

Amistad Curriculum

— charting the AfroAtlantic cultural flow —

Background

The Amistad Curriculum is a music history curriculum developed by the [Culture Atlas](#) team for the [Amistad Caribbean Arts Camp](#). The primary author of the curriculum is Ken Bilby with additional contributions and editing by Banning Eyre, Jackie Warren, Miguel Cuni, Julie Hutchison, and Chris Chapman. Over the past several years our online curriculum has evolved into a growing collection of videos (300+), Images (200+), inter-connecting documents (50+) and other resources.

(Additional Amistad Library components include [World Music Videos](#) and [Percussion Videos](#).)

Document Key & Summary Curriculum Videos

- Document Key
 - Videos produced by CRLLC are accessed via Vimeo links; this document includes links to additional text files & third party Web videos
 - [Links to Wikipedia articles are highlighted](#)
 - [Links to web videos and other internet resources are in red text.](#)
- Summary Curriculum Videos
 - AfroAtlantic Flow (Banning Eyre) — four overview videos
 - [AfroAtlantic Flow Intro](#) (2:57) — [VideoGuide](#)
 - [The Atlantic Slave Trade & its Legacies](#) (6:25) — [VideoGuide](#)
 - [Cultural Legacies: African Diaspora](#) (4:30) — [VideoGuide](#)
 - [Cultural Legacies: Africa](#) (4:01) — [VideoGuide](#)
 - [Amistad Curriculum summary video](#) (5 minutes) — an overview of the curriculum as presented in the 2020 Amistad Virtual Camp
 - [Amistad Video Library](#) — a collection of percussion and summary videos produced by CRLLC on various world cultures

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1 — African Origins and Elements of African Music

KEY TAKEAWAY POINTS (African Origins & Elements of African Music)

- African culture survived the ordeal of [slavery](#) to become a global shaping force.
- [African culture was and is very diverse](#) (more than 3,000 languages) and so there are different types and degrees of African influences—this helps explain the complex variety of AfroCaribbean musical genres today.
- African and European influences intermixed to varying degrees in the Caribbean & Americas, running from heavily African (“neo-African”) to heavily mixed with European or local indigenous elements (“[creolized](#)”).
- Key aspects of [African music](#) include:
 - Emphasis on rhythm, rhythmic intensity, and rhythmic complexity, common utilization of [polyrhythms](#) (multiple interlocking rhythms played at the same time) and other forms of rhythm structures
 - Antiphonal ([call and response](#), leader and chorus) structure, using instrumentation, voice and/or dance
 - Song structure that features short, repetitive melodic cells or bars ([ostinato](#) principle) and creative use of repetition as a framework for improvisation
 - Collective participation, often with little or no distinction between performers and audiences

DETAILED TEXT (African Origins & Elements of African Music)

- [African Origins & Elements of African Music](#)

VIDEOS (African Origins & Elements of African Music)

- **Featured Videos (Culture Project)**
 - [Congo Music Intro: Traditional Sounds](#) (2:32) - [VideoGuide](#)
 - [Nigeria: Yorubaland](#) (1:28) - [VideoGuide](#)
- **Related Performance Videos (Culture Project)**
 - [Ewe Drumming](#) (0:29) — *The drum ensembles of the [Ewe people](#) of [Ghana](#) and [Togo](#) exemplify the rhythmic complexity of much West African music.*
 - [Ewe in Ghana: Agbadza](#) (1:54) — *[Agbadza](#) is an Ewe recreational music and dance style that grew out of older traditions associated with war.*
 - [Slow Agbekor Drumming](#) (0:54) — *Like Agbadza, Ewe Abgekör music and dance were once associated with war but are now purely recreational.*

- [Nigerian Yoruba Bata Drum](#) (0:54) — The [batá drums](#) of the [Yoruba people](#) of [Nigeria](#) and [Benin](#) (seen here) were brought to [Cuba](#) in the 19th century, where they were incorporated into the Afro-Cuban [Santería](#) religion.
- [Yoruba Bata Ensemble of Nigeria Call](#) (4:14) — Like many other kinds of drumming in West Africa, Yoruba batá drumming involves intricate musical communication with dancers.
- **Related Web Videos**
 - [LA Drivers Union \(Smithsonian\)](#) (4:21) — A taxi drivers' union in [Ghana](#) playing a new musical style they invented, showing the creativity of many African musicians and the adaptability of complex African rhythmic traditions to new kinds of instrumentation.

IMAGES & CAPTIONS (African Origins & Elements of African Music)

- Group 1 (Yoruba [batá drums](#): West Africa/Nigeria to Cuba)
 - [Africa–Batá drummers](#) — Batá drums have been used for centuries by the [Yoruba people](#) of southwest Nigeria to honor and celebrate deities known as [òrìsà](#).
 - [Caribbean–Batá drummer](#) — Members of Yoruba-Man Y Su Grupo with batá drums (center), [Bayamo](#), Cuba. Batá drums were introduced in Cuba by enslaved Africans in the 19th century and remain important in the Afro-Cuban Lucumí ([Santería](#)) religion. Their design has changed over time; only recently have women begun to play batá in Cuba.
- Group 2 ([Akan](#) standing drum: West Africa/Ghana to [Suriname](#) and [French Guiana](#))
 - [Africa–Apentemma drum ensemble](#) — Drum ensemble of kind used by [Akan](#) and neighboring peoples in Ghana.
 - [Africa–Atumpan](#) — [Atumpan](#) (“talking drums”) used by Akan and neighboring peoples in Ghana.
 - [Caribbean–Aluku Drum](#) — African-style drum used by the [Aluku](#) (Boni) people of [French Guiana](#) and [Suriname](#).
 - [Virginia–Plantation Drum](#) — African-style drum found on slave [plantations](#) in [Virginia](#), collected during the 18th century.
- Group 3 (Congolese horizontal type drum: Central Africa to broader Caribbean)
 - [Africa–Belgian Congo](#) (1950s) — Drummers using techniques widely employed in [Congo](#) and neighboring areas of Central Africa. Drums are turned on their sides and sat upon, and feet are used to increase tension on head and change pitch while playing. Photo taken in 1950s.

- [Caribbean–Kumina \(Jamaica\)](#) — Drummer playing bandu drum associated with the African-Jamaican [Kumina](#) religion, coming from Congo roots.
- [Caribbean–Kalinda \(Trinidad\)](#) — Drummer playing drum associated with the Afro-Trinidadian [Kalinda](#) dance and related stick-fighting tradition, coming from Congo roots.
- [Caribbean–Gwoka \(Guadeloupe\)](#) — Drummer (in center) playing ka drum associated with the [Gwoka](#) (Gros-Ka) tradition of the French Caribbean island of [Guadeloupe](#), coming from Congo roots.

2 — The Slave Trade and the Influence of the African Diaspora

KEY TAKEAWAY POINTS ([Atlantic Slave Trade](#) & African Diaspora Influence)

- African culture survived the ordeal of [slavery](#) to become a global shaping force. (This is worth repeating.)
- The more than 10 million displaced slaves of the [African diaspora in the Americas](#) stretched across most of the countries of the Caribbean and Americas, from Canada to Argentina.
- The African diaspora impacted both the musical traditions of these countries and their broader cultural outreach in varying degrees.
- In many countries of the Western Hemisphere there are numerous musical genres with Africa influence that are not particularly popular beyond the immediate country of origin.
- In some cases such as those listed below, however, the influence of particular regional musical genres reached global proportions.
 - American genres of [blues](#), [jazz](#), [gospel](#), [rock](#), [soul](#), [funk](#), and [hip-hop](#)
 - Argentine [tango](#)
 - Jamaican [reggae](#)
- The two regions in the Western Hemisphere with the most descendants of the African diaspora and the richest and most varied assortment of African-related musical traditions are Brazil and the Caribbean.
- Our study of the music of the Caribbean is thus best understood as one cultural subset of [the broader African diaspora](#).

