



Cuba

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LAST MODIFIED: 26 MAY 2016

DOI: 10.1093/OBO/9780199757824-0184

Introduction

This article treats folkloric and popular musics in Cuba; literature on classical music will be included in the article entitled “Classical Music in Cuba.” Music has long been a primary signifier of Cuban identity, both on and off the island. Among small nations, Cuba is almost unparalleled in its global musical reach, an influence that dates back to the international dissemination of the *contradanza* and *habanera* in the 19th century. The 1930s constituted a crucial decade of Cuban musical influence, as the world was introduced to the genre *son* (misabeled internationally as “rumba”/“rhumba”) with the hit song “El Manicero.” In the 1990s Cuban music underwent yet another international renaissance, due to both the emergence of a neotraditional style of *son* related to the success of the Buena Vista Social Club project, and the crystallization of a new style of Cuban dance music called *timba*. Moreover, Afro-Cuban folkloric music has enjoyed increased visibility and attention, and has become a focal point of the tourism industry that the Castro regime began to expand as a response to the devastating economic crisis precipitated by the fall of the Soviet Union in 1991. Research on Cuban music has a long and distinguished history that began in earnest in the late 1920s and 1930s with the publications of Cuba’s most celebrated scholar, Fernando Ortiz. Many of Ortiz’s students, such as musicologist Argeliers León and folklorist Miguel Barnet, went on to form the backbone of Cuban folklore research after the Revolution in 1959. Musicological research has been characterized primarily by ethnographic description, musical analysis, and the construction of taxonomies that separate genres into racialized categories that mirror the nationalist discourse, which recognizes two primary influences, the “African” and the “Spanish.” In addition, León divided Cuban popular music into five “generic complexes”—rumba, *son*, *danzón*, *canción*, and *punto guajiro*—a methodology that still holds much weight on the island. However, there have been recent critiques, such as Acosta 2004 (cited under Music after the Cuban Revolution) and Esquenazi Pérez 2001 (cited under Folkloric Traditions), of these oversimplified taxonomies, arguing that they rely too heavily on notions of racial difference and rigid categories that cannot account for cross-genre influence. In general, the influence of postmodern theory on music research has been limited because of the Marxist orientation of government-funded research and the relative isolation of Cuban scholars. Nonetheless, critical theory has had more of an impact since the 1990s because of the greater ease of travel for both foreign researchers to Cuba and Cuban researchers abroad. Foreign scholars, particularly from the United States, have published extensively on Cuban music, and correspondingly there is a large body of literature in English.

General Overviews

There is a relatively large body of literature providing general overviews of Cuban music, although some of these works are more narrowly defined, such as the anthology of essays on popular music found in Giro 1998. Grenet 1939 is an early overview of Cuban popular and folkloric music, translated into English. León 1984 is still considered to be a cornerstone of Cuban musicology with its division of traditions into folkloric and popular styles, as is Carpentier 2001, which takes a descriptive and chronological approach. Two works are written in English: Sublette 2004 is an extensive treatment of Cuban music from the beginning of the colonial period through the 1950s, and Manuel 1991 is an anthology of essays by North

American and Cuban musicologists, with the writings of the latter translated into English. Two of the works, Díaz Ayala 2003 and Evora 1997, are written by Cuban exiles whose political opposition to the Revolution is apparent in their discussions of music after 1959.

Carpentier, Alejo. *Music in Cuba*. Edited and with an introduction by Timothy Brennan. Translated by Alan West-Durán. Minneapolis: University of Minnesota Press, 2001.

Originally published in 1946 as *La música en Cuba* (Mexico, Fondo de Cultura Económica), this is arguably the first survey of Cuban music to be written, although it cannot be considered comprehensive, because of its focus on European-derived traditions. It is organized in chronological fashion and draws on both primary and secondary sources. The book's main focus is on the music of the late-18th through the early-20th centuries, and there is relatively little treatment of popular traditions.

Díaz Ayala, Cristóbal. *Música cubana: Del areyto al rap cubano*. 4th ed. San Juan, PR: Fundación Musicalia, 2003.

Comprehensive overview of Cuban music from the beginning of the colonial period to the present, with an emphasis on the development and evolution of popular and folkloric music, rather than classical music. Contains a wealth of information on the Cuban music industry and, as the scholar is a Cuban exile, also on Cuban musicians who defected after the Revolution.

Evora, Tony. *Orígenes de la música cubana: Los amores de las cuerdas y el tambor*. Madrid: Alianza Editorial, 1997.

Follows in the vein of Grenet 1939 and other sources in organizing and classifying popular and folkloric traditions in terms of racial spheres of influence. Draws heavily on previously published scholarship in Cuba, and the discourse is somewhat colored by an anti-Castro political orientation.

Giro, Radamés, ed. *Panorama de la música popular cubana*. 2d ed. Havana, Cuba: Editorial Letras Cubanas, 1998.

A very significant anthology of essays on both traditional and mass-mediated popular musics, most of which were published previously in Cuban journals and magazines. Includes works by many major Cuban musicologists, including Argeliers León, Emilio Grenet, Giro himself, and Leonardo Acosta.

Grenet, Emilio. *Popular Cuban Music: 80 Revised and Corrected Compositions, Together with an Essay on the Evolution of Music in Cuba*. Translated by R. Phillips. Havana, Cuba: Southern Music, 1939.

One of the earliest surveys of the evolution of Cuban music, followed by transcriptions of songs from a variety of popular and folkloric genres. This work is the best example of a racial taxonomy of Cuban music, as Grenet categorizes all popular genres into three groups: "genres bordering on the Spanish, genres of equitable black and white influence, and genres bordering on the African" (p. 23, 30, 42).

León, Argeliers. *Del canto y el tiempo*. 2d ed. Havana, Cuba: Editorial Letras Cubanas, 1984.

A major work of Cuban musicology; provides a framework for the categorization of national popular genres into five "generic complexes"—rumba, *son*, *danzón*, *canción*, and *punto guajiro*—a methodology that is still hegemonic today. The book also offers a definition of folklore that is still in use, distinguishing between rural and urban traditions. A Marxist orientation

is evident in the discussion of the relationship of music to class inequality.

Manuel, Peter, ed. *Essays on Cuban Music: North American and Cuban Perspectives*. Lanhan, MD: University Press of America, 1991.

An anthology of essays on various aspects of Cuban music, written by North American and Cuban musicologists. Includes essays by Argeliers León, Martínez Furé, Leonardo Acosta, and Olavo Alén Rodríguez, all translated into English by Manuel and displaying the influence of Marxist analyses. One of the book's major goals is to make post-Revolutionary Cuban music scholarship accessible to an English-reading audience.

Sublette, Ned. *Cuba and Its Music: From the First Drums to the Mambo*. Chicago: Chicago Review, 2004.

Comprehensive overview of Cuban music, drawing on a large variety of sources, including periodicals, interviews, and secondary scholarly sources. The book is written in a vernacular, journalistic style that is meant to be accessible to the general public, and includes amusing and personal anecdotes about Cuban musicians. Weaves historical narratives into a discussion of the evolution of Cuban music.

Reference Works

The bulk of the reference works on Cuban music is structured in an encyclopedic format—e.g., Elí Rodríguez, et al. 1997, Giro 2009, Orovio 2004, and Ortiz 1996—and three are in English: Alén Rodríguez 1998, Gray 2012, and Orovio 2004. As with other entries in *The Garland Encyclopedia of World Music*, Alén Rodríguez 1998 takes a historical approach. The respective scopes of the other reference works vary, with some focusing on musical instruments, others on musicians and music scholars, and one that constitutes a comprehensive bibliographic guide that is useful for scholars, Gray 2012. Díaz Ayala 2002 is unique in being a discography that provides a wealth of information on the Cuban recording industry.

Alén Rodríguez, Olavo. “Cuba.” In *The Garland Encyclopedia of World Music*. Vol. 2, *South America, Mexico, Central America, and the Caribbean*. Edited by Dale Olsen and Daniel Sheehy, 822–839. New York: Garland, 1998.

This entry includes historical background on the island and a discussion of how the struggle for independence intersected with the emergence of national musics. The author employs the notion of “generic complexes” introduced in León 1984 (cited under General Overviews) to discuss the main styles of Cuban popular music.

Díaz Ayala, Cristóbal. *Cuba canta y baila: Encyclopedic discography of Cuban music*. 2 vols. Miami: Florida International University, 2002.

A vast amount of information on the commercial recordings of Cuban music has been compiled in this discography, which was originally published in Spanish in 1994 (San Juan: Fundación Musicalia). One volume includes recordings made between 1898 and 1925, and the second, much larger volume covers the years 1925 to 1960. The discography's goal is to provide details of the complete recordings of hundreds of musicians and groups during these periods.

Elí Rodríguez, Victoria, Ana Victoria Casanova Oliva, Jesús Guanche Pérez et al. *Instrumentos de la música folklórico-popular de Cuba*. 2 vols. Havana, Cuba: Centro de Investigación y Desarrollo de la Música Cubana, 1997.

Drawing on over a decade of ethnographic fieldwork by many scholars, this atlas is inspired by and draws on the research presented in Ortiz 1996. The two-volume encyclopedia details the history and construction of each instrument and its related musical practice, and is accompanied by a set of maps showing the regional provenance of each tradition and its incidence in different parts of the island.

Giro, Radamés. *Diccionario enciclopédico de la música en Cuba*. 4 vols. Havana, Cuba: Editorial Letras Cubanas, 2009.

Comprehensive encyclopedia similar in aim to Orovio 2004. One unique aspect is the author's presentation of comprehensive bibliographies for each composer or scholar, listing works both written by and written about the authors.

Gray, John. *Afro-Cuban Music: A Bibliographic Guide*. Nyack, NY: African Diaspora, 2012.

An important English-language source that presents a wide-ranging survey of the literature on Afro-Cuban music. Includes scholarship not only in English and Spanish—including hard-to-access Cuban journal articles—but also in other languages. Notably, it also presents literature pertaining to Afro-Cuban music as performed beyond the island.

Orovio, Helio. *Cuban Music from A to Z*. Translated by Ricardo Bardo Portilla and Lucy Davies. Revised by Sue Steward. Durham, NC: Duke University Press, 2004.

Originally published in Spanish as *Diccionario de la música cubana: Biográfico y técnico* (1992, Havana, Cuba: Editorial Letras Cubanas), this encyclopedia has a particularly broad scope in its information on Cuban music. It includes entries on instruments, important musical figures, genres, national music institutions, and music scholars.

Ortiz, Fernando. *Los instrumentos de la música afrocubana*. Madrid: Música Mundana Maqueda, 1996.

Arguably the most important organological research conducted on the island; originally published in five volumes between 1952 and 1955. It provides a comprehensive summary of the ethnic provenance, construction, and playing technique of the instruments (mostly membranophones and idiophones) used in various sacred and secular Afro-Cuban traditions (see also Folkloric Traditions: Sacred Musics).

Textbooks

There are no textbooks dedicated specifically to Cuban music. However, the island receives a good deal of attention within books on Latin American and/or Caribbean traditions, perhaps not surprisingly, as all of the sources included are written by renowned scholars of Cuban music. The fact that Cuba is grouped together both with other Spanish-speaking Latin American countries—as in Moore 2010 and Moore and Clark 2012—and with other Caribbean countries that have diverse histories of European colonization—as in Manuel 2006—is notable.

Manuel, Peter. *Caribbean Currents: Caribbean Music from Rumba to Reggae*. With Kenneth Bilby and Michael Largey. Revised and expanded ed. Philadelphia: Temple University Press, 2006.

This well-known overview of musics of the Caribbean is a useful resource for undergraduate courses, as it is written in an accessible style with a mix of historical background and musical analysis. It treats the Caribbean as a cultural area with a shared history of European colonization and transatlantic slavery, but also elucidates the diverse ethnic and linguistic features of each country.

