Berklee College of Music

"Music shines in the dark: a study of the songs inspired by Hurricane María in Puerto Rico"

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Abstract

In the less than two years since Hurricane María, artists from various genres have released songs inspired by the storm's effect in Puerto Rican society. In order to answer the main research question, a sample of songs were analyzed. As this paper will demonstrate, under the context of this specific event, disaster-inspired songs generally do not generate much money nor attention for its artists. Rather, they serve as artistic expressions that help each artist develop their career journey. More importantly, this Research Paper showcases industry-wide issues that continue to greatly affect artists across the world.

Methodology

Preliminary Song Database

The preliminary database of songs was built based on research that included a close examination of content available on Digital Service Providers, news media and personal experience.[1]

It is important to point out that several artists that were included in this database actually worked on full length projects inspired on Hurricane María as with the case of traditional troubadour José Nogueras' album "*Comoquiera…hay Navidad*" (There will be Christmas, no matter what). In such instances, for the purpose of avoiding excessive repetition, only one song was included in the database.

Once this database was completed and examined, certain trends were readily identifiable and these served as basis for the creation of song categories that facilitated the in-depth analysis.

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[1] The complete Preliminary Song Database can be found in the Appendix section of this paper.

Song Categorization

The 30 songs initially considered were fit into 4 categories: (1) Charity Song, (2) Symbolic Song, (3) Reality Song, and (4) Reinterpreted Song.

To be included in the Charity Song Category, the song had to comply with the following criteria:

1) Released after September 20, 2017 and before September 20, 2018.
2) Proof that it was made for a fundraising purpose directly related to the catastrophe.

To be included in the Symbolic Song Category, the song had to comply with the following criteria:

1) Released after September 20, 2017 and before September 20, 2018.
2) Does not contain direct lyrical reference to the hurricane but there was public proof of the artist(s) stating it was related to the catastrophe in the form of a news article, TV interview, social media comment or public appearance.

To be included in the Reality Song Category, the song had to comply with the following criteria:

1) Released after September 20, 2017 and before September 20, 2018.
2) Contains direct lyrical reference to the hurricane, in the form of terms such as: *huracán* (hurricane)*,* María, *tormenta* (storm), *planta* (electric generator), *gasolina* (gas), *luz (*Literally: "light", but in this case referring to electricity)*,* and Puerto Rico…).
3) Lyrics contain colloquialisms and references to daily Puerto Rican life.

To be included in the Reinterpreted Song Category, the song had to comply with the following criteria:

1) Released before September 20, 2017.

2) Explicit association made by the artist relating it to the catastrophe (news article, TV interview, live performance, social media comment, public appearance, etc).

<div align="center">

TABLE 1. TOTAL SONGS PER CATEGORY

SONG CATEGORY	TOTAL SONGS
Charity	4
Symbolic	8
Reality	14
Reinterpreted	4

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Once the songs were categorized, a final selection of songs was made in an effort to narrow the focus of this paper. The final selection process considered the following criteria:

1) Availability: the song had to be available in Spotify, Pandora and Youtube.

2) Popularity: the song had to be among the most popular (top 5) in their respective categories.[2]

3) Variety: some of the author's subjectivity was considered in order to have a more encompassing sample of artists and genres.

Song Analysis

For the Song Analysis section, three aspects were examined: (1) the Song Background (2) the Song Earnings and (3) the Song Influence. For the last two aspects, the data collected was normalized and converted into Indexes, in order to accurately compare both results.

(1) **The Song Background** was an in-depth evaluation of the song samples by examining the following: 1) Background & Artist 2) Genre & Song Structure 3) Lyrics and (4) Visuals.

(2) **The Song Earnings Index** was created in order to get an estimate of the money generated by each song. A value of 100 is peak money generation

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[2] For the purpose of simplicity, this was solely based on cumulative all-time Youtube data.

for a song, with a value of 1 meaning the least money generation. The Index was built on the following criteria:

a. Timeframe: data was collected for a period of 6 months, starting with the song release date.

b. Territory: *only* data from Puerto Rico and the United States was considered.

c. Datasets:

    i. Source for Streaming & Digital Song Sales: all data came from BuzzAngle Music.

    ii. Streaming Royalty estimated amount

        1. Since the BuzzAngle Music data did not specify from which platform the audio streams came from, the Spotify figure was used to represent all streaming services.[3]

            a. Royalty amount: .00331 per stream.

            b. This estimate was based on data available in the "Streaming Price Bible" published by The Trichordist.[4]

    iii. Digital Sales Price

        1. All digital song sales were accounted as the iTunes average retail price of $1.29 per song. No distribution fees were subtracted.

d. Index Weights: once the datasets were collected and estimated calculations were made, the results were normalized converted into an index score taking into consideration the following weights:

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[3] Spotify has around 400,000 users in Puerto Rico. Juan Carlos Pedreira, Technology Consultant, Skype interview with author, April 2, 2019.

[4] "2018 Streaming Price Bible! Per Stream Rates Drop as Streaming Volume Grows. YouTube's Value Gap is Very Real," *The Trichordist*, January 29, 2019, https://thetrichordist.com/2019/01/29/2018-streaming-price-bible-per-stream-rates-drop-as-streaming-volume-grows-youtubes-value-gap-is-very-real/

TABLE 2. WEIGHTED FACTOR PER DATASET

DATASET	WEIGHTED FACTOR
Total Amount generated by Song Sales	30%
Total Amount generated by Audio Streams	70%

Example of calculation:

(Normalized Song Sales Amount * .30) + (Normalized Audio Streams Amount * .70) = Song Earnings Index Score

(3) **The Song Influence Index** was created based on the artists' performance in terms of social media following, public interest and media coverage. A value of 100 means the song was highly influential, while a value of 1 means the song was not influential. The Index was built on the following criteria:

    a. Timeframe: data was collected for a period of 6 months, starting with the song release date.

    b. Territory: *only* data from Puerto Rico and the United States was considered.

        i. Exception: Social Media KPI's, which are worldwide numbers.

    c. Datasets:

        i. Social media KPIs (Instagram Followers and Facebook Fans). Source: Chartmetric.

        ii. Google Trends: Numbers represent search interest relative to the highest point on the chart for the given region and time. A value of 100 is the peak popularity for the term. A value of 50 means that the term is half as popular. A score of 0 means there was not enough data for this term.

        iii. Online News Article Total Amount. Only considered articles that included the featured artist name *and* song name, that were published in the United States and Puerto Rico media collections. Source: mediacloud.org

d. Index Weights: once the datasets were collected, the results were normalized converted into an index score taking into consideration the following weights:

TABLE 3. WEIGHTED FACTOR PER DATASET

DATASET	WEIGHTED FACTOR[5]
Instagram New Followers	20%
Facebook New Fans	25%
Google Trends Score	30%
Online News Articles Total Amount	25%

Example of calculation:

(Normalized Instagram New Followers * .20) + (Normalized Facebook New Fans * .25) + (Normalized Google Trends Score * .30) + (Normalized Online News Articles Total Amount * .25) = Song Influence Index Score

Alternate Methodology for Reinterpreted Song Sample

All samples were evaluated using the same criteria except for the Reinterpreted Song Sample. Since the songs included in this sample were already released by the time the hurricane came, the examined period is different than that of the other samples.

1) Timeframe: Data collected from the 3 months before the hurricane and the 6-month period was defined to start right after the hurricane. This approach helped identify whether or not the hurricane had any effect in the song's sales and streams performance and in the featured artists' social media following and overall media coverage.

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[5] In Puerto Rico, Facebook has around 1.90 million Monthly Active Users while Instagram has around 860,000 Monthly Active Users. Google.com.pr is the most visited website on the Island. "Global Digital 2019 Report," We Are Social, January 30, 2019, accessed May 1, 2019, https://wearesocial.com/global-digital-report-2019.

Excluded Data from Indexes

Due to lack of available data for all examined songs, or lack of data specific to the time period examined, some criteria (Pandora Spins, Video Streams, Shazams and others) was considered but not included in the final indexes.

Section 1: Introduction & Context

Introduction

Music has always impacted people's emotions "especially regarding tragedies. Consequently, many songs have been written in direct response to natural disasters."[6] In the less than two years since Hurricane María, the deadly storm that left devastation across the Caribbean in 2017, "many artists and civilians have dedicated music, poetry, visual arts, and other forms of creative artistic expressions" to the island of Puerto Rico.[7] Using the setting of Puerto Rico and the event of Hurricane María, this Research Paper set out to answer this overarching question**: Do natural disaster-inspired songs benefit artists' brand value and their pockets?**

With that inquiry in mind, this paper focused on an in-depth analysis of 11 songs that were categorized into 4 samples, as explained in the Methodology. **Section 2** of this Research Paper, shows the results per samples. In it, each of the samples' background and artistic properties were looked at closely. Moreover, based on normalized datasets, each sample was given Earnings and Influence Index Scores across a pre-determined timeframe, in order to be able to accurately compare them through time. For each of these topics, both quantitative and qualitative research methods were used in order to present a more encompassing study.

Lastly, **Section 3** shows this paper's primary findings with the main takeaway being that, in general**, disaster-inspired songs did not produce significant monetary results nor did they have highly influential effects in the artists' public image**. However, these songs served as self-expression mechanisms for artists that could have long lasting effects in their careers and, more importantly, served to further

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[6] Albert, Park. "Songs behind the storms: Music related to natural disasters," *The Grassroots Journal,* October 20, 2017, https://www.thegrassrootsjournal.org/single-post/2017/10/20/Songs-behind-the-storms-Music-related-to-natural-disasters.

[7] JO, Prewitt Diaz. "Place-based psychosocial interventions in the aftermath of Hurricane Maria in Puerto Rico," *WebmedCentral PSYCHOLOGY* (2017): 8 - 10, WMC005333. http://www.webmedcentral.com/article_view/5333.

illustrate key music industry issues such as the music streaming value gap, the "superstar" economy, and gender disparity.

Puerto Rico's musical context

During a brief visit to Puerto Rico in the Summer of 2018, Seth Farbman, Spotify's Chief Marketing Officer, argued that "Puerto Rico's importance and influence in music cannot be exaggerated" citing examples such as the reggaetón phenom and the "Despacito Effect."[8] By the end of the same year, Rolling Stone magazine went as far as expressing that:

> "At the epicenter of the Latin popquake has arguably been Puerto Rico, whose denizens emerged swinging from the aftermath of Hurricane María with formidable shows of strength and genius"[9]

Beyond recent headlines, "accounts of Puerto Rico, whether from after the Spanish-American War or the present, stress the importance of music in local life."[10] Moreover,

> "Puerto Rican cultural expressive art forms range from music and dance (bomba, plena, trova, salsa, reggeaton), to visual arts (printmaking, painting, mask-making, woodworking) to writing and storytelling (poetry, stories, myths, legends). These art forms have served as collective coping mechanisms passed down from generation to generation"[11]

Taking into consideration the island's "undeniable" global musical influence[12] and the fact that it "has a history of packaging the news in music,"[13] analyzing Hurricane María's effects in the scope and context of music became both a curiosity and a necessity.

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[8] Denis Costa, "Spotify se muestra como aliado de Puerto Rico," *El Nuevo Día*, May 21, 2018, https://www.elnuevodia.com/tecnologia/tecnologia/nota/spotifysemuestracomoaliadodepuertorico-2423342/.

[9] Andrew Casillas, Suzy Exposito, Elias Leight & Isabela Raygoza, "10 Best Latin Albums of 2018," *Rolling Stone*, December 20, 2018, https://www.rollingstone.com/music/music-latin-lists/best-latin-albums-2018-769413/.

[10] Teófilo Espada-Brignoni, "From the Roars of Hurricanes to the Chords of Standards: How We Used Popular Music in the Aftermath of Hurricane María in Puerto Rico," *Popular Music and Society*, 42:1, 118-122, DOI: 10.1080/03007766.2018.1463937.

[11] Prewitt-Diaz, "Place-based psychosocial interventions," 9.

[12] Suzette Fernandez, "Inside Puerto Rico's Flourishing Music Community Post-Hurricane Maria: 'We're Back In Business," *Billboard*. May 13, 2019, https://www.billboard.com/articles/columns/latin/8510991/puerto-rico-music-post-maria.

[13] Daniella Cheslow. "Songs about generators and Spam? New Puerto Rican music reflects the island's resilience," *The Washington Post*, January 5, 2018, https://www.washingtonpost.com/lifestyle/songs-about-generators-and-

Section 2: Song Analysis

General Song Database & Findings

Based on extensive research, 30 songs were identified and considered for in-depth examination. This Preliminary Song Database included a variety of **genres**, dominated slightly by Latin Pop and Salsa, although it is important to point out that many songs mixed elements of different genres such as Latin Urban rhythms and more traditional genres.

FIGURE 1. PRELIMINARY SONG DATABASE: GENRES
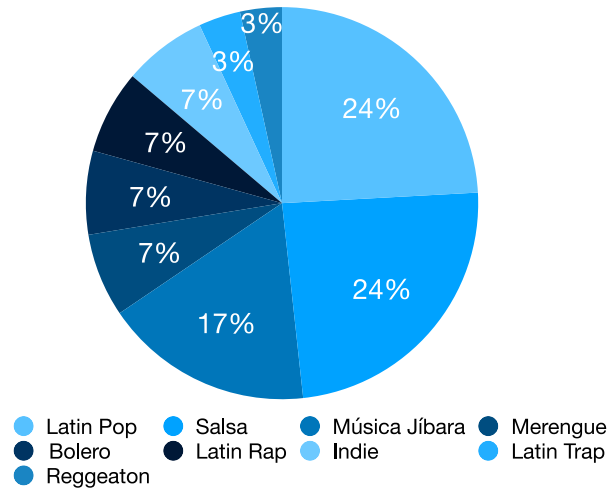
As it is to be expected, Spanish was the **language** of choice although several songs mixed Spanish and English.

FIGURE 2. PRELIMINARY SONG DATABASE: LANGUAGES
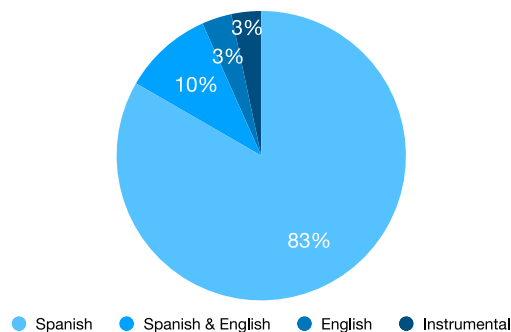
spam-new-puerto-rican-music-reflects-the-islands-resilience/2017/12/29/bd1883de-eaa8-11e7-8a6a-80acf0774e64_story.html?utm_term=.5b84cbb2a35e.

Using Next Big Sound's **Taxonomy of Artists**, which classifies artists "into five stages based on the total size of their fan base," it was found that the vast majority of artists that spearheaded these songs were more established acts rather than newer ones.[14]

FIGURE 3. PRELIMINARY SONG DATABASE: ARTIST STAGE[15]

AMOUNT OF ARTISTS	0	3	6	8	4
ARTIST STAGE	UNDISCOVERED	PROMISING	ESTABLISHED	MAINSTREAM	EPIC
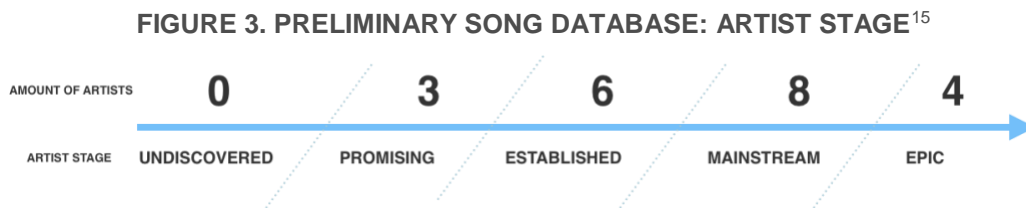
Source: Next Big Sound

In terms of **songwriting**, the vast majority of the songs examined were performed by at least 1 of its songwriters.

FIGURE 4. PRELIMINARY SONG DATABASE:
PERCENTAGE OF SONGS PERFORMED BY AT LEAST 1 OF ITS SONGWRITERS

7%
93%
● YES ● NO
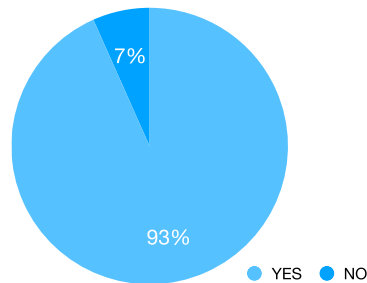
Lastly, an alarming finding was that only 8 of the 30 songs featured women.

FIGURE 5. PRELIMINARY SONG DATABASE:
PERCENTAGE OF SONGS FEATURING WOMEN

27%
73%
● NO ● YES

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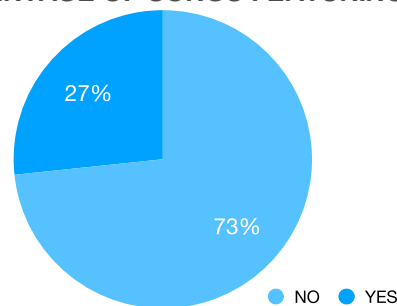
[14] "The Taxonomy of Artists," *Next Big Sound,* accessed February 1, 2019, https://www.nextbigsound.com/industry-report/2016.

[15] This Figure excludes 9 artists of which there was no data available. Only primary artists were considered in this graph, that is, as in the case of "Almost Like Praying," a song that features many artists, only Lin Manuel Miranda's artist stage was considered.

The Charity Song Sample

General Background

The Charity Song Sample included the following songs:

    (1) "Almost Like Praying" by Various Artists
    (2) *"Isla Bendita"* (Holy Island) by Various Artists
    (3) *"Pa'lante Puerto Rico"* (Move Forward Puerto Rico) by Aymée Nuviola featuring Ray Ruiz.

"Almost Like Praying", one of the most recognizable songs related to the hurricane, was spearheaded by New York-born and *Hamilton* creator Lin Manuel Miranda and includes brief appearances by the likes of Gloria Estefan, Camila Cabello and Jennifer Lopez, among many others. Similarly, *"Isla Bendita"* includes a long list of featured artists like Luis Fonsi, Ednita Nazario, Tommy Torres, among others. "Almost Like Praying" and *"Isla Bendita"* were released by Atlantic Records and Warner Music Latina, respectively. *"Pa'lante Puerto Rico"* was released independently.

Genre & Structure[16]

The Charity Song Sample includes two Latin Pop songs that feature urban-leaning sounds and a more traditional salsa track. In terms of chord structure and harmony, this sample is fairly simple and repetitive. This last fact is especially true of "Almost Like Praying" and *"Isla Bendita."* This should not come as surprise as both of them feature vast quantities of artists, making it necessary to maintain a consistent harmony during the whole song. In terms of specific song properties, this sample tended to favor high BPM, which means faster tempo songs, and high energy, which can be perceived by the listener as songs that feel more intense and energetic.

TABLE 4. CHARITY SONG SAMPLE: SONG PROPERTIES

SONG	LANGUAGE	BPM	ENERGY	DANCEABILITY	ACOUSTICNESS	VALENCE	LENGTH
"ALMOST LIKE PRAYING"	ENGLISH SPANISH	94	88%	50%	24%	81%	3:20:00
"ISLA BENDITA"	SPANISH	100	73%	71%	45%	31%	6:03:00

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[16] This and subsequent sections that deal with the songs' form, were done in consultation with songwriter Óscar De Lara.

