

Cuba

Olavo Alén Rodríguez

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The Republic of Cuba is a nation of more than sixteen hundred keys and islands located in the northwestern Antilles. The main island, Cuba, with a surface area of 105,007 square kilometers, is the largest of the Antilles. Most of the national population is descended from Spaniards (mostly from Andalucía and the Canary Islands) and Africans (mostly Bantu and Yoruba). Small populations derive from Caribbean people from other islands, French, and Chinese. Spanish is the official language, but some Cubans still speak several African-derived languages. Local religions include several derived from African religions, but the largest in membership is Roman Catholicism.

THE INDIGENOUS HERITAGE

Before Europeans arrived, aboriginal groups occupied the archipelago known today as the Greater Antilles, calling the largest island “Cuba.” Economically and socially, the most developed Amerindians were an Arawak people, known to later scholars as Taíno. According to accounts by early European chroniclers and travelers, the most important cultural activity of the Taíno was the feast known as *areito* (also *areyto*), the main social event for the practice of music and dance. We know only a few specifics about Taíno music, including the fact that performers used idiophonic soundmakers like jingles and maracas and an

aerophone they called *guamo*, made from a snail shell opened at its pointed end. Little to none of the artistic elements of Taíno culture became a part of what centuries later was to be known as Cuban music, though some other cultural traits (such as foods and domestic architecture) survived in latter-day Cuban culture.

Beginning at the period of conquest (1492) and during the colonization of the island by Spain, Cuba's autochthonous population died out as a result of imported diseases (such as the common cold and influenza, for which the Amerindians had no natural antibodies), the forced labor to which they were subjected (in the Spanish quest for nonexistent gold and silver), and mass suicide in response to this forced labor. About a hundred thousand Amerindians were living in Cuba at the time of its discovery by the Spanish. Information from fifty to seventy-five years later places the indigenous population of the island at no more than two thousand.

THE EUROPEAN HERITAGE

After Columbus' first landfall on a small island in the Bahamas on October 12, 1492 (Rouse 1992:142), he and his three ships explored the northern coast of Cuba. In that first voyage by Columbus, the European explorers made landfall on October 28 of the same year (ibid.:142), slowly exploring the northern coastline, heading east and crossing open water to the north shore of Haiti where they built a fort called *La Navidad* (143). After exploring the northern coast of Hispaniola, Columbus and his remaining two ships returned to Spain.

The convenience of Cuba's geographical position made it an important port of call for Spanish ships traveling to Mexico and South America. Cuba (especially the ports of Havana and Santiago) provided facilities for repairing ships and supplies of food and water. Beyond that, however, there was little to attract Spanish settlers—the gold laden mainland of Mexico was far more attractive to them. Nevertheless, the need for provisions fostered the local development of agriculture, based on an enslaved labor force of local Amerindians. It also led to the establishment of the first Cuban bishopric in 1518 in Baracoa, which was moved in 1522 to Santiago where it became Cuba's first cathedral (Carpentier 1979:68–69). Few Spanish musicians settled in Cuba during the early sixteenth century, not until the development of sugar plantations in the 1570s, which also contributed to the growth of urban areas. Eventually military bands were brought to Cuba from Spain to perform for the Spanish troops, and their musicians played an important role in Cuba's colonial musical life, as did Spanish musicians who came to settle, bringing their musical instruments—*laúd*, *bandurria*, and guitar—with them. Performances of Spanish poetry in meter, such as the *cuarteta* and the *décima*, took place, and Spanish balladry (*el romancero español*) played an important role in the development of Cuba's song traditions.

THE AFRICAN HERITAGE

With the development of sugar plantations and other types of agriculture in Cuba, Amerindian (Taíno) workers rapidly declined in numbers, necessitating new sources of labor:

slaves, imported from Africa. By about 1550, African slaves had begun to replace indigenous laborers to become a major factor in the colony's economic development. The importation of Africans reached its peak between 1761 through 1870, when approximately seven hundred thousand slaves were brought to Cuba (Rogoziński 1999:141).

There is little documentation of early African music in Cuba. During Cuba's lengthy colonial era, however, African slaves remembered and performed their musical traditions, mixed with and/or developing new forms. The music of African people and their descendants in Cuba was played on instruments fashioned after African prototypes, because slaves were not allowed to bring any musical instruments from their African homelands. Nevertheless, African music found fertile soil for development in Cuba, particularly as part of the slaves' reorganization of their religions and beliefs. Because all African religions have their own music, the religions brought by African groups to Cuba enriched the musical arts of the entire region. Even today, we often find musical instruments, characteristic ways of playing them, songs, rhythms, dances, and even the use of music for magical functions—all practiced in a way resembling their New World beginnings, much as they must have been when Africans brought their music to Cuba, hundreds of years ago. Over the years, African and Spanish music blended, resulting in a variety of Cuban musical and dance genres.

The most important African ethnic groups that participated in the development and cultural blending of the Cuban population were the Yoruba, different groups of Bantu linguistic stock, and some groups from the former area of Calabar (Dahomey). Because of the dehumanizing nature of the African slave trade, however, and the fact that precise records of slave origins were not kept, it is not known to which ethnic group the early slaves (in the sixteen–seventeenth centuries) pertained. Therefore, the following categories are arranged arbitrarily, beginning, however, with the Yoruba, about whom most is known.

Yoruba heritage and Santería religion

An agreement in 1817 between Spain and the United Kingdom gave the slave trade to the British, allowing for the importation of four hundred thousand Africans, mostly Yoruba people who came to be known in Cuba as Lucumí. After 1836, mostly Yoruba slaves continued to be brought in at the rate of 1,150 per month. Most Yoruba slaves (including Egbadó, Ijesha, Ketu, Nago, Oyo, and other Yoruba-speakers) disembarked on Cuba's western coast, mainly in Matanzas, Havana Province, and the city of Havana. Therefore, Yoruba music has remained, as a rule, more authentically preserved in western Cuba than in eastern Cuba. The survival of Yoruba music and dance in Cuba can be partially attributed to the fact that the Yoruba arrived late in the slave trade, between 1820 and 1840 (Marks 1994).

Many African traditions were preserved in Cuba because the Spanish masters allowed slaves to use their traditions of drumming and dance to worship as they had in Africa. The Spanish also allowed the slaves to organize mutual-aid societies (*cabildos*) so they could better handle their new way of life. These societies often had a king, a queen, and a complex social hierarchy with different levels, conferring prestige on the members of the group who held offices. This relative leniency, combined with compulsory baptism into Roman Catholicism, resulted in the syncretism of West African deities with Christian saints. In this sense, the Yoruba-Cubans went so far as to name their religion Santería, in

Figure 9.1

A famous *babalawo* adjusts the *chaworó* bells on his sacred *batá* drum. Photo courtesy of the Archives of CIDMUC (Center for the Research and Development of Cuban Music), Havana.



a frank allusion to the Christian saints. Other Cuban names for this religion are Regla de Ocha (Doctrine of the Ocha [Osha, *orishas* “deities”]) and Lucumí (González-Wippler 1973:1).

