamental aim of La Junta, they have not been exempted from facing several of the obstacles that afflict Community Music projects (Grant, 2017a). For instance, Plena arose at a particular time in Puerto Rico and served the working class in many facets: as a protest song, as a leisure practice, and as a coping mechanism for the harsh living conditions at the end of the 19th and beginning of the 20th centuries. Consequently, the organic musical gatherings in which Tito learned how to play Plena no longer exist. However, globalization, as Schippers (2010) suggests, is not the reason for which the Plena community has had to adapt to their new context. Although it is true that foreign musical art forms primarily dominate traditional media outlets in Puerto Rico, the commodification of Plena has had a severe impact on the musical community. The impromptu musical gatherings have been replaced by performances at bars, like El Boricua and Café Borikén, in which pleneros are seen as artists. Considering that most musical genres in Puerto Rico that are marginalized to mainstream audiences engage in the same practice, it is safe to assume that La Junta has adopted Plena to new contexts in order to assure their survival (Schippers, 2010).

Aside from the new outlook on Plena, La Junta introduces Plena to a new generation in a myriad of ways. The founding of *Viento de Agua*, the production of a documentary



that displays the contemporary Plena community, offering workshops in universities, and traveling to music festivals in order to feature Plena serve as examples. Table 7.1 outlines the ways in which La Junta promotes Plena in music in relation to what authors Titon (2009b) and Grant (2011) state regarding the sustainability of musical genres (see Table 7.1).

Veblen (2004) and Schippers (2010) laid out several practices that manifest, interact and shape Community Music. La Junta exhibits most of these aspects in their work as a Community Music initiative and, as shown in Table 7.2 and Table 7.3, by comparing the mentioned literature with the practices of La Junta, one can see a clear outlook of what shapes this Community Music initiative (see Table 7.2 and Table 7.3).



Table 7.1.

*Comparison of La Junta Plena Sustainability Efforts to Titon (2009b) and Grant (2011)**Domains*

<b>Titon (2009b)</b>	<b>La Junta</b>	<b>Grant (2011)</b>	<b>La Junta</b>
Diversity	Inclusion of diverse individuals (Academics, students, children, adults, professionals), organisms (Universities, ARMAR, ACASIA Network, Pleneros de la 21), and communities (El Machuchal, Puerto Rican diaspora, Rio Piedras).	Systems of Learning	Workshops are offered and Plena gatherings are organized at El Machuchal in La Junta and Escuela Pedro G. Goyco for the local community.
Limits to Growth	No indication was seen of Tito and Mariana overstepping their reach, as they primarily concentrate on obtainable goals.	Musicians and Communities	The organizing of the Plenazos Callejeros initiative and the production of its documentary sparked interest in Plena. The feature of Plena in Las Fiestas de la Calle Loíza and the activities held throughout the year create interest.
Interconnection	Collaborations with pop, salsa, and jazz artists. Introducing a walking museum across El Machuchal. Offering Plena gatherings and workshops across Puerto Rico and internationally. Offering lessons in universities and schools.	Contexts and Constructs	Plena inherently recounts the lives of its performers. By performing newer and traditional Plenas such art form preserves. La Junta makes an effort to preserve the social aspect of Plena while incorporating other traditionally oppressed groups.
Stewardship	Showcasing traditional Plena musicians by incorporating them in their music ensembles, playing their compositions, and giving them recognition of their contribution. Also, fostering the flourishing of newer pleneros.	Infrastructure and Regulations	La Junta engages with several organizations in Puerto Rico and abroad (ACASIA Network, Instituto de Cultura de Puerto Rico, Pleneros de la 21, Para la Difusión de la Cultura Popular, Smithsonian Folkways, ARMAR).
		Media and the Music Industry	La Junta have produced albums, documentaries, and radio shows in order to foster Plena and has participated in traditional and non-traditional media outlets as well.



Table 7.2.

*La Junta Compared to Veblen's (2004) Five Practices that Manifest, Interact, and Define Community Music Initiatives*

Practices	Definition	La Junta
Kinds of Music Making	Alludes to the particularity of communal music activities of performing numerous musical styles.	Plena music is the primary musical genre associated with the initiative, but they also foster Bomba and—to a lesser degree—Música Campesina to a lesser degree.
Intentions	Pertain to the musical and non-musical objectives of the activity.	Preserving and propagating Plena, contributing to the neighborhood as well as society.
Teaching, Learning, and Interactions	Refers to the voluntary nature of participants, and that all of these people have a say on the learning process.	Participants of the workshop volunteered to partake in the activity, as do most of the people that engage with La Junta.
Interplays Between Formal and Informal Social-Educational-Cultural Contexts	Considering that community may refer to the sharing of a spatial setting or a common interest or living conditions, Community Music projects will have dialectical grappling between opposed concepts germane to culture, education, and society.	La Junta participates in different contexts, as can be seen on their involvement with higher education institutions, their organizing of community activities, and offering workshops. They have interactions with community groups like ARMAR and formal institutions like universities and radio San Juan and La Calle Loíza website.
Participants	Community Music initiatives are receptive to anyone and therefore bind together people of diverse ages, cultures, social status, and musical ability levels among other things.	La Junta does not foster any kind of discrimination. Noticeably, Tito feels proud of having contributed to the increase in numbers of women and individuals from the LGBTQ community.



Table 7.3

*La Junta Compared to Schipper's (2010) Five Manifestations that Give Form to Community Music Initiatives.*

Practices	Definition	La Junta
Active Music Learning	Active music learning that exhibits, enables, and fosters diverse teacher and learner relationships.	Plena music learning takes place in different times of the year in different venues.
Enjoyment and Practice of Music Styles that Reflect the Life of Participants	Emphasis is placed on music genres that align and enhance the cultural life of both the community and participants through active participation and music-making of all kinds.	Plena music—which is the form of music La Junta primarily fosters—is a music strongly associated with Santurce, the physical location of the initiative, and with Puerto Rican culture in general.
Commitment to Excellence	Commitment to excellence in both the learning process and performance.	As an instructor, Tito makes sure his instructions are well received and answers any question. Also, as a promoter of Plena, Tito demands excellence from the musicians he plays with in the organic plenazos.
Organic and Natural Musical Engagement	Organic and natural musical engagement be it as a daily or weekly practice among individuals, or as an intervention to enhance the musical life of a community.	There are several moments in which La Junta organizes and participates in natural music engagement. Currently, Tito participates and organizes weekly Plena gatherings at Café Borikén and at El Boricua.
Respect for the Customs of a Society	Respect for the customs of a society as well as recognition of the collective and/or individual ownership of music material and its origins.	During workshops and performances, Tito would make a point to inform students and audience about the historical aspects of the music and extol historical figures of Plena.



## 7.2. Taller Tambuyé

Taller Tambuyé falls into the category of institutionalized Community Music (Schipper, 2018). This conclusion stems from the structure and practices of this Community Music initiative. For instance, Taller Tambuyé primarily serves cultural, educational, and political purposes. There is, however, a financial purpose to the initiative as the leader depends on the Community Music project as a source of income. Yet, it is important to stress that financial reasons do not drive the initiative considering the low prices for courses, the lack of pressure for payments, and the amount of activities organized by Tambuyé. Aside from their institutionalized nature, Tambuyé exhibits shades of the other two forms of Community Music. For example, they organize bombazos—the ancestral form of Bomba playing. Even though pre-determined, bombazos have an organic feel to them; everything that occurs in the bombazo is not previously arranged or rehearsed. Yet, these musical gatherings are inconsistent throughout the year and sometimes serve other purposes: raising money for trips, charitable causes or presentations as well as for the development of participants of the initiative. The interventionist approach comes from the political stances Tambuyé has taken as well as the other movements with which they have aligned themselves, something Boeskov (2017) and Delgado (2018) have stated Community Music initiatives foment.

The primary purpose of Taller Tambuyé is to foster Bomba music, as one can perceive the music genre is present in all the aspects of the initiative. However, the project has the malleable nature associated with Community Music initiatives (Elliott & Silverman, 2015), considering that Tambuyé began as a nomadic initiative, today has a physical place, and continues to diversify their offerings for the benefit of participants and



the space. Tambuyé's physical space and the aims of the project shape this initiative, a phenomenon Elliott, Higgins, and Veblen (2008) and Veblen (2004) associate with Community Music initiatives. The placement of Tambuyé has allowed middle class professionals who do not live or did not grow up in a Bomba community to come in contact with the art form as well as exposing Bomba to a broader audience, which is one of the fundamental goals of the community project.

Taller Tambuyé exhibits the four core characteristics of Community Music: accessibility, as the initiative does not discriminate on any basis; decentralization, as students are free to express their opinion, share input in the classes and other instructors are in charge of the learning process; equality, as all participants get the same treatment in the workshop; and music making, which is at the core of every project undertaken by Tambuyé. Involuntarily, Tambuyé caters to a female audience (Sitege, 2010) as primarily women partake as participants. This phenomenon might stem from the fact that all but two of the instructors are female.

### **7.2.1. Music facilitator: Amarilys Ríos Rosa.**

Amarilys had a distinctive development in the world of Bomba. Her development, initially, shows shades of enculturative music learning and informal/non-formal peer-led music learning. Her Bomba learning began with an instructor within a group setting. This initial contact led to her learning by interacting with the Bomba community in Puerto Rico and by taking particular lessons with people from the musical scene (Buchan & Rankin, 2015; Barriga, 2005).



Actually, Amarilys's development demonstrates several of the characteristics associated with informal music learning as exposed by D'Amore (2009) and Green (2002); for instance, she learned a music of her interest, she did it with friends and through peers in a group form, she did not use notation, learned holistically, and—considering Bomba has creative characteristics in its form—she was introduced early to composing and improvising within the music style. It is important to note that Amarilys' development as a musician stands alone in comparison with the other two educators presented in this project and what most scholars have articulated in relation to Community Music facilitators. She received formal music instruction while obtaining her B.Mus. in Jazz and Caribbean Music, something that impacts her approach to teaching.

### **7.2.2. Bomba workshop at Taller Tambuyé.**

#### **7.2.2.1. *Amarilys Ríos Rosa the educator.***

Intending to highlight the profile of the Community Music facilitators, a close look has been given to Tambuyé's educator. Amarilys' role in the Bomba workshops at Tambuyé is one of control over the learning process (Higgins, 2012b), hence making the Bomba instruction a peer-led form of instruction. She, similar to what has been stated by Mullen (2002) regarding Community Music educators, sees herself as a musician and hence approaches her lessons with an artist-as-facilitator mindset. Further, on the first day of the course, Amarilys laid out the objectives, which were learning the five basic Bomba rhythms in each of the fundamental instruments—barrels, Maraca, and Cuás. The high level of musicianship within the Bomba genre demonstrated by Amarilys stems from both the informal musical training she received by engaging with the Bomba community and her



formal instruction at the Conservatory of Music of Puerto Rico. Her Bomba dexterity has been recognized in different manners, for instance her collaboration with ensembles like Yuba Iré, Paoli Mejias and Héctor Baréz as well as the residency she has undertaken at the University of Washington. Her high level of musicianship is essential considering, as stated by Camlin & Zasersen (2018), a high level of dexterity is required by music facilitators within the Community Music setting in order to assure the best possible experience for participants.

Amarilys shows most of the characteristics associated with Community Music facilitators stated by Higgins (2012b): she agrees with the idea that everyone merits an opportunity to make music, offers a welcoming setting for participants, encourages music participation, acknowledges participants' development and contributions as well as personal growth and well-being, fosters a dynamic learning environment, commits to lifelong music learning, respects the cultural property of the Bomba community, demonstrates willing to include marginalized people, and practices relevant assessment of her students. Amarilys also shows openness to input from participants; she encouraged challenging questions regarding the musical scene of Bomba and welcomed the manner in which a participant shared a study guide she had done for the entire class. She makes sure that students feel empowered by the learning process and assume the role of their preference within the music making (Mosser, 2018).

#### ***7.2.2.2. Participants.***

The group of participants for Amarilys' basic Bomba percussion class were three women and two males that varied somewhat in age as well as profession. The median age is 32.5—



the oldest participant was Enrique (49) and the youngest were Elizabeth (26) and Lucrecia (26). Familiarity with music making was generally low, as only Elizabeth had considerable music training—she has an undergraduate degree in music performance. In contrast, Bianca, Diego, and Lucrecia received limited music instruction at the school level while Enrique had received none. Conversely, they all expressed having had noticeable experiences with music at home, even though Lucrecia did not appreciate her relationship with music.

All the students had an interest in learning Puerto Rican music regardless of whether they arrived in Tambuyé for different reasons: Diego saw a performance by Yuba Iré, and an aunt recommended Tambuyé as a place to learn music; Elizabeth was looking to make music with others; while Enrique was looking to become part of the Bomba community and engage with others in music making—reasons Hallam, Creech, Varvarigou, and McQueen (2012) found to be an incentive to partake in Community Music initiatives. In contrast, Bianca and Lucrecia had already participated in dance lessons at Tambuyé. Lucrecia was interested in learning about Puerto Rican culture, learning music alongside others (Hallam, Creech, Varvarigou, & McQueen, 2012), getting a relief from the stress produced by work and school as well as improving her musical dexterity. Bianca was also looking for a relief from work and to connect with Puerto Rico in a positive manner after living for a long period outside of the island and not wanting to become a negative person about the state of the country. Aside from the music learning, participants had other expectations from the course: compliment Bomba dancing, meeting new people, being able to participate in Bomba gatherings, and learn about the history of Bomba. The purposes of



the students demonstrate the variety of reasons participants have for engaging with Community Music initiatives (Veblen, Messenger, Silverman, & Elliott, 2013).

#### **7.2.2.3. *Music lessons.***

Several scholars (Cabedo-Mas & Diaz-Gómez, 2016; Coffman, 2013; Jaffurs, 2004; Sheridan & Byrne, 2018; Söderman & Westvall, 2017), have associated Community Music with non-formal music learning, which is the learning approach at Taller Tambuyé; Amarilys established the aims of the course. The music learning also evidenced several characteristics associated with non-formal music learning exposed by Mok (2011). For instance, the learning was done systematically, as students first learned the easiest Bomba rhythm then progressed on to the most complex—a pre-determined goal—the learning took part outside a formal institution, and the learning method included aural and oral instruction as well as demonstration. Besides these basic characteristics, the music learning at Taller Tambuyé demonstrated other particularities of non-formal music learning.

A particular feature of the learning was the high contextualization provided by the instructor (Einarsdottir, 2014). Amarilys arranged the room as a form of Batey, which is customary during Bomba gatherings. She would always use the proper vocabulary germane to the music style and community, and—among other things—sing tunes during the prolonged playing sessions, as it would occur on a regular bombazo. In fact, the learning under Amarilys evidences characteristics of informal learning exposed by Jenkins (2011); the learning at Tambuyé was both context-sensitive and experience-dependent. Furthermore, the group learning contributed to sustaining the interest of participants, something alluded to by Davidson, Howe, and Sloboda (1997). As a student was struggling,



Amarilys would not automatically stop the lesson but would either allow them to figure it out by his/herself or look to another fellow participant for guidance (Einarsdottir, 2014).

Aside from the mentioned particularities of the music learning discussed, there remain some aspects that are important to mention. The learning combined informal and formal music learning as the instructor at times introduced WEAM concepts. The learning can be categorized as holistic combined with atomistic; it was holistic as students would learn the rhythms as a whole and that was the goal of the music learning. No musical etudes or exercise were studied for the achievement of the aims of the course (Davis, 2013; Folkestad, 2015). On the other hand, the less complex musical patterns served as a preparation for the more complex rhythms; increasing complexity is a characteristic of atomistic music learning (Love, 2015; Schippers, 2010; Vitale, 2015; Wiggins, 2007).

#### ***7.2.2.4. Participants' reactions.***

One of the objectives of this research is to emphasize the experience of the participants. In the case of Taller Tambuyé, all participants expressed satisfaction with the course. As a result of their contentment, most students enrolled in the second level of the percussion course—Elizabeth returned to the United States—, three students participated in the Tambuyé yearly-show and most of them partook in the initiatives' bombazos. All participants appreciated the cultural component of the class and the informal quiz offered to them confirmed this; the students recognized the vocabulary of Bomba as well as the regions associated with the musical genre. They also expressed that the Whatsapp video was of great use for practicing. Even though participants were satisfied and expectations were met, there were some critiques of the course. Bianca was uncomfortable with the use



of WEAM terms and most students were disappointed by not playing Cuás as much as the barrels. To these critiques, Amarilys stated that she recognizes that she did not pay as much attention to Cuás as she should have. With regards to the WEAM concepts critiques, she sees the use of this terminology as manner to sustain the music.

#### **7.2.2.5. *Alumni.***

Several themes emerged from the Alumni interviews. Both Melania and Estella saw in Tambuyé a place where they could keep engaging with music, a passion they developed during their youth. For Melania, Tambuyé became an obvious place to visit considering its proximity to her house. In contrast, Estella credits her contact with Marién and attending Tambuyé performances as to why she engages with this initiative. Even though for Melania music making is the primary reason for her engagement with Tambuyé, Estella finds in Tambuyé an emotional benefit that kept her involved with Community Music initiatives (Hallam, Creech, Varvarigou, & McQueen, 2012). In her case, Bomba serves as tool to prevent and overcome depression. Furthermore, engaging with Tambuyé has provided these ladies with an opportunity to engage in lifelong music making; Melania plays in a group that fusions Bomba with classical music as well as includes the music genre in her work as a teacher, and Estella plays Bomba with *Ausuba*—she plays barrel, composes some of the music, and sings. They continuously perform in these groups as well as participate in bombazos and the yearly show put on by Tambuyé; they were two of the leaders of the percussion number of the event.