Moore, Robin. *Music in the Hispanic Caribbean: Experiencing Music, Expressing Culture*. Global Music. New York: Oxford University Press, 2010.

As a part of Oxford's Global Music Series, this textbook provides an introduction to musical practices in the Spanish-speaking Caribbean (Cuba, Puerto Rico, and the Dominican Republic). Designed to be short, this is not an in-depth survey of the region's music. Like other books in the series, it is accompanied by a CD with examples of musical practices discussed in the book, and also includes participatory exercises designed to further students' understanding.

Moore, Robin, and Walter Aaron Clark, eds. *Musics of Latin America*. New York: Norton, 2012.

Likely the most comprehensive English-language overview of Latin American music to date, this textbook divides the region's traditions largely into geographical areas, such as "Argentina and the Rioplatense Region" and "Peru and the Andes." However, it also includes chapters with a more thematic focus, such as music and colonialism, classical music in Latin America, and Latin American popular music.

Journals

There is a wide range of Cuban journals that feature articles written in Spanish on national musical practices. Included are journals dedicated to music—such as *Salsa Cubana*, *Boletín Música*, *Clave*, and *Tropicana Internacional*—as well as those that have a broader cultural scope, i.e., *Del Caribe*, *La Jiribilla*, and *Revolución y Cultura*. All of the journals were established after the Revolution, as the socialist government has always promoted and supported research on national culture. However, the post-Revolutionary publication also means that the relationship between culture, politics, and ideology tends to be overemphasized in these journals, particularly before the 1990s. The only English-language journal in which articles on Cuban music regularly appear is *Latin American Music Review*.

***Boletín Música*. 1970–.**

Published by one of the island's prominent research institutions, Casa de las Américas, this journal features articles by Cuban and Latin American musicologists. Between 1970 and 1990 the journal was published as *Música*, *Boletín de la Casa de las Américas*. It was reborn in 1999 under the current name and is published triannually. The journal is primarily written for a scholarly audience.

***Clave: Revista Cubana de Música*. 1986–.**

Published jointly by the Instituto Cubano de la Música (Cuban Institute of Music), the main umbrella institution for the promotion of Cuban music, and the Centro de Investigación y Desarrollo de la Música Cubana, the primary music research institution in Cuba. The journal features an array of articles on Cuban music, and is published quarterly. Issues are not available online.

Del Caribe. 1983–.

Published by the Santiago-based research institution Casa del Caribe and features articles on various aspects of culture, religion, and music in eastern Cuba. A principal venue for researchers conducting fieldwork in eastern Cuba to publish their work; that also includes articles by foreign scholars, primarily from the Caribbean. It is intended primarily for a scholarly audience and is published several times a year.

La Jiribilla: Revista de Cultura Cubana. 2001–.

An online magazine covering a wide range of topics pertaining to contemporary Cuban society and culture, and founded with the explicit objective of “defending Cuba” from foreign critique. In addition to journalistic articles on Cuban music, there is a section of the magazine that presents audio files of various genres. As a web magazine, it is intended for a readership both national and global. Published bimonthly.

Latin American Music Review. 1980–.

This prestigious journal—the only English-language publication dedicated to Latin American music—features articles in English, Spanish, and Portuguese by scholars from of various nationalities. It has often published articles by Cuban scholars, both in Spanish and English. It is published semiannually and an index of the issues can be found online.

Revolución y Cultura. 1967–.

This journal is explicitly linked to the socialist government’s cultural goals—it was first published by the National Cultural Council, the Revolution’s main cultural organ—and thus its analyses are more ideologically oriented than in the other sources included in this section. It features articles on various aspects of Cuban literature and culture and is published quarterly.

Salsa Cubana. 1997–.

Primarily features articles on Cuban popular music and on some folkloric traditions (i.e., rumba), and is written with a general audience in mind. Articles tend to be short and journalistic in nature, with some constituting artist interviews or profiles rather than analytical pieces. It is published triannually and issues are not available online.

Tropicana Internacional. 1996–.

Published by the Cuban Association of Composers and Musical Authors, this magazine features articles on a variety of topics in Cuban popular music. Like *Salsa Cubana*, the articles tend to be short and the writing intended for a broad audience. It is published biannually and issues are not available online.

Folkloric Traditions

Since the 1930s, Cuban scholars have produced a vast body of literature on national folkloric musics, a topic that has also received much attention from foreign scholars. The majority of the research has focused on Afro-Cuban traditions, undoubtedly because of the pioneering work of Fernando Ortiz and his aim of recognizing the African contributions to national culture (see Ortiz 1984 and Ortiz 1998). Although all of the works were originally written in Spanish, some have been translated into English and reprinted in the anthology Manuel 1991 (see General Overviews); these works are Acosta 1991 (cited under Folkloric Traditions: Secular Musics: Rumba), León 1991, Linares 1991 (cited under Punto Guajiro and Música Campesina), and Martínez Furé 1991. Urfé 1984 is also an English translation presented in the anthology *Africa in Latin America: Essays on History, Culture, and Socialization*. The literature by foreign scholars tends to focus on particular folkloric genres, and are thus represented in the subheading topics in this section. In contrast, much of the national literature is concerned with defining and categorizing folklore, largely following the classifications set forth by musicologist Argeliers León. Several of the works are also colored by a Marxist interpretation of folklore and references to American imperialism, a product of the rigid socialist cultural policies of the 1970s and 1980s. Esquenazi Pérez 2001 and Martínez Furé 2004 are more recent and less politically charged analyses of Cuban folklore than earlier publications. An overwhelming trend is the division of folkloric musics into African- and Spanish-derived traditions, and sacred and secular practices. Here the division into Sacred Musics and Secular Musics traditions has been preserved, but the racial taxonomies have been eschewed because of the hybrid nature of many of the practices.

Esquenazi Pérez, Martha. *Del areíto y otros sonos*. Havana, Cuba: Editorial Letras Cubanas, 2001.

Extensive ethnographic overview of Cuban music, drawing on traditional classifications that distinguish between “popular” or “folkloric” practices and that define them in racial terms, i.e., African, Spanish, or indigenous. More emphasis on folkloric (what she calls “traditional popular”) genres rather than popular ones. Notable for including a discussion of indigenous influence, and that of other minorities like the Chinese and Jamaicans.

León, Argeliers. “Notes toward a Panorama of Popular and Folk Musics.” In *Essays on Cuban Music: North American and Cuban Perspectives*. Edited and translated by Peter Manuel, 1–23. Lanham, MD: University Press of America, 1991.

Originally published in Spanish in 1982, this well-known essay presents a classification of popular and folkloric musics into three main categories: “urban popular music,” “urban folk music,” and “archaic peasant or ritual genres” (p. 3; terms translated by Manuel). These categories are linked to social class (and, to a somewhat lesser extent, racial origins), and present a clear distinction between “rural” and “urban” traditions.

Martínez Furé, Rogelio. “Regarding Folklore.” In *Essays on Cuban Music: North American and Cuban Perspectives*. Edited by Peter Manuel. Translated by Sandra Levinson and Jerome Nickel, 249–265. Lanham, MD: University Press of America, 1991.

Originally published in Martínez Furé’s celebrated book *Diálogos imaginarios* (1979, Havana, Cuba: Editorial Arte y Literatura). As a major cultural figure and folklorist during the Revolutionary period, the author characterizes the essay with an explicitly Marxist analysis of Afro-Cuban folklore, evident in his definition of folklore as “from the people and for the people,” and his repeated critique of “bourgeois” adaptations of folklore.

Martínez Furé, Rogelio. *Briznas de la memoria*. Havana, Cuba: Letras Cubanas, 2004.

Contains reflections by Martínez Furé about the study of Afro-Cuban folklore. The essays broach a variety of topics, including a reconsideration of the term “afrocubano,” the status of the Conjunto Folklórico Nacional (National Folkloric Ensemble) forty years after its founding, and a discussion of folklore in the post-Soviet era of cultural tourism.

Ortiz, Fernando. “Los cabildos afrocubanos.” In *Ensayos etnográficos*. Edited by Miguel Barnet and Angel Fernández, 11–40. Havana, Cuba: Editorial de Ciencias Sociales, 1984.

One of Ortiz’s earlier publications on Afro-Cuban culture, originally published in 1921 (Havana, Cuba: La Universal). Focuses on the history of *cabildos de nación*, colonial-era mutual-aid societies made up of Africans from the same ethnicity that constituted the primary venue for the preservation of African-derived religion and music during slavery. Ortiz’s perspective on Afro-Cuban culture was an evolving one, and was not always celebratory; this work is evidence of the social Darwinist notions that influenced his early work.

Ortiz, Fernando. *La africanía de la música folklórica de Cuba*. Madrid: Editorial Música Mundana Maqueda, 1998.

Very representative of the research that Ortiz is remembered for, and shows the shift in his thinking that took place during the 1920s and 1930s, when he came to view African influence as a key element of national culture. Originally published in 1950 (Havana, Cuba: Ministerio de Educación, Dirección de Cultura), it aims to present a comprehensive historical and ethnographic narrative of Afro-Cuban music. One notable detail is Ortiz’s denial of any indigenous influence on Cuban music.

Urfé, Odilio. “Music and Dance in Cuba.” In *Africa in Latin America: Essays on History, Culture, and Socialization*. Edited by Manuel Moreno Fraginals. Translated by Leonor Blum, 170–188. New York: Holmes & Meier, 1984.

Originally published in Spanish, this essay details all of the major African-derived practices in Cuba, both sacred and secular. Urfé was a pioneering folklorist who was active both before and after the Revolution. He helped institutionalize folkloric research on the island, and was one of very few Afro-Cuban musicologists before the Revolution.

Sacred Musics

Research on ritual musics constitutes the largest proportion of the publications on folkloric traditions, while secular musics have received less attention. This imbalance most likely relates to the privileged status that sacred traditions were granted by pioneering folklorists like Fernando Ortiz and Lydia Cabrera. Furthermore, the literature is overwhelmingly focused on African-derived religions and on those religions historically practiced in western Cuba, although there has been some recent attention on more hybrid practices such as *Espiritismo*. Eastern Cuban religions have not received as much attention in the national context, but have been the topic of regional research. Because of the dominant status of the Yoruba-derived religion known as *Santería* and the large body of work published on this topic, it is discussed within its own subheading (Folkloric Traditions: Sacred Musics: Yoruba-Derived Music), while the other religions are grouped together (Folkloric Traditions: Sacred Musics: Other Sacred Musics).

Yoruba-Derived Music

While *la Regla de Ocha*, or *Santería*, has been the primary object of research within this topic, also included is a source discussing *Iyesá* (Delgado 2001), a subgroup of the Yoruba whose ritual music, while linked to the former, is characterized by a distinct set of instruments and rhythms. Interestingly, almost all of the sources discussed are written in English and thus reflect the popularity of the topic among North American researchers. While there are many publications on *Santería* that are written in Spanish by Cuban scholars, most focus on the features of the religion rather than the music, or they include a discussion of the music within a work that speaks in broad terms about Afro-Cuban folkloric music. For example, Ortiz 1996 cited under Reference Works is a particularly important source on Yoruba-derived instruments, and many others can be found in Folkloric Traditions. Because of this tendency in Cuban music literature, only one Cuban source, Balbuena Gutiérrez 2003, has been included here.

Amira, John, and Steven Cornelius. *The Music of Santería: Traditional Rhythms of the Batá Drums*. Crown Point, IN: White Cliffs Media, 1992.

Primarily a collection of musical transcriptions of the rhythms utilized in *batá* drumming, which accompanies the most formal type of ceremony within *Santería* worship. It also includes some historical background on the tradition.