Many Yoruba and their descendants congregated around temple-homes (*ile-ocha*), headed by a religious godfather (*tata-nganga*) or godmother. These buildings usually had a room (*igbodu*) that held the magical objects devoted to *orishas*. It is in these rooms that believers still perform the rhythmic patterns that invoke *orishas*. These patterns follow a preestablished order (*oru*, or *oru* de Igbadú). Female priests are known as *iyalochas*; male priests, as *babalochas*. The highest rank, *babalawo*, it is reserved for men, as it was in Africa (Figure 9.1).

Musical instruments

The most important musical instruments used in Santería rituals are two-headed *batá* drums (Figure 9.1), always played in sets of three. These drums, rebuilt from the collective memory people of African heritage, have retained the original hourglass shape of their African prototypes, but a clearer differentiation has been established in the diameter of the skins. The drum with the lowest pitch is the *iyá*, the middle drum is the *itótele*, and the smallest one is the *okónkolo* (Cornelius 1990:134). The tensions of the *batá*'s skins are fixed with tensor straps, usually made of rawhide. Sometimes bronze jingle bells (*chaworó*) are fastened around the heads of the *iyá*. The *batá* performer sits and holds his drum horizontally on his lap so he can strike both drumheads with his hands (one at a time). The total of six different pitches produced by the collective six hands of three *batá* drummers are interlocked to form pitched rhythmical patterns (*toques*) that correspond to the three tonal levels of the Yoruba language. Each *toque* is a type of communicative statement with a particular *orisha*, which includes over twelve deities in Cuba. [Listen to “Ibarabo Ago Mo Juba”]

DISC TRACK 1

Also rebuilt by the Yoruba in Cuba were the *iyesá*, a set of four cylindrical, different-sized double-headed drums. The tension of the skins is maintained with tensor thongs that stretch from one skin to the other. Other Yoruba drums in Cuba are the *bembé*, made in differing sizes from hollowed tree trunks. The skins are nailed on and tightened by heat from a fire. *Bembé* are not used for religious purposes (Ortiz 1954).

Another group of instruments used by the Yoruba in Cuba is a set of shaken idio-phones, known by several terms: *abwe*, *güiro*, or *shekere* (also spelled *chéquere* in Spanish). These instruments are made from three large gourds covered with bead-studded nets. Each

net fits loosely around a gourd, and when the instrument is shaken, the beads (made from seeds) strike the gourd's exterior. This set of gourds is usually accompanied by a steel hoe blade (*hierro*), struck with an iron bar. In this polyrhythmic music, the blade sets and maintains the beat (see Okada 1995: example 2).

Bantu heritage and Congo (Kongo) secret societies

Slaves from the geographical areas of Africa where the Bantu-speaking nations lived contributed heavily to Cuban musical culture. The zone from which most Bantu-speaking slaves were taken is the Congo Basin and both sides of the Congo River. In Cuba, these slaves were generically known as Congos, and they were the groups to arrive to Cuba illegally after slavery was abolished in 1886. It would be hard today to identify traits that would distinguish the ethnic groups of this linguistic complex, but the Loango, the Bavili, the Bacongo, the Mayombe, and the Ndongo have provided the greatest contribution to Cuban culture. The Congos also organized mutual-aid societies (*cabildos*) like those of the Yoruba. Like the Yoruba, they congregated around godfathers' temple-homes, creating nuclei of godchildren.

Musical instruments

The Congos brought not only their religion but also the feasts, dances, and music with which they were familiar. They reconstructed many instruments in Cuba. Among these were several wooden idiophonic percussion instruments, of which the *guagua* (or *catá*) is the only survivor. It is a hollowed trunk, struck with two sticks. Membranophonic drums introduced in Cuba by the Congo constituted the *ngoma* ensemble (Ortiz 1954). *Ngoma* drums, made of wooden staves, are single headed and barrel shaped. The drums are usually played alone, but sometimes they are accompanied by the *kinfuiti*, another drum introduced in Cuba by the Congo. The Congo also introduced *makuta* beats and dances, employed in a celebration that is no longer observed. The last record of that festivity is in the early twentieth century, around Sagua la Grande. The Congo instruments that had the greatest cultural impact were *yuka*, drums made from hollowed fruit-tree trunks, with a skin tacked to one end and usually played in a set of three. The largest drum is the *caja*, the middle drum is the *mula*, and the smallest is the *cachimbo*. These names seem to have come from the *ngoma* ensemble.

Carabalí heritage and Abakuá secret society

The Calabar area of the western coast of Africa, between the Niger and Cross rivers along the Nigeria-Cameroon border (southeastern Nigeria and southwestern Cameroon), is the place of origin of slaves known as Carabalí. Their *cabildos* were known as Carabalí *cabildos*, and their mutual-aid societies came to be known in Cuba as Abakuá secret societies or Abakuá powers. These organizations were strong among harbor workers, especially in Havana, Matanzas, and Cárdenas, and they greatly influenced the development of Cuban music. The first of these societies, the Potencia Efik-Buton, consolidated an Apapa Carabalí *cabildo* founded in the township of Regla in 1836. The members of these societies were called *ñáñigos* in Cuba.

For feasts and ceremonies, the Abakuá followers use two sets of instruments. One set consists of four drums that make a series of isolated sounds having symbolic importance. The other set, the *biankomeko* ensemble, is made up of four drums, each with a single head of goatskin, played only with hands (Courlander 1942:233): *bonkó-enchemiyá*, *bi-ankomé*, *obi-apá*, and *kuchí-yeremá*. These drums are accompanied by a cowbell (*ekón*), sticks (*itones*), and two rattles (*erikúndi*).

Ewe and Fon heritages and Arará secret society

From the ancient kingdom of Dahomey (the present-day Republic of Benin) came slaves who founded the Arará *cabildos* in Cuba. They were representatives of several peoples, the most important of which were the Ewe and the Fon. Many Africans enslaved in Dahomey were taken by the French, so French colonies—mainly Haiti and Louisiana—received a large number of Ewe and Fon slaves. The slave rebellion headed by Toussaint L'Ouverture in Haiti forced many people to flee Cuba's nearest neighbor to the east, and from 1789 to 1804, large numbers of French planters and their faithful slaves migrated to Cuba. A resulting musical form of this time was the *tumba francesa* or "French drum," referring to Haitian music and dance (Alén Rodríguez 1986). Today, this survives only in performances by national dance troupes (see Okada 1995: example 4).

The most direct transposition from Africa to Cuba, however, was achieved by the Arará, who transferred their festive and religious activities just as they had been performed in Africa. The Arará *cabildos* preserved an ensemble made up of four drums. Their names vary greatly from community to community, but the most frequent names are *hunguedde*, *huncito*, *hun*, and *hunga* (see also Courlander 1942:236). In addition, Haitian *rada* drums are usually used in Afro-Cuban-Haitian ensembles (Figure 9.2) when they perform during Vodú rituals (Emmanuel Pereira, personal communication with Dale Olsen, 2007).

