

2026



# LATINIDAD

*in Schools*

CURRICULUM RESOURCE GUIDES

# LATINIDAD IN SOUNDS



Edmund W. Gordon Institute  
for Advanced Study  
Teachers College, Columbia University

## THE LATINIDAD CURRICULUM INITIATIVE, EDMUND W. GORDON INSTITUTE FOR ADVANCED STUDY



The Latinidad Curriculum Initiative (LCI) for New York City Public Schools is based at the Edmund W. Gordon Institute for Advanced Study at Teachers College, Columbia University and has been made possible by a generous grant from the New York City Council and in partnership with the United Way of New York City and the Hispanic Federation. Together, our overarching goal is to provide the opportunity for teachers, students, and communities served by New York City Public Schools to explore, celebrate, and expand their study of Latinidad across academic content areas and throughout grades K-12.

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**TO LEARN MORE ABOUT THE LATINIDAD CURRICULUM INITIATIVE AND ITS RELEVANCE, TAKE A LOOK AT OUR STRATEGIC REPORT “THE NEED TO ADVANCE THE STUDY OF LATINIDAD IN NEW YORK CITY PUBLIC SCHOOLS” AND OUR CURRICULAR BLUEPRINT ON OUR WEBSITE: <https://www.tc.columbia.edu/latinidadnycschools/>**

# ABOUT THE LCI CURRICULUM RESOURCE GUIDES



The Latinidad Curriculum Initiative (LCI) for New York City Public Schools aims to enhance the quality of education by providing a dynamic, interdisciplinary curricular framework and lesson plans that celebrate Latinidad and its connection to the histories, accomplishments, and cultures of our City and nation. The resources provided through this initiative seek to help teachers recognize who their students are and to enable the study, active reflection upon, and celebration of the histories, cultures, and intellectual contributions of Latinas and Latinos, thus providing a more comprehensive understanding of the dynamics of the city we live in and the places we call home. A curriculum that enables the study of Latinidades and their multiple and ever-evolving forms is meant to enhance school experiences by providing children and youth of all backgrounds opportunities to celebrate where we come from, what we have achieved, and what we desire for our families, communities, city, country, and world in the future.

As part of our curriculum development, in the second year of our initiative we hosted a series of Knowledge Building and Curriculum Writing Workshops during the 2025-2026 school year. The knowledge building workshops invited scholars and topical experts to engage with New York City Public Schools educators and administrators around the concept of Latinidad. We held four of these workshops at Teachers College, Columbia University:

- ***Centering Afro-Latinidad in New York City***, on October 9, 2025
- ***Narratives of Latinidad in New York City***, on November 4, 2025
- ***Sounds of Latinidad: Integrating Music and Arts Education into the K-12 Curriculum***, on January 13, 2026
- ***Lessons for the Study and Celebration of Latinidad***, on March 12, 2026

During knowledge building sessions, educators discussed the dynamic and multidimensional aspects of Latinidad; reflected personally and professionally on their connection(s) to this concept; and brainstormed in conversation with workshop facilitators and each other around how to incorporate lessons and resources about Latinidad into their teaching practice. As an outcome of these workshops, the LCI has created an ongoing series of **Curriculum Resource Guides**, published on our website (<https://www.tc.columbia.edu/latinidadnycschools/>) and designed for New York City educators, that is meant to complement the lesson plans we are developing for New York City Public Schools. The first four guides, described below, highlight content from our knowledge building workshops. These Curriculum Resource Guides thus represent a collaborative effort and body of knowledge and, while not exhaustive, include valuable and reliable resources—including scholarly and fictional texts; primary source documents; music, film, and audiovisual content; and historical and conceptual contexts—that teachers aiming to address the overlooked histories, knowledges, and contributions of the various communities that make up Latinidad in K-12 classrooms will benefit from using. They address just a few of the many important topics, regions, and heritage and national identities of Latinidad in New York City; our aim is to publish more as our curriculum develops. Our first four guides cover the following topics:

- ***Centering Afro-Latinidad in New York City***: This guide, authored by Yosef Medina and utilizing work done by the Afro-Latin@ Forum, offers a brief historical and conceptual background for understanding the importance of New York City as a main locus of Afro-Latinidad—including for intellectual, political, and artistic life and culture—in North America since colonial times. It also provides summaries of the interdisciplinary lesson plans within our larger curriculum prepared by Medina and his colleagues at the Afro-Latin@Forum that specifically address Afro-Latinidad, or the experience of descendance from both the African as well as Latin American and Caribbean diasporas.



