

ENRIQUE JORRÍN AND CHA-CHA-CHÁ: CREATION,
HISTORICAL IMPORTANCE AND INFLUENCES
ON AMERICAN MUSIC EDUCATION

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by
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ABSTRACT

One of the most distinctive musical genres that originated in Cuba over the last century has been Cha-Cha-Chá, which was created by Enrique Jorrín in the 1950s. The popularity of this music has grown considerably since its genesis, evidenced by the vast array of repertoire associated with the style of music, the multitude of bands performing it and its prevalence in popular culture. The music has traveled the world via aural transmission; advances in technology have helped to disseminate Cha-Cha-Chá and have contributed to its prevalence. Very little research—particularly research written in the English language—exists on this genre and its creator. Due to its musical significance and social impact, it is important to understand Cha-Cha-Chá's place in modern Cuba and how it has been preserved over time. The purpose of this study is to discuss Enrique Jorrín's influence on the creation and performance of Cha-Cha-Chá, and to discuss the importance of Cha-Cha-Chá in American music education.

DEDICATION

I dedicate this work to my grandfather, Ray Torchon. In his vivacious eighty-seven years of life, he and I were the best of friends. He taught me how to live life to the fullest, how to be kind and humble, and how to be caring and compassionate. My grandfather showed me the value of a true work ethic, and taught me that I could do anything I wanted if I put my mind to it. This research project would not have been possible without his teachings and influence of all those years ago. Thank you, Pop-Pop, for teaching me the meaning of life and giving me the zeal and drive to do anything that I can ever imagine.

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CHAPTER 1

INTRODUCTION

The study of music from diverse cultures continues to remain an important topic in music education. Through exploration, American students are increasingly exposed to the music of India, China, Indonesia, Brazil, Africa and Cuba. These experiences help students understand the global context in which they live and the voluminous interpretations of the term “music.” Within this cultural exploration, students (and their teachers) have opportunities to examine one of the common threads derived from the music of the Americas: the African cultural influence. This commonality is prevalent in multiple styles of music from Brazil, the United States, the Dominican Republic and especially Cuba. For the purposes of this study, the musical culture of Cuba will be explored, due to the rich connection between Cuban and American musical history by way of their geographic proximity, cultural sharing and trade.

Cuba is a country of approximately eleven million people, rife with political intrigue and stark dichotomies. Cuba’s rich musical tradition, deeply rooted in Spanish and African cultures, is one of the island’s most vital national treasures and seems to transcend the often-rocky social and political landscape. Shortly after the first Spanish colonists arrived in the early 16th century, slaves appeared from the Western coast of Africa via the slave trade. The Africans brought their musical culture with them on their long journey, most notably the drum and the concept of polyrhythm. In the years following colonization, the Spanish brought Western European Classical music and Flamenco with them to Cuba. The mixture of Spanish and African melodies, rhythms and instruments began an evolutionary process that has created one of the most innovative

and infectious musical traditions in the Americas. This process has allowed Cuba to create its own musical identity that it has shared with the entire world.

The creation of a distinct musical tradition began in Cuba in the period between 1790 and 1868, when the music of the island shifted to be fully Cuban and no longer solely African or Spanish (Olsen & Sheehy, 1998). During the Ten Years' War (1868-1878), a war for independence from Spain, a "national consciousness" emerged within Cuba (Roy, 2002, p. 8). Sublette (2004) writes: "Cuba in the last third of the nineteenth century was still a Spanish colony in title and in government, but in culture it had long since achieved an independent identity" (p. 235). This "independent identity" continued to develop and by the year 1902, Cuba's national musical identity started to become truly evident (Olsen & Sheehy, 1998). This occurred when the United States became more involved in Cuban politics by annexing Cuba from Spain during the Spanish-American war and creating a military government on the island on January 1, 1899 (Sublette, 2004). In 1903, the Platt Amendment was passed, which "established a model for making Cuba a theoretically autonomous country," but gave the United States the right to intervene in Cuban affairs whenever necessary (Sublette, 2004, p. 293). This unique political climate created a strong and unavoidable connection between the United States and Cuba in the way of culture, politics and most importantly music.

While there were many genres of music that developed in Cuba at the beginning of the twentieth century, one of the most influential was Cha-Cha-Chá, which was created in 1953 by Enrique Jorrín. This genre was part of a fifteen-year process of fusing the Danzón with Son (Lam, 2013). Since that time, Cha-Cha-Chá has become interwoven with Cuban history and has gained a great popularity that has grown considerably since

its genesis. This is evidenced in the vast repertoire associated with the genre, the multitude of bands performing the music and its prevalence in global popular culture. Cha-Cha-Chá has traveled the world via aural transmission and advances in technology have helped to disseminate it and contribute to its prevalence.

Researchers have published very little on Cha-Cha-Chá and its creator, Enrique Jorrín. The information that does exist is primarily written in Spanish. There are likely vast amounts of information on Cha-Cha-Chá yet to be uncovered and disseminated to researchers. These facts illustrate that Cha-Cha-Chá is a musical genre with vast amounts of knowledge yet to be obtained and disseminated to American scholars. When referring to Cha-Cha-Chá, people are more likely to think of the dance with little idea as to the origins of the music coupled with it. Due to the musical significance and social impact, it is important to understand Cha-Cha-Chá's place in modern Cuba and how it has been preserved and developed over time.

The purpose of this study is to discuss Enrique Jorrín's influence on the creation and performance of Cha-Cha-Chá, and to discuss the importance of Cha-Cha-Chá in American music education. The questions that provide a framework for this study are:

1. Why was Cha-Cha-Chá created?
2. What were the circumstances and musical influences that led Enrique Jorrín to the creation of Cha-Cha-Chá?
3. Other than Enrique Jorrín, who participated in the creation of Cha-Cha-Chá?
4. How has Cha-Cha-Chá grown and developed since its genesis?
5. How does Enrique Jorrín's legacy continue?
6. What is the importance of Cha-Cha-Chá in American music education today?

CHAPTER 2

METHODOLOGY

This study uses historical inquiry to explore the life and work of Enrique Jorrín and the creation of Cha-Cha-Chá. Materials used in this paper were derived from a variety of sources including journal articles, newspaper articles, musical recordings, discographies, books, interviews and sheet music. It was evident to me that the material in each of these sources would have to be analyzed for authenticity and historical correctness. I made every effort to interpret the information with an unbiased view and draw logical conclusions. The material from both primary and secondary sources was analyzed and utilized accordingly to help further the goals I set forth.

Some of the sources were written in the Spanish language. I utilized my own Spanish language skills to translate and interpret the material into English, with the help of *Google Translate* when necessary. In addition, I spoke with leading experts in the field of Cuban music and worked to the best of my ability to fill any gaps in information with the opinions of these experts as well as my own deductive reasoning.

The research process involved obtaining many sources as described above, reading through them to find relevant information, and taking notes based on the information I discovered. This process used close to forty sources, which created a large collection of material on Cha-Cha-Chá, Enrique Jorrín and the various applications to American music education. After collecting all of the data, it was coded based on the research questions that were developed early on in my research. The categories that I used included: Enrique Jorrín, Pre-Creation, Post-Creation, Musical Characteristics and Music Education. Once I believed that I had enough information, I began writing the

prose of my paper, compiling the information that I had just coded. Throughout the writing process, the research questions for my project were primarily used to guide my writing and allowed me to mold my paper into its current form.

CHAPTER 3

HISTORICAL PREDECESSORS: DANZÓN AND ITS INFLUENCE

Irrefutable evidence points to the Danzón (and its predecessors) as the roots of Cha-Cha-Chá. Fully exploring the influences of Danzón is beyond the scope of this paper, but I will briefly discuss the history of the genre in order to set up a framework for the discussion of Cha-Cha-Chá.

The Spanish colonization and cultural development on the island of Cuba brought with it slaves from the western part of the African continent. It was inevitable that African musical traditions would travel across the Atlantic, influencing the culture of the island and the social gatherings of Cuban society. African slaves and their Spanish masters created music together much like the African slaves of New Orleans did with their French masters in the creation of American Jazz. This inherent synthesis of cultures allowed for the creolization of western European classical music, which granted musicians of African descent the ability to rise within the social hierarchy (Roy, 2002). This process of fusion and transcendence helped integrate Cuban culture and allowed for the creation of musical and dance styles that were truly endemic to Cuba.

The Spanish government legalized dancing for all citizens of Havana in 1792, which allowed it to quickly become a key component of Cuban culture (Roy, 2002). Various European musical styles were present on the island by the late eighteenth century, including the Minuet, Rigadoon and Quadrille (Roy, 2002). These styles led to the creation of the European Contradance, which entered Cuba in the mid-eighteenth century by way of the Spanish Navy (Roy, 2002). This genre transformed into the Havana Contradanza and became a couples dance with a “bit of Afro-Caribbean spice”

identified today as the tango rhythm (Manuel & Bilby, 1995, p. 38) (see Figure 1). The Contradance, with its new tango rhythm, traveled to Europe by the 1830s and became known as the Habanera, gaining acclaim in Georges Bizet's opera "Carmen" (Manuel & Bilby, 1995). All of these musical advances fed into the creation of a new genre of music entitled Danzón, which was the direct predecessor to the Cha-Cha-Chá.



Figure 1. Tango. This figure shows a typical tango rhythm.

Maya Roy, a French author and professor at the University of Paris, described the Danzón as the “first dance rhythm considered authentically Cuban” (Roy, 2002, p. 79). To date, the Danzón remains the national dance of Cuba. Most scholars agree that Miguel Failde Pérez wrote the first Danzón entitled, “Alturas de Simpson.” This composition first premiered on January 1, 1879 and was written in Rondo Form¹ with an eight-measure introduction (Roy, 2002). Each section consisted of 16 or 32 measures, and had a distinct harmonic and melodic feeling with a unique instrument dominating the melody in each section (Roy, 2002).