Balbuena Gutiérrez, Bárbara. *Las celebraciones rituales festivas en la Regla de Ocha*. Havana, Cuba: Centro de Investigación y Desarrollo de la Cultura Cubana Juan Marinello, 2003.

Cuban publication that details the various types of ceremonies within the Yoruba-derived pantheon, describing the instrumental ensembles, drum rhythms, songs, and dances used in each.

Delgado, Kevin Miguel. “Iyesá: Afro-Cuban Music and Culture in Contemporary Cuba.” PhD diss., Los Angeles: University of California, 2001.

An in-depth ethnographic study of the religion and musical features of the *Iyesá*, an ethnic group considered to be part of the meta-ethnic category Yoruba. Research was conducted with members of the only extant *Iyesá cabildo*, located in the city of Matanzas.

Hagedorn, Katherine. *Divine Utterances: The Performance of Afro-Cuban Santería*. Washington, DC: Smithsonian Institution, 2001.

Considered to be the most important English-language publication on *Santería* music, this book explores the complex relationship between ritual and folkloric (non-ceremonial) performances of the tradition. It also issues what is perhaps the most significant published critique of Fernando Ortiz’s notions about Afro-Cuban religions and focuses on the influence of social Darwinism and eugenics in his early writings.

Hagedorn, Katherine. “Long Day’s Journey to Rincón: From Suffering to Resistance in the Procession of San Lázaro/Babalú Ayé.” *British Journal of Ethnomusicology* 11.1 (2002): 43–69.

Focuses on a much-revered *orisha*/saint in Cuba, presenting an analysis of the worship of San Lázaro. It features ethnographic accounts of the annual procession, which is made by thousands, to his shrine on the outskirts of Havana, and includes musical transcriptions of chants for San Lázaro.

Marcuzzi, Michael. "Dancing with the Divine(r): Batá Drumming, Ifá Divination, and Orisha Worship in Cuba." *Canadian University Music Review* 19.2 (1999): 70–78.

Argues for conceiving of *batá* drumming as a divination system (such as *Ifá*), and focuses on the crucial role the music plays in inducing spirit possession.

Schweitzer, Kenneth. *The Artistry of Afro-Cuban Batá Drumming: Aesthetics, Transmission, Bonding, and Creativity*. Jackson: University Press of Mississippi, 2013.

An in-depth exploration that examines various aspects of the *batá* drum tradition, including the initiation of drummers into the practice, musical analysis of specific rhythms, and a profile of a pioneering ritual percussionist (Pancho Quinto).

Vélez, María Teresa. *Drumming for the Gods: The Life and Times of Felipe García Villamil, Santero, Palero, and Abakuá*. Philadelphia: Temple University Press, 2000.

A biography of a well-known ritual drummer who is initiated into the three major Afro-Cuban religions practiced in Cuba: *Santería*, *Palo*, and *Abakuá*. Interviews with García Villamil about his musical training and career reveal the shifting policies of the Cuban government toward African-derived religion at various moments during the 20th century.

Other Sacred Musics

Grouped within this subsection are sources pertaining to various other religious musics on the island. All of the sources presented here concern sacred traditions with African origins. Some have antecedents in Africa, such as those discussed by Barnet 2001, Cabrera 1986, Miller 2009, Moreno 1994, Ochoa 2010, and Vinuesa 1989. Other religious musics emerged in the Americas among African-descended people, and are discussed by James, et al. 2007 and Millet 1996. Not included are works discussing Catholic-derived religious traditions, primarily because this topic constitutes a lacuna in the literature. Nonetheless, details of these traditions, such as the *altar de cruz*, can be found in some overviews such as Esquenazi Pérez 2001 cited under Folkloric Traditions.

Barnet, Miguel. *Afro-Cuban Religions*. Translated by Christine Ayorinde. Princeton, NJ: Markus Weiner, 2001.

Originally published in Spanish in 1995 (Havana, Cuba: Ediciones Unión) by a prominent folklorist and author, this book focuses on and compares the two major Afro-Cuban religions practice on the island, *Regla de Ocha* (*Santería*) and *Regla de Palo*. It discusses the role of music and dance within the rituals of each religion.

Cabrera, Lydia. *Reglas de Congo: Palo Monte Mayombe*. Miami, FL: Ediciones Universal, 1986.

Along with Fernando Ortiz, Lydia Cabrera was one of the island's pioneering researchers of Afro-Cuban religion. Several of her works focused on the Bantu-derived religion known as *Regla de Palo*, or *Palo Monte*, which has received relatively little academic attention compared to the study of *Santería*. This book does not focus specifically on *Palo* music, but rather is a more broadly defined ethnographic study of the religion's precepts and rituals.

James, Joel, José Millet, and Alexis Alarcón. *El vodú en Cuba*. Santiago de Cuba, Cuba: Editorial Oriente, 2007.

The only major publication on the Cuban manifestation of the Haitian religion *Vodú*, which is practiced primarily in Oriente, Cuba's eastern region. The book focuses on the history of Haitian migration to Cuba and on details of the religious rituals, but also includes passing references to the instruments and songs used in ceremonies.

Miller, Ivor. *Voice of the Leopard: African Secret Societies and Cuba*. Jackson: University Press of Mississippi, 2009.

Written by the foremost English-language scholar of the male secret societies that originated in the Cross River State of southeastern Nigeria and were reconstructed as *Abakuá* in 19th-century Cuba. Examines the relationship between the African and Cuban manifestations of these societies, including a discussion of how *Abakuá* music has been influential in Cuban popular music.

Millet, José. *El espiritismo variantes cubanas*. Santiago de Cuba, Cuba: Editorial Oriente, 1996.

The study of *Espiritismo*, the hybrid religious practice popular throughout the Spanish Caribbean, is relatively recent. As of 2016 this book is the only major publication on the subject, although it is a topic that is gaining scholarly attention. Includes a discussion of the various forms of *Espiritismo* practiced on the island, including the type of music that accompanies ceremonies.

Moreno, Dennis. *Un tambor arará*. Havana, Cuba: Editorial de Ciencias Sociales, 1994.

Short book detailing the history, construction, and playing techniques of the drums associated with the *Arará*, an ethnic group from the ancient kingdom of Dahomey in modern-day Benin.

Ochoa, Todd. *Society of the Dead: Quita Manaquita and Palo Praise in Cuba*. Berkeley: University of California Press, 2010.

The first major work in English about *Palo*, this book is written by an anthropologist with a focus on *Palo*'s ritual practices. While the focus is not specifically on *Palo* music, it includes a substantial amount of ethnographic detail about the drumming and songs used in ceremonies.

Vinueza, María Elena. *Presencia arará en la música folclórica de Matanzas*. Havana, Cuba: Casa de las Américas, 1989.

The most in-depth study of *Arará* music in Cuba. The book is based on fieldwork conducted in rural towns in the Matanzas province, thought to be the only place where this religious tradition continues to be practiced. Presents a historical overview of the ethnic group, details on the music and instruments used in ceremonies, and transcriptions of rhythms.

Secular Musics

As with sacred musics, there is a relatively large body of literature on secular folkloric traditions in English and Spanish. Included within this subsection are both Spanish-derived practices—such as *punto guajiro*, the main genre within the larger category of *música campesina* (country music)—and African-derived practices (*rumba*, *comparsa/conga*, and eastern

Cuban folklore). While it must be emphasized that all of these traditions are hybrid and include both Spanish and African (and, in some cases, Caribbean) influences, *punto guajiro* has a much more obvious presence of Spanish musical elements than the other musics. Afro-Cuban secular traditions have been the main focus of English-language scholarship.

Punto Guajiro and Música Campesina

While this topic has been covered in many overviews of Cuban music—such as Esquenazi Pérez 2001 cited under Folkloric Traditions, León 1984 and Díaz Ayala 2003 cited under General Overviews, and Giro 2009 cited under Reference Works—María Teresa Linares is the main Cuban musicologist who has published research focused on this tradition. Manuel 2004 is an English-language source that addresses various genres within *música campesina*, although it has not been a popular topic for foreign scholars.

Linares, María Teresa Savio. “The Décima and Punto in Cuban Folklore.” In *Essays on Cuban Music: North American and Cuban Perspectives*. Edited and translated by Peter Manuel, 87–111. Lanham, MD: University Press of America, 1991.

Originally published in Spanish in 1972 (Havana, Cuba: Boletín de Casa de las Américas 31), this article is a basic history of *punto*, the Spanish-derived song-based tradition played mainly in rural Cuba. *Décima* is the poetic form around which both pre-composed and improvised lyrics are structured. The author describes both the different types of *décimas* and variations of *punto* found within the tradition.

Linares, María Teresa Savio. *El punto cubano*. Santiago de Cuba, Cuba: Editorial Oriente, 1999.

A comprehensive examination of the *punto* tradition; includes a discussion of historical background, song form, and instrumentation.

Manuel, Peter. “The Guajira between Cuba and Spain: A Study in Continuity and Change.” *Latin American Music Review* 25.2 (2004): 137–162.

Seeks to explore bidirectional musical influence between Cuba and Spain through an examination of the evolution of *música guajira* (country music), a complex of genres that includes *punto*.

Rumba

Arguably the most important secular folkloric genre in Cuba, particularly in its influence on popular musics, rumba has not been a major topic of research for Cuban scholars. While there are a number of articles and theses written on the subject—i.e., Acosta 1991, Martínez Rodríguez 1977, and Grasso González 1989—there are almost no full-length books, and those that are published, such as Mestas 1998, have not taken a comprehensive approach to discussing the practice. There is a fair amount of English-language literature on rumba, such as Crook 1992, Daniel 1995, Pasmanick 1997, and Bodenheimer 2010.

Acosta, Leonardo. “The Rumba, the Guaguancó, and Tio Tom.” In *Essays on Cuban Music: North American and Cuban Perspectives*. Edited and translated by Peter Manuel, 49–73. Lanham, MD: University Press of America, 1991.

Originally published in 1983 (Havana, Cuba: Editorial Letras Cubanas), this essay profiles an important rumba composer of the early 20th century, Gonzalo Asencio (known as “Tío Tom”), noting the anti-imperialist sentiment expressed in his compositions. It also addresses the “rumba craze” of the 1930s, and the “adulteration” of the practice in stylized forms when it was exported to the United States. The influence of Marxist ideology is evident in this essay.

Bodenheimer, Rebecca. “Localizing Hybridity: The Politics of Place in Contemporary Cuban Rumba Performance.” PhD diss., Berkeley: University of California, 2010.

Focuses on contemporary rumba performance in two Cuban cities, Havana and Matanzas. The author highlights the ways that regionalism, local identity formation, and racialized discourses of place are entangled with rumba hybridizing practices.

Crook, Larry. “The Form and Formation of the Rumba in Cuba.” In *Salsiology: Afro-Cuban Music and the Evolution of Salsa in New York City*. Edited by Vernon W. Boggs, 31–42. Westport, CT: Greenwood, 1992.

Presents an overview of rumba, including a discussion of its antecedents and its musical elements and instrumentation.

Daniel, Yvonne. *Rumba: Dance and Social Change in Contemporary Cuba*. Bloomington: Indiana University Press, 1995.

Written by a dance scholar and focusing on rumba’s dance elements, this source is significant in that it was the first full-length book to be published on the practice in either English or Spanish. The author presents a detailed history of rumba, outlines its main music and dance elements, and discusses the effects of its institutionalization and professionalization in the Revolutionary context.

Grasso González, Nancy. “Folklore y profesionalismo en la rumba matancera.” MA thesis, Instituto Superior del Arte, Havana, Cuba, 1989.

With a focus on professional rumba performance in the city of Matanzas, known as the “birthplace of rumba,” this thesis constitutes an important source in its discussion of two major rumba groups, Los Muñequitos de Matanzas and Afrocuba de Matanzas.

