



2016-17 HOT SEASON *for* YOUNG PEOPLE

Teacher Guidebook



TIEMPO LIBRE

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For over 130 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as our area has. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

One area that we are strongly committed to is the education of our students. We are proud to support TPAC's Humanities Outreach in Tennessee Program. What an important sponsorship this is – reaching over 25,000 students and teachers – some students would never see a performing arts production without this program. Regions continues to reinforce its commitment to the communities it serves and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

Thank you, teachers, for giving your students this wonderful opportunity. They will certainly enjoy the experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.

Jim Schmitz

Executive Vice President, Area Executive
Middle Tennessee Area

WELCOME !N *to the* ARTS



**2016-2017
HOT Season
for Young People**

Dear Teachers~

Tiempo Libre's music is ALIVE! In this guidebook, you will find lessons that will help you to make this music come alive for you and your students. Included are lessons that explore the structures (bones), rhythm (heartbeat), the language and sounds ("voice"), as well as the spirit of this music and its people. When you and your students attend the Tiempo Libre show, you'll immediately share in the experience of the band's unique history, the rhythms that we so associate with Latin music, the fusion of languages and cultures, and of course, its joyful, playful, and make-you-want-to-get-up-and-dance sound!

The lessons in this guide can stand alone, build on each other, or be grouped in any order that you find best fits your classroom's needs. To help you facilitate activities involving Cuban instruments, dance, and rhythms present in Tiempo Libre's music, we have created five very short video mini-lessons on a special page on the TPAC website here: tpac.org/TiempoLibre. For your convenience, there is also a link to a YouTube playlist that serves both as a reference point for certain parts of the lessons and as background music to prime your students' ears for some of the sounds they will hear during the performance.

We are so excited that you and your students will be there with us to enjoy the music of Tiempo Libre! Music truly is a language and by the end of the show, you and your students will be well-versed in the multi-cultural, multi-lingual universal themes of celebration, identity, cultural fusion, and collaboration!

Enjoy the Show!!

TPAC Education

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With thanks to Allison Brazzel and Yamil Conga
for supplemental videos





About Tiempo Libre

Three-time Grammy-nominated Afro-Caribbean music group Tiempo Libre is one of the hottest Latin bands today. Equally at home in concert halls, jazz clubs, festival stages and dance venues, Tiempo Libre is celebrated for its sophisticated tropical music featuring an irresistible, exhilarating mix of jazz harmonies, contemporary sonorities and seductive Latin rhythms.

Throughout the past 14 years, the band has appeared around the globe and has been featured on television shows including *The Tonight Show*, *Live from Lincoln Center*, and *Dancing with the Stars* as well as many entertainment programs on Univision and Telemundo. Since the group's formation in Miami in 2001, its members have been on a mission to share their Afro-Caribbean heritage with as wide an audience as possible, reinterpreting and reinvigorating music born from the meeting of their musical origins with their new American experience.

Photo by Elvis-Suarez, GlassWorks MultiMedia





The Story of the Band

Tiempo Libre's members were teenagers in Cuba during "The Special Period," when the Soviet Union collapsed and its subsequent withdrawal of support to Cuba sent the island into a period of severe deprivation. At this time, the Cuban government forbade its citizens to listen to American radio.

But, like teenagers everywhere, that which was forbidden was what the members of Tiempo Libre most desired. Though nourished by their Afro-Cuban musical roots and their rigorous Russian-style classical conservatory training, Tiempo Libre's members were desperate to experience music outside the Cuban cultural vacuum.

At night, they would secretly take their antennas made from aluminum foil scraps and coat hangers and climb onto their rooftops to catch the bits and pieces of music that could be picked up from Miami's radio stations. This music of the night fueled their dreams of living in America and ultimately gave them the strength to leave it all behind - families, friends, a country, a life - to pursue those dreams.



Streets of Havanna

Through Tiempo Libre's timba album, *My Secret Radio*, the seven musicians express the thrill they received from their secret rooftop radio sessions as well as the difficulties they faced having to start from scratch in America, a culture so foreign and different from Cuba. Some of the artists who inspired them through their Cuban radios were Michael Jackson, Chaka Khan, Gloria Estefan, and Earth Wind & Fire.

Their perception of Earth Wind & Fire is a great example. Since the band was listening to all of this music without any cultural context (and without understanding English very well) they had no sense of where the music came from historically or otherwise. So, they thought that Earth Wind & Fire, who played with a lot of Afro-Cuban percussion, lots of hard-hitting brass, and lots of danceable rhythms, were playing a kind of American timba. They didn't realize that no one in the US had even ever heard of timba at that point. When *My Secret Radio* came out, Jorge got to meet the members of Earth, Wind & Fire in person and explain how their music had literally changed the lives of members of Tiempo Libre.



Listening Guide

(Yes, even if you don't understand Spanish!)

To understand Tiempo Libre's concert, you'll want to adopt the joyful and lighthearted attitude so prevalent in their music. You'll want to let go of our usual desire to understand the lyrics in order to understand the songs. Spanish is the predominate language, but don't worry - *pero no te preocupes!* The spirit of this music can transcend the need for lyrical understanding.