The underlying rhythmic framework of the Danzón utilizes the cinquillo rhythm, which traces its origins to West Africa (Manuel, 2009) (see Figure 2). This rhythm first traveled to Haiti via the slave trade and was introduced to Eastern Cuba during the Haitian Revolution at the end of the eighteenth century when refugees resettled in Cuba (Manuel, 2009). By the 1870s, the cinquillo became a fundamental part of the creolization of Cuba's music and the rhythmic key of the Danzón (Manuel, 2009).

¹ ABACA



Figure 2. Cinquillo. This figure shows the typical cinquillo rhythm.

Shortly after its creation, the Danzón began to fuse with another genre of Cuban popular music known as Son. This genre, which contains both singing and dancing, originated in the eastern provinces of Cuba and eventually migrated to the western city of Havana at the beginning of the twentieth century (Roy, 2002). A composer by the name of José Urfé wrote the composition “El Bombín de Barreto” in the Son style and released it in 1910 (Sublette, 2004). This piece introduced the montuno, a repeated cyclical musical phrase, as the final section, incorporating the sound of the cornet to create a new form of standard Danzón entitled “Danzón con Montuno” (Santos, 1982). Its free spirit and improvisational nature created a flexible section that “allowed for stretching out and dancing with more variation” (Sublette, 2004, p. 344). This new compositional element and variation within the dance realm began a trend in Cuban music that would eventually lead to the creation of Jorrín’s Cha-Cha-Chá.

The Danzón used the Orquesta Típica instrumentation, which included two violins, two clarinets, acoustic bass, cornet, trombone, ophicleide², timpani and the güiro³ (Roy, 2002). As Manuel and Bilby (1995) describe, “[b]y 1920...this tropical ragtime ensemble had been largely replaced by a sweeter, indoor type ensemble called *charanga*...in which wooden flute and two violins were backed by piano, string bass,

² “obsolete keyed brass instrument of conical bore and played with cup mouthpiece...was used in military bands and also included in early scores of Mendelssohn, Berlioz, Verdi, and Wagner” (Ophicleide, n.d.).

³ An instrument made from a gourd with marked indents on one side and typically played with a stick. Its primary sounds include scraping and tapping.

guiro scraper, and timbales⁴” (p. 40). The Charanga ensemble, based primarily on the concept of a small string orchestra, became the prominent instrumentation moving forward. Today, the term Charanga is used to describe groups that typically play Cha-Cha-Chá and Danzón selections. The Charanga instrumentation is exactly the group of instruments that Cha-Cha-Chá needed in order to develop and find success in the following decades.

⁴ “Generally adopted name for a pair of single-headed, cylindrical drums. They are primarily associated with the Latin American dance band, where...the player’s rhythmic patterns also involve hitting the outside of the drum shell” (Blades & Holland, n.d.).

CHAPTER 4

ENRIQUE JORRÍN AND THE CREATION OF CHA-CHA-CHÁ

Early Life and Career

Enrique Jorrín was born in 1926 in the town of Calendaría, in the Cuban province of Piñar del Río (Orovio, 2004). While this town was originally part of Piñar del Río, it became part of the new province of Artemisa in the year 2011 (Candelaria, n.d.). At the age of four, Jorrín's family moved to Havana, where he began his musical journey (Roy, 2002). He began studying the violin at the age of eleven and developed his craft at the Felix-Arpiza Municipal Conservatory, one of the premier music conservatories in Havana now known as Conservatorio Amadeo Roldán (Roy, 2002). Jorrín began his performing career with the National Institute of Music Orchestra (Orovio, 2004) and quickly became a master violinist and a freelance musician who would play with any group that hired him (D. Lozano, personal communication, August 31, 2015).

In 1941, Jorrín joined the Hermanos Contreras Danzón orchestra, under the direction of Silvio Contreras (Orovio, 2004). In addition, he played in the orchestras Artemisa, Idea, and Hermanos Peñalver during the early part of the 1940s (Giro, 2012). Influenced by these orchestras, Jorrín veered away from classical music to explore the era's popular music, the Danzón, propelling him towards the creation of Cha-Cha-Chá (Orovio, 2004).

Orquesta Arcaño y Sus Maravillas

In 1943, Jorrín joined the Danzón group Orquesta Arcaño y Sus Maravillas (Quesada, 2002a), which was founded in 1937 by Antonio Arcaño under the name La Maravilla de Arcaño (Sublette, 2004). This group performed Danzónes with vocals, but

by 1940, their name was changed to Arcaño y Sus Maravillas⁵ with a new instrumental focus, removing vocals entirely (Sublette, 2004). In 1944, Arcaño further expanded the instrumentation and renamed the group La Radiofónica de Arcaño (Quesada, 2002a) and appeared on the television program *Show del Mediodía*⁶ on the Cuban station *CMQ* (Orovio, 2004). Not too long after Jorrín joined Arcaño's group, they added new rhythmic, harmonic and orchestrational elements with Son-influenced Danzones, which became known as Danzones de Nuevo Ritmo or Danzones-Mambos (Madrid & Moore, 2013). In addition, the conga drum was added and became an important instrumental voice, giving the group a unique and characteristic sound (Orovio, 2004).

Among the members of Arcaño's group were the brothers Orestes and Israel "Cachao" López (Madrid & Moore, 2013), whom historians credit with creating the mambo⁷ in 1938 (Gerard, 2001). Orestes is "credited with [the] original idea of adding a final rhythmic section to the Danzón in a fast tempo, featuring tumbadoras (congas)" (Councell-Vargas, 2013, p. 23). This addition was nothing new to the Danzón; José Urfé added the montuno, a repeated cyclical musical phrase played by the piano, tres⁸ and bass, at the end of the Danzón in 1910 (Roy, 2002). However, in contrast to Urfé, Orestes developed his own "version of the funky, ostinato-based vamp section" by adding more syncopation (Manuel & Bilby, 1995, p. 47). Along with his brother, Israel, Orestes

⁵ This name was derived from the common held belief that the musicians in the group comprised "an ace on each instrument and a marvel all together" (Sweeney, 2001, p. 100).

⁶ "Show in the Middle of the Day"

⁷ "Subsection of the montuno, with an unresolved harmonic pedal" (Gerard, 2001, p. 68).

⁸ A guitar-like instrument with three groupings of two strings, tuned to a C Major Triad in 2nd inversion.

applied this new creation to the multitude of Danzones they wrote for Arcaño's group during this time (Delgado & López, 2008).

In 1945, Jorrín took this new section, often referred to as the final montuno, and focused on how he could rework it within the context of the Danzón de Nuevo Ritmo (Garcia, 2013). One of the first significant examples of this appears in the Danzón "Doña Olga," composed by Jorrín in 1948, which had the reminiscent bell pattern of Cha-Cha-Chá, which appears towards the end of the recording (C. Diaz Ayala, personal communication, June 25, 2015) (See Figure 3).



Figure 3. Cha-Cha-Chá Bell Pattern. This figure shows a typical Cha-Cha-Chá Bell pattern.

Orquesta América

In the late 1940s, Jorrín left Arcaño's group and joined Orquesta América, which was founded in 1942 by Ninón Mondejar (Quesada, 2002a). Jorrín most likely joined this new orchestra due to their commercial success in Cuba (Witmer, 2011). He quickly became the musical director for the group after his compositions gained popularity (Quesada, 2002a). It was as a part of this orchestra that Jorrín cultivated and created the musical style of Cha-Cha-Chá through his continued experimentation with the Danzón de Nuevo Ritmo. He began adding short choruses with one or two members of the band singing in unison (Ledón, 2003). The multitude of voices masked the lack of vocal training and conveyed the lyrics with great clarity (Ledón, 2003). This musical innovation helped lead the dancers to change their steps in response to Jorrín's new compositional techniques (victor el faraon del guateque, 2014).

Another musical innovation was the introduction of a new rhythmic pattern for guiro and cowbell (Cué & Bager, 2014) (See Figure 4). These new rhythms, along with the dancers' foot shuffle, gave rise to the onomatopoeic name of the genre: Cha-Cha-Chá (victor el faraon del guateque, 2014). These dance steps, which were much easier than Perez Prado's mambo (Díaz & Florida International University, 2002), were most prevalent in Havana social clubs such as Prado y Neptuno⁹ (victor el faraon del guateque, 2014), Los Jovenes del Silencio, Fraternidad Estudiantil, La Federación de Sociedades Juveniles and Silver Star (Giro, 2007). These social clubs spawned the experimentation and evolution of this emerging genre. While the music and dance of Cha-Cha-Chá were developed in these social clubs, it reached worldwide acclaim once it was recorded.

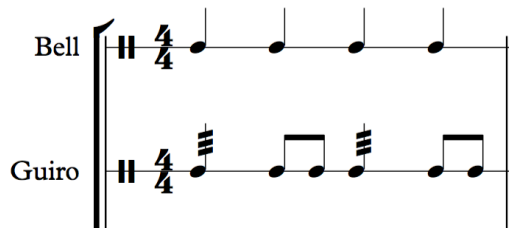


Figure 4. Bell & Güiro Pattern. This figure shows the typical Bell and Güiro pattern in Cha-Cha-Chá.

The “First” Cha-Cha-Chá

In 1953, Orquesta América released a single-78¹⁰ on the record label PANART¹¹, which brought Cha-Cha-Chá to the world stage. It included two songs in the style: “La

⁹ Vicente Amores, a promoter who owned the Prado y Neptuno social club, is said to have first used the phrase Cha-Cha-Chá when announcing Orquesta América to the audience (Giro, 2012).

¹⁰ A 78-rpm is a vinyl record that holds one song per side and rotates at a rate of roughly 78 times per minute. This was a common medium for releasing music from 1898 until the end of the 1950s (The history of 78 RPM recordings, n.d.). This existed prior to the advent of the 45-rpm and 33-rpm.

¹¹ One of the main record companies in Havana during the 1950s. It was renamed EGREM by the Cuban government in the 1960s and remains in existence today.

