



**Make a slide(s) for your item;
see next slide; be certain to cite
sources; do not use wikipedia**

Your slide(s) should:

- include your name and citations
- give background information including relevant dates
- give historical context; relationship to American music history
- include pictures/graphics
- include link to audio/video file (when possible)





LHS Music Appreciation Class



African Influence on
American Music

LEDYARD MUSIC



Ring Shout; Batty, Tyler, Leandri, Steven

Congo Square in New Orleans; Adams, Catherine

Jazz Age; Ellis, Damon

Middle passage; Corbett, Tyler, Foxworthy, Brianna

Dances: Buck and Wing, Jig, Pigeon Wing, Cakewalk,

Buzzard Lope, Turkey Trot, Fox Trot, Charleston, Black

Bottom, Lindy Hop, Jitterbug, Swing, Break Dancing, Hip

Hop, Free Style, Yanvalou, Zapauale, Shango, Petro; Duben,

Brandon, Trahan, Joseph

Heart of the slaving area: Gold Coast, Dahomey, Nigeria,

Benin; Johnson, Kyle, Parker, James

Sugar plantations, Cotton plantations; Pangelinan, Erica,

Hayer, Rosanna

African culture in Cuba, Brazil, and Caribbean; Vodoun

religion; Norbut, Jordan, Zinno, Albert

End of legal slave trade in Europe and America; Maxwell,

Duncan

Great Migration of Black Americans; Lopez-Watson, Sasha,

Zhao, Karina

Storyville, New Orleans; Davis, Amy

Minstrelsy (black-face), Thomas Dartmouth "Daddy" Rice

("Jim Crow"); Larmann, Michael

Congo Square in New Orleans

Background Information:

- 500 - 600 unsupervised slaves.
- They used fringes, ribbons, bells, shells, balls that jingled, and used their legs and arms to dance and make noises with.
- Sunday afternoons, lasting for hours.
-
- Started in the mid 1700's and ended late in the civil war and reconstruction.
- Started to practice their ancestral drumming and dance.
- Louis Armstrong Park, inside New Orleans, LA.
- In 1817 New Orleans city council establishes "Congo Square"



Impact on Music & Impact from Music

"It can be argued — and many have argued it — that Congo Square is ground zero for American popular music."

"They shared their melodies, rhythms and dances that had survived the journey from West Africa and the Caribbean."

"The music heard there by visitors from around the world influenced one and all - giving rise to blues, jazz, gospel and the other traditions that made New Orleans famous."

"It's truly the birthplace of American music."

WORKS CITED

• http://en.wikipedia.org/wiki/Congo_Square

• http://www.nola.com/festivals/index.ssf/2012/03/congo_square_congo_square_new.html

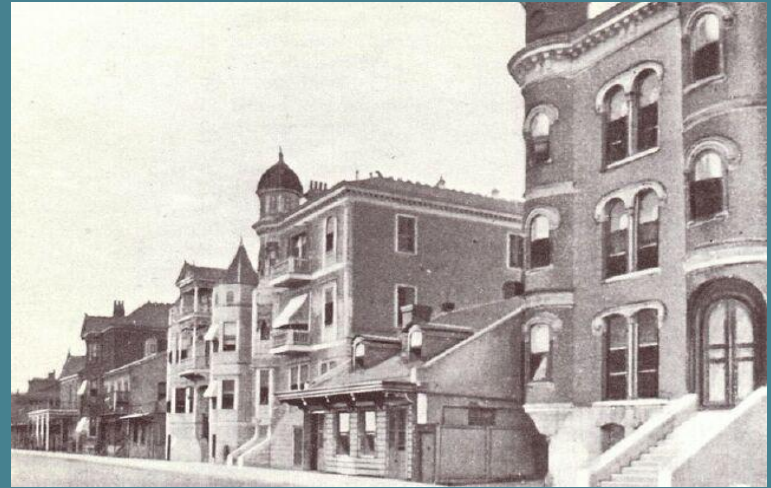
• <http://louisianatravel.com/node/39921>

• <http://www.jazzinamerica.org/JazzResources/Timeline/1910/1919>

Storyville, New Orleans

1897

- area in the heart of New Orleans where prostitution was limited to and a new sound called jazz was coming into its own



- Myth has it that Jazz music was born and flourished in the brothels of Storyville- owners were always looking for entertainers and musicians to have in their saloons and brothels
- At the time, this style of music was called "jass"...named after the perfume worn by prostitutes
- Entertainers like Louis Armstrong and Jelly Roll Morton were born and raised in New Orleans

Works Cited

- <http://www.storyvilledistrictnola.com/>
- <http://www.storyvilledistrictnola.com/jazz.html>
- <http://www.examiner.com/article/storyville>
- <http://www.archaeology.org/0211/abstracts/storyville.html>

Cotton and Sugar Plantations

Rosy Hayer & Erica Pangelinan



Sugar Plantation

Video

- > Not all work, fight, and fleeing.
- > Music and dances were invented that was considered their "pulse of life"
- > Music was put into ceremonies, bringing African beliefs, beats, and worship across the ocean.
 - > Music mourned and celebrated and uplifted slaves.
- > Every land where the Africans worked, where the cane grew, has its own form of beat, its own rhythms, its own songs and dances that can be traced back to sugar
 - > They are principally used to maintain a steady pace and coordinate the speed and repetition of group work

Sugar Plantation- Culture



Sugar-cane Plantation—"The cane is cut down at its perfection" [Page 82.]

- >Humid, hot weather
- >Great source of water to grow sugar cane
- >Diseases and environment killed off slaves
- >The songs and dances created here differ from cotton plantations due to location, religion, and culture.

Culture & History

>Cuba did not become a world-class sugar producer until the 1800s.
-The largest waves of slave workers arrived later than in the rest of
the Caribbean.

>Many workers in Cuba were able to preserve the religions, cultural distinctions, and languages they practiced in Africa. One of the many distinct ethnic groups brought to Cuba as slaves were the Congolese. Cuban Congo religion is known as Palo

>Since sugar cane cultivation has always required immense quantities of manual laborers seasonal migration from Haiti and the British Caribbean to Spanish Caribbean has been ongoing and constant.

>Traditions and culture from the Caribbean Islands spread as slaves moved from plantation to plantation. This led to African, Catholic, Spanish music to evolve throughout the world.

Cotton Plantation



- > Dry hot weather
- > They used music to communicate
- > Located in the middle east of the United States
 - > All the musicians to come out of this area, whatever their race, have been deeply affected by black traditions.
- > The conditions on the cotton plantations were worse than the sugar plantations

Works Cited

www.sugarchangedtheworld.com/the-music-and-work-of-sugar-work

<http://www.lauraplantation.com/sugar.asp>

The End of legal slave trade in Europe and America: By Duncan Maxwell

- September 22, 1862; Abraham Lincoln signs the Emancipation Proclamation
- The Confederate states did not observe this until January 1, 1863.
- During their enslavement, Africans preserved their heritage by continuing to pass on traditional song, dance, poetry and folklore.
- This tradition eventually became ingrained into white culture, through hymns and spirituals.

- The "end" of the slave trade in Europe and America was a step in the right direction; Former slaves were treated as second class citizens for over a hundred years after, and still are in some places.
- The freed slaves furthered popular music through integration with parts of white culture, however slow that integration was within mainstream White America.



End of the Legal Slave Trade cont.

- The 3 most common kinds of slave music, that continued after the Emancipation, were Worship songs (Religious music), Work songs (Sung to keep spirits up while working in the fields; usually call and response-developed the 12 bar progression), and Recreational songs (Performed with voices, percussion, and stringed instruments).