"PA'LANTE PUERTO RICO"	SPANISH	186	79%	70%	42%	93%	3:52:00

Source: Chartmetric

Lyrics

Lyrically speaking, the three songs included present similar topics and themes, with resilience, empowerment and national pride at the center of it all. However, they differ greatly in their writing style. While Miranda's "Almost Like Praying" barely includes any lyrics besides naming the 79 Puerto Rican towns and citing verses originally from *West Side Story's* "María," Luis Amed Irizarry and Naiz's *"Isla Bendita"* is at the opposite end of the spectrum with a lyrically dense ode to the Island that makes one of the many references to *luz* (literally "light", referring to electricity) found in the studied samples:

ORIGINAL LYRICS	TRANSLATION
Y hacemos un fiestón pa' pasar el temporal (Que si no hay luz)	And we throw a party during the storm (Because if there is no electricity)
La luna estará ahí para alumbrarnos	The moon will be there to give us light.

It also repeats the inspirational *"Vamos para 'alante"* (Let's go forward) phrase that can be found at the core of *"Pa'lante Puerto Rico,"*[17] a song that presents a fairly traditional lyrical structure.

Visuals

Since charity songs tend to be put together only weeks or even days after a catastrophe, it is not surprising to see that the official videos that accompanied the charity songs examined were simple productions. The three official videos used studio footage of the artists recording the tracks, with "Almost Like Praying" solely using that tactic. However, *"Isla Bendita"* and *"Pa'lante Puerto Rico"* merged those shots with other content. The former including real-life footage of the storm and its aftermath while the ladder presented images of the artists actively involved in the goods donation process.

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[17] Both phrases are colloquial ways of saying *"Para adelante"* (Forward).

Song Earnings

The Average Song Earnings Index Per Period for the Charity Song Sample, showed a peak of 16 in the first period and after that, there was a steep decline that continued for the rest of the studied timeframe, which exemplifies how charity singles seem to capture the public's attention immediately after release, but only for a short span of time.

FIGURE 6. CHARITY SAMPLE: SONG EARNINGS AVERAGE PER PERIOD
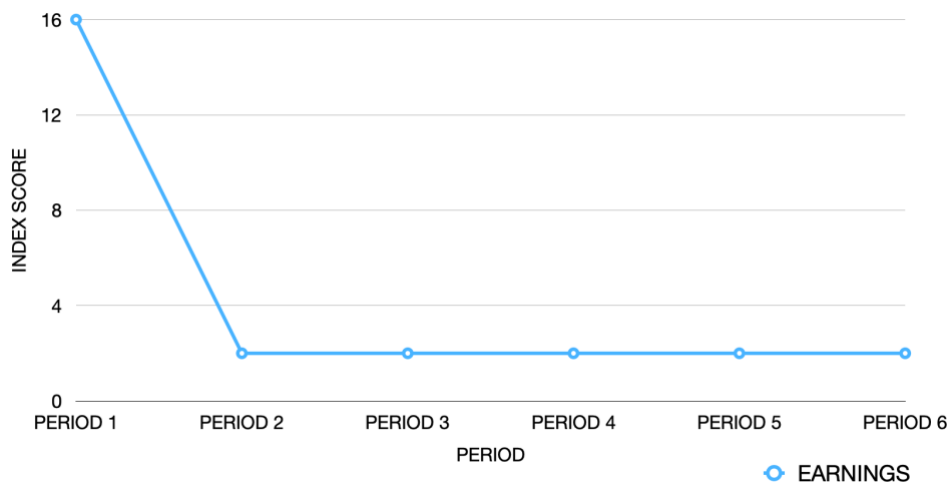
Source: Buzzangle Music. Axis value for Index Score has been adjusted to better represent the data.

When getting into individual, actual figures, "Almost Like Praying" overwhelming surpassed *"Isla Bendita"* and *"Pa'lante Puerto Rico"*, generating about $185,706 versus only $2,347 and $62, respectively. This high disparity is mostly due to the Lin Manuel Miranda factor. His celebrity status in the United States gave him exposure in major publications and tv shows and thus it is not surprising that it is the only song examined in this paper to chart in the all-encompassing Billboard Hot 100 Chart[18], peaking at number 20 during the tracking week of October 28th, 2017.[19] In turn, *"Isla Bendita",* which curiously featured many of the artists included in Miranda's tune, was a much

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[18] It is important to highlight that Pedro Capó's "Calma", which is included in the Preliminary Song Database, also charted in the Billboard Hot 100, but not during the examined period.

[19] Billboard. "Hot 100 Chart," week of October 28 ,2017, https://www.billboard.com/music/lin-manuel-miranda/chart-history/hot-100/song/1048760.

more local release. Lastly, *"Pa'lante Puerto Rico"* featured the least well-known artists in this category, especially in comparison to the artists featured in the two other songs examined and thus it is not surprising to see such a big difference in the numbers.[20]

Song Influence

The Average Song Influence Per Period for the Charity Song Sample, peaked with a score of 18 during the first period and then it showed a steady decrease for the rest of the examined dates, a similar trend among most song samples examined.

FIGURE 7. CHARITY SAMPLE: SONG INFUENCE AVERAGE PER PERIOD
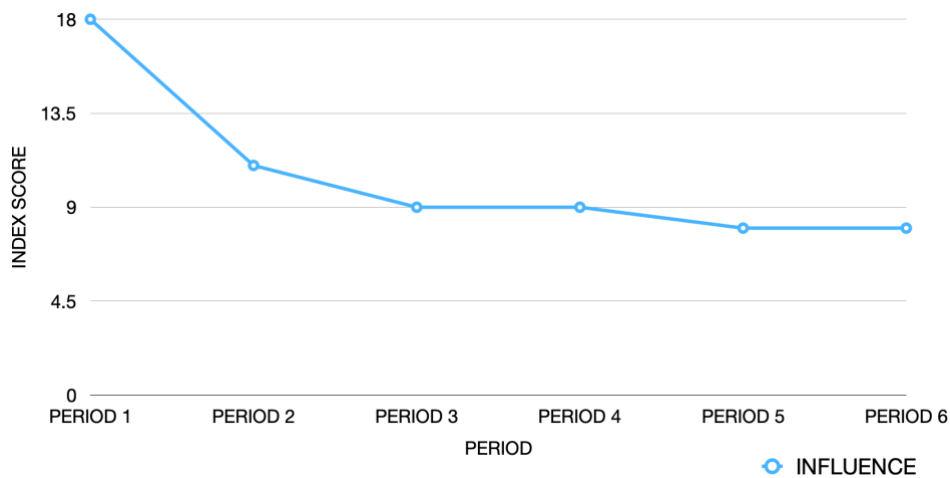
Source: Chartmetric, Google Trends & Media Cloud. Axis value for Index Score has been adjusted to better represent the data.

It is important to point out that this lower than expected score can be attributed to the fact that, for example, there was no data available for Lin Manuel Miranda for Instagram New Followers and, in the case of Aymée Nuviola, no data available for New Facebook Fans.[21] However, this sample of songs did very well in term of news coverage, with "Almost Like Praying" unsurprisingly receiving the highest amount of coverage of all songs examined in this paper.

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[20] It is important to point out that since these songs were made with a fundraising purpose, the assumption is that the money generated did not go to the artists nor their collaborators.

[21] Lin Manuel Miranda does not have an official Instagram account. Aymée Nuviola does have a Facebook Page but there was no available data for the examined timeframe in the main sources used for this paper.

The Reality Song Sample

General Background

The Reality Song Sample included the following songs:

> (1) *"Mi Navidad No Se Apaga"* (My Christmas Doesn't Get Turned Off) by Victor Manuelle ft. La Tribu de Abrante and PJ Sin Suela
> (2) *"La Planta Nueva"* (Holy Island) by Joseph Fonseca
> (3) *"Tendré Que Vender Mis Gallos"* (I Will Have To Sell My Roosters) by Andrés Jiménez

This sample included 5 artists, all hailing from Puerto Rico. In comparison to other samples, this crop of artists is more locally based and is arguably less recognized outside Puerto Rico and the Puerto Rican diaspora in the United States. All artists in this sample are self-releasing, with only Victor Manuelle having a relationship with Sony Music Latin, although this specific release is credited to his own label Kiyavi Corp.

Genre & Structure

The Reality Song Sample is rooted in more traditional genres associated with the Caribbean. *"La Planta Nueva"* is an example of a merengue song while *"Mi Navidad No Se Apaga"* is at its core a salsa tune. However, both songs borrow from other styles such as Puerto Rican folkloric music *(música jíbara)* and rap. Andrés Jiménez *"Tendré Que Vender Mis Gallos"* is arguably the most traditionally Puerto Rican song examined in this paper, since it is a *jíbaro* song, a type of music that "has enjoyed a certain sort of claim to the status of national music."[22] In terms of chord structure, these songs tend to stay true to their genre styles and they focus more on rhythm rather than melody. Moreover, the three songs finish in perfect cadence, a common characteristic of these genres. A closer look at each song's properties, makes it evident that this crop of songs is highly danceable and up-tempo.

TABLE 5. REALITY SONG SAMPLE: SONG PROPERTIES

SONG	LANGUAGE	BPM	ENERGY	DANCEABILITY	ACOUSTICNESS	VALENCE	LENGTH
"LA PLANTA NUEVA"	SPANISH	135	96%	76%	-2%	90%	3:13:00

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[22]Peter Manuel. "Puerto Rican Music and Cultural Identity: Creative Appropriation of Cuban Sources from Danza to Salsa," *Ethnomusicology* 3(2), Spring/Summer 1994: 256.

"MI NAVIDAD NO SE APAGA"	SPANISH	114	90%	52%	52%	83%	3:10:00
"TENDRÉ QUE VENDER MIS GALLOS"	SPANISH	110	44%	74%	64%	96%	4:34:00

Source: Chartmetric

Lyrics

Without a doubt, the most identifiable trait of this sample of songs is the humorous tone in its lyrics and musical arrangements. While other samples tended to be more introspective or metaphorical, the Reality Song Sample flipped the script – presenting a lighter, more comical view on the post-hurricane hardships. Suddenly, highly disturbing things like not having electricity at home or barely finding gas for automobiles, were taken as inspiration to write amusing experiences. Take for example *"La Planta Nueva"* which lyrics center around the reality of many Puerto Ricans at the time: having a very noisy electric generator that barely worked:

ORIGINAL LYRICS
Yo le voy a pedir a los Reyes
que me traigan la planta nueva
que cuando prenda ella no suene

TRANSLATION
I'm going to ask the three wise men
To bring me a new generator,
One that doesn't make noise when it's turned on

This small excerpt of the song's chorus also presents a recurring theme in the Reality Song category: Christmas. Many of the songs that fit this category, allude to Christmas time and were mostly released around November-December 2017, less than 3 months after the storm.

"Mi Navidad No Se Apaga," which even includes the word "Christmas" in its title, was described on Billboard as "one of a wave of post hurricane-referencing songs that Puerto Rican artists have recorded to keep spirits high in a country where the holidays

are known for being exceptionally merry, and very musical."[23] The song's lyrics center around the idea that Christmastime in Puerto Rico is special, regardless if there is "no water or electricity":

ORIGINAL LYRICS	TRANSLATION
De esta me levanto	From this situation I will get up,
y le meto el pecho a la situación	with my chest up
Pues no hay viento fuerte que nos	Because there is no strong wind that
Destruya la tradición	destroys our tradition
Apaga la planta para que escuches mi	Turn off the generator so you can hear
parrandón	my parrandón[24]
Todo Puerto Rico a cantar el coro de esta	All of Puerto Rico needs to sing the
canción	chorus of this song

That verse also includes yet again another shout out to generators, one of the most used terms in this category and that, unsurprisingly, sparked curiosity in US mainstream media generating headlines such as "Songs about generators and Spam? New Puerto Rican music reflects the island's resilience."[25]

In the case of the lyrics for *"Tendré Que Vender Mis Gallo*s"[26], no evident allusion to Christmas nor generators are made, yet the song is an Aguinaldo, a type of song that is closely associated with Christmastime. Moreover, the fact that Jiménez uses the hurricane as inspiration follows the trend for the genre in which its lyrics "deal with contemporary issues of migration, urbanization, and social change in highly expressive ways, whether poignantly or humorously."[27] In a saddened tone, the troubadour explains how his life has changed after the hurricane:

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[23] Judy Cantor-Navas. "Victor Manuelle Brings Christmas Cheer to Puerto Rico With 'Mi Navidad No Se Apaga," *Billboard*, December 14, 2017, https://www.billboard.com/articles/columns/latin/8070545/victor-manuelle-mi-navidad-no-se-apagala-christmas-song-tribu-de-abrante-pj-sin-suela.

[24] Parrandas are similar to caroling, in which groups of people sing and play instruments.

[25] Daniella Cheslow. "Songs About Generators And Spam? New Puerto Rican Music Reflects The Island's Resilience," *The Washington Post,* January 5, 2018, https://www.washingtonpost.com/lifestyle/songs-about-generators-and-spam-new-puerto-rican-music-reflects-the-islands-resilience/2017/12/29/bd1883de-eaa8-11e7-8a6a-80acf0774e64_story.html?utm_term=.bff8d5869754.

[26] Raising roosters for cockfights is a common practice in rural areas in Puerto Rico.

[27] Peter Manuel. "Puerto Rican Music and Cultural Identity," 257.

ORIGINAL LYRICS	TRANSLATION
Tendré que vender mis gallos porque el Huracán María	I'll have to sell my roosters because Hurricane María
Me ha dejado en escombros lo que era la casa mía	Has left in rubbles what was my house

Visuals

None of the songs included in this sample has an official video. There is no clear explanation for this, but one could argue the budget for the release and promotion of these songs were low or non-existent; therefore, they mostly relied on word of mouth, radio airplay and social media platforms for publicity.

Song Earnings

The Earnings Index Average Per Period for this sample is the lowest overall of all examined samples, maintaining an Index of 1 on all periods. This fact should not come as a surprise since, as it was mentioned earlier, the artists featured in this sample tend to be less well-known in comparison to the other assessed samples. No visual representation is included since virtually no change is visible across periods.

Unsurprisingly, the song that generated the most money was *"Mi Navidad No Se Apaga"*, which generated an estimated $1,701 from streams and digital song sales. The song also peaked at #8 on the Billboard Tropical Airplay Chart.[28] Fonseca's *"La Planta Nueva"* did less than $645 and Jiménez *"Tendré que Vender Mis Gallos"* barely made any money at all.

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[28] Billboard. "Tropical Airplay Chart," week of January 3, 2018, https://www.billboard.com/charts/tropical-songs/2018-01-03.

Song Influence

FIGURE 8. REALITY SAMPLE: SONG INFLUENCE AVERAGE PER PERIOD
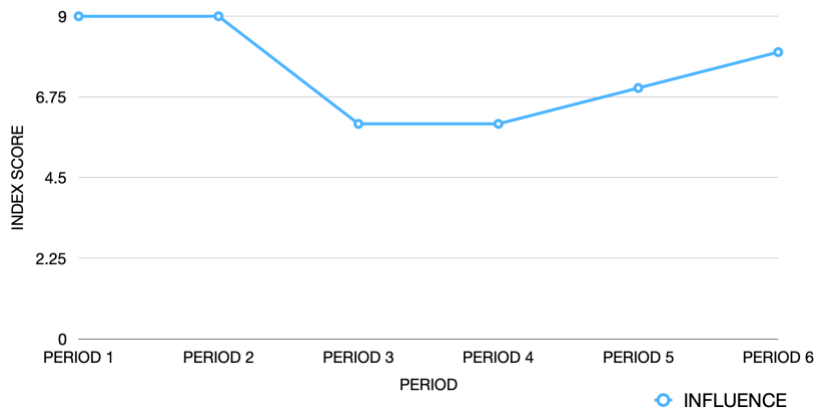
Source: Chartmetric, Google Trends & Media Cloud. Axis value for Index Score has been adjusted to better represent the data.

In terms of the Song Influence Index, the Reality Song Sample showed higher numbers for the first two periods with a peak of 9 and then a gradual decline for the rest of the timeframe with a slight increase at the end. A more detailed look into the datasets examined, showed some significant growth in social media following, especially in the case of Victor Manuelle. However, this group of songs garnered very little to no news coverage during the whole analyzed period.

The Symbolic Song Sample

General Background

The Symbolic Song Sample included the following songs:

(1) *"Estamos Bien"* (We Are Ok) by Bad Bunny
(2) *"Que Viva La Gente"* (Long Live The People) by Kany García
(3) *"Las Luces"* (The Lights) by Pedro Capó

The Symbolic Song Sample includes, arguably, one of the most famous Puerto Rican artists currently in Bad Bunny and two of the most reputable Latin Pop singers in Latin GRAMMY-winners Kany García and Pedro Capó. Bad Bunny is signed and managed by independent label Rimas Music while García and Capó are both currently

signed to Sony Music Latin. These artists also have a more international audience in comparison to those in the Reality Song Sample that was just discussed.

Genres and Structure

This sample contains more commercial genres such as Latin Trap and Latin Pop. *"Estamos Bien"* presents a simple 3 chord structure. *"Las Luces"* uses a fairly traditional pop structure. Meanwhile, *"Que Viva La Gente"* presents a more complex chord structure and an emphasis on harmony. However, the three songs close similarly – with a sense of incompleteness that tends to favor repeated listening. As it is to be expected, this sample is less danceable and energetic than the Reality Song Sample although it remains fairly up-tempo, with the clear exception being García's song.

TABLE 6. SYMBOLIC SONG SAMPLE: SONG PROPERTIES

SONG	LANGUAGE	BPM	ENERGY	DANCEABILITY	ACOUSTICNESS	VALENCE	LENGTH
"ESTAMOS BIEN"	SPANISH	120	56%	79%	83%	47%	3:28:00
"LAS LUCES"	SPANISH	154	79%	68%	15%	87%	3:47:00
"QUE VIVA LA GENTE"	SPANISH	57	39%	46%	91%	40%	4:09:00

Source: Chartmetric

Lyrics

Lyrically speaking, the songs in this sample tend to be much more metaphorical when compared to other samples. It is safe to say that García's and Capó's songs are among the most reflective lyrics included in this study. *"Que Viva La Gente"* was "born with María," as the artist herself has explained.[29] It is an ode to the Puerto Rican people's strength after the event:

ORIGINAL LYRICS	TRANSLATION
Que vivan los hombres que no esperan nada	*Long live the men who do not expect anything*
A ellos envidio con todas mis ganas	*I envy them with all my will*
Que vivan aquellos que hacen camino	*Long live those who make their way*
Y no aguardan a que sea mañana	*And that do not wait for it to be tomorrow*

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[29] "Kany García Reconoce A Los Boricuas Que Se Levantaron Luego De María," *Radio Isla,* May 22, 2018, http://www.radioisla1320.com/kany-garcia-reconoce-a-los-boricuas-que-se-levantaron-luego-de-maria/.

This and many other songs examined in this paper, tend to focus on topics of resilience with highly motivational and inspiring lyrics. However, *"Las Luces"* takes a different approach. Even though it has the same goal of achieving unity, it uses a much harsher attitude both lyrically and musically:

ORIGINAL LYRICS	TRANSLATION
Vamo' a ver	Let's see
Ya estamos grandes basta de llorar	We are already old, no more crying
Empuje y busque bien adentro	Push forward and look well inside you
Brille que llegó su momento	Shine, because your moment has arrived
Saque las luces que trae en el pecho	Bring out the lights that you have in your chest

These songs tend to shy away from directly talking about the hurricane, although they include words associated with the hurricane such as the already-discussed *luz* and *tormenta* (storm). Capó gave it the most importance as it is the central element of his lyrics in which he urged the Puerto Rican community to "Bring out the light" in themselves during trying times while Bad Bunny made a more direct reference ("*Aunque pa' casa no ha llega'o la luz*" / "Even if there's no electricity at home"). This last song is also one of the simplest lyrically speaking. Yet it is the most commercially successful song studied in this paper, as future sections will demonstrate.