Engañadora” and “Silver Star” (victor el faraon del guateque, 2014). Although “La Engañadora” has become widely accepted by listeners and scholars as the first Cha-Cha-Chá (Garcia, 2013), neither song on the record was listed as being in the Cha-Cha-Chá genre. “La Engañadora” was described as a Mambo-Rumba (Fajardo & Solanas, 2006) and “Silver Star” was described as a Danzón (Díaz & Florida International University, 2002). The only mention of the phrase Cha-Cha-Chá on the record was in the estribillo¹² section of “Silver Star”: “*Chachachá es un baile sin igual*” (Roy, 2002, p. 97). “La Engañadora” was composed in 1948 and performed two to three times per evening at the Prado y Neptuno dance hall prior to its recorded release in 1953 (victor el faraon del guateque, 2014).

A Rift Develops

Soon after the release of “La Engañadora” and “Silver Star,” Cha-Cha-Chá gained world popularity and was quickly accepted as a popular genre of music and dance. Shortly thereafter, a rift developed between the founder of Orquesta América, Ninón Mondejar, and Enrique Jorrín (Díaz & Florida International University, 2002). Their debate about who created the Cha-Cha-Chá gained the attention of the media and is still well-known throughout Cuba (Díaz & Florida International University, 2002). Mondejar asserted that he should receive credit for creating the Cha-Cha-Chá because it was created in his orchestra (Quesada, 2002b). Jorrín disagreed with Mondejar’s claim and in 1954, decided to leave Orquesta América to form his own group entitled Orquesta Jorrín (Díaz & Florida International University, 2002). From that point forward, Jorrín received

¹² Refrain. Sublette (2004) describes this term as “what decades later in the United States would come to be called the ‘hook’ of the song” (p. 344).

formal recognition for being the creator of the Cha-Cha-Chá, with some Cubans constantly disputing this fact (C. Diaz Ayala, personal communication, June 18, 2015).

Orquesta Jorrín

Jorrín's new group traveled to Mexico to popularize Cha-Cha-Chá. The group signed with RCA Victor Mexicana and added two trumpets, violas, and cello, which paved the way for the expansion of the harmonic and rhythmic complexity of the Cha-Cha-Chá (Quesada, 2002a). In addition, Jorrín began to amplify the double bass and the violins to better accommodate the large ballrooms in which they were performing (Giro, 2012). Orquesta Jorrín found great success during their time in Mexico and recorded numerous hits, which consisted of new compositions by Jorrín as well as older compositions originally recorded by Orquesta América (Quesada, 2002a). Unfortunately, it was during this tour when Orquesta Jorrín and Orquesta América lost their popularity in Cuba due to Orquesta Aragon, a Charanga that found success in Cuba during Jorrín's absence, using the very orchestrations that Jorrín had given their director years earlier (Díaz & Florida International University, 2002).

Jorrín returned to Cuba in 1959 and continued to record albums, retaining only one trumpet in the instrumentation of his orchestra (Quesada, 2002a). While the exact reason for this change is unknown, it could likely have been due to budgetary concerns or the comments of critics who thought the sound of multiple trumpets was not authentic for the genre and better suited for the Conjuntos¹³ of the time (Quesada, 2002a). Due to Orquesta Aragon's success during the second half of the 1950s, Orquesta Jorrín never

¹³ Musical groups in Cuba during the 1940s and 1950s that performed Son and Bolero, typically consisting of three trumpets, congas, bongó, tres Cubano guitar, piano, lead vocalist, and bass.

reached the same level of fame they once achieved (Quesada, 2002a). Jorrín continued his work with his Cha-Cha-Chá orchestra during the 1960s, and also worked as the concertmaster of the Cuban Institute of Radio and Television¹⁴ until 1975 (Enrique Jorrín, 2015). In 1964, Orquesta Jorrín performed in Europe and Africa, with performances in Canada in 1967 (Díaz & Florida International University, 2002).

In addition to these tours, Jorrín's orchestra performed extensively at the Cabaret Capri and found great success when adding the vocalist Tito Gomez to the ensemble (Díaz & Florida International University, 2002). In 1974, Jorrín created a new version of Orquesta Jorrín, with pianist Rubén Gonzalez of Buena Vista Social Club fame (Quesada, 2002a). This group enjoyed many years of hits with EGREM¹⁵ until Jorrín's death on December 12, 1987. While this date marked the death of an innovator, talented musician and exquisite arranger, it did not stop the group from continuing Jorrín's prolific work.

A New Chapter for Orquesta Jorrín

Under the direction of Antonio López Olivera, a violinist and long-time member of Orquesta Jorrín who had a close relationship with Enrique Jorrín, Orquesta Jorrín continues its musical journey today. Currently, the group performs regularly at the Hotel Nacional¹⁶ in Havana and continues to record new albums in the style of Jorrín's Cha-Cha-Chá. In an interview with Antonio López Olivera, he described Jorrín's legacy in the following way:

¹⁴ Instituto Cubano de Radio y Televisión

¹⁵ See Footnote 11.

¹⁶ Famous hotel in Havana, Cuba, which was built in 1930. This was the premier hotel for American celebrities such as Frank Sinatra, Ava Gardner, and Nat King Cole in the 1930s, 1940s, and 1950s.

We uphold it firmly. We play his works, we have the same orchestra formation, and I continue to pass on his teachings among the orchestra members. Orquesta Jorrín is considered the exemplary Charanga of Cuba, because of its musicality, costume arrangement and its discipline. (A. López Olivera, personal communication, August 12, 2015)

Olivera can be characterized as a kind and gracious gentleman; he welcomed me with warmth and open arms during my time in Havana during the summer of 2014. He has a genuine desire to continue the legacy of Jorrín and has a strong vision for the future of the group. Olivera's experiences performing with Jorrín gave him the opportunity to receive immense "musical and professional experience" from the master of Cha-Cha-Chá (A. López Olivera, personal communication, August 12, 2015). Olivera described Jorrín as a humble man whose main desire was always to create wonderful music and educate musicians to the best of his ability (A. López Olivera, personal communication, August 12, 2015). Video interviews with Jorrín corroborate these descriptions. In one interview, Jorrín discusses his contributions to the creation of the Cha-Cha-Chá, speaking about the music with joy and having a constant smile on his face (victor el faraon del guateque, 2014). It is quite evident that Jorrín was proud of the Cha-Cha-Chá and his contributions to Cuban music history and culture. This is also apparent in various videos of concerts from Jorrín's life. He always portrays a positive energy, a big smile and a love for life (fromouterspace21, 2014). Jorrín's legacy and life's work live on in the music that he wrote, the genre that he created, and all of the musicians around the world who continue to perform it.

Controversy Among Cuban Scholars

Radamés Giro (2012), a Cuban musicologist who has written about Enrique Jorrín and his contributions to Cha-Cha-Chá, believes that Jorrín did not solely create the Cha-

Cha-Chá. He writes that “[t]he claim that Enrique Jorrín was the creator of the cha-cha-cha fails to take into account that no musical genre springs out of the mind of a single creator” (Giro, 2012, p. 2). It is true that genres do not simply appear out of thin air, rather, they take time to cultivate and develop with many different musicians involved in the process. As previously discussed, Cha-Cha-Chá is an outgrowth of the Danzón and previous years of music history in Cuba. It was Jorrín who created the bell and güiro patterns that made the Cha-Cha-Chá come to fruition. Giro (2012) supports this statement by describing Jorrín as the man who crafted the Cha-Cha-Chá and helped mold it into what it is today. He even goes on to write: “Jorrín was the one most responsible for the cha-cha-cha attaining the popularity it enjoyed in its day” (Giro, 2012, p. 3). Giro’s thoughts do not disprove the fact that Jorrín had a major role in the development of Cha-Cha-Chá. In fact, they actually contradict his earlier comments about Jorrín not receiving credit for the creation of the Cha-Cha-Chá and reinforce Jorrín’s title of the “creator of the Cha-Cha-Chá.”

CHAPTER 5

DEVELOPMENT OF CHA-CHA-CHÁ IN CUBA:

POST CREATION

At the same time that Enrique Jorrín was creating a new genre, another group was performing Danzones in Cuba. This group, under the direction of Rafael Lay Apesteuguía of Cienfuegos, was named Orquesta Aragon. Founded in 1939 by Orestes Aragón Cantero under the name Ritmo del 39 (Miller, 2014), this group quickly gained popularity during the same period as Orquesta América. It was not until Jorrín and Orquesta América traveled to Mexico in 1953 that Orquesta Aragon gained a foothold in popular Cuban culture. The group appeared on Cuban national television, performed at many well-known venues and became the most prominent Cha-Cha-Chá orchestra on the island.

Prior to Jorrín's extended stay in Mexico, he met with the leader of Orquesta Aragon, Rafael Lay Apesteuguía, and allowed Lay to copy thirty-five Danzones and Cha-Cha-Chá arrangements to add to the repertoire of Orquesta Aragon (Miller, 2014). Jorrín also composed Orquesta Aragon's theme song (R. Fernandez, personal communication, July 10, 2015). With much commercial success and its main competition performing in Mexico, Orquesta Aragon flourished on the island of Cuba. Even when Jorrín and his orchestra returned to Havana in the late 1950s, they never could regain their popularity in quite the same way. Orquesta Aragon had truly taken over the Cha-Cha-Chá scene and adopted the title of "Los Estilistas del Chachachá"¹⁷ (Ledón, 2003, p. 150).

¹⁷ "The stylists of Cha-Cha-Chá"

Richard Egües, the group's flautist, composed one of the group's most famous songs, "El Bodeguero," in 1956 (Ledón, 2003). According to Ledón (2003), the release of "El Bodeguero" solidified Orquesta Aragon's role in the Cuban music scene and established the identity of the flute within Cha-Cha-Chá. In addition to Orquesta Aragon's release of this song, Nat King Cole also recorded his own version in 1958 on the album *Cole Español*, with the famous Tropicana Orchestra¹⁸ accompanying him (Ruhlmann, n.d.). Despite Cole's somewhat humorous Spanish accent and pronunciation of the text, his recording helped to further the popularity of Cha-Cha-Chá in the United States by introducing the genre to the American public (Cole, 1958). Through informal observation, I have noticed that many Americans have not heard an authentic Cuban Cha-Cha-Chá recording, but perhaps have heard Nat King Cole's interpretation of the Cha-Cha-Chá, with authentic instrumental parts.