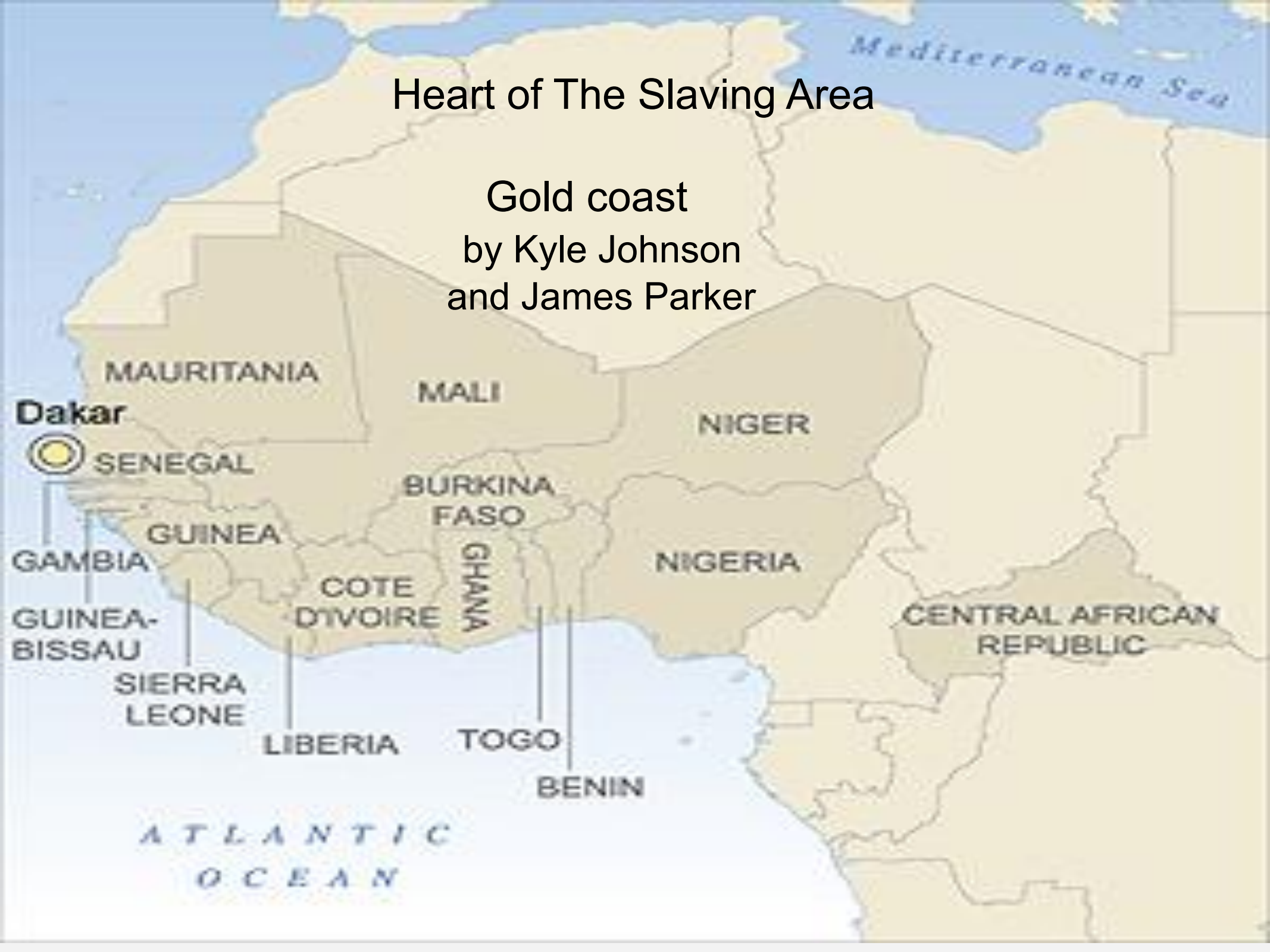
Examples of Slave Music

- Spiritual-"Steal Away to Jesus" as performed by the Angola Prison Choir.
- Work song- "Emma Hoe"
- Negro Jig- "Cornbread and Butterbeans" as performed by the Carolina Chocolate Drops



Heart of The Slaving Area

Gold coast
by Kyle Johnson
and James Parker



Dakar

SENEGAL

GAMBIA

GUINEA-BISSAU

SIERRA LEONE

LIBERIA

TOGO

BENIN

ATLANTIC OCEAN

Mediterranean Sea

CENTRAL AFRICAN REPUBLIC

MAURITANIA

MALI

NIGER

BURKINA FASO

GHANA

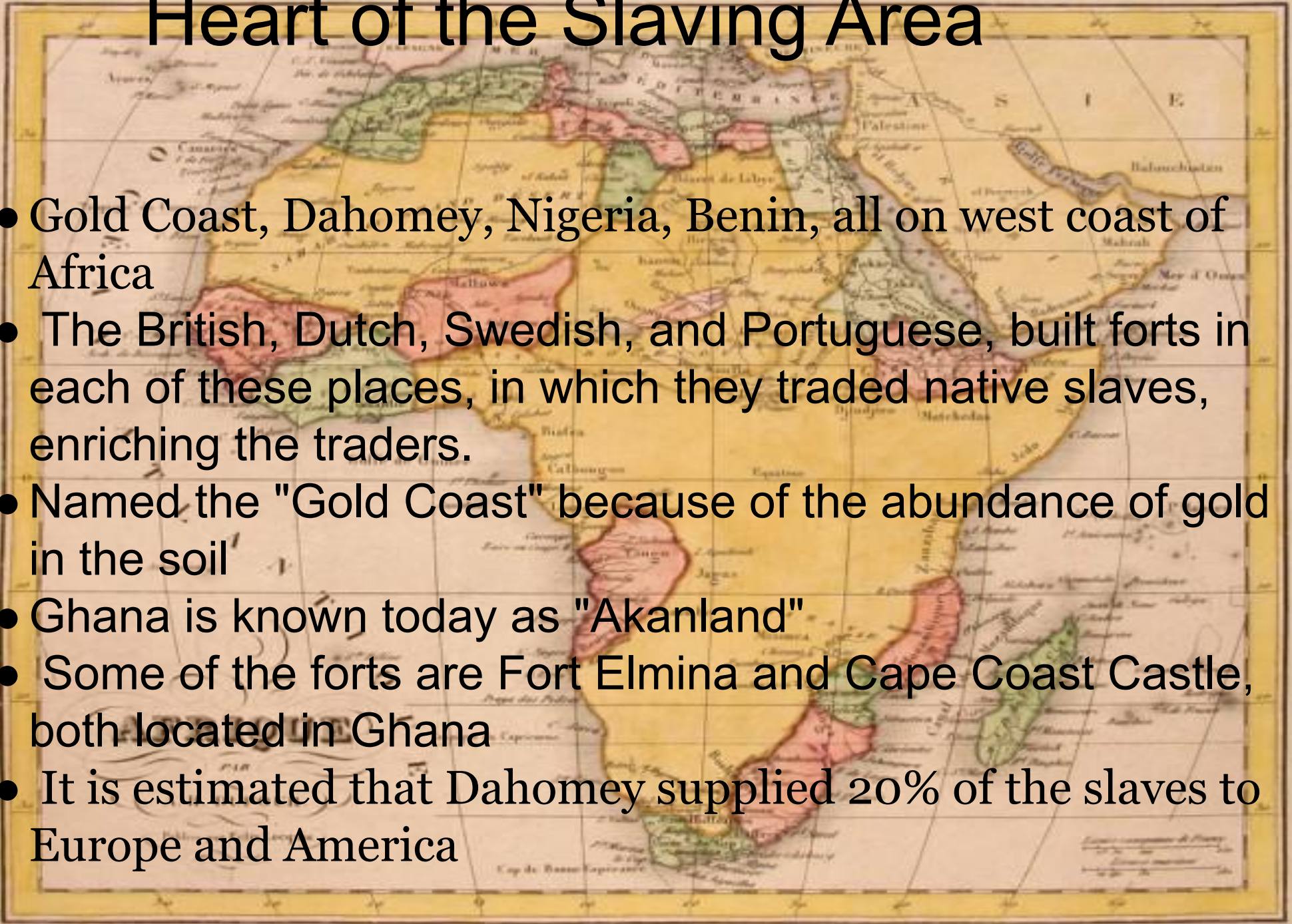
NIGERIA

GUINEA

COTE D'IVOIRE

Heart of the Slaving Area

- Gold Coast, Dahomey, Nigeria, Benin, all on west coast of Africa
- The British, Dutch, Swedish, and Portuguese, built forts in each of these places, in which they traded native slaves, enriching the traders.
- Named the "Gold Coast" because of the abundance of gold in the soil
- Ghana is known today as "Akanland"
- Some of the forts are Fort Elmina and Cape Coast Castle, both located in Ghana
- It is estimated that Dahomey supplied 20% of the slaves to Europe and America





Ring Shout

By Tyler and Steven

Effect on America

- Ecstatic, transcendent, African, religious ritual
 - Brought to Americas by Slaves
 - Introduced cries, and hollers; blue notes; call-and-response; and various rhythmic aspects.
- The gatherings where the slaves joined together to create this new music appeared to be religious in nature and did possess some **elements of Christianity**. But the gatherings were truly more "spiritual" in nature, in that they were designed to create new kinship bonds and indoctrinate members with the hopes and values held by the community proponents of this Africanized Christianity.