Martínez Rodríguez, Raúl. “From the Columbia to the Guaguancó.” *Direct from Cuba* 168 (1 May 1977): 1–7.

Discusses the emergence of various genres within the rumba complex: *columbia*, *yambú*, and *guaguancó*. It provides historical details about the marginalization of rumba by 19th-century elites and about early performance contexts in the city of Matanzas.

Mestas, María del Carmen. *Pasión de rumbero*. Barcelona: Puvill Libros, 1998.

The bulk of this work is dedicated to presenting profiles of major *rumberos* (rumba musicians) from the 20th century, including biographical details and significant accomplishments of each musician.

Pasmanick, Philip. “‘Décima’ and ‘Rumba’: Iberian Formalism in the Heart of Afro-Cuban Song.” *Latin American Music Review* 18.2 (1997): 252–277.

Unique in its focus on the Spanish influence on rumba; most of the literature on the topic emphasizes its African elements. The author examines the use of the *décima*, usually associated with Spanish-derived *punto*, within rumba song.

Other African-Derived Secular Musics

Literature on non-rumba African-derived secular musics has been grouped together, as none of these practices merits its own subsection in terms of the quantity of published research. The traditions include both regional practices, principally those classified as eastern Cuban folklore, and national practices, like *comparsa* (Carnival music). The former category is discussed in Alén 1986; Alén Rodríguez 1991; and Pérez, et al. 1982, while *comparsa* is the focus of Bettelheim 2001; Millet, et al. 1997; and Milstein 2013. Some African-derived secular traditions have not been the subject of major publications, particularly those that are no longer practiced. Examples of these traditions include the *tonada trinitaria* (which has, however, been the subject of a master's thesis, Frías 2010), and the *coros de clave* tradition, which was popular in Havana and Matanzas in the late 19th century and is thought to be a predecessor of the *guaguancó* style of rumba. This latter tradition has been discussed in many works that speak about popular and folkloric music in broad terms, such as Orovio 2004 cited under Reference Works and Sublette 2004 cited under General Overviews. Finally, for the sake of regional diversity (most folkloric research has focused on Havana, Matanzas, or the eastern region), included here is a book, Guanche and Moreno 1988, on a Haitian-descended community and folkloric group from the province of Camagüey.

Alén, Olavo. *La música de las sociedades de tumba francesa en Cuba*. Havana, Cuba: Casa de las Américas, 1986.

While most of the literature focuses on Afro-Cuban traditions practiced in western Cuba—such as rumba, *Santería*, and *Abakuá*—this publication constitutes one of the first full-length books focusing on an eastern Cuban folkloric tradition. The author, a prominent Cuban musicologist, details the emergence of *tumba francesa* societies, which were formed by slaves of French planters who were brought to Cuba when their masters fled the Haitian Revolution.

Alén Rodríguez, Olavo. “The Tumba Francesa Societies and Their Music.” In *Essays on Cuban Music: North American and Cuban Perspectives*. Edited by Peter Manuel, 75–86. Lanham, MD: University Press of America, 1991.

Essentially an abbreviated English-language version of Alén 1986.

Bettelheim, Judith, ed. *Cuban Festivals: A Century of Afro-Cuban Culture*. Kingston, Jamaica: Markus Wiener, 2001.

An anthology of works focusing on the Cuban Carnival and other popular festive traditions. Includes several essays by the editor about Carnival in Santiago and a translated and annotated version of Fernando Ortiz's essay on the Day of Kings celebration (thought to be a predecessor of the Cuban Carnival tradition), originally published in 1925 (Havana, Cuba: Imprenta “El Siglo XX”).

Frías, Johnny. “History and Evolution of the Tonadas Trinitarias of Trinidad de Cuba.” MM thesis, University of Florida, 2010.

One of the very few publications focusing specifically on the *tonada*, an Afro-Cuban song-based tradition popular in the 19th and early 20th centuries in the central Cuban city of Trinidad.

Guanche, Jesús, and Dennis Moreno. *Caidije*. Santiago de Cuba, Cuba: Editorial Oriente, 1988.

While not pertaining exclusively to music, this ethnography details the history and cultural characteristics of a Haitian-descended community in the Camagüey province. Unlike the *tumba francesa* tradition discussed in Alén 1986 and Alén Rodríguez 1991, which emerged with the first wave of Franco-Haitian migrants in the early 19th century, this study focuses on the community life of 20th-century Haitian migrants and their descendants, whose religious beliefs and cultural identity are distinct from those of the first wave.

Millet, José, Rafael Brea, and Manuel Ruiz Vila. *Barrio, comparsa y carnaval santiaguero*. Santiago de Cuba, Cuba: Ediciones Casa del Caribe, 1997.

A sociological study that examines the intimate association between local identity in Santiago and the city's distinct Carnival tradition, which revolves around *congas*, neighborhood Carnival groups featuring a mobile percussion ensemble and mass participation by local residents. The authors focus specifically on Santiago's most famous *conga* group, Los Hoyos.

Milstein, Lani. "Toward an Understanding of Conga Santiaguera: Elements of La Conga de Los Hoyos." *Latin American Music Review* 34.2 (2013): 223–253.

Presents a history and description of Santiago's *conga* tradition, noting the ways that it is distinct from other Carnival traditions in Cuba, and focusing on the specific rhythms and features of the *conga* group Los Hoyos.

Pérez, Nancy, Clara Domínguez, Rosa Rodríguez, Orlando Silva, and Danubia Terry. *El Cabildo Carabalí Isuama*. Santiago de Cuba: Editorial Oriente, 1982.

A history of an extant Calabar-derived *Cabildo*, or mutual aid society, which was founded in the 19th century in the eastern city of Santiago. It includes an analysis of their songs and reproduces documents related to the organization of the *Cabildo*.

Popular Dance Traditions

Dance is rarely separated from musical performance in the Cuban context, and almost all of the genres discussed in Folkloric Traditions, whether sacred or secular, contain dance components. Nonetheless, the traditions discussed in this category should be understood as having enjoyed widespread popularity throughout the nation among Cubans of diverse races and classes; the same cannot be said, for example, of rumba, which has always been associated with lower-class Afro-Cubans. Another primary distinction between popular dance traditions and folkloric genres has been the widespread media dissemination of the former, both in national and international arenas; this wide distribution pertains mainly to the genres still popular or not yet existing around the turn of the 20th century, when recording technology and radio became major factors, and thus the *contradanza* is an exception. Popular dance traditions have been divided into three main subsections that do not necessarily retain the division into five “generic complexes” that was introduced in León 1984 (see General Overviews). For example, rather than mambo being grouped with the other genres usually considered to be part of the *danzón* complex, here the subsections are correlated with chronological era—i.e., 19th-century dance musics are separated from 20th-century genres, and *son*, because of its disproportional significance, has been placed in its own category.

Nineteenth-Century Dance Musics

Included within this category are sources discussing two main genres, *contradanza* and *danzón*. The former is considered to be Cuba's first (non-indigenous) tradition, and emerged in the early 19th century as an offshoot of the European *contredanse* tradition that was brought to Cuba via Spain and Franco-Haitian immigrants. *Contradanza* is notably more European than its derivative, *danzón*, which emerged in 1879 within the context of the Cuban struggle for independence from Spain and incorporates an African-derived rhythm (the *cinquillo*) as a primary musical feature. An intermediate genre, *danza*, is often mentioned in the literature, although there are no major musical differences from the *contradanza*; the main distinctions lie in the dance elements (a stronger trend toward couple rather than collective dancing). This topic has enjoyed a fair amount of attention from foreign scholars, notably Madrid and Moore 2013 and Manuel 2009 (cited under Popular Dance Traditions: Son and Related Genres: Son), although certainly not as much as that accorded to Afro-Cuban sacred traditions, *son* and other 20th-century traditions. The majority of the literature is written by Cubans, prominent examples of which are Carpentier 2001, Castillo Faílde 1964, Galán 1983, Lapique 1998, Lapique Becali 2008, and Linares 1998. For a relevant source for *contradanza*, see also Lapique 1998 cited under Popular Song Traditions: Nineteenth-Century Song Styles,

Carpentier, Alejo. *Music in Cuba*. Edited and with an introduction by Timothy Brennan. Translated by Alan West-Durán. Minneapolis: University of Minnesota Press, 2001.

Although this work is also listed in General Overviews, it presents a particularly detailed account of Cuban music in the 19th century, during which time the *contradanza* and *danzón* were the primary social dance musics. Thus, there are chapters on various important composers within these traditions, such as Manuel Saumell and Ignacio Cervantes, and a chapter on the distinct *contradanza* tradition in Santiago de Cuba.

Castillo Faílde, Osvaldo. *Miguel Faílde, creador musical del danzón*. Havana, Cuba: Editora del Consejo Nacional de Cultura, 1964.

Written by the nephew of the celebrated “creator” of *danzón*, this book discusses the career of Miguel Faílde, the emergence of the genre, and the early receptions of *danzón* by Cuban elite. It is a particularly useful source in its collection and reproduction of difficult-to-access newspaper articles from the late 19th century.

Galán, Natalio. *Cuba y sus sones*. Valencia, Spain: Pre-textos, 1983.

Although this work constitutes a broad history of Cuban music, like Carpentier 2001, the author's discussion of *contradanza* and its later derivations are considered to be very significant, as is evidenced in the common citation of this work by many scholars. Important examples of this work's influence are Manuel 2009 cited under Popular Dance Traditions: Son and Related Genres: Son and Sublette 2004 cited under General Overviews.

Lapique, Zoila. “Aportes franco-haitianos a la contradanza cubana: Mitos y realidades.” In *Panorama de la música popular cubana*. Edited by Radamés Giro, 137–154. Havana, Cuba: Editorial Letras Cubanas, 1998.

This essay is significant in its assertion that the *contredanse* tradition was introduced to Cuba directly from Spain in the 18th century, and not, as long believed, by French planters and their slaves fleeing the Haitian Revolution in the 1790s. The author's thesis has come to be widely accepted in Cuba and abroad.

Lapique Becali, Zoila. *Cuba colonial: Música, compositores e intérpretes, 1570–1902*. Havana, Cuba: Ediciones Boloña, 2008.

One of the most comprehensive sources relating to music during the colonial period. The book aims to present a holistic picture of musical life in Cuba during this period, discussing musical styles, composers, and major musicians. It covers a wide range of genres, both popular (*contradanza*, *habanera*, *danzón*) and classical (concert music, *zarzuelas*).

Linares, María Teresa. “El danzón.” In *La música entre Cuba y España*. By María Teresa Linares and Faustino Núñez, 117–145. Madrid: Fundación Autor, 1998.

Within a book that considers the bidirectional musical exchanges between Cuba and Spain, the author details the history and emergence of the *danzón* and its later offshoots, such as *el danzonete* and the *chachachá*.

Madrid, Alejandro, and Robin Moore. *Danzón: Circum-Caribbean Dialogues in Music and Dance*. New York: Oxford University Press, 2013.

Takes a transnational approach to the study of *danzón*, focusing on its circulation beyond Cuba, especially in Mexico and within early jazz in the United States. Other topics addressed include the racial implications of the practice when it emerged in late-19th-century Cuba, and its renaissance in modern Cuba.

Manuel, Peter. “Cuba: From Contradanza to Danzón.” In *Creolizing Contradance in the Caribbean*. Edited by Peter Manuel, 51–112. Philadelphia: Temple University Press, 2009.

Part of an anthology that explores various Caribbean manifestations and adaptations of the European contradance (*contredanse*) tradition. It provides a detailed history and musical analysis of the evolution of *contradanza* throughout the 19th century and the eventual emergence of the more Cubanized *danzón*.