### 7.2.3. Sustainability.

Bartolome and Shehan-Campbell (2009) explain that Community Music projects, at times, emerge from the necessity to sustain a musical genre. The Community Music initiative of Taller Tambuyé emerged somewhat organically, as it stems from the unintentional work Marién began to do as an instructor. Therefore, today the initiative promotes Bomba and has become the primary job of the Community Music leader, which drives the prices of the initiative. The Bomba instructors learned the music informally and through immersion into the Bomba community (Mok, 2011).

The work Taller Tambuyé does in promoting Bomba overcomes the change of context Bomba inherently suffers (Grant, 2017a). The initiative had been involved with traditional Bomba activities to foster the initiative—such as Bomba gatherings—and others that introduce Bomba to wider audience through the use of mass culture tools. They produced an album, they have accounts on Instagram, Twitter, and Facebook, and they have a YouTube channel where they have published videos including an Official video. This project also has a relationship with academics that offer history instruction and road trips to participants. Further, the yearly Bomba show presents Bomba in a new light—as the musical genre serves as music for theatrical pieces of social and political commentary. Hence, Tambuyé avoids presenting Bomba as a static art form while being mindful of the customs and tradition of the people that make Bomba (Schippers, 2010). Table 7.4 outlines the ways in which Taller Tambuyé promotes Bomba music in relation to what authors Titon (2009b) and Grant (2011) have stated (see Table 7.4). Tables 7.5 and 7.6 demonstrate how Taller Tambuyé relates to the practices that manifest, interact and shape Community Music according to Veblen (2004) and Schippers (2010) (see tables 7.5 and 7.6).



Table 7.4

*Comparison of Taller Tambuyé Bomba Sustainability Efforts to Titon (2009b) and Grant (2011) Domains*

<b>Titon (2009b)</b>	<b>Taller Tambuyé</b>	<b>Grant (2011)</b>	<b>Taller Tambuyé</b>
Diversity	No discrimination of individuals.	Systems of Learning	Workshops are offered and bombazos gatherings are organized at a myriad of places.
Limits to Growth	Taller Tambuyé understand their role within the cultural landscape and do not intend to overstep their mission.	Musicians and Communities	The yearly show held by Tambuyé serves as a showcase to welcome new members into the initiative as well as the numerous activities they hold each year.
Interconnection	This project has entered into partnerships with academics in Puerto Rico and abroad. The initiative is also aligned with socially conscious initiatives that aspire at social justice ambitions for the greater Puerto Rican society.	Contexts and Constructs	Tambuyé celebrates the tradition of Bomba by performing customary music during their bombazos. The initiative also brings Bomba into a new context by recounting relevant topics through the musical style.
Stewardship	Tambuyé does serve as a point of cohesion in the Bomba community. Marién organizes the national gathering of Bomba barrels, in order not to feature any particular initiative, and she also helps numerous people in the community with paperwork.	Infrastructure and Regulations	The initiative has a solid physical space in Rio Piedras. Also, Tambuyé has shown solidarity with the movement in Puerto Rico for a fairer Puerto Rican society.
		Media and the Music Industry	Tambuyé have produced an album, they are active on social media, and have an official video. They also do interviews for magazine and radio programs.



Table 7.5.

*Taller Tambuyé Compared to Veblen's (2004) Five Practices that Manifest, Interact, and Define Community Music Initiatives*

Practices	Definition	Taller Tambuyé
Active Music Learning	Active music learning that exhibits, enables, and fosters diverse teacher and learner relationships.	Bomba music learning takes place throughout the year in their home venue and schools around Puerto Rico as well as universities.
Enjoyment and Practice of Music Styles that Reflect the Life of Participants	Emphasis is placed on music genres that align and enhance the cultural life of both the community and participants through active participation and music making of all kinds.	Taller Tambuyé promote Bomba as a liberation tool from the aches suffered by participants individually and society as a whole. People enter the initiative because they identify with the experience.
Commitment to Excellence	Commitment to excellence in both the learning process and performance.	Amarilys and Marién are serious facilitators who make sure participants get from the activity the most possible knowledge.
Organic and Natural Musical Engagement	Organic and natural musical engagement be it as a daily or weekly practice among individuals, or as an intervention to enhance the musical life of a community.	Tambuyé falls in the interventionist aspect of organic and natural music making. Even though Bomba is an organic music genre, they organize bombazos for raising funds for charitable causes and enhancing the life of their own community.
Respect for the Customs of a Society	Respect for the customs of a society as well as recognition of the collective and/or individual ownership of music material and its origins.	Even though Tambuyé presents Bomba in a new light, they never tarnish the traditions of the music and also intend to serve as a cohesion point among all Bomba practitioners.



Table 7.6

*Taller Tambuyé Compared to Schippers' (2010) Five Manifestations that Give Form to Community Music Initiatives*

Practices	Definition	Taller Tambuyé
Kinds of Music Making	Alludes to the particularity of communal music activities of performing numerous musical styles.	Bomba music is the primary musical genre of the initiative. Dance and music workshops are offered and the music is fostered in several ways.
Intentions	Pertain to the musical and non-musical objectives of the activity.	The activity primarily focuses on promoting Bomba as well as celebrating members of the community. Also, Tambuyé aligns itself with several social justice initiatives in Puerto Rico.
Teaching, Learning, and Interactions	Refers to the voluntary nature of participants, and that all of these people have a say on the learning process.	Students voluntarily partake in the initiative and Amarilys, in the percussion workshop, allows participants to ask questions and have an input in the learning.
Interplays Between Formal and Informal Social-Educational-Cultural Contexts	Considering that community may refer to the sharing of a spatial setting or a common interest or living conditions, Community Music projects will have dialectical grappling between opposed concepts germane to culture, education, and society.	Aside from promoting traditional Bomba, Taller Tambuyé promotes women's full inclusion in the music genre, celebrates feminist figures, and presents Bomba music as a liberation tool from the oppressions hindering Puerto Rican society.
Participants	Community Music initiatives are receptive to anyone and therefore bind together people of diverse ages, cultures, social status, and musical ability levels among other things.	Tambuyé is receptive of all participants in spite of sexual orientation, race, or social class. The activity has brought in many middle-class participants.



### 7.3. Decimanía

Decimanía exhibits the four core characteristics of Community Music; this initiative is open to any wishful participant and often offers affordable prices for people that engage with the project (Baker & Green, 2018; Cantillon, Baker, & Buttigieg, 2017); responsibilities are impartially distributed as there is a board of directors with which both Omar Santiago and Roberto Silva work alongside (Goodrich, 2016); participants get equal access to opportunities (Higgins, 2007; Rodgers, 2017), and—normally—vigorously promote music making through Música Campesina (Matsunobu, 2018; Rofe, Geelhoed, & Hodsdon, 2017). According to Elliott, Higgins, and Veblen (2008), Community Music initiatives are shaped by several factors. In the case of Decimanía, raising funds is an important aspect of the initiative, as they have organized events in order to sponsor artistic projects and artists.

Also, Decimanía is highly impacted by their links with similar organizations around the world, higher education institutions, and philanthropic entities. However, the main influence on this Community Music initiative is their promotion of Música Campesina. Every other influence on Decimanía is conditioned to the initiative's relentless goal of keeping Música Campesina alive and transferring it from the fringes to the popular consciousness in Puerto Rico. Considering that Community Music initiatives emerge for diverse reasons (Avery, Hayes, & Bell, 2013; Bartleet & Higgins, 2018; Campbell & Higgins, 2015), the purpose of this particular initiative is to foster Música Campesina over any other purpose that Decimanía serves.

Similar to other Community Music initiatives (Lines, 2018; Mantie, 2018), Decimanía develops symbiotic relationships with all participants of the institution (artists,



students, and musicians). Decimanía features individuals, gives them work throughout the year as artists, and sponsors trips and their musical productions in exchange for them contributing to the promotion of Música Campesina. However, it is safe to say that Decimanía does not cater to a fixed audience, as they include individuals who are interested in Música Campesina (Stiege, 2010; Stiege, Ansdell, Elefant, & Pavlicevic, 2010).

From their structure, Decimanía is an institutionalized form of Community Music. The initiative arose for educational and cultural purposes, emerged from the ambition of insiders within the community of the musical genre (Omar Santiago and Roberto Silva). Similar to the Música Campesina scene, Decimanía does not have any shade of organic Community Music as promoted by this project and it does not foster organic musical activities. However, this music initiative emerged from the affection of the members for the art form and their concern with the sustainability of Música Campesina (Schippers, 2018), which is the philosophical foundation of this project. Decimanía does, nevertheless, demonstrate shades of the interventionist side of Community Music. This initiative, through hard work, has created a thoughtful disruption at the national level in order to bring attention to Música Campesina through projects and endeavors later discussed.

### **7.3.1. Music workshops at Taller Folklórico Central de Orocovis.**

Considering that Decimanía does not offer music workshops, this research focused on a Community Music initiative that primarily dealt with instructing individuals in Música Campesina. The Taller Folklórico Central like many Community Music initiatives is shaped by their location—the project is comprised of participants from neighboring municipalities and Orocovis (Veblen, 2004). Furthermore, informal and non-formal music



learning are fundamental to the initiative; the instructor primarily learned through informal learning while this initiative fosters non-formal music learning (Cabedo-Mas & Díaz-Gómez, 2016; Söderman & Westvall, 2017).

#### ***7.3.1.1. Musical facilitator: Luis Daniel Colón.***

The instructor of Taller Folklórico Central demonstrates a high-level of dexterity in Música Campesina, similar to other Community Music initiatives (Camlin & Zersen, 2018). Luis Daniel Colón, a renowned trovador in Puerto Rico (Mullen, 2002), hails from the town of Barranquitas—a municipality associated with Música Campesina. Naturally, Luis Daniel's initial development came from interaction with family members, as he became interested in the music through his father (Lum & Marsh, 2012); this interaction was fostered by his family, who urged him on to pursue music as a career (Green, 2002). This initial interaction was what led him to engage with the Música Campesina community (Akpabot, 1986; Barriga, 2005; Olujosi, 2013).

Luis Daniel's development combines three forms of music learning: informal music learning, enculturative music learning, and—to a lesser degree—non-formal music learning. The latter was only a form to refine his initial education. Luis Daniel's development matches the characteristics of informal music learning laid out by Green (2002): Luis Daniel learned a music style he identifies with; he had no use of notation during his formation and listened to numerous recordings; he learned independently, through a peer, and in a collective manner; his learning was done holistically; and his development included performing, composing and some improvising (Wright, 2013). D'Amore's principles of informal music learning are also associated to Luis Daniel's



development; he learned music he identifies with; he listened through recordings; he decided how he acquired the music; and he performed, composed, and improvised as part of his development. In spite of being an educator of numerous initiatives, Luis Daniel does not have any form of certification as his informal learning did not lead to any official certification as a musician or educator (Arriaga-Sanz, Riñao-Galán, Cabedo-Mas, Berbel-Gómez, 2017). However, he complemented his informal learning with non-formal instruction, whereas Mok (2014) states that popular musicians compliment their informal training with formal training.

The other important form of music in Luis Daniel's development was enculturative music learning, which aligns with the literature germane to this form of learning; Luis Daniel immersed himself as a child in the Música Campesina community (Shehan-Campbell, 1998, 2000, 2015); his instruction was partly guided (Buchan & Rankin, 2015); he partook in musical events with family members (Lum & Marsh, 2012), and consequently; Luis Daniel identified with the musical genre (Davis, 2013, 2015). The effect of his exposure to the timbres and rhythms of the music can be seen in the high level of dexterity he has in Música Campesina (Cabedo-Mas & Díaz-Gómez, 2016).

As a music educator, Luis Daniel exhibits several characteristics associated with a Community Music educator, since he: is cognizant of the idea that everyone deserves an opportunity to make music; provides an open setting to any participant; consciously urges and develops active music participation; encourages creativity amongst students; celebrates participants' work and recognizes their contributions; is open to diverse teacher and educator relationships and provides malleable learning environments; aims for excellence in both product and process; recognizes the musical and personal development



of participants; demonstrates commitment to lifelong learning; respects the cultural property of a given community; introduces music that is enriching to the participants and community; intends to include disenfranchised and disadvantaged people and groups; and, acknowledges the value and utility of music to promote intercultural acceptance and understanding. In addition, Luis Daniel has a particular way of empowering his pupils, as he gives them affection in order for participants to build confidence (Mosser, 2018).

### ***7.3.1.2. Participants.***

This community initiative, unlike the other two, had minors as participants: Jorge (14), Andrés (11), Mariana (9), Julia (6), and Sara (6). The first three are from the local municipality of Orocovis, while Julia lives in Morovis and Sara hails from Salinas. Considering the proximity of the places where participants come from, one can arrive at the conclusion that this Community Music initiative caters to a fixed audience (Stiege, 2010; Stiege, Ansdell, Elefant, & Pavlicevic, 2010) comprised of people that live in an area where the Música Campesina culture thrives: the mountainous center of Puerto Rico.

Even though some of the participants are adults, the vast majority of the members of the Taller Folklórico Central are minors. Julia, a kindergartener, Jorge and Andrés receive music class in school. Jorge and Andrés also play musical instruments; the former plays the saxophone while the latter plays percussion, piano, and bass. Jorge also receives Música Campesina singing lessons in school, which is a unique example in this study as this participant receives non-formal music education that reinforces his formal education. This distinct situation is similar to an assertion made by Mok (2014) who states that popular musicians complement their informal training with non-formal music training through



private lessons. Sara and Mariana do not receive music class at school but have a strong influence from their family to engage with *Música Campesina*. Sara is inspired by her trovador father to sing, while Mariana comes from a family of trovadores and singers. These were the reasons as to why these two partake in the lessons alongside wanting to sing—a purpose shared with Sara. Noticeably none of the girls mentioned *Música Campesina* as a reason to enroll. Andrés and Jorge are enrolled in this initiative because of their mother having proposed it to them. From the experience, they all expected to sing on stage.

#### ***7.3.1.3. Lessons at Taller Folklórico Central de Orocovis.***

The learning at Taller Folklórico Central aligns with the characteristics of non-formal music learning as exposed by scholars (Veblen, 2012): the learning takes place outside of formal institutions (Einarsdottir, 2014); the learning is driven by participants' interest in either *Música Campesina* or singing; the learning is systematic; the instructor serves as a mentor; and the learning is primarily done orally (Mok, 2011). The presence of Luis Daniel and his control over his pupil's development makes the learning a peer-led endeavor, although in a direct and conscious form. Furthermore, the learning is experience-dependent, as described by Jenkins (2011). Pupils arrive at the workshop and sing *décimas* and also perform at other venues in activities related to the Taller Folklórico Central and *Decimanía*. There are no etudes or complimentary exercises; therefore, the learning is primarily holistic (Schippers, 2010). Furthermore, the learning is done in a direct-interpretative form—primarily direct. Luis Daniel instructs students on what and how to



sing the assigned décimas (Pozo, & Scheuer, 1999). Students do have some leeway in the manner that they interpreted the songs.

Aside from being conducted in a non-formal manner, there are shades of enculturative music learning. Unlike most groups' learning setting, the instruction at Taller Folklórico Central consists of individual teaching within a group setting. This serves as a form of enculturative learning, as Luis Daniel explains that, in this manner, the learning brings together several people that become fundamental elements of the cognition process; parents become involved in the learning as they can see the instruction from the facilitator and enforce it at home, pupils can see and learn from the mistakes and achievements by fellow participants and also receive encouragement from all the students present at the workshops. Yet, unlike Luis Daniel, their learning is highly structured. Nevertheless, this engagement has caused to participants of the Taller Folklórico Central to partake in several activities organized by Decimanía and the broader Música Campesina community.

#### ***7.3.1.4. Participant reactions.***

Students outlined different factors that kept them returning to the initiative. Jorge and Andrés enjoyed partaking in Puerto Rican culture and contributing to the sustainment of Música Campesina. Mariana, Julia, and Sara preferred the singing aspect of the course. Also, these participants had a daily practice routine, which they conducted with their parents. It is important to note that even though the girls—the youngest participants—needed help with the questions, all students had a basic understanding of several aspects of the singing. From the quiz, one can perceive that the students would take more from the activity than practical musical knowledge, phenomena that occurs in Community Music



endeavors according to several authors (Cabedo-Mas & Díaz-Gómez, 2016). Furthermore, Luis Daniel was asked as to why he did not enforce intonation with younger students—something with which some participants clearly struggled. He explained that the most important aspect of the workshop was for students to sing during the early stages. Aspects such as intonation would be enforced along the way. Indeed, it can be perceived that even though the younger students might not show good intonation at times, the older students intone better and the instructor is more rigid in this aspect. Evidently, this approach prioritizes the music making aspect of Community Music (Matsunobu, 2018; Rofe, Geelhoed, & Hodsdon, 2017)

All the students, when asked who was their favorite trovador they all mentioned Luis Daniel Colón, which can also be seen in the perception of alumni from the Taller Folklórico Central as well. Furthermore, it is important to mention that Luis Daniel, as an educator, has ulterior motives to his education. Inconspicuously, even though he wishes that participants might fully develop their musical skills, the ultimate goal is to enhance the lives of participants in several ways: to make them better students, people, and contributing members of a Puerto Rican society in need for transformation (Koopman, 2007). This phenomenon deviates from what is stated by Boeskov (2017), who argues that, when fostering benefits outside of music making, educators bring attention to issues they would like to ameliorate.

