

CUBAN POPULAR MUSIC TO 1959



Grupo Changüí de Guantánamo

THE BIG FOUR: THE PRIMARY ANCESTORS OF CUBAN POPULAR MUSIC

- ☑ ● Rumba (Secular Folkloric Form)
- Danzón (National Dance)
- Trova (Poetry & Music)
- Son (Salsa's Grandfather)

THE DANZÓN: CUBA'S NATIONAL DANCE

- Created in 1879
- Predecessors include:
 - ~ European contredanse (1700s)
 - ~ Contradanza (1800s)
 - ~ Danza (mid 1800s)
 - ~ Habanera (primary tango influence)
- Courtship dance for high society
- Played by orquesta típica and, eventually, charanga orchestra.

“SAN PASCUAL BALLÓN” (1803)

DANZÓN STRUCTURE

- The contradanza and danza expanded over time, resulting in the evolution of the danzón in the Ritornello structure of **ABACAD**
- “**A**” section is the “paseo” or promenade, and is not danced; this section allowed the partners to change
- The paseo features a 5-note rhythm called the *cinquillo*
- The “**D**” section began to explore repetition and improvisational elements

“EL SUNGAMBELO” (DANZA, 1813)

ORQUESTA TIPICA



“LAS ALTURAS DE SIMPSON” (1879), BY MIGUEL FAÁLDE (FIRST DANZÓN)

CHARANGA ORCHESTRA

- Flute, violins, piano, double bass, tympani and güiro.
- Tympani drums evolved into timbales, one of the most popular drums in Latin music
- 1 conga drum added in the late 1930s



www.rockshop.de

CUBAN GÜIRO



TIMBALES

CHARANGA ORCHESTRAS



ORQUESTA ARAGÓN

“ANGO” (1936) BY ARCAÑO
Y SUS MARAVILLAS



ARCAÑO Y SUS MARAVILLAS

THE DANZÓN EXPANDS

- A new “E” section was added with influences from the son, resulting in the final ABACADE form.
- “E” section introduced a repetitive “ostinato” and featured instrument solos.
- This section was first called nuevo ritmo.
- These changes stimulated a new dance style later to be named the cha-cha-chá.

“NUEVO RITMO” BECOMES MAMBO

- In the late 1930s, Israel “Cachao” and Orestes López explored with elements of improvisation, adding the final “E” section to the danzón which would later be called the mambo.



ISRAEL “CACHAO”
LÓPEZ

“MAMBO” (1938)

TROVA

- Spanish origins in música campesina.
- Spanish poetic forms such as décima.
- Guitar and derivations featured
- Focus on lyrics: romantic, patriotic
- From single singer-songwriters to duos and trios with beautiful harmonies
- Styles include: bolero, canción, guajira, punto and others

TROVADORES



JOSÉ ANTONIO
MÉNDEZ



"CHAN CHAN" BY COMPAY SEGUNDO
AND PERFORMED BY SEGUNDO WITH
PABLO MILANÉS

TROVADORES



TRÍO MATAMOROS



SINDO GARAY

TROVADORAS



MARÍA TERESA VERA

VEINTE AÑOS

“¿QUÉ TE IMPORTA QUE TE AME,
SI TÚ NO ME QUIERES YA?
EL AMOR QUE YA HA PASADO
NO SE DEBE RECORDAR

FUI LA ILUSIÓN DE TU VIDA
UN DÍA LEJANO YA,
HOY REPRESENTO EL PASADO,
NO ME PUEDO CONFORMAR.”

WHAT DOES MY LOVE MEAN TO
YOU
IF YOU NO LONGER LOVE ME?
WE SHOULD NOT DWELL
ON LOVE THAT IS PAST

I WAS YOUR LIFE'S DESIRE
ONE DAY LONG AGO
NOW I'M HISTORY
I CAN'T FACE THE CHANGE



DUO LOS COMPADRES

THE SON: GRANDFATHER OF SALSA

- Equal mixture of African and Spanish influences
- Highly syncopated form for dancing
- Highly improvisational, featuring call-and-response vocals and repetitive montuno
- Originated in late 1800s in Eastern Cuba
- Country roots, and eventually popularized

THE CHANGÜÍ

- First style of *son*
- Instruments: tres, bongos, marímbula (Congolese bass box), *maracas* and *guayo* (metal scraper).
- The *changüí* was very fast and syncopated, and the dance followed the syncopated beat
- The son “migrates” to the city, and new style and instrumentation evolve.