Visuals

We could argue this sample is the weakest in terms of visuals. García and Capó did not film official videos, with Capó releasing an Official Lyrics Video and García solely sharing an acoustic performance of the track in her official Youtube Channel. Bad Bunny's video from *"Estamos Bien"* uses a vintage recording video aesthetic in which he presents shots of his everyday life without making any direct allusion to the hurricane. However, in September 25th, 2018 just 5 days after the one-year anniversary of the catastrophe, the trapper sang the song on American TV for the first time on The Tonight Show with Jimmy Fallon. According to Bad Bunny's manager, Noah Assad, the artist "had the idea of doing something impactful for Puerto Rico."[30] As an introduction to

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[30] Noah Assad, e-mail message to author, April 15, 2019.

the song, Bad Bunny explained that "After one year of the hurricane, there are still people without electricity in their homes. More than 3,000 people died and Trump's still in denial."[31] He then performed the song while pictures of Puerto Rico and the aftermath of the hurricane appeared in the background. This performance had immediate effects on the song's performance and public interest that are worth looking at in detail.

TABLE 7. *"ESTAMOS BIEN":* PERFORMANCE SPIKE FROM PERIOD 3 TO PERIOD 4

DATASET	PERIOD 3	PERIOD 4	GROWTH PERCENTAGE
Number of Song Sales	*2,513*	*3,920*	36%
Number of Audio Streams	*6,388,320*	*10,192,117*	37%
New Instagram Followers	134,989	415,811	68%
Google Trends Interest Index	12	20	40%

As it can be seen in the summary table above, all datasets saw increases from Period 3 to Period 4, with period 4 being the period during which the performance took place.

Song Earnings

The Average Song Earnings Index Per Period for this sample is the highest across all periods, regardless of sample category. This is aided heavily by the mainstream success of *"Estamos Bien,"* which charted on multiple Billboard charts, peaking at #9 on the Hot Latin Songs Chart.[32]

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[31] Suzy Exposito, "Bad Bunny Makes Powerful TV Debut on 'Fallon,' Dedicates 'Estamos Bien' to Hurricane Maria Victims," *Rolling Stone*, September 27, 2018, https://www.rollingstone.com/music/music-latin/bad-bunny-fallon-estamos-bien-hurricane-maria-729857/.

[32] Billboard. "Hot Latin Songs Chart," week of July 14, 2018, https://www.billboard.com/charts/latin-songs/2018-07-14.

FIGURE 9. SYMBOLIC SAMPLE: SONG EARNINGS AVERAGE PER PERIOD
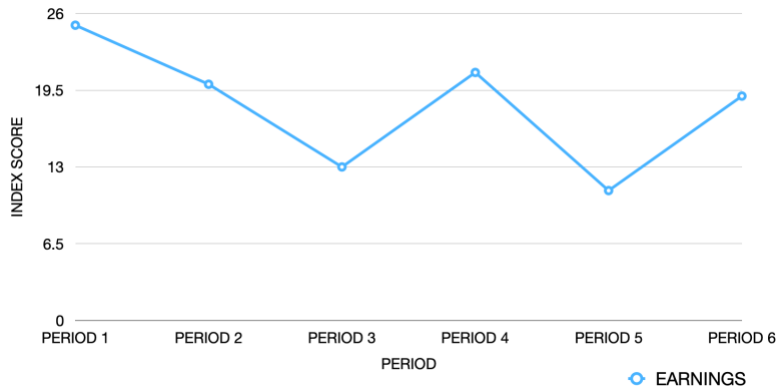
Source: Buzzangle Music. Axis value for Index Score has been adjusted to better represent the data.

In terms of actual figures, *"Estamos Bien"* is the song that generated the most amount of money during the studied timeframe, regardless of song category, achieving the sum of over $204,884 while both *"Que Viva La Gente"* and *"Las Luces"* barely made over $704 and $396, respectively.

Song Influence

When examining the Influence Index, this sample somewhat differs to other samples; in which the first two periods tend to be the peak with either a gradual or steep decline seen in the coming periods. However, this sample has a variety of results, that are worth examining in a song by song detail.

FIGURE 10. SYMBOLIC SAMPLE: SONG INFLUENCE AVERAGE PER PERIOD
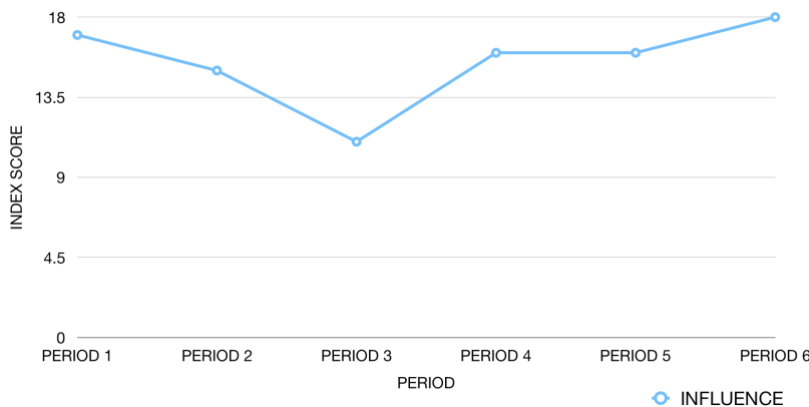
Source: Chartmetric, Google Trends & Media Cloud. Axis value for Index Score has been adjusted to better represent the data.

Understandably, Bad Bunny's averages for the periods are higher than the rest of the sample, and the first period is the peak. However, in the subsequent periods the trend fluctuates up and down, with the spike between Period 3 and Period 4 being fueled by the Jimmy Fallon performance discussed earlier.

FIGURE 11. SONG INFLUENCE INDEX PER PERIOD: *"ESTAMOS BIEN"*
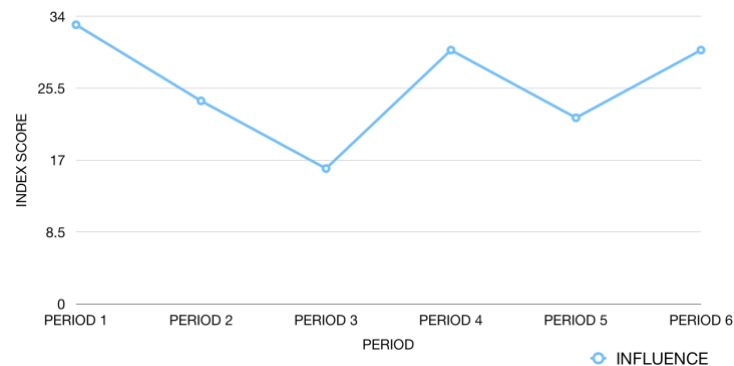
Source: Chartmetric, Google Trends & Media Cloud. Axis value for Index Score has been adjusted to better represent the data..

In the case of Pedro Capó, it is even more striking since it is the only artist, regardless of sample, in which the first periods are the lowest of the whole examined period. However, one could argue this trend is influenced by Capó's late summer release of *"Calma,"* which would become the singer-songwriter's most successful song to date. The song's release occurred during the second period examined and thus could be identified as the main cause for the anomaly.[33]

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[33] It is important to point out that "*Calma"* was also part of the Preliminary Song Database because, although it has no direct lyrical reference to the hurricane, it was linked to the event in multiple news articles.

FIGURE 12. SONG INFLUENCE INDEX PER PERIOD: *"LAS LUCES"*
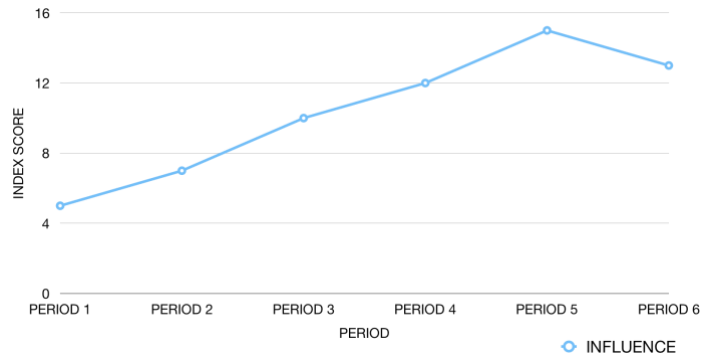
Source: Chartmetric, Google Trends & Media Cloud. Axis value for Index Score has been adjusted to better represent the data.

Kany García's Influence Index fluctuations tend to be the most similar to the overall trend: peaking on the first period and then gradually declining. However, she got a boost towards the end of the examined period. Although there is no clear explanation to this late increase—since she did not have any major release or event appearance during that timeframe—the Latin GRAMMY nominations announcement, in which she got 4 nominations, occurred towards the middle of the analyzed timeframe and the actual ceremony took place right at the end of the 6th period examined.

FIGURE 13. SONG INFLUENCE INDEX PER PERIOD: *"QUE VIVA LA GENTE"*
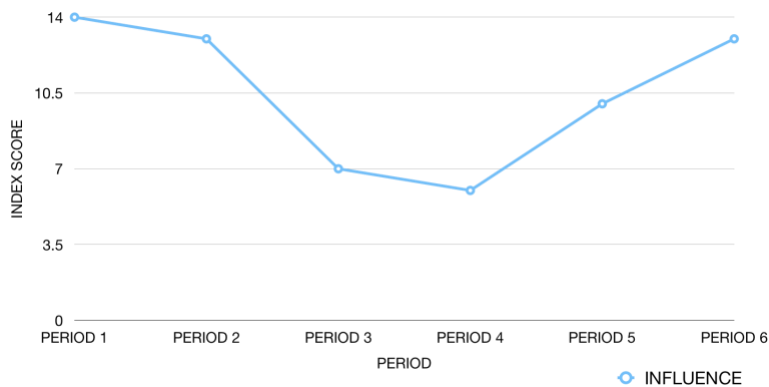
Source: Chartmetric, Google Trends & Media Cloud. Axis value for Index Score has been adjusted to better represent the data.

The Reinterpreted Song Sample

From its inception, The Reinterpreted Song Sample was different from the rest of the samples because of obvious reasons: the songs studied in this category were created *before* the hurricane and thus had to be studied slightly differently than the rest. In further contrast to the other samples, the Reinterpreted Song Sample only includes two songs for lack of available data for other preliminary songs considered. With that said, the author maintained the sample as part of the study because it produced interesting results worth examining.

General Background

The Reinterpreted song sample included the following songs:

(1) *"Preciosa"* (Beautiful) by Marc Anthony
(2) *"Hijos del Cañaveral"* (Children of the Sugarcane) by Residente

The two artists included in this category are among the most popular in their respective genres. Marc Anthony is a celebrated salsa artist born in New York but who has long associated himself as Puerto Rican while Residente is a well-known rapper mostly due to his past work as part of the Latin GRAMMY and GRAMMY-winning Calle 13 duo. Both artists are currently signed to Sony Music Latin.

Genres and Structure

"Preciosa" is a bolero with infused salsa elements while *"Hijos del Cañaveral"* is hard to classify as it merges different genres although it is safe to say that, like other songs studied in this paper, it borrows heavily from traditional Puerto Rican music. The structure of *"Preciosa"* is arguably the most complex among the songs examined, something that should not come as a surprise since it was composed in the 1930s and thus differs vastly from more contemporary styles. In terms of song properties, these songs tend to be more acoustic than other samples, denoting the use of more acoustic rather than electronic elements.

TABLE 8. REINTERPRETED SONG SAMPLE: SONG PROPERTIES

SONG	LANGUAGE	BPM	ENERGY	DANCEABILITY	ACOUSTICNESS	VALENCE	LENGTH
"HIJOS DEL CAÑAVERAL"	SPANISH	167	71%	55%	76%	82%	6:22:00
"PRECIOSA"	SPANISH	114	47%	66%	55%	42%	05:12:00

Source: Chartmetric

Lyrics

"Preciosa" is one of the few songs in this study that is not written by at least one of the song's performing artists since it was written and composed by Rafael Hernandez, one of Puerto Rico's most famous composers. It was originally released in 1937, but in recent times, it has been Marc Anthony's version that has garnered wide spread acclaim. The song is already considered an unofficial anthem of Puerto Rico.[34] Its relevancy is undeniable and it was only underscored by Hurricane María. Its lyrics center around national pride:

ORIGINAL LYRICS	TRANSLATION
Yo seré puertorriqueño	I will be Puerto Rican
Por donde quiera que ande, oh	Wherever I walk, oh
Por que lo llevo en la sangre	Because I carry it in my blood
Por herencia de mis padres	Because of the heritage of my parents
Y con orgullo repito	And with pride I repeat
Yo te quiero Puerto Rico	I love you Puerto Rico
Yo te quiero Puerto Rico	I love you Puerto Rico

"Hijos Del Cañaveral" has a more controversial message since it touches the national pride from a more political and social context. The interesting part is that the song makes direct allusion to natural disasters twice:

ORIGINAL LYRICS	TRANSLATION
Esta raza siempre es brava	*This race is always brave*
Aunque sople el temporal	*Although the storm blows*

&

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[34] Ana Rojo. "Coastcity and the Second Puerto Rican National Anthem," *Miami New Times,* accessed on May 21, 2019, https://www.miaminewtimes.com/music/coast-citys-preciosa-is-like-puerto-ricos-second-national-anthem-10795252.

ORIGINAL LYRICS	**TRANSLATION**
Viene el huracán y le rezamos a la cruz	The hurricane is coming and we pray to the cross
Y jugamos brisca cuando se va luz	And we play cards when the lights go out

Including the topic of hurricanes in a song about Puerto Rico should not come as a surprise since "Past hurricanes all called forth representations in music, visual art, cinema, and literature, among others. For instance, the iconic Puerto Rican plena song *Temporal* (Storm) was inspired by an oral tradition narrating the anxieties of hurricane San Felipe."[35]

Visuals

None of the two examined songs for this sample have official videos. However, specific live performances made after the hurricane fueled a new wave of popularity for each song. In the case of Marc Anthony's "Preciosa," it was the October 14th, 2017 performance made during *One Voice: Somos Live* disaster relief concert, an event organized by Marc Anthony himself alongside singer and actress Jennifer Lopez in an effort to raise funds for organizations such as the American Red Cross, Reach Out Worldwide, United Way, United for Puerto Rico and other charities. This performance was livestreamed online and televised by several broadcasters such as NBC, Telemundo, Univisión, MTV, WAPATV, among others. The effect these live performances had in song sales and streaming performance will be examined in the next sections of this analysis.

Song Earnings

What is most important to highlight here is the fact that this sample's Average Song Earnings Index for the 3 months previous to the hurricane was about 2 to 3. Immediately after the hurricane, the Index spiked to 10, a number that gradually decreased in subsequent periods, as to be expected.

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[35] Carlos Rivera-Santana. "Aesthetics of Disaster As Decolonial Aesthetics: Making Sense Of The Effects Of Hurricane María Through Puerto Rican Contemporary Art," *Cultural Studies*, DOI: 10.1080/09502386.2019.1607519, 2017.

FIGURE 14. REINTERPRETED SAMPLE: SONG EARNINGS AVERAGE PER PERIOD
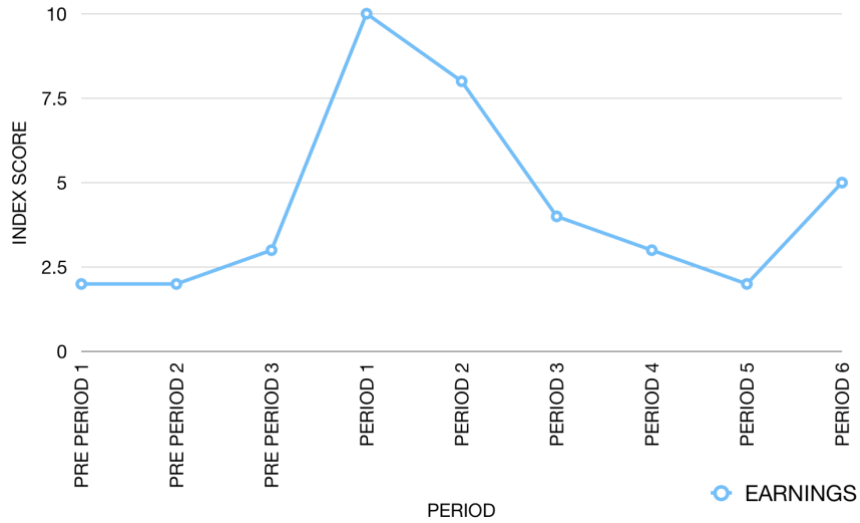
Source: Buzzangle Music. Axis value for Index Score has been adjusted to better represent the data.

In terms of actual money generated, *"Preciosa"* amassed $8,059, making it this study's 3rd highest grossing song during the examined period, while *"Hijos del Cañaveral"* made around $3,347. The new-found interest in *"Preciosa"* boosted its entry into Billboard's Latin Digital Song Sales Chart peaking at #25.[36]

Song Influence

In regards to the Average Song Influence Index per Period, the Reinterpreted Song Sample showed consistently higher scores than the rest of the assessed samples, with the first two periods performing the best with scores of 23 and 19 respectively. When going into more detail into the datasets examined, high spikes in New Instagram Followers and high amounts of news coverage for both artists fueled these Song Influence Index relatively-high scores.

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[36] Billboard. "Latin Digital Song Sales Chart," week of November 4, 2017, https://www.billboard.com/charts/latin-digital-song-sales/2017-11-04.

FIGURE 15. REINTERPRETED SAMPLE: SONG INFLUENCE AVERAGE PER PERIOD
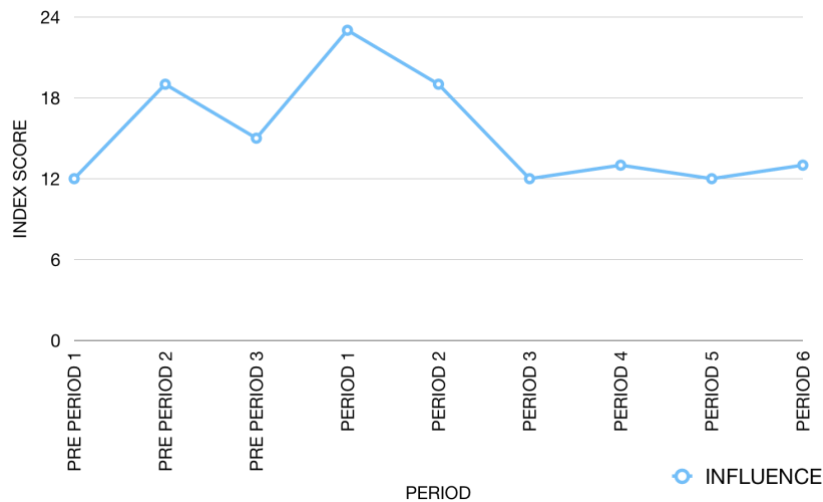
Source: Chartmetric, Google Trends & Media Cloud. Axis value for Index Score has been adjusted to better represent the data.

Section 3: Findings & Conclusion

Findings

The main findings of this paper can be classified under two categories: Business and Creative findings.

Business Findings

Low Index Scores All Around

One of the most telling outcomes of this Research Paper is the fact that the average index scores remained very low across all samples. **In terms of Earnings, the highest average index was 25, while for Influence it was 23, both very far from the maximum of 100.**[37] These figures were telling, since they demonstrate that on average these songs did not generate much money nor did they influence greatly the artist's social media following, general public interest and media coverage.