Other West African heritages

The Mina, Manding, and Gange *cabildos* had a much smaller impact on the development of Afro-Cuban music. The Mina *cabildos* let in Ashantis, Fantis, Guaguais, Musinas, and others

taken from the former Gold Coast, now the Republic of Ghana. The Manding *cabildos* took in slaves that had come from present-day Sierra Leone and parts of Guinea, representing the Alogasapi, the Bambara, the Lomba, the Sesere, and the Soso. The Gange are of Manding stock, and the Azziero, the Bay, the Gola, the Longoba, the Mani, and the Quisi are among them.

Figure 9.2

An Afro-Cuban-Haitian ensemble, Petit Dancé from Las Tuna (1983) plays *rada* drums. Left to right: *segón*, *gwo tanbou* (also called *tambor radá*), and *leguedé*. Photo courtesy of the Archives of CIDMUC, Havana (thanks to Emmanuel Pereira for drum identification).



In social and economic spheres and the forms of artistic expression, a distinctively Cuban nationality is thought to have emerged between 1790 and 1868, when there appeared musical genres that, despite having their roots in Spain and Africa, displayed elements of Cuban origin. There occurred a great surge of music played by academically-trained Spanish musicians who had solid technical foundations in composition and performance. Musical ensembles were organized around the churches, particularly in Havana and Santiago de Cuba. This period also witnessed the immigration of people of French descent from Haiti, and later from Louisiana.

Another important influence during this period was the introduction of opera and *zarzuela* companies that came from Italy and Spain. In urban areas, genres such as the Cuban *contradanza* and later the *habanera* were born. Traditional Cuban song took shape, as did the *orquestas típicas* that played dances. In rural areas, the musical genres that were later to be known as the *punto campesino* (in central and western Cuba) and the *son* (in eastern Cuba) also emerged. In the chapels of Santiago de Cuba and Havana, musicians such as Esteban Salas y Castro (1725–1803) and Juan París (1759–1845) modernized the compositional techniques of Cuban ecclesiastical music.

The period 1868–1898 was marked by rebellions against Spanish rule. The Spanish government abolished slavery gradually beginning in 1880 and definitively in 1886, freeing about a quarter of a million landless blacks, many of whom migrated to urban outskirts. Before 1871, an estimated 150,000 Chinese laborers were brought to Cuba, mainly from Canton; though they eventually organized their own Chinatown in Havana and spread throughout the country, their tendency to stick together in closed groups limited their contribution to the common musical culture.

Important Cuban folkloric genres appeared in the urban peripheries during this period. Notable among these were *rumba* and *comparsas* (see below). A vast migration from rural to urban areas, especially to Havana, contributed to the integration of many local traditions that had developed in different areas of the country. The effects of this migration were complemented by the movement of troops resulting from the wars for independence. Concert music changed considerably, particularly piano music in the city of Havana. Outstanding musicians appeared, such as Manuel Saumell (1817–1870), whose *contradanzas* for piano gave rise to Cuba's own concert music.

In 1898, in the last of the three wars for independence, U.S. intervention on behalf of the rebels helped free Cuba from Spanish rule. But U.S. military occupation (1 January 1899 to 20 May 1902) brought North American capital investments in Cuba, and with them came the influence of North American lifeways on Cuban cultural expressions.

The republican period, 1902–1959

Under the republic, a national consciousness based on Cuba's position as a politically independent nation began to arise. People became increasingly aware of the need to develop a Cuban musical culture, and simultaneously the music of Cuba began to have influence outside Cuba. The early contacts of Cuban musical genres—particularly the *son*—with

American jazz left marked effects on Cuban genres and jazz, and on the popular music of the United States. In turn, the *rumba* and the *son*, and later the *cha-cha-chá* and the *mambo*, had impact on Europe during this period. Cuban musical instruments such as the *tumbadora* and *bongos* began to be used in diverse instrumental ensembles in cultures outside Cuba.

Concert music, particularly symphonic music, also developed. With the emergence of a strong nationalistic awareness came musicians such as Alejandro García Caturla (1906–1940) and Amadeo Roldán (1900–1939), who used the most up-to-date compositional techniques of the times to create works of a marked national character. The most important contribution to this musical nationalism was through folkloric music.

Professional popular music, with deep roots among the population and intimate links to dance, left its mark too. Professional popular music differed from folk music by the use of technical elements in composition and interpretation that were taken from the music of Europe. This music became easily commercialized because of its ready adaptation to radio and television, the media of mass communication. These media, in turn, affected the development of the Cuban folkloric ensembles of the times. Dance music was by far the most popular, with roots deep in tradition.

Cuban music was nourished by waves of immigrants from the Caribbean, mainly from Haiti and Jamaica. These immigrants were brought to remedy the shortage of manpower in the sugar industry and in the growth of the railroads. Emmanuel Pereira (n.d.) explains the following about Haitian influences in Cuba during the early twentieth century:

Between roughly a twenty year period (1915–1934 in Haiti and 1916–1930 in the Dominican Republic), as a result of the Monroe Doctrine, Haiti and the Dominican Republic were under American occupation. This prompted many blacks to leave both sides of the island for Cuba, although the largest number of people that went to Cuba to cut sugarcane were Haitians, in particular from the southern part of Haiti, Aux Cayes, Aquin, to as far as Jeremie. Unlike the descendents of the eighteenth century Haitian immigrants who introduced *tumba francesa*, children of the later immigrants see themselves as descendants of Haitians. Therefore, their culture can be identified with present day Haitians: they speak southern Haitian Creole, and their rituals, music, and lyrics are similar to Vodú, *rara*, *meringue*, and *kompa* from southern Haiti. Migrations of Haitians to Cuba eventually stopped, however, as a result of Fidel Castro's revolution that restructured Cuba's plantation system, making the highly reputed and legendary machete-wielding Haitian immigrant farmer a historical phenomenon. There are stories of machete wielding sugarcane cutters who worked with *luas* [see HAITI] at their sides, from sun up to sun down. The folkloric machete dance depicting the Haitian immigrant farmer is still widely seen in Cuba. It is a dangerous dance because the dancers use real metal machetes. They stand on them with their bare feet, run the blades across their tongues, and stab their bare bellies with the sharp points of the blade.

In the 1940s and 1950s, the increased importance of radio, the introduction of television (in 1950), the appearance of several small record companies, and the construction of important musical theaters all fostered a boom in Cuban music, mostly limited to Havana. By about 1950, the nationalistic movement in musical composition was replaced by a neoclassical trend that centered on the Grupo de Renovación, headed by a composer of Catalan origin, José Ardévol (1911–1981).