Orquesta Aragon also carried the Cha-Cha-Chá genre forward by recording songs in the Danzón-Chá genre, which mixes elements of the Danzón and the Cha-Cha-Chá.¹⁹ This was a simple accomplishment due to the inherent origins of Cha-Cha-Chá within the Danzón. This method of writing songs aided Orquesta Aragon in their continued success throughout Cuba. Shortly after the start of the Cuban Revolution, they became state-sponsored artists by the Castro Regime and remained popular on the island (Sweeney & Rough Guides, 2001). This propelled the group to tour many of the Soviet-connected countries in the 1960s and 1970s, allowing Cuban music, especially Cha-Cha-Chá, to

¹⁸ The Tropicana was a famous Cabaret in Havana during the 1940s and 1950s. At this time, the Tropicana Orchestra was directed by Bebo Valdés, an incredibly talented pianist and arranger.

¹⁹ This same formula can be used to create other mixtures of genres: Bolero-Cha, Mambo-Cha, Son-Cha. Some examples include: "Bodas de Oro," "Almendra," "Angoa," and "Tres Lindas Cubanas" (Madrid & Moore, 2013)

spread across the globe (Sweeney & Rough Guides, 2001). Orquesta Aragon still performs today and continues to tour internationally, sharing their immense repertoire with audiences all over the world. The continued performance of the genre further propels Cha-Cha-Chá into the future, sharing Jorrín's legacy with the world.

In addition to the work of Orquesta Aragon, other groups in the 1950s helped push the genre forward, including Fajardo y Sus Estrellas and Orquesta Sensación (Fajardo & Solanas, 2006). While these groups are extremely important to the evolution and popularity of Cha-Cha-Chá, they are outside of the scope of this paper.

CHAPTER 6

DEVELOPMENT OF CHA-CHA-CHÁ IN THE UNITED STATES

Arrival in the United States

After the creation of Cha-Cha-Chá, it did not take long for the style to reach the United States. On February 20, 1954, Cha-Cha-Chá reached the legendary Carnegie Hall during *The Mambo Concert*. This concert, produced by Irving Schacht and conducted by Gilberto Valdés, was a variety show of Latin American performers and compositions that functioned as a preview for a national tour to promote Latin music. One of the compositions performed was “La Engañadora,” with the Cha-Cha-Chá dance performed on stage. This song is listed in the original program as “introducing the new dance ‘Cha Cha Cha’” (Schacht, 1954), but without the composer of the piece, Enrique Jorrín, listed (See Figure 5).

CARNEGIE HALL
Season 1953-1954

Saturday Evening, February 20th at 8:30 o'clock

The Mambo Concert
Produced by IRVING SCHACHT
Associate Producer WILLIAM RAIDY
Original Music Composed and Conducted by
GILBERTO VALDES
Special Arrangements by TITO PUENTE
Staged by GENE FRANKEL
Masters of Ceremonies
ART FORD and BOB (PEDRO) HARRIS

PROGRAM

I.
ART FORD, *Master of Ceremonies*

"Mosaico"
Arsenio Rodriguez, Guitarist
Jose Curbelo, Pianist

a. "Mambo Nuevo"
b. Pyramid
Guy Barry and Marina, Dancers

PROGRAM CONTINUED ON PAGE 7

PROGRAM CONTINUED

"Baro"
1st Alto Ed Caine, Soloist Al Epstein, First Tenor
Frank Socolow, Soprano Sax Sid Brown, Second Tenor
John White, Third Alto Dave Kurtz, Baritone
Donny Bank, Bass

a. No Te Importe
b. Cada Vez Mas
Composed by Rene Touzet
Sung by Alfredo Sadel

a. Cuban Cutie
b. Mambo La Roca
Featuring Pupi Campo
Special Arrangements by Tito Puente

La Engañadora
Introducing the new dance "Cha Cha Cha" danced by
Guy Barry and Marina

Acercate Mas
Perla Marini

Brisas del Mar Tropical
Aida Pujol, Vocalist
M. Joyle Brown, Pianist

Nanigo
Ritual Dance by Sylvio Parra
Singers: Justo Barreto, Macucho, Jose Emilio, Mercedes

PROGRAM CONTINUED ON PAGE 11

Figure 5. Concert Program from *The Mambo Concert* on February 20, 1954.

It is possible that Jorrín's name was announced at the concert, but there is no way to know unless an eyewitness can be found.

The Mambo Concert premiered less than one year after the record release of "La Engañadora," the first Cha-Cha-Chá, supporting the widely held belief that *The Mambo Concert* was the first official introduction of the Cha-Cha-Chá to American audiences. Various sources state that Cha-Cha-Chá was popular all over the world by the mid-1950s, but few give an exact date. While the story of *The Mambo Concert* helps to substantiate these claims, it was certainly not Cha-Cha-Chá's only method of entry into the United States at this time.

Spreading Cha-Cha-Chá

Shortly after *The Mambo Concert*, musicians in the United States began recording and performing songs in this genre. Tito Puente recorded and released two Cha-Cha-Chá selections in 1954: "Rico Vacilón" and "Pare Cochero" (Cha cha cha, 2004). These were covers of previously recorded songs from Orquesta América and Orquesta Aragon, respectively. In 1958, the renowned jazz bandleader Tommy Dorsey released a version of the jazz standard "Tea for Two" in the Cha-Cha-Chá style, which he titled "Tea for Two Cha Cha" (Cha cha cha, 2004). Dorsey's release helped further share Cha-Cha-Chá with the general populace of the United States. While there were many groups at this time releasing songs in the Cha-Cha-Chá genre, some groups decided to incorporate the Cha-Cha-Chá²⁰ into American popular culture via other genres.

One example of this phenomenon appears in the song "Everybody Loves to Cha Cha Cha" by Sam Cooke. Cooke references the Cha-Cha-Chá dance and describes how it

²⁰ The Cha-Cha-Chá was sometimes referred to as the "Cha-Cha" by American audiences at this time.

was danced at a party that he attended with his girlfriend (Cooke, 1959). While this song discusses Cha-Cha-Chá in the lyrics, it is written with an R&B groove. Interestingly, the conga drum is present in the recording. I assume this was a conscious decision by the record producer to give the song a connection to the sound of the Cha-Cha-Chá as well as provide the listener with a degree of authenticity. While Cooke's song helps Cha-Cha-Chá to traverse American pop culture and reinforce the fact that the genre is a dance from Cuba, it does not give the listener an authentic aural example of what the genre is supposed to sound like.

Fusion with Rock and Roll

With the worldwide transcendence of Cha-Cha-Chá in the mid-1950s, it is not surprising that this musical genre influenced other genres of music. One of the lesser-known connections in American popular music is the connection between Cha-Cha-Chá and American Rock and Roll. This can be explicitly heard in the Richard Berry composition "Louie, Louie," written in 1956 and recorded by the Kingsmen in 1963 (Weisbard & Experience Music Project, 2008). The "Louie, Louie" riff found in the song was modeled after "El Loco Cha Cha," a song recorded by Cuban pianist René Touzet, which was a cover of Rosendo Ruiz Jr.'s²¹ 1955 composition, "Amarren el Loco" (Weisbard & Experience Music Project, 2008). Touzet covered Ruiz's composition to make it more appealing for American audiences (Weisbard & Experience Music Project, 2008). If one listens carefully to the groove of "Louie, Louie," one can hear the rhythm "1-2-Cha-Cha-Chá" emphasized in the guitar, bass and drum parts (See Figure 6).

²¹ Composer of famous Cha-Cha-Chá compositions "Los Marcianos" and "Rico Vacilón"



Figure 6. 1-2-Cha-Cha-Chá Rhythm. This is the 1-2-Cha-Cha-Chá Rhythm that is found in the American Rock and Roll song “Louie, Louie.”

Popularity

Cha-Cha-Chá quickly became an international sensation, gaining popularity in many locations, including New York City. This popularity was fueled by the creation of Charanga orchestras during this time period. The conductor of *The Mambo Concert*, Gilberto Valdes, is credited with forming the first Charanga in the United States in 1952, entitled Orquesta Gilberto Valdes (Primeró, 2002). It was not until 1954, though, that the first original Cha-Cha-Chá composition was recorded in New York City, La Playa Sextet’s “El Jamaiquino” (Primeró, 2002).

In November 1958, José Fajardo y Sus Estrellas traveled to New York City from Cuba. They were invited to perform for Senator John F. Kennedy at the Waldorf-Astoria Hotel. This group was already well known in Cuba for their interpretations and performances of the Cha-Cha-Chá. Prior to returning to Havana, José Fajardo y Sus Estrellas were asked to perform at the Palladium²² and bring Cuban rhythms and sounds to a New York audience. This concert drew a large crowd and portrayed Cuba’s most treasured genres of music: Son, Danzón and Cha-Cha-Chá. Witnesses say that this concert truly began the “Cuban Charanga fever” in New York City (Rondón, 2008).

²² Famous Latin music venue in New York City during the 1940s, 1950s and 1960s. The audience consisted of a diverse crowd and some of the best names in Latin music performed there (McMains, 2012).

A few years later in 1962, Orquesta Broadway surfaced as one of the most important Charanga groups in New York City (Manuel, 1991). Founded by the Zervigón Brothers (Eddy, Rudy and Kelvin) and the singer Roberto Torres, this group had a similar sound to Orquesta Aragon and strongly incorporated the violin and flute combination (Manuel, 1991). The group's instrumentation included flute, two violins, electric upright bass, electric piano, güiro, timbales, cowbell, conga, lead vocals and background vocals (Manuel, 1991). As was standard with groups of this time, the group performed all of the Cuban genres (not just Cha-Cha-Chá). Orquesta Broadway quickly became one of the most well known Charanga orchestras in New York City, with its success continuing into the 21st century. This group helped keep the Charanga and Cha-Cha-Chá traditions alive in the United States for the remainder of the twentieth century.