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[37] When looking at individual song performance, the highest score was 72 for earnings and 35 for influence. However, both these figures can be considered outliers in comparison to the rest of songs.

Songs were more influential than lucrative

The direct comparison between Average Song Earnings Per Period and the Average Song Influence Per Period within each sample, showed a clear trend: Influence scores were consistently higher than Earnings scores across all periods. This scenario was seen in three of the four song samples examined.

SONG EARNINGS & INFLUENCE INDEX COMPARISON[38]

FIGURE 16. CHARITY SONG SAMPLE
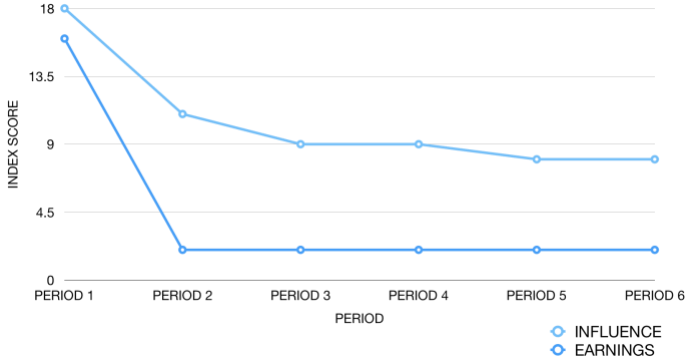
FIGURE 17. REALITY SONG SAMPLE

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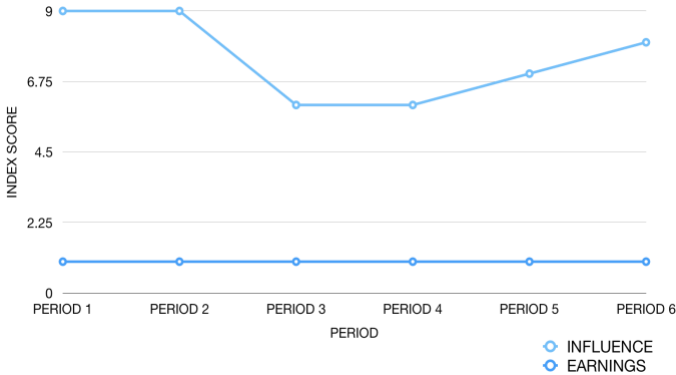
[38] One can see that even if the index scores itself varied a lot per sample, the trendlines are relatively similar.

FIGURE 18. REINTERPRETED SONG SAMPLE
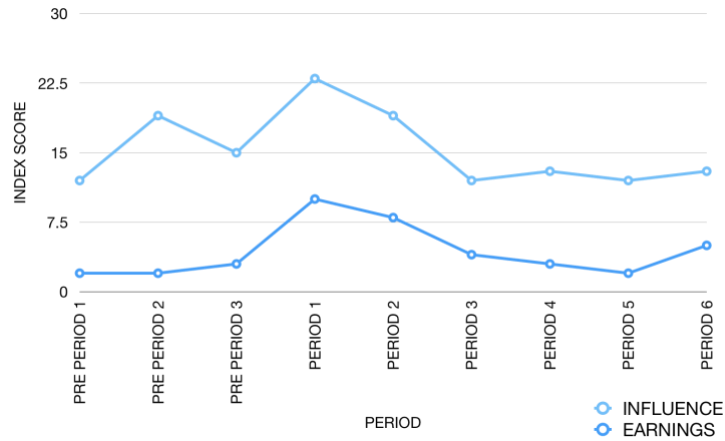
Source: Buzzangle Music, Chartmetric, Google Trends & Media Cloud. Axis values for Index Score have been adjusted to better represent the data.

Only the Symbolic Song Sample showed a different scenario; one where the Earnings Index remained higher than the Influence Index during most periods. This anomaly might be mostly due to the commercial success of Bad Bunny's "Estamos Bien."

FIGURE 19. SONG EARNINGS & INFLUENCE INDEX COMPARISON: SYMBOLIC SONG SAMPLE
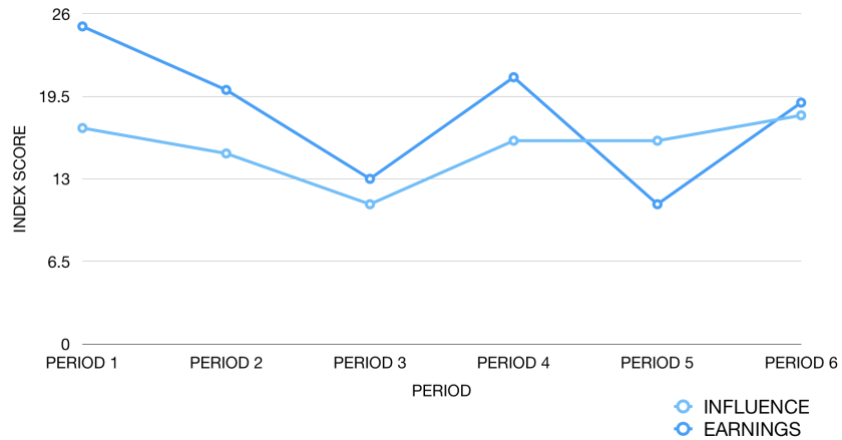
Source: Buzzangle Music, Chartmetric, Google Trends & Media Cloud. Axis values for Index Score have been adjusted to better represent the data.

Moreover, using the Pearson Value scale, the samples showed "moderate" to "very strong" correlation. Both the Charity and Reinterpreted Song Samples, showed "very strong" correlation, which means that when the Earnings score went down, so did

the Influence score (and vice versa). The Reality Song Sample had a "strong" correlation while the Symbolic sample showed a "moderate" correlation, which can be perceived in the graph above by just seeing the various fluctuations across periods.

TABLE 9. SONG SAMPLES: PEARSON VALUE & CORRELATION

SONG SAMPLE CATEGORY	PEARSON VALUE SCORE	CORRELATION STRENGTH
Charity	0.96	Very Strong
Reality	0.72	Strong
Symbolic	0.49	Moderate
Reinterpreted	0.97	Very Strong

Making money from music streaming is very difficult

The aforementioned low performance in money generation confirmed how hard is to make money from music streaming, specifically. The total amount of audio streams for the 11 songs examined surpassed **58 million streams**, however those only generated **$194,765**. Moreover, a closer look at the breakdown of this last figure, showed that a whopping **90% came from streams of "Estamos Bien"** *only*.

FIGURE 20. MONEY GENERATED BY AUDIO STREAMS: "ESTAMOS BIEN" VS REST OF SONGS
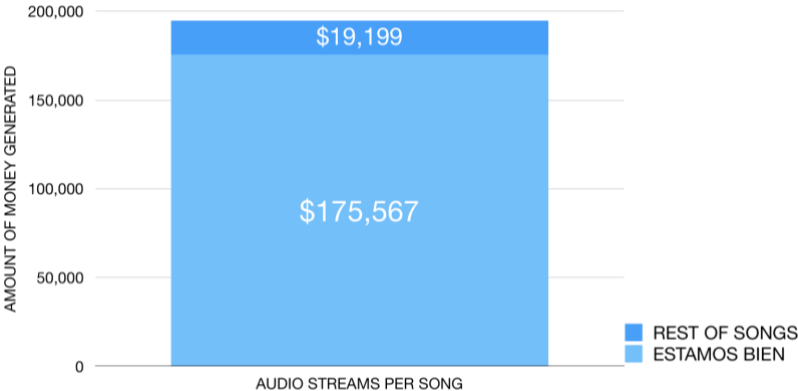
Source: BuzzAngle Music, The Tirchordist. Axis value for Index Score has been adjusted to better represent the data.

This disparity goes in line with past studies regarding recorded music revenues that have concluded that "the music industry is a 'superstar economy,' that is to say, a very small share of the total artists and works account for a disproportionately large share of all revenues."[39] Therefore, this study further exemplifies how artists, specially the so-called "middle class of artists," need to diversify their income streams in order to actually live off their music.[40]

Hurricane-inspired songs generate limited media curiosity

Another telling outcome of this paper is the generally low index scores for news coverage. This might be especially affected by the limited scope of this paper which only looked at media coverage in two territories, in a relatively short span of time. To further exemplify this conclusion, according to mediacloud.org figures, a total of 20,341 stories that dealt with the topic of Hurricane María in Puerto Rico were published.[41] However, when examining the list of "Top Themes", only 295 stories contained the general theme listed as "music," which means less than **2%**. An interview with Amanda Holpuch, a reporter from The Guardian based in New York that covered the event extensively, gave some light into this disparity. When questioned why she chose to cover the hurricane from the arts angle in her story titled "Ricanstruction: how Puerto Rico's artists responded to the storm," she explained that the publication was looking for a "mix" of stories that would represent the recovery efforts on the Island.[42] Therefore, it is safe to say that music was part of the story of the hurricane's aftermath, yet it was by no means the headline. However, it is also important to point out that although not extensive, the coverage was overwhelmingly positive and thus still beneficial for artists.[43]

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[39] Paul Reskinoff. "The Top 1% of Artists Earn 77% of Recorded Music Income, Study Finds…" *Digital Music News,* March 5, 2014. https://www.digitalmusicnews.com/2014/03/05/toponepercent/.

[40] A similar disparity was found in the total money generated by Song Sales, in which "Almost Like Praying" generated 80% of the total amount.

[41] Stories had to include the terms: "Hurricane María" and "Puerto Rico" and were published from September 2017 to September 2018.

[42] Amanda Holpuch, e-mail message to author, May 15, 2019.

[43] A "sentiment analysis" was conducted on a sample of published articles.

Self-Releases vs Independent and Major Record Label Releases

It was interesting to see that **70%** of songs included in the preliminary database were self-released by artists. However, the final sample of songs skewed towards relevant independent and major record label releases, but this is to be expected since in order to be included in the final samples, the songs had to be more widely available, something that many of the self-released songs struggled to comply with.

FIGURE 21. PERCENTAGE OF SELF-RELEASED SONGS VS LABEL-RELEASED SONGS

Preliminary Song Database

Song Samples

30%

70%

36%

64%

● SELF-RELEASE
● INDEPENDENT & MAJOR LABELS
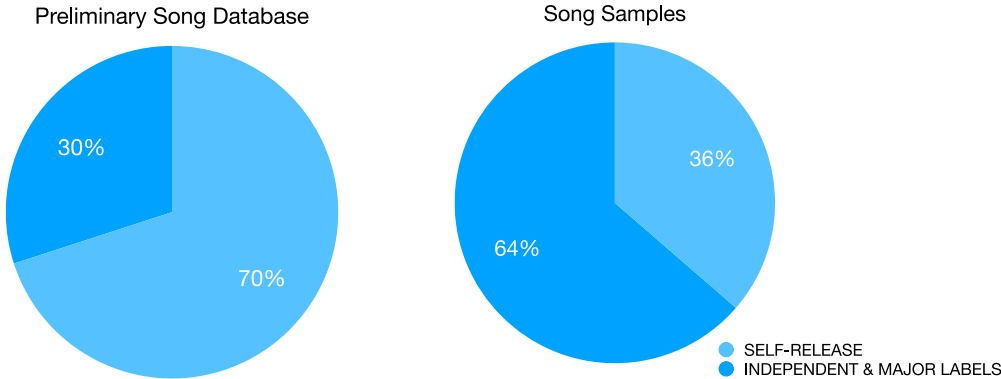
Source: Chartmetric & Spotify

Within the examined sample, there were 6 major record label releases. Sony Music Latin led the pack with four, Atlantic Records and Warner Music Latina (both subsidiaries of Warner Music) logged one each, making Universal Music the only major record label with no releases included in this study.[44]

This paper has already explained the common factors among the songs in each sample. But there is another element that is worth mentioning and that seems to be very closely related with the way it was released. When looking at the individual release dates for the song samples—naturally, excluding the Reinterpreted Song Sample— there was a clear trend: the mostly major-backed, fundraising-centered singles were release the closest to the tragedy, then around Christmastime came the songs by the

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[44] No song was released by Universal Music yet several Universal Music artists such as Luis Fonsi and Juan Luis Guerra are featured in songs included in this study.

self-releasing artists and after that came the releases by artists signed to majors and bigger independents that were classified under the Symbolic Song Sample.

FIGURE 22. SONG RELEASE DATE TIMELINE

Source: Chartmetric

The examination of this timeline is interesting since, in the case of the charity songs for example, it is understandable that in order to put together songs featuring a long list of artists with the ultimate goal of raising funds, the backing of a major label is highly beneficial in terms of man power and promotional efforts. In turn, the self-releasing acts of the Reality Song Sample, with limited resources in comparison to others, took advantage of the Christmas season, arguably the most popular time of the year for live performances by these types of artists in Puerto Rico.

Gender disparity in the music industry continues

As it was presented earlier, the fact that less than 27% of the songs included in the Preliminary Song Database featured women exemplifies the gender disparity that has been described as a "major lack of representation by women in the music industry."[45] However, on a more a positive note, of the 8 songs that featured women, 6 included women songwriters.

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[45] Nicole Pajer. "New Report Shows Major Lack of Representation by Women in the Music Industry," *Billboard*, January 25, 2018, https://www.billboard.com/articles/news/8096196/new-report-shows-major-lack-representation-women-music-industry.

<div align="center">**Creative Findings**</div>

Diverse forms, yet similar messages

As it has been explained and showed in this paper, a vast and genre-diverse mix of songs have been inspired by the hurricane. However, one could argue that they all tackled the same overarching topics and themes, albeit using vastly different musical and lyrical techniques. Ultimately, resilience and national pride were at the core of these songs.

Songs as Personal Expression

As it was showed earlier, an overwhelming majority of the songs included in the preliminary database, were interpreted by at least one of its songwriters, making these songs highly personal for the artists, with many of them singing about first account experiences during or after the hurricane. Therefore, one could argue these songs served as a coping mechanism for artists, who just as any other person, experienced a traumatic event. In turn, those that did not go through the event first hand, still found ways to tackle the subject, with many of them focusing on either motivating the Puerto Rican people or simply celebrating their valor during a hard time.

In some cases, these manifestations of self-expression became greatly influential in the performers' artistic trajectory. Take for example *"Estamos Bien"* which, according to Bad Bunny's manager, marked the beginning of the trapper's newfound identity: "It signified a new phase for him, during which he did not want to do music for the sake of it, he wanted to bring happiness to people. Doing that became his new goal in the industry."[46]

Conclusion

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[46] Noah Assad, e-mail message to author, April 15, 2019.

Closing Remarks

As this paper has demonstrated, under the context of Hurricane María in Puerto Rico, disaster-inspired songs generally do not generate large amounts of money nor significant attention for its artists. Rather, they serve as artistic expressions that, in the long run, help each artist develop their career journey. More importantly, this Research Paper shed a light on industry-wide issues that continue to greatly affect artists across the world. Talking specifically about the studied event, one could arguably say that although Puerto Rico is frequently hit by natural disasters of this sort, the overwhelming reaction by its artistic community, specifically musicians, had never achieved this height. This study found about 30 songs but it is safe to say this number will continue to rise with the passing of time. In an interview with the Washington Post, Pepe Flores, a Puerto Rican musicologist based in New York, argued: "Twenty, 30 years from now, another generation is going to hear this music, and they're going to know that something very bad happened in Puerto Rico,"[47] once again proving the relevance of music and its creators in a moment of darkness.

Limitations and Further Study

Although this paper produced interesting results, its methodology was limited. First, the studied timeframe was that of 6-month and 9-month periods. Understandably, this limitation was highly affected by the event's fairly recent date (less than two years ago). Further studies could expand this timeframe and thus achieve more accurate and encompassing results. Moreover, the study could have been expanded to cover other relevant data. However, many of these limitations were due to lack of data, a recurring issue that was confronted during the whole process. For example, examining video streaming numbers, arguably the form of highest digital music consumption in Puerto Rico[48], would have been greatly beneficial to this study. Moreover, this paper only looked at digital data (Digital Service Providers, Online News Coverage, Social Media

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[47] Daniella Cheslow. "Songs about generators and Spam?"

[48] Youtube has about 1.1 million users in Puerto Rico. Juan Carlos Pedreira, Technology Consultant, Skype interview with author, April 2, 2019.

Following, etc) and taking into consideration that the studied timeframes coincided with a period of lack of electricity and interrupted communications in the Island, it is safe to say that the results of this study are greatly affected by this reality. Therefore, further studies could rely less on digital data and focus on surveying the Puerto Rican people's opinion on these songs through qualitative research methods such as interviews. Another aspect that was not touch in this paper was the live sector, which is another very interesting angle of study. Overall, this study served as an entry way to a topic that can be further examined and that without a doubt can yield very interesting and relevant results.