DETAILED TEXT (Slave Trade & African Diaspora Influence)

- [Slave Trade & African Diaspora Influence](#)

KEY WEB LINK (Slave Trade & African Diaspora Influence)

- [The Atlantic Slave Trade in Two Minutes \(Slate.com\)](#) — a powerful animation

VIDEOS (Slave Trade & African Diaspora Influence)

- **Featured Videos (Culture Project)**
 - [Ghana: The Gold Coast](#) (1:04) - [VideoGuide](#)
 - [Cuba: Calabar Culture](#) (1:52) - [VideoGuide](#)
- **Related Performance Videos (Culture Project)**

- [Tumba Francesa, Guantanamo, Cuba \(2019\)](#) (9:43) — Created by [Haitian](#) immigrants to Cuba beginning in the late 18th century, [tumba francesa](#) blended European ballroom dancing with African drumming traditions.
- [Ven A Bailar Mi Rumba, Grupo Timbalaye, Havana, \(2019\)](#) (5:54) — Grupo Timbalaye is one of a number of younger rumba groups that have adapted the rumba tradition to the tastes and aesthetics of a new generation of Cubans.
- [Tajona, Compania BanRarra, Havana \(2019\)](#) (8:36) — [Tajona](#), originally associated with eastern Cuba, was introduced there by immigrants from Haiti and [Jamaica](#), who blended European-derived maypole traditions with Afro-Caribbean music and dance.
- [Ballet Folklórico Cutumba, Santiago de Cuba \(2019\)](#) (22:50) — Long continuous performance of a staged ritual, showing music, dance, costuming, and other elements from the [Yoruba](#)-derived Afro-Cuban religion known as [Santería](#).
- **Related Web Videos**
 - [Brasil: Samba to Bossa Nova, BBC](#) (15:04) — A brief BBC overview of Afro-Brazilian popular music.
 - [Samba Olodum batuque bom](#) - (5:01) — The famous Afro-bloco group [Olodum](#), from [Bahia](#), pioneered a new form of [samba](#) that incorporated influences from [reggae](#) and other [African diasporic](#) musics.
 - [Elis Regina: Aquarela do Brasil](#) (2:41) — Experimental remake of a well-known Brazilian song performed by [a prominent figure](#) in the mixed genre known as [MPB \(Música popular brasileira\)](#).
 - [Joao Gilberto: Desafinado](#) (4:15) — Brazilian [bossa nova](#) classic composed by [Antônio Carlos Jobim](#), performed here by [João Gilberto](#).
 - [Choro Music: Noites Cariocas, Dudu Maia e Regional ao vivo no Clube do Choro](#) (5:13) — Example of Brazilian popular style known as [choro](#), which originated in [Rio de Janeiro](#) in the 19th century.
 - [Peru Negro Toro Mata Aniversario de Lima, 2014](#) (9:41) — Performance of neo-traditional Afro-Peruvian music and dance by a folkloric ensemble.
 - [Maria Lando: Susana Baca](#) (5:38) — A popular song by the foremost star of the recent folkloric Afro-Peruvian musical revival.
 - [Colombian Cumbia: Gaiteros de San Jacinto, Viene Amaneciendo Colombia](#) (4:08) — Performance by a group from the coastal Caribbean region of Colombia that specializes in local Afro-Colombian genres such as [cumbia](#), [porro](#), and [bullerengue](#). The long flutes they use, called [gaitas](#), are thought to be of Amerindian origin.

IMAGES & CAPTIONS (Slave Trade & African Diaspora Influence)

- [Griots and Lute, Senegal](#) — [Griots](#) are traditional musicians and oral historians in West Africa. Though few griots were captured as slaves, their music and memories of history did travel with the captives, and helped shape New World African culture.
- [Slave Ship, Wood Engraving detail, 1789](#) — This wood engraving shows the crowded and unhealthy conditions in which African captives were kept on ships during the [Middle Passage](#). Many died along the way.
- [Slave Ship Model](#) — This cross section of a [slave ship](#) model shows where the captives were kept, in the middle deck, between the cargo and the main deck, without room to stand up.
- [Plantation Frolic Scene](#) — On [plantations](#), there were occasions when slaves were allowed to make music and dance. These were sometimes referred to as “frolics.” In settings like this, new musical styles emerged.
- [19th Century Plantation Wedding Dance](#) — A wedding dance at a South Carolina [plantation](#) involved remnants of African culture, the banjo, the drum on the left, the all-seeing eye hung on the door above the banjo player, and the frog, a symbol of movement between worlds: land and water, this land and the land of the ancestors.
- [HMS Brisk and Emanuela](#) — These are examples of large [slave ships](#) built at the height of the trade, capable of carrying hundreds of crowded human slaves.
- [NegroLife at the South by Eastman Johnson](#) — In the slave quarters of a [plantation](#), life went on: courtship, child-rearing, housework and music-making.
- [Danse Des Nègres, Musée d'Aquitaine](#) — For exercise, slave ship crew would force captives to dance on the deck of the ship, often by the lash of a whip.

3 — Caribbean Music and Religion

KEY TAKEAWAY POINTS (Caribbean Music and Religion)

- Religious traditions, both African and European, have historically played a vital role in Caribbean music.
- During the 400 years of the [slave trade](#) in the Caribbean, European musical and religious traditions were encouraged while African traditions were suppressed.
- Despite all efforts against it, traditional African-based forms of religious and spiritual expression survived everywhere in the Caribbean.
- African [religious](#), [musical](#) and [dance](#) traditions are all deeply interconnected, and today most vital neo-African musics in the Caribbean are still intimately tied to African-derived religious traditions.
- African-related religious and musical traditions of Cuba include:
 - [Santería](#) (also known as Lucumí) — based on the traditions of the [Yoruba](#) people of West Africa ([Nigeria](#) and [Benin](#)) and the worship of Yoruba divinities
 - [Palo Monte](#) (also known as Palo Mayombe) — originated in the Congo-Angola region of Central Africa, featuring songs in a language related to [Kikongo](#)
 - [Abakuá](#) — formed in the Cuban cities of [Havana](#) and [Matanzas](#) during the 19th century by Africans primarily from the [Calabar](#) region of contemporary [Nigeria](#)

DETAILED TEXT (Caribbean Music & Religion)

- [Caribbean Music & Religion](#)

VIDEOS (Caribbean Music and Religion)

- **Featured Videos (Culture Project)**
 - [Cuba: Haitian Cultural Influences](#) (3:10) - [VideoGuide](#)
 - [Jamaica: Rastafari Culture](#) (3:24) - [VideoGuide](#)
 - [Jamaica: Roots of Reggae](#) (3:38) - [VideoGuide](#)
 - Jamaica: Reggae Bomb (time) - VideoGuide
- **Related Performance Videos (Culture Project)**
 - [Cajon Pa' Los Muertos, Solar de Ika, 2019, Santiago de Cuba](#) (1:18) — *Cajon Pa' Los Muertos is a recently-formed Afro-Cuban religion that draws on the music, dance, and spiritual concepts of older Afro-Cuban religious traditions such as [Palo Monte](#) and [Santería](#).*

- [Canto Abakua, Toque Abakua, 2019, Solar de la California, Havana, Cuba](#) (11:38) — The Abakua society has had a strong influence on the [rumba](#) tradition; here, Abakua-based music is played on rumba instrumentation (including conga drums), while two Íreme (Abakua masked dancers) perform.
- [Canto A Obane, Toque Abakua, 2019, Solar de la California, Havana, Cuba](#) (13:46) — A long oration in the esoteric language of Abakua leads to a song honoring the Abakua leadership and elders and the tradition's roots in the [Calabar](#) region of [Nigeria](#). This performance features rumba instrumentation rather than the traditional sacred drums of Abakua.
- [Columbia Toque Abakuá, 2019, Solar de la California, Havana, Cuba](#) (6:43) — Members of the Abakua society perform a song in the sub-style of rumba known as "[columbia](#)."
- [Homenaje a Chano Pozo, Toque Abakuá, Solar de la California, Havana, 2019](#) (6:46) — Members of the Abakua society perform a tribute in rumba style to the famous Cuban drummer and percussionist [Chano Pozo](#), who migrated to the United States in the late 1940s, where he played a major role in the formation of [Latin jazz](#). Pozo was himself an Abakua member.
- [Son de la Loma: Santa Barbara, Pinar Del Rio, Cuba, 2018](#) (4:48) — Performance in son style of a song praising the [Yoruba](#) deity [Changó \(Sango\)](#), who in the Cuban [Santería](#) religion became fused with the [Catholic Saint Barbara](#). The song was composed and originally made famous by the popular Cuban duet Celina y Reutilio.
- **Related Web Videos**
 - [Palo ceremony in Santiago de Cuba, 2014, Necee Hanks](#) (3:55) — Performance of a devotional song during a ceremony in the [Palo](#) tradition, stemming from Central African (primarily [Congo](#)) roots.
 - [Haitian Vodou ceremonial music and dance, 2017](#) (5:41) — Performance of music and dance of the [Vodou](#) religion, derived primarily from West African (mostly [Ewe-Fon](#)) sources.
 - [Kumina ceremonial music at a wake, Kuumba Kumina Group, 2020, Jamaica](#) (10:15) — Performance of [Kumina](#) music, from Central African (Congo-Angolan) roots, to honor a deceased member of the community during a wake in [St. Thomas parish](#) in the eastern part of Jamaica.
 - [Nyabinghi ceremony at a Rastafari tabernacle in Jamaica, 2017](#) (1:23) — Brief segment of a contemporary [Rastafarian](#) ceremony of worship, showing the traditional spiritual music known as [Nyabinghi](#), which was an important influence in the development of Rastafarian [reggae](#) in the 1960s and 70s.