Gullah Ring Shout Groups

There are still music groups who are preserving this kind of early African American music.

<http://www.geecheegullahringshouters.com/>



Work Cited

<http://www.vgskole.net/prosjekt/slavrute/elever/musikk/musik1.htm#ringshouts>

http://www.pbs.org/wnet/freetodance/behind/behind_slaveships.html

<http://www.pps.k12.or.us/depts-c/mc-me/be-af-mu.pdf>





Middle Passage

Brianna Foxworthy and Tyler
Corbett



Middle passage

~The term used to refer to the long journey African's had to endure when being shipped to the America's from the Western coast of Africa.

~The Second part of a 3 step trans-Atlantic journey

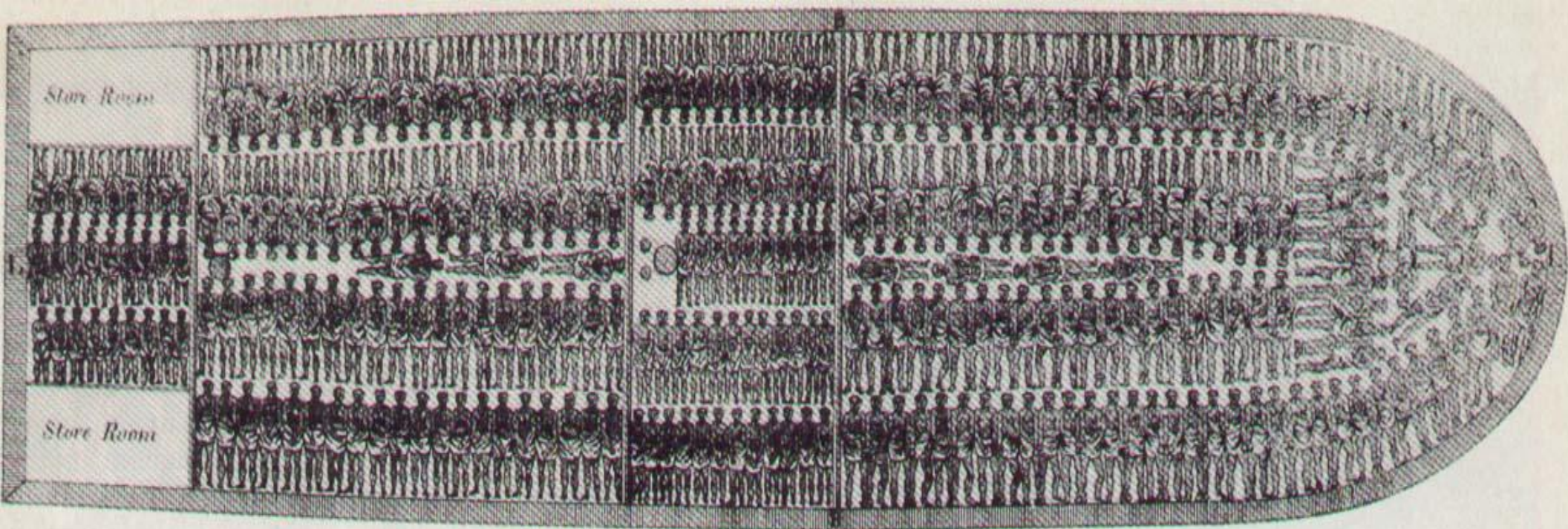
~The Middle Passage began with the capture and sale of Africans, and ended with their forced 'adjustment' to life in the Americas.



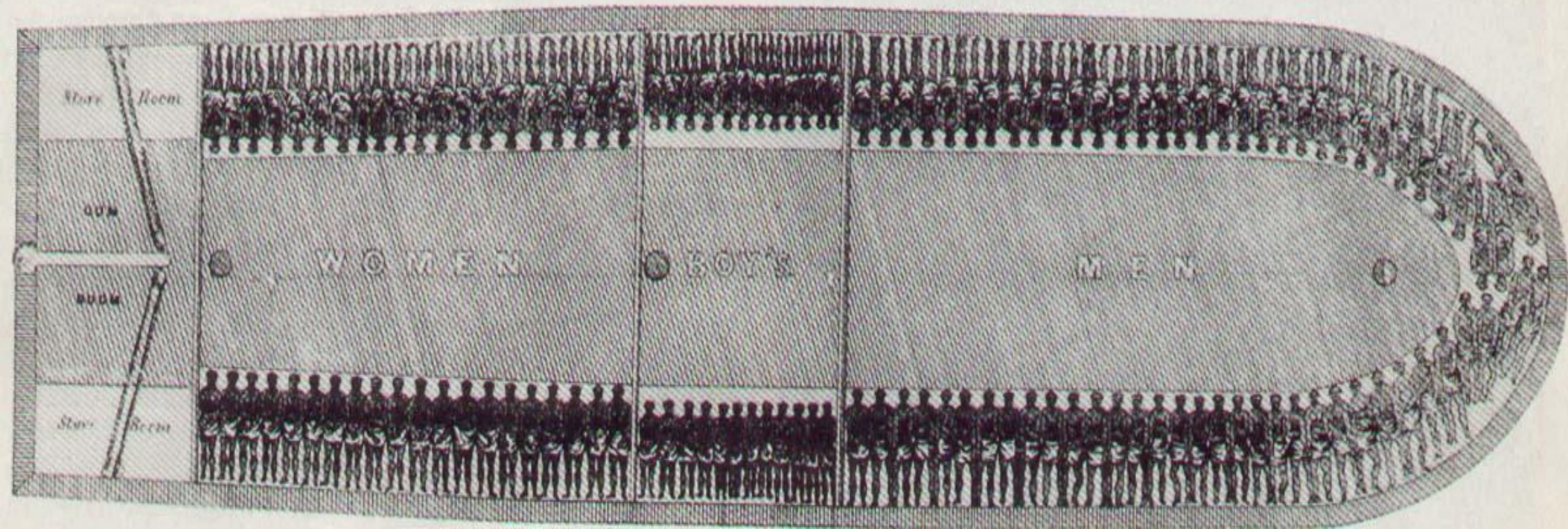
~one of history's most horrific chapters