Son and Related Genres

Son has long been considered Cuba's national genre, and it has certainly been the most influential musical practice since the turn of the 20th century. Cuban musicologists tend to discuss the *son* complex as including rural antecedents and regional variants, such as the *changüí*, which emerged in the eastern province of Guantánamo, and the *sucu-sucu*, a tradition from Isla de la Juventud (formerly known as Isla de Pinos), a small island south of Cuba's mainland; examples of this typology can be found in Giro 1998 and Gómez Cairo 1998. Unsurprisingly, the literature on *son*, in both English and Spanish, is much more extensive than that of regional variants. However, because there are so many important publications on *son*, the related genres *changüí* and *sucu-sucu* are discussed in Popular Dance Traditions: Son and Related Genres: Related Genres.

Son

There is a wealth of publications on the traditional *son* (as compared with the antecedents or variants of this practice), and correspondingly this subsection is particularly selective. In addition, much of the *son* literature is included within broader works rather than within publications focused on the genre; hence, all of the works listed under General Overviews can also be considered significant sources. In terms of the works dedicated specifically to *son*, the English-language sources include Manuel 1985, Manuel 2009, Moore 1997, Robbins 1990, and García 2006; García 2006, along with Cedeño Pineda and Damián Suárez 2001, present profiles of major *son* musicians. Sources published in Cuba are Giro 1998 and Gómez Cairo 1998.

Cedeño Pineda, Reinaldo, and Michel Damián Suárez. *Son de la loma: Los dioses de la música cantan en Santiago de Cuba*. Havana, Cuba: Editorial Musical de Cuba, 2001.

While not exclusively focused on *son*, the book discusses song-based traditions emerging from the eastern city of Santiago in general terms, specifically *trova*. Its primary goal is to provide profiles, and some interview transcripts, of major *trova* and *son* musicians from Santiago and Oriente.

García, David. *Arsenio Rodríguez and the Transnational Flows of Latin Popular Music*. Philadelphia: Temple University Press, 2006.

Considers the contributions and legacy of one of Cuba's most important *son* musicians and composers. Rodríguez's racial identity and origins are highlighted and linked to his musical creations: he is considered to be responsible for an "Africanization" of *son* in the 1940s when he incorporated elements of rumba and Afro-Cuban sacred traditions into the genre.

Giro, Radamés. "Los motivos del son: Hitos en su sendero caribeño y universal." In *Panorama de la música popular cubana*. Edited by Radamés Giro, 198–209. Havana, Cuba: Editorial Letras Cubanas, 1998.

Essentially a history of *son* and its evolution throughout the 20th century. Both the *sucu-sucu* and *changüí* are mentioned as regional variations. See also Popular Dance Traditions: Son and Related Genres: Related Genres.

Gómez Cairo, Jesús. "Acerca de la interacción de géneros en la música popular cubana." In *Panorama de la música popular cubana*. Edited by Radamés Giro, 111–124. Havana, Cuba: Editorial Letras Cubanas, 1998.

Originally published in 1980 (*Boletín Música* 83–83), this essay focuses on the interaction between genres within Cuban popular music. While other genres, like rumba and *comparsa*, are discussed, the main focus is on *son*, its evolution and its incorporation of elements from other genres, both sacred and secular.

Manuel, Peter. "The Anticipated Bass in Cuban Popular Music." *Latin American Music Review* 6.2 (1985): 249–261.

Focuses on the origins and functions of the anticipated bass, a defining feature of *son* and salsa, suggesting antecedents in both African-derived genres (rumba) and European-derived genres (*habanera*).

Manuel, Peter. "From Contradanza to Son: New Perspectives on the Prehistory of Cuban Popular Music." *Latin American Music Review* 30.2 (2009): 184–212.

A rather controversial article regarding the origins of both *contradanza* and *son*, particularly the latter. Concerning the former, the author's contention is similar to that of Lapique 1998 (cited under Popular Dance Traditions: Nineteenth-Century Dance Musics). In terms of *son*, the author challenges the conventional narrative that most of its musical elements were in place before it arrived in Havana from Oriente, arguing instead that its primary features crystallized after arriving in the capital.

Moore, Robin. *Nationalizing Blackness: Afrocubanismo and Artistic Revolution in Havana, 1920–1940*. Pittsburgh, PA: University of Pittsburgh Press, 1997.

A significant contribution to the field of Cuban music studies. Focuses on the nationalization of *son* and the broader acceptance, and in some cases cooptation, of African-derived popular genres by the Cuban elite during the nation-building decades of the 1920s and 1930s.

Robbins, James. “The Cuban ‘Son’ as Form, Genre, and Symbol.” *Latin American Music Review* 11.2 (1990): 182–200.

Presents a detailed account of *son*’s origins and later evolutions, emphasizing the symbolic significance of the genre within the national imaginary, or the fact that it is considered to be the most “Cuban” of all genres.

Related Genres

As noted in Popular Dance Traditions: Son and Related Genres, there is not much published on regional variants and/or antecedents of *son*. It is worth noting that although the trend within Cuban musicology is to consider the *changüí* and *sucu-sucu* as traditions included within the *son* complex, Lapidus 2008 asserts that the *changüí* should constitute its own category because of notable distinctions in playing style. In contrast, following the trend of Cuban publication, Linares 1970 discusses *sucu-sucu* as part of the *son* complex.

Lapidus, Benjamin. *Origins of Cuban Music and Dance: Changüí*. Lanham, MD: Scarecrow, 2008.

One of the few major works to be published on the Guantánamo-based dance tradition. The author makes significant distinctions between *changüí* and *son*, disputing the traditional definition of the former as a rural antecedent of the latter. The book also details the instruments, playing techniques, and other features of the genre, including the influence from Afro-Haitian traditions like *tumba francesa*.

Linares, María Teresa. *El sucu-sucu de Isla de Pinos*. Havana, Cuba: Instituto de Etnología y Folklore, 1970.

One of the very few publications that focus on the *sucu-sucu*, a regional dance and song tradition that is usually considered to be part of the *son* complex and that emerged in the Isle of Pines (now known as the Isle of Youth) in the early 20th century. Because of the presence of migrant laborers from Jamaica and the Cayman Islands, *sucu-sucu* incorporated Anglo-Caribbean influences.

Twentieth-Century Dance Musics

The literature on 20th-century dance musics is extensive, but much of it is included in works of broad scope that are not necessarily focused on these traditions, such as Díaz Ayala 2003 and Sublette 2004 in General Overviews. Within this category, the two most significant and frequently discussed genres are mambo—covered by Acosta 1987, Giro 1998, López Cano 2009, and Urfé 1993—and *chachachá*, the focus of Martínez 1993 and Torres 1998, with literature on the former far outweighing that of the latter. In addition, there is one work, Rodríguez Domínguez 1979, on the *danzonete*, which is an offshoot of the *danzón* and which incorporates sung sections and elements of *son*. Martínez Rodríguez 2007 is one of many biographies of Benny Moré, who is still considered by many to be Cuba’s greatest singer and was particularly famous for his mambo songs.

Acosta, Leonardo. “Who Invented the Mambo?” In *From the Drum to the Synthesizer*. By Leonardo Acosta. Translated by Margarita Zimmerman, 38–44. Havana, Cuba: José Martí, 1987.

Part of a collection of essays previously published in Spanish between 1976 and 1982; this essay was originally published in 1976 (*Revolución y Cultura* 42). It discusses the invention of mambo, incorporating excerpts from an interview conducted with Orestes López, a major figure in 1930s dance music who composed the first piece (a *danzón*) with the title “mambo.” Unlike Giro 1998, this essay asserts that Pérez Prado’s version of mambo owes much to the influence of forerunners like López’s version.

Giro, Radamés. “Todo lo que usted quiso saber sobre el mambo. . .” In *Panorama de la música popular cubana*. Edited by Radamés Giro, 210–222. Havana, Cuba: Editorial Letras Cubanas, 1998.

Addresses the controversy surrounding the origins of mambo, specifically the question of who “invented” it. It discusses the etymology of the word “mambo” and the genre’s musical features, and presents various scholars’ perspectives. Giro ultimately concludes that Pérez Prado can rightly claim to be the creator of mambo, even if he borrowed the term from other musicians, and that mambo incorporates more influences from *son* than from *danzón*.

López Cano, Rubén. “Apuntes para una prehistoria del mambo.” *Latin American Music Review* 30.2 (2009): 213–242.

Discusses the many figures that most likely contributed to the creation of the mambo in the 1940s, including musicians not only in Havana but also in New York. The author’s goal is to emphasize the difficulty in constructing a linear narrative of mambo’s emergence because of the complex and transnational flow of music between Cuba and the United States during this time.

Martínez, Mayra. *Cubanos en la música*. Havana, Cuba: Editorial Letras Cubanas, 1993.

A well-known book presenting interviews with major musical figures from an array of popular traditions, including one with the creator of the *chachachá*, Enrique Jorrín.

Martínez Rodríguez, Raúl. *Benny Moré: What a Great Singer!* Havana, Cuba: Editorial José Martí, 2007.

Originally published in Spanish in 1993 (Havana, Cuba: Letras Cubanas), this is one of many biographies written about Cuba’s most celebrated singer. Moré sang all the major styles of Cuban popular music during the mid-20th century, including *son* and *bolero*, but he was a particularly important interpreter of mambo, and recorded extensively with Pérez Prado.

Rodríguez Domínguez, Ezequiel. *El danzonete, su autor y sus intérpretes: Cincuentenario de su creación (1929–1979)*. Havana, Cuba: Ministerio de Cultura, 1979.

Published on the fiftieth anniversary of the creation of the *danzonete* in 1929, this book discusses the style, its creator (Aniceto Díaz), and its major interpreters.

Torres, Dora Ileana. “Del danzón cantado al chachachá.” In *Panorama de la música popular cubana*. Edited by Radamés Giro, 173–197. Havana, Cuba: Editorial Letras Cubanas, 1998.

Discusses the evolution of a sung form of *danzón*, evidenced in variants like the *danzonete*, and its eventual transformation into the *chachachá* in later decades via the incorporation of elements from both Cuban genres (*son*, *bolero*) and foreign musics, like jazz.

Urfé, Odilio. “La verdad sobre el mambo.” In *El Mambo*. Edited by Radamés Giro, 31–35. Havana, Cuba: Editorial Letras Cubanas, 1993.

Originally published in 1948 (*Inventario* 1:2), this essay constitutes one of the first scholarly essays about the mambo, and has been cited extensively, specifically in Giro 1998 and López Cano 2009. The author discusses the African origins of the word, analyzes how it signifies a particular way of making music, and argues that Orestes López and his brother, bassist Israel “Cachao” López, deserve the primary credit for the invention of the genre.

Popular Song Traditions

The particular trajectory of popular song in Cuba makes it difficult to separate and categorize the various genres into strictly delimited subheadings. Many of the genres share similar features, and some are very intertwined with one another historically; this overlap is particularly true of *trova* and *bolero*. The primary Cuban antecedent of both *trova* and *bolero* is the *canción* (song), which emerged in the early 19th century and featured more Spanish and European elements than its later derivations. The *habanera* was the next vocal style to emerge, in the mid-19th century, although it is often associated with *contradanza* and thus features a more rhythmic style than the more melodic *canción*. The *guaracha* is a separate entity that was intimately associated with Cuban popular theater; its Spanish antecedents date back to early colonial period, and it became very popular with the emergence of *teatro bufo* (comic theater). Finally, *feeling* (or *filin*) emerged in the 1940s as a particular way of singing *boleros* that was influenced by Nat King Cole’s crooning style and used more sophisticated harmonies. Because of the very interrelated nature of many of these genres, they have been divided into chronological subsections (Nineteenth-Century Song Styles and Twentieth-Century Song Styles), except for *trova* and *bolero*, which are better described as turn-of-the-20th-century phenomena. Three sources have been set apart from the subsections because of their broad scope: Díaz Ayala 2012, Linares 1998, and Ruiz, et al. 1998.