- **Teaching Dominican Histories:** Authored by Alexa Rodríguez, this guide provides lists of materials organized by school level—children’s books, novels, scholarly books, academic articles, city excursions, music, videos, documentaries, and websites—that could be used in the classroom or at home to teach about the history and ongoing contributions of Dominicans in New York City.
- **Latinidad in Sounds:** Integrating Music and Arts Education into the K-12 Curriculum: Priscila Santana wrote this resource for those interested in using a music-centered lens and applying sound as a medium for mapping histories, forging connections, and (re)collecting memories to enrich students’ engagement with the diverse cultural ecosystems of New York City. It includes specific recommendations of genres, songs, and artists to explore.
- **Narratives of Latinidad in New York City:** Eddie Rivero, a scholar of bilingual education, curated this guide which consists of a reading list, organized by grade level, of texts that can inform culturally responsive teaching across K-12 settings.

We would like to thank the experts who facilitated these workshops and authored the Curriculum Resource Guides, the educators who participated in these workshops and made suggestions for resources, and the New York City Council for providing funding to make these possible.

— **LATINIDAD CURRICULUM INITIATIVE AT TEACHERS COLLEGE, COLUMBIA UNIVERSITY**



Five Boro Story Project. (2021). *Micailhuil: Día de Muertos on 34th Av.*

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## About the Author

With over 15 years of leadership in the creative economy, Priscila Santana is an award-winning cultural leader. She curates one of the United States' (US) most important festivals, the iconic SummerStage in Central Park, presenting free performances that celebrate the diversity of New York City and make world-class culture accessible to all. Priscila has spoken at major international conferences in Morocco, Cape Verde, Colombia, Canada, Brazil, Spain, and in 2025, she was invited as a mentor for the European Festivals Association's Festival Academy. In recognition of her impact, she received the Portuguese Brazilian Award for her leadership in New York's cultural scene.

She is also a scholar, currently pursuing her doctorate at Teachers College, Columbia University, where her research focuses on leadership, cultural policy, and Black feminist studies in dialogue with music education in Brazil and Mozambique. An activist, she also directs the Kilomba Collective, the first collective of Black Brazilian women in the US, advancing a vision of racial justice, equity, visibility, affection, and care. Born and raised in Bahia, Brazil, Priscila now lives in the Bronx, New York City, and is the proud mother of Sofia Eloah.

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## LATINIDAD IN SOUNDS

**M**usic serves both as a mirror reflecting cultural identities and as an active force in creating and shaping them. It provides communities with a powerful language through which to narrate their histories, assert their belonging, and articulate their resistance. Music is a powerful medium through which cultural identity, social history, and community belonging are expressed, negotiated, and reimagined. For many Latinx communities in New York City (NYC), music functions as a living archive of migration, resistance, joy, and innovation (Bimbiras & Austerlitz, 2023; Rivera, 2003). Across generations, musical traditions have offered Latinx New Yorkers a language for articulating their experiences of displacement and belonging, cultural pride, and political struggle. Music serves both as a mirror reflecting cultural identities and as an active force in creating and shaping them. It provides communities with a powerful language through which to narrate their histories, assert their belonging, and articulate their resistance.

Nowhere is this more evident than in NYC, where Latinx musical traditions form an evolving soundscape that encapsulates stories of diasporic connection and local adaptation. As one of the most culturally diverse urban centers in the world, NYC offers fertile ground for Latinx musical expressions to flourish, transform, and inspire new forms of cultural production. Despite the profound influence of Latinx musical contributions on the city's cultural fabric, these narratives remain underrepresented, mainly in public school curricula (Aguilar, 2016).

The Latinidad Curriculum Initiative recognizes in-depth exploration of Latin music as a vital element of cultural education. NYC has historically been a central hub for the development, reinvention, and global diffusion of genres such as **son**, **mambo**, **plena**, **bomba**, **merengue**, and especially **salsa**—a musical form widely recognized as a distinctly Nuyorican expression of urban Latinidad (Laó-Montes, 2001; Lapidus, 2020; Tiburcio, 2023). These sounds emerged not solely within commercial recording studios or dance clubs, but were cultivated in local community centers, school auditoriums, block parties, and public celebrations. These community-based spaces of musical production functioned not just as entertainment, but also as repositories of cultural memory and sites of collective empowerment (Negrón, 2015).