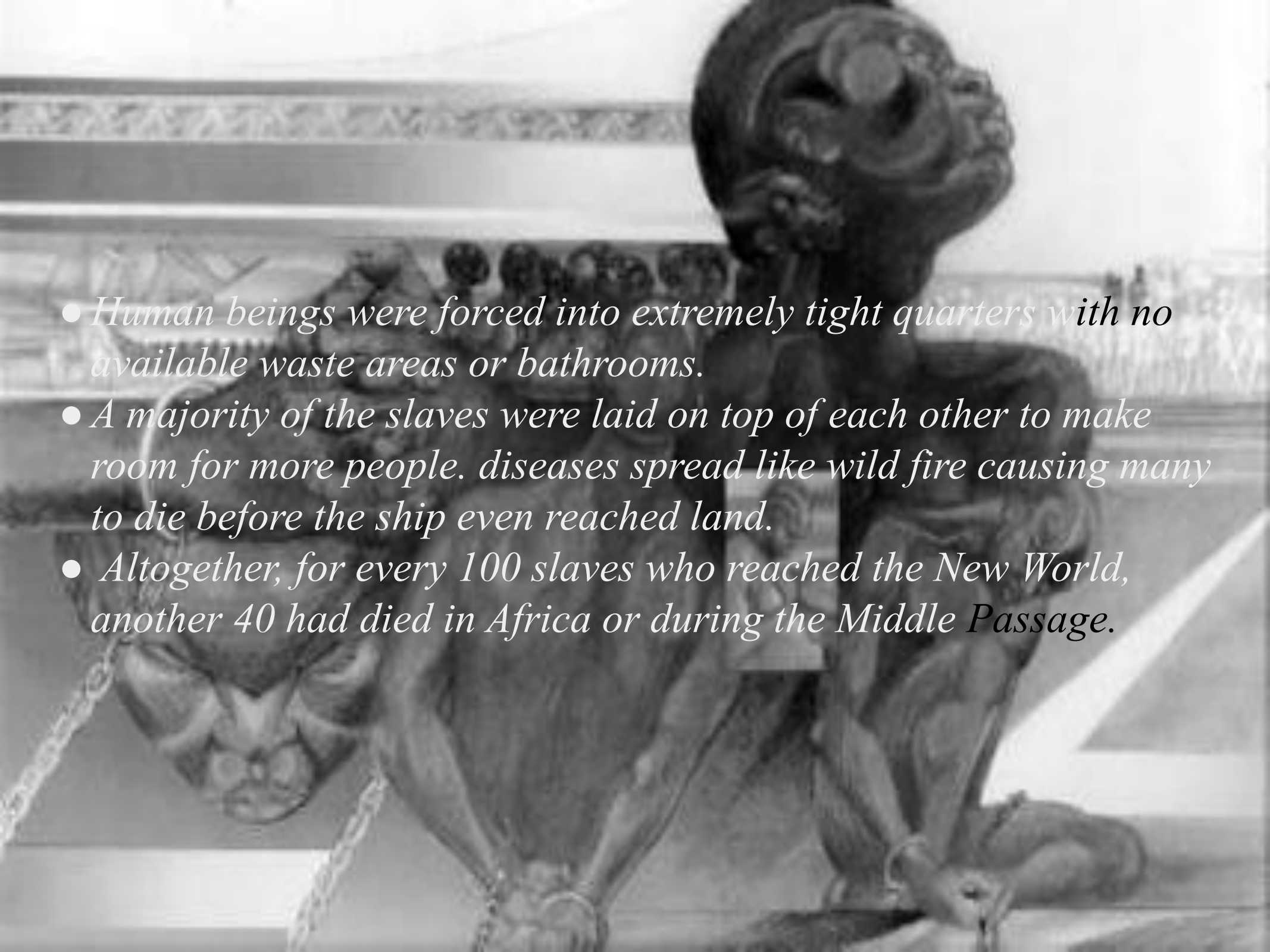
~ estimates have ranged from five million to 30 million. Further millions died during capture and on the journey across the Atlantic.

<http://www.recoveredhistories.org/storiesmiddle.php>



PLAN SHEWING THE STOWAGE OF 130 ADDITIONAL SLAVES ROUND THE WINGS OR SIDES OF THE LOWER DECK BY MEANS OF PLATFORMS OR SHELVES (IN THE MANNER OF GALLERIES IN A CHURCH) THE SLAVES STOWED ON THE SHELVES AND BELOW THEM HAVE ONLY A HEIGHT OF 2 FEET 7 INCHES BETWEEN THE BEAMS AND FAR LESS UNDER THE BEAMS . See Fig 1



- 
- *Human beings were forced into extremely tight quarters with no available waste areas or bathrooms.*
 - *A majority of the slaves were laid on top of each other to make room for more people. diseases spread like wild fire causing many to die before the ship even reached land.*
 - *Altogether, for every 100 slaves who reached the New World, another 40 had died in Africa or during the Middle Passage.*

Musical Influence

~The song Amazing Grace was created based on the moaning and sullen singing of African's below deck during the middle passages.

~African's had no way to express their pain and sorrow, so they used their voices to do so.

~A famous Sea Captain, John Newton wrote the lyrics of Amazing Grace based on the singing of his many African prisoner's.

~These moans and groans also became the foundations of American Jazz music.

The Story Behind the Song "Amazing Grace"

The moaning and groaning at the bottom of the ship haunted Captain John Newton. We call those songs of sorrow. They became the basis of American blues music. And that moaning and groaning--that common tune which was a West African tune--cause he went through a spiritual rebirth and he realized this thing he was doing called slavery was not right. But after he went through all of this, he sat down one night and to that tune he kept hearing. He penned the lyrics to a song called "Amazing Grace" that has become the world's most beloved hymn.

<http://knowitall.org/gullahmusic/popup/amazing.html>

Lyrics

Amazing Grace, how sweet the sound,
That saved a wretch like me....
I once was lost but now am found,
Was blind, but now, I see.
T'was Grace that taught...
my heart to fear.
And Grace, my fears relieved.
How precious did that Grace appear...
the hour I first believed.
Through many dangers, toils and snares...
we have already come.
T'was Grace that brought us safe thus far...
and Grace will lead us home.
The Lord has promised good to me...
His word my hope secures.
He will my shield and portion be...
as long as life endures.
When we've been here ten thousand years...
bright shining as the sun.
We've no less days to sing God's praise...
then when we've first begun.
Amazing Grace, how sweet the sound,
That saved a wretch like me....
I once was lost but now am found,
Was blind, but now, I see.

The Great Migration



By: Sasha and Karina

Informational

- Great Migration - the relocation of over 6 million African Americans from rural south to Northern, Midwest and Western cities 1916-1970
- Lasted from 1916 - 1970
- From 1910 - 1930, major cities saw the African-American population increase by 40 percent
- Driven by unsatisfactory economic opportunities and harsh segregationist laws
- There was a need for more industrial workers during the First World War and Industrial Revolution
- Poor unsanitary working conditions and competition over living space
 - Bad weather, heat, and humidity caused diseases/health problems (ex. malaria)
- Widespread racism and prejudice
 - Were not allowed to choose own living space
 - Poor access to quality medical treatment
- Tried to escape from sharecropping and the lynch mob(s)

The Great Migration's Impact on Jazz

- New Instruments (Industrial Revolution)
 - String bass, guitar
- New places to listen to music
- New income of Blacks
 - Domestic work in Chicago offered higher wages
- Urbanization- greater level of sophistication
- Therefore:
- Expanded on audience
- Black Musicians become more knowledgeable
- Traditional jazz and blues music became urban variants of Chicago Blues and "Chicago-style" Dixieland jazz



Old Negro vs. New Negro

Old "Negro"

- Southern
- Rural
- Agricultural
- "Tied to the past"
- Controlled
- Racist Stereotype

New "Negro"

- Northern
- Urban
- Industrialized
- Freed
- Assertive



Sources



- <http://www.history.com/topics/great-migration>
- <http://www.loc.gov/exhibits/african/afam008.html>
- <http://www.washingtonpost.com/wp-dyn/content/article/2010/09/24/AR2010092402429.html>
- <http://www.encyclopedia.chicagohistory.org/pages/545.html>
- http://www.pbs.org/jazz/places/faces_migration.htm (jazz)
- <http://www.pbs.org/wgbh/aia/part4/4p2956.html>

Dances



By: Brandon Duben and Joe Trahan



Hip Hop

Hip hop is a subculture that originated from the fusion of African American and Latino American communities during the 1970s, in New York City, specifically within the Bronx.

<http://bit.ly/oCNJlp>



Lindy Hop

The **Lindy Hop** is an American dance that evolved in Harlem, New York City in the 1920s and 1930s and originally evolved with the jazz music of that time. Lindy was a fusion of many dances that preceded it or were popular during its development but is mainly based on jazz, tap, breakaway and Charleston. It is frequently described as a jazz dance and is a member of the swing dance family.

http://www.ehow.com/video_12247738_dance-shag-lindy-hop-1920s.html



Fox Trot



The **foxtrot** or **fox trot** is a smooth progressive dance characterized by long, continuous flowing movements across the dance floor. It is danced to big band (usually vocal) music, and the feeling is one of elegance and sophistication. The dance is similar in its look to waltz, although the rhythm is 4/4 instead of $\frac{3}{4}$ time. Developed in the 1920s, the foxtrot reached its height of popularity in the 1930s, and remains practiced today.

http://www.ehow.com/video_2382552_foxtrot-dance-demonstration.html

Turkey Trot

The **turkey trot** was a dance made popular in the early 1900s. The Turkey Trot was done to fast ragtime music popular in the decade from 1900 to 1910 such as Scott Joplin's Maple Leaf Rag. It lost favor to the Foxtrot in 1914.