IMAGES (Caribbean Music and Religion)

- [Abakua Costume](#) — The ceremonial costumes worn by [Abakuá](#) masked dancers (embodying figures known as *Íreme*) invest their wearers with spiritual power.
- [African Reform Church Of God, Jamaica](#) — A traditional [Rastafarian](#) church in western Jamaica, showing an early version of the [Nyabinghi](#) drum ensemble used in Rastafari worship.
- [Cajon Pa Los Muertos, Havana](#) — Musicians performing for a ceremony in the Afro-Cuban religious tradition of Cajon Pa Los Muertos, which is named after the box-like square instruments seen here, used as drums (known as [cajon](#)).
- [Santeria Centro Habana](#) — Performances of music and dance in the Cuban [Santería](#) religion sometimes feature elaborate costumes that represent particular [Yoruba](#)-derived divinities.

4 — Musical Bridges between the Caribbean and the Wider World

KEY TAKEAWAY POINTS (Musical Bridges)

- Caribbean music arose from a complex interaction between the Caribbean islands and cultures from many parts of the world
- Given its complex origins, the fact that Caribbean people & cultures have spread across the globe, and modern communication technologies, Caribbean music has had an enormous influence around the planet.
- [Hip hop](#) is one example, with many influential figures having strong Caribbean family connections:
 - [DJ Kool Herc](#) ([Jamaica](#))
 - [Grandmaster Flash](#) ([Barbados](#))
 - [Afrika Bambaataa](#) ([Jamaica](#) and [Barbados](#))
 - [KRS-One](#) ([Jamaica](#))
 - [Heavy D](#) ([Jamaica](#))
- One of today's most commercially successful international varieties of Latin music started off in the 1980's as [Reggae en Español](#), popular in [Panama](#), before spreading first to [Puerto Rico](#) (where it was called "underground"), and then exploding in the 1990's across the broader Caribbean and beyond as [Reggaeton](#).
- There have been significant Caribbean influences on modern African music:
 - [Trinidadian calypso](#) influenced the development of a new type of West African dance music known as [highlife](#) in the early 20th century
 - in Central Africa, Cuban music arrived on records brought by sailors starting in the 1930s, which contributed to the development in the 1950s and 60s of a new guitar-based style known at first as "rumba," then as "Congo Jazz," which eventually morphed into "[soukous](#)"
- There are ongoing mirroring actions of cultures and music on both sides of the Atlantic Ocean.

DETAILED TEXT (Musical Bridges)

- [Musical Bridges](#)

VIDEOS (Musical Bridges)

- **Featured Videos (Culture Project)**
 - [Ghana: The Gold Coast](#) (1:04) - [VideoGuide](#)
 - [Cuba: Calabar Culture](#) (1:52) - [VideoGuide](#)
 - [Cuba: Haitian Cultural Influences](#) (3:10) - [VideoGuide](#)

- [Jamaica: Rastafari Culture](#) (3:24) - [VideoGuide](#)
- **Related Web Videos**
 - [Brasil: Samba to Bossa Nova. BBC](#) (15:04) — A brief BBC overview of Afro-Brazilian popular music.

IMAGES & CAPTIONS (Musical Bridges)

- [ET Mensah Tempo's Band LP2](#) — Caribbean [calypso](#) provided a model for the music called [highlife](#) in West Africa. The British brought soldiers from [Trinidad](#) and elsewhere to fight wars in [Ghana](#). Calypso came with them. [E.T. Mensah](#) became the king of highlife in Ghana.
- [ET Mensah Tempos Melodies LP.jpg](#) — This album cover shows how instrumentation from [American jazz](#) as well as Caribbean genres such as [calypso](#) became part of West African highlife music.
- [Ceramic Ethiopia Reggae Africa](#) — This decorative ceramic piece made in the shape of the African continent (and painted in the [Rastafarian](#) colors of red, gold, and green) suggests the role Jamaican [reggae](#) music has played in forging connections between the peoples of Africa and the [African diaspora](#).
- [BB King's Blues Club Neon Sign](#) — [Blues](#) club started by [B.B. King](#), which over the years has hosted not only American blues artists, but also musicians representing many other African diasporic musical traditions.
- [BB King and Lucille \(his guitar\)](#) — American blues great B.B.King, who in the 1970s performed for large audiences in Africa. The blues tradition influenced popular music in certain African countries such as [Mali](#).
- [DJ Kool Herc](#) — Jamaican-born Bronx resident Clive Campbell (better known as [DJ Kool Herc](#)), widely considered “The Father of Hip Hop.” In the 1970s, he blended Jamaican sound system practices and reggae performance styles with African American rapping and music to help create [hip hop](#).
- [Tango Dancers](#) — The world-famous Argentinian (and Uruguayan) genre of music and dance known as [tango](#) is derived partly from African (and Afro-Cuban) sources.
- [Tego Calderon](#) — Puerto Rican rapper and reggaeton artist [Tego Calderon](#) is widely respected for his socially conscious lyrics. He has used his renditions of popular North American and Jamaican-influenced styles such as hip hop and [reggaeton](#) to nudge many younger Puerto Ricans (and other Latinx fans) back to their own Afro-Latin musical and cultural roots.
- [Tiken Jah Fakoly](#) — African reggae singer [Tiken Jah Fakoly](#), who hails from [Côte d'Ivoire](#), West Africa. Known for his incisive political commentary, Fakoly is one of the most popular African reggae artists of recent years. [Reggae](#), born in Jamaica, remains popular across the African continent.

5 — Carnivals and Festivals

KEY TAKEAWAY POINTS (Carnivals & Festivals)

- Caribbean [carnivals](#) and festivals spring from a variety of European and African religious, cultural, and musical traditions, varying considerably by locale.
- Traditional annual carnivals tied to the European [Catholic calendar](#) were transferred to Caribbean colonies, and featured massive parades, street parties, and extravagant behavior.
- During the 18th and 19th centuries, [enslaved Africans](#) and free blacks in the Caribbean took part in these carnivals, introducing music and dance traditions that radically changed the look and feel of these celebrations.
- Normally oppressive restrictions on African-derived cultural expressions were often relaxed during carnival, and prohibited practices like drumming and [masking](#) were often included.
- Carnivals also served as incubators for cultural and musical exchange between Europeans, Africans, and people from other parts of the world.
- Each of the Caribbean islands has a carnival or festival tradition of its own, and today some of the biggest and most vibrant Caribbean carnivals in the world are also found in North American and European cities.