Often the lyrics repeat mantras of celebration, such as one of the songs to be featured in the concert, "*Manos Pa'rriba*". Understanding the title's translation, "Hands Up in the Air", is not essential. What IS essential is your visceral reaction to the music! Does this song make you want to put your hands up in the air and wave them like you just don't care?! If it does, then the song has done its job---no lyrics needed.



*Manos pa'rriba si te gusta lo mío
manos pa'rriba, esto es tremendo lío
manos pa'rriba si te gusta lo mío
manos pa'rriba, esto es tremendo lío*

Hands up in the air, if you like what I got
Hands up in the air, this is a big commotion
Hands up in the air, if you like what I got
Hands up in the air, this is a big adventure

And everybody say yeah say yeah
And everybody say yeah say yeah
And everybody see yeah yeah
And everybody say yeah yeah yeah

During the show, you will hear examples of Tiempo Libre's use of the beautiful fusion of language so prevalent in the United States today—**Spanglish!** According to Ilan Stavans, author of the book, *Spanglish: The Making of a New American Language*, "Spanglish is a creative way also of saying, 'I am an American and I have my own style, my own taste, my own tongue.'"

The term dates back to the 1940s, when it was first coined as *Espanglish*, for Spanish spoken with some English terms, and even *Inglañol*, for English spoken with some Spanish terms. (<https://muse.jhu.edu/article/630577/summary>) Because Spanglish is regionally based, it sounds different in California, New York, Texas, and Florida. The members of Tiempo Libre now live in Miami, where both the Cuban and American cultures, each with their own regionalisms, have cultivated a unique new blend of both cultures and languages.



Listening Guide

In songs such as, “Somebody to Love”, the English voice will guide your understanding. The hook speaks for itself, and even though it is followed by Spanish, the universal message it communicates is something we can all relate to.

I want somebody to love me, somebody to love me, yeah
I want somebody to love me somebody to love me, yeah

*y entre los dos ir haciendo
una vida placentera.*

I want somebody who loves me
even though I don’t have the way
between us two, we could make life good.

Tiempo Libre’s music is attainable and relatable to us all, not just through the universal themes or the translation of the lyrics, but the music itself. Not surprisingly, when one is able to abandon the need to find meaning in each of the words of a song, there is a freedom to interpret meaning based on the non-verbal cues present, such as the speed, rhythmic changes, sounds, instrumentation, gestures, and facial expressions of the artists. All of these cues set up the listener to experience the excitement and vibrancy found in the culture-rich music of Tiempo Libre.

Listen to Tiempo Libre’s Music!

Listen to select songs from all six of their albums: *Panamericano*, *My Secret Radio*, *Bach in Havana*, *O’Reilly Street*, *What You’ve Been Waiting For* / *Lo Que Esperabas*, *Arroz Con Mango*, *Timbiando* on their website:

tiempolibremusic.com

under the music tab. Of course, not all of these songs will be in their concert, but they give a feel for Tiempo Libre’s music.

We have also created a YouTube playlist (detailed on page 9) from Tiempo Libre tunes and other related music. Go to tpac.org/Tiempo Libre and you will find a link to the playlist as well as helpful short videos made to go with lessons in this guidebook.

The songs “*Guantanamera*”, “*Lo Mio Primero*” from *My Secret Radio*, “*Somebody To Love Me*” from *Panamericano*, “*Manos Parriba*” from *What You’ve Been Waiting For*, as well as “*Minuet in G*” from *Bach in Havana* will all be in the concert, in addition to other songs chosen by the band.



LESSON #1A- Cultural Structure (The Bones)

Libre's timba music.

Materials: - a device to play “*Guantanamera*” by Celia Cruz from the TPAC Youtube Playlist on page 9
- copies of the four resource sheets from pages 16-19 of this guidebook.

Objective: To understand the way that Cuba's history has shaped its music with a synthesis of many cultural influences to create the musical style called timba.



1. Divide the class into 4 groups, each group representing musicians from a major culture group that influenced Cuba's music. Separate the 4 groups into 4 corners.
 - a. Group 1: Indigenous Caribbean (Pre-Columbian)
 - b. Group 2: Western European
 - c. Group 3: West African
 - d. Group 4: North American
2. Each group will take about 10 minutes to study the hand-out of their culture's journey to Cuba and its role in Cuban musical history. The handouts can be found at the back of this guidebook on pages 16-19. Students will take on the role of the people of one of the above areas of the world and present who they are, why they are arriving to Cuba, when they came, and what they bring with them.
3. Simulate the arrival of each group to Cuba by having each group of students present in chronological order and then send some of their people on a “voyage” to the center of the room. Who wants to go to this gorgeous, tropical island loaded with new opportunities?

Background knowledge:

Tiempo Libre self-identifies as the first authentic all-Cuban timba band in the United States. So, what is Timba?

“Musically, timba represents an innovative fusion of previous popular and folkloric Afro-Cuban styles with elements of hip-hop and other African-American styles like jazz, funk and salsa” (Perna, Vincenzo, *Timba: The Sound of Cuban Crisis*).

Timba music exploded during the 90s in Cuba in the period known as the “Special Period” when Cuba faced tremendous economic hardship. It is very closely related to salsa music, as they share many of the same musical processors, but it is a different musical fusion and is characterized by innovation and its strong influence in Afro-Caribbean traditions.