Díaz Ayala, Cristóbal. *¡Oh Cuba hermosa! El cancionero político social en Cuba hasta 1958*. 2 vols. San Juan, Puerto Rico: CreateSpace, 2012.

Follows in the scope of the author’s other works—i.e., it is very comprehensive and detailed. The first volume details the sociopolitical song tradition by century, beginning with the indigenous genre *areíto*, and ending with the emergence of the *trova* in the early 20th century. The second volume focuses on the first half of the 20th century and includes chapters on major musical figures and groups.

Linares, María Teresa. “La canción cubana.” In *La música entre Cuba y España*. By María Teresa Linares and Faustino Núñez, 89–116. Madrid, Spain: Fundación Autor, 1998.

Within a book that considers the bidirectional musical exchanges between Cuba and Spain, this section details the emergence of the Cuban *canción* (song) tradition, which includes several genres, including *bolero*, *guaracha*, and the *feeling* style.

Ruiz, Rosendo, Vicente González-Rubiera [Guyún], and Abelardo Estrada. “Canción contra ‘canción.’” In *Panorama de la música popular cubana*. Edited by Radamés Giro, 259–267. Havana, Cuba: Editorial Letras Cubanas, 1998.

Originally published in 1979 (*El Caimán Barbudo* 133–134), this article is a defense of the popular-song tradition, which the authors feel has been unjustly critiqued by elitists who have characterized it as “vulgar.” The article moves through the different eras and styles of the popular song, including *canción*, *trova*, *bolero*, and *feeling*, discussing how various recordings have become representative of a national sensibility.

Nineteenth-Century Song Styles

This category includes sources primarily on the *habanera*, Lapique 1998, and the music utilized in Cuban lyric theater and *zarzuelas*, Leal 1975–1982, and Thomas 2009. Within theatrical music traditions, the *guaracha* was a primary genre, and its history is also discussed in Linares. *Guaracha* has not been the focus of many publications, but instead is usually included within broad overviews of Cuban music; particularly in-depth treatments of the genre can be found in Carpentier 2001 and León 1984 cited under General Overviews. Lapique Becali 2008, cited under Nineteenth-Century Dance Musics, is also a relevant source for *habanera* and *zarzuela*.

Lapique, Zoila. “Presencia de la habanera.” In *Panorama de la música popular cubana*. Edited by Radamés Giro, 155–172. Havana, Cuba: Editorial Letras Cubanas, 1998.

Chronicles the emergence of the *habanera*, a sung form of *contradanza* that emerged in the mid-19th century, and that was subsequently influential throughout Europe and Latin America. It is often discussed as Cuba’s first musical export to the world, and its influence is evident in the title of a famous aria from George Bizet’s opera *Carmen*.

Leal, Rine. *La selva oscura*. 2 vols. Havana, Cuba: Editorial Arte y Literatura, 1975–1982.

An essential source in the study of Cuban lyric theater, which incorporated a range of musical styles—from the Cuban *zarzuela* (a local manifestation of the Spanish genre) to the more popular *guaracha* and a stylized version of rumba. Within this musical theater tradition, a form of vernacular comic theater emerged, called *teatro bufo*, which featured heavy use of blackface minstrelsy.

Linares, María Teresa. “La guaracha cubana: Imagen del humor criollo.” *Musicuba.net*.

Originally published in the Cuban anthropological journal *Catauro* in 1999, this article is one of the few sources focused on *guaracha*, a comic song, often parodic in nature and featuring the use of vernacular slang; the *guaracha*’s origins date back to the early 19th century. The author discusses the Spanish antecedents of the genre, and focuses on its use within the *teatro bufo* tradition that emerged in the mid-to-late 19th century.

Thomas, Susan. *Cuban Zarzuela: Performing Race and Gender on Cuba’s Lyric Stage*. Urbana: University of Illinois Press, 2009.

One of the very few English-language works on the Cuban *zarzuela* tradition, this book examines the racial and gender politics of musical performance on the lyric stage during the early 20th century, when the *guaracha* was at its peak of popularity. It scrutinizes the patriarchal and racist underpinnings of the stock characters found in this tradition, such as the *mulata* (mixed-race woman) and the *negrito* (black man, often performed in blackface).

Trova and Bolero

The early history of these genres is heavily intertwined, as they both emerged in the late 19th century with the early *trovadores* (troubadours, or traveling singer-guitarists) from Santiago de Cuba, such as Pepe Sánchez and Sindo Garay. Later, as the *bolero* became more commercialized and was disseminated to other parts of Latin America, the two genres diverged in more obvious ways, with the *trova* eventually becoming the focus of a new musical movement after the Revolution, the *nueva trova*. As is evident from some of these sources, the *bolero* is a genre that, because of its mass popularity, eventually came to cross genre categories and was often performed by singers famous for their interpretations of *son*, mambo, and other genres (such as Benny Moré); hybrids were also created such as *bolero-son* and *bolero-cha*. Sources focused on the *bolero* are Acosta 1998, Loyola Fernández 1997, Ruiz 1998, and Torres 2002; Torres is the only English-language publication included. Those sources related to traditional *trova* are Calderón 1986, Cañizares 1992, and León 1990. Both genres are, of course, treated at length in publications discussing Cuban popular music in broad terms.

Acosta, Leonardo. “El bolero y el kitsch.” In *Panorama de la música popular cubana*. Edited by Radamés Giro, 245–258. Havana, Cuba: Editorial Letras Cubanas, 1998.

A defense of the bolero, specifically the notion that its lyrics are often “kitschy” and in bad taste because its themes primarily relate to romantic love and betrayal and often reproduce patriarchal notions. This essay also responds more generally to and critiques the elitism displayed by some cultural and music critics in their perspectives on popular music.

Calderón, Jorge. *María Teresa Vera*. Havana, Cuba: Editorial Letras Cubanas, 1986.

A widely cited biography of the most important female purveyor of the traditional *trova*. The author includes testimonies about Vera’s significance from notable *nueva trova* artists, such as Silvio Rodríguez.

Cañizares, Dulcila. *La trova tradicional cubana*. Havana, Cuba: Letras Cubanas, 1992.

Details the history and emergence of traditional *trova*, including profiles of many important composers and musicians. Presents lyrics and musical scores of traditional *trova* songs.

León, Carmela de. *Sindo Garay: Memorias de un trovador*. Havana, Cuba: Editorial Letras Cubanas, 1990.

Biography of one of the pioneers of the *trova* tradition; includes excerpts from interviews of Garay conducted by the author over a period of several years.

Loyola Fernández, José. *En ritmo de bolero: El bolero en la música bailable cubana*. Havana, Cuba: Ediciones Unión, 1997.

A comprehensive exploration of the presence of the *bolero*, or ballad, in various Cuban dance musics, including *danzón*, *son*, *chachachá*, and mambo. The book includes the musical scores and/or lyrics of many famous *boleros*.

Ruiz, Rosendo. “El bolero cubano.” In *Panorama de la música popular cubana*. Edited by Radamés Giro, 232–244. Havana, Cuba: Editorial Letras Cubanas, 1998.

A history of the Cuban bolero, with a discussion of its origins in the 19th century, its evolution during the 20th century, and its dissemination to other parts of Latin America, where it has become a national genre in many countries, such as Mexico and Argentina.

Torres, George. “The *Bolero Romántico*: From Cuban Dance to International Popular Song.” In *From Tejano to Tango: Essays on Latin American Popular Music*. Edited by Walter Aaron Clark, 151–171. New York: Routledge, 2002.

Examines the evolution of the *bolero* from its emergence in Cuba to its appropriation by Mexican trio groups (such as Los Panchos), and its performance by famous Latino solo artists like Linda Ronstadt.

Twentieth-Century Song Styles

This subsection mainly relates to the *feeling* movement that emerged in the 1940s and is discussed in Contreras 1989 and Torres 1998. Also included is an article, Manuel 2006, discussing the intellectual property issues surrounding the song “Guantanamera.”

Contreras, Félix. *Porque tienen filin*. Santiago de Cuba, Cuba: Editorial Oriente, 1989.

This short book presents various perspectives on *filin* (*feeling*). The author has collected opinions from many musicologists, scholars, and musicians, and also presents lyrics and scores for songs written within this style.

Manuel, Peter. “The Saga of a Song: Authorship and Ownership in the Case of ‘Guantanamera.’” *Latin American Music Review* 27.2 (2006): 121–147.

Examines the conflicting claims of and disputes over authorship and ownership of Cuba’s most famous song, “Guantanamera.” Its focus on the issue of intellectual property rights makes it a unique source within the literature on Cuban music.

Torres, Dora Ileana. “Apuntes sobre el feeling.” In *Panorama de la música popular cubana*. Edited by Radamés Giro, 312–332. Havana, Cuba: Editorial Letras Cubanas, 1998.

A detailed history and analysis of the *feeling* style, including a discussion of song themes, form, and its more sophisticated harmonic features as compared with other Cuban popular song genres. Includes several scores of songs written in this style.

Music after the Cuban Revolution

Since 1959 there have been significant musical developments in Cuba, many of which have been directly impacted by a variety of socialist cultural policies. Some of these shifts have been positive, such as the sponsorship of research on Cuban folkloric music and regional styles, while others can be characterized as rather authoritarian. These changes include policies of state censorship, a related trend of self-censorship by artists attempting to avoid problems with the government, the selective support of certain genres (such as *nueva trova*) that are thought to be in line with socialist principles, and a corresponding marginalization of musics associated with the United States or deemed to be forces of “cultural imperialism” (such as rock). However, in the post-Soviet era there have been changes to official cultural policies, many of which have had a democratizing effect. Since the 1990s the government

has displayed more tolerance toward local manifestations of foreign styles like hip-hop and rock, not to mention the shifts associated with the decriminalization of religious practice and the related popularity of Afro-Cuban sacred music. It should be noted that some of these policies are intertwined with the state investment in tourism (including cultural and musical tourism); the investment was a necessary measure in the aftermath of the economic crisis of the Special Period in the early 1990s. The two major musical movements to emerge since 2010 are *nueva trova* and *timba*, each of which is discussed in its own category. Specific publications about other musical practices, Borges-Triana 2009 and Elí Rodríguez 1989, are grouped together under this general heading, as are sources that discuss musical performance and/or scholarship after the Revolution more generally: Acosta 2004, Linares 1972, Manuel 1987, Manuel 1991, and Moore 2006. It should be noted that those sources published after the early 1990s—Acosta 2004, Borges-Triana 2009, and Moore 2006—are distinct in terms of the absence of a Marxist approach. Needless to say, there has been much research published in English on this topic. Finally, sources that discuss “foreign” musical styles that have been adopted by Cuban musicians (such as rock and hip-hop) are discussed in a separate category, Global Trends in Cuban Music.

Acosta, Leonardo. *Otra visión de la música popular cubana*. Havana, Cuba: Editorial Letras Cubanas, 2004.

This anthology includes both new and previously published essays, many of which address contemporary musical phenomena such as *timba* and the Buena Vista Social Club project; for sources on the latter see Cuban Music in the World. The author’s most significant contributions are his critiques of various hegemonic trends within 20th-century Cuban musicology, such as the denial of indigenous musical influence and the framework of “generic complexes” introduced in León 1984 (see General Overviews).

Borges-Triana, Joaquín. *La luz, bróder, la luz: Canción cubana contemporánea*. Havana, Cuba: Centro Cultural Pablo de la Torriente Brau, 2009.

An important work within contemporary Cuban music scholarship, as the author draws on postmodern frames of analysis in order to examine what he terms “contemporary Cuban song.” This category includes *nueva trova* artists, but the new term is meant to connote a playing style that is quite distinct from that of traditional *trova*, and includes elements of rock and *timba*. Also discussed are Cuban artists living abroad who are associated with this movement.