This guide seeks to foreground these histories and to equip educators with tools and resources to teach about Latin music's role in shaping both individual identity and collective cultural life in NYC. By approaching Latinx experiences through a music-centered lens, this resource aims to foster a more comprehensive and inclusive understanding of the contributions of Latinx communities to the city's historical and cultural landscape. This approach does not position music as ancillary, but rather as central to how students—especially those from Latinx backgrounds—can understand themselves and the world around them (Bond, 2017).

As part of the broader Pre-K to 12 Latinidad Curriculum Initiative, integrating music and arts into pedagogy will enrich students' engagement with the diverse cultural ecosystems of NYC, using sound as a medium for mapping histories, forging connections, and (re)collecting memories.

## MAPPING MUSIC TO COMMUNITY HISTORIES

Latinx cultural representation in NYC cannot be fully appreciated without recognizing the city's role as a nexus of global migration and cultural convergence. Music here is not simply transplanted from elsewhere—it is remade in dialogue with urban life, social struggle, and multicultural interaction. Genres from across Latin America are continually reshaped by the immigrant experience, intersecting with local, national, and global musical influences.

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The sonic environments of neighborhoods such as the Bronx, Queens, and East Harlem function as living archives of these dynamic cultural processes. Each neighborhood, each block, tells a different story through its music, with bodegas, community festivals, and even subway performances becoming stages for cultural expression (Bimbras & Austerlitz, 2023).

Living in the Bronx—the borough with the highest concentration (55%) of Latinx residents and where Dominicans and Puerto Ricans represent the majority of the population (CLACLS, 2023; Census, 2023)—I am immersed daily in the pulsating rhythms of **bachata**, **salsa**, **merengue**, **dembow**, and **reggaetón**. But this vibrant musical atmosphere extends far beyond those genres. The Garifuna community, with roots in Honduras, Belize, and Guatemala, maintains its cultural identity through genres such as **punta** and **paranda**, which are performed regularly at community gatherings and local festivals, including the NYC Punta and Paranda Festival. In other boroughs, Mexicans living in areas such as Sunset Park, Brooklyn, and Corona, Queens, contribute their voices to the city’s cultural fabric through performances of **mariachi**, **rancheras**, and **son jarocho**, often showcased in plazas and parades. In Astoria, Queens, Brazilian communities enliven summer evenings with **samba** and **forró** performances at festivals like *Brasil SummerFest*. In Jackson Heights, one of the city’s most ethnically diverse neighborhoods, Andean panpipes blend with Ecuadorian **pasillo**, providing a sonic backdrop to bustling street markets and public celebrations.

The diversity described above highlights that Latinidad itself is a complex and contested identity, shaped by migration and the politics of belonging in the US context (Morales 2018). Many Latinx migrants do not initially self-identify as “Latino” or “Latina” before arriving in the US. Instead, national identity—Mexican, Ecuadorian, Uruguayan, among others—often dominates. As Claudia Norman, founder of the NY-based Celebrate Mexico Now Festival, expressed: “I see myself as Mexican. This is how I recognized myself my entire life until I migrated to the USA” (personal communication, June 02, 2025). I share the same sentiment as an Afro-Brazilian woman. Yet I also recognize the political importance of embracing a broader Latinx identity and fostering solidarity among communities facing parallel struggles related to migration, race, labor, and cultural recognition.

In recognizing this diversity, it becomes crucial to honor the vast array of musical traditions that shape the Latinx soundscape of NYC. Genres like **bachata**, **salsa**, and **merengue** warrant particular emphasis, not only because they are foundational to Dominican and Puerto Rican communities, but because NYC has been a site of reinvention for these styles. More than passive consumers, these communities have been active producers of musical culture, reshaping these genres to reflect their urban realities. The global success of artists like Marc Anthony, Tito Puente, Elvis Crespo, and Romeo Santos exemplifies this process, demonstrating how the diasporic experience gives rise to new forms of musical expression that are simultaneously local and transnational.

**Salsa**, in particular, stands as a musical embodiment of the Latinx experience in NYC. Emerging during the 1960s and 1970s, it was not merely a continuation of Caribbean traditions, but a new creation forged in the neighborhoods of East Harlem, the Bronx, and the Lower East Side. Drawing from Cuban **son**, Puerto Rican **bomba** and **plena**, and Dominican **merengue**, while also absorbing influences from jazz and other African diasporic traditions, salsa evolved as a distinctly Nuyorican form (Aparicio, 1998; Duany, 1984; Rivera, 2003; Rondón et al., 2008). The lyrics of early salsa tracks often addressed the struggles of working-class immigrants, resonating deeply in barrios marked by economic hardship and racial exclusion. Institutions like the Hostos Center for the Arts & Culture in the Bronx and Pregones Theater have helped preserve these histories by staging performances that explore the cultural legacy of salsa.