<http://www.youtube.com/watch?v=sTlyJlceXy0>



Petro

A dance associated with the Haitian Revolution because a Petro ritual in Bwa Cayiman preceded the initial uprising in 1791. Petro is a fire dance. A dance about sedition and change.

http://www.v.n1hc.com/vodou-haiti/dance-of-the-warrior-petro-voodoo-dance-haiti-national-film-board-of-canada-video_bd078cca0.html



Buck and Wing

A solo tap dance with sharp foot accents, springs, leg flings, and heel clicks. The history of the Buck and Wing (Buck Dance and Pigeon Wing) or Buck dancing is a pre-tap dance routine and was done by Minstrel and Vaudeville performers in the mid nineteenth century portraying the African-American males, known as "Bucks." Originally the Pigeon Wing steps (foot shaking in the air) were a big part of this early folk dance but later separated when variations began such as the shooting out of one leg making a "Wing."

http://www.ehow.com/how_2105078_tap-dance-buck-wing.html

Jitterbug

Jitterbug can be used as a noun to refer to a swing dancer or various types of swing dances, for example, the Lindy Hop, Jive, and East Coast Swing and Charleston fall under this category. This has led to confusion within the dance community, because jitterbug can refer to different kinds of swing dances. It can also be used as a verb to mean the act of dancing to swing music.

<http://swing-dancing.wonderhowto.com/how-to/do-jitterbug-dance-steps-223803/>



Charleston

The Charleston is a dance named for the harbor city of Charleston, South Carolina. The rhythm was popularized in mainstream dance music in the United States by a 1923 tune called "The Charleston" by composer/pianist James P. Johnson which originated in the Broadway show *Runnin' Wild* and became one of the most popular hits of the decade. *Runnin' Wild* ran from 29 October 1923 through 28 June 1924. The peak year for the Charleston as a dance by the public was mid 1926 to 1927.

<http://www.idance.net/en/lessons/494-charleston-chew>

Shango God of Fire Dance

Shango is the lord of the drums, dance and music. Shango represents justice and transformation. He appears when there is a need to correct behaviors and right the wrongs done to others. At festivals people emulate him by dancing into a state of deep trance at the annual festival, expressing the wrath of the god of thunder with the lightning speed of their arm gestures and the powerful roll of their shoulders.

<http://webtopicture.com/shango/shango-dance.html>

XANGÔ

Break Dancing



B-boying or **breaking**, often called "**break dancing**", is a style of street dance that originated as a part of hip hop culture among African American and Latino youths in New York City during the early 1970s. Fast to gain popularity in the media, the dance style also gained popularity worldwide especially in South Korea, France, Russia, Japan, and Brazil. While extremely diverse in the amount of variation available in the dance, b-boying consists of four primary elements: *top-rock*, *down-rock*, *power moves*, and *freezes*. B-boying is typically danced to hip-hop and especially breakbeats, although modern trends allow for much wider varieties of music along certain ranges of tempo and beat patterns.

http://www.breakdancingninja.com/videos_Instructional.html

Black Bottom

ORIGINAL BLACK BOTTOM DANCE

NEW DANCE SENSATION

Black Bottom refers to a dance, which became popular in the 1920s, during the period known as the Flapper era.

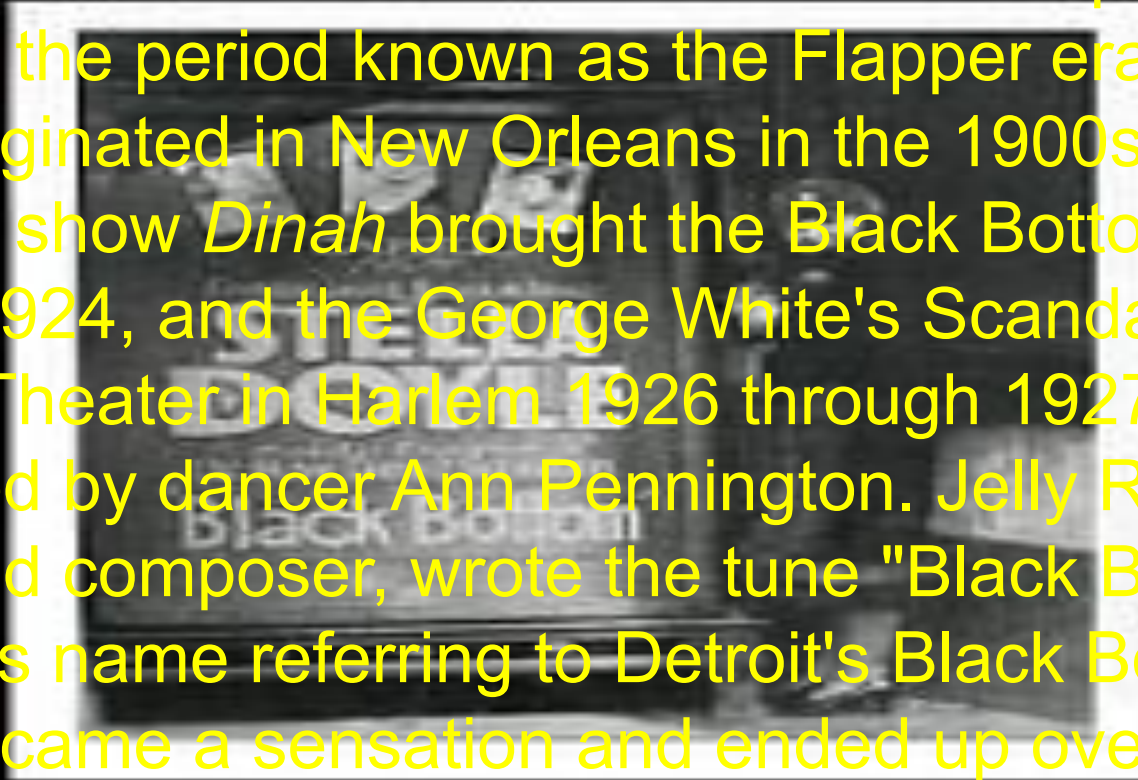
The dance originated in New Orleans in the 1900s (decade).

The theatrical show *Dinah* brought the Black Bottom dance to New York in 1924, and the George White's Scandals featured it at the Apollo Theater in Harlem 1926 through 1927 where it

was introduced by dancer Ann Pennington. Jelly Roll Morton, jazz player and composer, wrote the tune "Black Bottom Stomp" with its name referring to Detroit's Black Bottom area.

The dance became a sensation and ended up overtaking the popularity of the Charleston, eventually becoming the number one social dance.

<http://www.britishpathe.com/video/the-real-black-bottom-dance>



GEORGE WHITE'S
SCANDALS
DINAH
JELLY ROLL MORTON
"BLACK BOTTOM STOMP"

BILLY PIERCE
"BROADWAY GAITIES"

BRITISH PATHE
DISTRIBUTORS

Yanvalou

A ritual dance originated in Benin. It honors all the spirits of the rada nation. Yanvalou represents the undulation of the waves as they rise and fall and also the movement of spirit Dambalah, represented by a serpent. Dambalah is the source of energy and life. White is the color of the very pure rada spirits.