#### ***7.3.1.5. Alumni.***

From the alumni of Taller Folklórico Central one can perceive two different cases in terms of inception and outlook on their experience. For instance, Doncella entered the Música



Camepsina scene by chance. Her parents were encouraging, and the singing aspect of Música Campesina motivated her; she took music lessons in school yet was not drawn to the conventional instruction that was offered to her. She developed her skills under the tutelage of Luis Daniel Colón, as explained in the previous section. Her desire to engage with Música Campesina at the Taller Folklórico Central stemmed from her choosing to partake in a Community Music initiative of her interest (Higgins, 2012b). Rafael, on the other hand, was enculturated into the music genre, as several family members are trovadores and he took his initial steps during family activities (Shehan-Campbell, 1998, 2000, 2015). Furthermore, from Luis Daniel, Rafael learned how to sing in tune, compose, and improvise. Doncella also learned the said skills from Luis Daniel but she had a larger focus on performance; she performed with an ensemble at several venues and was successful at local competitions. The fact that both alumni took what they wished from their interaction with the Taller Folklórico Central aligns with a core principle of non-formal music education; participants take from their experience what they wish regardless of the presence of an educator (Mak, 2006; Veblen, 2012; Wright & Kanellopoulos, 2010). Both Doncella and Rafael demonstrate a commitment to lifelong music making, yet in different manners. Whereas Rafael intends to make a career out of the music genre, Doncella primarily sees being a trovadora as part of her identity; she sings occasionally and even collaborates with Rafael in his musical career.

### **7.3.2. Sustainability**

The main goal of Decimanía is to sustain and propagate Música Campesina. Everything the Community Music initiative does is with this aim in mind and the reason for its



existence (Bartolome & Shehan-Campbell, 2009). Similar to other Community Music initiatives (Grant, 2017a), Decimanía faces several problems in their intention to promote Música Campesina: lack of exposure in the national media, lack of funding to promote artists, dearth of opportunities to present themselves at national festivals, lack of interest from the public, and having to adopt to the changes of globalization.

Decimanía has dealt with these deficiencies in an effective manner. The lack of exposure was counteracted with several initiatives: buying time on a radio station, producing music albums that are played on said programs, and conducting their Fiesta Cultural television show. Funding for the activity stems from philanthropic organizations, the selling of albums, and the revenue generated from some of the activities they organize. The lack of participation in national festivals has ameliorated because of improved relations with municipalities and generating activities within the towns. With these actions Decimanía has managed to generate interest in Música Campesina. The attention to the musical genre can be seen in the amount of records that they sell and the attendance at their festivals. Furthermore, Table 7.7 demonstrates a comparison between the Decimanía initiative and what Titon (2009b) and Grant (2011) state regarding the sustainability of musical genres (see Table 7.7). Tables 7.8 and 7.9 show a comparison between the aspects that shape Community Music initiatives as stated by Schippers (2010) and Veblen (2004) and Decimanía (see tables 7.8 and 7.9).



Table 7.7.

*Comparison of Decimanía Música Campesina Sustainability Efforts to Titon (2009b) and Grant (2011) Domains*

<b>Titon (2009b)</b>	<b>Decimanía</b>	<b>Grant (2011)</b>	<b>Decimanía</b>
Diversity	Decimanía brings together children and artists from municipalities. They have also established relations with other countries.	Systems of Learning	Decimanía sponsors numerous Community Music initiatives as well as produces educational material and offers opportunities for adults and children to perform.
Limits to Growth	As a non-profit organization, Decimanía does not take steps that might detriment their larger objective. Also, the introduction of a board has aided the initiative in the way they utilize their resources.	Musicians and Communities	Decimanía hosts numerous artists. The institution, in exchange for their talent, looks out for the remuneration of said artists. They also take interest in honoring the members of the tradition and their wellbeing.
Interconnection	Decimanía has made connections with similar initiatives that promote Música Campesina in other countries. However, in Puerto Rico there is a growing fear related to losing talent to other musical genres.	Contexts and Constructs	Singers express themselves about life in the Puerto Rican countryside. The lack of adult females is changing as the younger generation is fairly represented by females.
Stewardship	Decimanía offers the space for other musical artists to flourish. They contribute to their projects and help upcoming artists with the business aspect of the musical community.	Infrastructure and Regulations	There are several entities with which Decimanía engages: Fundación Flamboyán, Decimanía Panamá, and Universidad de Las Palmas de Gran Canaria.
		Media and the Music Industry	Decimanía has produced albums and a weekly television show for the general public. They also have a radio show.



Table 7.8.

*Decimania Compared to Veblen's (2004) Five Practices that Manifest, Interact, and Define Community Music Initiatives*

Practices	Definition	Taller Folklórico Central de Orocovis
Kinds of Music Making	Alludes to the particularity of communal music activities of performing numerous musical styles.	Música Campesina is the primary musical genre fostered by this initiative.
Intentions	Pertains to the musical and non-musical objectives of the activity.	As expressed by the educator, Luis Daniel Colón's primary aim is to develop upstanding citizens who contribute to Puerto Rican society. The objective is not to produce musicians.
Teaching, Learning, and Interactions	Refers to the voluntary nature of participants, and that all of these people have a say on the learning process.	Students initially do not have a say in their development, but eventually write their own décimas and chose the songs they wish perform.
Interplays Between Formal and Informal Social-Educational-Cultural Contexts	Considering that community may refer to the sharing of a spatial setting or a common interest or living conditions, Community Music projects will have a dialectical grappling between opposing concepts germane to culture, education, and society.	Considering Música Campesina is a male dominated community, Luis Daniel promotes empowerment among female students. Considering the dire state of Puerto Rico, the initiative foments love of country.
Participants	Community Music initiatives are receptive to anyone and therefore bind together people of diverse ages, cultures, social status, and musical ability levels among other things.	No discrimination is fostered at the Taller Folklórico Central and no marginalization is made based on talent. Also, the initiative is accessible to low income individuals.



Table 7.9.

*Decimania Compared to Schippers' (2010) Five Manifestations that Give Form to Community Music Initiatives*

Practices	Definition	Taller Folklórico Central de Orocovis
Active Music Learning	Active music learning that exhibits, enables, and fosters diverse teacher and learner relationships.	There is a non-formal music learning dynamic embedded in the initiative, where distinctive relationships are developed with each participant.
Enjoyment and Practice of Music Styles that Reflect the Life of Participants	Emphasis is placed on music genres that align and enhance the cultural life of both the community and participants through active participation and music making of all kinds.	Participants benefit from sharing communities and a music culture fostered by their town with parents and their locale. Through organizations like Decimania, students get to engage with a wider community.
Commitment to Excellence	Commitment to excellence in both the learning process and performance.	Luis Daniel demonstrates commitment to both process and product, chastising students' averageness and celebrating their improvement.
Organic and natural musical engagement	Organic and natural musical engagement be it as a daily or weekly practice among individuals or as an intervention to enhance the musical life of a community.	The Taller Folklórico Central becomes a weekly practice that enhances the life of not only the participants but of parents and siblings.
Respect for the customs of a society	Respect for the customs of a society as well as recognition of the collective and/or individual ownership of music material and its origins.	Considering Música Campesina is the heritage of the music, this Community Music initiative instills care for the music genre by making students' songs be dedicated to the art form.



#### **7.4. Cross-Case Analysis**

This section of the discussion provides a cross-case comparison of all three Community Music initiatives. The contrasts between the projects contributes to answering the research questions of this study: how is music education carried out in Puerto Rican Community Music initiatives that foster and preserve the country's traditional music? What are the sustainability efforts of Community Music initiatives that intend to preserve the traditional musical styles of Puerto Rico? Also, conclusions about Community Music praxis in Puerto Rico in relation to music learning, traditional music sustainability, and Community Music facilitators as well as participants are outlined.

##### **7.4.1. Idiosyncrasy of Community Music initiatives.**

One of the objectives of this research is to outline the philosophical approach of the Community Music project. From the three initiatives studied in this research, one can appreciate a tendency to adopt an institutionalized model of Community Music. This phenomenon largely stems from the needs of Taller Tambuyé and Decimanía to raise funds in order to sustain the initiatives and develop musicians for the respective musical scenes they foster. La Junta evidences shades of all three forms of Community Music initiative because of their eclectic agenda and aims that go beyond promoting Plena, hence suggesting that prioritizing music sustainability would lead to adopting an institutionalized form of Community Music. Furthermore, La Junta does raise funds for several of their projects, yet this practice does not interfere with the organic and interventionist aspects of the Community Music project. Moreover, all initiatives practice the four core of principles of Community Music initiatives: accessibility, decentralization, equality, and music



making. It is important to mention that the principle of decentralization varies considerably among the initiatives in terms of both the administrative aspect of the projects and their approach to music learning.

#### **7.4.2. Community Music facilitators.**

All three facilitators, to various degrees, learned the music they foster and practice in an enculturative manner; Amarilys, unlike Tito and Luis Daniel whose musical learning experience took place during their childhood, commenced her inception into the Bomba community as a young adult. Nevertheless, she did learn through interaction with the Bomba musical scene. Further, she complemented her skills by taking individual private lessons in a non-formal manner, similar to what Luis Daniel did in order to refine his vocal skills. Unlike Tito and Luis Daniel, Amarilys received formal music instruction during her undergraduate studies in percussion at the Conservatorio de Música de Puerto Rico. Amarilys is the only instructor who received formal music instruction at a higher learning institution, something that influences her approach to teaching. Amarilys' development stands as unique in comparison to the other Community Music educators and Community Music leaders. Unlike Amarilys, the leaders and educators interviewed learned how to play music in an enculturative and informal manner. This aberration might stem from the recent access to music programs in formal music institutions that offer instruction in traditional music.



### **7.4.3. Participant's profile and reasons to enroll in the Community Music initiative.**

In terms of La Junta and Taller Tambuyé, one can appreciate that participants in these initiatives comprised a similar group; La Junta had two university students, and three professionals, while Tambuyé's group was comprised of one university student and four professionals. The median age of La Junta participants was 39 years, while Tambuyé's was 32.6. Both median ages are close. Furthermore, the students from Taller Folklórico Central were all school children who varied between the ages of 6 and 14.

Regarding the reasons to enroll with the Community Music initiatives, there were some similar motivations behind joining the projects: wishing to engage with Puerto Rican music, learning to play music, and learning in a group setting. In general, most participants' interest in learning a particular Puerto Rican traditional music genre drove them to join the Community Music projects. However, the three youngest participants at Taller Folklórico Central—Mariana, Sandra, and Julia—were more interested in singing than Música Campesina.

### **7.4.4. Forms of instruction.**

All the initiatives impart their knowledge in a peer-led, non-formal, group setting manner with some characteristics of informal music learning. There was a context-sensitive and experience-dependent aspect to the learning, and participants partook in an initiative that fostered a musical genre that interested them. In spite of the similarities with informal music learning, the learning fairly aligns with the characteristics of non-formal music learning: 1) the cognition was relatively systematic and aimed at a pre-determined goal; 2)



the guidance overlapped with mentorship; 3) the education occurred outside formal institutions; and 4) the modes of transmission included visual, aural, and oral instruction. With regards to La Junta and Taller Tambuyé, the learning was done holistically in a group setting and also replicated the way in which these musical expressions are performed in their basic form.

This form of learning was also practiced in Taller Folklórico Central but there is a nuance that should be mentioned. Unlike a cohesive effort of the learning exhibited in La Junta and Tambuyé, Taller Folklórico Central promotes individual learning within a group setting. Students, from the beginning, get a context-based learning experience as they perform in front of a crowd of peers and parents. The learning can be construed to be group learning, because even though Luis Daniel places his focus on one particular student at a time, the rest of the participants can learn from the performances of their peers. Furthermore, the use of WEAM concepts in Taller Tambuyé also diverges from the norm. Amarilys is the only facilitator with formal music training at a higher learning music institution. Hence, she uses concepts of WEAM to explain several concepts of Bomba. There was a criticism to said approach by one of the participants of Tambuyé, yet Amarilys defends the use of said concepts as she intends to preserve Bomba through the use of WEAM. With respect to La Junta, the form in which this initiative differed from the others can be seen in the amount of playing it exposed students to and the amount of improvisation realized during lessons. Improvisation, even though a part of both Música Campesina and Bomba, is not taught in the initial stages of musical development at Taller Tambuyé and Taller Folklórico Central. Furthermore, reactions to the initiatives were largely positive,



and desires to have received music lessons earlier were expressed as well as commitment to continuing with instructions.

#### **7.4.5. Alumni.**

All the alumni interviewed demonstrated high levels of affection for their Community Music initiatives, leaders, and facilitators. There seemed, however, to be two outlooks to the end of learning music. Both Tambuyé alumni as well as Doncella from Taller Folklórico Central did not practice music with an aim to enrich themselves or undertake music as a profession. In contrast, the La Junta alumni as well as Rafael from Taller Folklórico Central have undertaken music as a career. The professional outlook on these musical genres is not primarily fostered in the Taller Tambuyé and La Junta initiatives; an interest in entering the music profession might have arisen from the eventual interaction with the musical scenes as well as being inspired by their facilitators. Rafael, Orlando, and Miguel all expressed admiration for their mentors. Regardless of their outlook, all six alumni have found a space to engage in lifelong music making outside of the Community Music initiatives that introduced them to the music genre.

#### **7.4.6. Sustainability.**

In terms of sustainability efforts, all three initiatives show a commitment to the promotion of the Puerto Rican musical genre they fosters. Their emphasis as well as approach, however, differs. For instance, Decimanía prioritizes exposing Música Campesina to a national audience and aspires to be the face of Música Campesina in Puerto Rico; they conduct a national radio show, hold an international festival, and, among other things, hold



a weekly television show. Conversely, Taller Tambuyé primarily focuses on fostering Bomba by instructing their participants in the musical tradition and providing them with activities in which students can put their acquired knowledge and immerse themselves in practice within the larger Bomba community; Tambuyé organizes events open to the larger Bomba community, which allows participants to make contact with other musicians from the scene and be exposed to other interpretations of the musical genre. Tambuyé, to a lesser degree, reaches a wider audience through their yearly show, which features their students, and by unofficially organizing the Encuentro de Tambores, which brings together Bomba practitioners from across the island of Puerto Rico. Furthermore, La Junta, out of the three initiatives, has the most eclectic form to foster Plena music. This initiative organizes weekly Plena gatherings, offers workshops in diverse settings, and gives performances internationally as well as lessons. Further, the initiative is also in the midst of installing a walking Plena museum along the streets of the El Machuchal neighborhood. In the appendix section, one can see how these Community Music initiatives' efforts to sustain Puerto Rican music fare in comparison to the nine domains of Community Music exposed by Schippers (2018) and Sound Links (2008).

## **7.5 Conclusion**

From a broader perspective this research shows that, similar to what has been exposed by the wider related literature, Community Music initiatives in Puerto Rico have diverse aims and praxis even though they share a common goal: to foster traditional music. After a thorough assessment of the educational approaches, however, one finds little variation between the initiatives: highly contextualized based peer-led group learning in a non-



formal manner. Although nuances can be perceived—i.e. Decimanía and their individual group learning, Taller Tambuyé and their use of WEAM concepts, and La Junta's performance-based learning with use of improvisation—generally the learning is similar. These shades in praxis stem from both the musical cultures fostered by the Community Music initiatives, and the educators' experience: Música Campesina has a solo singer tradition, Amarilys was exposed to WEAM concepts during her formal training at the conservatory, and Tito learned Plena in communal gatherings and not through direct instruction.

In terms of sustainability, one can also perceive diverse approaches to preserving the musical traditions of Puerto Rico. The most conspicuous of the three is Decimanía, whose primary purpose is to foster Música Campesina. They have a music business approach to promoting the musical genre, as the initiative produces albums, organizes performance opportunities for musicians and participants, and, among other things, produces radio and television programs. The social contribution of Decimanía is not overt nor a main focus of their endeavors. Their social contributions take part through the Community Music initiatives that Decimanía sponsors. This is the case of the Taller Folklórico Central where Luis Daniel does not primarily intend to develop singers of Música Campesina but rather to contribute to Puerto Rican society. Therefore, one can assume that all the social work of Decimanía is primarily fostered by the initiatives they sponsor.

In the case of Taller Tambuyé, their promotion of Bomba primarily occurs through the planning of activities in which their participants can put the content learned in lessons into practice. Tambuyé organizes Bomba gatherings so that percussion and dancing



students can put what they learn at the Community Music initiative into practice. Their attempt to reach a broader audience also occurs in the bombazos they put together, but more conspicuously in the yearly show that they organize. This event is held in a public forum and intends to showcase the accomplishments of students and to entice others to join Taller Tambuyé. Furthermore, Tambuyé also fosters educational trips where scholars teach students about the history of Bomba, something that is also fostered in the particular lessons. It is also important to note that Taller Tambuyé, unlike Decimanía, has an active role in the social causes of Puerto Rico; they participate in demonstrations and marches against austerity in Puerto Rico as well as against the discrimination of women and marginalized groups of society.