Beyond salsa, the sonic evolution of Latinx music in NYC reflects broader trends of transcultural flows and *musical hybridity* (Cepeda, 2010; García, 2011). These genres have not remained static. They continue to interact with American urban music—hip hop, R&B, and trap—as well as with global musical currents, including Afrobeat from

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West Africa and Brazilian funk from Rio de Janeiro's favelas. The popularity of Dominican dembow in NYC dance clubs and on social media further illustrates how local and global sounds intermingle to produce new cultural forms. This process reflects what scholars describe as *glocalization*: the blending of global influences with local cultural practices to produce new, hybrid forms of identity and expression (Kraidy, 1999).

**Below is a representative (but not comprehensive) chart of Latinx musical genres active in NYC's cultural ecosystem.**

**Table 1: Latinx musical genres active in NYC's cultural ecosystem.**

Genre	Representative Artists (NYC Scene)	Community Origin
Salsa	Eddie Palmieri, Willie Colón, Fania All Stars, Marc Anthony, Celia Cruz	Cuba/Puerto Rico (via NYC)
Bachata	Aventura, Romeo Santos, Prince Royce	Dominican Republic
Merengue	Elvis Crespo, Proyecto Uno, Milly Quezada	Dominican Republic
Reggaetón/Bomba/Plena	N.O.R.E., Bresh (reggaetón party), Los Pleneros de la 21	Panama/Puerto Rico (developed)
Mambo, Son, Rumba	Machito, Tito Puente, Tito Rodríguez, Mambo Legends Orchestra	Cuba
Cumbia	Grupo Rebolu, La Cumbiamba eNeYé, La Manga	Colombia/Mexico (evolved)
Mariachi/Son Jarocho	The Villalobos Brothers, Celebrate Mexico Now Festival	Mexico
Pasillo	Julio Jaramillo, Karla Kanora, Nicola Cruz	Ecuador
Samba/Bossa Nova/Forró	Bebel Gilberto, Forró in the Dark, Brasil SummerFest	Brazil
Tango/Chacarera	Central Park Tango, Sofía Rei, Sofía Tosello	Argentina
Candombe	S.N. Candombe Fusion, Candombe Favela	Uruguay
Cueca	Claudia Acuña, Parrot Dream	Chile
Joropo	Mafer Bandola, Caracas Trio, Los Amigos Invisibles	Venezuela
Reggae/Dancehall	Morgan Heritage, New Kingston, VP Records, Federation Sounds	Jamaica
Calypso/Soca	Machel Montano, Calypso Uptown, Trinidad Carnival	Trinidad and Tobago
Compas/Rara/Vodou	Lakou Mizik, DJA-Rara, Bonga & The Vodou Drums of Haiti	Haiti
Punta/Paranda	Aurelio Martínez, The Garifuna Collective, NY Punta & Paranda Festival	Central American Garifuna communities

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Several cultural institutions play a critical role in sustaining these musical traditions and fostering spaces for cultural expression, including:

- **LEHMAN CENTER FOR THE PERFORMING ARTS (BRONX)**
- **HOTOS CENTER FOR THE ARTS & CULTURE (BRONX)**
- **PREGONES/PUERTO RICAN TRAVELING THEATER (BRONX)**
- **EL MUSEO DEL BARRIO (EAST HARLEM)**
- **THE CLEMENTE SOTO VÉLEZ CULTURAL & EDUCATIONAL CENTER (MANHATTAN)**
- **THE BRONX MUSIC HALL (BRONX)**
- **SUMMERSTAGE NYC FESTIVAL (MANY LATIN CONCERTS EVERY SUMMER)**
- **SUMMER FOR THE CITY FESTIVAL (MANY LATIN CONCERTS EVERY SUMMER AT LINCOLN CENTER)**

Together, these musical traditions and institutions form a matrix of migration, resistance, spiritual heritage, and celebration. In NYC, Latinx music does more than entertain—it builds a collective historical narrative through sound, memory, and social engagement, contributing to the ongoing story of Latinidad in the US.