Section 4: Miscellaneous

Appendix A: Song Sample Index: General and Detailed results

CHARITY SONG SAMPLE

INDEX GENERAL RESULTS

CHARITY SONG SAMPLE: EARNINGS INDEX RESULTS				
PERIOD	ALMOST LIKE PRAYING	ISLA BENDITA	PA'LANTE PUERTO RICO	SAMPLE AVERAGE
PERIOD 1	45	1	1	**16**
PERIOD 2	3	1	1	**2**
PERIOD 3	3	1	1	**2**
PERIOD 4	3	1	1	**2**
PERIOD 5	3	1	1	**2**
PERIOD 6	3	1	1	**2**

CHARITY SONG SAMPLE: INFLUENCE INDEX RESULTS				
PERIOD	LIN MANUEL	LUIS FONSI	AYMEE NUVOA	SAMPLE AVERAGE
PERIOD 1	35	16	4	**18**
PERIOD 2	9	22	3	**11**
PERIOD 3	8	16	4	**9**
PERIOD 4	6	17	3	**9**
PERIOD 5	6	16	3	**8**
PERIOD 6	8	13	3	**8**

COMPLETE INDEX TABLES

EARNINGS INDEX CHARITY SONG

EARNINGS DATA					
SONGS	PERIOD	SONG SALES	SONG SALES NORMALIZED	AUDIO STREAMS	AUDIO STREAMS NORMALIZED
ALMOST LIKE PRAYING	PERIOD 1	$164,282	100	$8,520.44	22
	PERIOD 2	$2,690	3	$858.43	3
	PERIOD 3	$1,216	2	$977.13	3
	PERIOD 4	$1,129	2	$965.69	3
	PERIOD 5	$2,098	2	$710.91	3
	PERIOD 6	$1,339	2	$920.94	3
ISLA BENDITA	PERIOD 1	$445	1	$38.89	1
	PERIOD 2	$559	1	$153.93	1
	PERIOD 3	$195	1	$147.79	1
	PERIOD 4	$88	1	$172.87	1
	PERIOD 5	$85	1	$191.90	1
	PERIOD 6	$81	1	$189.23	1
PALANTE PUERTO RICO	PERIOD 1	$23	1	$1.36	1
	PERIOD 2	$10	1	$0.97	1
	PERIOD 3	$12	1	$1.48	1
	PERIOD 4	$4	1	$1.78	1
	PERIOD 5	$3	1	$1.59	1
	PERIOD 6	$1	1	$1.78	1

Normalized data table				
Minimum Value	1			
Maximum Value	100			
Minimum Value per column	$0	1	$0.97	1
Maximum Value per column	$164,282	100	$40,077.00	100

	Weighted Factor
Song Sales	30%
Audio Streams	70%

INFLUENCE INDEX CHARITY SONG

INFLUENCE DATA								
ARTISTS	PERIOD	INSTAGRAM FOLLOWERS	INSTAGRAM FOLLOWERS NORMALIZED	FACEBOOK FANS	FACEBOOK FANS NORMALIZED	GOOGLE TRENDS INDEX	ONLINE NEWS	ONLINE NEWS NORMALIZED
LIN MANUEL MIRANDA	PERIOD 1	0	1	37,460	11	24	125	100
	PERIOD 2	0	1	13,972	7	14	14	12
	PERIOD 3	0	1	6,148	5	12	12	11
	PERIOD 4	0	1	6,086	5	9	9	8
	PERIOD 5	0	1	4,846	5	8	8	7
	PERIOD 6	0	1	8,945	6	13	13	11
LUIS FONSI	PERIOD 1	161,655	29	9,008	6	26	2	3
	PERIOD 2	315,647	55	27,245	9	27	0	1
	PERIOD 3	240,707	42	12,803	7	19	0	1
	PERIOD 4	251,999	44	17,215	7	20	0	1
	PERIOD 5	299,466	52	-34	4	13	0	1
	PERIOD 6	235,000	41	-7,805	3	11	0	1
AYMEE NUVIOLA	PERIOD 1	-121	1	0	4	8	2	3
	PERIOD 2	-33	1	0	4	3	0	1
	PERIOD 3	-582	1	0	4	7	0	1
	PERIOD 4	-695	1	0	4	4	0	1
	PERIOD 5	-548	1	0	4	4	0	1
	PERIOD 6	-2,740	1	0	4	4	0	1

Normalized data table							
Minimum Value	1						
Maximum Value	100						
Minimum Value per	-2,740	1	-20,797	1	3	0	1
Maximum Value per	579,390	100	579,390	100	64	125	100

		Weighted Factor
Social Media Following	Instagram	20%
	Facebook	25%
	Google Trends	30%
Interest	Online News	25%

Examined Timeframe per song:
"Almost Like Praying": 9/29/2017 - 3/29/2018
"Isla Bendita": 10/12/2017 - 4/12/2018
"Pa'lante Puerto Rico": 10/20/2017 - 4/20/2018

ALMOST LIKE PRAYING: EARNINGS DATA

REVENUE STREAM		PERIOD 1	PERIOD 2	PERIOD 3	PERIOD 4	PERIOD 5	PERIOD 6
SONG SALES	*NUMBER OF SALES*	127,350	2,085	*943*	*875*	*1,626*	*1,038*
AUDIO STREAMS	*NUMBER OF AUDIO STREAMS*	*2,574,151*	*259,345*	*295,205*	*291,750*	*214,776*	*278,231*

"ISLA BENDITA": **EARNINGS DATA**

REVENUE STREAM		PERIOD 1	PERIOD 2	PERIOD 3	PERIOD 4	PERIOD 5	PERIOD 6
SONG SALES	*NUMBER OF SALES*	345	433	151	68	66	63
AUDIO STREAMS	*NUMBER OF AUDIO STREAMS*	11,749	46,506	44,649	52,226	57,977	57,168

"PA'LANTE PUERTO RICO": **EARNINGS DATA**

REVENUE STREAM		PERIOD 1	PERIOD 2	PERIOD 3	PERIOD 4	PERIOD 5	PERIOD 6
SONG SALES	*NUMBER OF SALES*	*18*	*8*	*9*	*3*	*2*	*1*
AUDIO STREAMS	*NUMBER OF AUDIO STREAMS*	412	292	446	539	480	537

REALITY SONG SAMPLE

INDEX GENERAL RESULTS

REALITY SONG SAMPLE: EARNINGS INDEX RESULTS				
PERIOD	LA PLANTA NUEVA	MI NAVIDAD NO SE APAGA	TENDRE QUE VENDER MIS C	SAMPLE AVERAGE
PERIOD 1	1	1	1	**1**
PERIOD 2	1	1	1	**1**
PERIOD 3	1	1	1	**1**
PERIOD 4	1	1	1	**1**
PERIOD 5	1	1	1	**1**
PERIOD 6	1	1	1	**1**

REALITY SONG SAMPLE: INFLUENCE INDEX RESULTS				
PERIOD	JOSEPH FONSECA	VICTOR MANUELLE	ANDRES JIMENEZ	SAMPLE AVERAGE
PERIOD 1	6	10	12	9
PERIOD 2	4	10	12	9
PERIOD 3	2	8	7	6
PERIOD 4	2	8	6	6
PERIOD 5	2	9	11	7
PERIOD 6	2	9	13	8

COMPLETE INDEX TABLES

EARNINGS INDEX REALITY SONG

EARNINGS DATA					
SONGS	PERIOD	SONG SALES	SONG SALES NORMALIZED	AUDIO STREAMS	AUDIO STREAMS NORMALIZED
LA PLANTA NUEVA	PERIOD 1	$250.26	1	$31.94	1
	PERIOD 2	$198.66	1	$58.85	1
	PERIOD 3	$12.90	1	$20.41	1
	PERIOD 4	$6.45	1	$7.87	1
	PERIOD 5	$21.93	1	$19.82	1
	PERIOD 6	$5.16	1	$10.79	1
MI NAVIDAD NO SE APAGA	PERIOD 1	$1,069.41	2	$150.59	1
	PERIOD 2	$283.80	1	$111.87	1
	PERIOD 3	$2.58	1	$19.72	1
	PERIOD 4	$12.90	1	$13.09	1
	PERIOD 5	$10.32	1	$13.33	1
	PERIOD 6	$3.87	1	$10.31	1
TENDRE QUE VENDER MIS GALLOS	PERIOD 1	$0.00	1	$0.00	1
	PERIOD 2	$1.29	1	$0.97	1
	PERIOD 3	$3.87	1	$1.21	1
	PERIOD 4	$0.00	1	$0.64	1
	PERIOD 5	$0.00	1	$1.08	1
	PERIOD 6	$3.87	1	$2.02	1

Normalized data table				
Minimum Value		1		
Maximum Value		100		
Minimum Value per column	$0.00	1	$0.00	1
Maximum Value per column	$164,281.50	100	$40,077.00	100

	Weighted Factor
Song Sales	30%
Audio Streams	70%

INFLUENCE INDEX REALITY SONG

INFLUENCE DATA								
ARTISTS	PERIOD	INSTAGRAM FOLLOWERS	INSTAGRAM FOLLOWERS NORMALIZED	FACEBOOK FANS	FACEBOOK FANS NORMALIZED	GOOGLE TRENDS INDEX	ONLINE NEWS	ONLINE NEWS NORMALIZED
JOSEPH FONSECA	PERIOD 1	457	2	146	4	13	0	1
	PERIOD 2	255	2	229	4	8	1	2
	PERIOD 3	375	2	-31	4	2	0	1
	PERIOD 4	286	2	60	4	2	0	1
	PERIOD 5	352	2	45	4	2	0	1
	PERIOD 6	295	2	545	5	2	0	1
VICTOR MANUELLE	PERIOD 1	1,559	2	6,376	5	26	0	1
	PERIOD 2	13,552	4	32,452	10	22	1	2
	PERIOD 3	1,950	2	15,583	7	19	0	1
	PERIOD 4	841	2	12,374	6	19	0	1
	PERIOD 5	1,385	2	15,024	7	22	0	1
	PERIOD 6	295	2	22,524	8	23	0	1
ANDRES JIMENEZ	PERIOD 1	0	1	633	5	34	0	1
	PERIOD 2	0	1	249	4	34	0	1
	PERIOD 3	0	1	1,694	5	19	0	1
	PERIOD 4	0	1	373	4	16	0	1
	PERIOD 5	0	1	3,262	5	30	0	1
	PERIOD 6	0	1	2,151	5	38	0	1

Examined Timeframe per song:
"*La Planta Nueva*": 11/19/2017 - 5/24/2018
"*Mi Navidad No Se Apaga*": 11/19/2017 - 5/24/2018
"*Tendré que vender mis gallos*": 01/2/2018- 7/2/2018

"LA PLANTA NUEVA": EARNINGS DATA

REVENUE STREAM		PERIOD 1	PERIOD 2	PERIOD 3	PERIOD 4	PERIOD 5	PERIOD 6
SONG SALES	*NUMBER OF SALES*	*194*	*154*	*10*	*5*	*17*	*4*
AUDIO STREAMS	*NUMBER OF AUDIO STREAMS*	9,650	17,780	6,165	2,378	5,987	3,259

"MI NAVIDAD NO SE APAGA": EARNINGS DATA

REVENUE STREAM		PERIOD 1	PERIOD 2	PERIOD 3	PERIOD 4	PERIOD 5	PERIOD 6
SONG SALES	*NUMBER OF SALES*	*829*	*220*	*2*	*10*	*8*	*3*
AUDIO STREAMS	*NUMBER OF AUDIO STREAMS*	45,496	33,797	5,958	3,955	4,026	3,116

"TENDRÉ QUE VENDER MIS GALLOS": EARNINGS DATA

REVENUE STREAM		PERIOD 1	PERIOD 2	PERIOD 3	PERIOD 4	PERIOD 5	PERIOD 6
SONG SALES	*NUMBER OF SALES*	*n/a*	*1*	*3*	*n/a*	*n/a*	*3*
AUDIO STREAMS	*NUMBER OF AUDIO STREAMS*	*n/a*	294	366	192	325	610

SYMBOLIC SONG SAMPLE

INDEX GENERAL RESULTS

SYMBOLIC SONG SAMPLE: EARNINGS INDEX RESULTS				
PERIOD	ESTAMOS BIEN	LAS LUCES	QUE VIVA LA GENTE	SAMPLE AVERAGE
PERIOD 1	72	1	1	**25**
PERIOD 2	58	1	1	**20**
PERIOD 3	38	1	1	**13**
PERIOD 4	60	1	1	**21**
PERIOD 5	31	1	1	**11**
PERIOD 6	55	1	1	**19**

SYMBOLIC SONG SAMPLE: INFLUENCE INDEX RESULTS			
PERIOD	BAD BUNNY	PEDRO CAPO	KANY GARCIA	SAMPLE AVERAGE
PERIOD 1	33	5	14	17
PERIOD 2	24	7	13	15
PERIOD 3	16	10	7	11
PERIOD 4	30	12	6	16
PERIOD 5	22	15	10	16
PERIOD 6	30	13	13	18

COMPLETE INDEX TABLES

EARNINGS INDEX SYMBOLIC SONG

EARNINGS DATA					
SONGS	PERIOD	SONG SALES	SONG SALES NORMALIZED	AUDIO STREAMS	AUDIO STREAMS NORMALIZED
ESTAMOS BIEN	PERIOD 1	$12,154	8	$40,077.00	100
	PERIOD 2	$5,360	4	$32,644.39	82
	PERIOD 3	$3,242	3	$21,145.34	53
	PERIOD 4	$5,057	4	$33,735.91	84
	PERIOD 5	$1,763	2	$17,034.75	43
	PERIOD 6	$1,741	2	$30,929.23	77
LAS LUCES	PERIOD 1	$66	1	$72.31	1
	PERIOD 2	$31	1	$44.50	1
	PERIOD 3	$4	1	$44.21	1
	PERIOD 4	$1	1	$41.31	1
	PERIOD 5	$3	1	$49.81	1
	PERIOD 6	$0	1	$39.03	1
QUE VIVA LA GENTE	PERIOD 1	$54	1	$263.55	2
	PERIOD 2	$6	1	$98.83	1
	PERIOD 3	$12	1	$74.45	1
	PERIOD 4	$1	1	$65.49	1
	PERIOD 5	$4	1	$69.32	1
	PERIOD 6	$4	1	$51.20	1

Normalized data table				
Minimum Value	1			
Maximum Value	100			
Minimum Value per column	$0	1	$0.97	1
Maximum Value per column	$164,282	100	$40,077.00	100

	Weighted Factor
Song Sales	30%
Audio Streams	70%

INFLUENCE INDEX SYMBOLIC SONG

INFLUENCE DATA								
ARTIST	PERIOD	INSTAGRAM FOLLOWERS	INSTAGRAM FOLLOWERS NORMALIZED	FACEBOOK FANS	FACEBOOK FANS NORMALIZED	GOOGLE TRENDS INDEX	ONLINE NEWS	ONLINE NEWS NORMALIZED
BAD BUNNY	PERIOD 1	579,390	100	43,552	12	18	22	18
	PERIOD 2	355,084	62	42,541	11	17	17	14
	PERIOD 3	134,989	24	44,955	12	15	15	13
	PERIOD 4	415,811	72	42,945	12	24	24	20
	PERIOD 5	298,031	52	38,154	11	17	17	14
	PERIOD 6	464,304	80	38,196	11	22	22	18
PEDRO CAPO	PERIOD 1	472	2	-551	4	9	2	3
	PERIOD 2	5,492	2	354	4	18	0	1
	PERIOD 3	9,970	3	7,703	6	25	1	2
	PERIOD 4	16,694	4	9,177	6	30	2	3
	PERIOD 5	21,279	5	n/a	0	47	0	1
	PERIOD 6	87,221	16	n/a	0	31	9	1
KANY GARCIA	PERIOD 1	49,934	10	9,820	6	34	2	3
	PERIOD 2	20,194	5	175	4	34	0	1
	PERIOD 3	24,810	6	n/a	0	19	0	1
	PERIOD 4	20,831	5	n/a	0	16	0	1
	PERIOD 5	22,900	5	n/a	0	30	0	1
	PERIOD 6	19,817	5	n/a	0	38	0	1

Normalized data table						
Minimum Value	1					
Maximum Value	100					
Minimum Value per	-2,740	2	-20,797	1	3	0	1
Maximum Value per	579,390	100	579,390	100	64	125	100

		Weighted Factor
Social Media Following	Instagram	20%
	Facebook	25%
	Google Trends	30%
Interest	Online News	25%

Examined Timeframe per song:
"*Estamos Bien*": 6/28/2018 - 12/28/2018

"Las Luces": 05/31/2018 - 11/30/2018
"Que Viva La Gente": 5/11/2018- 11/11/2018

"ESTAMOS BIEN": EARNINGS DATA

REVENUE STREAM		PERIOD 1	PERIOD 2	PERIOD 3	PERIOD 4	PERIOD 5	PERIOD 6
SONG SALES	*NUMBER OF SALES*	9,422	4,155	2,513	3,920	1,367	1,759
AUDIO STREAMS	*NUMBER OF AUDIO STREAMS*	12,107,855	9,862,353	6,388,320	10,192,117	5,146,450	9,344,179

"QUE VIVA LA GENTE": EARNINGS DATA

REVENUE STREAM		PERIOD 1	PERIOD 2	PERIOD 3	PERIOD 4	PERIOD 5	PERIOD 6
SONG SALES	*NUMBER OF SALES*	42	5	9	1	3	3
AUDIO STREAMS	*NUMBER OF AUDIO STREAMS*	79,623	29,859	22,492	19,787	20,942	15,468

"LAS LUCES": EARNINGS DATA

REVENUE STREAM		PERIOD 1	PERIOD 2	PERIOD 3	PERIOD 4	PERIOD 5	PERIOD 6
SONG SALES	*NUMBER OF SALES*	51	24	3	1	2	0
AUDIO STREAMS	*NUMBER OF AUDIO STREAMS*	21,845	13,445	13,356	12,481	15,049	11,791

REINTERPRETED SONG SAMPLE

INDEX GENERAL RESULTS

REINTERPRETED SONG SAMPLE: EARNINGS INDEX RESULTS			
PERIOD	HIJOS DEL CAÑA	PRECIOSA	SAMPLE AVERAGE
PRE PERIOD 1	2	3	2
PRE PERIOD 2	2	2	2
PRE PERIOD 3	2	3	3
PERIOD 1	2	18	10
PERIOD 2	8	8	8
PERIOD 3	4	4	4
PERIOD 4	3	3	3
PERIOD 5	2	3	2
PERIOD 6	2	7	5

CHARITY SONG SAMPLE: INFLUENCE INDEX RESULTS			
PERIOD	RESIDENTE	MARC ANTHONY	SAMPLE AVERAGE
PRE PERIOD 1	11	13	12
PRE PERIOD 2	12	27	19
PRE PERIOD 3	12	17	15
PERIOD 1	14	32	23
PERIOD 2	17	22	19
PERIOD 3	8	15	12
PERIOD 4	11	14	13
PERIOD 5	11	14	12
PERIOD 6	14	12	13

COMPLETE INDEX TABLES

EARNINGS INDEX—REINTERPRETED SONG

EARNINGS DATA				
PERIOD	SONG SALES	SONG SALES NORMALIZED	AUDIO STREAMS	AUDIO STREAMS NORMALIZED
PRE PERIOD 1	$94	3	$152.88	1
PRE PERIOD 2	$117	3	$145.23	1
PRE PERIOD 3	$99	3	$142.17	1
PERIOD 1	$188	5	$144.97	1
PERIOD 2	$1,115	23	$245.75	2
PERIOD 3	$375	8	$251.06	2
PERIOD 4	$275	6	$253.12	2
PERIOD 5	$98	3	$113.00	1
PERIOD 6	$99	3	$188.33	2
PRE PERIOD 1	$208	5	$360.13	2
PRE PERIOD 2	$129	4	$222.37	2
PRE PERIOD 3	$277	6	$271.69	2
PERIOD 1	$2,659	53	$597.86	3
PERIOD 2	$1,023	21	$548.20	3
PERIOD 3	$342	8	$379.24	2
PERIOD 4	$228	5	$284.38	2
PERIOD 5	$184	5	$364.18	2
PERIOD 6	$866	18	$582.93	3

Normalized data table				
Minimum Value	1			
Maximum Value	100			
Minimum Value per column	$0	3	$0.97	1
Maximum Value per column	$5,057	53	$33,735.91	100

	Weighted Factor
Song Sales	30%
Audio Streams	70%

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INFLUENCE INDEX-REINTERPRETED SONG

ARTISTS	PERIOD	INSTAGRAM FOLLOWERS	INSTAGRAM FOLLOWERS NORMALIZED	FACEBOOK FANS	FACEBOOK FANS NORMALIZED	GOOGLE TRENDS INDEX	ONLINE NEWS	ONLINE NEWS NORMALIZED
				INFLUENCE DATA				
RESIDENTE	PRE PERIOD 1	0	2	0	5	30	0	1
	PRE PERIOD 2	20,237	6	0	5	30	0	1
	PRE PERIOD 3	39,914	10	0	5	29	0	1
	PERIOD 1	46,150	11	0	5	33	3	3
	PERIOD 2	22,313	6	0	5	35	17	14
	PERIOD 3	17,553	5	0	5	17	1	2
	PERIOD 4	13,865	5	0	5	29	1	2
	PERIOD 5	14,473	5	0	5	28	0	1
	PERIOD 6	14,909	5	0	5	37	0	1
MARC ANTHONY	PRE PERIOD 1	8,323	3	120	5	37	0	1
	PRE PERIOD 2	206,251	45	3,809	6	54	0	1
	PRE PERIOD 3	138,095	31	-15,771	2	33	0	1
	PERIOD 1	229,215	50	16,676	9	64	3	3
	PERIOD 2	171,488	38	-15,334	2	42	3	3
	PERIOD 3	118,331	27	-18,975	0	31	1	2
	PERIOD 4	134,291	30	-6,261	0	27	0	1
	PERIOD 5	136,991	31	-20,797	0	24	0	1
	PERIOD 6	71,374	17	-19,729	0	27	2	3

Normalized data table								
Minimum Value				1				
Maximum Value				100				
Minimum Value per c	-2,740	1	-20,797	1	3	0	1	
Maximum Value per c	464,304	100	464,304	100	64	125	100	

		Weighted Factor	
Social Media Following	Instagram	20%	
	Facebook	25%	
	Google Trends	30%	
Interest	Online News	25%	