Even the name *timba* indicates the strong influence of West African language and culture as it is one of the *mb* and *ng* words in Spanish that came from African languages. Other examples would be *tumba*, *rumba*, *marimba*, *kalimba*, *mambo*, *conga*, and *bongo* (Moore, Kevin, *Beyond Salsa Piano; The Cuban Timba Piano Revolution*).



LESSON #1A- Cultural Structure (The Bones)

4. After all of the new immigrants arrive in the center of the room, listen to “*Guantanamera*” by Celia Cruz, a classic example of Cuban music in the first half of the 20th century after all these influences combine. Can students identify how each cultural group contributed to the music they just heard?
5. Read Cuban Development #1 affecting the people who have now called Cuba their home for generations:

Timeline: Revolution by the people, 1959.

A new, communist government is begun, led by Fidel Castro, with deep ties to and financial support from the Soviet Union. Conditions under Castro lead Celia Cruz and her husband to defect to the USA and to live in Miami, Florida. Furious, Castro proclaims her quintessentially Cuban music to be against revolutionary ideals for the New Cuba. He decrees, “Within the Revolution everything is permitted, outside the Revolution, nothing”. You may no longer speak of Celia Cruz or any other musicians that are anti-patriotic. The government continues to move towards a dictatorship.



A young Celia Cruz while she was still living and performing in Cuba

6. Facilitate student conversations with questions (students may stay in “countries” or return to seats):
 - a. How does Castro’s decree affect your life if you are a musician?
 - b. How can creativity flourish under oppression?
 - c. Would you stay home in Cuba to make things better or try to leave to escape bad conditions?
 - d. What does the rest of the world think about conditions in Cuba?

7. Read Development #2 affecting the people who live in Cuba:

Timeline: Special Period, 1990s. Cuba’s main ally, the Soviet Union, falls. Cuba experiences tremendous economic hardship. Times are tough. People do not have bread to eat, soap to wash, etc. Cuban traditional *son* can be played as well as European classical music, but young people are looking for the next big thing and for an escape from the hard times. You and your friends put together old radio parts and are able to establish a “secret radio” that can transmit music from the United States. You want to listen to the music, but Castro says, “While you’re under MY ROOF, you can only listen to the music I want you to listen to!”

8. Facilitate conversation with questions:

- a. Can you still pursue your art when there’s not enough to eat??
- b. What is the value of listening to all kinds of music, including music from other countries?
- c. How do you express yourself when there are limits to what you can do?
- d. What is the difference between artistic rebellion and political rebellion?

Listen to what
Tiempo Libre
and others came
up with - timba
music: “*Llegó la
música Cubana*”
- #11 on the
Playlist, page 9.



LESSON #1B- Musical Origins (The Bones)

Intro:

One of the great strengths of Tiempo Libre is that they draw from so many types of music. Not only does the band combine Cuban and American music traditions, but they include the influences from West Africa, the Caribbean, and even classical music from Western Europe. Many of their pieces are classified as timba music, which blends many of these styles. Listening to some pure examples from each location will help students hear this fusion.

Materials:

- Geographic images important to Tiempo Libre's music (Africa, Europe, North America, Caribbean, Cuba) printed on 8.5 x 11 inch paper (the maps on resource pages 16-19 are fine)
- Speakers
- Access to the YouTube playlist on page 9 with the ability to play music from the target areas



Objective: To have students associate certain musical characteristics with a geographical location.

Instructions:

1. Place the geographic images in the four corners of the room and place Cuba in the middle.
2. Choose a selection from the playlist. Play the song long enough for students to get a sense of the style and feel of the music.
3. When the music starts, the students can walk or stand around the classroom listening intently to the style of music being played and deciding which geographic image they think best corresponds with the type of music being played (educated guesses are fine). When the music stops, students must commit to one geographical location, and get to a chair or desk in that section of the room in time.
4. Students left standing must try to describe music, even with just one adjective or a short phrase. Music styles are not easy to describe; just the attempt is a helpful challenge.
5. After playing choices from each geographical area, ask students where the music they like comes from, and whether it can be traced from areas of the country or from different groups of people or bands.
6. What are the origins of their favorite music? How would they set-up a similar "game" for adults they know?

Follow-up: Ask students to devise their own playlist with examples of their favorite music and examples from its source categories. How would they introduce categories so that adults could make guesses? This playlist can be an actual one on YouTube or a simple list of what their playlist would be.



The Playlist

Both Lessons #1A and B explore all the cultures that influenced Cuban music. Many styles evolved in Cuba from this wonderful fusion. You will see some of the different categories that developed listed below, throughout this guidebook, and in its accompanying videos. The styles of Salsa, Son, Guajira, and Timba are all part of the musical world that members of Tiempo Libre experienced. They were inspired by artists from the United States, but they brought their Cuban timba with them, in turn fusing it with American influences and experiences in their new home.

Playlist: TPAC Education Supplemental Music Resources for Tiempo Libre

Here is a breakdown of the selections on the YouTube Playlist.