Elí Rodríguez, Victoria. “Apuntes sobre la creación musical actual en Cuba.” *Latin American Music Review* 10.2 (1989): 287–297.

A review of developments in Cuban music since the Revolution. It was published in an American journal in the late 1980s, when foreign scholarship on Cuban music was rather scarce. Covers a wide range of styles and genres, and is particularly notable for its discussion of new rhythms/dance crazes that emerged in the 1960s, such as *mozambique* and *pilón*.

Linares, María Teresa. “Sobre nuestra tradición cultural.” *Música, Boletín de la Casa de las Américas* 22 (1972): 4–8.

Included as an example of the Marxist orientation of musicologists and scholars of culture under the Revolution, a trend that was strongest in publications of the 1970s and 1980s. The author presents a bleak portrait of national folkloric traditions being lost because of the forces of capitalism, class discrimination, and North American imperialism, and advocates a government-led re-education of the Cuban population in these folkloric genres.

Manuel, Peter. “Marxism, Nationalism and Popular Music in Revolutionary Cuba.” *Popular Music* 6.2 (1987): 161–178.

Focuses on the government’s attitude toward various genres of popular music during the first three decades of the Revolution. It discusses a wide range of genres—jazz, rock, popular song, dance music, and *nueva trova*—emphasizing their compatibility (or lack thereof) with socialist ideology and the resultant official support or neglect.

Manuel, Peter. “Musical Pluralism in Revolutionary Cuba.” In *Essays on Cuban Music: North American and Cuban Perspectives*. Edited by Peter Manuel, 283–311. Lanham, MD: University Press of America, 1991.

Included in an important anthology that brings together essays from Cuban and North American music scholars, this article speaks about the situation of musical performance within the context of the Revolution, addressing how socialist cultural policies affect music making. Speaks specifically about the situation of Afro-Cuban religious music and classical music in a “classless” society.

Moore, Robin. *Music and Revolution: Cultural Change in Socialist Cuba*. Berkeley: University of California Press, 2006.

The most significant English-language publication on Cuban music since the Revolution. Covers a wide range of topics and genres, including the creation of music institutions and implementation of socialist cultural policies, evolutions within Cuban dance music (specifically the emergence of *timba*), and transformations in *nueva trova*. Also presents chapters on the state of Afro-Cuban folklore and the shifting policies toward religious music under the Revolution.

Nueva Trova

The literature on *nueva trova* is fairly extensive, in both English and Spanish, especially when one takes into account sources that discuss it along with other genres, such as Borges-Triana 2009, Moore 2006 and Manuel 1987 (all cited under Music after the Cuban Revolution). The following sources discuss in English various aspects of the movement: Acosta 1987; Benmayor 1981; and Cumaná, et al. 2014. The Cuban sources are Acosta and Gómez 1981, Díaz Pérez 1994, Delgado Linares 1996, and Nicola 1998. Rodríguez 1996 is a unique source, as it is not a narrative work, but rather contains the lyrics and music of sixty-two songs the artist wrote within a five-month period.

Acosta, Leonardo. “Nueva Trova: A Mass Movement?” In *From the Drum to the Synthesizer*. By Leonardo Acosta. Translated by Margarita Zimmerman, 67–75. Havana, Cuba: José Martí, 1987.

Affirms several of the assertions presented in Nicola 1998 concerning the name of the style and its association with traditional *trova*. The essay also discusses the current status of the genre, particularly the question of whether it has become a “mass movement.”

Acosta, Leonardo, and Jorge Gómez. *Canciones de la nueva trova*. Havana, Cuba: Editorial Letras Cubanas, 1981.

One of the major and earliest works on *nueva trova*. Acosta’s prologue presents a history of the genre, highlighting its main features. The bulk of the book is constituted by profiles of major figures and groups and the reproduction of song lyrics.

Benmayor, Rina. “La ‘Nueva Trova’: New Cuban Song.” *Latin American Music Review* 2.1 (1981): 11–44.

One of the first comprehensive English-language publications about *nueva trova*. As it was published in the early 1980s—only about a decade after the style’s emergence—the focus of the article is on the antecedents’ early history of *nueva trova*.

Cumaná, María Caridad, Karen Dubinsky, and Xenia Reloba de la Cruz, eds. *My Havana: The Musical City of Carlos Varela*. Translated by Ana Elena Arazoza. Toronto: University of Toronto Press, 2014.

Anthology of essays analyzing the work of the most significant musician within the second generation of *nueva trova* artists, Carlos Varela. Includes chapters by scholars from Cuba, the United States, Canada, and Britain, coming from a variety of disciplines, including music scholars, historians, and film scholars.

Delgado Linares, Carlos. *El movimiento de la nueva trova cubana y la trova tradicional*. Caracas, Venezuela: Ediciones NAMAR, 1996.

Like Díaz Pérez 1994, this book focuses heavily on major figures within the *nueva trova* movement. However, it also includes transcripts of interviews with musicians, some of whom speak about the relationship between *nueva trova* and the political ideals of the Revolution.

Díaz Pérez, Clara. *Sobre la guitarra, la voz: Una historia de la nueva trova cubana*. Havana, Cuba: Editorial Letras Cubanas, 1994.

Written by one of the primary Cuban scholars of *nueva trova*, this book presents a comprehensive history of the genre, including a discussion of the sociopolitical context of its emergence and of its major proponents. It has been an important secondary source for later works on the genre, particularly Moore 2006 cited under Music after the Cuban Revolution.

Nicola, Noel. “¿Por qué nueva trova?” In *Panorama de la música popular cubana*. Edited by Radamés Giro, 333–341. Havana, Cuba: Editorial Letras Cubanas, 1998.

Originally published in 1975 (*El Caimán Barbudo* 92), this essay is written by a major figure within the *nueva trova* movement, who addresses the issue of the style's name. The author argues that it is an appropriate term because it is a continuation of the traditional *trova* in many aspects, although with new elements related to its emergence within the context of the Revolution.

Rodríguez, Silvio. *Canciones del mar*. Havana, Cuba: Ojalá Ediciones, 1996.

Written by the most celebrated artist of the *nueva trova* movement, this book contains the lyrics and music for the sixty-two songs Rodríguez wrote while working on a fishing boat in 1969; this experience inspired the title of the book, which translates to “songs of the sea.”

Timba

A new style of Cuban dance music that emerged in the late 1980s, *timba* has been a popular subject, particularly for foreign scholars, and has also functioned as a primary tourist attraction in the post-Soviet era. Cuban scholars have tended to differentiate contemporary Cuban dance music from New York Puerto Rican-style salsa, the genre that emerged in 1960s New York and that has become a national genre in several other Latin American countries; thus, Cuban scholars do not often use the term “salsa” to refer to *son*-derived dance music on the island. Despite some musical differences, however, both styles of dance music have *son* as their foundation. Since the 1990s *timba* has been the dominant style of Cuban dance music. It differs from earlier styles in its incorporation of elements from both Afro-Cuban folkloric music (particularly rumba rhythms, but also Afro-Cuban religious lyrics) and American genres like jazz and funk. Many of the sources included here are written by non-Cuban scholars: Froelicher 2005, Hernandez-Reguant 2006, Perna 2005, Robinson 2004, Roy 2002, and Vaughan 2012. The reason is primarily that, although much has been written in Cuba about *timba*, most of the literature appears in journals such as *Salsa Cubana*, *Tropicana*

Internacional, and *Clave* (see Journals) and is not available outside the country. Two exceptions are Casanella Cué 2005 and González Bello and Casanella Cué 2002, which can be found online.

Casanella Cué, Liliana. “Intertextualidad en las letras de la timba cubana: Primeros apuntes.” *TRANS: Transcultural Music Review* 9 (2005).

Written by an important Cuban popular music scholar, this online journal article explores the intertextuality of *timba* lyrics, and the ways they reference other cultural works (*nueva trova*, a famous poem by Nicolás Guillén). The author provides examples of lyrics from major *timba* groups, La Charanga Habanera and NG La Banda, and from a famous singer who emigrated to the United States in 2000, Manolín, “El médico de la salsa.”

Froelicher, Patrick. “¡Somos Cubanos! Timba Cubana and the Construction of National Identity in Cuban Popular Music.” *TRANS: Transcultural Music Review* 9 (2005).

Focuses on the relationship of the label “salsa” to *timba* music, noting the rejection of the term in the 1970s and 1980s by Cubans who felt that it obscured salsa’s Cuban origins. Discusses the shifts in attitude toward this label with the emergence of *timba*, when musicians saw its benefits for marketing their music internationally, and the later transition to the term “timba” to distinguish their music from other styles.

González Bello, Neris, and Liliana Casanella Cué. “La timba cubana: Apuntes sobre un intergénero contemporáneo.” *La Jiribilla* 76 (2002).

A significant contribution, written by two Cuban popular music specialists, to the literature on *timba* and originally published in the journal *Clave* (4:1, 2002). The article defines *timba* as an “inter-genre” because of the complex way it combines many local and international musical influences (such as *son*, rap, and jazz). It also details the genre’s textual and musical innovations and addresses some of its controversial elements (particularly its lyrical references to consumerism).

Hernandez-Reguant, Ariana. “Havana’s *Timba*: A Macho Sound for Black Sex.” In *Globalization and Race: Transformations in the Cultural Production of Blackness*. Edited by Kamari Maxine Clarke and Deborah A. Thomas, 249–278. Durham, NC: Duke University Press, 2006.

This article analyzes the social significance of *timba* during the tumultuous decade of the 1990s, when the economic crisis precipitated by the fall of the Soviet Union paved the way for state investment in foreign tourism and investment. It discusses *timba* as a symbol of racial identification for Afro-Cubans within the context of a “raceless” society, and addresses the patriarchal gender politics often reinforced in *timba* lyrics.

Perna, Vincenzo. *Timba: The Sound of the Cuban Crisis*. Burlington, VT: Ashgate, 2005.

Arguably the most in-depth and comprehensive history and analysis of *timba* in either English or Spanish. It discusses the emergence of the genre—noting specific innovations created by prominent groups like Los Van Van, Irakere, and NG La Banda—and analyzes *timba* in terms of its associations with blackness, its engagement with (sexual) tourism, and its incorporation of Afro-Cuban religious themes and lyrics.

Robinson, Eugene. *Last Dance in Havana: The Final Days of Fidel and the Start of the New Cuban Revolution*. New York: Free Press, 2004.

A journalistic narrative proposing that Cuban music is where the real revolution is currently happening on the island, where true social commentary is being made. It discusses a variety of contemporary musical trends, with a significant focus on *timba*.

Roy, Maya. *Cuban Music: From Son and Rumba to the Buena Vista Social Club and Timba Cubana*. Translated by Denise Asfar and Gabriel Asfar. Princeton, NJ: Markus Wiener, 2002.

Originally published in French in 1998 (Paris: Cité de la Musique/Arles), this comprehensive overview of Cuban music presents chapters on ritual music, secular folkloric traditions, dance genres, vocal genres, and music since the Revolution. Most notable is its discussion of the latter, particularly music in the post-Soviet era, such as the Buena Vista Social Club phenomenon and the emergence of *timba*.

Vaughan, Umi. *Rebel Dance, Renegade Stance: Timba Music and Black Identity in Cuba*. Ann Arbor: University of Michigan Press, 2012.

An anthropological examination of *timba*; highlights the influence of African-derived music, religion, and identity on the practice. The author links *timba*'s emergence to racial politics in contemporary Cuba, viewing it as a manifestation of black pride, and also addresses the impact of the tourism economy.