After 1959

The revolution of 1959 began the transition to a socialist society. The government instituted a free educational system whose curriculum included the arts. The National Council of

Culture was founded under the Ministry of Education, and in 1976, the council was elevated to the rank of Ministry of Culture. The National Council of Culture aimed to rescue Cuba's folklore. It allocated significant resources to the development of professional music and the Amateur Movement, which eventually produced many professional musicians.

Musicological research was organized, and a cultural policy was designed to find and preserve, in every municipality, the country's musical culture. A national system of music schools was organized, and elementary music schools were opened in practically every important city. A system of enterprises was organized to include all the country's soloists and musical ensembles. These enterprises saw to the contracting and programming of musicians, who were guaranteed steady employment and stable salaries.

The Musical Publications and Recording Studios (EGREM), Cuba's musical publications and recording enterprise, was organized and given the responsibility of producing recordings and publishing scores of Cuban music. One of the spinoffs of EGREM was the National Music Publishing House (Editora Nacional de Música).

A factory was established to mass-produce autochthonous musical instruments that until then had been produced only by individual craftsmen. Consequently, there was an increased availability of *bongos*, rattles (*chéqueres*), drums of the Abakuá secret society, and other African-Cuban musical instruments. Instruments such as *bongos*, *tumbadoras*, guitar, and *tres*, which had been produced on a limited scale, were turned out in greater numbers.

The Ministry of Culture fostered the development of institutions that were already doing musicological research. One was the Seminario de Música Popular (Popular Music Seminar). Other, more comprehensive, institutions—the National Museum of Cuban Music and the Center for the Research and Development of Cuban Music (CIDMUC)—were also founded.

From its inception, the National Council of Culture and later the Ministry of Culture organized festivals dedicated to music. They included the National *Son* Festival, the Rumba Festival, the Electro-Acoustic Music Festival in Varadero, the Chamber Music Festival in Camagüey, the National Choral Festival in Santiago de Cuba, and others. Based on the Amateur Movement, a system of *casas de cultura* ("houses of culture") was developed in all the country's municipalities. These institutions not only foster the organization of musical groups of all kinds but also teach music and follow up on amateurs' musical education.

During this period, contemporary music took shape. It accommodated a broad range of aesthetic perspectives, including conventional neoromantic techniques for orchestral work and bold experiments in electroacoustic music. The tendencies that most contributed to the contemporary music of the period were aleatorism and neoserialism.

Professional popular music saw a marked development of the *son*, particularly in connection with *nueva trova*, a nationalistic movement, founded in 1962. The *son*, particularly its urban variants, became practically synonymous with Cuban popular dance music and had a far-reaching impact on the music later known as *salsa*. The influence of the *son* on the creation of *salsa* has been so far reaching that many specialists have mistaken one for the other.

Folkloric music became stronger in urban areas. People of central and western Cuba continued singing songs of the *punto cubano* complex (see below), and the variants of the *son* (including the *son* subgenre called *changüí* from eastern Cuba) retained their

bolero

Cuban-derived song genre for listening and dancing attributed to José “Pepe” Sánchez

contradanza

Cuban genre with French origins that belongs to the danzón family

danzón

Cuban instrumental dance created by Miguel Failde in 1879

son

Cuban song tradition forming a complex of genres

predominance in the rural areas of the eastern provinces. The *rumba* remains a broadly practiced genre, particularly in Havana and in Matanzas Province. Cuban musicians still compose *boleros*, *cha-cha-chás*, *contradanzas*, *danzones*, and *guarachas*, but none of these is as popular as the *son*.

MUSICAL GENRES AND CONTEXTS

The history of Cuba’s musical culture reflects a complex pattern of migrations and cultural confluences, leading to the emergence of widely differing musical traditions in remote areas of the country. These factors contributed to the development of a variegated national musical culture with local musical types. Communication between these areas and among the strata of the population has helped some local traditions gain national popularity and become typical expressions of a Cuban national identity.

The genres of Cuban traditional music can be grouped into five complexes (*punto cubano*, *rumba*, *son*, *canción*, and *danzón*), each comprising related musical genres based on common musical aptitudes and behaviors. These complexes are determined by style, instrumentation, and the makeup of traditional ensembles.

The *punto cubano* complex

Punto cubano (also called *punto guajiro* and *punto campesino*) and the entire complex of rural musical genres it embraces make up this generic complex of Cuban music. It has developed largely within the framework of rural music in central and western Cuba, where country *tonadas*, *puntos fijos*, *puntos libres*, *seguidillas*, and other forms remain common. *Tonadas* are tunes or melodies sung to recite *décimas*. The *punto* can be *fijo* (“fixed”) or *libre* (“free”): if the accompaniment of the *laúd* and guitar is always present, then the *punto* is *fijo*; if the accompaniment stops to let the singer sing his melody and *décima* alone, the *punto* is *libre*. In the *seguidilla*, the singer uses versification that gives the impression of a never-ending strophe. When sung as a duel, the genre is called *controversia* (see *The Americas II* 1990: example 28–4). *Guateques campesinos* was the name given to the typical parties of the farmers where the *puntos* were sung.

Dances for these genres, called *zapateos*, developed during the 1800s. The *zapateo* is no longer danced. It has been replaced by dance forms borrowed from the *son* and other country dances of the eastern end of the island. The transformation and modernization of the genres of this complex have been slower than in the other complexes of Cuban music, perhaps because the genres are limited to the rural population. Professional musicians have adopted some of these genres, though usually when combining them with elements of other generic complexes, such as the *son* and the *canción*.

The *rumba* complex

Another important generic complex in Cuba is *rumba*, whose name probably derives from African-Caribbean words (such as *tumba*, *macumba*, and *tambo*) referring to a collective secular festivity. Originally, in the marginal suburbs of Havana and Matanzas, the word

meant simply “feast.” In time, it took the meaning of a Cuban musical genre and acquired a specific instrumental format for its performance (see Okada 1995: example 3). It even gave rise to its own instruments: *tumbadoras* (often called *congas*), which have spread throughout the world.

Rumba is said to have originated in the ports of Matanzas, performed by Afro-Cuban dock workers. In the beginning, the instruments that played rumbas were different-sized wooden boxes (*cajones*), shipping crates common at the docks. Eventually, they evolved into three barrel-shaped drums, first called *hembra* (“female”), *macho* (“male”), and *quinto* (“fifth”), and later called *salidor* (“starter”) or *tumbadora*, *tres-dos* (“three-two”) or *tres golpes* (“three beats”), and *quinto*. In African musical cultures, female drums, also called mother drums, are tuned in the lowest registers. Male drums are in the mid-registers, and *quintos* are tuned in the upper registers. The *salidor* is the first drum that plays. *Tres-dos* indicates that the drum will normally be beaten in a combination of three and two beats. These drums were generically called *tumbadoras*. With their appearance, the instrumental format of the *rumba* was fixed. This ensemble is often complemented by a small *catá*, a hollowed tree trunk, struck with two sticks.