CHAPTER 7

MUSICAL ELEMENTS OF CHA-CHA-CHÁ

Describing the musical elements of the Cha-Cha-Chá is difficult due to the multitude of interpretations of the genre over the past sixty years. Musicians do not play Cha-Cha-Chá one particular way. This is due to the large repertoire that has been created since its inception in the 1950s. Throughout this section, I outline the most common structures associated with Cha-Cha-Chá related to melody, harmony, musical structure, and rhythm. I discuss various Cha-Cha-Chá compositions that show the trajectory towards standardization within the genre. While it is true that musical elements of a genre cannot be easily delineated by generalities, there are some common rhythmic and harmonic elements that create the typical musical framework for Cha-Cha-Chá. Prior to discussing these musical characteristics, it is essential to discuss the instrumentation of Cha-Cha-Chá.

Typically, the Cha-Cha-Chá instrumentation consists of the güiro, strings, upright bass, timbales, bell, conga, flute and piano. This is the first instrumental format that Enrique Jorrín used to present the Cha-Cha-Chá and is called the Charanga. This has become the standard instrumentation for Cha-Cha-Chá groups and a defining element of the Cha-Cha-Chá sound.

Jorrín describes the sound of the Cha-Cha-Chá as “...the characteristic of the cha-cha is the beat and the off-beat, not syncopation” (Roy, 2002, p. 98). Unlike the Danzón, the cinquillo rhythmic pattern is not present in Cha-Cha-Chá (Madrid & Moore, 2013). Instead, Jorrín changed the rhythmic pattern of the güiro (Giro, 2007), added a

steady bell pattern, and infused a rhythmic connective tissue that gives the accompaniment forward momentum. The two most important elements of the infectious rhythms of the Cha-Cha-Chá are in the bell and güiro rhythms (See Figure 7):

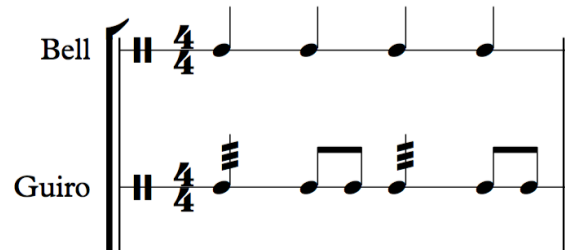


Figure 7. Bell & Güiro Pattern. This figure shows the typical bell and güiro rhythms for Cha-Cha-Chá.

Rhythm

Antonio López Olivera, director of the present-day Orquesta Jorrín, describes Cha-Cha-Chá as having a “bass/piano/percussion assembly” that drives the music (A. López Olivera, personal communication, August 12, 2015). He describes this assembly as having the piano part play the full chord in the right hand on beat one and three, with eighth notes in the left hand on the second half of each beat (A. López Olivera, personal communication, August 12, 2015) (See Figure 8):



Figure 8. Piano Accompaniment Rhythm. This figure shows the typical piano accompaniment rhythm for Cha-Cha-Chá.

This specialized piano part²³ has become an identifying characteristic of Cha-Cha-Chá in which the strong beats of each measure are accentuated (Lozano, 1990). If this piano part is present in a song, it is logical to assume that the piece is from the Cha-Cha-Chá genre. If the composition is not classified as a Cha-Cha-Chá, the piano player is likely using this pattern as a “marker of identity,” mixing the Cha-Cha-Chá with other genres (Cué & Bager, 2014). This can be heard in various performances of Cuban music, including those recorded in the genres of Bolero and Son as well as more recent Danzones.

Another important element of the assembly that Antonio López Olivera describes is the role of the bass player. The bass would traditionally play a pattern that marks the downbeat of every measure (Lozano, 1990) (see Figure 9).

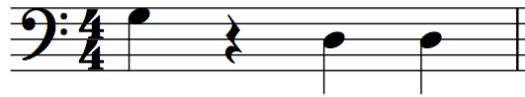


Figure 9. Traditional Bass Rhythm. This figure shows the typical bass rhythm for Cha-Cha-Chá.

A variation on this pattern is also possible, as seen in “Los Marcianos” by Orquesta América (See Figure 10).



Figure 10. Variation #1 on the Traditional Bass Rhythm. This figure shows a variation of the traditional Cha-Cha-Chá bass rhythm.

²³ This particular piano part evolved from a similar part in Jorrín’s composition, “Silver Star.”

Below is a slightly more syncopated version, found in “Rico Vacilón” by Orquesta América (See Figure 11).



Figure 11. Variation #2 on the Traditional Bass Rhythm. This figure shows another variation of the traditional Cha-Cha-Chá bass rhythm.

The final part of the assembly is the role of the various percussion parts: “In percussion, the timbale plays the one on the bell, the congas finish on the one and the güiro imitates the scuffing sound of the dancers’ feet” (A. López Olivera, personal communication, August 12, 2015). Based on Olivera’s observations and the work of other scholars (Amat & Lanoue, 2010), percussionists would traditionally play the following rhythms (See Figure 12):

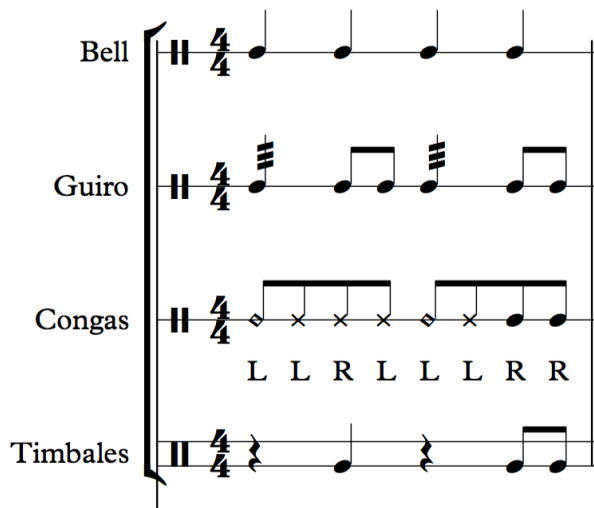


Figure 12. Percussion Rhythmic Patterns in Cha-Cha-Chá. This figure shows the complete set of rhythmic patterns associated with Cha-Cha-Chá as described by Antonio López Olivera.

While these instruments create the rhythmic core of Cha-Cha-Chá, the piano and bass should also be included as part of the rhythm section. Giro (2012) describes Cha-

Cha-Chá in this way: "...the tumbao (the way of phrasing the basic rhythm on the piano or the bass) is basically percussive, in which the rhythmic element dominates over the melodic" (Giro, 2012, p. 3). This illustrates the idea that the piano and bass have extremely vital rhythmic roles within the context of the Cha-Cha-Chá groove and that the rhythmic accompaniment is more important than the melody.

Melody

One of the most fundamental musical aspects of Cha-Cha-Chá is the melodic material, which should be both catchy and simple (Garcia, 2013). Melodies are sung in unison with a light and sweet vocal timbre that allows even those musicians without great vocal quality to sound good (Orovio, 2004). The melodies are usually written in small motivic segments, separated by silence and traveling in small intervals (Giro, 1998). This is quite prevalent in Jorrín's "La Engañadora" (Giro, 1998), widely accepted as the first Cha-Cha-Chá. In addition, Cha-Cha-Chá melodies assimilated the attributes of foreign music such as North American melodicism, impressionism and chromaticism (Giro, 1998). These attributes helped Cha-Cha-Chá to create its distinctive melodic sound, portraying the interconnectedness that has already been discussed between the music of Cuba and the music of the United States. No genre can be devoid of outside influence and Cha-Cha-Chá is no exception. It has incorporated elements of music from the United States through recordings, cultural sharing, and live performance.

Harmony

Cha-Cha-Chá harmonic structures are generally based on premises of traditional western harmony. However, there is an obvious absence of certain elements such as chord substitutions (typical of jazz), ninths and elevenths (typical of Danzón or Mambo),

and modulations or distant tonalities (typical of musical theater) (Giro, 1998). The harmonic structure remains largely diatonic and is quite predictable. In addition, the harmonic choices are more reminiscent of classical than jazz compositions and composers utilize a small number of simple chords (Lam, 2013). In the composition “Silver Star,” Jorrín uses a straightforward harmonic structure throughout the piece, especially during the estribillo (refrain) (See Figure 13):

The figure shows a musical score for the estribillo of "Silver Star." It consists of two staves: Melody (treble clef) and Upright Bass (bass clef). The melody is written in 4/4 time and features a simple, rhythmic line. The lyrics are: "Cha-Cha - Chá Cha-Cha-Chá Es un bai-le sin i-gual Cha-Cha". Above the melody, the chords are indicated as G⁷/D, G⁷, C, Dm⁷/G, G⁷/D, G⁷, and C. The Upright Bass part provides a steady, rhythmic accompaniment with a simple bass line.

Figure 13. Harmony & Melody from the Estribillo in the Danzón “Silver Star.” This figure shows the harmonic structure and melody of the estribillo from “Silver Star” by Enrique Jorrín.

Notice how the harmony simply moves between tonic and dominant. In this context, the rhythmic drive and fluidity of the melody are more important than the harmonic complexity.

Another example of the simple harmonic structure that can appear in many Cha-Cha-Chá recordings is the chorus of Rosendo Ruiz’s “Rico Vacilón” (See Figure 14):

The figure shows the chorus of "Rico Vacilón" in 4/4 time. The melody is written in treble clef with a key signature of one sharp (F#). The lyrics are: "Va-ci - lon que ri-co va-ci - lon cha-cha-chá que ri-co cha-cha-chá." Above the melody, the chords are indicated as G, D⁷, D⁷, and G.

Figure 14. Chorus from “Rico Vacilón.” This figure shows the harmonic structure of the chorus from the Cha-Cha-Chá “Rico Vacilón.”