Examined Timeframe for all sample songs: 6/20/2017 - 3/20/2018

"HIJOS DEL CAÑAVERAL": EARNINGS DATA

REVENUE STREAM		PRE PERIOD 1	PRE PERIOD 2	PRE PERIOD 3	PERIOD 1	PERIOD 2	PERIOD 3	PERIOD 4	PERIOD 5	PERIOD 6
SONG SALES	NUMBER OF SALES	73	91	77	146	864	291	213	76	77
AUDIO STREAMS	NUMBER OF AUDIO STREAMS	46,187	43,877	42,952	43,798	74,245	75,849	76,470	34,140	56,898

"PRECIOSA": EARNINGS DATA

REVENUE STREAM		PRE PERIOD 1	PRE PERIOD 2	PRE PERIOD 3	PERIOD 1	PERIOD 2	PERIOD 3	PERIOD 4	PERIOD 5	PERIOD 6
SONG SALES	NUMBER OF SALES	161	100	215	2,061	793	265	177	143	671
AUDIO STREAMS	NUMBER OF AUDIO STREAMS	108,801	67,182	82,083	180,622	165,618	114,573	85,914	110,023	176,111

PRELIMINARY SONG DATABASE

#	RELEASE DATE	SONG	LANGUAGE	GENRE	BPM	ENERGY	DANCEABILITY	ACOUSTICNESS	VALENCE	LENGTH	YOUTUBE VIEWS (MAR11)	SONG CATEGORY	ARTIST NAME	ARTIST STAGE	GENDER
1	9/20/2018	A FORGOTTEN SPOT (OLVIDADO)	ENGLISH, SPANISH	LATIN POP	98	78%	63%	13%	29%	5:46:00	199,514	SYMBOLIC	LIN MANUEL FT. ZION Y LENOX, DE LA GHETTO, IVY QUEEN, PJ SIN SUELA, LUCECITA BENITEZ	n/a	VARIOUS
2	9/29/2017	ALMOST LIKE PRAYING	ENGLISH, SPANISH	LATIN POP	94	88%	50%	24%	81%	3:20:00	9,651,462	CHARITY	LIN MANUEL MIRANDA FT. VARIOUS ARTISTS	n/a	VARIOUS
3	10/10/2018	AVE MARIA	SPANISH	LATIN RAP	n/a	n/a	n/a	n/a	n/a	2:20:00	56,368	REALITY	PJ SIN SUELA	ESTABLISHED	M
4	9/18/2018	BAJA SEÑAL	INSTRUMENTAL	INDIE	88	47%	19%	97%	17%	5:41:00	170	SYMBOLIC	CIENAGA	n/a	M
5	7/20/2018	CALMA	SPANISH	LATIN POP	127	77%	83%	32%	76%	3:58:00	725,774,816	SYMBOLIC	PEDRO CAPO	MAINSTREAM	M
6	6/28/2018	ESTAMOS BIEN	SPANISH	LATIN TRAP	120	56%	79%	83%	47%	3:28:00	327,454,089	SYMBOLIC	BAD BUNNY	EPIC	M
7	3/31/2017	HIJOS DEL CAÑAVERAL	SPANISH	MÚSICA JIBARA	167	71%	55%	76%	82%	6:22:00	6,375,584	REINTERPRETED	RESIDENTE	EPIC	M
8	10/12/2017	ISLA BENDITA	SPANISH	LATIN POP	100	73%	71%	45%	31%	6:03:00	1,681,569	CHARITY	VARIOUS ARTISTS	EPIC	VARIOUS
9	11/9/2017	ISLA DEL CORDERO	SPANISH	LATIN BALLAD	n/a	n/a	n/a	n/a	n/a		649	SYMBOLIC	ARLEEN RAMIREZ	n/a	F
10	10/25/2017	LA EXPERIENCIA DE MARIA	SPANISH	MÚSICA JIBARA	150	48%	74%	78%	81%	4:43:00	135,501	REALITY	Julio César Sanabria, Oscar Serrano, Manny Manuel	n/a	M
11	12/3/2017	LA FILA DE LA GASOLINA	SPANISH	SALSA	143	75%	62%	33%	79%	3:44:00	22,894	REALITY	ALGAREPLENA	PROMISING	M
12	11/19/2017	LA PLANTA NUEVA	SPANISH	MERENGUE	135	96%	76%	-2%	90%	3:13:00	618,377	REALITY	JOSEPH FONSECA	MAINSTREAM	M
13	5/31/2018	LAS LUCES	SPANISH	POP	154	79%	68%	15%	87%	3:47:00	104,874	SYMBOLIC	PEDRO CAPO	MAINSTREAM	M
14	9/28/2017	LEVANTATE BORINCANO	SPANISH	MÚSICA JIBARA	n/a	n/a	n/a	n/a	n/a	5:02:00	22,047	REALITY	TITO GARCIA	n/a	M
15	1/5/2018	MARIA	ENGLISH	POP	103	20%	55%	90%	32%	3:57:00	375	CHARITY	FRANCESCA BLANCHARD	PROMISING	F
16	12/23/2017	MARIA FREESTYLE	SPANISH	LATIN RAP	n/a	n/a	n/a	n/a	n/a	5:13:00	667,522	REALITY	GUAYNAA	ESTABLISHED	M
17	11/21/2017	MARIA LA HURACANADA	SPANISH	SALSA	n/a	n/a	n/a	n/a	n/a	4:35:00	2,347	REALITY	JOSE NOGUERAS	ESTABLISHED	M
18	11/24/2017	MI NAVIDAD NO SE APAGA	SPANISH	SALSA	114	90%	52%	52%	83%	3:10:00	541,084	REALITY	VICTOR MANUELLE FT. TRIBU DE ABRANTE, PJ SINSUELA	MAINSTREAM	M
19	12/8/2017	MI PAIS	SPANISH	LATIN POP	114	76%	49%	55%	46%	3:49:00	20,761	SYMBOLIC	MARILEYDA	ESTABLISHED	F
20	11/13/2017	NOS VAMOS A LEVANTAR	SPANISH	MÚSICA JIBARA	n/a	n/a	n/a	n/a	n/a	4:27:00	10,934	REALITY	OMAR SANTIAGO	n/a	M
21	3/10/2017	PALANTE	ENGLISH, SPANISH	INDIE	138	32%	55%	72%	9%	5:53:00	264,161	REINTERPRETED	HURRAY FOR THE RIFF RAFF	ESTABLISHED	F
22	10/20/2017	PALANTE PUERTO RICO	SPANISH	SALSA	186	79%	70%	42%	93%	3:52:00	2,642	CHARITY	AYMEE NUVIOLA, REY RUIZ	PROMISING	VARIOUS
23	5/23/2006	PRECIOSA	SPANISH	BOLERO	114	47%	66%	55%	42%	5:12:00	47,822	REINTERPRETED	MARC ANTHONY	EPIC	M
24	5/17/2018	PUERTO RICO SE LEVANTA	SPANISH	SALSA	103	90%	74%	20%	83%	4:04:00	1,703	REALITY	DOMINGO QUIÑONES	ESTABLISHED	M
25	5/11/2018	QUE VIVA LA GENTE	SPANISH	LATIN POP	57	39%	46%	91%	40%	4:09:00	387,454	SYMBOLIC	KANY GARCIA	MAINSTREAM	F
26	12/18/2017	REGALO A MI PUEBLO	SPANISH	SALSA	n/a	n/a	n/a	n/a	n/a	4:09:00	4,873	REALITY	ROBERTO CASTRO	n/a	M
27	BEFORE STORM	SOÑANDO CON PUERTO RICO	SPANISH	BOLERO	n/a	n/a	n/a	n/a	n/a	4:09:00	20,761	REINTERPRETED	BERKLEE PUERTO RICO PROJECT FT. PEDRO CAPO	MAINSTREAM	VARIOUS
28	1/2/2018	TENDRÉ QUE VENDER MIS GALLOS	SPANISH	MÚSICA JIBARA	110	44%	74%	64%	96%	4:34:00	72,843	REALITY	ANDRES JIMENEZ	MAINSTREAM	M
29	11/24/2017	UNA NAVIDAD CON VELA	SPANISH	MERENGUE SALSA	90	56%	75%	84%	78%	3:47:00	3,940	REALITY	GRUPO MANIA	MAINSTREAM	M
30	12/2/2017	YO ME VOY	SPANISH	SALSA	n/a	n/a	n/a	n/a	n/a	5:49:00	96	REALITY	MADERA FINA	n/a	M

Appendix C: Song Lyrics Per Song Samples

CHARITY SONG SAMPLE

ALMOST LIKE PRAYING

Say it loud and there's music playing.
Say it soft and it's almost like praying.
It's almost like praying.
It's almost like praying.
It's almost like praying.
It's almost like...
Cabo Rojo, Corozal,
Naguabo, Guaynabo,
San Lorenzo y San Germán,
San Sebastián, mi viejo San Juan
Isabela, Maricao,
Fajardo, Dorado,
Hormigueros, Humacao,
Luquillo, Hatillo,
Vega Alta, Vega Baja,
Toa Alta, Toa Baja, Mayagüez,
Yes, otra vez, yes,
Aguadilla, Quebradillas,
Guayanilla, Juana Díaz,
Y Cayey, hey,
It's almost like praying (Puerto Rico).
It's almost like praying (Puerto Rico).
It's almost like...
Arecibo, Guánica,
Culebra, Las Piedras,
Orocovis, Guayama,
Gurabo, Maunabo,
Aguas Buenas, Salinas,
Río Grande, Sábana Grande,
Yabucoa, Florida,
Peñuelas, Santa Isabel,
Naranjito, Barranquitas,

Carolina, Aibonito, Bayamón, hey,
Rincón, hey,
Barceloneta, Las Marías,
Comerío, Moca, Ponce, Manatí, así,
It's almost like praying (Puerto Rico).
It's almost like praying (Puerto Rico).
It's almost like (Yo)...
Utuado, Aguada, Adjuntas y Caguas,
Canóvanas, Cataño, Juncos y Lajas,
Jayuya, Villalba, Arroyo, te amo,
La cueva de Camuy, los baños de Coamo,
Trujillo Alto, Ceiba, Ciales,
La isla de Vieques, El grito de Lares,
Yauco, Cidra, Añasco, Patillas,
Morovis, Loíza, lo hiciste.
Puerto Rico, oh oh (Puerto Rico, Puerto Rico).
Puerto Rico, oh oh (Lai lo le lo le, le lo le lo lai).
Puerto Rico, oh oh (Puerto Rico, Borinquen).
Cien por treinta y cinco la isla completa.
Puerto Rico, oh oh (Sí somos Boricua, ha, ahora que se sepa).
Puerto Rico, oh oh (Puerto Rico, así es).
Puerto Rico, oh oh (Puerto Rico Ho! Ho! Ho!).
ay Puerto Rico, oh oh (ay Puerto Rico, Puerto Rico, Puerto Rico, Puerto Rico).
Puerto Rico, oh oh (Tierra linda mía, yo te quiero).
Puerto Rico, oh oh (ay Puerto Rico).
Puerto Rico, oh oh (Mi Puerto Rico, ah).
Puerto Rico, oh oh (Puerto Rico).
Puerto Rico, oh oh (Mi Puerto Rico, yeah).
Say it soft and it's almost like praying

ISLA BENDITA

ORIGINAL LYRICS	TRANSLATION
No es demasiada la casualidad *Que grandes cosas pasen cuando vivimos en hermandad.* *Se sorprendió hasta la naturaleza* *Al ver que tu belleza* *No es algo que se pueda arruinar.*	It's not too much of a coincidence: Great things happen when we live in brotherhood. Even nature was surprised By your beauty It is not something that can be ruined.
Una prueba más nos brindó el destino *Para poder dar la mano al vecino.*	Destiny tested us one more time So we can give our hand to our neighbor

Y unidos en oraciones *Agradecer que estamos vivos.* *Isla Bendita,* *Los ángeles te consuelan* *Tu pueblo precioso grita este coro.* *Isla Bendita* *Tu corazón tiene espuelas* *Tu gente nunca se quita.* *Isla Bendita* *Los ángeles te consuelan* *Tu pueblo precioso grita este coro.* *Isla Bendita* *Tu corazón tiene espuelas* *Tu gente nunca se quita.* *Y aunque se enfrente a la tempestad* *Tú no te detendrás* *Gente valiente ya se levantará* *Mi pueblo es uno.* *Voy al 20 de Septiembre con el paso de María* *Decían que la isla nunca se levantaría.* *Que iba a desaparecer, que buscarán pa' donde correr* *Pero nos levantamos más fuertes, con más poder.* *La bendición del padre con la unción del hijo,* *No te dejes llevar por lo que el noticiero dijo* *"Va a partirnos por el medio, no va a haber supervivencia"* *Y aquí estamos de nuevo, desafiando la ciencia.* *Otro capítulo de este país marcando cicatriz* *Mi orgullo si hablan de PR, yo soy de allí.* *Puede cambiar el clima pero nada nos lastima* *Frente en alto, boricua vamos pa' encima.* *Cien veces nos caemos y mil nos levantamos.* *Si esto se pone malo nos ayudamos.* *La bandera llevamos como quien lleva los honores* *Y en momentos como este, no existen los colores.* *Un pueblo unificado protegidos por la nena pero* *Poco a poco mi isla se recupera (Jowell!).* *Con las palmeras más bonitas del caribe*	One more test gave us the fate And united in prayers, Celebrate that we are alive Holy Island, The angels comfort you Your beautiful people shout this chorus Holy Island Your heart has spurs Your people never give up Holy Island The angels comfort you Your beautiful people shout this chorus Holy Island Your heart has spurs Your people never give up And even if you face the storm You will not be stopped Brave people will stand up My town is one. Back to September 20 with the arrival of María They said that the island would never rise again That it was going to disappear, that everybody would run away But we got up stronger, more powerful The blessing of the father with the anointing of the son, Do not get carried away by what the news program said: "It's going to destroy us, there's not going to be survival" And here we are again, challenging science. Another chapter of this country that has left a scar My pride, if they talk about PR, I am from there. The climate can change but nothing hurts us Look high, boricua, let's go! One hundred times we fall and one hundred times we get up. If this gets bad we help each other. The flag we carry as one who carries the honors

Que en Playita de Flamenco mi elenco es que revive.	And at times like this, there are no colors.
La mano nos damos bailando nuestro reggaeton *Así todo lo malo lo echamos al fogón.* *Y hacemos un fiestón pa' pasar el temporal (Que si no hay luz)* *La luna estará ahí para alumbrarnos.*	A unified town protected by the baby but Little by little my island recovers (Jowell!). With the most beautiful palm trees in the Caribbean That in Playita de Flamenco my team is revived.
Ay, que fuera de mí sin ti *Que fueran de mis noches si no canta el Coquí.*	We extend our hand while we dance our our reggaeton So we put everything bad on the stove. And we make a party to pass the storm (Because if there is no electricity) The moon will be there to give us light.
Los ángeles te consuelan *Tu pueblo precioso grita este coro.*	Oh, what would I do without you What would my nights be without the the Coquí singing
Hay que seguir caminando, Borinquen me espera *Tu corazón tiene espuelas* *Tu gente nunca se quita.*	
Isla Bendita *Los ángeles te consuelan* *Tu pueblo precioso grita este coro.*	The angels comfort you Your beautiful people shout this chorus
Isla Bendita *Tu corazón tiene espuelas* *Tu gente nunca se quita*	We need to keep walking, Borinquen is waiting for us Your heart has spurs Your people never give up
¡Arriba! *Loreloralorelailolelo* *Con el corazón en la mano* *Y la frente en alto, vamos pa' alante.*	Holy Island The angels comfort you Your beautiful people shout this chorus
Vamos pa' alante. *Nunca echao' pa' atrás (Tú sabes)* *A paso de gigante, bori vamo allá (Suéltalo).*	Holy Island Your heart has spurs Your people never give up
Vamos pa' alante. *Nunca echao' pa' atrás* *Nos ponemos los guantes, como Trinidad*	Get up! Loreloralorelailolo With my heart in my hand And your forehead up, let's go forward
Canto hoy al necesitado *Los héroes se dejaron ver* *Cuidándonos día a día entre hermanos* *Ese será nuestro placer*	Let's go forward Never lay back (You know) Taking giant steps, bori let's go (Let it go)
Vamos pa' lante (¡Eso es!) *Nunca echao' pa' atrás* *A paso de gigante, bori vamo allá.*	
(Dime Piru) *Vamos a ponerle sentimiento* *Vamos a ponerle corazón*	Let's go forward Never lay back (You know) We put on our gloves, like Trinidad

Vamos toditos de la mano. *Esa será nuestra misión* *Vamos pa' lante (Puerto Rico!)* *Nunca echao' pa' atrás (Tú sabes)* *Nos ponemos los guantes, como Trinidad (Más na')* *(Dime Juan Luis)* *Dando al necesitado amor que inspira la fe* *Cuidándonos como hermanos es nuestro deber* *Es nuestro deber.* *Vamos pa' lante (¡Oye!)* *Nunca echao' pa' atrás* *A paso de gigante, bori vamo allá* *(Victor Manuel!)* *Porque esta no es la primera vez mi hermano boricua* *Oye, que nos tenemos que unir* *Y si mi pueblo me necesita* *Me pinto de rubio por mi país.* *Vamos pa' lante* *Nunca echao' pa' atrás* *Nos ponemos los guantes, como Trinidad.* *(Mi hermanito Santa Rosa)* *Cuando la cosa se pone difícil* *Hay que levantarse y meter el pecho* *Hombro con hombro, mano con mano* *Y demostramos de qué estamos hecho.* *Yo me uno, dime si tú* *Dime si tú, dime si tú (Olé)* *Yo me uno, dime si tú* *Dime si tú, dime si tú* *Yo me uno, dime si tú (Nunca te rindas)* *Dime si tú, dime si tú* *Yo me uno, dime si tú* *Dime si tú, dime si tú (A abrir nuevos caminos)* *Yo me uno, dime si tú* *Dime si tú, dime si tú*	Today, I sing to the needy The heroes that we saw Taking care of each other as brothers day by day That will be our pleasure Let's go forward(That's it!) Never lay back (You know) Taking giant steps, bori let's go (Let it go) (Tell me Piru) Let's put feeling Let's put heart Let's go hand in hand That will be our mission Let's go forward (Puerto Rico!) Never lay back (You know) We put on gloves, like Trinidad (Nothing else) (Tell me Juan Luis) Giving to the needy, love that inspires faith Caring for each other asbrothers is our duty It is our duty Let's go forward(Listen!) Never lay back (You know) Taking giant steps, bori let's go (Victor Manuel!) Because this is not the first time my Puerto Rican brother Hey, we have to come together And if my people need me I dye my hair blond for my country. Let's go forward Never lay back We put on gloves, like Trinidad (My little brother Santa Rosa) When things get difficult You have to get up and put the chest out Shoulder to shoulder, hand in hand So we can show what we are made of.