DETAILED TEXT (Carnivals & Festivals)

- [Carnivals & Festivals](#)

VIDEOS (Carnivals & Festivals)

- **Featured Videos (Culture Project)**
 - [Trinidad & Tobago: Intro](#) (2:37) - [VideoGuide](#)
 - [Trinidad & Tobago: Indian & African Traditions](#) (2:33) - [VideoGuide](#)
- **Related Performance Videos (Culture Project)**
 - [Compania BanRarra-Comparsa](#) (6:49) — *Cuban folkloric troupes such as [Havana](#)-based BanRarra have developed choreographed versions of carnival street parades led by costumed groups (known as [comparsas](#)) for the stage.*
- **Related Web Videos**
 - [Comparsa en La Habana Vieja, 2016](#) (1:30)
 - [Comparsa 'Cabildo La Habana' Carnival Havana 2012](#) (1:15)
 - [Conga Santiaguera San Pedrito, 2011](#) (2:44)

- [Carnival in Martinique, French Antilles, Nou Pa Sav Group, 2016](#) (2:00)
- [Carnival in Guadeloupe, French Antilles, 2013, Nasyon a Neg Mawon](#) (4:51)
- [Carnival in Guadeloupe, French Antilles, 2019, Karata](#) (10:25)
- [Carnival in Trinidad & Tobago, 2012, Laventille Rhythm Section](#) (3:21)
- [Carnival in Trinidad & Tobago, 2011, Rhythm Section & Moko Jumbies](#) (2:31)
- [Jankunu Dancing in Spanish Town Square, Jamaica, 2012](#) (2:00)
- [Carnaval in Dominican Republic, Bulova, 2020](#) (4:43)
- [Gaga Festival in Dominican Republic, DEA Films, 2017](#) (2:21)
- [Guloyas Festival in Dominican Republic, 2011](#) (1:10) — promotional video
- [Fiesta de Santiago Apostol in Puerto Rico, 2017](#) (1:42)

IMAGES & CAPTIONS (Carnivals & Festivals)

- [19th Century AfroCuban Street Festival](#) — This painting by 19th-century artist [Victor Patricio de Landaluze](#) depicts the incorporation of African music and dance into Cuban carnivals and street festivals during the [slavery era](#).
- [Carnival Drummers, US Virgin Islands](#) — Drummers participating in the annual carnival in [Charlotte Amalie, St. Thomas](#), in the U.S. Virgin Islands.
- [Jonkonnu Maskers, Jamaica](#) — Masqueraders in the African-Jamaican Christmas festival known as [Jonkonnu](#) (or John Canoe).
- [Junkanoo Beller, Bahamas](#) — A costumed beller (bell-player) participating in the Junkanoo Christmas festival in [Nassau](#), the capital of the [Bahamas](#).
- [Moko Jumbies, US Virgin Islands](#) — Stilt-walking masqueraders performing a dance in the carnival of St. Thomas in the U.S. Virgin Islands. The [Moko Jumbie](#) figure, often seen in Eastern Caribbean carnivals, is derived from various [African masking traditions](#).
- [Samba Dancers](#) — The Brazilian city of [Rio de Janeiro](#) has one of the largest annual carnivals in the world. [Carnival in Rio](#) is closely linked to African-based [samba music](#), which is used to animate massive spectacles featuring competing groups of costumed dancers illustrating chosen themes.

6 — Musical Genres of Puerto Rico

KEY TAKEAWAY POINTS (Musical Genres of [Puerto Rico](#))

- General note - Puerto Rico's main indigenous musical traditions -- all of them closely tied to Puerto Rican identity -- are bomba, plena, and jibaro music. Puerto Rican musicians in New York City also played a predominant role in the creation of [salsa](#) music.
- [Bomba](#) — Created in the 17th century, bomba music developed as a means of political and spiritual resistance among enslaved people from West Africa working on the island.
- [Plena](#) — Plena is an Afro-Puerto Rican music of social commentary that over time became closely associated with labor organizing and protests
- [Jibaro Music](#) — Jibaro is a term used to refer to mountain people, who lived “in-land” in the heart of the island, and who are the backbone of [Puerto Rican culture](#).
- [Merengue](#) — Merengue is a Latin Caribbean [dance](#) music originally from the Dominican Republic, which became very popular in Puerto Rico beginning in the 1980s and has since spread to many other parts of the world
- [Salsa](#) — Salsa is a general term used to refer to pan-Latin [dance](#) music that developed from Cuban and Puerto Rican roots in [New York City](#) during the late 1960s and early 1970s. New York-based Puerto Rican musicians such as the [Fania All Stars](#) played a primary role in its creation.
- [Bachata](#) — Bachata is a genre of Latin American music and dance that originated in the [Dominican Republic](#) in the first half of the 20th century, combining indigenous, African and European musical elements. It became popular in Puerto Rico as well beginning in the 1990s.

DETAILED TEXT (Musical Genres of Puerto Rico)

- [Musical Genres of Puerto Rico](#)

VIDEOS (Musical Genres of (Puerto Rico)

- **Featured Videos (Culture Project)**
 - [Puerto Rico: Intro](#) (3:10) - [VideoGuide](#)
 - [Puerto Rico: Visual Artists](#) (1:18) - [VideoGuide](#)
 - [Puerto Rico: Architecture](#) (1:21) - [VideoGuide](#)
- **Related Web Videos**

- [Bomba: Puerto Rico](#) (2:20) — Video showing close interaction and communication between a [bomba](#) dancer and drummers.
- [Rhythms of Bomba, Michael de Miranda](#) (10:36) — Instructional video showing basic drumming parts for various regional styles of bomba.
- [Plena, Michael de Miranda](#) (3:13) — Instructional video demonstrating a few of the basics of Puerto Rican [plena](#) drumming.
- [Jibaro de Puerto Rico, Plena Cortaron a Elena](#) (3:05) — Folkloric performance of dancing to a Puerto Rican plena song combined with [jibaro](#) instrumentation.
- [Eddie & Charlie Palmieri: Vamonos Pa'l Monte](#) (8:09) — Performance of an Eddie Palmieri classic in 1970s salsa style.
- [Aguinaldo Jibaro Music Puerto Rico, Dios Lo Manda](#) (2:34) Informal performance of an aguinaldo in rural Puerto Rican jibaro style, featuring (alongside the guitar) a [cuatro](#).

IMAGES & CAPTIONS (Musical Genres of Puerto Rico)

- [Bomba Drum, Puerto Rico](#) — Type of drum used in [bomba](#), the main neo-African music and dance tradition of Puerto Rico.
- [Bomba Drummers, Puerto Rico](#) — The number of drummers in a Puerto Rican bomba ensemble can vary. Two or three occur most commonly, as seen here.
- [Cuatro Player, Puerto Rico](#) — Puerto Rican cuatro player Pepin Orengo at a festival in upstate New York. The [cuatro](#) is a ten-stringed lute derived from earlier European string instruments. Considered the “national instrument of Puerto Rico,” it is typically used in traditional [jibaro](#) styles such as [seis](#) and [aguinaldo](#).
- [Guiro Player, Puerto Rico](#) — The [guiro](#) is a percussion instrument used in several styles of Puerto Rican traditional music. Made from a gourd, it is a type of scraper, played by rasping a comb against it. It is thought to be one of the few surviving musical contributions made by the island’s indigenous [Taíno](#) people.
- [Los Pleneros De La 21, Nuyorican Group](#) — Like other Puerto Rican musical traditions, [plena](#) has spread to New York and other North American cities. Los Pleneros de la 21, based in East Harlem, New York, are one of the most popular plena groups residing outside of Puerto Rico.

7 — Cuban Popular Music, Part 1: Changui, Son & Cha Cha Cha

KEY TAKEAWAY POINTS (Cuban Popular Music, Part 1)

- General Note — This segment covers three genres of traditional Cuban music that have played a major role in the development of Cuba's national music.
- [Changui](#) — An eastern Cuban genre that formed the original basis of son music.
- [Son](#) — A rural genre from Eastern Cuba that was urbanized to form one of the country's main popular musical styles.
- [Cha Cha Cha](#) — A genre of Cuban music, as well as a popular dance style, which was developed from [danzón-mambo](#) in the early fifties and became very popular around the world.