Tiempo Libre

1. “*Quién Soy Yo*”
2. “*Manos Pa’rriba* (Hands in the Air)”
3. “*Somebody to Love Me*”
4. “*Lo Mio Primero* (My Turn)”
5. “*Minuet in G* (*Guagancó*)”

Cuba

6. “*Rumba is Life*” -an example of Rumba Guaguancó
7. “*El Necio*” -an example of Rumba Cubana
8. “*El Cuarto De Tula*” -an example of Cuban Son
9. “*Guantanamera*” by Celia Cruz - an example of Guajira
10. “*What is Salsa?*” - an example of Salsa
11. “*Llegó la música Cubana*” - an example of Timba

Western Europe

12. “*Minuet in G*”
13. “*Fantasia*” (Flamenco Guitar)

West Africa

14. “*West African Drum Music*”
15. “*African Call and response Song*”
16. “*Ligali Mukaiba Bose W’Oluwa Part 2*”

North America

17. “*Cotton Tail*” -an example of Jazz - Duke Ellington
18. “*Sing a Song*” - an example of Funk Fusion - Earth, Wind and Fire
19. “*Hip Hop Drum Loop*”

Indigenous Carribean (Pre-colombian)

20. “*Dia Taino Celebración*” -an example of indigenous Taino music
21. “*Areyto, concilio Taino Guatu-ma-cu a boriken*” -an example of Taino Areito music

This playlist is easily accessible by visiting tpac.org/tiempolibre



LESSON #2- Playing with Rhythm (The Heartbeat)

Intro: The rhythms in Tiempo Libre's music have very distinct beats, and also have complex layering of multiple rhythms. The explorations below offer short, supporting videos - 30 seconds of listening to a rhythm communicates far clearer than any explanation in words.

Materials:

- TPAC Video mini lessons #1, #2, #3 found at tpac.org/tiempolibre
- Optional - A way to project the videos to the class (The videos can be directly incorporated into classroom instruction, or can serve as a reference for the teacher to help facilitate the lesson.)
- Optional: Rhythm sticks or other percussive instruments (Students may use hand-claps, stomps, fingersnaps, or even "play" desks with hands.)

Objective: To learn the clave rhythm and experiment with different rhythms and rhythm layering.

Background knowledge:

The "Heartbeat" of Cuban music is the clave rhythm! The clave (pronounced klä-vā) rhythm is the heart of salsa and timba music you will hear from Tiempo Libre.

The clave rhythm is played on an instrument called the clave. The clave instrument is an excellent example of the marriage of two cultures, as its union would be between African rhythm sticks and Spanish tejoletas (strips of wood, stone, or bone placed between figures).

The clave is the heartbeat of Cuban music both as an instrument and as a pattern. Even if there is no clave, all instruments reflect the clave. Listen to # 1 "*Quién Soy Yo*" from the Playlist on page 2 for a good example. Rebeca Mauleon in her video "The Basics of Latin Music" says, "The clave rhythm is embedded in the music and it affects how all the instruments relate to each other."





LESSON #2- Playing with Rhythm (The Heartbeat)

With thanks for this photo to Gustav Michaux-Vignes



Instructions:

Part One: The Heartbeat

1. Teacher asks students for extreme silence in order to prepare for intentional listening.
2. Ask students to feel their breath and its rhythm. (It may be hard to keep their breath rate at a regular rhythm because they are concentrating on it!)
3. Ask students to find their pulse at their wrists or throat and feel the beat. Because our heart is an involuntary muscle, we cannot change the regularity of our heartbeat, we can only speed it up.
4. Ask students to listen to the interplay between the rhythm of their breath and the beat of their heart. What kind of melody would they put with these rhythms?
5. Play one of Tiempo Libre's upbeat selections from the YouTube Playlist. Ask students to move to the music energetically enough to up their heart rate.
6. Ask for silence again for students to hear this faster find heartbeat again. How does it sync with thier breath now?

Part Two: The Clave

7. Watch video Mini-lesson #1: The 3-2 Clave with Yamil Conga. Experiment with the video and then lead a class experimentation of the 3-2 clave without the video.
8. Watch video Mini-lesson #2: The 2-3 Clave with Yamil Conga. Experiment with the video and then facilitate experimentation with 2-3 clave.
9. Watch video Mini-lesson #3: Interact with the Clave. Have students listen intentionally to how the conga instrument interacts with the clave. A new pattern of sound on the conga drum joins and is guided by the clave beat. Ask students to interact themselves by listening and adding their own rhythms to clave and the conga on the video.
10. Have a group of students hold down the clave rhythm. Have students group themselves based on the "instrument" color that they choose. Example: stomping feet group, clapping group, clave group, rhythm stick group, etc. Whoever feels a rhythm to layer on top of the clave starts it and becomes that group's leader. How many rhythms can the class layer over top of the clave? Once the layers are all added, try to keep playing for 2 minutes.
11. Create an intentional classroom composition with the clave as its heartbeat. Listen to Tiempo Libre's "Minuet in G (Guagancó)," #12 on the playlist on page 9, and ask students to listen for the clave and its rhythm.

Reflection:

Was it difficult to keep the clave at a consistent, regular rate?

What other music do they know that layers rhythms on top of one another?

Can they give examples?

Listen to another selection from Tiempo Libre.

How many rhythms can students detect?

Can they hear the base clave? Is it 3-2 or 2-3?



LESSON #3A- Unique Expression (The Voice)

Intro: Tiempo Libre has developed a distinct sound, their own “voice” expressed through music. Their personal stories influence their music and what they share through their music. It’s not always easy to pin down what elements make a unique voice, a unique creative expression, but students can explore choices of style, rhythm, and words that feel like their own authentic voice.

Objective: To create a personal statement using sounds to emphasize personal identity.