## LATIN AMERICAN MUSIC EDUCATION IN PK-12 PUBLIC SCHOOLS IN NYC

Latin American music is not merely a collection of styles and genres—it is a living embodiment of cultural memory, identity formation, and community resilience. In NYC, home to one of the largest and most diverse Latinx populations in the US, and the largest public school system, this music represents far more than entertainment: it is a primary language through which students make sense of who they are, where they come from, and how they belong. Incorporating Latin American music into PK-12 public school curricula is not only culturally responsive but also educationally necessary, particularly in a city where over one-third of students identify as Latinx (New York City Department of Education, 2023).

Despite the profound significance of Latin American musical traditions in the everyday lives of NYC students, these musical forms remain marginalized in most school-based music programs. Much of what students learn about music in formal classroom settings is rooted in European classical traditions, with occasional nods to American popular genres. This narrow framework ignores the cultural knowledge many students bring from home and community spaces, effectively devaluing their lived experiences. Research has shown that culturally sustaining pedagogy—through curricula that honor and extend students’ cultural identities—fosters deeper academic engagement, improved self-esteem, and stronger school-community connections (Bond, 2017; Paris & Alim, 2017).

NYC itself offers numerous examples of how music education rooted in Latin traditions can foster a sense of belonging and creativity. Programs like *Plena en la Escuela* have introduced Puerto Rican **bomba** and **plena** into classrooms in East Harlem and the Bronx, connecting students with Afro-Caribbean histories embedded in their own neighborhoods. Likewise, cultural institutions such as Pregones Theater and El Museo del Barrio regularly partner with local schools to stage music performances that explore themes of immigration, community solidarity, and artistic innovation. When students hear the rhythms of **salsa** or **reggaetón** reverberating through their classrooms—not just through headphones or block parties—they are invited to see their cultural knowledge as valuable within academic settings.

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A particularly compelling example of culturally responsive music education is the work of Gabriel Globus-Hoenich, a Latin percussionist educator who has taught Latin music at NYC public schools for the last 10 years, particularly in the Bronx. His pedagogy emphasizes experiential, participatory learning, using rhythms and melodies familiar to students, even if they cannot yet name the genres. Songs like “Oye Como Va,” “I Like It Like That,” “Un Verano en Nueva York,” and “Vivir Mi Vida,” along with a mix of mainstream and traditional artists such as Jennifer Lopez, Cardi B, Prince Royce, Rubén Blades, Marc Anthony, Bad Bunny, and Drake, often spark recognition in the students: “Through these music connections, students discover links between their families’ traditions and their contemporary music identities... they can feel proud of their cultural backgrounds. Family traditions are not “old” and “boring” but fun and dialogue the modern musical scene” (Hoenich, personal communication, June 05, 2025). Hoenich’s teaching approach combines physical engagement—clapping, drumming, and dancing—with emotional connection, ensuring that musical learning becomes both fun and an embodied experience beyond the classroom.

Hoenich typically works with students in grades 3–12, many of whom attend schools that cannot afford full-time music teachers. He is part of the Marquis Studios team, a non-profit that serves over 140 NYC schools, and his work represents a successful model of community partnership. Marquis Studios’ residencies, often consisting of 10 sessions, focus on Latin percussion, samba, and world music and are tailored to the cultural makeup of each school.

According to Laura Bozzone, the organization’s Director of Education, these programs often rely on external funding from city council discretionary funds, DOE allocations, and private grants. Similar efforts are evident in organizations such as *Belongó*, founded by Arturo O’Farrill and home to the Afro-Latin Jazz Orchestra. *Belongó*’s curriculum emphasizes the African roots of Latin American music, fostering cultural pride and historical awareness among students. As Jamie Ehrenfeld, *Belongó*’s Director of Education, explains, “As the majority, if not all, of Latin American music originates from African diasporic traditions, we highlight these roots to help students appreciate and validate their own cultural heritage” (personal communication, June 2025). This work further incorporates multilingual instruction, teaching artists from diverse African diaspora backgrounds, and deep neighborhood engagement to make music education relevant and resonant for students.

While such initiatives provide meaningful access to music education, they remain short-term solutions to the systemic inequities. They cannot substitute for what NYC students ultimately deserve: sustainable, embedded, culturally relevant music education delivered by qualified, full-time teachers. Before the COVID-19 pandemic, more than half of NYC public schools lacked a dedicated music teacher (New York City Comptroller’s Office, 2019), with schools in immigrant and working-class neighborhoods disproportionately affected. The pandemic exacerbated these disparities, deepening the need for systemic reform and investment in arts education.

An intentional, citywide effort to integrate Latin American music into the curriculum represents an important corrective to these inequities. Such a curriculum should prioritize accessible teaching methods, including vocal performance, body percussion, and bucket drumming. For older students, songwriting projects that draw on their cultural and social realities can provide powerful creative outlets for personal and communal expression. Moreover, music should not be treated as an isolated elective, but instead fully integrated into the school curriculum across disciplines, from social studies to language arts.