The harmony in this example follows a simple tonic and dominant seventh framework, which allows for diatonic melodic material that is easy to sing as well as a harmonic progression over which the flute and other instruments can easily improvise.

Musical Structure

Another important part of the Cha-Cha-Chá is the musical structure associated with it. The structure itself quickly moved away from the rondo²⁴ form found in the Danzón and devolved into a much simpler song form, which varied from composition to composition. With this simple structure, the genre was traditionally performed at a moderate tempo so that the music retained its “danceability” (Garcia, 2013). Generally speaking, the structure of a Cha-Cha-Chá piece contained an introduction, two or more vocal sections and a final part (montuno), usually with a sung chorus and flute improvisation (Cué & Baguer, 2014).

“La Engañadora,” the song most notably connected with the inception of the Cha-Cha-Chá, was written in four distinct sections (ABAC), each having its own structure. The A section featured the flute and violins, the B section was sung with orchestral accompaniment, and the C section was a Coda in a solely instrumental style. This final part was notated as being in the style of rumba, but it retained a characteristically strong Cha-Cha-Chá pulse on the bell (See Figure 7). While “La Engañadora” is known as the first Cha-Cha-Chá, this structure does not repeat in any future Cha-Cha-Chá recordings (Giro, 1998).

²⁴ ABACA

Lyrics

When examining musical characteristics, it is also very important to examine the lyrics that accompany the instrumental work. Lyrics tell a story, which is essential in Cha-Cha-Chá. The lyrics of this genre usually tell stories that are light, humorous, full of gossip and telling of the human behavior prevalent in daily life (Cué & Bager, 2014).

Pérez (1994) describes Cha-Cha-Chá lyrics in the following way:

Much of the interest of a cha-cha-cha resides in its picturesque, ‘newsy’ subject matter—a curvy girl who wears falsies, a dentist who pulls teeth while drunk, a bald man who likes to go to the barbershop. Martians who dance. The cha cha cha imparts news or spreads gossip; it’s a rumor mill, an example of what Cubans call radio bamba [‘big-lipped radio’]. (p. 89)

Pérez’s description helps to underscore the idea that Cha-Cha-Chá is a genre that encourages the listener to have a good time. The lyrics are meant to portray things in a larger-than-life way and make people smile. They are meant to inspire dance and do not require much thought to interpret or understand them.

Cultural Hybridity

One of the major dichotomies present in Cha-Cha-Chá is the use of African and Western European musical elements. The African elements are manifested in the guajeo and the tumbao patterns. The guajeo is “a repeated, often syncopated, two-bar or four-bar phrase played by a melodic instrument” (Torres, 2013, p. 179). The tumbao can be described as “the manner of playing the musical phrase within the base rhythm on the piano and the double-bass” (Roy, 2002, p. 246). In contrast, unison vocals and the infrequent use of syncopation appear as examples of Western European elements found in Cha-Cha-Chá (Santos, 1982). In addition to these elements, Antonio López Olivera stated: “The violins play *cantabile* within the harmonic boundaries, and the singers work

in mezzo forte. The flute plays a fundamental role in the introduction and in the codas” (A. López Olivera, personal communication, August 12, 2015). This juxtaposition between African and Western European Classical underscores the concept that Cuba is a melting pot of many cultures, specifically that of African and Spanish. The blending of African musical elements and Western European Classical traditions creates a hybridity that can be found only in a place as dynamic and evolving as Cuba.

The musical score for the typical Rhythm Section Parts for Cha-Cha-Chá is presented in 4/4 time. It consists of the following parts:

- Bell:** A simple melodic line consisting of four quarter notes.
- Guiro:** A melodic line with a repeating rhythmic pattern of eighth notes.
- Congas:** A rhythmic pattern consisting of eighth notes, with a sequence of strokes: L L R L L L R R.
- Timbales:** A rhythmic pattern consisting of eighth notes, with a sequence of strokes: L L R L L L R R.
- Piano:** A harmonic accompaniment featuring a G chord in the right hand and a bass line in the left hand.
- Upright Bass:** A harmonic accompaniment featuring a G chord in the right hand and a bass line in the left hand.

Figure 15. Typical Rhythm Section Parts for Cha-Cha-Chá. This figure shows the typical rhythm section parts for a Cha-Cha-Chá.

CHAPTER 8

IMPORTANCE OF CHA-CHA-CHÁ IN AMERICAN MUSIC EDUCATION

Incorporating Cha-Cha-Chá

One vastly unexplored area of research in American music education centers around the incorporation of music from Cuba in the music classroom. There is virtually no research published on this topic and it is an essential area of importance for music educators to explore. With the renewal of diplomatic ties on July 20, 2015, and the continued cultural exchange efforts between Cuba and the United States, it is beneficial for music educators to expose their students to the rich musical landscape that Cuba has to offer. The music of Cuba has a colorful history and a strong (and mostly unknown by the general public) connection with the popular music of the United States. This connection has helped shape the very genres we consider to be truly American such as Rock and Roll, Jazz, and Pop. Educators should explore these connections with students so that they can understand the musical and cultural similarities of Cuba and the United States. Although all of Cuba's music is certainly worthy of exploration and inclusion in American music education curricula, this study will focus specifically on the incorporation of the Cha-Cha-Chá genre as a viable means to music education in the middle and high school jazz band and orchestra.

Cha-Cha-Chá's roots in the Western European Classical tradition and worldwide popularity render it an effective genre in the music classroom. The instrumentation in the genre includes a mixture of traditional orchestral instruments (violin, flute, etc.) along with instruments found in popular music groups such as the conga, timbales, piano and bass. This combination creates a fusion that, in addition to producing a unique sound,

offers a sonic tool to help teach student musicians about the development of music over time and how genres and instruments blend to create new sounds and styles.

Many Cha-Cha-Chá pieces include a simple melodic chorus that is easy to remember. Harmonic progressions are accessible to less-experienced instrumentalists. Unlike salsa or jazz in which harmonies and rhythms can sometimes be challenging, Cha-Cha-Chá offers less syncopation and simpler chord progressions that allow students to be successful, especially in the beginning stages of learning their instruments. Because of these characteristics, Cha-Cha-Chá can be considered an ideal genre for middle school students to explore and can act as a bridge between the jazz ensemble and orchestra.

When incorporating Cha-Cha-Chá into the curriculum, it is essential that jazz band and orchestra directors move beyond the unfounded belief that jazz band musicians can only play jazz standards and orchestra musicians can only play music from the Western European Classical tradition. Shaw (2012) believes there is a strong disconnect between the belief that music is universal and the practice of studying mostly western-classical music. Students can grow immensely both musically and personally by learning music outside of their ensemble's typical area of expertise. Cha-Cha-Chá is a genre that can help students fulfill this goal.

Authenticity

When including music from other cultures within the curriculum, it is essential to retain authenticity to the best of an educator's ability. Abril (2006) suggests that the material a teacher presents from a culture outside of the native culture should be somewhat authentic, keeping many of the original elements intact. These elements include the method of learning (e.g. aural transmission, notation) and some of the

defining characteristics of its musical performance (Abril, 2006). Without these elements, connection to the original culture can be lost, negating the entire purpose for teaching that particular musical selection. By expanding the educational experience to move beyond notes and rhythms, educators facilitate deeper learning. Experiencing music the way it is experienced in the culture of origin retains authenticity and helps to enrich student learning of culture, society, history, and geography.

In relation to Cha-Cha-Chá, an example of authenticity might involve teaching students the vocal melody via aural transmission. This would model the method of learning that took place in the 1950s when Orquesta América and Orquesta Jorrín were furthering the creation of Cha-Cha-Chá. Educators could teach these vocal melodies by focusing on vocal production as opposed to beautiful vocal quality. While this is contrary to the goals of music educators, it would engage students who more readily identify as instrumentalists and impart confidence in their singing. This reinforces a fundamental aspect of Cha-Cha-Chá through the act of doing, as opposed to learning about the vocal quality of Cha-Cha-Chá in the classroom via lecture.

Multicultural Music Education

Regarding multicultural music in vocal music education, Shaw (2012) addressed the idea that singing should be accessible to all students, which would enable music education to be more culturally enriched. This can be accomplished by looking into the cultural backgrounds of students and teaching about those many different cultures in the classroom (Shaw, 2012). This process can be applied to Cha-Cha-Chá, particularly if the student population includes a Cuban student who can lend authenticity to the discussion via familial experiences or cultural knowledge.

Exposing students to a multitude of genres as a way to gain experience and versatility on their instruments can excite and challenge them. It is also important for students to learn about the history of music from around the world and the connection of these different musical traditions. Abril (2006) believes that a lack of training of teachers in the musical practices of other cultures makes the task of incorporating music from other cultures into the curriculum difficult. However, teachers must confront the task of exploring music of other cultures and incorporate the music into their teaching. This will help to mold students into global citizens and will provide an opportunity to teach inclusivity, community, and equality through the music. These concepts all help to describe the importance of students receiving a multicultural education, which the National Association of Independent Schools defines as:

Multicultural education is an approach to education grounded in ideals of social justice and educational equity. It is dedicated to facilitating educational experiences in which all students reach their full potential as learners and as socially-aware and active beings, locally, nationally, and globally. The objective of multicultural education, simply stated, is to help our students learn how to live in an ethnically and culturally rich, diverse society. (AIM Survey Definitions, 2015)

This definition helps guide teachers and schools to include educational topics that push students to understand the world around them. There is no better way to achieve this goal than to promote cultural understanding through the act of playing and learning about the music from other places around the world.