DETAILED TEXT (Cuban Popular Music, Part 1)

- [Cuban Popular Music, Part 1 detailed text](#)

VIDEOS (Cuban Popular Music, Part 1)

- **Featured Videos (Culture Project)**
 - [Cuba: Intro](#) (4:13) - [VideoGuide](#)
 - [Congo Music: Rumba](#) (2:07) - [VideoGuide](#)
 - [Congo Music: Soukous](#) (2:42) - [VideoGuide](#)
- **Related Videos (Culture Project)**
 - [Changuiseritas de Guantanamo-Guararey de Pastora](#) (2:59) — *Performance by a youth group of a traditional song and dance in the changüí style of eastern Cuba.*
 - [Grupo Familia Bera-Para Enfrentar Al Guajiro-Changui en la casa de Rosa Chacon](#) (10:15) — *Performance by a traditional changüí group as part of a musical gathering in the eastern Cuban town of [Guantánamo](#).*
 - [Septeto Ignacio Piniero-Cancion1](#) (3:02) — *Performance of a traditional son by the current version of the [Septeto Nacional de Ignacio Pineiro](#), a group that has existed in various permutations since 1927.*
 - [Septeto Canambu-Changui a la Sanluisera](#) (6:11) — *Performance by Septeto Cañambú of an original composition blending [changui](#) and [son](#) (two closely-related styles originally played in eastern Cuba). Based in the town of [San Luis](#) near [Santiago de Cuba](#), Septeto Cañambú is known for its unique percussion instruments made from bamboo.*
 - [Septeto Canambu-Donde Tocan Los Soneros](#) (3:59) — *Performance of a [son montuno](#) by Septeto Cañambú.*

- [Bayamesas Son-Bailen Mi Rico Cha Cha Cha](#) (4:57) — Performance by Bayamesas Son, of Bayamo, of a song in cha cha cha style.
- [Vocal Universo-Popurrit de Cha Cha Cha](#) (5:45) — Performance of a piece in cha-cha-chá style by Vocal Universo, from [Pinar del Río](#) in western Cuba.
- [Grupo Timbalaye-Ven a Bailar Mi Rumba](#) (5:55) — Contemporary take on traditional rumba by the modern rumba group Grupo Timbalaye.

IMAGES & CAPTIONS (Cuban Popular Music, Part 1)

- [Beny More y su Orquesta Gigante](#) — Advertisement for Beny Moré y Su Orquesta Gigante. [Beny Moré](#) was one of the most popular singers in the history of Cuba. During the 1940s and 50s, he helped to make an urbanized version of the [son cubano](#) popular across the country.
- [Enrique Jorrín](#) — [Enrique Jorrín](#), a famous Cuban composer and violinist, is widely considered the inventor of the ballroom music and dance style cha-cha-chá.
- [Grupo Changui, Guantanamo, Cuba](#) — Group specializing in the changüí style of Eastern Cuba, one of the main musical ancestors of the son.
- [Marimbula](#) — The African-derived plucked bass instrument known as [marimbula](#) is one of the main instruments used in traditional Cuban changüí music.
- [Tres Player](#) — The guitar-like [tres](#), one of the most important instruments in changüí, was transferred to early rural versions of the [son cubano](#).

8 — Cuban Popular Music, Part 2: Music Campesino & Rumba

KEY TAKEAWAY POINTS (Cuban Popular Music, Part 2)

- General Note — Two major streams in Cuban traditional music, one coming largely from Spanish roots (campesino music), the other with primarily African roots (rumba).
- Campesino — a general term referring to rural Cuban genres using stringed instruments of Spanish origin.
- [Rumba](#) — an AfroCuban music & dance genre relying primarily on drums , percussion and vocals.

DETAILED TEXT (Cuban Popular Music, Part 2)

- [Cuban Popular Music, Part 2](#)

VIDEOS (Cuban Popular Music, Part 2)

- **Featured Videos (Culture Project)**
 - [Cuba: Intro](#) (4:13) - [VideoGuide](#)
 - [Cuba: The Cuban Revolution](#) (4:18) - [VideoGuide](#)
- **Related Videos (Culture Project)**
 - [Son De La Loma-Santa Barbara](#) (4:48) — *Performance in [son style](#) of a song praising the [Yoruba](#) deity [Changó \(Sango\)](#), who in the Cuban [Santería](#) religion became fused with the [Catholic Saint Barbara](#). The song was composed and originally made famous by the popular Cuban duet Celina y Reutilio.*
 - [Grupo Timbalaye-Ven a Bailar Mi Rumba](#) (5:55) — *Contemporary take on traditional rumba by the modern rumba group Grupo Timbalaye.*

IMAGES & CAPTIONS (Cuban Popular Music, Part 2)

- [Rumba Dancers, Camaguey, Cuba](#) — [The Cuban rumba](#) developed a dance of its own, mixing Spanish and African elements, which is now popular across the country.
- [Rumba, Havana](#) — Rumba drummers in [Havana](#). The traditional [conga drums](#) of rumba, seen here, spread from Cuba to many different styles of popular music played around the world, including [salsa](#), [jazz](#), [rock](#), and [funk](#).
- [Cuban singer With Guitar](#) — The guitar is one of the main instruments contributed by Spain to Cuban musical traditions. It is used in a variety of rural [guajira](#) styles across the country.

- [Tres Cubano](#) — The [tres](#), originally associated especially with Eastern Cuban styles such as [changüi](#) and [nengón](#), spread to other parts of the island and is now played in rural areas across the country.

9 — History of Jamaica

KEY TAKEAWAY POINTS (History of Jamaica)

- Spain was the first colonial power to take claim to Jamaica (1509), and after the British took over in 1655 the island was converted into a [plantation colony](#) fueled by slave labor.
- The thousands of the Africans who rebelled against colonial rule and escaped into the forests and mountains in the interior of the island became known as [Maroons](#).
- African-based musical traditions were historically important in [Jamaican Maroon](#) communities, and remain so today.
- There are other pockets of African cultural and musical traditions that survive in parts of Jamaica where music and dance traditions, such as [Kumina](#), remain strong.
- Most of Jamaica, however, has the kinds of [creolized](#) genres common throughout the Caribbean, blending European and African musical features. One particularly influential mixed Jamaican genre is [mento](#).
- In the 1940s and 50s, mento was brought to the capital of [Kingston](#) where it became the island's first urbanizing popular music.
- From the 1950s on, it contributed to the development of every new trend in [Jamaican music](#), including [ska](#), [rocksteady](#), [reggae](#), and [dancehall](#).
- Today, the influence of mento continues in the globalized versions of reggae and dancehall music that are played around the world, as well as [reggaeton](#).

DETAILED TEXT (History of Jamaica)

- [History of Jamaica detailed text](#)

VIDEOS (History of Jamaica)

- **Featured Videos (Culture Project)**
 - [Jamaica: Intro](#) (2:51) - [VideoGuide](#)
 - [Jamaica: The Maroons](#) (1:48) - [VideoGuide](#)
 - [Jamaica: Roots of Reggae](#) (3:38) - [VideoGuide](#)
 - [Jamaica: Rastafari Culture](#) (3:24) - [VideoGuide](#)
 - Reggae Bomb (time) - VideoGuide
- **Related Videos (Culture Project)**
 - [Accompong, Jamaica, 2019](#) (17:33) — Video showing important segments of the [Accompong](#) Maroon celebration held every 6th of January to commemorate the ancestors' struggle for freedom, culminating in the Treaty of 1739 with the British government.

- **Web Videos**

- [Charlemont's Rhumbakah Mento Band \(The Gleaner\) \(6:35\)](#) — Story of a [mento](#) band started by Jamaican high school students as part of an educational project to increase appreciation for traditional Jamaican culture and to provide creative opportunities for young students.

IMAGES & CAPTIONS (History of Jamaica)

- [Accompong Maroon Drummers](#) — [Jamaican Maroon](#) drummers from the community of [Accompong](#) at a Maroon celebration. The Maroons annually commemorate the freedom won by their ancestors from the British in 1739 with music and dance. The square frame drum known as [gumbe](#) plays the lead role.
- [Buru Drummers, Jamaica](#) — Buru is one of Jamaica's neo-African musical traditions. Its music provided the foundation for the [Rastafarian](#) religious music known as [Nyabingi](#), which went on to have an important influence on [reggae](#) music.
- [Kumina Drummer, Jamaica](#) — Jamaican [Kumina](#) drummer James Walker with two of the drums he made.
- [Mento Band \(1\)](#) — Rural Jamaican mento bands usually include banjo and rumba box (a plucked bass instrument derived from the Cuban [marimbula](#)). But they can also feature several other kinds of instruments, including, as seen here, clarinet.
- [Mento Band \(2\)](#) — [Mento](#) bands also often include guitar, as seen here.