While staffing shortages remain a challenge, embedding Latin American music into broader classroom learning represents a feasible first step toward comprehensive reform. Temporary residencies and after-school programs remain vital supports. Still, they must complement—not replace—the long-term goal of equitable access to quality, culturally sustaining music education for all NYC students.

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Ultimately, Latin American musical traditions are not peripheral to NYC's cultural landscape, they are its heartbeat. From the bodegas of the Bronx blasting Bad Bunny to the mariachi bands at summer festivals in Queens, these sounds animate students' daily lives. By placing this music at the center of educational practice, schools can affirm students' cultural realities, build stronger relationships with their communities, and empower the next generation of New Yorkers to see themselves reflected in both their neighborhoods and their classrooms.

## LATIN AMERICAN MUSIC IN NEW YORK CITY: CURRICULUM LISTENING GUIDE

The song suggestions below showcase the variety of sounds found in and around NYC, specifically highlighting Latin music. Some songs are by New York-based artists or musicians with strong ties to the city's Latin music history, offering a direct link to the local community's musical heritage. Other songs are by major, influential artists from various countries in Latin America and the Caribbean, representing the broader cultural origins of these musical genres.

These selections are intended as an entry point for exploring the rich musical diversity of Latin America and the Caribbean. The first set of songs provides an accessible introduction to key genres and rhythms frequently heard and celebrated in NYC communities. The additional artists and songs listed can facilitate further learning. This allows for customization based on students' grade levels, specific interests, and the cultural communities represented within the school environment. It is important to remember that this is still only an introduction, as each country represented boasts a vast and varied array of musical styles, sounds, and artists beyond what is listed.

**Table 1: Latinx musical genres active in NYC's cultural ecosystem.**

Original Song Title	Translation	Artist	Genre / Country
<a href="#">La Vida Es Un Carnaval</a>	Life is a carnival	Celia Cruz	Salsa (Cuba/Puerto Rico via NYC)
<a href="#">Aguanile</a>		Willie Colón	Salsa dura
<a href="#">Oye cómo va</a>	Hey how it goes	Tito Puente	Mambo (Cuba/NYC)
<a href="#">Vivir Mi Vida</a>	Live my life	Marc Anthony	Salsa (NYC)
<a href="#">Suavemente</a>	Smoothly	Elvis Crespo	Merengue (Dominican Republic)
<a href="#">Guantanamera</a>	Guantanamera	Buena Vista Social Club	Son (Cuba)
<a href="#">La Bamba</a>	The Bamba	Traditional	Son Jarocho (Mexico)
<a href="#">Mas, Que Nada!</a>	No Way!	Jorge Ben Jor	Samba (Brazil)
<a href="#">Libertango</a>	Libertango	Astor Piazzolla	Tango (Argentina)
<a href="#">Three Little Birds</a>		Bob Marley	Reggae (Jamaica)
<a href="#">Obsesión</a>	Obsession	Aventura	Bachata (Dominican Republic)
<a href="#">Darte un Beso</a>	Give you a kiss	Prince Royce	Bachata (Dominican Republic)

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Original Song Title	Translation	Artist	Genre / Country
Ojalá Que Llueva Café	I hope it rains coffee	Juan Luis Guerra	Merengue (Dominican Republic)
Patria Borinqueña	Borinquen Homeland	Los Pleneros de la 21	Plena (Puerto Rico)
La Cumbia Cienaguera	The Cienaguera Cumbia	Traditional	Cumbia (Colombia)
El Rey	The King	Vicente Fernández	Mariachi (Mexico)
Nuestro Juramento	Our Oath	Julio Jaramillo	Bolero (Cuba/Mexico)
Garota de Ipanema	Girl from Ipanema	Antônio Carlos Jobim	Bossa Nova (Brazil)
Candombe para José	Candombe for José	Traditional	Candombe (Uruguay)
La Consentida	The Spoiled	Violeta Parra	Cueca (Chile)
Alma Llanera	Soul of the Plains	Traditional	Joropo (Venezuela)
Day-O		Harry Belafonte	Calypso (Trinidad & Tobago)
Hot Hot Hot		Arrow	Soca (Trinidad & Tobago)
Lakou A		Lakou Mizik	Compas (Haiti)
Laru Beya		Aurelio Martínez	Punta (Garifuna)

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