Application in the Middle School Jazz Band & Orchestra

In my own teaching experience, I have found Cha-Cha-Chá to be an ideal vehicle for collaboration between orchestra and jazz students since the styles share so many

characteristics. Learning through transfer is readily achieved. Cha-Cha-Chá provides orchestra students with aspects that are similar to music they may have already played, but transforms those aspects into a popular music context. Generally, improvisation is not a significant part of an orchestra student's experience. Jazz students, on the other hand, are able to explore a style that incorporates non-syncopated rhythms, straight eighth notes and a harmonic structure that is simpler than jazz harmony. The main goal of the rhythm section (piano, bass, guitar, drums) is to keep the driving rhythmic groove intact and join together in a complementary way with the orchestra students. While orchestra students may be experiencing their role in popular music for the first time, jazz students can learn greater musicianship based on the interconnections of music from different parts of the world within a variety styles.

I have heard with first-hand experience the following Cha-Cha-Chá songs work well in a collaboration between a Middle School Jazz Band and a Middle School Orchestra: "Los Marcianos" by Rosendo Ruíz Jr., "Oye Como Va" by Tito Puente, and "El Bodeguero" by Richard Egües. For the purposes of this study, I will solely examine the arrangement of "Los Marcianos" that I created along with my former colleague, Danielle Garrett.²⁵ I will explore the aspects of this piece that make it suitable for collaboration between a Middle School Jazz Band and a Middle School Orchestra.

"Los Marcianos"

Our particular arrangement of "Los Marcianos"²⁶ is a hybrid of two different recordings: the original version of the piece recorded by Orquesta América del 55 and a

²⁵ Permission was obtained from Danielle Garrett to use the arrangement of "Los Marcianos" in this study.

²⁶ "The Martians"

video recording from the summer of 2012 that I recorded while in Havana, which depicts a group of high school students from La Escuela Nacional del Arte (La ENA).²⁷ Danielle and I listened to both of these versions for inspiration and out of that work came the arrangement included (See Appendix). For the majority of the instrumental parts, it did not matter if the instrumentalist was in the jazz group or the orchestra; they were given the same part. This created a joint woodwind and brass section when the groups joined together, which helped achieve a strong sense of camaraderie among the students from both ensembles. In contrast, instruments that are found in a jazz rhythm section such as drums, bass and guitar had their own unique parts that did not exist in the orchestral parts.

The other major difference between the orchestra and jazz ensemble was the solo section, which was written in all of the parts, but used only by the jazz students who felt comfortable improvising. In our rehearsals leading up to the performance, I encouraged students in the orchestra to improvise during the solo section, which contained a simple tonic/dominant harmonic structure (See Figure 16).



Figure 16. Solo Section in “Los Marcianos.” This figure shows the solo section in the middle school jazz and orchestra arrangement of “Los Marcianos.”

None of the members of the orchestra volunteered to improvise; in fact, they all appeared petrified to even consider the idea. This was in stark contrast to the jazz students who were very eager to solo. This can be attributed to the emphasis on improvisation in the

²⁷ National School of Music

context of a jazz ensemble. Traditionally, improvisation is not taught or discussed in a middle school orchestra setting.

One of the most successful features of this arrangement was the groove-oriented percussion parts, specifically the bell and güiro patterns that provided the driving force for this piece (and any Cha-Cha-Chá). Without this accompaniment, it is difficult for any song to be characterized as Cha-Cha-Chá. Multiple students can (and should) play the bell pattern on a variety of instruments, while only one student should play the güiro pattern. The sound of the güiro would sound uneven and messy with multiple players, while the quarter note pattern played on the bell is more straightforward and able to be performed by multiple players (See Figure 17).

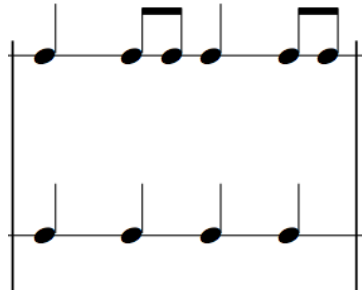


Figure 17. Bell & Güiro Patterns from “Los Marcianos.” This figure shows the bell and güiro patterns from “Los Marcianos.”

In addition to these essential instruments, our arrangement included additional percussion parts that contained simple eighth note patterns (See Figure 18).



Figure 18. Eighth Note Percussion Pattern from “Los Marcianos.” This figure shows the eighth note percussion pattern from “Los Marcianos.”

These parts simulated the role of the conga drum, a crucial instrument in traditional Cha-Cha-Chá recordings, and allowed all students to be included in the music making process.

In our arrangement, the piano part is identical to the pattern that would be found in a traditional Cha-Cha-Chá recording (See Figure 8) and should be played by only one student, due to its characteristic sound. The string parts play repeated and cyclical melodic patterns that can be described as guajeos, which are reminiscent of a montuno from the Son genre (See Figure 19).



The image shows a musical score for four string instruments: Violin I, Violin II, Viola, and Violoncello. The score is written in 4/4 time and consists of four measures. Each instrument part features a repeated melodic pattern. The Violin I and Violin II parts are in treble clef, while the Viola and Violoncello parts are in bass clef. The patterns are cyclical and repetitive, characteristic of guajeos.

Figure 19. Repeated String Guajeos from “Los Marcianos.” This figure shows the repeated string guajeos from “Los Marcianos.”

These string parts act as accompaniment and are directly modeled after various Cha-Cha-Chá recordings by Orquesta América and Enrique Jorrín. When creating the arrangement of “Los Marcianos,” it was essential for every student to have a role in the ensemble, which contributed to the camaraderie mentioned earlier.

In teaching “Los Marcianos” to our middle school students, we also included lessons that engaged students about Cuban history and culture. Information about the background and history of Cha-Cha-Chá was shared as well as specific information about

the lyrics of “Los Marcianos.”²⁸ Specifically, we focused on the humorous and playful nature of Cha-Cha-Chá lyrics in order to place the musical arrangement into a larger cultural and social context. This connection helped our students understand Cuban culture and place themselves within the larger world as global citizens. Using a piece of music from Cuba, which has inherent roots in Europe, Africa and even the United States, was an invaluable opportunity to engage students in dialogue about a different place in the world and its connection with others.

Global Citizenry

As American music educators continue to create and develop curricula designed to foster global citizenry, it is essential to include the music of Cuba. It is important to include Cuban music in the curriculum even if there are no Cubans in the school. Performing a song in a concert that is Cuban or from another culture could connect people through music and present a wonderful opportunity to connect with other students or faculty of Cuban descent in the broader school community. Knowing the cultural identity of various members of the community could help to promote cultural understanding.

The goal of any educator is for students to take what they have learned, and remember it for the rest of their lives. After all, the majority of students that we teach will not grow up to become professional musicians. These students will, however, become global citizens and integral members of society. Educators must show all students the eclectic nature of cultures present in American society. In a world where the phrase

²⁸ The lyrics describe Martians landing in Cuba and dancing the Cha-Cha-Chá as soon as they arrive: “Los Marcianos llegaron ya y llegaron bailando rica cha” (Ruiz, R, 1955).

“Cha-Cha-Chá” is very prevalent, it is vital that students know the rich history of the genre instead of the commonplace knowledge that the Cha-Cha-Chá (or Cha-Cha) is a dance. Middle school music ensembles present an opportunity to begin this process and show students the important connection that Americans have to Cuban music and culture, such as in the Rock and Roll song “Louie, Louie.” Students should know the name Enrique Jorrín and his immense contributions to the Cha-Cha-Chá genre. After all, Louis Armstrong’s importance to jazz history is known all around the world. This same respect should be given to people from Cuba, especially Enrique Jorrín, who has had such an amazing impact on American culture through the creation of music and dance.

CHAPTER 9

CONCLUSION

“Cha-Cha-Chá, Cha-Cha-Chá. Es un baile sin igual.”
Cha-Cha-Chá, Cha-Cha-Chá, It is a dance like no other.
(Estrillo from the Danzón “Silver Star,” composed by Enrique Jorrín)

Cha-Cha-Chá: More Than a Dance

These words truly encapsulate the meaning, history and expansive nature of Cha-Cha-Chá. It is a unique and diverse musical genre with a rich and storied history and strong tradition that has created worldwide intrigue. It exists today largely because of the work of Enrique Jorrín and the continued support of other Cha-Cha-Chá orchestras such as Orquesta Aragon. In the twenty-first century, Jorrín’s legacy should be remembered in order to portray Cha-Cha-Chá as more than just a dance that people may have heard of, but a cultural emblem of Cuba.

Since beginning my project, I have had countless discussions with friends, family and acquaintances about my topic. When describing it, most of the people had heard of the dance or the name of the genre. Most people asked me if Cha-Cha-Chá was the same as the Cha-Cha and not one person could tell me anything about the origins or characteristics of Cha-Cha-Chá. Even musicians that I spoke to could not explain the genre. Since its creation, Cha-Cha-Chá has evolved and influenced music from around the world. While it has been disputed that Enrique Jorrín created the Cha-Cha-Chá, evidence suggested in this paper fully endorses and supports Jorrín’s central role in the development and creation of Cha-Cha-Chá. Due to the reasons mentioned above, it is essential that we teach students the ways in which Enrique Jorrín and his contemporaries helped create and perpetuate Cha-Cha-Chá in the 1950s. We owe a great deal more to

Jorrín and his peers than simply remembering the Cha-Cha-Chá as a dance or by an incorrect name (Cha-Cha). Instead, Cha-Cha-Chá should be held as a vibrant cultural icon of Cuba that has inspired so many musical genres and musicians during the past six decades.

Present Day Importance

Throughout this research project, I explored the origins and history of Cha-Cha-Chá. This research underscored the importance of this twentieth century genre and explored the contributions of Enrique Jorrín, the creator of Cha-Cha-Chá. This thesis merely started the discussion; additional scholarly work must be completed in order to fully understand Cha-Cha-Chá and its importance within a global musical landscape over the past sixty years. In addition, the life of Enrique Jorrín must continue to be chronicled and examined to gain a deeper understanding of his complete contributions to the Cha-Cha-Chá as well as to the music history of Cuba. It is essential that Jorrín's orchestra, Orquesta Jorrín, be examined more carefully, as this was a vehicle for his creative talent for many years. Even after Jorrín's death, this group continues to perform Cha-Cha-Chá, keeping the memory of the group's founder in the forefront of all their work. Their mission to share Cha-Cha-Chá on the world stage emphasizes the timeless nature of the genre and shows how it is still relevant in the present day.