10 — Repertoire Day 1 (Che Che Cole)

DETAILED TEXT (Che Che Cole)

- [Che Che Cole Background and Lyrics](#)

VIDEOS (Che Che Cole)

- **Featured Video (2020 Amistad Virtual Camp Performance Piece)**
 - [Che Che Cole](#) (4:14)
- **Related Videos (2020 Amistad Virtual Camp) - (time)**
 - [Add links to Sibelius arrangements?](#)
- **Web Videos (Che Che Cole)**
 - [‘Che Che Cole’ – Willie Colon & Hector Lavoe \(New York\) \(1969\)](#) - (3:31)
 - [‘Che Che Kule’ – Osibisa \(Ghana-London, 1972\)](#) - (6:32)
 - [‘Che Che Cole’ – Laberinto \(Mexico\) \(cumbia style, 1999\)](#) - (3:02)
 - [‘Che Che Cole’ – Antibalas \(NYC-Brooklyn\) \(Makossa style, 2003\)](#) - (4:07)
 - [‘Che Che Cole’ - Tego Calderon feat Victor Manuelle \(Puerto Rico, 2007\)](#) - (4:05)
 - [‘Che Che Cole’ – Marc Antony \(New York, 2014\)](#) - (3:29)
 - [‘Kyekye Kule’ – Ghana Bigshots \(Ghana, 2014\)](#) - (7:33)
 - [‘Che Che Cole’ – El Clan del Solar, 2017 \(Colombia\)](#) - (4:19)
 - [‘Che Che Kule’ – Afrosonics \(2018\)](#) - (6:49)
 - [‘Che Che Cole’ – Orquesta Oro Negro, Panama, 2019 \(Merengue style\)](#) - (3:29)

11 — Repertoire, Day 2 (Mary Ann by Rafael de Leon)

DETAILED TEXT (Mary Ann)

- [Mary Ann background](#)

VIDEOS (Mary Ann)

- **Featured Video (2020 Amistad Virtual Camp Performance Piece)**
 - [Mary Ann](#) (4:04)
- **Related Videos (2020 Amistad Virtual Camp) - (time)**
 - [Add links to Sibelius arrangements?](#)
- **Web Videos (Mary Ann)**
 - [Mary Ann: Roaring Lion, 1951, Trinidad](#) - (2:25)
 - [Mary Ann: José Curbelo & Tito Rodriguez, 1946](#) - (2:40)
 - [Mary Ann: Lord Invader, 1947, NYC](#) - (2:26)
 - [Mary Ann: Pupi Campo y su Orquesta, c. 1950](#) - (2:20)
 - [Mary Ann: Freddie Mitchell, 1951](#) - (2:37)
 - [Marianne: Lord Myrie, 1960, Jamaica](#) - (2:17)
 - [Sweet Mary Ann: Tony Tuff, 1983, Jamaica](#) - (3:18)

12 — Repertoire, Day 3 (St. Thomas)

DETAILED TEXT (St. Thomas)

- Anything to add here?

VIDEOS (Mary Ann)

- **Featured Video (2020 Amistad Virtual Camp Performance Piece)**
 - [St. Thomas](#) (4:52)
- **Related Videos (2020 Amistad Virtual Camp) - (time)**
 - Add links to Sibelius arrangements?
- **Web Videos (Che Che Cole)**
 - Anything to add here?

Amistad Dictionary

General Words and Terms

Creolized — Combining both African and European influences into a unique mixed style.

Diaspora — Any group of people that has been dispersed outside its traditional homeland, especially involuntarily, as with Africans during the trans-Atlantic slave trade.

Idiophone — A percussion instrument made out of naturally sonorous material, such as a cymbal.

Indigenous — Native to or particular to a specific country or region.

Offbeat — Syncopated, a musical accent and/or accents that are not centered on the rhythmic pulse.

Ostinato — A continuously recurring melodic fragment.

Syncopation — A shifting of the normal accent, usually by stressing the commonly unaccented beats (offbeats).

Vamp — To improvise an accompaniment, tune, etc.

Caribbean Instruments

Agogô — A bell, which may be the oldest samba instrument and is based on the simple or double Yoruba campanas (bells) of West Africa.

Batá — Set of three sacred **Yoruba** drums with two heads. From large to small, they are called Iyá, Itótele and Okónkolo. They are mostly used in folkloric groups and religious ceremonies of Santería.

Bembé Drums — Bembé drums are instruments of folk music in **Cuba**, and are played in celebrations of the same name in order to call the **Orishas** or saints. There are two types: one is characterized by its festive tone that is produced for the rejoicing of believers and deities. The other is played with a marked religious sense, in which an Oru de Igbo (a set of liturgical rhythms) is rigorously carried out. The bembé drums have three pieces: el cachimbo, la mula, and la caja. The bembé of Macagua is an exception since it has a fourth piece, the baja.

Bongos — A set of two small, connected drums made of wood and animal skin, which has its origin in the 19th century in eastern Cuba. The bongos were a principal instrument in [Cuban son](#), and later in [salsa music](#). The bongos are usually played held between the knees.

Botija — A ceramic jug with two openings, originally used to import Spanish olive oil or kerosene. It was used in early [son](#) in Cuba as a bass instrument.

Bomba Drums — Also called barriles, traditional drums played in Puerto Rican [bomba](#) music, made with barrels used to store rum. There are two types of these drums: the higher pitched drum is called the subidor (primo), and the low pitched drum is called burleador (segundo.)

Cata — Also called a log drum, widely used in different genres of Cuban folk music, including [tumba francesa](#) and [rumba](#).

Cajón — A percussion instrument from [Peru](#), a resonant wooden box that has become popular all over the world in such styles as [new flamenco](#), modern jazz and Afro-Latin-Caribbean music. In Cuba, it was used in early rumba, and is still used today.

Cascara — A pattern played with sticks on the metal shell of the [timbales](#) that provides a strong rhythmic stability. It is used in different styles, such as [salsa](#), guaracha, son, [bolero](#) and others.

Cencerro — A hand-held cowbell struck with a wooden stick, sometimes attached to the timbales in a fixed position. Usually played by the bongo player in the Coro section of the music.

Conga drum — Also known as the Tumbadora, an African-derived drum developed in Cuba that is very important in Afro-Caribbean music and now a worldwide phenomenon.

Chékere — A percussion instrument of varying size and of African origin, used in Cuban religious music, consisting of a dried gourd covered with beads woven in a net. Also can be referred to as güiro, agbe, agwe, or agüe.

Claves — A small percussion instrument formed by a pair of wooden cylindrical sticks, of Afro-Cuban origin; an important instrument to mark the rhythm of the music. Primarily used in groups of Cuban popular music, [salsa](#) and Latin American music.

Cuatro — A four-stringed instrument of the guitar family, similar to the Cuban [tres](#). It is used throughout Latin America, mainly in the folklore of Latin America, [Venezuela](#), [Colombia](#), [Cuba](#) and Puerto Rico.

Güiro — A small percussion instrument, made from a serrated dried gourd and played by scraping the grooved surface with a stick. It is used as accompaniment in different rhythms of Latin America, the Caribbean, and is used worldwide in many styles.

Güira — A percussion instrument of the Dominican Republic that is similar to the güiro, but is made of metal. It is an important instrument in [bachata](#) and [merengue](#).

Laúd — A stringed instrument that has 12 to 18 strings. It is present in rural areas of Cuba, mainly in peasant music.

Maracas — Handheld rattles or shakers filled with beans or pellets, made from gourds, coconut, wood, and now plastic.

Marimbula — Related to the African (Congolese) [thumb piano](#), it was originally used in Cuba in the eastern areas. It consists of a large wooden box with a sound hole and metal strips tuned in different bass tones, and is common in the genre of [changüí](#), as well as in older styles of son.

Palitos — Wooden mallets or sticks with a rounded or padded tip, used in various genres, especially rumba.

Pandera or pandereta — A handheld percussion instrument belonging to the group of frame drums with origins in the Middle East, India, Greece, and Rome. It is used in religious music, and it differs from the tambourine because it does not have rattles or jingles and is normally of a larger size. Used in Puerto Rican [plena](#) music.

Tambora — The Dominican tambora is a two-headed drum made of wood and animal skin, and is played strapped around the neck and/or rests on the lap. It is played with one hand and one stick, and has been a fundamental part of merengue groups throughout its history.

Timbales — Also known as Pailas, two connected, tuneable metal cylindrical drums used in many styles of Cuban music and Puerto Rican [salsa](#).