	I join, tell me if you Tell me if you, tell me if you (Olé) I join, tell me if you Tell me if you, tell me if you I join, tell me if you (Never give up) Tell me if you, tell me if you I join, tell me if you Tell me if you, tell me if you (To open new roads) I join, tell me if you Tell me if you, tell me if you

PA'LANTE PUERTO RICO

ORIGINAL LYRICS	TRANSLATION
Vaya Puerto Rico, esto es pa' ti *Puerto Rico vamos pa'lante*	Puerto Rico, this is for you Puerto Rico let's go forward
[Aymee Nuviola] *Oye Rey*	[Aymee Nuviola] Hey Rey
[Rey Ruiz] *Dímelo Aymee*	[Rey Ruiz] Tell me Aymee
Puerto Rico Vamos pa'lante	Puerto Rico, let's go forward
[Aymee Nuviola] *Puerto Rico, isla del encanto te regalo mi canto y también mi inspiración* *Que hermosa es tu bandera, como hermosa es tu gente y has quedado en mi mente y en mi corazón*	[Aymee Nuviola] Puerto Rico, island of enchantment, I give you my song and also my inspiration How beautiful is your flag, how beautiful is your people and you have remained in my mind and in my heart
Puerto Rico, isla del caribe, tu ritmo consigues atrapar al bailador *Y no hay nadie que baile más, nadie que goce más que un puertorriqueño cuando suenan el tambor*	Puerto Rico, island of the Caribbean, your rhythm catches the dancer's attention And there is no one who dances more, no one who has more fun than a Puerto Rican when the drum sounds
[Rey Ruiz] *Y decidí esa isla recorrer y caminar por sus calles pa' poderla conocer* *Y me enamoré de su gente y de su belleza y haberme ido de verdad me pesa porque ya quiero volver* *[Aymee Nuviola]* *Puerto Rico, isla de un sol brillante* *[Rey Ruiz]*	[Rey Ruiz] And I decided to discover that island and walk through its streets to be able to know more about it And I fell in love with its people and its beauty and having left really hurts because I already want to go back [Aymee Nuviola] Puerto Rico, island of a bright sun

Mujeres elegantes, alegría y buen sabor	[Rey Ruiz] Elegant women, joy and flavor
[Aymee Nuviola] *Gente que con amor sacan su pueblo adelante* *Sin dudarlo ni un instante porque les sobre el valor*	[Aymee Nuviola] People who with love help the country move forward Without any hesitation, because they have more than enough valor
[Rey Ruiz] *Gente que con amor sacan su pueblo adelante*	[Rey Ruiz] People who with love help the country move forward
[Aymee Nuviola and Rey Ruiz] *Sin dudarlo ni un instante porque les sobre el valor* *Puerto Rico Vamos Pa'lante*	[Aymee Nuviola and Rey Ruiz] Without any hesitation, because they have more than enough valor Puerto Rico, let's go forward
[Aymee Nuviola] *Es Puerto Rico una isla pequeñita pero de gente gigante*	[Aymee Nuviola] Puerto Rico is a tiny island but of giant people
[Rey Ruiz] *Que la fuerza está en la unión no perdamos ni un instante, pa'lante*	[Rey Ruiz] The strength is in the union, let's not lose a moment, let's move forward
Puerto Rico Vamos Pa'lante	Puerto Rico, let's go forward
[Aymee Nuviola] *Y con la ayuda de Dios, boricua, la cosa se pone mejor que antes, Que sí*	[Aymee Nuviola] And with the help of God, Boricua, things are going to be better than before,
Puerto Rico Vamos Pa'lante	Puerto Rico, let's go forward
[Rey Ruiz] *Que si le canto a tu tierra hermosa* *[Aymee Nuviola and Rey Ruiz]* *tu mar y tu sol brillante*	[Rey Ruiz] I sing to your beautiful land, [Aymee Nuviola and Rey Ruiz] your sea and your bright sun
[Aymee Nuviola] *Dale Mambo* *Fenomenal, coge tu Mambo*	[Aymee Nuviola] Dale Mambo Great, take your Mambo
[Rey Ruiz] *Síguelo negra*	[Rey Ruiz] Take it, negra
[Aymee Nuviola] *Estamos contigo y cantando te grito* *Vamos Pa'Lante Puerto Rico* *Así que escucha mi canto sincero y bonito* *Vamos Pa'Lante Puerto Rico*	[Aymee Nuviola] We are with you and singing you scream Puerto Rico, let's go forward So listen to my sincere and beautiful song Puerto Rico, let's go forward
[Rey Ruiz] *Me gusta tu ritmo y decir ay bendito* *Vamos Pa'Lante Puerto Rico* *Yo digo guajiro y tu jibarito*	

	[Rey Ruiz] I like your rhythm and say hello blessed Puerto Rico, let's go forward I say guajiro and your jibarito

REALITY SONG SAMPLE

LA PLANTA NUEVA

ORIGINAL LYRICS	TRANSLATION
Ayy... Ayy...	Ohh... Ohh...
Yo le voy a pedir a los reyes *que me traigan la planta nueva* *que cuando prenda ella no suene* *y que no haga....*	I'm going to ask the three wise men To bring me a new generator, One that doesn't make noise when we turn it on and does not go…
Yo le voy a pedir a los reyes *que me traigan la planta nueva* *que cuando prenda ella no suene* *y que no haga.....*	I'm going to ask the three wise men To bring me a new generator, One that doesn't make noise when we turn it on and does not go…
Quisiera contarle mi nueva historia *y mi realidad* *ay cuando me acuesto tan solo* *pienso en ese momento...* *Si fuera de diesel,* *de gasolina,* *o tal vez de gas* *pero es que suena y suena* *y que mucho suena* *que suena y suena la condená*	I would like to tell you my new story and my reality Oh, when I go to bed, so alone I think of that moment ... If it were a diesel one, Or gasoline one, or maybe gas but it sounds and sounds and oh, how much it sounds It sounds and sounds, the to hear it and hear it
Yo le voy a pedir a los reyes *que me traigan la planta nueva* *que cuando prenda ella no suene* *y que no haga.....*	I'm going to ask the three wise men To bring me a new generator, One that doesn't make noise when we turn it on and does not go…
Yo le voy a pedir a los reyes *que me traigan la planta nueva* *que cuando prenda ella no suene* *y que no haga.....*	I'm going to ask the three wise men To bring me a new generator, One that doesn't make noise when we turn it on and does not go…
Cuando más profundo *estoy descansando* *para trabajar* *di que me levando* *creo estar soñando* *y no pasa nada*	When I'm deep Asleep To go work I think I'm dreaming And nothing happens

es que el combustible *se le acabo* *que tristeza me da* *pero que suena y suena* *que mucho suena* *y que mucho suena* *esa condená*	But it's because it's out of fuel It makes me so sad but it sounds and sounds and oh, how much it sounds It sounds and sounds, the to hear it and hear it
Yo le voy a pedir a los reyes *que me traigan la planta nueva* *que cuando prenda ella no suene* *y que no haga.....*	I'm going to ask the three wise men To bring me a new generator, One that doesn't make noise when we turn it on and does not go…
Yo le voy a pedir a los reyes *que me traigan la planta nueva* *que cuando prenda ella no suene* *y que no haga.....*	I'm going to ask the three wise men To bring me a new generator, One that doesn't make noise when we turn it on and does not go…
Yo le voy a pedir a los reyes *que me traigan la planta nueva* *que cuando prenda ella no suene* *y que no haga.....*	I'm going to ask the three wise men To bring me a new generator, One that doesn't make noise when we turn it on and does not go…
Yo le voy a pedir a los reyes *que me traigan la planta nueva* *que cuando prenda ella no suene* *y que no haga.....*	I'm going to ask the three wise men To bring me a new generator, One that doesn't make noise when we turn it on and does not go…
Vuelvo a contarle *mi nueva historia* *y mi realidad* *ay cuando me acuesto tan solo* *pienso en ese momento...* *Si fuera de diesel,* *de gasolina,* *o tal vez de gas* *pero es que suena y suena* *y que suena y suena* *pero que mucho suena* *esa condenaaaa*	I'll tell you again My new story and my reality Oh, when I go to bed, so alone I think of that moment ... If it were a diesel one, Or gasoline one, or maybe gas but it sounds and sounds and oh, how much it sounds It sounds and sounds, the to hear it and hear it
Yo le voy a pedir a los reyes *que me traigan la planta nueva* *que cuando prenda ella no suene* *y que no haga.....*	I'm going to ask the three wise men To bring me a new generator, One that doesn't make noise when we turn it on and does not go…
Yo le voy a pedir a los reyes *que me traigan la planta nueva* *que cuando prenda ella no suene* *y que no haga.....*	I'm going to ask the three wise men To bring me a new generator, One that doesn't make noise when we turn it on and does not go…
Yo le voy a pedir a los reyes *que me traigan la planta nueva* *que cuando prenda ella no suene*	I'm going to ask the three wise men

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y que no haga.....	To bring me a new generator,
	One that doesn't make noise when we turn it on and does not go…
Yo le voy a pedir a los reyes que me traigan la planta nueva que cuando prenda ella no suene y que no haga.....	I'm going to ask the three wise men To bring me a new generator, One that doesn't make noise when we turn it on and does not go…
ayyy mi plantaaaa…	
	Oh, my generator...

MI NAVIDAD NOS SE APAGA

ORIGINAL LYRICS	TRANSLATION
Esta Navidad en mi Puerto Rico va ser candela *Y si no tenemos electricidad, prendemos la vela* *Y si no hay pasteles, arroz con gandules para la cena* *Comemos salchichas con jamonilla en la Nochebuena* *Esta Navidad en mi Puerto Rico va ser candela* *Y si no tenemos electricidad, prendemos la vela* *Y si no hay tembleque y arroz con dulce para la cena* *Nos alegramos con M&Ms la Nochebuena* *De esta me levanto y le meto el pecho a la situación* <mark>*Pues no hay viento fuerte que nos destruya la tradición*</mark> <mark>*Apaga la planta*</mark> *para que escuches mi parrandón* *Todo Puerto Rico a cantar el coro de esta canción* *Esta Navidad en mi Puerto Rico va ser candela* *Y si no tenemos electricidad, prendemos la vela* *Y si no hay pasteles, arroz con gandules para la cena* *Comemos salchichas con jamonilla en la Nochebuena* *O nos comemos mutuamente, dale baby no sea exigente* <mark>*No tengo agua ni electricidad*</mark> *pero lo mejor pasa en la oscuridad* *Así pegao entre estos desastres naturales*	This Christmas in my Puerto Rico is going to be on fire And if we do not have electricity, we will light the candle And if there are no pasteles, rice with pigeon peas for dinner We eat sausages with ham on Christmas Eve This Christmas in my Puerto Rico is going to be on fire And if we do not have electricity, we will light the candle And if there is no tembleque and sweet rice for dinner We are happy with M&Ms on Christmas Eve From this situation I will get up, with my chest up Because there is no strong wind that destroys our tradition Turn off the generator so you can hear my parranda All Puerto Rico needs to sing the chorus of this song This Christmas in my Puerto Rico is going to be on fire And if we do not have electricity, we will light the candle And if there are no pasteles, rice with pigeon peas for dinner We eat sausages with ham on Christmas Eve Or we eat each other, dale baby don't be so demanding I do not have water or electricity but the best thing happens in the dark Like this, so close to each other during these natural disasters This Christmas the fireworks keep coming And although Santa is more broke than Gaspar The essential is invisible, you can't buy it We go to each party, but to sing along Everything's green again, it looks like Ireland I see smiles on the cheeks, girls dancing Maybe I'll sin because this party ends at 7 a.m. With our legs melted like M&Ms and even if there are thunderstorms, and it blows and cold rain falls

Estas navidades siguen los fuegos artificiales	There is no Christmas like mine
Y aunque santa esté más pelao' que gaspar	
Lo esencial es invisible, no se puede comprar	
Vamos a cada asalto pero de parranda	Look PJ, I brought the tambourines
Ya to' está verde, parece Irlanda	
Ya veo sonrisas en los cachetes, nenas bailando	We are going to form the party
Quizá yo peque porque este party se acaba a 7 a.m.	Sure, I bring the flavor if you want
Con las piernas derretidas como M&M y	There is no Christmas like mine
==*aunque truene, y sople y caiga lluvia fría*==	
No hay navidad como la mía	Although in my house there is no energy
Mira PJ, yo traje los panderos	My party isn't over and if there is no generator, I'll turn it on with a battery
Vamos a formar el parrandón	
	Flashlight, let the cuatro play, tell him master
Seguro que sí, yo traigo el sabor si tú quieres	Take me partying
No hay navidad como la mía	Take me partying
	Take me
==*Aunque en mi casa no hay energía*==	We do not have water, nor light
No se acaba mi parranda y si no hay planta la prendo con batería	But we do not change our attitude
	One year leaves, another is coming
Flashlight, que suene el cuatro, díselo maestro	We continue the party even if it rains
Llévame de fiesta	If there is no gasoline, for the generator
Llévame de fiesta	I'll drink alcohol, for the throat
Llévame	Even if we do not have electricity
==*No tenemos agua, tampoco luz*==	Puerto Rico shines in the dark
Pero no cambiamos nuestra actitud	This Christmas in my Puerto Rico is going to be on fire
Un año se va otro año que viene	And if we do not have electricity, we will light the candle
Seguimos la fiesta aunque llueva y truene	And if there is no tembleque and sweet rice for dinner
Si no hay gasolina, para la planta	We are happy with M&Ms on Christmas Eve
Beber pitorro para la garganta	
==*Aunque no tengamos electricidad*==	
==*Puerto Rico brilla en la oscuridad*==	
Esta Navidad en mi Puerto Rico va ser candela	
Y si no tenemos electricidad, prendemos la vela	
Y si no hay tembleque y arroz con dulce para la cena	
Nos alegramos con M&Ms la Nochebuena	

TENDRÉ QUE VENDER MIS GALLOS

ORIGINAL LYRICS	TRANSLATION
La cosa se pone fea, escucha mi amigo Chago	
La cosa se pone fea, escucha mi amigo Chago	

Y si esto sigue asi tendre que vender mis gallos *Y si esto sigue asi tendre que vender mis gallos*	Things are getting ugly, listen to me, my friend Chago
Tendré que vender mis gallos porque el Huracán María *Me ha dejado en escombros lo que era la casa mía*	Things are getting ugly, listen to me, my friend Chago And if this keeps up, I'll have to sell my roosters And if this keeps up, I'll have to sell my roosters
Barlovento Barlovento, ata el perro y suelta el viento *Que me quedé sin trabajo, que me quedé sin sustento*	I'll have to sell my roosters because Hurricane Maria Has left in rubbles what was my house
Barlovento Barlovento, mandame un rayo *Que si esto sigue así tendré que vender mis gallos* *Que si esto sigue así tendré que vender mis gallos*	Barlovento Barlovento, tie the dog and release the wind That I lost my job, that I lost my livelihood
La cosa se pone fea, escucha mi amigo Chago *La cosa se pone fea, escucha mi amigo Chago*	Barlovento Windward, send me lightning That if this keeps up, I'll have to sell my roosters That if this keeps up, I'll have to sell my roosters
Y si esto sigue asi tendre que vender mis gallos *Y si esto sigue asi tendre que vender mis gallos*	Things are getting ugly, listen to me, my friend Chago
Y si esto sigue asi tendre que vender mis gallos *Pero me quedo con las gallinas* *Para conservar la raza, porque son de raza fina* *Y le daré la vecina mi gallo kikiriki, para que nunca se olvide, pa' que se acuerde mi* *Para que se acuerde mi el dia de Nochebuena* *Y me invite a celebrar tocando y bailando plena* *Y me invite a celebrar tocando y bailando plena* *La cosa se pone fea, escucha mi amigo Chago* *La cosa se pone fea, escucha mi amigo Chago* *Y si esto sigue asi tendre que vender mis gallos* *Y si esto sigue asi tendre que vender mis gallos*	Things are getting ugly, listen to me, my friend Chago And if this keeps up, I'll have to sell my roosters And if this keeps up, I'll have to sell my roosters And if this keeps up, I'll have to sell my roosters But I'll keep the chickens To preserve the race, because they are of fine race And I'll give my neighbor my kikiriki rooster, so she never forgets, so that she always remembers me
Y cantaré una manada de gallos que dan buen canto *Por si acaso en Navidad me traen un aguinaldo*	So that she remembers me on Christmas Eve And invites me to celebrate while playing and dancing plena And invites me to celebrate while playing and dancing plena
Aguinaldo, mi aguinaldo, cantar de la serranía *Vacías de mis lamentos, de mis penas y alegrías*	Things are getting ugly, listen to me, my friend Chago Things are getting ugly, listen to me, my friend Chago
Ayer fue un terrible día, ayer vendí mi caballo *Y si esto sigue así tendré que vender mis gallos* *Y si esto sigue así tendré que vender mis gallos*	And if this keeps up, I'll have to sell my roosters And if this keeps up, I'll have to sell my roosters
Yo me desvelo pensando a quién tengo que seguir *Este será un viaje duro, tengo que sobrevivir*	And I will sing a herd of roosters that give a good show

Un pacto con mi vecino haré para compartir el agua que cae del cielo y la luz del sol divino *Y emprenderé mi camino llevando poco equipaje* *Desprendiendome de todo lo que detiene mi viaje* *Te regalo el gallo pinto, es para ti amigo Chago* *No me queda otro remedio, tendré que vender los gallos* *Ay ay le le le lo le lo le* *Ay ay le le le lo le lo le* *Tendré que vender mis gallos* *Al mal tiempo buena cara* *Tendré que vender mis gallos* *No tengo agua ni luz* *Tendré que vender mis gallos* *No podré ir a la gallera* *Tendré que vender mis gallos* *A casa de una vela* *Tendré que vender mis gallos*	Just in case in Christmas they bring me an aguinaldo Aguinaldo, my aguinaldo, singing from the mountains I will pour my laments, my sorrows and joys Yesterday was a terrible day, yesterday I sold my horse And if this keeps up, I'll have to sell my roosters And if this keeps up, I'll have to sell my roosters I wake up thinking who I have to follow This will be a hard journey, I have to survive A promise with my neighbor I will make to share the water that falls from the sky and the divine sunlight And I will start my way carrying little luggage Getting rid of everything that stops my journey I give you the gallo pinto, it's for you, my friend Chago I have no choice but to sell the roosters *Oh, le le le lo le lo le* *Oh, le le le lo le lo le* *I will have to sell my roosters* *I put a brave face in bad weather* *I will have to sell my roosters* *I do not have water or light* *I will have to sell my roosters* *I will not be able to go to the cockpit* *I will have to sell my roosters* *A house with a candle* *I will have to sell my roosters*

SYMBOLIC SONG SAMPLE

ESTAMOS BIEN

ORIGINAL LYRICS	TRANSLATION
Yeah, yeah (yeah) *'Tamos bien (wuh), yeh*	Yeah, yeah (yeah) We're ok (wuh), yeh