All genres of the *rumba* have the same structure. The lead singer starts with a section that *rumberos* (*rumba* players) call the *diana*. The singer then goes into a section of text that introduces the theme (the *décima*), and only after this does the *rumba* proper begin, with more active instrumental playing and a section (*montuno*) alternating between the soloist and the small choir, in call-and-response fashion.

Of the genres that make up the *rumba* complex, the *guaguancó*, the *columbia*, and the *yambú* are the most popular in Cuba. The *guaguancó* has most deeply penetrated into other functional spheres of Cuban music, and is most generally identified with the concept of the *rumba*. [Listen to “Las Leyendas de Grecia”] The performance of *guaguancó* may include couple dancing, and the music and the dance have elements that reflect Bantu traits. The *columbia* is a solo male exhibition dance that features flashy dancing. By contrast, the *yambú* is designated for older people, and is a couple dance. Generally *cajón* box drums accompany the *yambú* (see Okada 1995: example 3).

DISC TRACK 2

The *son* complex

The combination of plucked strings and African-derived percussion instruments gave birth to a musical genre called *son*, first popular among peasants of eastern Cuba. During the twentieth century, the *son* complex, because of its influence on dance music and its projection into practically all social and functional spheres of musical activity in the country, has been the most important musical genre in Cuba. Its earliest manifestations, perhaps dating as far back as about 1750, were among the first Cuban musical genres or styles about which information survives.

The *son* took shape in rural easternmost Cuba. Its oldest genres include the *son montuno* (from the Sierra Maestra range) and the *changüí* (from the area of Guantánamo). [Listen to “Así es el Changüí”] The formal structure of the oldest *sones* is the constant alternation of a soloist with a refrain, typically sung by a small group. When the *son* emerged from rural areas, it acquired another important structural element: the inclusion of an initial closed structure

DISC TRACK 3

Figure 9.3

A son ensemble in the mountain area of Oriente. Left to right: *tres*, *tumbadoras*, *laúd*, *contrabajo*, *tres*, and *tres*. Photo courtesy of the Archives of CIDMUC, Havana.



with percussive instruments such as *bongos*, *tumbadoras* (*congas*), *claves*, *maracas*, and the *güiro* (here a gourd scraper). The vocal soloist is often the one who plays the *claves*, and the singers of the responsorial refrain are the other instrumentalists in the ensemble.

Within the context of the *son*, musicians exploited two important instruments for Cuban music—the *tres* and *bongos* (Figure 9.4). The *tres* is a Cuban plucked stringed instrument that differs from the guitar mainly because of the way the strings are tuned. Three pairs of strings (each with a pitch and its octave) are plucked to build melodies as counterpoints to the main melodies of the singer.

The *canción* complex

Another generic complex is the *canción* (“song”), embodied in Afro-Cuban forms and styles of singing. References to songs written by Cuban composers appear as early as about 1800. These songs, written in the Italian style of the day, had no features that could identify them as Cuban, but they gave rise to Cuban lyrical songs. The earliest appearance of Cuban elements took place in the texts. By about 1850, many songs of this type (such as “La Bayamesa” by Carlos M. de Céspedes) were in circulation.

The development of lyrical songs in Cuba led to a new genre, the *habanera*, which became an important generic prototype after Eduardo Sánchez de Fuentes composed his *habanera* “Tú.” A well-known *habanera* occurs in Georges Bizet’s *Carmen*, premiered in Paris in 1875.

Songs for two voices in parallel thirds and sixths and using the guitar as the instrument of preference have been in frequent use since the 1800s. They laid the foundation for the emergence of another genre of the Cuban song, the *canción trovadoresca*, a genre that takes its name from the name its most important interpreters

Figure 9.4

A man plays bongos. Photo courtesy of the Archives of CIDMUC, Havana.



gave themselves: *trovadores* (“troubadours”). Personalities such as José “Pepe” Sánchez, Sindo Garay, Manuel Corona, and Alberto Villalón decisively shaped the musical genre that has come to be known as the traditional *trova*.

The distinguishing feature of this genre in Cuba is the way the song became closely associated with the singer, who moved around accompanying himself on the guitar, singing about things he knew or whatever struck his fancy. The word *trovador* was probably an attempt by these artists to establish a relation between what they did and the functions they attributed to the troubadours of medieval Europe. This genre developed greatly in Cuba after the 1960s, giving rise to a new movement, *nuevatrova* (“new song”), that developed its own administrative structure and gained throughout the country hundreds of members. Today, the movement has become weak and has given way to *boleros* and other forms of romantic songs within salsa music.

Before the 1850s, this tradition was intended primarily for listening, not dancing. The situation changed with the rise of the important musical genre known as *bolero*, born in Cuba from antecedents in the Spanish *bolero*. Rhythms taken from those played by the Cuban percussive instruments of African origin were added to the traditional forms of the Spanish dance and melody. The creators of the new genre were a group of *trovadores* from Santiago de Cuba who performed the *canción trovadoresca*. They gave the *bolero* stylistic elements and rhythms from the *son*, then popular only in rural eastern Cuba. José “Pepe” Sánchez is considered the composer of the first Cuban *bolero*, a genre cultivated by many songwriters and musicians abroad. In some Caribbean countries, it is one of the most important genres of popular music (see PUERTO RICO).

During the 1800s, societies whose only objective was to make music came into being. This is the case with *clave* choirs (*coros de clave*), which originated in Matanzas and Havana. These organizations had repertoires of songs called *claves*, composed by its members. They lost favor and disappeared early in the 1900s, but they contributed to the Cuban musical heritage a genre that preserves the original name.

Another musical genre of the *canción* complex is the *criolla*. It resulted from the continued development of the *clave*. The composer of the first *criolla* was Luís Casas Romero, who wrote his “Carmela” in 1908. *Criollas* are songs written in urban forms and style, with texts referring to rural themes. The tempo is slower than in the *clave*, and the meter is 6/8. The form is binary, and the harmonies are often modal.

With the *clave* appeared another genre, the *guajira*. It is written in 6/8 meter alternating with 3/4 (this rhythm is called *sesquiáltera* in Spanish), and often includes musical affectations evocative of the rural peoples’ plucked stringed instruments. The texts of the *guajira* centered on the beauty of the countryside and pastoral life (see *The Americas II* 1990: example 28-3).

Cuban songs in general, but particularly the *bolero* and the *canción trovadoresca*, have joined with other Cuban musical genres, such as the *son*, to produce mixed genres that have influenced Cuban dance music.

The **danzón** complex

A large migration of French people and Haitians with French customs arrived in Cuba at the end of the 1700s, when the character of the Cuban nation was taking shape. This

migration gave rise to the fourth generic complex, the *danzón*, which had its origins in the early Cuban *contradanzas*, and projects forward in time to the *cha-cha-chá*.