Materials:

- Paper, pencil
- Highlighters (optional)
- Percussive instruments like rhythm sticks, shakers, tambourines, recorders, etc. (optional)

Instructions:

1. Ask students to free write some personal statements that they would be willing to share, answering the questions following conversationally:
 - a. Who are you?
 - b. Where are you from?
 - c. What do you bring to the world? In what way do you contribute to your group of friends, family, community, society, the world?
2. Ask students to analyze their writing through the lens of finding what is indicative of their personal voice, using the following definition of the term: “an instrument or medium of expression.” This expression includes their choice of words, the way they piece together words, regional vocabulary, language of origin, personal experiences, slang, etc.
 - a. Ask students to read back over their selection and highlight or circle the words or phrases that sound the most like their voice. Where do they hear specifically how they speak as opposed to how their mom, dad, grandpa, sister, or best friend speaks?
 - b. Ask students to choose which of the answers to the questions sounds the most like their expressive voice-in thinking, in style, in word choice. While keeping the highlighted words and phrases, is there anything they can add or change in this answer to make it even more recognizable as their own?
 - c. Ask students to read their answer to a partner. What words stand out to their partner?
 - d. Ask students to find the musicality in their answer and experiment with how sound and rhythm can add emphasis to their answer. They can use rhythms and sound they create with their hands, voices, feet, or they can use classroom instruments if the class has them.
-For example: I bring the funny. I make all my people for real LOL.
(clap) (clap) (clap, clap, clap)
 - e. If possible, share your own personal statement -with sound added - with your students.
 - f. Have students “perform” their statement to their partner.
 - g. Ask for volunteers to perform their personal statement for the class.
 - h. Reflect on personal identity, unique voice, ways that music can emphasize, enhance, and the writing process. Can music alone without lyrics make a personal statement?



LESSON #3B- Unique Expression (The Voice)

Miami

Intro:

Tiempo Libre specifically addresses personal Identity and personal voice in two different songs. Students can examine both words and music to learn what the group has to share.

Materials:

- Access to YouTube Playlist
- Speakers
- Lyrics and translations of lyrics
- Paper, pencil



Objective: To actively listen and to notice analyze musical characteristics and lyrical characteristics that express band identity

Instructions:

1. Show students the lyrics to “Lo mio primero (My Turn)” and “*Quién Soy Yo* (Who I am)” by Tiempo Libre in both Spanish and English. See page 20 for lyrics and translations for one verse.
2. Ask students to use the Venn diagram on page 20 to note in the circles what seems to be important to the band to say about themselves from the lyrics of each song, with similarities written in the intersecting space.
3. Listen to the both songs. Tracks #1 and #4 on the Youtube playlist on page 9. Ask students to add what they hear from the music into their Venn diagram as well. What kind of sounds do they hear? Instruments? What feelings does the music evoke? What mood? What musical characteristics does it have? Fast or slow tempo? Loud or soft dynamics? Call and response? Solo voice? Choir?
4. Knowing the players and composers only from these two songs, how would students describe the musicians of Tiempo Libre? Ask students to choose at least two adjectives and explain why they think those descriptors work. What is communicated to students from just the lyrics? From just the music? From the two combined?
5. Listen to other Tiempo Libre selections on the Youtube playlist on page 9.
6. Do students think the band has a unique “voice” as a group? Does the name Tiempo Libre - which means “Free Time” suit them?
7. Of the music artists students listen to, who has the most unique “voice”? Why? What about their musical style tells who they are?



LESSON #4- Feeling the Music (The Spirit)

Intro: Activities in this guidebook have examined the origins, beat, and expression of Tiempo Libre with physical metaphors of bones, heart, and voice. The spirit metaphor for this activity relies on the how the music makes students feel inside and react outside through movement.

Materials:

- Access to the YouTube playlist on page 9
- Speakers and a way to play the music on the playlist in class
- TPAC Video Mini Lessons #4 and #5 found at tpac.org/tiempolibre
- Optional - A way to project the videos to the class (The videos can be directly incorporated into classroom instruction, or can serve as a reference for the teacher to help teacher facilitate lesson.)
- Room to move!

Objective: To have students explore expressive movement and its relationship to music, as well as dance's role in expressing joy, celebration, self-expression, and coping with difficult times.

Instructions:

1. Create enough room in the classroom for students to move around.
2. Play 30 seconds each of the selections listed in the box above from the YouTube playlist (no visuals yet) and ask students to move to the music. Ask them to pay attention to the effect music and movement (not active class participation!) have on their mood.
3. After each selection, stop and reflect on the movements the music inspired. Were they slow? Flowing? Sharp? Low? High? Calm? High energy? How did that music make them feel?
4. Show the video to Song #6 on the playlist "Rumba is Life".
5. Reflect on the video.
 - a. What did you notice about the way the dancers' movements corresponded with the music? Where they slow? Flowing? Sharp? Low? High? Calm? High energy? Silly? Happy? Sad?
 - b. How were your movements the same/different in each selection? How were your movements the same/different to the people around you?
6. Watch TPAC Video Mini-Lesson #4 and participate together in the exploration of movements inspired by the Cuban rhythm of Salsa.
7. Watch and follow along with TPAC Video Mini-Lesson #5 for a more advanced lesson in the basic steps of salsa dancing associated with Cuban music and closely related to Tiempo Libre's Timba music.
8. Play "*Manos Pa'rrriba* (Hands in the Air)" - #2 on the playlist on page 9 by Tiempo Libre. Ask students to try some dance steps and movements they learned from the mini lessons and make some new combinations of their own.