Beginning in the 1950s and carrying forward until today, Cha-Cha-Chá has transcended borders, age, society and language. It has created an infectious rhythm and dance that will hopefully carry on for years to come. In order for Cha-Cha-Chá to endure, more time and energy must be put into the preservation and study of the genre, including

those groups who furthered the popularity of Cha-Cha-Chá such as Orquesta Aragon, Fajardo y Sus Estrellas and Orquesta Sensación.

Integration and Application in American Music Education

In addition to the life and contributions of Enrique Jorrín, I have chronicled the integration and application of Cha-Cha-Chá into the American music education classroom through collaboration between a middle school jazz band and orchestra. This is a wonderful example of the integration of Cha-Cha-Chá in the classroom, but is not the only possible approach. Other modes of exploration include the high school jazz band and orchestra, the middle and high school choir, any other instrumental or vocal ensembles present at a school, and elementary and secondary general music classes. Incorporating Cha-Cha-Chá into the curriculum of these classes and ensembles would allow for further cultural sharing between Cuba and the United States as well as the continued creation of global citizens among student populations.

Musical Elements

The musical elements of Cha-Cha-Chá discussed in Chapter 7 are the most common elements of any Cha-Cha-Chá piece and can be easily adapted to any ensemble. These elements represent the fundamental musical attributes of Cha-Cha-Chá and showcase the rhythms necessary to reproduce Cha-Cha-Chá authentically and accurately. While it is important that all of these rhythms occur at the same time for the Cha-Cha-Chá groove to exist, music educators should use whichever elements are applicable to their own teaching and current group of students. These musical elements are not too far afield from other musical concepts that are being addressed in American music classrooms and rehearsals. In isolation and in context, they can be incorporated to help

young musicians develop skills that are applicable to this genre and other musical genres regardless of country, language or time period.

General Music Classroom

Cha-Cha-Chá can also be included within the general music classroom by teaching about the development of Cha-Cha-Chá and its evolution from the Danzón through its present status. This topic can be readily connected with other disciplines such as History or English. Combining disciplines in this way would allow students to learn about the musical aspects and socio-political climate of the time period as well as what was happening in Cuban society at the time of the genre's creation. Given the present political and social dynamics in Cuba and the changing relationship between Cuba and the United States, the inclusion of these studies seem timely. Teaching about Cha-Cha-Chá is a wonderful cross-curricular experience and would help further student learning by introducing them to important moments in world history.

Vocal & Rhythm

In addition to teaching about the historical development of Cha-Cha-Chá in the general music classroom, educators can also teach their students Cha-Cha-Chá songs vocally. This could be achieved aurally, which would retain the cultural authenticity of the genre. Once the melody is taught, the educator could then introduce the bell and güiro pattern (See Figure 4) and teach those on various classroom percussion instruments (ex. cowbell, güiro, claves, rhythm sticks, etc.). After a few class periods, students would be able to sing and play a Cha-Cha-Chá. They could perform this selection for their peers or for a larger audience.

Once students learn the basic percussion rhythms endemic to Cha-Cha-Chá, they can then apply that rhythmic framework to any song in duple meter. Students could sing songs such as “Hot Cross Buns,” “Mary Had a Little Lamb,” “Go Tell Aunt Rhody,” or “When the Saints Go Marching In” and accompany themselves with the Cha-Cha-Chá rhythmic groove. In an effort not to exclude songs in triple meter, this same process can be applied to songs in that meter. The educator could rework the song into duple meter and perform it with a Cha-Cha-Chá groove. An example of this would be the song “Happy Birthday.” This process of applying the Cha-Cha-Chá groove to a well-known song is also a good exercise for the students to attempt, depending on their age level. This level of synthesis would be a great way to assess student learning of the Cha-Cha-Chá groove.

As can be seen from these various options, the ways in which Cha-Cha-Chá can be included in the American music classroom are plentiful and can be adapted to fit any situation or need. These are only suggestions as to how to incorporate the Cha-Cha-Chá into the life of a school music program.

Further Research

Further research possibilities seem rich and plentiful. Some questions that might be investigated include:

- 1) How is Cha-Cha-Chá taught to Cuban musicians in the Cuban music education system?
- 2) How could Cha-Cha-Chá be incorporated into American middle school and high school choral programs?

- 3) How could Cha-Cha-Chá be incorporated into American high school jazz and orchestral programs?
- 4) How could Cha-Cha-Chá be incorporated into American elementary, middle and high school general music classrooms?
- 5) What is the mission of the current Orquesta Jorrín, under the direction of Antonio López Olivera and how do they help promote Cha-Cha-Chá in today's world?
- 6) How does the group Niños de Jorrín continue the traditions set forth by Enrique Jorrín and how will these young musicians grow into competent interpreters of the Cha-Cha-Chá?
- 7) How might it be possible to change the perceptions of Cha-Cha-Chá in the United States to something more than "just a dance"?

Cha-Cha-Chá is full of musical and cultural information that should be shared with students and musicians alike. With more understanding and research, the ability for more incorporation into the music curriculum will be possible.

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APPENDIX
"LOS MARCIANOS" SCORE

Los Marcianos

Composed by Rosendo Ruiz Jr.
Arr. Jeff Torchon & Danielle Garrett

$\text{♩} = 130$

The musical score is arranged in a standard orchestral layout. It begins with a tempo marking of quarter note = 130. The score is divided into several systems of staves. The first system includes Flute, Alto 1, Alto 2, and Tenor 1. The second system includes Trumpet 1, Trumpet 2, Trumpet 3, and Trumpet 4. The third system includes Harp. The fourth system includes Piano. The fifth system includes Guitar and Upright Bass. The sixth system includes Güiro, Cha-cha bell, and Congas. The seventh system includes Violin 1, Violin 2, Viola, and Violoncello. The Piano, Violin 2, Viola, and Violoncello parts include a 'pizz' (pizzicato) instruction starting in the fifth measure of the score.

A

Fl.

Alto 1 Solo

Alto 2

Tenor 1

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hp.

Pno. G Am⁷ D⁷ Am⁷ D⁷ G

J. Gr.

U. Bass

Gro.

Cha-Cha

Congas

Vln. 1

Vln. 2 arco

Vla.

Vc.

17 B

Fl.

Alto 1

Alto 2

Tenor 1

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hp.

Pno.

J. Gr.

U. Bass

Gro.

Cha-Cha

Congas

Vln. 1

Vln. 2

Vla.

Vc.

G Am7 D7 Am7 D7 D7 D7 G7

arco

ff

arco

ff

arco

ff

25

Fl.

Alto 1

Alto 2

Tenor 1

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hp.

Pno.

J. Gr.

U. Bass

Gro.

Cha-Cha

Congas

Vln. 1

Vln. 2

Vla.

Vc.

C

C^{#9}

G/D

A⁷

D⁷

G

Am⁷

D⁷

Am⁷

D⁷

G

p

f

p

p

p

33 **D**

Fl. *p*

Alto 1

Alto 2

Tenor 1

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hp.

Pno. G Am⁷ D⁷ Am⁷ D⁷ G D⁷ D⁷ G⁷

J. Gr.

U. Bass

Gro.

Cha-Cha

Congas

Vln. 1 *p* arco *ff* arco

Vln. 2 *p* arco *ff* arco

Vla. *p* arco *ff* arco

Vc. *ff* arco

41

Fl.

Alto 1

Alto 2

Tenor 1

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hp.

Pno.

J. Gr.

U. Bass

Gro.

Cha-Cha

Congas

Vln. 1

Vln. 2

Vla.

Vc.

C C^P G/D A⁷ D⁷

E

7

45

Solo Section

Fl.

Solo Section

A

Alto 1

Solo Section

A

Alto 2

Solo Section

A

Tenor 1

Solo Section

A

Tpt. 1

Solo Section

A

Tpt. 2

Solo Section

A

Tpt. 3

Solo Section

A

Tpt. 4

Solo Section

A

Hp.

Solo Section

G

Pno.

Solo Section

G

J. Gr.

Solo Section

G

U. Bass

Solo Section

G

Drum

Solo Section

G

Cha-Cha

Solo Section

G

Congas

Solo Section

G

Vln. 1

Solo Section

G

Vln. 2

Solo Section

G

Vla.

Solo Section

G

Vc.

Solo Section

G

Chord progression: G, D7, D7, G, G, D7, D7, G

53 **F**

Fl.

Alto 1

Alto 2

Tenor 1

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hp.

Pno.

J. Gr.

U. Bass

Gru.

Cha-Cha

Congas

Vln. 1

Vln. 2

Vla.

Vc.

arco

ff

arco

ff

arco

ff

arco

ff

arco

ff

D⁷ D⁷ G⁷ C C[#] G/D A⁷ D⁷

61 **G**

Fl.

Alto 1

Alto 2

Tenor 1

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hp.

Pno.

J. Gr.

U. Bass

Gro.

Cha-Cha

Congas

Vln. 1

Vln. 2

Vla.

Vc.

G Am7 D7 Am7 D7 G G Am7 D7 Am7 D7

69 **H**

Fl. Ri-ca cha!

Alto 1 Ri-ca cha!

Alto 2 Ri-ca cha!

Tenor 1 Ri-ca cha!

Tpt. 1 Ri-ca cha!

Tpt. 2 Ri-ca cha!

Tpt. 3 Ri-ca cha!

Tpt. 4 Ri-ca cha!

Hp. Ri-ca cha!

Pno. Ri-ca cha!

J. Gr. Ri-ca cha!

U. Bass Ri-ca cha!

Gru. Ri-ca cha!

Cha-Cha Ri-ca cha!

Congas Ri-ca cha!

Vln. 1 Ri-ca cha!

Vln. 2 Ri-ca cha!

Vln. Ri-ca cha!

Vc. Ri-ca cha!

G Am7 D7 Am7 D7 G G Am7 D7