Tres — A string instrument derived from the guitar that emerged in rural eastern [Cuba](#). It has three sets of double strings, and is the primary instrument of the [Cuban son](#). It is characterized by repetitive [ostinato](#) lines known as the montuno, which was later taken up by the piano in Cuban dance music beginning in the 1930's.

Tumba Francesa drums — Used in the Afro-Haitian influenced [tumba francesa](#) from eastern Cuba, these drums include:

- [Catá](#) premier or redublé (the largest drum)
- The bulá and the second (the so-called "graves")
- The tamborita
- The chachás

Woodblock — A rectangular and hollow wood or sometimes plastic block that often is used attached to a set of [timbales](#) to play the [Clave rhythm](#).

Elements of Caribbean Music

Abanicó — The rimshot and roll of the [timbales](#).

Baqueteo — The basic rhythm played on the timbales in the [danzón](#).

Cierre — A written break or stop played by percussion or the entire rhythm section or ensemble.

Cinquillo — A five note rhythmic cell of Afro-Haitian origin, used in the Cuban [contradanza](#), habanera and [danzón](#), where it is highlighted in the baqueteo pattern played by the [timbales](#).

Clave — A five note, two measure rhythmic pattern (played on the claves or woodblock) that serves as the key or rhythmic foundation of most [salsa](#)-related styles. Another clave with a similar function is called 6/8 clave, originating in West African religious music.

Coro — The chorus of a song, which can refer to a sung group response to a call (soneo), or to name the section of music.

Décima — A verse with ten lines, using eight syllables, found in [son](#) and [rumba](#). These verses, inspired by real life, describe in a simple and profound way topics such as nature, loneliness, immigration and family.

Descarga — A jam session consisting of variations of musical themes, where free and spontaneous improvisations are made.

Estribillo — Chorus or [refrain](#).

Guajeo — A repeated [ostinato](#) pattern in string instruments, horn parts, and piano parts. It is sometimes called the montuno or the tumbao.

Mambo — A vamp section in the form of a [salsa](#) tune that highlights the horn section and may contain improvisation. It occurs prior to the moña, and is usually more ornate and longer.

Montuno — The repeated or [ostinato](#) pattern played by the piano. Also the name of a section in [salsa](#) song form that is the main groove and highlights the improvised vocal call and the group response (Coro and soneo).

Moña — A repetitive section near the end of a [salsa](#) tune that highlights the horn section and can be written or improvised (see [Mambo](#).)

Polyrhythm — From African music, many rhythms happening at once, while also locking in together.

Tumbao — The basic repeated or [ostinato](#) pattern played on the bass, and the [congas](#). In the contemporary form of Cuban popular dance music known as timba, the piano guajeos are also known as tumbaos.

Styles and Genres of Caribbean Music

Bolero — A musical genre in a slow tempo, originating with [trova](#) musicians in [Santiago de Cuba](#), but with its own musical characteristics; for example, its romantic lyrics and marked reflective character, which makes the bolero a dance associated with feelings, usually about love and lack of love. Of great sensuality, it has a close relationship with the [danzón](#) and the habanera, and became very popular in many Latin American countries. It also uses advanced harmonies, and is often combined with other genres, such bolero-son, bolero-cha, bolero mambo, and bolero moruno. The [bachata](#) also draws from the bolero tradition.

Bossa nova — A style of Brazilian popular music derived from samba and with a strong jazz influence, it was created in the 1950s. Some well known examples are songs such as "Garota de Ipanema" (The Girl from Ipanema) and "Chega de Saudade", both composed by [Antônio Carlos Jobim](#) and [Vinícius de Moraes](#).

- [The Girl from Ipanema, Gilberto/Getz](#) (4:51) — *music video*
- [Chega de Saudade, Gilberto](#) (3:20) — *music video*

Bomba — The first native music of [Puerto Rico](#), created in the sugar [plantations](#) by African slaves taken to Puerto Rico by the Spanish and French in the 1600s. The bomba drums are the main instruments, but the wooden sticks, called cuá, are used to strike the wood of the barrel simultaneously; a single maraca made of humirara and seeds of camándula is also used. This last instrument is usually played by a woman who was also the singer. There are many Bomba rhythms and each one has its unique dance style. The drummers follow the dancer which is a unique element.

Calypso — A 20th century musical style originally from [Trinidad and Tobago](#) which became very popular in [Venezuela](#) and the Caribbean [Antilles](#). Its unique instrumentation includes metal drums manufactured from oil barrels, called [steel drums](#). Calypso was very popular in Carnival and was also used as a way to spread news to others.

Contradanza — A Spanish version of a popular international style of music and dance in the eighteenth century, derived from English Country Dance and adopted at the court of France, also with African and Afro-Haitian influences. The contradanza is the predecessor of the [danzón](#), the [mambo](#) and the [cha-cha-chá](#), and contains the roots of the iconic habanera rhythm which influenced so many other styles. Two of the most important composers of danza were [Ignacio Cervantes](#) and [Ernesto Lecuona](#).

Cha-cha-chá — A genre of Cuban music, as well as a [popular dance style](#), which was developed from [danzón-mambo](#) in the early fifties and became very popular around the world. Its origin is in the [danzón](#) and Son montuno, and the name refers to the sound of the dancers' feet scraping on the floor. The common instruments it uses are: trumpet, violins, flute, trombone, [conga](#), bongo, [timbales](#), cowbell, güiro, maracas, piano, double bass. Orchestra Jorin, Aragon and America are some of the greatest examples of the genre.

Charanga — A traditional Cuban dance orchestra that was known for using European orchestral instruments like the violin, piano and flute, and playing popular styles of the day. In its evolution the [Orquesta Típica](#) gave way to the Charanga Francesa at the end of the 19th century, and [timbales](#) replaces the [tympani](#). The orchestra of [Antonio Maria Romeu](#) excels in this format of Charanga type orchestra, one of the great composers of [danzón](#).

Choro — With more than 130 years of existence, choro is considered the first popular music typical of Brazil, difficult to play because it is very fast with many notes and requires many hours of practice to control, including improvisation at that speed. Instruments include flute and the mandolin, which play the melody, together with the [cavaquinho](#) (a Portuguese instrument) that creates the center of the rhythm, one or more guitars (the one with seven strings) and the pandeiro that marks the rhythm. The flautist [Joaquim Calado](#) is considered one of the creators of the Choro, and some famous interpreters are [Chiquinha Gonzaga](#), [Ernesto Nazareth](#) and [Pixinguinha](#). A well-known example is the song "Tico-Tico no Fubá" by [Zequinha Abreu](#).

- [Tico-Tico no Fubá](#) (3:11) — *played by Paul Barton*

Cumbia — Most well known as a style from [Colombia](#), origins of cumbia are disputed, but are likely a result of three cultures colliding: indigenous people, Africans, and Hispanics. The instrumentation includes drums, [maracas](#), guache and whistles made of cane. The song lyrics are made up of coplas or verses and are of Spanish origin in their structure. Some well known performers of the cumbia are [Alfredo Gutierrez](#), the Sonora Dynamite, the Combo of the stars, Colombian Rayito, among many others.

Danzón — [Cuba](#)'s national dance, created by the composer [Miguel Faílde](#) from Matanzas in 1879 and has the roots of the [contradanza](#). It is slow in tempo, and is

danced very formally in sequences like a square dance. Instrumentation included the majority of wind instruments, with flute, violins, [timbales](#) and Cuban percussion. Later, the [charanga](#) instrumentation took over, using the contrabass, flute, first and second violins, cello, timbales, and güiro.

[Descarga](#) — An improvised jam session on Cuban themes and rhythms, influenced heavily by jazz, beginning in [Havana](#) in the 1950's.

[Guaguancó](#) — Guaguancó is a subgenre of Cuban [rumba](#) that mixes voices, percussion and dance. There are two main styles based on their cities of origin: [Havana](#) and [Matanzas](#). Guaguancó is often performed with three tumbadoras and a wooden box that is struck with sticks or with their hands, called a drawer. A choir that responds to a soloist and dancers are added to the percussionists.