Teacher Tips for movement participation in class:

- Turn off ½ of the classroom lights to relieve some of the pressure of "dancing" in front of everyone.
- Have students face the wall, not each other, as they move.
- Join the students. Show them you aren't afraid to move either!
- Play selections from the playlist on page 9 in the following order, to scaffold the comfort level in moving different ways.
 1. #19 Hip Hop Drum Loop
 2. #12 Bach Minuet in G
 3. #18 Earth, Wind, and Fire
 4. #9 Celia Cruz "*Guantanamera*"
 5. #14 West African Drum Music
 6. #6 "Rumba is Life"

(continued on page 15)



After the Performance

Reflection:

1. Think about the spirit of the last song by Tiempo Libre. In what ways did that music make you react? What did it make you feel? What human condition does this song reflect?
2. How is moving to this music by Tiempo Libre similar to moving to your favorite song? How is it different?
3. How are band members of Tiempo Libre expressing themselves in music and dance in this song?
4. Reflect on the role of music in hard times. How could this joyful music develop during overwhelming difficulties?



Discussion and Reflection

Geography and Cultural Anthropology

1. What did you learn about Tiempo Libre's heritage?
2. What did you learn from Tiempo Libre about how their music has changed since the members have moved to Miami?
3. When did you hear examples of musical characteristics from different cultures, continents? How did you identify these characteristics?
4. How can you relate to the immigration story of Tiempo Libre? How does your life change when you leave behind the country you were born in to make a home in a new country? What stays the same? In the case a situation like that between the United States and Cuba, how does that experience change if you know you will not be allowed to return to your mother country?

Music, Dance, and Collaboration

1. Describe the relationship you saw between the musicians. When did you see examples of musicians taking a solo, playing at the same time, interacting with each other? How did they work together to create something new?
2. What messages did the music communicate to you?
3. Did you have a physical reaction to Tiempo Libre's music? Did your body move to the music?
4. How would you describe the attitudes and/or moods of the music of Tiempo Libre? How did it affect your attitude/mood?

Cultural Identity

1. What are you uniquely equipped to contribute to your culture, your community?
2. How can you bring your unique gifts and influences to a group and create something new and original together, while respecting each member's own uniqueness?
3. What themes did you relate to in Tiempo Libre's music?

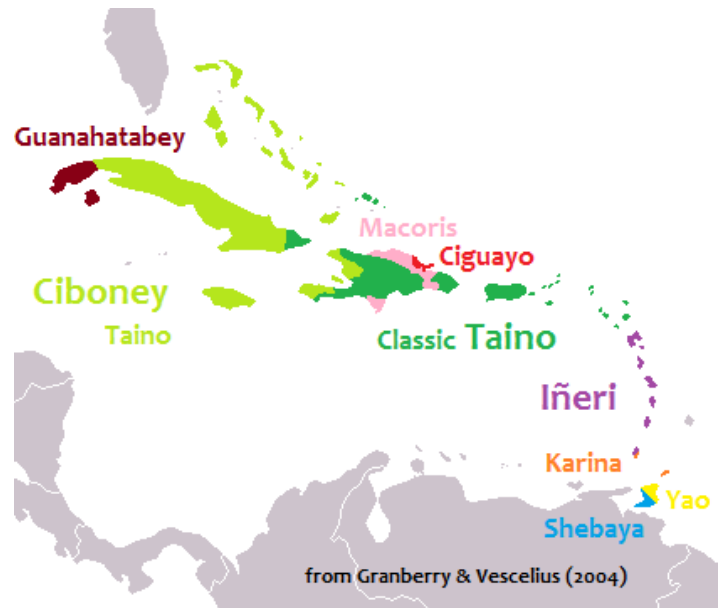
Indigenous Caribbean

Who? The earliest inhabitants of the island of Cuba date back from as long ago as 3100 BC.

Cuba is the largest island in the Caribbean and throughout its history different groups of people have lived off the land. The people hunted, fished, and cultivated the yuca root, cotton, tobacco, maize and sweet potatoes. Before the arrival of the Europeans, there were an estimated 2 million people living in Cuba. There were three main tribes, the Guanajatabey, Ciboney, and the Taíno. These people groups were different from each other because of their distinct languages and culture.

By 1557, 65 years after the first Europeans landed in Cuba, only 2,000 of the estimated 2 million natives remained. Such a large number of people died as a result of the inhumane enslavement by the Spanish to cultivate land as well as the diseases brought by the conquerors. The native populations had no resistance to these new germs, and they proved deadly to the original Cubans.

Where? Cuba is the largest island in the Caribbean and it is located 90 miles off the coast of Florida.