The interpretation in Cuba of French *contredanses*—especially with the violin-piano-flute format—led to the development of a *contradanza* that may be considered Cuban, especially with the later introduction of percussive instruments taken from Afro-Cuban music. The earliest *contradanzas* were played by two different musical ensembles: the *charanga* (a Cuban popular music orchestra consisting of two flutes, piano, *pailas*, *claves*, *güiro*, two *tumbadoras*, four violins, and eventually a cello) and the *orquesta típica* (“typical orchestra” or folkloric orchestra). The development of these orchestras, and the evolution and change experienced by the French and local *contredanses* in Cuba, gave rise to musical genres such as the *danza*, the *danzón*, the *danzonete*, the *mambo*, and the *cha-cha-chá*.

The *contradanza* acquired its distinctive profile during the 1800s and became the first genre of Cuban music to gain popularity abroad. It had four well-defined routines: *paseo* (“walk”), *cadena* (“chain,” with the taking of hands to make a chain), *sostenido* (“holding of partners”), and *cedazo* (“passing through,” as some couples make arches with their arms while others pass under them). Its structure is binary, and each section usually has eight measures. In the mid-1800s, the composer and pianist Manuel Saumell transformed it into a vehicle for concert music; thus, it became the first autochthonous genre included in the concert-hall repertoire.

Danzas cubanas were the result of the evolution of the older *contradanzas*. Played by ensembles known as French *charangas* (*charangas francesas*), they evidenced greater contrast between the first and second parts of the overall binary structure. These pieces gave rise to the most important member of the complex, the *danzón*, of which Miguel Failde composed and premiered the first example, “Las Alturas de Simpson,” in Matanzas in 1879.

Like the *contradanza*, the *danzón* was a square dance, but its figurations were more complex. The transformations brought about in it, particularly through the addition of new parts, gave it the structure of a five-part *rondo*. This might have been the origin of its name, since the addition of parts enlarged the piece, making it a “big danza” (the *-ón* suffix in Spanish is augmentative). The *danzón* is an instrumental genre usually written in 2/4 meter. Once considered the national dance of Cuba, it enjoyed enormous popularity during the late 1800s and early 1900s.

In 1929, another musician from Matanzas, Aniceto Díaz, combined elements from the *son* and the *danzón*, added a vocal part, and created a new style of *danzón* called the *danzonete*. His first composition in this style, “Rompiendo la rutina” (“Breaking the Routine”), established the *danzonete* as a new musical genre. During the 1950s, further transformations of vocal *danzones* and the *danzonetes*, with the addition of new instruments to typical *charangas*, paved the way for Damaso Pérez Prado and Enrique Jorrín to create two new musical genres: the *mambo* and the *cha-cha-chá*.

Vocal and instrumental ensembles

The accompanimental requirements of certain musical genres fostered the creation of distinct types of musical ensemble. Plucked stringed instruments, with the guitar and the *tres* as the most central ones, produced the typical sound of most Cuban music. Also impor-

tant were rhythmic patterns borrowed from the music of the Spanish *bandurria* and played by Cuban rural people on the *laúd*. The *bandurria* and the *laúd* are plucked stringed instruments brought by the Spanish settlers.

To the sound of the plucked strings was added that of African-derived percussion instruments. Ensembles took in *bongos*, *claves*, the *güiro* (and the *guayo*, its metallic counterpart), *maracas*, and the mule jawbone rattle (*quijada*), the *botija* (“jug”), and the *marímbula* made from a large wooden box with metal tongues. Two metal bars are fixed to the side of the box so that metal strips can be inserted and held fast to serve as tongues (*languettes*), which the performer plucks with his fingers. The tuning of the tongues is done by loosening the bars and adjusting the length of the tongues. The performer usually sits on the box with his legs on either side of the *languettes* [see DOMINICAN REPUBLIC]. The acoustic principle of the *marímbula* has antecedents in the plucked idiophone known as *mbira*, which belongs to many peoples of Africa; and a nearly identical large plucked idiophone is found in Nigeria.

The most important percussive membranophones that developed included the *tumbadoras* (*congas*), *timbales* (big hemispheric drums played with two sticks covered with cloth or leather), and *pailas* (cylindrical metal drums played with two wooden sticks). Many variants of the cowbell (*cencerro*) also developed. In performance, these instruments were often combined with instruments brought from Europe and assimilated into Cuban music in their original organological forms, as happened with the piano, the flute, the violin, the guitar, and other instruments.

This blend of instruments created the instrumental formats that give Cuban music a distinctive character. The most important among them are the following: *dúo*, *trío*, *cuarteto*, *septeto*, *conjunto*, *charanga típica*, *orquesta típica*, *piquete típico*, *órgano oriental*, *estudiantina*, *coro de clave*, *guaguancó* group, *comparsa*, and *gran combo* or *gran orquesta*.

The *dúo* consists of two guitars or a guitar and a *tres*. The artists sing two parts or melodic lines, called *primo* (“first”) and *segundo* (“second”). This combination often serves for *boleros*, *canciones trovadorescas*, *claves*, *criollas*, and *guajiras*. In the eastern provinces, the *dúo* serves frequently for performances of *sones montunos*.

The *trío* retains the two vocal melodic lines. The third performer often sings the *primo* while playing *claves* or *maracas*. The repertoire of the *trío* resembles that of the *dúo* because both are closely related to the *canción trovadoresca*. When this type of ensemble reached the cities, it took the *son* into its repertoire. Today, *tríos* appear throughout the nation. One of their most outstanding representatives was the Trío Matamoros, famous during the 1940s.

The *cuarteto* format includes two guitars (or guitar and *tres*), *claves*, and *maracas*. Sometimes, rather than *claves* or *maracas*, the fourth instrument is a muted trumpet. These groups retain the two melodic lines (*primo* and *segundo*), and base their repertoire on mixed genres such as the *guaracha-son*, the *bolero-son*, and the *guajira-son*. This ensemble was popular during the 1930s. [Listen to “Yo Canto en el Llano”]

The instruments of the *septeto de son* are guitar, *tres*, trumpet (usually with mute), *maracas*, *claves* (played by the vocalist), *bongos*, and *marímbula* or *botija*. In its most recent version, a string bass replaces the *marímbula*. The *septeto* resulted from adding a muted trumpet to the *sexteto de son*. This combination crystallized in the 1920s, when the *son* was

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gaining popularity in the cities. One of the most important *septetos* in the history of Cuban music is Ignacio Piñeiro's Septeto Nacional, a paramount example of a traditional Cuban musical ensemble.

The *conjunto*, another type of ensemble, consists of piano, *tres*, guitar, three or four trumpets, *bongos*, bass, and singers. The singers often play *maracas* and *claves*, or *quijada* and *güiro*. The repertoire of the *conjunto* includes *boleros*, *guarachas*, and *cha-cha-chás*, and it sometimes plays mixed genres such as *guajira-son* and *bolero-son*. The Cuban *conjunto* enjoyed its greatest popularity in the 1950s, especially after the introduction of television in Cuba. Among the most outstanding representatives are the *conjuntos* of Chappotín, Pacho Alonso, Roberto Faz, and Conjunto Casino.