[Guaracha](#) — A style of Cuban música campesina or peasant music that was developed in the street and combined comedy, satire and vulgarity in its lyrics. It was very popular even though looked down upon by high society. Eventually it travelled and took root in other places like [Puerto Rico](#), as well as combining with [son](#) and [salsa](#).

[Landó](#) — An Afro-Peruvian musical style and dance in triple meter, created by Africans who were brought as slaves to Peru during the 17th century by the [Spanish conquerors](#). It comes from the lundú rhythm of the [Bantú people](#). Unique basic instrumentation includes the [cajón](#), the jawbone of a donkey, and guitar.

[Mambo](#) — The original roots of the Mambo can be found in the "Danzon de Nuevo Ritmo", popularized by the orchestra "[Arcaño y sus Maravillas](#)" directed by the famous flutist [Antonio Arcaño](#), who was the first to name a section of the Cuban [danzón](#) as "Mambo". [Damaso Perez Prado](#) developed and popularized it in [Mexico](#). Eventually spreading to New York, it was developed by [Machito](#), [Mario Bauzá](#), and [Tito Puente](#) among others.

- [Danzon de Nuevo Ritmo, Orquest Melodias, 1955](#) (2:49)

[Merengue](#) — A very popular [dance](#) music genre originating in the [Dominican Republic](#) at the end of the 19th century in the Cibao region, using string instruments (bandurria and or guitar). Years later, they were replaced by the accordion, thus forming, together with the [güira](#) and the tambora, the instrumental structure of the typical merengue ensemble. The European influence comes to be represented by the accordion, the African one by the tambora, which is a drum of two patches, and the taína or aboriginal by the güira. [Juan Luis Guerra](#), and [Johnny Ventura](#) are two good examples of modern merengueros.

[Pachanga](#) — A mixture of son montuno and merengue. The use of the term to refer to this musical genre began in Cuba in 1959. This type of music has a very moving and

partying style. The pachanga is like a freer chachachá, more open, more inclined to different steps and therefore, more popular to dance to. The most common instruments used were trumpet, bass, piano, timbales, bongo, [congas](#), maracas, guiro, cowbell and electric guitar.

Plena — A genre of song and dance music that originated in [Puerto Rico](#) at the beginning of the 20th century, one of the island's most important musical expressions. Plena served as an outlet for the working class to set the concerns of their day to song, and is often nicknamed el periódico cantado (the sung newspaper).

Reggae — A genre that was developed for the first time in [Jamaica](#) in the mid-1970s, it has the influence of [ska](#) and [rocksteady](#). Reggae is a platform for news, gossip, political activism, and is deeply linked with religion, specifically [Rastafarianism](#), and for spreading the gospel of that religion.

Reggaeton — Reggaeton is a [danceable](#) musical genre that derives from reggae and [dancehall](#), as well as elements mainly from [hip hop](#) and Hispanic music. It was influenced by the Spanish reggae of Panama and developed in Puerto Rico in 1990, as a result of the popularity of Jamaican reggae, along with American hip hop during the early 1990s, and the [Dembow](#) (rhythm). Synthesizer, drum machine and sampler are the most common instruments, the reggaeton sound is characterized by a recitative vocal style and an electronically produced syncopated rhythm. Reggaeton lyrics are characterized by leaning on the rhyme to make the song catchy and easy to identify for the audience. Some very popular artists today are [Daddy Yankee](#), [Don Omar](#), Zion, [J Balvin](#), among many others.

Rumba — The term rumba may refer to a variety of unrelated music styles. Originally, "rumba" was used as a synonym for "party" in northern [Cuba](#), and by the late 19th century it was used to denote the complex of secular music styles known as Cuban rumba. Since the early 20th century the term has been used in different countries to refer to distinct styles of music and dance, most of which are only tangentially related to the original Cuban rumba, if at all. The vague etymological origin of the term rumba, as well as its interchangeable use with [guaracha](#) in settings such as bufo theatre, is largely responsible for such worldwide polysemy of the term. In addition, "rumba" was the primary marketing term for Cuban music in North America, as well as West and Central Africa, during much of the 20th century, before the rise of [mambo](#), [pachanga](#) and [salsa](#). (Wikipedia)

Samba — Samba is a [dance](#) and music of African origin, brought to and developed in Brazil by West African slaves, in particular those of the [Bantu tribes](#). The samba has become a symbol of cultural identity for Brazilians and the carnivals of [Rio Janeiro](#). There are various types of Samba dances originating in different Brazilian cities, with

common basic movements and regional variations in steps. Among the greatest exponents of the samba are [Chico Buarque](#), [Beth Carvalho](#), [Gilberto Gil](#), [Elis Regina](#) among others.

Salsa — Salsa is a [danceable](#) music genre arising from the synthesis of Cuban son, [guaracha](#), [guaguancó](#), [cha-cha-chá](#) and other Caribbean musical styles. Salsa music was developed in New York City in the late 1960s and 1970s when musicians from Cuba and [Puerto Rico](#) living in NYC blended the music of their homelands to create what is known as salsa. [Latin jazz](#) was an additional significant influence on salsa arrangers and soloists. While primarily based on the Cuban son, salsa also frequently incorporates elements of [jazz](#), [R&B](#), [rock](#), and [funk](#). [Celia Cruz](#), [Ricardo Ray](#), [Bobby Cruz](#), [Johnny Pacheco](#) and [Eddie Palmieri](#) are among the early important salsa artists.

Soca — Soca is a musical genre originating in [Trinidad and Tobago](#) and popular in [Venezuela](#) specifically in the Northeast Region ([Güiria](#)) and the [Guayana region](#), derived from the [calypso](#). It combines the danceable melody of the calypso with an insistent percussion. Just as the calypso has used lyrics of social content, soca music became an expression of sexuality throughout the Caribbean through its metaphors. [Lord Shorty](#) has been recognized as the creator of soca, other significant soca musicians include Shadow, [Lord Kitchener](#), Arrow (musician), [Mighty Sparrow](#), Crossfire, [Byron Lee & the Dragonaires](#), and more recently [Alison Hinds](#), [Atlantik](#), and [Machel Montano](#).

Son Cubano — A Cuban genre born from [changüi](#), in the eastern part of [Cuba](#). It is a combination of African percussion and musical elements with Spanish guitar and melodies. Over the years, the number of musicians, instruments and groupings have affected the style and development of the son Cubano.

- Sextetos = marimbula, tres, guitar, bongos, maracas, and claves
- Septets = trumpet, guitar, three, double bass, bongo, keys and maracas (the singer played one of these two minor percussion instruments)
- Conjunto = three or four trumpets, piano, contrabass, tres, bongo, congas, two or three singers
- Una Sonora = two trumpets, piano, contrabass, congas, la timbaleta (similar to the timbale but with the difference of dimension, and the leathers that it uses, the sound similar to the bongos and is played with drumsticks)
- Important musicians in the history of son include [Roberto Faz](#), [Abelardo Barroso](#), Miguelito Cuni, [Benny More](#), [Felix Chappottin](#), [Miguel Matamoros](#), [Ignacio Piñeiro](#), and more, each bringing their personal characteristics to the genre.

Son-montuno — A subgenre of the [Cuban son](#), the son-montuno was popularized and developed by [Arsenio Rodriguez](#) who enriched it with elements of the [guaguancó](#), the [guaracha](#), the [bolero](#) and the mambo. The background of the term montuno probably has to do with its origins in the mountains of eastern Cuba, but later became identified with the montuno section of a composition, the main groove which highlights the improvised vocal call and the group response. Important singers and musicians have composed and performed in this genre, including [Roberto Faz](#), [Abelardo Barroso](#), Miguelito Cuni, [Benny More](#), [Felix Chappottin](#), and others, all adding their own personal characteristics to the genre.

Son-pregón — Spontaneously used by sellers of products for vocal advertising while walking the streets, the son-pregón is recognizable when peanuts (mani) and similar products are mentioned in the lyrics; the pregon was born in the street in this way, and later it was converted into a musical genre (son-pregón).

Tango — The tango was born in the impoverished port communities of [Buenos Aires](#) and adjacent cities in [Argentina](#) and [Uruguay](#) during the 1880s. The term also relates to the sensual style of dance that accompanied the music itself, in which couples dance glued to the sound of the slow, melodic rhythm. The tango is a complex mixture of European and Latin American genres, including the German [waltz](#) and Cuban habanera.