When? From 3100 BC – 1557 AD- present day

What instruments did they bring? Güiro, Flauta, Concha (Shell), Maracas



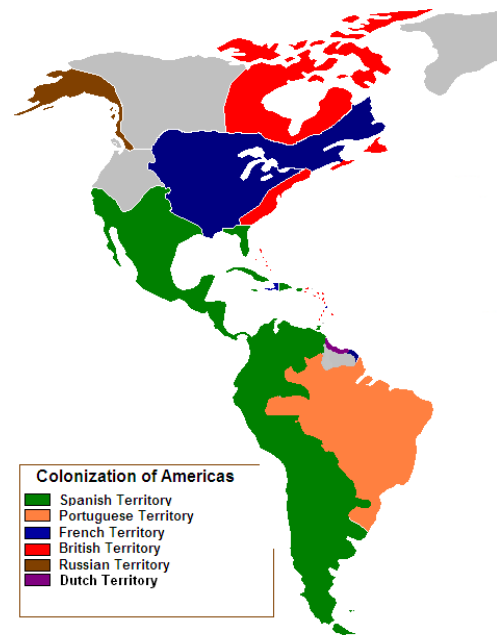
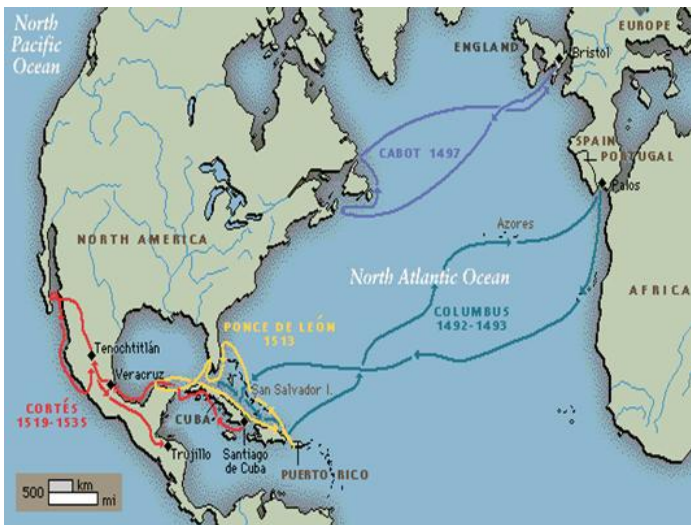
Western Europe

Who? In 1492, Cristóbal Colón, Christopher Columbus, first landed in Cuba. This encounter with the land and its people marked the beginning of the colonization of the Americas by Western European nations.

The people of Cuba, along with the other native peoples of the Americas, were conquered through wars, and exploitation. With each new expedition, the “New World” promised more wealth: early on with its possibility of limitless gold and silver, and later, with its ability to yield in abundance cash crops and valuable exports. Western European nations, primarily Spain, Portugal, Britain, and France, wanted control of the land in order to profit from it, expand their territories, and spread their religion.

The Spanish government, with all of its new territory, decided to encourage many men, women, and children to immigrate to Cuba from Spain to settle the land by promising large plots of land and much fortune. The immigrants brought their language and culture as they made Cuba their new home.

Where?



(Colonization of Americas 1750 public domain)

When? 1492- 20th century

What instruments did they bring? Piano, guitar along with intricate melodies and harmonies



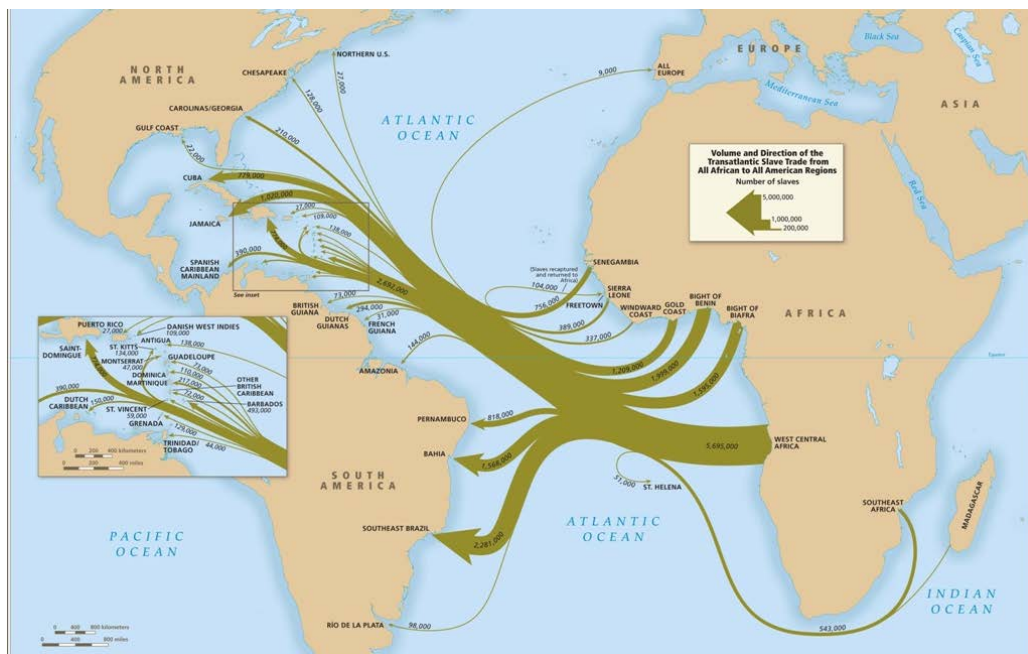
West Africa

Who? From the 16th century to the 19th century an estimated 25 to 30 million men, women, and children from many different people groups were sold into slavery and deported from West Africa to the Americas. This is known as the Transatlantic Slave Trade.