La Junta also provides social commentary and agency on the current state of affairs in Puerto Rico, but, unlike Tambuyé, they do it from a communal perspective; they stand against discrimination, gentrification, and intend to provide their community of El Machuchal with the best possible quality of life. In terms of preserving Plena, even though it is not the primary focus of La Junta, this initiative fosters the musical genre by hosting workshops—which was hampered by the disappearance of their physical space—and by hosting impromptu and organized musical gatherings. La Junta also travels internationally to offer workshops at universities, other Community Music initiatives, and music festivals.

Most participants in the study had common reasons to engage with their respective Community Music initiatives: wanting to play music, wanting to learn Puerto Rican music, wishing to meet others through music making, and wishing get in touch with Puerto Rican culture. Participants enjoyed their experience although not all expressed a commitment to continue with their learning. Said issue may stem from a perspective that most Puerto



Ricans can have with regards to music and traditional music in Puerto Rico. Since their inception, these musical expressions were practiced in a communal manner and for the sake of music making—similar to how Tito learned.

Yet, today the promotion and perception of traditional Puerto Rican music largely objectifies them; the art forms are produced as performances that are not necessarily open to anyone and, even though the divide between audience and performer is blurry, the musical engagement from outsiders is rare and marginal. This phenomenon can be seen in the La Junta workshops. On the days of the workshop, the lessons were followed by a *plenazo*. Participants did not partake because of a lack of confidence and a dearth of motivation from the facilitator. Furthermore, this objectification of music can also be seen in the alumni of both La Junta and, to a degree, Taller Folklórico Central; three of these four alumni have continued their musical engagement by making music their profession. Furthermore, the aims of *Decimanía* to promote *Música Campesina* might be hindered by their own approach. The focus on solo singers and the fact that some participants engage with the musical genre because of their interest in singing, as seen by three of the participants in Taller Folklórico Central, may elicit future problems. Omar Santiago, in his interview, lamented the fact that *Música Campesina* loses singers to other musical genres. This occurrence can take place because of the way that *Decimanía* promotes outstanding participants as artists that compete for the attention of consumers of popular culture. The problem with this approach is that *Música Campesina* does not have the presence that other musical genres have in the popular culture framework. Hence, children that might want to live as an artist from music may change musical genres in order to generate more attention.



This phenomenon can be seen in numerous artists in the popular culture scene in Puerto Rico who initiated their musical development in *Música Campesina*.

This aspect of the Community Music initiatives must be considered when wishing to include Puerto Rican music into formal educational institutions. Teaching this of this music as human expression, similar to how Tambuyé and La Junta do it, can propel lifelong music engagement. Thus the pedagogical development of a musical program that fosters Puerto Rican traditional musical genres must be driven by an ethnomusicological and non-universalist outlook of the art forms; each musical genre should be seen as a musical expression that does not conform to conventional Western European aesthetics of music and that celebrates the genre as a phenomenological occurrence. This pedagogical approach can be supported by including Community Music initiatives, as the ones featured in this research, that can provide a place where pupils can put into practice what they learn.

In line with what has been exposed in the previous paragraph, Appendix 4 contains content and procedure blocks grounded in Puerto Rican traditional music. Based on proposed objectives, blocks of content and procedure offer a conceptual, procedural and attitudinal approach to teaching a specific subject (music) and/or unit (Puerto Rican traditional music). Based on several aims, blocks of content and procedure seek to reflect that various content together helps meet the objectives of a course or unit. In relation to this research, the contents and procedure blocks in Appendix 4 propose a comprehensive music education program in Puerto Rican traditional music that embodies ethnographic non-universalist ethos discussed in the previous paragraph.

The inclusion of these musical art forms in the formal music education framework would also require the music teacher education programs in Puerto Rico to provide



instruction in the art forms. As it currently stands, none of the eight music education programs include musical or music pedagogy courses in their curricula. Consequently, the creation of courses that attend to this dearth is necessary. However, including the Puerto Rican musical traditions must include the expressions as a whole; in the case of Bomba, future educators must understand the dance component of the music in order to offer students a culturally responsive outlook of the music. Hence, courses can include guest lecturers from various parts of the country that can express the nuances of the musical genres. Furthermore, pre-service music educators can benefit from undertaking internships in Community Music initiatives where they can gain first-hand experience on the cognition process of Puerto Rican music. Regardless of the approach, in order to adequately prepare pre-service educators to offer instruction in these musical expressions, their exposure must relate to the actual representation of the art forms. Otherwise, a decontextualized exposure to this music risks promoting a universalist notion of music and/or prevent students from understanding the social, educational, and, lifelong advantages that Puerto Rican music can provide.

This study can propel other scholars to carry out similar investigations. For instance, considering the lifelong music making in which the alumni were engaged, other scholars can trace if these Community Music initiatives—and the ones in Puerto Rico at large—incite enduring music participation. Furthermore, this sort of research could detail what it is about Community Music initiatives in Puerto Rico that fosters lifelong music making, approaches that can in turn be imitated in other settings. Another study, which could build upon this research, might involve the well-being of Community Music participants. Several of the participants of this research expressed engaging with Puerto



Rican traditional music in order to escape their monotonous daily routines as well as to deal with mental health problems. Therefore, research could be conducted into how engagement with Puerto Rican music improves the well-being of participants. In a similar vein, neuroscientists who research music could evaluate the effects that traditional Puerto Rican music has on experienced and beginner participants. Although there is now substantial research on the effects that WEAM has on neuroplasticity, minimal attention has been given to jazz, other popular music genres, and traditional musical expressions. Research could be carried out with Community Music participants that engage with traditional Puerto Rican music in order to compare such results with other musical genres.

From a general perspective, this research aligns with both the Community Music and music learning literature. For instance, non-formal music learning was the primary form of instruction even though it is safe to say that many of the characteristics of both informal as well as enculturative music learning manifest. The research also sheds light on an aspect of Community Music that is somewhat underrepresented in the literature: the sustainability of traditional musical expressions. The results of this study, aside from being compared to the current literature, can also be compared to the research of future researchers who wish to analyze the musical development of Community Music facilitators, participants, learning methods, approach, forms, and sustainability of traditional musical genres. Furthermore, the research can serve as a building block for the development of music curricula based on Puerto Rican music in a manner that dignifies, celebrates, and respects the musical genres.



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# Appendices



## Appendix 1. Taller Tambuyé Images and Nine Domains of Community Music



Image of Tambuyé's building.



Image of Tambuyé's building.





Image of participants' first percussion lesson.



Image of a percussion lesson led by Amarilis.





Image of a percussion lesson led by Amarilys.



Image of a Tambuyé bombazo during the Jueves de Rio Piedras.





Image of a bombazo held at El Solar de la Cerra.



Image of workshop held at L'Alliance Française de Puerto Rico.





Image of Tambuyé dance lesson.



Image of percussion rehearsal for Tambuyé 15 year show.





Image of pequeños Tambuyé lesson.



Image of rehearsal for Tambuyé 15 year show.





Promotion for the Tambuyé 15 year show.



Image of the Tambuyé 15 year show: Vieques Piece.





Image of the Tambuyé 15 year show: Vieques Piece.



Image of percussion performance in Tambuyé 15 year show.





Tambuyé lesson after Hurricane María.





Taller Tambuyé a ajouté 7 photos.

12 h · 🌐

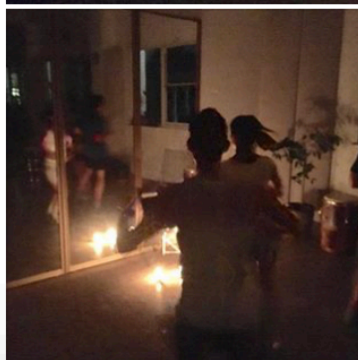
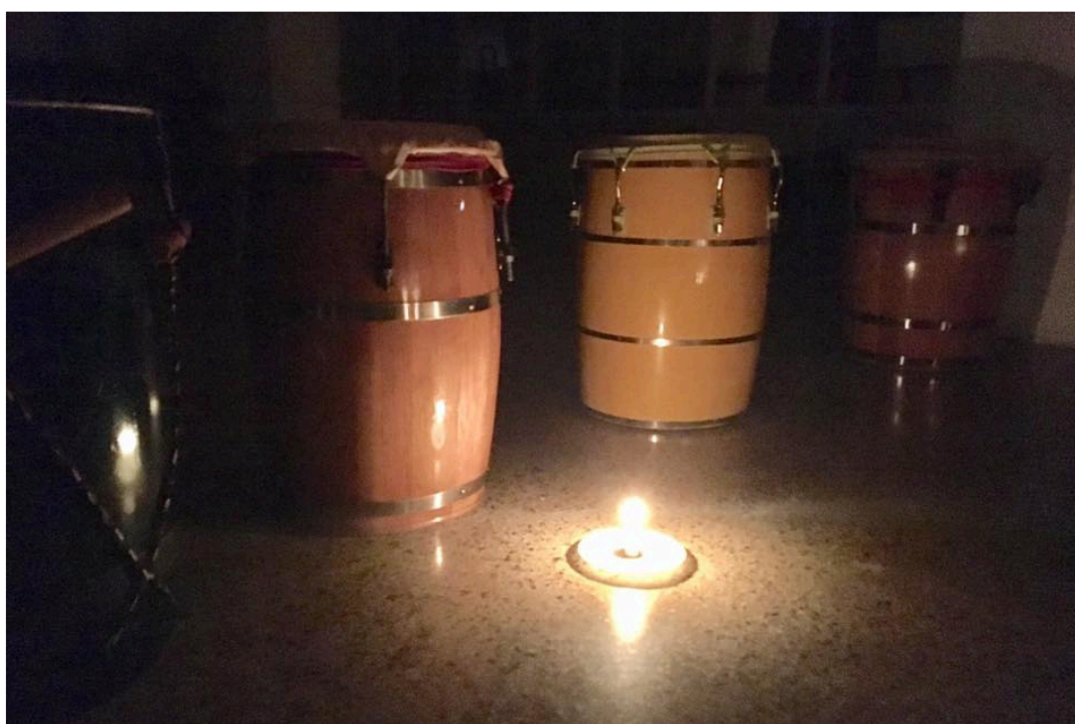
...

La falta de luz no nos detiene porque ahora con más razón buscamos espacios para soltar tensiones, sanar dolores y apoderarnos de nuestro presente para construir futuro.

¡Gracias Amalís y Emanuel por estar para sus estudiantes! Mis respetos siempre.

¡Seguimos!... [Afficher la suite](#)

[Voir la traduction](#)



Screenshot of Tambuyé Facebook page after Hurricane María.



## Nine Domains of Community Music Applied to Tambuyé

<b>Structures &amp; Practicalities</b>	<div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"><b>Infrastructure</b></div> <ul style="list-style-type: none"> <li>• <b>Buildings</b> <ul style="list-style-type: none"> <li>○ Space at Ponce De León Ave. in Rio Piedras</li> </ul> </li> <li>• <b>Performance Spaces</b> <ul style="list-style-type: none"> <li>○ Rio Piedras</li> <li>○ El Boricua</li> <li>○ El Solar de la Cerra</li> <li>○ Performance Halls</li> </ul> </li> <li>• <b>Funding</b> <ul style="list-style-type: none"> <li>○ Lessons offered in Taller Tambuyé.</li> <li>○ Donations during bombazos</li> </ul> </li> </ul>	<div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"><b>Organization</b></div> <ul style="list-style-type: none"> <li>• <b>Structured Roles</b> <ul style="list-style-type: none"> <li>○ Marién Torres is the leader of the initiative</li> </ul> </li> <li>• <b>Mentoring of New Leaders</b> <ul style="list-style-type: none"> <li>○ Offering workshops to children from marginalized communities</li> </ul> </li> <li>• <b>Links to Peak &amp; Related Bodies</b> <ul style="list-style-type: none"> <li>○ Ausuba (Puerto Rico)</li> <li>○ Colectivo Feminista (Puerto Rico)</li> </ul> </li> </ul>	<div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"><b>Visibility/PR</b></div> <ul style="list-style-type: none"> <li>• <b>Promotion,</b> <ul style="list-style-type: none"> <li>○ Social Media (Facebook/Twitter/Instagram)</li> </ul> </li> <li>• <b>Exposure in Local Press/Media</b> <ul style="list-style-type: none"> <li>○ El Nuevo Día (Newspaper)</li> <li>○ Primera Hora (Newspaper)</li> <li>○ Radio Universidad (Radio station)</li> <li>○ Claridad (Newspaper)</li> </ul> </li> </ul>
<b>People &amp; Personnel</b>	<div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"><b>Relationship to Place</b></div> <ul style="list-style-type: none"> <li>• <b>Connection to Rio Piedras</b> <ul style="list-style-type: none"> <li>○ Hurricane rehabilitation</li> <li>○ Participation in local business council</li> </ul> </li> <li>• <b>Connection to Cultural Identity and Cultural Heritage</b> <ul style="list-style-type: none"> <li>○ Bomba gatherings</li> <li>○ Road trips to Bomba historical sites</li> </ul> </li> <li>• <b>Balance Between Physical and Virtual Space</b> <ul style="list-style-type: none"> <li>○ Promotion online of activities</li> </ul> </li> <li>• <b>Pride of Place</b> <ul style="list-style-type: none"> <li>○ Jueves de Rio Piedras</li> <li>○ Combating gentrification</li> </ul> </li> </ul>	<div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"><b>Social Engagement</b></div> <ul style="list-style-type: none"> <li>• <b>Engaging the Marginalized ‘At Risk’ or ‘Lost to Music’</b> <ul style="list-style-type: none"> <li>○ Workshops for underprivileged children</li> </ul> </li> <li>• <b>Commitment to Inclusiveness</b> <ul style="list-style-type: none"> <li>○ No discrimination on any basis</li> </ul> </li> <li>• <b>Providing Opportunities of Empowerment</b> <ul style="list-style-type: none"> <li>○ Challenging gender roles within Bomba by promoting women’s full engagement with the musical genre</li> </ul> </li> <li>• <b>Links to Wellbeing</b> <ul style="list-style-type: none"> <li>○ One alumni stated Bomba music making in Tambuyé helped her overcome personal struggles</li> </ul> </li> </ul>	<div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"><b>Support Networking</b></div> <ul style="list-style-type: none"> <li>• <b>Links to the Local Community</b> <ul style="list-style-type: none"> <li>○ Comité Cultural de Río Piedras</li> </ul> </li> <li>• <b>Links to Other Community Groups</b> <ul style="list-style-type: none"> <li>○ Colectivo Feminista</li> <li>○ University Student’s Movement</li> </ul> </li> <li>• <b>Links to Business</b> <ul style="list-style-type: none"> <li>○ Businesses across Rio Piedras</li> </ul> </li> </ul>
<b>Practice &amp; Pedagogy</b>	<div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"><b>Dynamic Music Making</b></div> <ul style="list-style-type: none"> <li>• <b>Active Involvement Open to All</b> <ul style="list-style-type: none"> <li>○ Impromptu Bomba gatherings</li> <li>○ Organized Bomba workshops</li> </ul> </li> <li>• <b>Flexible Relationship Audience &amp; Performers</b> <ul style="list-style-type: none"> <li>○ Inclusion of individuals of all ages in both workshops and open Bomba gatherings</li> </ul> </li> <li>• <b>Balancing Process &amp; Product</b> <ul style="list-style-type: none"> <li>○ Instruction combined with music making</li> </ul> </li> </ul>	<div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"><b>Engaging Pedagogy and Facilitation</b></div> <ul style="list-style-type: none"> <li>• <b>Sensitivity to Differences in Learning Styles, Abilities, Age &amp; Culture</b> <ul style="list-style-type: none"> <li>○ Workshops catered to children and adults</li> <li>○ Workshops for non-Puerto Ricans.</li> </ul> </li> <li>• <b>Nurturing a Sense of Group/ Individual Identity</b> <ul style="list-style-type: none"> <li>○ Allowing participants</li> </ul> </li> <li>• <b>Commitment to Inclusive Pedagogies (ranging from formal to informal)</b> <ul style="list-style-type: none"> <li>○ Non-formal music education</li> </ul> </li> <li>• <b>Embracing Multiple References to Quality</b> <ul style="list-style-type: none"> <li>○ Including regional aspects of Bomba</li> </ul> </li> </ul>	<div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"><b>Links to School</b></div> <ul style="list-style-type: none"> <li>• <b>Locating Activities in Schools</b> <ul style="list-style-type: none"> <li>○ Workshops in schools</li> </ul> </li> <li>• <b>Marrying Formal &amp; Informal Learning</b> <ul style="list-style-type: none"> <li>○ Instructor intends to preserve Bomba music through Western European Art Music</li> </ul> </li> </ul>



## Appendix 2. Decimanía Images and Nine Domains of Community Music



Image of Luis Daniel composing a Décima along side the children of the Save the Children summer camp.



Image of Percussion lesson offered to the children of the Save the Children summer camp.





Image of final day performance at the Save the Children summer camp.



Image of final day performance at the Save the Children summer camp.





Omar Santiago performing with Luis Daniel's band at Barranquita's Festival Artesanal.



Conjunto Mapeyé performing at a fundraising activity for a trovador organized by Decimanía.





Opening of the Semana del Trovador in Hormigueros, Puerto Rico.