Global Trends in Cuban Music

Since the 19th century and the exportation of the *habanera*, Cuban music has been disproportionately (in relation to the size of the island) influential beyond its borders, in Latin America, the United States, Africa, and even Asia. Conversely, musicians on the island have long been receptive to the incorporation of foreign musical elements and the adoption of international styles, particularly those coming from the United States and other parts of Latin America. Global trends within Cuban music are discussed in two subsections, one focusing on the appropriation of transnational musics on the island—which include jazz, rock, hip-hop, and reggaetón—and the other concerning the presence and influence of Cuban music abroad. Because of the transnational nature of these musical exchanges, some of the sources, such as Acosta 2003, are relevant for both subsections. The Buena Vista Social Club phenomenon is discussed in the second subsection, primarily because the neotraditional revitalization of *son* that accompanied the documentary and related recording projects is almost inextricably tied to the tourism industry. In other words, this music is not widely popular among Cubans on the island (particularly youth), and its performance in Cuba is mainly geared toward tourists. Robinson 2004, cited under Music after the Cuban Revolution: Timba, also discusses Cuban hip-hop and the Buena Vista Social Club phenomenon.

Transnational Musics in Cuba

Cuban music in the 20th century has drawn heavily on American popular music, from the influences of jazz—seen in the evolution of *son* and, later, the mambo and *feeling*—to the impact of funk, hip-hop, and rock on the development of *timba* and Cuban rap in recent decades. Leonardo Acosta has written many articles and books on jazz in Cuba and Afro-Cuban jazz in the United States, and one of the most comprehensive of these sources is Acosta 2003. Hip-hop in Cuba has been a very popular subject for foreign scholars, much more so than for Cuban scholars, an issue discussed in Baker 2011; one exception is Zurbano 2009. Thus, the selections included—Baker 2011, Fernandes 2006, and Pacini Hernandez and Garofolo 1999—constitute only a small fraction of the existing publications on the subject. This also seems to be the growing trend for Cuban reggaetón, which has already been the topic of numerous foreign publications, notably Baker 2011 and Fairley 2009. Cuban scholars have not published extensively on reggaetón yet, presumably in part because, despite its mass popularity among Cuban youth, it is a very controversial genre that has been marginalized by state cultural officials and deemed to be “immoral” and “vulgar.” Included is one source discussing reggae and Rastafarianism in Cuba, Furé Davis 2009; this topic is distinct from reggaetón. Finally, rock music in Revolutionary Cuba has not been a common topic of

research until the 21st century, because of its associations with the United States and the assumed cultural imperialism that it represented to the socialist government in the 1960s and 1970s. Manduley 2001 is one major exception in that it is dedicated to the study of rock in Cuba, although other works also engage with the topic; for example, see Borges-Triana 2009 cited under Music after the Cuban Revolution.

Acosta, Leonardo. *Cubano Be, Cubano Bop: One Hundred Years of Jazz in Cuba*. Translated by Daniel S. Whitesell. Washington, DC: Smithsonian, 2003.

Written by the foremost expert on Cuban jazz (and a prominent music scholar), this book is a history not only of jazz in Cuba, but rather of the century-long musical exchange between Cuba and the United States, which began with early Cuban influences on jazz via New Orleans. It discusses developments both on the island and the emergence of Afro-Cuban jazz in New York, and includes interviews from many major Cuban jazz musicians. Includes a foreword by one of those musicians, Paquito D’Rivera.

Baker, Geoffrey. *Buena Vista in the Club: Rap, Reggaetón, and Revolution in Havana*. Durham, NC: Duke University Press, 2011.

A significant work concerning the Cuban adoption of transnational musics, this book is an exploration of the hip-hop movement and its tensions with the local reggaetón scene, which (unlike the former) has enjoyed mass popularity in the 21st century. The author details the contrasting goals and ideologies of the two musical scenes, noting, however, that neither has undergone a musical “indigenization” in Cuba.

Fairley, Jan. “How to Make Love with Your Clothes On: Dancing *Reguetón*, Gender, and Sexuality in Cuba.” In *Reggaeton*. Edited by Raquel Z. Rivera, Wayne Marshall, and Deborah Pacini Hernandez, 280–296. Durham, NC: Duke University Press, 2009.

Written by a well-known Cuban music scholar, this essay discusses the gender politics of reggaetón in Cuba, focusing on the highly sexualized dancing that has prompted some state officials to call for a ban because of the genre’s “vulgarity.” The author links this style to previous sexualized dancing in Cuban popular music, and draws on ethnographic fieldwork to explore whether this type of dancing can be empowering for women as well as men.

Fernandes, Sujatha. *Cuba Represent!: Cuban Arts, State Power, and the Making of New Revolutionary Cultures*. Durham, NC: Duke University Press, 2006.

A sociological study of Cuban hip-hop, focusing on the state’s shifting responses to the genre. The author discusses the early marginalization of hip-hop, which was seen as a symbol of black racial identity and was thus posed a threat to the hegemonic discourse of hybridity, and hip-hop’s eventual acceptance by state officials and incorporation into the Revolution’s cultural ideologies and infrastructure.

Furé Davis, Samuel. “Reggae in Cuba and the Spanish Caribbean: Fluctuations and Representations of Identities.” *Black Music Research Journal* 29.1 (2009): 25–49.

Written by a Cuban scholar in English, this article focuses on the performance of roots-reggae (as opposed to reggaetón) in Cuba and its use by black youth to assume a Rastafarian identity. The author also discusses the relationship between the local reggae and hip-hop scenes, as both are key signifiers of black identity in Cuba.

Manduley, Humberto. *El rock en Cuba*. Havana, Cuba: Ediciones Atril, 2001.

A significant work, in that it is the first and only in-depth exploration of the rock movement in Cuba, which emerged in the 1960s. The publication of this book has coincided with more official tolerance for local rock music, and a lessening of the stigma that musicians in this style faced in previous decades.

Pacini Hernandez, Deborah, and Reebee Garofolo. "Hip Hop in Havana: Rap, Race and National Identity in Contemporary Cuba." *Journal of Popular Music Studies* 11–12.1 (1999): 18–47.

The first published in-depth study of Cuban rap. This article coincided with the state acceptance and institutionalization of the genre in the late 1990s, and explores this process, providing excerpts of interview with prominent musicians and cultural officials. It also addresses the issue of racial identity, and hip-hop's use as a symbol of black identity in Cuba.

Zurbano, Roberto. "El Rap Cubano: Can't Stop, Won't Stop the Movement!" In *Cuba in the Special Period: Culture and Ideology in the 1990s*. Edited by Ariana Hernandez-Reguant. Translated by Kate Levitt, 143–158. New York: Palgrave Macmillan, 2009.

Written by a prominent Afro-Cuban scholar who discusses the status of Cuban rap, focusing on its institutionalization in the late 1990s and the ways that the genre is symbolic of contemporary black identity. The author critiques Cuban musicology for ignoring the practice, as evidenced by the fact that the majority of publications on the subject have been written by foreign scholars.

Cuban Music in the World

This subsection is aimed at presenting sources that discuss the influence of Cuban music abroad. There are many books written on "Latin music" in the United States, and all of them discuss Cuban music as a major influence on the development of salsa, mambo, and other musical styles. One popular topic of research has been Afro-Cuban jazz, a hybrid movement resulting from cultural exchanges between Afro-Cubans and celebrated African American bebop musicians like Dizzy Gillespie in 1940s New York; also called Cubop, Afro-Cuban jazz eventually came to be known as "Latin jazz." Several of the sources relate to the musical exchanges that took place from the 1930s through the 1950s and that resulted in the emergence of Afro-Cuban/Latin jazz and salsa: Boggs 1992, Fernandez 2006, Roberts 1999, and Waxer 1994. Leymarie 2002 covers this time period as well, but also provides details on the Buena Vista Social Club project (which eventually included several albums made in the late 1990s and a documentary film released in 1999). Hernandez-Reguant 2012 also focuses specifically on this project, and on the broader engagement of the world music industry with Cuban musicians in the 1990s, an issue also addressed in Pacini Hernandez 1998. See also Roy 2002, cited under Music after the Cuban Revolution: Timba. Stewart 2000 relates to the influence of Cuban popular music in Africa, specifically the Congo, where "Congolese rumba" emerged in the 1940s.

Boggs, Vernon, ed. *Salsiology: Afro-Cuban Music and the Evolution of Salsa in New York City*. New York: Greenwood, 1992.

This well-known anthology presents an array of essays on Afro-Cuban and other musical genres (like the Puerto Rican *plena*) that were influential in the emergence of salsa in 1960s New York. It also includes profiles and interviews of major mambo and salsa musicians.

Fernandez, Raul. *From Afro-Cuban Rhythms to Latin Jazz*. Berkeley: University of California Press, 2006.

A history of Latin jazz; examines in general terms the influence of traditional Cuban musics (*son*, Afro-Cuban percussion styles) on its emergence. The second half of the book aims to present a more detailed narrative about Latin jazz, by including biographies of major figures in Latin jazz and salsa, including Mongo Santamaría, Francisco Aguabella, and Celia Cruz.

Hernandez-Reguant, Ariana. “World Music Producers and the Cuban Frontier.” In *Music and Globalization: Critical Encounters*. Edited by Bob W. White, 111–134. Bloomington: Indiana University Press, 2012.

This article offers a genealogy of the Buena Vista Social Club and similar recording projects in order to explore how foreign producers came to see Cuban music as a marketable resource in the emerging world music industry. The author discusses these producers’ engagements with socialist cultural institutions, which, in the early 1990s, were beginning to view foreign investment and tourism as the only viable solutions for the post-Soviet economic crisis.

Leymarie, Isabelle. *Cuban Fire: The Story of Salsa and Latin Jazz*. London: Continuum, 2002.

Presents an overview of Cuban music—ritual and popular practices—in order to discuss its influence on musical practices abroad, particularly in the United States and Puerto Rico. The book focuses on dance music that developed both in New York—such as Afro-Cuban jazz, salsa, *boogaloo*, and *pachanga*—and on more recent developments on the island, like *timba* and the Buena Vista Social Club *son* revival.

Pacini Hernandez, Deborah. “Dancing with the Enemy: Cuban Popular Music, Race, Authenticity, and the World-Music Landscape.” *Latin American Perspectives* 25.3 (1998): 110–125.

Discusses the renewed visibility of and interest in Cuban popular music, beginning in the 1990s, when musicians began to tour and recordings began to circulate again internationally. It emphasizes the particular claim to authenticity of Cuban music within the world music marketplace, as both popular and folkloric forms of Afro-Cuban music had been supported by the government for decades and were thus well positioned to enter the global arena.

Roberts, John Storm. *The Latin Tinge: The Impact of Latin American Music on the United States*. 2d ed. New York: Oxford University Press, 1999.

First published in 1979, this is a pioneering work relating to the Latin American influence on music in the United States. Although it discusses a variety of influences from Argentina, Mexico, and Brazil, Cuban music is a primary focus, with chapters on the “rumba craze” of the 1930s, the emergence of Afro-Cuban jazz in the 1940s, and the mambo decade of the 1950s.

Stewart, Gary. *Rumba on the River: A History of the Popular Music of the Two Congos*. New York: Verso, 2000.

A comprehensive, non-scholarly history of the Congolese rumba, which came to be known as *soukous* and to influence many other African styles. The book’s opening chapters detail the influence of Cuban music on the emergence of Congolese popular music in the 1940s, as *son* (under the label “rumba”) had been disseminated to Africa in the 1930s and was eventually combined with local traditions to form a new style.

Waxer, Lise. "Of Mambo Kings and Songs of Love: Dance Music in Havana and New York from the 1930s to the 1950s." *Latin American Music Review* 15.2 (1994): 139–176.

Focuses on a particularly intense period of bidirectional musical exchange between Cuba and the United States, the 1930s to the 1950s. This period ushered in the "rumba craze," precipitated by the arrival of *son* to the United States under the guise of "rumba" (or "rhumba" as it was spelled in English), as well as the birth of Afro-Cuban jazz and, soon after, the mambo.

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