Sobran los billetes de cien, yeah	There are plenty of hundred-dollar bills, yeah
No hay nada mal, estamos bien, 'tá to' bien, hey	There's nothing wrong, we're fine, all is good, hey
To's los míos están bien, 'tamos bien, hey	My people are ok, we're ok, hey
No te preocupes, estamos bien (wuh-uh), hey	Do not worry, we're ok (wuh-uh), hey
Sobran los billetes de cien, eh eh	There are plenty of hundred-dollar bills, huh
No hay nada mal, estamos bien, 'tá to' bien, ey (wuh)	There's nothing wrong, we're ok, 'tá to' well, hey (wuh)
To's los míos están bien, 'tamos bien, hey	My people are ok, we're ok, hey
El dinero me llueve (hey)	Money rains on me (hey)
Mera, diablo, qué aguacero	Damn, what a downpour
En la cuenta un par de cero'	In the account, I've got a few zeros
Y empezamos desde cero, hey (hey hey)	And we started from zero, hey (hey hey)
Y eso que soy un grosero, hey (hey)	And even when I'm a rude, hey (hey)
Que se joda, soy sincero	But fuck it, I'm honest
Y si mañana me muero (brrr brrr)	And if I die tomorrow (brrr brrr)
Ya estoy acostumbra'o a estar siempre en el cielo, hey (hey)	I'm used to alwas being in heaven, hey (hey)
En privado siempre vuelo	I always fly private
En el cuello tengo hielo	In the neck, I've got ice
Gasto, gasto y no me pelo	I spent and spent, and I still don't go broke
Muchas putas y modelos	Many whores and models
Estamos bien (yeh, hey)	We're ok (yeh, hey)
Sobran los billetes de cien (wuh uh uh)	There are plenty of hundred-dollar bills, yeah
No hay nada mal, estamos bien, 'tá to' bien, hey	There's nothing wrong, we're fine, all is good, hey
To's los míos están bien, 'tamos bien, hey	My people are ok, we're ok, hey
Hoy me levanté contento, hoy me levanté feliz (heh heh)	Today I woke up happy, today I woke up happy (heh heh)
Aunque dicen por ahí que están hablando de mí, hey (hey, hey)	Although they say that they are talking about me, hey (hey, hey)
Joda, que se joda, que se joda, hey, hey	Fuck it, fuck it, fuck it, hey, hey
Joda, que se joda, que se joda	Fuck , fuck it, fuck it
Hoy me levanté contento, hoy me levanté feliz	Today I woke up happy, today I woke up happy
Aunque dicen por ahí que están hablando de mí, hey (hey)	Although they say that they are talking about me, hey (hey)
Joda, que se joda, que se joda, hey, hey	Fuck it, fuck it, fuck it, hey, hey
Joda, que se joda, que se joda, hey (yeh)	Fuck , fuck it, fuck it (hey)
Hoy ando algarete, hey	Today I'm going crazy, hey
Como un graduado tirando el birrete (hey)	Like a graduate throwing the graduation cap(hey)
Como narco contando billetes	Like a narco counting bills
La Mercedes en PR cogiendo boquete, eh (¡oh, yeah!)	The Mercedes in PR hitting potholes, eh (oh, yeah!)
Vivo como soñé a los diecisiete, eh, eh	I live as I dreamed at seventeen, huh, huh
El que no logró na' es porque no le mete (eh)	The one who did not achieve anything is because he don't work at it
Dime qué esperas tú, (uh)	Tell me what are you waiting for, (uh)
Si alguien puede, eres tú (uh)	If someone can, it's you (uh)
==*Aunque pa' casa no ha llega'o la luz*==	Even if there's no electricity at home
Gracias a Dios porque tengo salud, eh, eh (amén)	Thank God because I am healthy, eh, eh (amen)
La vida no tiene repetición	
Después que mami me eche la bendición, yeh	
No te preocupes, estamos bien (hey)	

Con o sin billetes de cien (cien, cien) *Pero tener no es malo así que estamos bien,* *'tamos bien, hey* *To's los míos están bien, 'tamos bien, hey* *No te preocupes estamos bien* *Bien, bien* *(Hoy me levanté contento, hoy me levanté feliz* *Aunque dicen por ahí que están hablando de* *mí, hey* *Joda, que se joda, que se joda, hey, hey* *Joda, que se joda, que se joda, hey)*	Life has no repetition After Mommy gives me the blessing, yeh Do not worry, we're ok (hey) With or without one hundred dollar bills (one hundred, one hundred) But having is not bad so we're ok, we're ok, hey My people are ok, we're ok, hey Do not worry, we're fine Well well (Today I woke up happy, today I woke up happy Although they say that they are talking about me, hey Fuck, fuck it, fuck it, hey, hey Fuck,, fuck it, fuck it, hey)

LAS LUCES

ORIGINAL LYRICS	TRANSLATION
Tiran la piedra y esconden la mano *Nos apuñalan, se pintan de hermanos* *No han visto el río, pero lo quieren cruzar* *No creen en Dios, pero quieren rezar* *Conozco el juego, vamos para afuera* *Fuera catarro, prendemos el fuego* *Si son colinas, somos carneros* *Que no ven que se esta cerrando la calle* *Y que no hay salida* *Vamo' a ver* *Quién quedará después del temporal* *Te la zumbamos por el centro* *Moscas que aquí estamos despiertos* *Tire para adelante o perdemos el respeto* *Vamo' a ver* *Ya estamos grandes basta de llorar* *Empuje y busque bien adentro* *Brille que llegó su momento* *Saque las luces que trae en el pecho* *No entretenemos discusione', aquí él que sabe sabe* *No es que queramos presumir pero es que las verdades* *La cura el tiempo y con el tiempo nos dio libertades* *Aquí todo el mundo quiere, pero nadie paga lo que vale*	They throw stones and hide the hand They stab us, they paint themselves as brothers They have not seen the river, but they want to cross it They do not believe in God, but they want to pray I know the game, let's go outside See ya later cold, let's light the fire If they are hills, we are rams They do not see that the street is closing And that there is no way out Let's see Who will remain after the storm We throw the ball through the middle Careful, because we are awake here Move forward or lose our respect Let's see We are already old, no more crying Push forward and look well inside you Shine, because your moment has arrived Take out the lights that you have in your chest We do not entertain discussion, here whoever knows, knows It's not that we want to show off, but truth is healed by time and time eventually gave us freedom Here everyone wants to buy, but nobody pays what is worth I know they kill each other trying but they're not able to do it 'Cause if we're speaking truthfully, it's expensive to be original Do not come talk to me about your opportunities We are not the same First, we faced the downpour

Se que se matan intentando pero no les sale	And in two seconds we came in third place
Si hablando claro, sale caro ser originale'	And when the room bursts in flames,
No me venga hablarme de sus oportunidade'	We put the leather
No somos iguales	
Lo primero, es que le dimos cara al aguacero	Let's see
Y en dos segundos quedamos terceros	Who will remain after the storm
Y cuando el cuarto se nos prende en fuego	We throw the ball through the middle
Le metemos el cuero	Careful, because we are awake here
Vamo' a ver	Move forward or lose our respect
Quien quedará después del temporal	
Te la zumbamos por el centro	Let's see
Moscas que aquí estamo' despierto'	We are already old, no more crying
Tire para adelante o perdemos el respeto	Push forward and look well inside you Shine, because your moment has arrived
Vamo' a ver	Bring out the lights that you have in your chest
Ya estamos grandes basta de llorar	
Empuje y busque bien adentro	
Brille que llegó su momento	Bring out the light
Saque las luces que lleva en el pecho	Take out the light
Saque la luz	Bring out the light
Saque la luz	If you are gansgta, gansgta and really bad
Saque la luz	Teach your child to look beyond
Si usted es gansgta, gansgta y malo de verdad	That there is a tomorrow and that we have to take care of it
Enseñe a su hijo a buscar más allá	For our ancestors and for those who will come
Que existe un mañana y que lo hay que cuidar	
Por nuestros ancestros y por los que vendrán	Let him look straight and walk forward
Que mire derecho y camine para adelante	That we are few, but we are giants
Que somos pocos, pero somos gigantes	That we are a persevering race
Que somos una raza perseverante	That under the mud, we are all diamonds
Que bajo el fango, todos somos diamantes	
Lo primero, es que le dimos cara al aguacero	First, we faced the downpour
Que en dos segundos quedamos terceros	And in two seconds we came in third place
Y cuando el cuarto se nos prende en fuego	And when the room bursts in flames,
Le metemos el cuero	We put the leather
Vamo' a ver	
Quién quedará después del temporal	Let's see
Te la zumbamos por el centro	Who will remain after the storm
Moscas que aquí estamo' despierto'	We throw the ball through the middle
Tire para adelante o perdemos el respeto	Careful, because we are awake here
	Move forward or lose our respect
	Let's see
	We are already old, no more crying
	Push forward and look well inside you Shine, because your moment has arrived
	Bring out the lights that you have in your chest
	Bring out the light
	Plant with faith, plant and you will see
	Bring out the light
	Plant with faith, plant and you will see

Vamo' a ver *Ya estamos grandes basta de llorar* *Empuje y busque bien adentro* *Brille que llegó su momento* *Saque las luces que trae en el pecho* *Saque la luz* *Con fe siembra, siembra y tu vas a* *ver* *Saque la luz* *Con fe siembra, siembra y tu veras*	

QUE VIVA LA GENTE

ORIGINAL LYRICS	TRANSLATION
Allá bajo hace falta una mano que traza *Un camino, un atajo, una pala, una sanja* *El de abajo no espera a que llegue el de arriba* *Él recoge su llanto a la vez que sus mangas* *Él retira la piedra quebrantando su espalda* *Y al final de la tarde cree que nada le falta* *Porque el que nada tuvo a la vez nada extraña* *A la vez nada extraña* *Que vivan los hombres que no esperan nada* *A ellos envidio con todas mis ganas* *Que vivan aquellos que hacen camino* *Y no aguardan a que sea mañana* *Que viva la tierra que no discrimina* *Que sin ver la mano que riega su vida* *Florece y de nuevo germina* *Que viva la gente que hace* *Que vuelva a probar el sabor de la vida* *Acá arriba se escuchan cien voces imponentes* *Con ideas lejanas de la palabra 'gente'* *Y se te hace difícil alcanzar pal almuerzo* *Allá bajo comparto lo poquito que tengo* *El calor se te pasa al tirarte al riachuelo* *El hambre se te olvida trabajando tu suelo* *Son tan pocas las cosas que acá abajo hacen falta* *Para llenarte el alma* *Que vivan los hombres que no esperan nada* *A ellos envidio con todas mis ganas*	Down there we need a hand that traces A road, a shortcut, a shovel, an opening The one from below does not wait for the one in the top to arrive He cleans up his tears as he does his sleeves He removes the stone by working hard And at the end of the afternoon he thinks that nothing is missing Because when you have nothing, you miss nothing You miss nothing Long live the people who do not expect anything I envy them with all my will Long live those who make their way And that do not wait for it to be tomorrow Long live the land that does not discriminate That without seeing the hand that waters his life It blooms and springs again Long live the people who help me Taste the flavor of life again Here in the top you can here impressive voices With distant ideas of the word 'people' And you have a hard time getting money for lunch Down there, I share how little I have The heat passes when you throw yourself into the creek You forget about hunger while you work your land Down here, there are so few things missing To fill your soul Long live the people who do not expect anything I envy them with all my will Long live those who make their way And that do not wait for it to be tomorrow Long live the land that does not discriminate

Que vivan aquellos que hacen camino *Y no aguardan a que sea mañana* *Que viva la tierra que no discrimina* *Que sin ver la mano que riega su vida* *Florece y de nuevo germina* *Que viva la gente que hace* *Que vuelva a probar el sabor de la* *Vivan los hombres que no esperan nada* *A ellos envidio con todas mis ganas* *Que vivan aquellos que hacen camino* *Y no aguardan a que sea mañana* *Que viva la tierra que no discrimina* *Que sin ver la mano que riega su vida* *Florece y de nuevo germina* *Que viva la gente que hace* *Que vuelva a probar el sabor de la vida*	That without seeing the hand that waters his life It blooms and springs again Long live the people who help me Taste the flavor of... Long live the people that don't expect anything I envy them with all my will Long live those who make their way And that do not wait for it to be tomorrow Long live the land that does not discriminate That without seeing the hand that waters his life It blooms and springs again Long live the people who help me Taste the flavor of life again

REINTERPRETED SONG SAMPLE

HIJOS DEL CAÑAVERAL

ORIGINAL LYRICS	TRANSLATION
Desde que nacimos *Nuestra mancha de plátano salió del mismo racimo* *Somos hermanos del mismo horizonte* *Todos nos criamos en la falda del monte* *Crecimos, pero pa' que otro se aproveche* *Somos un pueblo con dientes de leche* *Los hijos del trabajo sin merienda* *La limonada para el capataz de la hacienda* *Todo lo que sobrevive* *Somos la caña fermentada del Caribe* *Pero aunque la historia nos azota* *Somos como una botella de vidrio que flota* *La central Aguirre la pusimo' a producir* *Sin saber leer ni escribir* *Y la depresión la curamos sin jarabe* *Porque caminamos al compás de la clave* *Nuestra raza por naturaleza es brava* *Salimos de la tapa de un volcán con lava* *No hay identidad dicen algunos* *Pero aquí todos llevamos en la espalda el número 21* *Aprendimos a caminar hace rato* *Con un pie descalzo y el otro con zapato*	Since we were born Our banana stain came out of the same plant We are brothers of the same horizon We all grew up on the slopes of mountains We grew up, but for another to take advantage We are a town with baby teeth The children of work without snacks The lemonade for the foreman of the hacienda Everything that survives We are the fermented cane of the Caribbean But although history is whipping us We are like a glass bottle that floats We made the Aguirre plant start producing Without knowing how to read or write And we cured the depression without medicine Because we walk to the beat of the key Our race by nature is brave We came out of the top of a volcano with lava There's no identity, some say But here we all carry the number 21 on the back We learned to walk a while ago With one foot barefoot and the other with a shoe With the cacique's medal in the pawnshop

Con la medalla del cacique en la casa de empeño	We are the owners of a country without an owner
Somos los dueños de un país sin dueño	
	Children of the sugarcane field
Hijos del cañaveral	We never drop the drool
Nunca se nos cae la baba	This race is always brave
==Esta raza siempre es brava==	Although the storm blows
==Aunque sople el temporal==	So you can feel the caliber
Pa' que sientas el calibre	From a horse without a rider
De un caballo sin jinete	See how it runs free
Mira como corre libre	It is reflected in the machete
Se refleja en el machete	We are the sprinkler when we have breakfast
Somos el roció cuando se desayuna	We are the tide when dancing with the moon
Somos la marea cuando baila con la luna	We dry the sweat with wind, without a towel
Nos secamos el sudor con el viento sin toalla	And we perfume ourselves with the salt of the beach
Y nos perfumamos con la sal de la playa	When the sun hangs the clouds on the clothesline
Cuando el sol cuelga las nubes en el tendedero	Of coconut water are the downpours
De agua de coco son los aguaceros	We dream from the same shore
Soñamos desde la misma orilla	Without losing the way because here the cucubanos shine
Sin perder el camino porque aquí los cucubanos brillan	
	The hurricane is coming and we pray to the cross
==Viene el huracán y le rezamos a la cruz==	And we play cards when the lights go out
==Y jugamos brisca cuando se va la luz==	The heat warms our beer
El calor nos calienta la cerveza	And we bathe in the lake
Y nos bañamos en el lago	Until they open the dam
Hasta que abran la represa	Here on Good Friday you eat yautia
Aquí los viernes santo se come yautia	Here the three wise men come from Juana Díaz
Aquí los reyes magos vienen de Juana Díaz	We give piragüas to the deceased
Pelamos paragüas a los difuntos	And in the town festivals, we get dizzy together
Y en las patronales en la caja e' muerto nos mariamos juntos	What's ours, nobody can't take away
Lo nuestro no hay nadie que nos los quite	Because no matter how much snow they throw here, it always melts
Porque por más nieve que tiren aquí la nieve se derrite	Although they plant the roots as they like
Aunque siembren las raíces como les dé la gana	Güanabana plants do not give apples
Los palos de güanabana no dan manzanas	
Hijos del cañaveral	Children of the sugarcane field
Nunca se nos cae la baba	We never drop the drool
Esta raza siempre es brava	This race is always brave
Aunque sople el temporal	Although the storm blows
Pa' que sientas el calibre	So you can feel the caliber
De un caballo sin jinete	From a horse without a rider
Mira como corre libre	See how it runs free
Se refleja en el machete	It is reflected in the machete
Hijos del cañaveral	Children of the canefield
Nunca se nos cae la baba	We never drop the drool
Esta raza siempre es brava	This race is always brave
Aunque sople el temporal	Although the storm blows
Pa' aprender a defendernos	
Nunca fuimos a la escuela	
Aunque el toro tenga cuernos	To learn to defend ourselves

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Nuestro hogar tiene vuela	We never went to school
A latigazo limpio desde el descubrimiento	Although the bull has horns
No pudieron, seguimos con el mismo acento	Our home has fly
Nuestro aguante a sido digno	We've been whiplashed since the discovery
Somos los versos que no cantan en nuestro himno	They could not, we continue with the same accent
Hay que soltar los barcos del muelle	Our endurance has been worthy
Esta carreta ya se mueve sin bueye	We are the verses that we do not sing in our hymn
Al colono los bajaremos del trono	You have to let go the boats from the dock
Pa' que nuestra bandera cante en un solo tono	This wagon is already moving without an ox
	To the settler we will lower them from the throne
En el cuatro Luisito Sans	So our flag sings in one tone
En el bongó Antony Carrillo	
¡Háblale a los santos, dale!	In the cuatro Luisito Sans
	In the bongo Antony Carrillo
	Speak to the saints, go!

PRECIOSA

ORIGINAL LYRICS	TRANSLATION
Yo sé lo que son los encantos	I know what's enchanting
De mi borinquen hermosa	about my beautiful Borinquen
Por eso la quiero yo tanto	That's why I love her so
Por siempre la llamaré preciosa	and I'll always call her Beautiful
Yo se de sus hembras trigueñas	I know of her darkly colored women
Se del olor de sus rosas	Know the smell of her roses
Por eso a mi tierra riqueña	For this my rich earth
Por siempre la llamare preciosa	I will always call her Beautiful
Isla del caribe	Island of the Caribbean
Isla del caribe	Island of the Caribbean
Borinquen	Borinquen
Preciosa te llaman las olas	Beautiful, the waves of the sea that bathe you call you
Del mar que te baña	Beautiful for being enchanting
Preciosa por ser un encanto	for being an Eden
Por ser un edén	and you have the nobility
Y tienes la noble hidalguía	of mother Spain
De la madre España	and the fiery song of the brave indigenous
Y el fiero cantio del indio bravío	You also have it
Lo tienes también	
	Beautiful, the bards that sing your history
Preciosa te llaman los bardos	Call you
Que cantan tu historia	It doesn't matter that the tyrant treats
No importa el tirano te trate	you with black hatred
Con negra maldad	You would be beautiful without a flag
Preciosa serás sin bandera	without laurels, or glory
Sin lauros, ni gloria	Beautiful, Beautiful
Preciosa, preciosa	the sons of liberty call you
Te llaman los hijos de la libertad	Beautiful, the bards that sing your history
Preciosa te llaman los bardos	Call you
Que cantan tu historia	It doesn't matter that the tyrant treats
No importa el tirano te trate	you with black hatred
Con negra maldad	You would be beautiful without a flag

Preciosa seras sin bandera	without laurels, or glory
Sin lauros, ni gloria	Beautiful, Beautiful
Oh te llaman los hijos de la libertad	the sons of liberty call you
Preciosa te llevo dentro	Beautiful, I carry you with me
Muy dentro di mi corazón	Inside my heart
Y mientras más pasa el tiempo	Because while time passes
En ti se vuelca mi amor	My loves for you is always there
Porque ahora es que comprendo	Because now I understand
Porque ahora es que comprendo	Because now I understand
Que aunque pase lo que pase	that regardless of what happens
Yo seré puertorriqueño	I will be Puerto Rican
Yo seré puertorriqueño	I will be Puerto Rican
Por donde quiera que ande, oh	Wherever I walk, ooohhh
Por que lo llevo en la sangre	Because I carry it in my blood
Por herencia de mis padres	Because of the heritage of my parents
Y con orgullo repito	And with pride I repeat
Yo te quiero Puerto Rico	I love you Puerto Rico
Yo te quiero Puerto Rico	I love you Puerto Rico
	And that is why today
Y por eso es que me nace hoy	
Dedicarle este canto	I want to dedicate this song
A ese noble jibarito Rafael	to that noble countryman Rafael
Y a mi isla del encanto	and to my island of enchantment
Yo te quiero Puerto Rico	I love you Puerto Rico
Yo te quiero Puerto Rico	I love you Puerto Rico

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