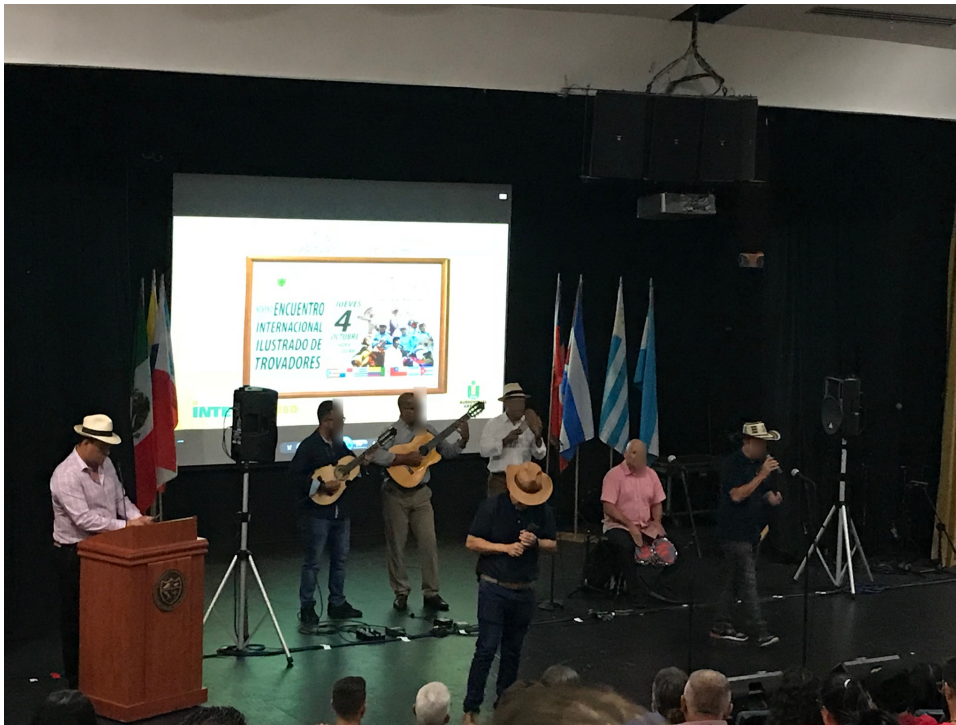


Opening of the Semana del Trovador in Hormigueros, Puerto Rico.





Children's Trovador congress held during the Semana del Trovador in San Lorenzo, Puerto Rico.



Colombian delegation performing during the "Encuentro Ilustrado" in Arecibo, Puerto Rico.





Closing of the “Semana del Trovador” in Arecibo, Puerto Rico.



Luis Daniel offering a lesson at the Taller Folklórico Central in Orocovis.



**Decimania Inc**  
13 min · 🌐

DECIMANIA EN TELE MUNDO - Hoy a las 4PM el trovador Omar Santiago y Los Parranderos cierran el espectáculo de Al Rojo Vivo con María Celeste Ararrás, con el tema Nos Vamos a Levantar. Esta parranda tiene 745,000 vistas y sigue subiendo gracias a todos por sus comentarios.



 Me gusta    Comentar    Compartir

Decimania offered a parranda as part of a television show and as a present to a battered community after Hurricane María.



## Nine Domains of Community Music Applied to Decimanía

Structures & Practicalities	<b>Infrastructure</b> <ul style="list-style-type: none"> <li>• <b>Buildings</b> <ul style="list-style-type: none"> <li>○ Central offices at PR-119 in Hatillo</li> </ul> </li> <li>• <b>Performance Spaces</b> <ul style="list-style-type: none"> <li>○ Municipal festivities</li> <li>○ Concert halls</li> <li>○ Television programs</li> </ul> </li> <li>• <b>Funding</b> <ul style="list-style-type: none"> <li>○ Flamboyán Foundation</li> <li>○ National Endowment of the Arts</li> <li>○ Musical presentations</li> <li>○ Sales from albums</li> <li>○ Donations</li> </ul> </li> </ul>	<b>Organization</b> <ul style="list-style-type: none"> <li>• <b>Structured Roles</b> <ul style="list-style-type: none"> <li>○ Omar Santiago &amp; Roberto Silva-Planning and Producing</li> <li>○ Board members-sources of revenue, financial administration</li> </ul> </li> <li>• <b>Mentoring of New Leaders</b> <ul style="list-style-type: none"> <li>○ Children within the music initiatives fostered by Decimanía</li> </ul> </li> <li>• <b>Forward Planning</b> <ul style="list-style-type: none"> <li>○ Roberto Silva &amp; Omar Santiago</li> </ul> </li> <li>• <b>Links to Peak &amp; Related Bodies</b> <ul style="list-style-type: none"> <li>○ Universidad de Canrias (Spain)</li> <li>○ Centro de Estudios Avanzados y del Caribe (Puerto Rico)</li> <li>○ Flamboyán Foundation (Puerto Rico)</li> <li>○ Decimanía Panamá (Panamá)</li> </ul> </li> </ul>	<b>Visibility/PR</b> <ul style="list-style-type: none"> <li>• <b>Promotion,</b> <ul style="list-style-type: none"> <li>○ Social media (Facebook/Twitter)</li> </ul> </li> <li>• <b>Exposure in Local Press/Media</b> <ul style="list-style-type: none"> <li>○ El Nuevo Día (Newspaper)</li> <li>○ Primera Hora (Newspaper)</li> <li>○ Radio Universidad (Radio station)</li> <li>○ Telemundo (Television station)</li> <li>○ Canal Seis (Television station)</li> <li>○ Univisión (Television)</li> </ul> </li> </ul>
	<b>Relationship to Place</b> <ul style="list-style-type: none"> <li>• <b>Connection to Puerto Rico</b> <ul style="list-style-type: none"> <li>○ Fostering Puerto Rican culture is the primary objective of the initiative</li> </ul> </li> <li>• <b>Connection to Cultural Identity and Cultural Heritage</b> <ul style="list-style-type: none"> <li>○ Fostering the mountainous culture of Puerto Rico</li> </ul> </li> <li>• <b>Balance Between Physical and Virtual Space</b> <ul style="list-style-type: none"> <li>○ Considerable online presence</li> </ul> </li> <li>• <b>Pride of Place</b> <ul style="list-style-type: none"> <li>○ Decimanía always promotes the mountainous region they foster</li> </ul> </li> </ul>	<b>Social Engagement</b> <ul style="list-style-type: none"> <li>• <b>Engaging the Marginalized ‘At Risk’ or ‘Lost to Music’</b> <ul style="list-style-type: none"> <li>○ The initiatives Decimanía fosters are accessible to all interested children</li> <li>○ They were a part sponsor of</li> </ul> </li> <li>• <b>Commitment to Inclusiveness</b> <ul style="list-style-type: none"> <li>○ An increase in the inclusiveness and participation of female singers</li> </ul> </li> </ul>	<b>Support Networking</b> <ul style="list-style-type: none"> <li>• <b>Links to the Local Community</b> <ul style="list-style-type: none"> <li>○ Decimanía has an extended network through the community music initiatives they support</li> </ul> </li> <li>• <b>Links to Local Council</b> <ul style="list-style-type: none"> <li>○ This organization holds a close relationship to municipalities, as these institutions finance many of their activities</li> <li>○ Decimanía lobbied successfully to make “La Semana del Trovador” an official week in Puerto Rico by the local senate</li> </ul> </li> </ul>
	<b>Dynamic Music Making</b> <ul style="list-style-type: none"> <li>• <b>Active Involvement Open to All</b> <ul style="list-style-type: none"> <li>○ Activities for trovadores of all ages and gender to participate on a monthly basis</li> </ul> </li> <li>• <b>Short vs. Long Term Orientation</b> <ul style="list-style-type: none"> <li>○ Short: Activities in Puerto Rico to promote Música Campesina.</li> <li>○ Long: Exchanges with Universidad de Canarias, founding Decimanía Panamá</li> </ul> </li> <li>• <b>Flexible Relationship Audience &amp; Performers</b> <ul style="list-style-type: none"> <li>○ Inclusion of individuals of all ages in both workshops performances</li> </ul> </li> <li>• <b>Balancing Process &amp; Product</b> <ul style="list-style-type: none"> <li>○ Instruction combined with music making</li> </ul> </li> </ul>	<b>Engaging Pedagogy and Facilitation</b> <ul style="list-style-type: none"> <li>• <b>Sensitivity to Differences in Learning Styles, Abilities, Age &amp; Culture</b> <ul style="list-style-type: none"> <li>○ Facilitators adapt to the participants they serve in their community music initiative</li> <li>○ They offer instruction to individuals interested in Música Campesina</li> </ul> </li> <li>• <b>Nurturing a Sense of Group/ Individual Identity</b> <ul style="list-style-type: none"> <li>○ Luis Daniel intends to instill confidence in students</li> </ul> </li> <li>• <b>Recognizing the Need to Balance Process &amp; Product</b> <ul style="list-style-type: none"> <li>○ Prioritizing students’ singing over their intonation</li> </ul> </li> </ul>	<b>Links to School</b> <ul style="list-style-type: none"> <li>• <b>Locating Activities in Schools</b> <ul style="list-style-type: none"> <li>○ Decimanía visits several schools each year</li> <li>○ Part of the Semana del Trovador is always hosted at the Universidad Interamericana in Arecibo</li> <li>○ Decimanía promotes numerous community music initiatives across Puerto Rico</li> </ul> </li> </ul>



### Appendix 3. La Junta Images and Nine Domains of Community Music



Image of La Junta before Hurricane María.



Image of La Junta after Hurricane María.





Image of Tito contributing to the relief efforts of El Machuchal.



Image of Tito contributing to the relief efforts of El Machuchal.





Tito leading a group of neighbors offering a parranda around EL Machuchal days after Hurricane María.



First Plena workshop offered at Café Borikén.





Plena workshop offered at Café Borikén.



Tito offering a Workshop at the Julia de Burgos Center in Spanish Harlem, New York by invitation of Los Pleneros de la 21 as part of their Pa' Lante Workshop series.





Plena workshop offered to children at the Hostos Center in the Bronx, New York.



*Viento de Agua* performance aimed at children at the Hostos Community College Concert Hall in the Bronx, New York.





Bomba and Plena workshop offered to Brown University students in Rhode Island.



Viento de Agua performance at Hatillo, Puerto Rico.





La Máquina Insular performance at Luquillo, Puerto Rico.



Workshop at Pedro G. Goyco School.





Mariana talking with volunteers at the Pedro G. Goyco School.



Pedro G. Goyco School.





Mural saying “En La Calle la Calle Loíza Vive Gente” in front of the school.



## Nine Domains of Community Music Applied to La Junta

Structures & Practicalities	<div>Infrastructure</div> <ul style="list-style-type: none"> <li>• <b>Buildings</b> <ul style="list-style-type: none"> <li>○ Pedro G. Goyco</li> </ul> </li> <li>• <b>Performance Spaces</b> <ul style="list-style-type: none"> <li>○ Café Borikén</li> <li>○ El Boricua</li> <li>○ National festivals</li> <li>○ International festivals</li> <li>○ Universities</li> </ul> </li> <li>• <b>Funding</b> <ul style="list-style-type: none"> <li>○ International Society for Music Education</li> <li>○ ACASIA Network</li> <li>○ Jazz Foundation</li> <li>○ Charging for workshops</li> <li>○ Selling records</li> <li>○ Presentation</li> </ul> </li> </ul>	<div>Organization</div> <ul style="list-style-type: none"> <li>• <b>Structured Roles</b> <ul style="list-style-type: none"> <li>○ Tito – workshops, performances, research</li> <li>○ Mariana-Funding, press relations, logistics</li> </ul> </li> <li>• <b>Forward Planning</b> <ul style="list-style-type: none"> <li>○ Tito and Mariana</li> </ul> </li> <li>• <b>Links to Peak &amp; Related Bodies</b> <ul style="list-style-type: none"> <li>○ ARMAR (El Machuchal)</li> <li>○ Pleneros de la 21 (New York)</li> <li>○ Viento de Agua (Puerto Rico)</li> <li>○ La Máquina Insular (Puerto Rico)</li> </ul> </li> </ul>	<div>Visibility/PR</div> <ul style="list-style-type: none"> <li>• <b>Promotion</b> <ul style="list-style-type: none"> <li>○ Social media (Facebook/Twitter/Instagram)</li> </ul> </li> <li>• <b>Exposure in Local Press/Media</b> <ul style="list-style-type: none"> <li>○ El Nuevo Día (Newspaper)</li> <li>○ Primera Hora (Newspaper)</li> <li>○ Radio Universidad (Radio station)</li> <li>○ La Calle Loíza (Magazine)</li> </ul> </li> <li>• <b>Awards/Prizes</b> <ul style="list-style-type: none"> <li>○ Sunshine Award for Best Hispanic Caribbean Production (Viento de Agua, 2001)</li> <li>○ Latin Grammy nomination (2014)</li> </ul> </li> </ul>
People & Personnel	<div>Relationship to Place</div> <ul style="list-style-type: none"> <li>• <b>Connection to El Machuchal</b> <ul style="list-style-type: none"> <li>○ Hurricane rehabilitation</li> <li>○ ARMAR collaboration</li> </ul> </li> <li>• <b>Connection to Cultural Identity and Cultural Heritage</b> <ul style="list-style-type: none"> <li>○ Plena gatherings</li> <li>○ Walking Plena museum</li> </ul> </li> <li>• <b>Balance between Physical and Virtual Space</b> <ul style="list-style-type: none"> <li>○ Promotion of online of activities</li> </ul> </li> <li>• <b>Pride of Place</b> <ul style="list-style-type: none"> <li>○ Fiestas de La Calle Loíza</li> <li>○ Combating gentrification</li> </ul> </li> </ul>	<div>Social Engagement</div> <ul style="list-style-type: none"> <li>• <b>Engaging the Marginalized ‘At Risk’ or ‘Lost to Music’</b> <ul style="list-style-type: none"> <li>○ Providing activities to those affected by gentrification.</li> </ul> </li> <li>• <b>Commitment to Inclusiveness</b> <ul style="list-style-type: none"> <li>○ No discrimination on any basis.</li> </ul> </li> </ul>	<div>Support Networking</div> <ul style="list-style-type: none"> <li>• <b>Links to the Local Community</b> <ul style="list-style-type: none"> <li>○ ARMAR</li> </ul> </li> <li>• <b>Links to Other Community Groups</b> <ul style="list-style-type: none"> <li>○ Los Pleneros de la 21</li> <li>○ ACASIA Network</li> </ul> </li> <li>• <b>Links to Local Council</b></li> <li>• <b>Links to Business</b> <ul style="list-style-type: none"> <li>○ Those across the Loíza Street for the annual Street Party</li> <li>○ Cangrejeros de Santurce</li> </ul> </li> <li>• <b>Links to Local Service Providers (e.g. Police, Fire &amp; Health)</b> <ul style="list-style-type: none"> <li>○ San Juan Municipal Police</li> </ul> </li> </ul>
Practice & Pedagogy	<div>Dynamic Music Making</div> <ul style="list-style-type: none"> <li>• <b>Active Involvement Open to All</b> <ul style="list-style-type: none"> <li>○ Impromptu Plena Gatherings</li> <li>○ Organized Plena Workshops</li> <li>○ Impromptu Plena Workshops</li> </ul> </li> <li>• <b>Short vs. Long term Orientation</b> <ul style="list-style-type: none"> <li>○ Short: Plena Gatherings</li> <li>○ Long: Plena workshops/Plena Museum</li> </ul> </li> <li>• <b>Flexible Relationship Audience &amp; Performers</b> <ul style="list-style-type: none"> <li>○ Inclusion of individuals of all ages in both workshops and open Plena gatherings</li> </ul> </li> <li>• <b>Balancing Process &amp; Product</b> <ul style="list-style-type: none"> <li>○ Instruction combined with music making</li> </ul> </li> </ul>	<div>Engaging Pedagogy and Facilitation</div> <ul style="list-style-type: none"> <li>• <b>Sensitivity to Differences in Learning Styles, Abilities, Age &amp; Culture</b> <ul style="list-style-type: none"> <li>○ Workshops catered to children and adults</li> <li>○ Workshops for non-Puerto Ricans.</li> </ul> </li> <li>• <b>Nurturing a Sense of Group/ Individual Identity</b> <ul style="list-style-type: none"> <li>○ Allowing participants to ask questions and comment on lessons</li> </ul> </li> <li>• <b>Commitment to Inclusive Pedagogies (Ranging from Formal to Informal)</b> <ul style="list-style-type: none"> <li>○ Non-formal music education</li> </ul> </li> <li>• <b>Embracing Multiple References to Quality</b> <ul style="list-style-type: none"> <li>○ Including regional aspects of the music</li> </ul> </li> </ul>	<div>Links to School</div> <ul style="list-style-type: none"> <li>• <b>Locating Activities in Schools</b> <ul style="list-style-type: none"> <li>○ Workshop in local and international universities</li> </ul> </li> </ul>



## **Appendix 4. Content and Procedure Blocks: Puerto Rican Traditional Music Class**

### **Introduction**

These blocks of curricular content stem from the work done on the Community Music initiatives that were studied and presented in this research and are intended to be implemented in Puerto Rican schools. The activities suggested in this appendix are based on the three living musical genres in Puerto Rico: Bomba, Plena, and Música Campesina. The priority is for students to perceive the musical genres as human expressions. A second concern is for students to develop conventional musical skills—although it is important to mention that singing will be a priority. Furthermore, the malleability of the traditional musical expressions of Puerto Rico can serve as fertile ground to encourage and develop creativity not only by fostering the improvisational aspects embedded in each music but by also taking elements of the musical styles and expanding them in the performances. Also, the pliability can make the music class a sort of laboratory, where students can experiment with forms and arrive at compositions that which were never thought of before. It is important to mention that attention will also be given to historical and communal aspect of the music genres primarily by having community musicians visit the music lessons.