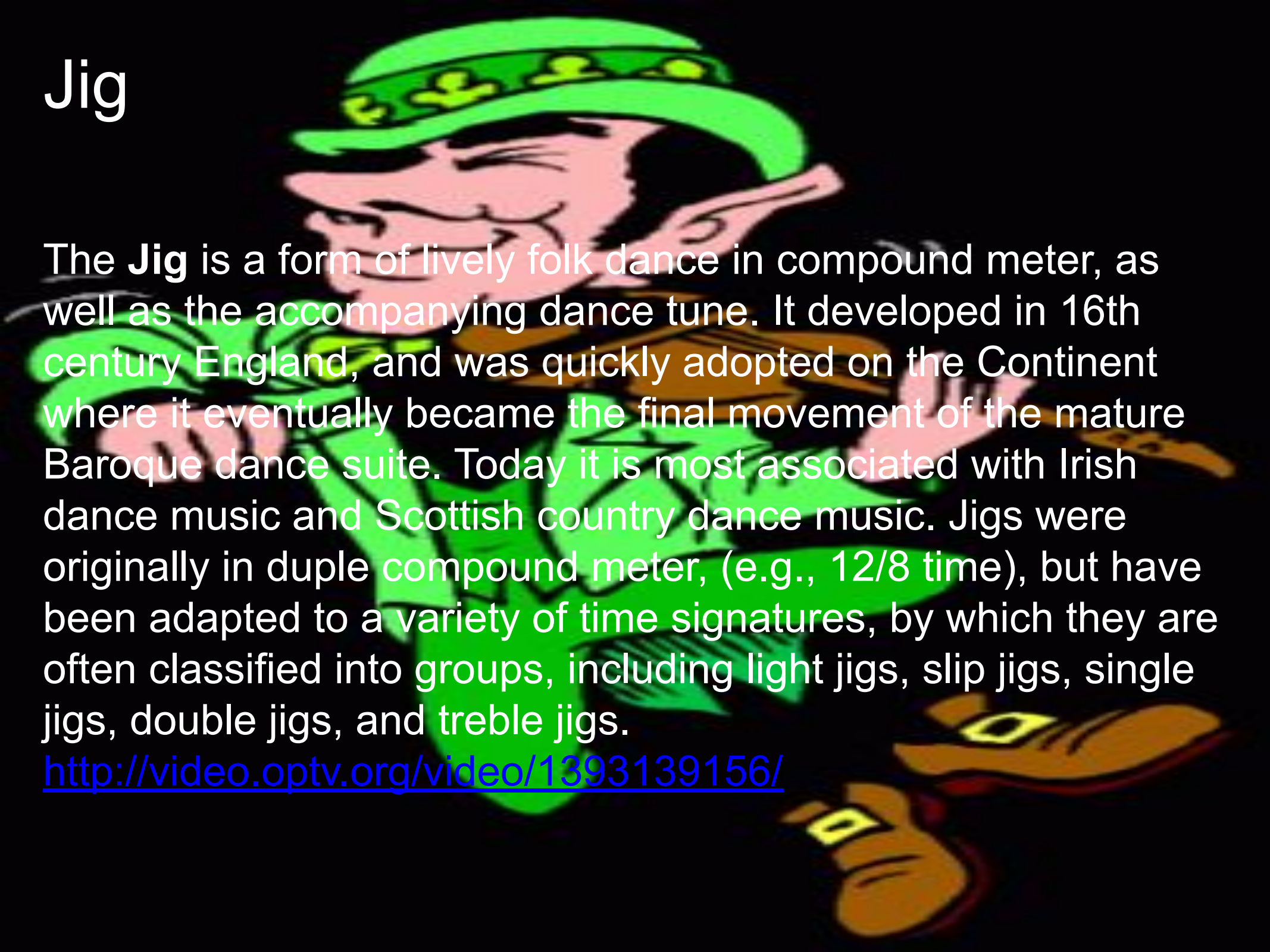
<http://pancocojams.blogspot.com/2012/01/yanvalou-dance-videos.html>



Jig

The **Jig** is a form of lively folk dance in compound meter, as well as the accompanying dance tune. It developed in 16th century England, and was quickly adopted on the Continent where it eventually became the final movement of the mature Baroque dance suite. Today it is most associated with Irish dance music and Scottish country dance music. Jigs were originally in duple compound meter, (e.g., 12/8 time), but have been adapted to a variety of time signatures, by which they are often classified into groups, including light jigs, slip jigs, single jigs, double jigs, and treble jigs.

<http://video.optv.org/video/1393139156/>



Cake Walk



The **Cake-Walk**, or *Cakewalk*, dance was developed from a "*Prize Walk*" done in the days of slavery, generally at get-togethers on plantations in the Southern United States. Alternative names for the original form of the dance were "*chalkline-walk*", and the "*walk-around*". At the conclusion of a performance of the original form of the dance in an exhibit at the 1876 Centennial Exposition in Philadelphia, an enormous cake was awarded to the winning couple. Thereafter it was performed in minstrel shows, exclusively by men until the 1890s. The inclusion of women in the cast "made possible all sorts of improvisations in the Walk, and the original was soon changed into a grotesque dance" which became very popular across the country.

<http://www.renez.com/Dancing/videos.htm>

Buzzard Lope

The **Buzzard Lope** is a popular southern States dance dating from the 1890s, included in Minstrel Show repertoire, alongside the cakewalk and juba dance. Ostensibly, it is a representation of "a turkey buzzard getting ready to eat a dead Mule (some report a Cow)", performed with a comic sensibility known as hokum.

<http://pancocojams.blogspot.com/2012/07/throw-me-anywhere-I-ord-buzzard-lope.html>

Buzzard Lope
DAYBREAK

Swing

"Swing dance" is most commonly known as a group of dances that developed with the swing style of jazz music in the 1920s-1950s, although the earliest of these dances predate "swing era" music. The best known of these dances is the Lindy Hop, a popular partner dance that originated in Harlem in 1927 and is still danced today. While the majority of swing dances began in African American communities as vernacular African American dances, some swing era dances, such as the Foxtrot and the Balboa, developed in white communities.

<http://www.wcsvideos.com/>



Free Style

Early freestyle dancing began in the 1970s on street corners and public places where dancers would show off their improvisational skills that resembled modern-day break dancing. By the 1980s as the music became more popular and accessible, more stand up moves were incorporated into the dance. The birth of freestyle dancing really began as disco died.

<http://www.learntodance.com/freestyle%20video%20clip.htm>

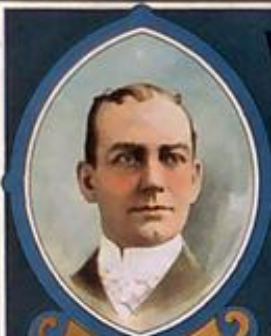


Works Cited

<http://www.wikipedia.org/>

<http://www.idance.net/>

<http://www.ehow.com/>



Wm. H. WEST'S ^{BIG} MINSTREL JUBILEE

Wm. H. West



Minstrelsy
By Michael Larmann

BILLY VAN, THE MONOLOGUE COMEDIAN.



Minstrel Shows

Minstrel - 1) A medieval traveling entertainer.
2) A performer in a minstrel show.

- Minstrel show - a comic variety show presenting jokes, songs, dances, and skits.
- They became massively popular and internationally known in the early 19th century and lost popularity in the mid 20th century (1800s-1950s).
- Minstrel shows eventually were recognized as a theatre art.