The *charanga típica* includes a five-key transverse flute, a piano, a string bass, *pailas*, two violins, and a *güiro*. It emerged during the first decade of the twentieth century; after 1940, it doubled the number of violins, and added a *tumbadora* and (later, sometimes) a cello. Some *charangas* have replaced the *pailas* with a complete set of drums and have included electric instruments such as electric bass, electric piano, and synthesizer. The term *orquesta* ("orchestra") has been commonly used since about the 1960s. Foremost in the repertoires of these orchestras was the *danzón*, but now the *son* is the most frequently played genre. During its popularity, these ensembles had no vocalists, but with the creation of the *cha-cha-chá* in the 1950s, they began to feature singers or a small choir. Arcaño y sus Maravillas and the Orquesta Gris are among the most important representatives of the instrumental phase of the *charanga*, and Orquesta Aragón and Enrique Jorrín's orchestra are probably the most important of the phase that included vocalists. One of the most successful *charangas* with electric instruments is Los Van Van.

The *orquesta típica*, a nineteenth-century ensemble no longer popular, consisted of two clarinets, two violins, a string bass, a cornet or a trumpet, a valve or slide trombone, an ophicleide (*bombardino*), *pailas*, and a *güiro*. The oldest European-derived instrumental ensemble in Cuba, it has fallen into disuse. Its repertoire included *contradanzas*, *habaneras*, rigadoons (*rigodones*), lancers, *danzas*, and *danzones*. In 1879, Miguel Failde, a musician from Matanzas, composed and played the first *danzón* with one of these orchestras, which he directed.

Also during the 1800s, wandering musicians organized *piquetes típicos* to play in amusement parks and circuses throughout the country. These ensembles were made up of a cornet or a trumpet, a trombone, a clarinet, an ophicleide, two *pailas*, and a *güiro* (or *guayo*). These groups may have been born of the *orquesta típica* when economic adjustments reduced the number of employed musicians. Their usual repertoire included *danzas*, *pasodobles*, *danzones*, *rumbitas*, and other genres that proved difficult to adapt to other types of ensembles. The *órgano oriental* is the type of large crank organ imported from Europe to the areas of Manzanillo and Holguín in eastern Cuba beginning around the mid-1800s. Later manufactured in those locations, it served for public dances. The organs were accompanied by *pailas*, a *guayo*, and, at a later stage, *tumbadoras*. Their repertoire included the *danza*, the *danzón*, the polka, and the *son*. The building of such organs became a family tradition in the east of the country. The Borgollas were the most important builders in Manzanillo, and the Ajo de Buenaventura family was the most outstanding in Holguín.

In the late 1700s and early 1800s, the *estudiantina* was made up of two singers who sang *primo* and *segundo* while playing *maracas* and *claves* plus others performing on a trumpet, two *treses*, a guitar, *pailas*, and a string bass. Some *estudiantinas* also included a *marimbula*. Their repertoire was based mainly on the *son*, but they also played *danzones*. Their tradition centered in Santiago de Cuba.

The *coro de clave* was a choral ensemble with a repertoire based on a musical genre known as *clave*. Each ensemble had a hierarchy in which some members played a featured role. Some were the *clarina*, a powerful-voiced woman who stood out from the choir; the *decimista*, who composed the texts for the songs; the *tonista*, who kept the group in tune and signaled the choir to begin the singing; the *ensor*, responsible for the quality of the song texts and the beauty of the melodies; and the *director*, the most experienced member. These choirs were accompanied by *claves* and a small drum, later replaced by a stringless banjo struck on the resonator box. Some groups included a *botija* and a small diatonic harp. The *coros de clave* disappeared early in the twentieth century.

The *guaguancó* group has a soloist and a small choir, three *tumbadoras*, *claves*, and occasionally a small *catá*. Its repertoire includes the genres that make up the *rumba*: *guaguancó*, *columbia*, and *yambú*. One of the most important groups is Los Muñequitos, in Matanzas (see Okada 1995: example 3).

The instrumentation of *comparsas* has never been stable. They usually require instruments that can be carried and played at the same time. The most frequently used are *tumbadoras*, *congas*, bass drums, *galletas* (“cookies,” big drums in the shape of a cookie, played with a stick covered with cloth or leather), *bocus* (long, conical drums hung from the player’s neck and shoulder and beaten with bare hands), cowbells, plowshares, steel rings, and other improvising instruments. In later phases, *comparsas* have included a trumpet as a solo instrument.

Comparsas accompany dancers who parade through the streets during Carnival (Carnival). They had their origins in the celebration of Epiphany, 6 January, during the colonial period. (The slaves were treated like children in many ways, and 6 January was Children’s Day in the Spanish colonies.) Carrying lanterns and flags, slaves would take to the streets in the typical attire of their homelands. They would dance and parade to the governor’s palace, where they would revel in African-derived dramatic presentations, songs, and dances.

Finally, the *gran combo* or *gran orquesta* is another important type of ensemble, influenced by jazz bands in the United States. Particularly after the 1950s, jazz bands began to be organized in Cuba with repertoires that included *guarachas*, *boleros*, and *sones montunos*. The instrumentation of these bands consisted of trumpets; trombones; alto, tenor, and baritone saxophones; piano; bass; drums; and Cuban percussion. They occasionally included a flute and a clarinet. It was with these bands that the *mambo*, an important musical genre, was born. One of the most important jazz bands was the Benny Moré Band, which became popular in the 1950s.

National anthem

Cuba’s national anthem, titled “La Bayamesa” (“The Bayamo Song”), has been in existence since 1868 when it was first performed during the battle of Bayamo in the Ten Year’s War

with the Spanish (1868-78). The songwriter (music and words, <http://david.national-anthems.net/cu.txt>) was Pedro Figueredo, who was captured by the Spanish during the war and executed by firing squad in 1870. The song, with its first two verses only, was adopted in 1940 as Cuba's national anthem and has continued as such throughout the communist regime.

LEARNING, DISSEMINATION, AND PUBLIC POLICY

Music was taught in Cuba by settlers who arrived in the 1500s. Historical documents say a musician named Ortiz, living in the town of Trinidad in the 1500s, opened a school to teach dancing and the playing of musical instruments. Manuel Velásquez, the first organist of the cathedral of Santiago de Cuba, taught singing to children who participated in the religious services. Havana's first professor of music was Gonzalo de Silva, who taught singing and organ around 1605.

During the 1700s, the teaching of music was centered in the chapels of the Cathedral of Santiago de Cuba and in the Parroquia Mayor of Havana. Near the end of the 1700s, Esteban Salas y Castro, an important Cuban composer of ecclesiastical music, founded and headed a music chapel at the Cathedral of Havana. *Capilla de música* ("music chapel") was the name given to groups of musicians who performed for Roman Catholic services. They composed church-oriented pieces, including *cantatas*, *villancicos*, and *pastorelas*, and taught music within the church. Salas y Castro's patience and dedication turned his chapel into Cuba's first real school of music. The wave of French immigrants from Haiti and the Dominican Republic late in the 1700s also had a salutary influence on musical pedagogy.