### **General Objectives**

1. The development of perceptual awareness and the ability to express creatively through the musical expressions.
2. Development of creativity and critical thinking, which are taught and identified as collaborative, generative, imaginative, metaphorical, and analytical processes that should be worked independently and synthesize.
3. Capacity to engage with the musical traditions outside of school.
4. The production of knowledge and the establishment of connections between ideas, themes, actions, concepts and disciplines.
5. Instilling originality and imagination.

### **Elementary School Level Objectives**

The *Carta Circular Número 19 de 2016* (Circular Letter Number 19 of 2016) of the DE specifies the bureaucratic practices of the fine arts programs in schools. The letter states that from kindergarten to grade three, fine art educators—including music teachers—should concentrate on free and spontaneous expression, allowing the student to explore and discover the arts through interesting and creative activities that stimulate their physical and emotional development. Between grades four and six, the teaching of elements, artistic principles, and aesthetic foundations of the fine arts discipline are part



of the learning process. This letter does not make any specific reference to music. It is important to bear in mind that elementary level students receive a musical education if their school is assigned a music educator as part of the institution's fine arts program.

The last public document published by the DE in relation to elementary music level education was the *Carta Circular Número Nueve de 2008* (Circular Letter Number Nine of 2008). This letter outlines the regulations to be followed in each one of the fine art disciplines. Regarding music education at the elementary level, students are expected to develop basic musical skills. The DE suggests a series of courses that encourage pupils to explore and develop basic skills in music through vocal and instrumental activities. Lessons that concentrate on vocal skills are divided in *experiencias vocales con énfasis en técnica vocal* (vocal experiences with emphasis on vocal technique) and *clases por agrupación vocal* (vocal ensemble classes). Instrumental courses include instrumental experiences one, two, and advanced, which involves participation in instrumental classes and instrumental groups, and rhythmic band, where rhythmic, audio-receptive, and creative experiences are instilled. Likewise, the Kodaly and Orff approaches are suggested as teaching methods. Furthermore, the letter also states that students should have the opportunity to appear before the public as soloists or as part of a musical group (e.g. choirs, bands and orchestras). The guidelines of the Departamento de Educación were taken into account when designing these curricular content blocks.



**Content and Procedure Blocks: Puerto Rican Elementary Traditional Music Class**

Grade	Aims	Example of Activities and Resources
<b>Kindergarten</b>	<ul style="list-style-type: none"> <li>▪ <b>Inconspicuous Introduction of Basic Concepts</b> <ul style="list-style-type: none"> <li>○ Batey and/or Soberao</li> <li>○ Instrumentation                             <ul style="list-style-type: none"> <li>▪ Guitar</li> <li>▪ Cuatro</li> <li>▪ Güiro</li> <li>▪ Bomba Barrel</li> <li>▪ Pandereta</li> </ul> </li> </ul> </li> <li>▪ <b>Bomba</b> <ul style="list-style-type: none"> <li>○ Dancing</li> <li>○ Cuá and Maraca Playing</li> </ul> </li> <li>▪ <b>Singing</b> <ul style="list-style-type: none"> <li>○ Décimas, Plenas, and Bombas</li> </ul> </li> <li>▪ Understanding relationship of call and response in Bomba and Plena</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Inconspicuous Introduction of Basic Concepts</b> <ul style="list-style-type: none"> <li>○ Setting room up as a Batey or Soberao and calling it as such.</li> <li>○ Visit from Community Music leaders and musicians to show pupils their instruments and craft.</li> <li>○ Games for identifying visually and auditory of instruments.</li> </ul> </li> <li>• <b>Bomba Dancing</b> <ul style="list-style-type: none"> <li>○ Introduction of the traditional clothing and its role in the dancing.</li> <li>○ Group dancing to understand the relation between movement and the Subidor.</li> </ul> </li> <li>• <b>Sonidos Primario</b> <ul style="list-style-type: none"> <li>○ Use the Sonidos Primarios album (La Junta), to expose children to Música Campesina, Bomba, and Plena, as well as learn about the days of the week, the musical notes, the Coquí (endemic Puerto Rican frog).</li> </ul> </li> </ul>



<b>Grade One</b>	<ul style="list-style-type: none"> <li>• <b>Singing</b> <ul style="list-style-type: none"> <li>○ Décimas, Plenas, and Bombas</li> </ul> </li> <li>• <b>Instrumental Music Making</b> <ul style="list-style-type: none"> <li>○ Plena: Seguidor and Punteador</li> <li>○ Bomba: Maraca and Cuá playing</li> </ul> </li> <li>• <b>Bomba Dancing</b> <ul style="list-style-type: none"> <li>○ Improvising in front of the Subidor</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b>Singing</b> <ul style="list-style-type: none"> <li>○ Based on Green (2002), learn Plena, Bomba, and Décima songs from listening to recordings and YouTube videos.</li> </ul> </li> <li>• <b>Plena Playing</b> <ul style="list-style-type: none"> <li>○ With instructor as a visual guide, teach students how to play panderetas Seguidor and Punteador.</li> <li>○ Have a Plena Requinto player come to class and improvise over student's Subidor and Punteador playing.</li> </ul> </li> <li>• <b>Bomba Playing</b> <ul style="list-style-type: none"> <li>○ Playing maracas and Cuás over recordings.</li> </ul> </li> <li>• <b>Bomba Dancing</b> <ul style="list-style-type: none"> <li>○ Dancing in front of a Subidor</li> </ul> </li> <li>• <b>Games for Identifying instruments of all three musical expressions visually and auditory.</b></li> </ul>
<b>Grade Two</b>	<ul style="list-style-type: none"> <li>• <b>Singing</b> <ul style="list-style-type: none"> <li>○ Décimas, Plenas, and Bombas</li> </ul> </li> <li>• <b>Instrumental Music Making</b> <ul style="list-style-type: none"> <li>○ Plena: Seguidor and Punteador, and Requinto</li> <li>○ Bomba: Maraca and Cuá playing</li> <li>○ Introduction of Buleador barrel and Sicá and Cuembé.</li> </ul> </li> <li>• <b>Creative Bomba Dancing</b> <ul style="list-style-type: none"> <li>○ Improvising in front of the Subidor as groups.</li> </ul> </li> <li>• <b>Composition</b> <ul style="list-style-type: none"> <li>○ Plena, Bomba, Décima.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b>Singing</b> <ul style="list-style-type: none"> <li>○ Discussion of the songs that are being sung in the classroom. Discuss message, audience, context, and conflict: Person vs. Person, Person vs. Self, Person vs. Society, Person vs. Nature.</li> </ul> </li> <li>• <b>Introduction of the Bomba Barrels</b> <ul style="list-style-type: none"> <li>○ Holistic, visual, onomatopoeic, explanation of the Sicá and Cuembé in the Buleador Barrel.</li> <li>○ Recreate a bombazo with students playing Buleador, maracas and Cuás, singing, and dancing.</li> <li>○ Divide class into groups and make them come up with choreography for a Subidor to replicate.</li> </ul> </li> <li>• <b>Composition</b> <ul style="list-style-type: none"> <li>○ Exposed students to the different types of Seises. Analyze the structure of the Décima and jointly with students compose new ones with students.</li> </ul> </li> </ul>



		<ul style="list-style-type: none"> <li>○ Invite a trovador to demonstrate students the concept of Pie Forzado.</li> <li>○ Rhythmic compositions of Bomba and Plena Songs.</li> </ul>
<b>Grade Three</b>	<ul style="list-style-type: none"> <li>• <b>Composition</b> <ul style="list-style-type: none"> <li>○ Plena, Bomba, Décima.</li> </ul> </li> <li>• <b>Repertoire and Auditory Analysis of Songs</b> <ul style="list-style-type: none"> <li>○ Build a repertoire of songs of the musical genres.</li> </ul> </li> <li>• <b>Instrumental Music Making</b> <ul style="list-style-type: none"> <li>○ Plena: Seguidor and Punteador, Requinto, and Güiro</li> <li>○ Bomba: Maraca and Cuás playing</li> <li>○ Introduction of Buleador barrel and Yubá, Holandé and Seis Corrido.</li> </ul> </li> <li>• <b>Explanation of Diverse Regionalisms of Bomba and Plena.</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Composition</b> <ul style="list-style-type: none"> <li>○ Composing of simple chorus of Plena and Bomba.</li> <li>○ Composing Décimas.</li> </ul> </li> <li>• <b>Instrumental Music Making</b> <ul style="list-style-type: none"> <li>○ Learn how to play Güiro in Plena and Música Campesina through holistic, visual, and auditory instruction.</li> <li>○ Start explaining WEAM rhythmic concepts through Bomba and Plena.</li> </ul> </li> <li>• <b>Repertoire and Auditory Analysis of Songs</b> <ul style="list-style-type: none"> <li>○ Listen to various Plena artists (Mon Rivera, Gumernsindo Mangual, Canario, Cortijo). Pupils must dissect the instrumentation, the style of singing, and the content of the singing.</li> <li>○ Compel students to compose and improvise on Plena tunes including elements of said musicians.</li> </ul> </li> <li>• <b>Explanation of Diverse Regionalisms of Bomba and Plena</b> <ul style="list-style-type: none"> <li>○ Assign students to attend a Bomba, Plena, or Música Campesina, take notes on the dynamics, and participate if able.</li> </ul> </li> </ul>



<b>Grade Four</b>	<ul style="list-style-type: none"> <li>• <b>Music Making</b></li> <li>• <b>Expand Repertoire</b></li> <li>• <b>Auditory Analysis of Songs</b></li> <li>• <b>Organizing Musical Gatherings</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Music Making</b> <ul style="list-style-type: none"> <li>○ Continue music making activities. Incorporate elements from divers Plena musicians, and non-indigenous Plena elements.</li> <li>○ Learn basic derivations of Bomba rhythms.</li> <li>○ Give students Pie Forzados and make them compose a Décima with them.</li> </ul> </li> <li>• <b>Expand Repertoire</b> <ul style="list-style-type: none"> <li>○ Listen to newer artists and make pupils explain differences between classical and contemporary music making, through a Venn Diagram.</li> <li>○ Make students attend Bomba, Plena, or Música Campesina, take notes on the dynamics, and participate if able.</li> </ul> </li> <li>• <b>Auditory Analysis of Songs</b> <ul style="list-style-type: none"> <li>○ Listen to fusion versions of Caribbean music in order to incorporate such elements into the Bomba and Plena performance (e.g. Rita Indiana, Mima, Ifé, Rafael Cortijo, Pleneros de la Cresta).</li> </ul> </li> <li>• <b>Organizing Musical Gatherings</b> <ul style="list-style-type: none"> <li>○ Have students organize three musical gatherings during the year where they invite other Community Music initiatives, schools, and the immediate community.</li> </ul> </li> </ul>
<b>Grade Five</b>	<ul style="list-style-type: none"> <li>• <b>Music Making</b></li> <li>• <b>Expand Repertoire</b></li> <li>• <b>Auditory Analysis of Songs</b></li> <li>• <b>Organizing Musical Gatherings</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Music Making</b> <ul style="list-style-type: none"> <li>○ Continue music making activities. Incorporate elements from diverse Plena musicians, and non-indigenous Plena elements.</li> <li>○ Learn basic derivations of Bomba rhythms.</li> <li>○ Give students Pie Forzados and make them compose a Décima with them.</li> </ul> </li> </ul>



		<ul style="list-style-type: none"> <li>• <b>Expand Repertoire</b> <ul style="list-style-type: none"> <li>○ Listen to newer artists and make pupils explain differences between classical and contemporary music making, through a Venn diagram.</li> <li>○ Make students attend Bomba, Plena, or Música Campesina, take notes on the dynamics, and participate if able.</li> </ul> </li> <li>• <b>Auditory Analysis of Songs</b> <ul style="list-style-type: none"> <li>○ Listen to contemporary versions of Caribbean music in order to incorporate such elements into the Bomba and Plena performance (e.g. Viento de Agua, Tambuyé, Son del Batey, Rafael Cortijo, Pleneros de la Cresta).</li> </ul> </li> <li>• <b>Organizing Musical Gatherings</b> <ul style="list-style-type: none"> <li>○ Give a performance of several compositions during the musical gatherings.</li> </ul> </li> </ul>
<b>Grade Six</b>	<ul style="list-style-type: none"> <li>• <b>Music Making</b></li> <li>• <b>Expand Repertoire</b></li> <li>• <b>Auditory Analysis of Songs</b></li> <li>• <b>Organizing Musical Gatherings</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Music Making</b> <ul style="list-style-type: none"> <li>○ Continue music making activities. Incorporate elements from divers Plena musicians and non-indigenous Plena elements.</li> <li>○ Start teaching how to play Subidor.</li> <li>○ Learn basic derivations of Bomba rhythms.</li> <li>○ Give students Pie Forzados and compose a Décima with them.</li> </ul> </li> <li>• <b>Expand Repertoire</b> <ul style="list-style-type: none"> <li>○ Listen to newer artists and make pupils explain differences between classical and contemporary music making through a Venn Diagram.</li> <li>○ Make students attend Bomba, Plena, or Música Campesina, take notes on the dynamics, and participate if able.</li> </ul> </li> </ul>



		<ul style="list-style-type: none"><li>• <b>Auditory Analysis of Songs</b><ul style="list-style-type: none"><li>○ Listen to fusion versions of Caribbean music in order to incorporate such elements into the Bomba and Plena performance (e.g. Rita Indiana, Mima, Ifé, Rafael Cortijo, Pleneros de la Cresta).</li></ul></li><li>• <b>Organizing Musical Gatherings</b><ul style="list-style-type: none"><li>○ Have students organize three musical gatherings during the year where they invite other Community Music initiatives, schools, and the immediate community.</li></ul></li></ul>
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### **Junior High School and Secondary School Level Objectives**

Similar to elementary level music education, students at the junior high and high school level receive a musical education if their schools are assigned a music teacher as part of the fine arts program. Therefore, students might receive a musical education during their elementary education that might not continue during their junior high or high school education. Vice versa, pupils might not receive a music education during their elementary education but receive one during their junior high or high school education. Hence, the music education system in public schools has an inherent continuity problem.

Junior high school students must take a basic course in music education during their time at the school. At the intermediate school level, students should expand the general and specific knowledge learned in elementary school and continue to develop their skills in musicianship, music theory, and instrument performance—preferably through music. After completing the basic course, students have the option to take a series of elective classes. It is important to mention that electives are offered based on the musical competencies of the music educator. For instance, a music educator may offer a Bomba ensemble as an elective if she feels prepared to offer such a course.

As in middle school, high school students are required to take a basic music course during their first year at the school. After completing this year, the students can take elective courses. At the high school level, the *Carta Circular Número Nueve de 2008* states that students must be able to explain differences between rhythmic patterns and melodic lines. Similarly, they must distinguish visually and aurally between string, wind, and percussion instruments. Furthermore, the DE expects students to understand relationships of time and musical styles as well as comment on the life, work, and historical relevance of Puerto Rican composers. Music educators should encourage students to compose and make arrangements, in addition to coordinating activities in the classroom. Considering the regulations stated by the Departamento de Educación, the blocks take into account the obligatory course and the elective subsequent course. The suggested aims and activities are proposed on this assumption



**Content and Procedure Blocks: Puerto Rican Junior and Secondary Level Traditional Music Class**

<b>Course</b>	<b>Aims</b>	<b>Example of Activities and Resources</b>
<b>Compulsory Course</b>	<ul style="list-style-type: none"> <li>• <b>Music Making</b></li> <li>• <b>Expand Repertoire</b></li> <li>• <b>Auditory Analysis of Songs</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Music Making</b> <ul style="list-style-type: none"> <li>○ Replicate plenazos, bombazos, and Música Campesina gatherings.</li> <li>○ Move students into innovating within the forms of the musical traditions.</li> <li>○ Continue teaching Subidor in Bomba.</li> <li>○ Have students transcribe Requito solos from audio in order to expand vocabulary.</li> </ul> </li> <li>• <b>Expand Repertoire</b> <ul style="list-style-type: none"> <li>○ Invite Community Musicians to share their music and approach.</li> <li>○ Organize field trip in which students go to a populated place and commence a musical gathering.</li> </ul> </li> <li>• <b>Auditory Analysis of Songs</b> <ul style="list-style-type: none"> <li>○ Listen to fusion versions of Caribbean music in order to incorporate such elements into Música Campesina, Bomba, and Plena performance (e.g. Rita Indiana, Mima, Ifé, Héctor Barez).</li> <li>○ Analyze the social fabric of the musical genres. Express the social classes associated with the musical traditions, the gender roles, and racial narratives.</li> </ul> </li> </ul>
<b>Elective Class</b>	<ul style="list-style-type: none"> <li>• <b>Music Making</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Music Making</b> <ul style="list-style-type: none"> <li>○ Run an experimental workshop where pupils reinterpret the musical genres and perform them with non-traditional instruments.</li> <li>○ Include the use of electronic pedals, vocal pedals.</li> <li>○ New arrangements of traditional tunes.</li> </ul> </li> <li>• <b>Expand Repertoire</b> <ul style="list-style-type: none"> <li>○ Invite Community Musicians to share their music and approach.</li> </ul> </li> </ul>



		<ul style="list-style-type: none"><li>○ Organize field trip in which students go to a populated place and commence a musical gathering.</li><li>● <b>Auditory Analysis of Songs</b><ul style="list-style-type: none"><li>○ Listen to fusion versions of Caribbean music in order to incorporate such elements into Música Campesina, Bomba, and Plena performance (e.g. Rita Indiana, Mima, Ifé, Héctor Barez). Analyze the social fabric of the musical genres. Express the social classes associated with the musical expressions, the gender roles, and racial narratives.</li></ul></li></ul>
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## Appendix 5. Consent Forms

### Community Music Consent Form

**Researcher:** Francisco Luis Reyes Peguero, Ph.D. Candidate in Music Education at McGill University, Montreal

**Supervisors:** Dr. Lisa Lorenzino & Dr. Bronwen Low

**Title of Project:** Community Music in Puerto Rico: The learning and preservation of traditional music through community initiatives.