Blackface

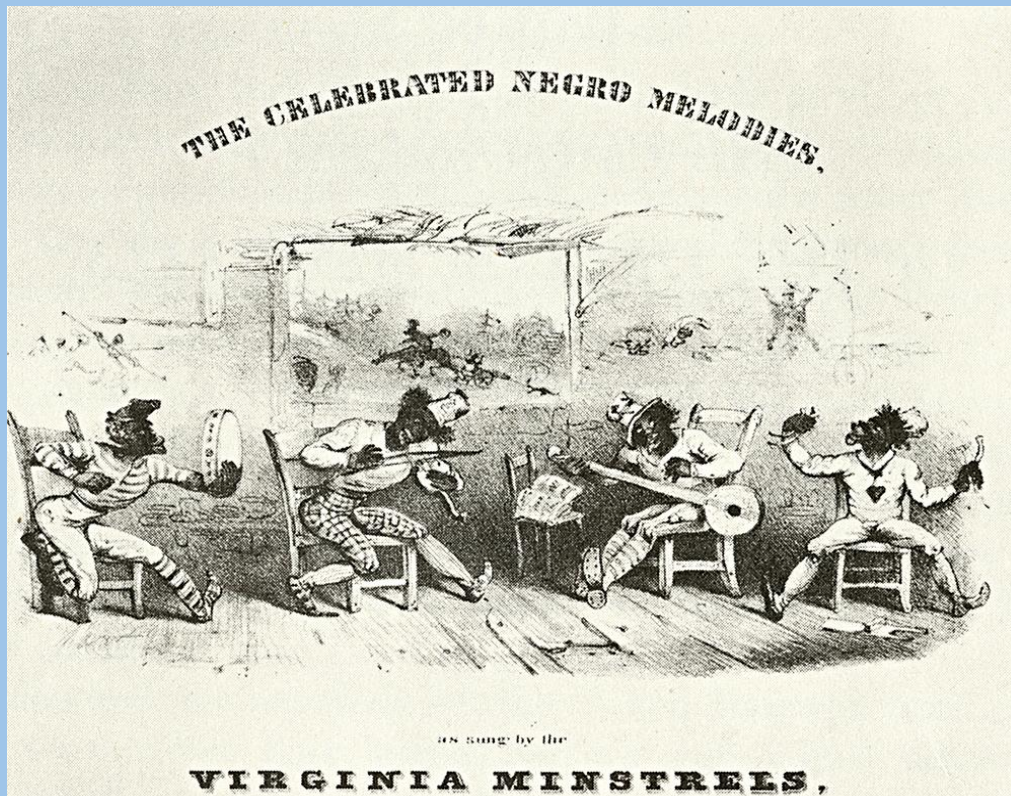
What made minstrel acts infamous was its use of blackface:

- When white performers blackened their faces and hands with burnt cork, greasepaint, shoe polish and other materials.
- Performers would take on the role of an African-American often working on a southern plantation or being around in a "white society".
- By using stereotypes of Africans to make them seem buffoonish, idiotic, lazy, unwise, etc.
- By doing this they were able to address slaves more as properly like animals rather than actual people.



Minstrel Show Music and Entertainment

- Often based on African instruments, music, dances and other parts of culture.
- They would often dress themselves in rags.
- Music would sound very lousy (as it does with Jump Jim Crow).
- They would use a VERY deep southern dialect stereotype.



Thomas "Daddy" D. Rice



- An early white minstrel performer and comedian who was one of the first performers and dressed up as an African named Jim Crow (1832).
- Because of its racial stance against Africans, it is the reason the segregation laws in the U.S. were called the Jim Crow Laws.

Jump Jim Crow

1. Come, listen all you gals and boys, Ise just from Tuckyhoe; I'm goin, to sing a little song, My name's Jim Crow.

CHORUS [after every verse] Weel about and turn about and do jis so, Eb'ry time I weel about I jump Jim Crow.

2. I went down to the river, I didn't mean to stay; But dere I see so many gals, I couldn't get away.

3. And arter I been dere awhile, I tought I push my boat; But I tumbled in de river, And I find myself afloat.

4. I git upon a flat boat, I cotch de Uncle Sam; Den I went to see de place where Dey kill'd de Pakenham.

5. And den I go to Orleans, An, feel so full of flight; Dey put me in de Calaboose, An, keep me dere all night.

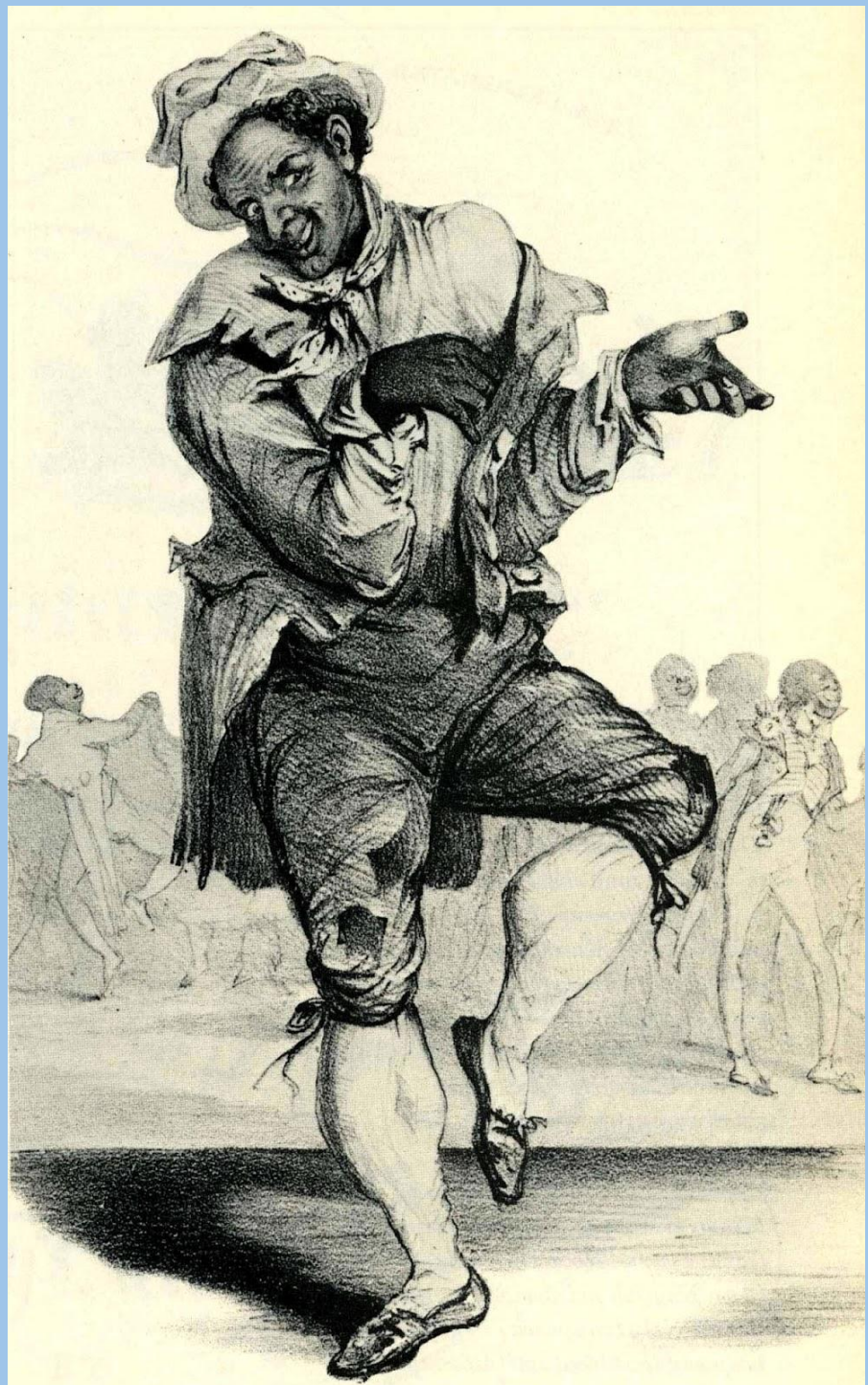
6. When I got out I hit a man, His name I now forgot; But dere was noting left of him 'Cept a little grease spot.