The Europeans would travel to Africa and exchange goods such as rum, weapons, gun powder, and textiles, for stolen African people. The enslaved Africans were then chained together in overcrowded ships in what is known as the Middle Passage and sent to the Americas. They were forced to leave behind their families and everything they had ever known. In their new land, the enslaved Africans were forced to learn a new culture and language as they labored in the sugar, cotton, coffee, tobacco and rice plantations.

The effects of the slave trade were devastating and have had lasting effects. In spite of all of these hardships, slaves were able to maintain many elements of their African cultures. African culture is evident today in Cuba and in all of the Americas in language, food, crop cultivation, animal husbandry, textiles, metalworking, music and much more.

Where?



(<http://www.unesco.org/new/en/social-and-human-sciences/themes/slave-route/transatlantic-slave-trade/>)

When? Early 16th century to the late 19th century

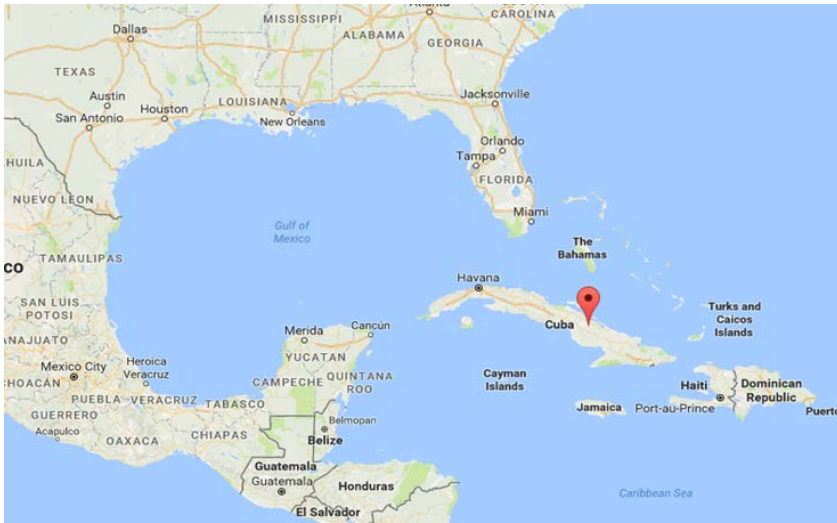
What instruments did they bring? Clave, Conga, Bongo, Call-and-Response singing



North America (United States)

Who? Because of their geographic location, North America and Cuba have influenced each other for centuries. However, a marked change occurred in 1898, when the United States signed a treaty with Spain, after the Spanish-American War, and gained control of Cuba. Cuba experienced an influx of American culture during this time as many U.S. citizens visited, did business with, and moved to the island.

Anytime one culture meets another, an exchange of ideas begins and each culture borrows what they like from the other. For example, Cuba borrowed elements of U.S. Jazz music and U.S. Jazz musicians borrowed elements of Cuban music. Jazz music was born in the early 20th century in New Orleans, a port city sharing the same trade routes with Cuba and sharing the African, European, and Indigenous peoples' influences. The United States and Cuba had open relations and there was much exchange between musicians. Musicians in both Havana, Cuba's capital and New Orleans, could even take a steamship twice a day from either city to perform, and Afro-Cuban rhythms were incorporated into American Jazz music.



However, during this time, there were many Cubans who disliked the United States having so much power over Cuba, and many Cubans rebelled. Cuba remained under U.S. jurisdiction until 1959 when Fidel Castro led the first successful rebel uprising to become Cuba's Prime Minister. 1959 marked the beginning of a strained relationship between the United States and Cuba, and later even culminated in a governmental travel ban by both countries that ended much of the cultural exchanges.

Where?

When? Early 20th century until present

What instruments did they bring? Brass, especially the trumpet, trombone, and saxophone, as well as the jazz influence and its characteristic improvisation, starting in 1900s. Later, the drum kit became an important influence.





Resources for LESSON #3B- Unique Expression

🎵 page 20

Lyrics to “Lo mio primero (My Turn)”

#4 on the page 9 playlist

Vivo en Miami, soy habanero
te traigo la gozadera, lo mío primero
Vivo en Miami, soy soy habanero,
yo te pongo a gozar, esto es para el mundo entero.

English translation of the lyrics

I live in Miami, I am Havanan (from Havana, Cuba).
I bring you the celebration, my turn.
I live in Miami, I am Havanan.
I'll make you enjoy, this is for the whole world.

Lyrics to “Quién Soy Yo (Who I am)”

#1 on the page 9 playlist

Quién yo soy?

La gente a mí me pregunta
de dónde vengo y para adonde
y le decimos “¡Somos Tiempo Libre!”

English translation of the lyrics

Who am I?
The people ask me
where I come from and where I'm going
and we tell them “We are Tiempo Libre!”

“Lo mio primero (My Turn)”

“Quién Soy Yo (Who I am)”



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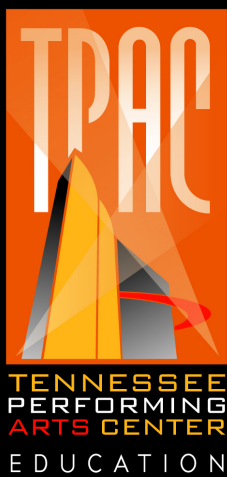
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