Dear \_\_\_\_\_,

My name is Francisco Luis Reyes Peguero, a researcher, graduate student, and Ph.D. candidate in music education at McGill University. Through this letter, you are being asked to participate in a research study entitled **Community Music in Puerto Rico: The learning and preservation of traditional music through community initiatives**. I am personally conducting this research under the supervision of my supervisor, Dr. Lisa Lorenzino, and co-supervisor, Dr. Bronwen Low. This research is a requirement for me in order to obtain a doctorate degree.

The focus of my research is Community Music projects in Puerto Rico that intend to preserve the traditional music of the country. Considering it promotes and preserves the music from Puerto Rico, I would like to include *(name of Community Music initiative here)* in this research project. The intention of my study is to inform the music education field about Community Music practices in Puerto Rico and to compare such practices to the related Community Music literature in order to point out similarities and highlight diversions from the norm. Aside from the internal goal of the research, this project intends to have a considerate impact in the field of music education in Puerto Rico and abroad. For instance, this research contributes to the ever-growing literature germane to Community Music. Such initiatives are related with the promotion of social justice, gender equity, lifelong music making, culturally responsive music education, and the development of social capital, some of which are demonstrated in *(name of Community Music initiative here)*. Furthermore, critical analysis of your Community Music project can provide insight into informal and non-formal approaches to music teaching that could be adopted for use in a formal classroom setting, both abroad and, most importantly, within Puerto Rico. Considering scant advocacy has been made for the inclusion of traditional Puerto Rican music into music education curricula of all educational levels, results of this study could serve as a basis for suggesting the incorporation of such musical expressions in the music education curricula in Puerto Rico at all levels.

As a researcher, my involvement with *(name of Community Music initiative here)* consists of: 1) consenting to me attending and video recording the Community Music activities organized, promoted, and hosted by your project (e.g. musical gatherings, festivals, concerts, community initiatives, conferences, etc.) for two months; 2) allowing me to attend, participate, and video record music education practices (music workshops) hosted and promoted by the Community Music project for two months; 3) authorizing me to approach the educator of above mentioned practices for an interview in order to document her musical development and understand their approach to teaching music; 4) permitting me to address your music workshop in order to introduce myself and explain the purpose of my presence in their lessons, my research project, and the reason for me video recording their classes, and; 5)



allowing me to approach students of the workshops in order to see if they were interested in partaking in two interviews for my research. The reason for needing two interviews is to collect the reason as to why students are interested in partaking in music lessons at this community project and their impression of the experience after a month of lessons. Thus, interviews will be conducted, initially, at the beginning of these students interaction with the music workshops and, consequently, after receiving considerate training in the musical art form exposed by your Community Music initiative. The reason for my two month involvement with your Community Music project is to make sure the sufficient amount of data is collected for the eventual analysis that will be made.

## COMMUNITY MUSIC INITIATIVE CONSENT

The participation of (name of Community Music initiative here) in this research is completely voluntarily, and I am happy to answer any question you have before signing this letter of consent. Considering that allowing me to study the intricacies of your Community Music project is voluntarily, you may conclude my involvement with (name of Community Music initiative here) at any time. However, feel free to ask me anything about the project during and after the conclusion of my visitations. You can refuse me access to any aspect of the Community Music project you wish to remain private.

The results of this study will be part of my doctoral dissertation. The findings of this research will be published in the form of articles in peer-reviewed journals of scientific rigor. Aside from this, it is my intention to share the results and footages of my visitations to be presented in music education, Community Music, community development or other conferences that are related to the research. It is your right, as organizer of this Community Music project, to keep the name and location of this setting undisclosed. If you wish to keep the place and name of the Community Music project in anonymity, a pseudonym will be assigned to the community initiative and the location will not be shared when presenting my findings at conferences and/or journals.

Do you consent to allowing (name of Community Music initiative here) being part of the detailed research?

Yes \_\_\_\_\_ No \_\_\_\_\_

Do you consent to having video recordings of the activities hosted and promoted by (name of Community Music initiative here) for two months?

Yes \_\_\_\_\_ No \_\_\_\_\_

## CONFIDENTIALITY

Documents regarding (name of Community Music initiative here) will be kept safe in password-encrypted files. Only my supervisor, Dr. Lisa Lorenzino, my co-supervisor, Dr. Bronwen Low, and I will have access to these documents. After 10 years, I will destroy all of the identifying data (e.g. names, ages, addresses, etc.). Audio and video recordings from interviews and observations will also be destroyed after 10 years.



At the time of presenting this research—through lectures at conferences and/or publication in journals—I may desire to speak about your organization and specifically allude to the exact location of (name of Community Music initiative here). You may agree to me revealing the name and location of your Community Music project or keep them private. Furthermore, I may also like to show visual examples from the video recordings I took during my visitations of (name of Community Music initiative here) in conference proceedings. If you agree to letting me use footage from the music activities and music workshops, the faces of participants and all students will be blurred, while educators identity will be revealed if they consent to such action.

State if you wish to have the name of (name of Community Music initiative here) and their location shared in the case I intend to disseminate the findings of my research in publications, conferences, and other academic related formats:

Do you consent to the name of (name of Community Music initiative here) being revealed when sharing the findings of this research in journals and conferences?

**Yes** \_\_\_\_\_ **No** \_\_\_\_\_

Do you consent to the location of (name of Community Music initiative here) being revealed when sharing the findings of this research in journals and conferences?

**Yes** \_\_\_\_\_ **No** \_\_\_\_\_

Do you consent to footages from (name of Community Music initiative here) being revealed when sharing the findings of this research in journals and conferences?

**Yes** \_\_\_\_\_ **No** \_\_\_\_\_



If you have any questions or concerns germane to this research, please feel free to contact me at any time. You can reach me at my telephone numbers, 939-439-2512 or 514-706-0093, and at this email address, [francisco.reyespegeuro@mail.mcgill.ca](mailto:francisco.reyespegeuro@mail.mcgill.ca).

You may also contact the project supervisor, Dr. Lisa Lorenzino, at the following email address [lisa.lorenzino@mcgill.ca](mailto:lisa.lorenzino@mcgill.ca) or at 514-398-4535, extension 0693. You are also welcome to contact the co-supervisor of this project, Dr. Bronwen Low, at [bronwen.low@mcgill.ca](mailto:bronwen.low@mcgill.ca) or at 514 398-4527, extension 09613.

If you have any questions or concerns regarding your rights or welfare as a participant in this research study, please feel free to contact the McGill Ethics Officer at 514-398-6831 or [Lynda.mcneil@mcgill.ca](mailto:Lynda.mcneil@mcgill.ca)

Please sign below if you have read the above information and consent to participate in this study. Agreeing to participate in this study does not waive any of your rights or release the researchers from their responsibilities. A copy of this consent form will be given to you and the researcher will keep a copy. To ensure the study is being conducted properly, authorized individuals such as a member of the Research Ethics Board, may have access to your study information. By signing this consent form, you are allowing such access.

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**Name of the Participant**

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**Signature of the Participant      Date**

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**Signature of the Investigator      Date**



### Community Music Organizer Consent Form

**Researcher:** Francisco Luis Reyes Peguero, Ph.D. Candidate in Music Education at McGill University, Montreal

**Supervisors:** Dr. Lisa Lorenzino & Dr. Bronwen Low

**Title of Project:** Community Music in Puerto Rico: The learning and preservation of traditional music through community initiatives.

Dear \_\_\_\_\_,

My name is Francisco Luis Reyes Peguero, a researcher, graduate student, and Ph.D. candidate in music education at McGill University. Through this letter, you are being asked to participate in a research study entitled **Community Music in Puerto Rico: The learning and preservation of traditional music through community initiatives**. I am personally conducting this research under the supervision of my supervisors, Dr. Lisa Lorenzino and co-supervisor Dr. Bronwen Low. This research is a requirement for me in order to obtain a doctorate degree.

The focus of my research is Community Music projects in Puerto Rico that intend to preserve the traditional music of the country. Considering it promotes and preserves the music from Puerto Rico, I would like to include *(name of Community Music initiative here)* in this research project. The intention of my study is to inform the music education field about Community Music practices in Puerto Rico and to compare such practices to the related Community Music literature in order to point out similarities and highlight diversions from the norm. Aside from the internal goal of the research, this project intends to have a considerate impact in the field of music education in Puerto Rico and abroad. For instance, this research contributes to the ever-growing literature germane to Community Music. Such initiatives are related with the promotion of social justice, gender equity, lifelong music making, culturally responsive music education, and the development of social capital, some of which are demonstrated in *(name of Community Music initiative here)*. Furthermore, critical analysis of your Community Music project can provide insight into informal and non-formal approaches to music teaching that could be adopted for use in a formal classroom setting, both abroad and, most importantly, within Puerto Rico. Considering scant advocacy has been made for the inclusion of traditional Puerto Rican music into music education curricula of all educational levels, results of this study could serve as a basis for suggesting the incorporation of such musical expressions in the music education curricula in Puerto Rico at all levels.

If agreeing, your role in this research forms part of my study of the diverse musical practices that are promoted in the Community Music setting you organize and the activities sponsored and promoted by this community initiative. Specifically, partaking in an approximately 45 minute long one-on-one interview to discuss your role as a Community Music organizer. The interview intends to document the reasons this space was opened, its role within the immediate community and within the musical environment of the musical genre it fosters and preserves, and your opinion regarding the relationship the initiative has with participants of the activities, individuals from the community, the neighborhood it belongs to, and government agencies among others.



## COMMUNITY MUSIC ORGANIZER INTERVIEW CONSENT

Your participation in this research is completely voluntarily, and I am happy to answer any question you have before signing this letter of consent. Considering that your role in this research is voluntary, you may withdraw from the study at any moment and You can refuse to answer any question. However, feel free to ask me anything about the project during and after conclusion of my visitation.

The results of this study will be shared in my doctoral dissertation. The findings of this research will also be published in the form of articles in peer-reviewed journals of scientific rigor. Aside from this, the results may be presented in music education, Community Music, community development or other conferences that are related to the research.

Do you consent to an interview with the researcher?

**Yes** \_\_\_\_\_ **No** \_\_\_\_\_

Do you consent to having this interview audio recorded?

**Yes** \_\_\_\_\_ **No** \_\_\_\_\_

## CONFIDENTIALITY

Everything regarding your interview will be kept safe in password-encrypted files. Only my supervisor, Dr. Lisa Lorenzino, my co-supervisor, Dr. Bronwen Low, and I will have access to these documents. After 10 years, I will destroy all of the identifying data related to your participation. Audio and video recordings from interviews and observations will also be destroyed after 10 years.

At the time of presenting this research—through lectures at conferences and/or publication in journals—I may desire to speak about a Community Music organizer specifically while alluding to the interview or the experiences seen on participant observation. You may wish to have your true name published or to have a pseudonym. The audio recordings from your interview will not be used.

State how you wish to be identified:

**Real Name** \_\_\_\_\_ **Pseudonym** \_\_\_\_\_

If you have any questions or concerns germane to this research, please feel free to contact me at any time. You can reach me at my telephone numbers, 939-439-2512 or 514-706-0093, and at this email address, [francisco.reyespegeuro@mail.mcgill.ca](mailto:francisco.reyespegeuro@mail.mcgill.ca).

You may also contact the project supervisor, Dr. Lisa Lorenzino, at the following email address [lisa.lorenzino@mcgill.ca](mailto:lisa.lorenzino@mcgill.ca) or at 514-398-4535, extension 0693. You are also welcome to contact the co-supervisor of this project, Dr. Bronwen Low, at [bronwen.low@mcgill.ca](mailto:bronwen.low@mcgill.ca) or at 514 398-4527, extension 09613.



If you have any questions or concerns regarding your rights or welfare as a participant in this research study, please feel free to contact the McGill Ethics Officer at 514-398-6831 or [Lynda.mcneil@mcgill.ca](mailto:Lynda.mcneil@mcgill.ca)

Please sign below if you have read the above information and consent to participate in this study. Agreeing to participate in this study does not waive any of your rights or release the researchers from their responsibilities. A copy of this consent form will be given to you and the researcher will keep a copy. To ensure the study is being conducted properly, authorized individuals such as a member of the Research Ethics Board may have access to your study information. By signing this consent form, you are allowing such access.

\_\_\_\_\_  
**Name of the Participant**

\_\_\_\_\_  
**Signature of the Participants**   **Date** \_\_\_\_\_

\_\_\_\_\_  
**Signature of the Investigator**   **Date** \_\_\_\_\_



### Community Music Educator Consent Form

**Researcher:** Francisco Luis Reyes Peguero, Ph.D. Candidate in Music Education at McGill University, Montreal

**Supervisors:** Dr. Lisa Lorenzino & Dr. Bronwen Low

**Title of Project:** Community Music in Puerto Rico: The learning and preservation of traditional music through community initiatives.

Dear \_\_\_\_\_,

My name is Francisco Luis Reyes Peguero, a researcher, graduate student, and Ph.D. candidate in music education at McGill University. Through this letter, you are being asked to participate in a research study entitled **Community Music in Puerto Rico: The learning and preservation of traditional music through community initiatives**. I am personally conducting this research under the supervision of my supervisors, Dr. Lisa Lorenzino and co-supervisor Dr. Bronwen Low. This research is a requirement for me in order to obtain a doctorate degree.

The focus of my research is Community Music projects in Puerto Rico that intend to preserve the traditional music of the country. Considering it promotes and preserves the music from Puerto Rico, I would like to include *(name of Community Music initiative here)* in this research project. The intention of my study is to inform the music education field about Community Music practices in Puerto Rico and to compare such practices to the related Community Music literature in order to point out similarities and highlight diversions from the norm. Aside from the internal goal of the research, this project intends to have a considerate impact in the field of music education in Puerto Rico and abroad. For instance, this research contributes to the ever-growing literature germane to Community Music. Such initiatives are related with the promotion of social justice, gender equity, lifelong music making, culturally responsive music education, and the development of social capital, some of which are demonstrated in *(name of Community Music initiative here)*. Furthermore, critical analysis of your Community Music project can provide insight into informal and non-formal approaches to music teaching that could be adopted for use in a formal classroom setting, both abroad and, most importantly, within Puerto Rico. Considering scant advocacy has been made for the inclusion of traditional Puerto Rican music into music education curricula of all educational levels, results of this study could serve as a basis for suggesting the incorporation of such musical expressions in the music education curricula in Puerto Rico at all levels.

If agreeing, your role in this research forms part of my study of the diverse musical education practices that are hosted in the Community Music setting you impart lessons. Initially, your role involves partaking in an approximately 45 minute long one-on-one audio recorded interview to discuss your profile as a Community Music educator; I intend to inquire about your musical development and your pedagogical philosophy when it comes to teaching music in this Community Music setting. Consequently, with your consent, I intend to partake in your music lessons as a regular student for two months, and video record the lessons in order to later analyze your teaching methods. Furthermore, I ask your permission to allow me to address your students and explain to them what is the purpose of my presence in their lessons. This explanation includes a brief description of my research and my intention to interview five learners in order to further document their experiences.



## INTERVIEW CONSENT FOR COMMUNITY MUSIC EDUCATORS

Your participation in this research is completely voluntarily, and I am happy to answer any question you have before signing this letter of consent. Considering that your role in this research is voluntarily, you may withdraw from the study at any moment and you can refuse to answer any question you do not feel answering. However, feel free to ask me anything about the project during and after conclusion of my visitation.

The results of this study will be shared in my doctoral dissertation. The findings of this research will be published in the form of articles in peer-reviewed journals of scientific rigor. Aside from this, the results and footages may be presented in music education, Community Music, community development or other conferences that are related to the research.

Do you consent to an interview with the researcher?

Yes \_\_\_\_\_ No \_\_\_\_\_

Do you consent to having this interview audio recorded?

Yes \_\_\_\_\_ No \_\_\_\_\_

Do you consent to be video recorded while you impart lessons?

Yes \_\_\_\_\_ No \_\_\_\_\_

## CONFIDENTIALITY

Everything regarding your interview will be kept safe in password-encrypted files. Only my supervisor, Dr. Lisa Lorenzino, my co-supervisor, Dr. Bronwen Low, and I will have access to these documents. After 10 years, I will destroy all of the identifying data related to your participation. Audio and video recordings from interviews and observations will also be destroyed after 10 years.

At the time of presenting this research—through lectures at conferences and/or publication in journals—I may desire to speak about a Community Music educator specifically while alluding to the interview or the experiences seen on my visitations. You may wish to have your true name published or to have a pseudonym. I may also wish to use footage of the music workshops you impart during my presentation of this work in conferences and lectures. You may choose to keep your identity disclosed or allow me to reveal your face. If you wish to remain unidentified in the recordings, I will blur your face with the video editing software iMovie. Before making any of this footage public, I will show you the footage I intend to use regardless if you wish to remain in anonymity or make your face public.