7. And oder day I hit a man, De man was mighty fat I hit so hard I nockt him in To an old cockt hat.

8. I whipt my weight in wildcats, I eat an alligator; I drunk de Mississippi up! O! I'm de very creature.

9. I sit upon a hornet's nest, I dance upon my bead; I tie a wiper round my neck An, den I go to bed.

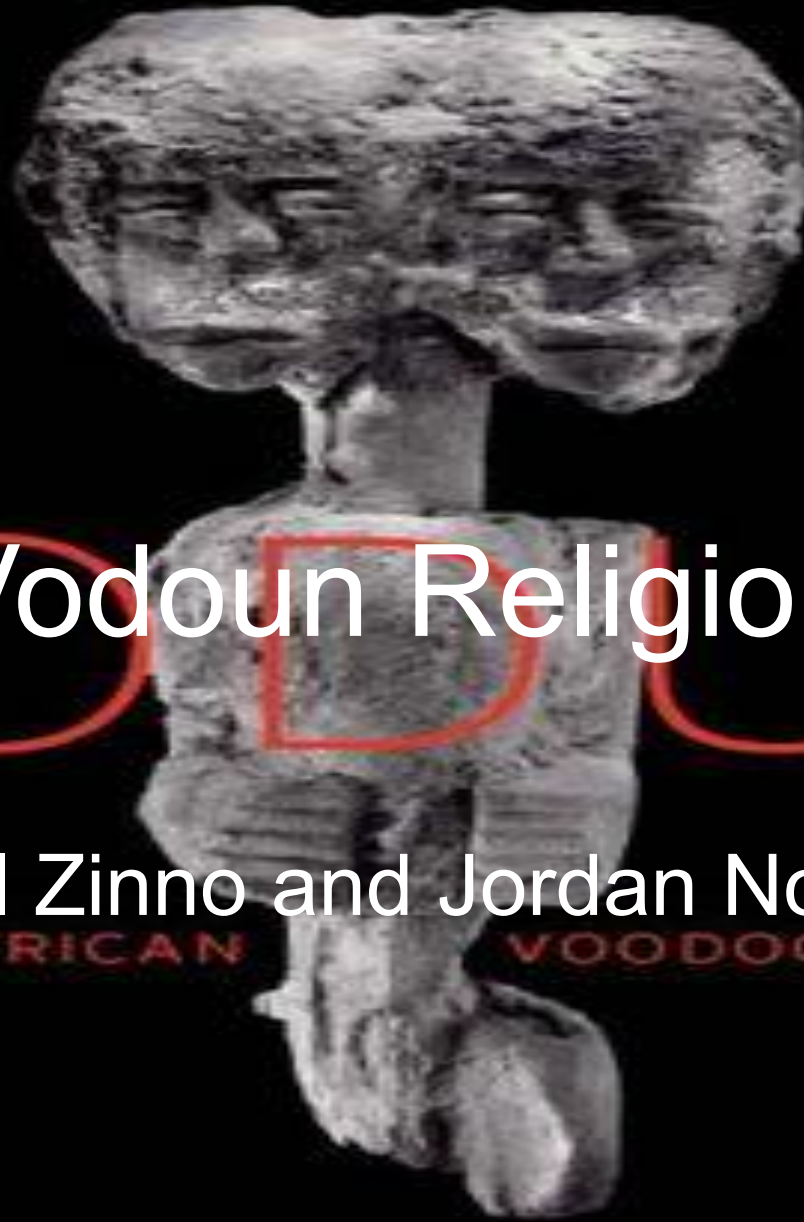
10. I kneel to de buzzard, An, I bow to the crow; An eb'ry time I weel about I jump jis so.



Impact of Blackface Minstrelsy

- Minstrel performers would use African culture based off these plantation scenes to make the African race seem inferior to their own.
- It did however have the opposite impact, as it gave attention to the African culture on an international level.
- Today people still have the right to perform blackface, although it is seen as "social suicide."
- It is also arguable that minstrelsy opened the door to musical theatre which became popular in the early 1900s.

April 5 > Sept. 25, 2011



VODOUN

Vodoun Religion

by Al Zinno and Jordan Norbut

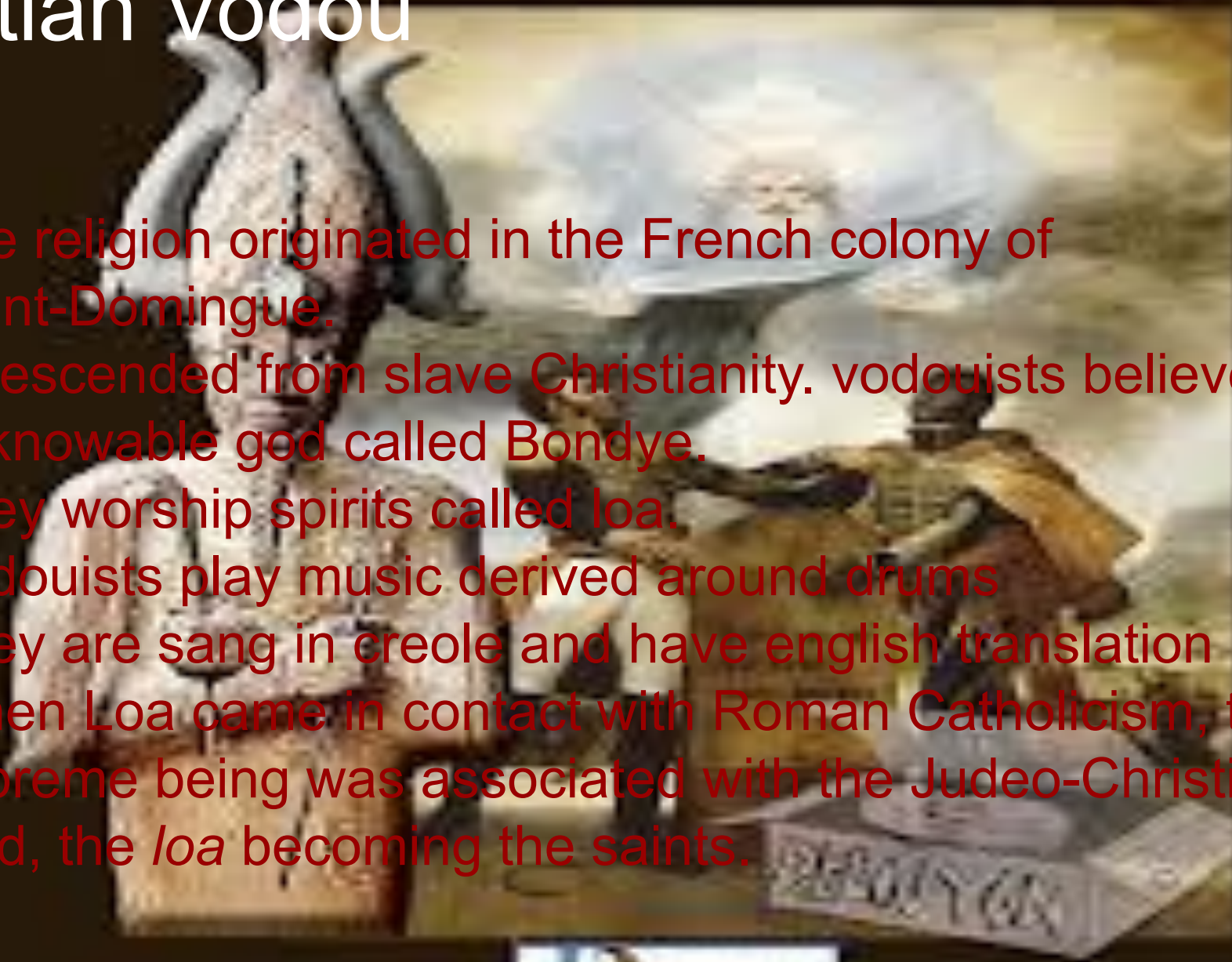
AFRICAN

VOODOO

Fondation *Cartier*
pour l'art contemporain

Haitian Vodou

- The religion originated in the French colony of Saint-Domingue.
- It descended from slave Christianity. vodouists believe in the unknowable god called Bondye.
- They worship spirits called loa.
- Vodouists play music derived around drums
- They are sang in creole and have english translation
- When Loa came in contact with Roman Catholicism, the supreme being was associated with the Judeo-Christian God, the *loa* becoming the saints.



Worldwide
Africa.com

Depi nan Gwèd nan Nèg ap ou Nèg

Haitian Vodou

- The Catholics let the vodouists continue to practice their religion because there were so many similarities to them.
- Some of these similarities include having one creator God, the Catholics have God and the vodouists have Bondye
- And they both also have saint-like beings that communicate with God for the believers because he is considered unreachable.



Brazilian Voodoo (Candomble)

- Is very much like Haitian vodoun with its music its very percussion based.
- Their beliefs are similar to that of the catholics as in there is a all mighty creator and their Saints that contact their god.



Cuban Vodou (Santería)

- The Cuban belief system is an assimilated version of Candomblé
- Cuban traditional healing practices are rooted in the spiritual and ethnic religious influences of [Western Africa](#).
- Santería does not use a central creed for its religious practices; it is understood in terms of its rituals and ceremonies.
- Santería, also known as Regla de Ocha, La Regla Lucumí or Lukumi



works cited

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LHS Music Appreciation
Class RW Standards
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