In a steady flow throughout the 1800s, Spanish musicians came to Havana to play and teach. One of the earliest was José M. Trespuentes, who from the 1830s taught violin, harmony, counterpoint, and composition. The second half of the century saw considerable growth in piano instruction. Piano virtuosos sojourned in Havana and taught talented pupils. Visiting from North America, Louis Moreau Gottschalk (1829–1869) organized spectacular concerts in Havana and Santiago de Cuba and gave piano lessons to Nicolás Ruiz Espadero and others, but eventually left Cuba. Espadero, a great maestro himself, taught the distinguished virtuosos Cecilia Aristi, Gaspar Villate, and Ignacio Cervantes. The last taught the ensuing generation of pianists, represented by his daughter, María Cervantes, and Eduardo Sánchez de Fuentes. In 1885, the Dutch master Hubert de Blanck settled in Cuba and founded the conservatory that bears his name. He designed its curriculum to include the most advanced techniques of the times.

Early in the 1900s, private conservatories were founded in Havana and other important cities. Changes taking place in the teaching of music in the United States spurred changes in Cuba. Eminent musicians such as Amadeo Roldán taught at these conservatories, where many musicians of the period were trained, particularly those who played in the country's chamber-music ensembles and symphony orchestras.

Military bands played an important role in the teaching of music from the late 1800s. Apprentices trained in them later replaced their teachers or joined the bands. This system

was particularly important in the larger cities of central Cuba: Remedios, Sancti Spiritus, Cienfuegos, and Caibarién became important musician-training centers.

Under the direction of Guillermo Tomás, the Municipal Conservatory of Music was founded in coordination with the Municipal Band of Havana. This institution has trained several generations of important musicians. It is named after Amadeo Roldán, its director in the middle of the century, who guided the introduction of important changes in the programs and curricula.

Until 1959, the Municipal Conservatory of Havana was the only government-sponsored center for the teaching of music. Since then, provincial schools have been opened in Pinar del Río, Matanzas, Santa Clara, and Camagüey provinces. Two other municipal conservatories were opened in the city of Havana: one in Marianao, named after Alejandro García Caturla, and another in Guanabacoa, named after Guillermo Tomás.

The need for instructors to satisfy the major demand created by the Amateur Movement led to the founding of the School of Arts Instructors in 1961. The National School of Art, with its School of Music, was founded in May 1962; it has trained the most important performers, composers, and musicologists of the late twentieth century. The Higher Institute of Art, founded in 1976, immediately opened its School of Music, Cuba's first university-level school of music. In 1978, to provide facilities for working musicians to take their degree, the National Center for Higher Professional Education was opened. In the 1990s, the progress made in Cuban musical education has led to important results in piano and guitar performance and in musicology.

The Musical Institute for Folk Music Research, founded in 1949 in Havana under the direction of the eminent musicologist Odilio Urfé, was later renamed the Popular Music Seminar. In 1989 it became the Odilio Urfé Center for Promotion and Information on Cuban Music. It has a huge store of information on the *danzón*, the *teatro bufo*, the *teatro lírico*, and Cuban vaudeville.

The Ignacio Cervantes Professional Music Upgrading Center, a teaching institution for professional musicians who want to complete their academic training, was founded in Havana in 1964. It has branches in every province.

Administrative structures

Between 1959 and 1976, musical activity in Cuba was the responsibility of councils, departments, or divisions of the Ministry of Education. In 1976, the Ministry of Culture was organized and took responsibility for musical activity. In 1989, the Cuban Institute of Music was organized to administer all musical activity within the Ministry of Culture. All existing government institutions that had to do with music were subordinated to it.

The National Center for Concert Music concerns itself with concert musicians and chamber-music groups. It attends to the programming and promotion of these artists within the country and abroad. The Philharmonic Organization of Havana oversees programming and promotion for the symphony orchestra, other important chamber-music groups, and the country's most important conductors. The National Center for Popular Music, taking responsibility for soloists and ensembles that play popular Cuban music, programs and promotes these artists nationally and internationally.

The Center for the Research and Development of Cuban Music (CIDMUC) was founded on 26 December 1978 in Havana with the primary objective of fostering knowledge, research, and general information on Cuban music. It has two musicological-research departments and an information department. Its Basic Research Department oversees historical and ethnomusicological research, including organological studies and the transcription of Cuban music. Its Department of Development does research in the fields of the psychology and sociology of music. It also does statistical studies related to professional music activities in Cuba.

The National Museum of Cuban Music, founded in 1971, has a collection that includes valuable musical instruments, old scores of Cuban music, and other documents of historical value. It has hosted research in the field of restoration and has organized lectures, exhibits, concerts, and lecture-recitals based on the documents in its collection.

The Musical Publications and Recording Studios (EGREM) has the responsibility of producing recordings, Cuban musical instruments, and musical scores. It has several recording studios, a disc pressing factory, a musical instrument factory, and the National Music Publishing House. In 1986, in cooperation with the last, it founded a quarterly musical magazine, *Clave*.

FURTHER STUDY

Major studies of Cuban music before 1960 include those by Alejo Carpentier (1979 [1946]), Emilio Grenet (1939), and Fernando Ortiz (1981 [1951]). Musical instruments have been documented by Harold Courlander (1942), Fernando Ortiz (1954), and others. The most recent publication about musical instruments written by Cuban scholars is the two volume set titled *Instrumentos de la música folclórico-popular de Cuba*, published by the Centro de investigación y Desarrollo de la Música Cubana (Eli Rodríguez, et al. 1997).

Cuban scholars have written many accounts about their own music, especially since the 1970s. One of the most important compendiums about Latin American music is *Ensayos de Música Latinoamericana*, edited by Clara Hernández (1982). It includes eight essays on Cuban music. Studies about socialization and music in Cuba are by Ageliers León (1984) and María Teresa Linares (1974). Odilio Urfé (1984) published a valuable chapter on Cuban music and dance in the book *Africa in Latin America*. Olavo Alén Rodríguez (1986, 1994) has written books on Afro-Cuban music, specifically on *tumba francesa* and *salsa*, respectively. The most widely distributed journal devoted to Cuban music is *Clave*, published in Havana. Its issues contain essays and news about Cuban folk and art music and musicians.

Since the 1980s, North Americans have written numerous studies of Cuban music, including *salsa* and its precursors in Cuba and development in New York City. Vernon W. Boggs (1992b) compiled a book entitled *Salsiology*, which includes chapters by Larry Crook (1992) and Vernon W. Boggs (1992a) about particular aspects of Cuban music. Important studies about Cuban music are by Steve Cornelius and John Amira (1992), Katherine Hagedorn (2001), Peter Manuel (1990), Robin D. Moore (1997), James Robbins (1990), Roberta Singer (1983), and David F. García (2006).

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