State how you wish to be identified:

Real Name \_\_\_\_\_ Pseudonym \_\_\_\_\_

How do you wish your appearance to be presented in music conferences?



**Present without alteration \_\_\_\_\_ Present with blurred face \_\_\_\_\_**

If you have any questions or concerns germane to this research, please feel free to contact me at any time. You can reach me at my telephone numbers, 939-439-2512 or 514-706-0093, and at this email address, [francisco.reyespegeuro@mail.mcgill.ca](mailto:francisco.reyespegeuro@mail.mcgill.ca).

You may also contact the project supervisor, Dr. Lisa Lorenzino, at the following email address [lisa.lorenzino@mcgill.ca](mailto:lisa.lorenzino@mcgill.ca) or at 514-398-4535, extension 0693. You are also welcome to contact the co-supervisor of this project, Dr. Bronwen Low, at [bronwen.low@mcgill.ca](mailto:bronwen.low@mcgill.ca) or at 514 398-4527, extension 09613.

If you have any questions or concerns regarding your rights or welfare as a participant in this research study, please feel free to contact the McGill Ethics Officer at 514-398-6831 or [Lynda.mcneil@mcgill.ca](mailto:Lynda.mcneil@mcgill.ca)

Please sign below if you have read the above information and consent to participate in this study. Agreeing to participate in this study does not waive any of your rights or release the researchers from their responsibilities. A copy of this consent form will be given to you and the researcher will keep a copy. To ensure the study is being conducted properly, authorized individuals such as a member of the Research Ethics Board, may have access to your study information. By signing this consent form, you are allowing such access.

\_\_\_\_\_  
**Name of the Participant**

\_\_\_\_\_  
**Signature of the Participant**

\_\_\_\_\_  
**Date**

\_\_\_\_\_  
**Signature of the Investigator**

\_\_\_\_\_  
**Date**



### Adult Student Consent Form

**Researcher:** Francisco Luis Reyes Peguero, Ph.D. Candidate in Music Education at McGill University, Montreal

**Supervisors:** Dr. Lisa Lorenzino & Dr. Bronwen Low

**Title of Project:** Community Music in Puerto Rico: The learning and preservation of traditional music through community initiatives.

Dear \_\_\_\_\_,

My name is Francisco Luis Reyes Peguero, a researcher, graduate student, and Ph.D. candidate in music education at McGill University. Through this letter, you are being asked to participate in a research study entitled **Community Music in Puerto Rico: The learning and preservation of traditional music through community initiatives**. I am personally conducting this research under the supervision of my supervisors, Dr. Lisa Lorenzino and co-supervisor Dr. Bronwen Low. This research is a requirement for me in order to obtain a doctorate degree.

The focus of my research is Community Music projects in Puerto Rico that intend to preserve the traditional music of the country. Considering it promotes and preserves the music from Puerto Rico, I would like to include *(name of Community Music initiative here)* in this research project. The intention of my study is to inform the music education field about Community Music practices in Puerto Rico and to compare such practices to the related Community Music literature in order to point out similarities and highlight diversions from the norm. Aside from the internal goal of the research, this project intends to have a considerate impact in the field of music education in Puerto Rico and abroad. For instance, this research contributes to the ever-growing literature germane to Community Music. Such initiatives are related with the promotion of social justice, gender equity, lifelong music making, culturally responsive music education, and the development of social capital, some of which are demonstrated in *(name of Community Music initiative here)*. Furthermore, critical analysis of your Community Music project can provide insight into informal and non-formal approaches to music teaching that could be adopted for use in a formal classroom setting, both abroad and, most importantly, within Puerto Rico. Considering scant advocacy has been made for the inclusion of traditional Puerto Rican music into music education curricula of all educational levels, results of this study could serve as a basis for suggesting the incorporation of such musical expressions in the music education curricula in Puerto Rico at all levels.

Agreeing to take part in this research forms part of the analysis of music education practices offered by the Community Music training you are a part of. Your role in this research entails consenting to two one-on-one audio-recorded interviews of approximately 45 minutes each. In the initial interview, I will ask you about your background and the reasons that drove you to learn this musical genre by interacting with this Community Music setting. In the exit interview, I will then ask you to reflect on your experience of the workshop. The first interview will take place after your first lesson in this setting and the exit interview will take place in after taking a month of lessons.



## MUSIC STUDENT PARTICIPATION CONSENT

Your participation in this research is completely voluntarily, and I will answer any question you have before signing this letter of consent. Since your role in this research is voluntary, you may withdraw at any moment. However, feel free to ask me anything about the project during and after your consultations. You can refuse to answer any question you do not feel comfortable addressing. Your willingness to participate in the study has no bearing on your participation in the music program. All audio recordings are for analysis purposes only and your appearance on any video recording will be kept anonymous. Furthermore, if you wish, your face in any video recording can be blurred and you may ask to watch these videos at any time.

The results of this study will be shared in my doctoral dissertation. The findings will be published in the form of articles in peer-reviewed journal of scientific rigor. Aside from this, the results and footages will be presented in music education, Community Music, community development, or other conferences that are related to the research.

As a compensation and appreciation for your participation, the researcher offers to pay for two of the sessions of your courses.

Do you consent to an interview with the researcher?

Yes \_\_\_\_\_ No \_\_\_\_\_

Do you consent to having this interview audio recorded?

Yes \_\_\_\_\_ No \_\_\_\_\_

## CONFIDENTIALITY

Everything regarding your interview will be kept safe in password-encrypted files. Only my supervisor, my co-supervisor, and I will have access to these documents. After 10 years, I will destroy most of the data, which includes identifying data. Any video or audio recording of you within this research will also be destroyed after 10 years.

At the time of presenting this research—through lectures at conferences and/or publication in journals—I may desire to speak about a specific participant while alluding to the interview or the experiences seen on participant observation. Any allusion to your specific situation will be done through the use of a pseudonym. Furthermore, I may wish to use video recordings from my visitations to (name of Community Music project) in conferences and lectures in order to demonstrate the music education practices of this setting. Your appearance in such video is in your control; you may choose to reveal your face—although no mention of your name will be associated—or have your face blurred so your appearance remains disclosed. All video recordings that will be used will be shown to you before presenting them.



Do you consent to being video recorded without alteration or preferred your face to be blurred?

**Present without alteration \_\_\_\_\_ Present with blurred face \_\_\_\_\_**

If you have any questions or concerns germane to this research, please feel free to contact me at any time. I can be reached at my telephone number, 939-439-2512 or 514-706-0093, and at my email address, [francisco.reyespegeuro@mail.mcgill.ca](mailto:francisco.reyespegeuro@mail.mcgill.ca).

You may also contact the project supervisor, Dr. Lisa Lorenzino, at the following email address [lisa.lorenzino@mcgill.ca](mailto:lisa.lorenzino@mcgill.ca) or at 514-398-4535, extension 0693. You are also welcome to contact the co-supervisor of this project, Dr. Bronwen Low, at [bronwen.low@mcgill.ca](mailto:bronwen.low@mcgill.ca) or at 514 398-4527, extension 09613.

If you have any questions or concerns regarding your rights or welfare as a participant in this research study, please feel free to contact the McGill Ethics Officer at 514-398-6831 or [Lynda.mcneil@mcgill.ca](mailto:Lynda.mcneil@mcgill.ca)

Please sign below if you have read the above information and consent to participate in this study. Agreeing to participate in this study does not waive any of your rights or release the researchers from their responsibilities. A copy of this consent form will be given to you and the researcher will keep a copy. To ensure the study is being conducted properly, authorized individuals such as a member of the Research Ethics Board, may have access to your study information. By signing this consent form, you are allowing such access.

\_\_\_\_\_  
**Name of the Participant**

\_\_\_\_\_  
**Signature of the Participant      Date**

\_\_\_\_\_  
**Signature of the Investigator      Date**



### Parent Consent Form

**Researcher:** Francisco Luis Reyes Peguero, Ph.D. Candidate in Music Education at McGill University, Montreal

**Supervisors:** Dr. Lisa Lorenzino & Dr. Bronwen Low

**Title of Project:** Community Music in Puerto Rico: The learning and preservation of traditional music through community initiatives.

Dear \_\_\_\_\_:

Through this letter, your child, (name of child here) is being asked to participate in a research study entitled **Community Music in Puerto Rico: The learning and preservation of traditional music through community initiatives**. I am Francisco Luis Reyes Peguero, a Researcher, graduate student, and Ph.D. candidate in music education at McGill University. I am conducting a research involving Community Music in Puerto Rico and traditional music. The present research focuses on the learning experiences of traditional music education through interaction with Community Music initiatives. This research is a requirement in order for me to obtain a doctorate degree in music education and the research is conducted under the supervision of my supervisor Dr. Lisa Lorenzino and my co-supervisor Dr. Bronwen Low.

The focus of my research is Community Music projects in Puerto Rico that intend to preserve the traditional music of the country. Decimanía has been included in this research given their intention to preserve and promote Música Campesina. The intention of my study is to inform the music education field about Community Music practices in Puerto Rico and to compare such practices to the related Community Music literature in order to point out similarities and highlight diversions from the norm. Aside from the internal goal of the research, this project intends to have a considerate impact in the field of music education in Puerto Rico and abroad. For instance, this research contributes to the ever-growing literature germane to Community Music. Such initiatives are related with the promotion of social justice, gender equity, lifelong music making, culturally responsive music education, and the development of social capital, some of which are demonstrated in Decimanía. Furthermore, critical analysis of your Community Music project can provide insight into informal and non-formal approaches to music teaching that could be adopted for use in a formal classroom setting, both abroad and, most importantly, within Puerto Rico. Considering scant advocacy has been made for the inclusion of traditional music into music education curricula of all educational levels, results of this study could serve as a basis for suggesting the incorporation of such music in the music education curricula in Puerto Rico at all levels.

Considering that (name of child here) is part of Decimanía and he/she receives music training from such organization, your child, with your consent, has been asked to take part in this study. Your child's participation involves providing feedback about their experiences with music learning in the Community Music of Decimanía. Their participation in the study entails partaking in two one-on-one interviews, which will last approximately 45 minutes. The first interview intends to get insights into the interest of your child in the music and their reasons to interact with the Community Music initiative. The exit interview will provide feedback on the experiences your child went through after a month of lessons. These consultations will be done with the presence of a parent. Furthermore, the consultations will be audio recorded for the benefit of the analysis made by the researcher and supervisors.



## CHILD PARTICIPATION CONSENT

Your child's participation in this research is completely voluntarily, and I am happy to answer any question you or the child has before signing this letter of consent. Meaning that the child's role in this research is voluntarily, she or he may choose to withdraw from the study at any point. However, feel free to ask me anything about the project during and after conclusion of my visitation. Name of child here reserves the right to not to answer any question and he does not have to discuss any theme she/he does not want to address.

The results of this study will be shared in my doctoral dissertation. Moreover, the results will be published in the form of articles in peer-reviewed journals of scientific rigor. Aside from this, the results and footages may be presented in music education, Community Music, community development or other conferences that are related to the research.

As a compensation and appreciation for your participation, the researcher offers to pay for two of the sessions of your child's courses.

Do you consent to your child being interview by the researcher?

Yes \_\_\_\_\_ No \_\_\_\_\_

Do you consent to having this interview audio recorded?

Yes \_\_\_\_\_ No \_\_\_\_\_

Do you consent to having your child being recorded while participating in the workshops?

Yes \_\_\_\_\_ No \_\_\_\_\_

## CONFIDENTIALITY

Everything regarding your interview will be kept safe in password-encrypted files. Only my supervisor, Dr. Lisa Lorenzino, my co-supervisor, Dr. Bronwen Low, and I will have access to these documents. After 10 years, I will destroy all of the identifying data related to your participation. Audio and video recordings from interviews and observations will also be destroyed after 10 years.

At the time of presenting this research—through lectures at conferences and/or publication in journals—I may desire to speak about name of child here specifically while alluding to the interview or the experiences seen on my visitations. No direct mention of your child will be realized, as their real name will be replaced by a pseudonym. Furthermore, the video recordings taken during my visitations may be used during presentations of my work in music education conferences. The identity of your child will be kept in anonymity, as I will blur the faces of all students recorded.



If you have any questions or concerns germane to this research, please feel free to contact me at any time. I can be reached at my telephone numbers, 939-439-2512 or 514-706-0093, and at my email address, [francisco.reyespegeuro@mail.mcgill.ca](mailto:francisco.reyespegeuro@mail.mcgill.ca).

You may also contact the project supervisor, Dr. Lisa Lorenzino, at the following email address [lisa.lorenzino@mcgill.ca](mailto:lisa.lorenzino@mcgill.ca) or at 514-398-4535, extension 0693. You are also welcome to contact the co-supervisor of this project, Dr. Bronwen Low, at [bronwen.low@mcgill.ca](mailto:bronwen.low@mcgill.ca) or at 514 398-4527, extension 09613.

If you have any questions or concerns regarding your rights or welfare as a participant in this research study, please feel free to contact the McGill Ethics Officer at 514-398-6831 or [Lynda.mcneil@mcgill.ca](mailto:Lynda.mcneil@mcgill.ca)

Please sign below if you have read the above information and consent to participate in this study. Agreeing to participate in this study does not waive any of your rights or release the researchers from their responsibilities. A copy of this consent form will be given to you and the researcher will keep a copy. To ensure the study is being conducted properly, authorized individuals such as a member of the Research Ethics Board, may have access to your study information. By signing this consent form, you are allowing such access.

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**Name of the Child**

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**Signature of the Parent**

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**Date**

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**Signature of the Investigator**

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**Date**



### Child Consent Form

**Researcher:** Francisco Luis Reyes Peguero, Ph.D. Candidate in Music Education at McGill University, Montreal

**Supervisors:** Dr. Lisa Lorenzino & Dr. Bronwen Low

**Title of Project:** Community Music in Puerto Rico: The learning and preservation of traditional music through community initiatives.

Dear \_\_\_\_\_:

My name is Francisco Luis Reyes Peguero and I am a researcher from Puerto Rico that studies at McGill University in Montreal, Canada. With this letter I would like to invite you, (name of child here), to take part in my research project. I would like to study your participation in the Decimanía workshops by interviewing you twice: once when you begin your lessons and another time after you have completed four lessons in the initiative. From our conversations, I want to learn about your interest in the lessons offered by Decimanía and your opinion about the lessons you took in this place. Our conversations will last about 45 minutes and only our voices will be recorded. Also, we will have our conversations alongside your parents, in order for you to feel more comfortable. Furthermore, I will also like to video record your participation in the lessons you take in Decimanía. All of this will help me analyze your participation in the Decimanía lessons.

#### CHILD PARTICIPATION CONSENT

Your participation in this research is completely voluntarily—meaning that you can end your participation at any time you wish. I am happy to answer any question you may have before signing this letter. Taking into account that your role in this research is voluntarily, you may choose to exit the study at any point. However, feel free to ask me anything about the project during and after conclusion of my visitation. You reserves the right to not to answer any question and do not have to discuss anything you do not want to talk about. Your audio recordings will never be used publicly. As I may choose to use video recordings during a presentation of my study, your appearance on any video recording will be kept anonymous; I will blur your face so no one can recognize you. These audio and video recordings are primarily for my analysis. Furthermore, if you wish, you may ask to watch these videos at any time.

As a compensation and appreciation for your participation, I have offered your parents to pay for two of your lessons.

Do you agree to being interviewed for this project?

**Yes** \_\_\_\_\_ **No** \_\_\_\_\_

Do you agree to having these interviews audio recorded?

**Yes** \_\_\_\_\_ **No** \_\_\_\_\_

Do you agree to having yourself being recorded during your lessons?

**Yes** \_\_\_\_\_ **No** \_\_\_\_\_



## CONFIDENTIALITY

Everything regarding your interview will be kept safe in. Only my supervisor, Dr. Lisa Lorenzino, my co-supervisor, Dr. Bronwen Low, and I will have access to any document that reveals your identity. After 10 years, I will destroy all of the identifying data related to your participation. Audio and video recordings from interviews and observations will also be destroyed after 10 years.

If I wish to show the results of my research at conferences and/or write an article for a journal, I may desire to speak about your experience specifically. No direct mention of your name will be realized, as I will assign you a pseudonym for which I will refer to you with. Your audio recordings will never be used publicly. As I may choose to use video recordings during a presentation of my study, your appearance on any video recording will be kept anonymous; I will blur your face so no one can recognize you. These audio and video recordings are primarily for my analysis. Furthermore, if you wish, you may ask to watch these videos at any time

If you have any questions or concerns germane to this research, please feel free to contact me at any time. I can be reached at my telephone numbers, 939-439-2512 or 514-706-0093, and at my email address, [francisco.reyespegeuro@mail.mcgill.ca](mailto:francisco.reyespegeuro@mail.mcgill.ca).

You may also contact the project supervisor, Dr. Lisa Lorenzino, at the following email address [lisa.lorenzino@mcgill.ca](mailto:lisa.lorenzino@mcgill.ca) or at 514-398-4535, extension 0693. You are also welcome to contact the co-supervisor of this project, Dr. Bronwen Low, at [bronwen.low@mcgill.ca](mailto:bronwen.low@mcgill.ca) or at 514 398-4527, extension 09613.

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**Name of the Child**

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**Signature of the Parent**

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**Date**

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**Signature of the Investigator**

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**Date**