CHANGÜÍ INSTRUMENTS



“VENGAN A BAILAR BAILADORES” BY GRUPO CHANGÜÍ DE GUANTÁNAMO



GRUPO CHANGÜÍ DE
GUANTÁNAMO

THE SEXTETO INSTRUMENTATION

- Sexteto: tres, guitar, bass, bongos, maracas and claves. The double bass replaced the marímbula
- The Son slows down and becomes more simplified; dance is still syncopated, as is the bass.
- Clave is fundamental to structure.

SEXTETO HABANERO



“LOMA DE BELÉN”

THE SEPTETO

- Trumpet is added in 1927 by Ignacio Piñeiro, creating the septeto instrumentation.
- Son forms evolve and adapt other styles creating hybrids: son-montuno, afro-son, guajira-son, etc...
- By the late 1930s, the son influences the danzón as well as trova.
- The son becomes widespread through records and tours by Cuban bands.

CUBAN "SONEROS"



SEPTETO NACIONAL DE IGNACIO PIÑERO

"SUAVECITO"

SONERAS



ORQUESTA ANACAONA



RITA MONTANER

"SE VA EL
DULCERITO"



SEPTETO NACIONAL DE IGNACIO PIÑEIRO

THE DANCE

- Son is a sensual partner dance with a syncopated beat; the step follows the bass
- Son is considered the “Grandfather” of salsa; while the danzón remained Cuba’s national dance, it was (and is) the son which continues to define the national Creole culture

BAILANDO EL SON



“YA LLEGÓ MI SON”

FROM SEPTETO TO CONJUNTO

- In the early 1940s, tres player/band leader Arsenio Rodríguez created the *conjunto* instrumentation, adding 3 more trumpets, 1 conga drum and piano to the septeto.
- Later conjuntos added an additional conga drum, and omitted the tres; the piano took on the rhythmical *montuno* patterns.

THE MONTUNO

- This unique Cuban term refers to the refrain section of a son – the section featuring the call and response
- Eventually, the patterns played by the piano are often referred to as montunos
- This repetitive way of playing evolved from the Cuban tres, which the piano eventually replaced
- A hybrid form of son called the *son-montuno* evolved by the late 1930s

THE CUBAN CONJUNTO



THE CONJUNTO OF ARSENIO RODRÍGUEZ

“DAME UN CACHITO,” A CLASSIC SON-MONTUNO

FROM SON-MONTUNO TO GUARACHA

- By the late 1940s, the son-montuno evolved into the guaracha, with stylistic additions to the basic rhythm.
- The guaracha is slightly faster than the son, and sounded more powerful with the newly re-vamped conjunto.
- Guaracha is the actual rhythm of salsa!

“LA GUARACHERA DE CUBA”



CELIA CRUZ

“YEMBE LAROCO,” BY CELIA & LA SONORA MATANCERA

CUBAN CONJUNTOS



**CELIA CRUZ & SONORA
MATANCERA**



EL CONJUNTO CASINO

“MI BOMBOLAYA”



**CELIA CRUZ & SONORA
MATANCERA**

CONJUNTO INSTRUMENTATION:

- 2 to 4 trumpets
- Piano
- Tres or guitar (eventually omitted)
- Acoustic bass
- 2 congas
- Bongos + cowbell
- Maracas & Claves
- 2 or more singers

FROM DANZÓN TO CHA-CHA-CHÁ

- In the charanga orchestra, the López Brothers' innovations lead to the creation of the danzón-mambo.
- The new rhythm prompted dancers to change their steps.
- Violinist Enrique Jorrín came up with the term cha-cha-chá in 1951. It eventually became an independent style, with vocals.
- The cha-cha-chá became world-famous

CHA-CHA-CHÁ



ENRIQUE JORRÍN, CREATOR
OF THE CHA-CHA-CHÁ



"RICO VACILÓN" BY ORQUESTA AMÉRICA

CHARANGA INSTRUMENTATION:

- Flute
- 2 or more violins
- Piano
- Acoustic bass
- Timbales
- Güiro
- 1 conga drum
- 2 or more singers



ORQUESTA AMÉRICA

DANCING TO A CHARANGA BAND



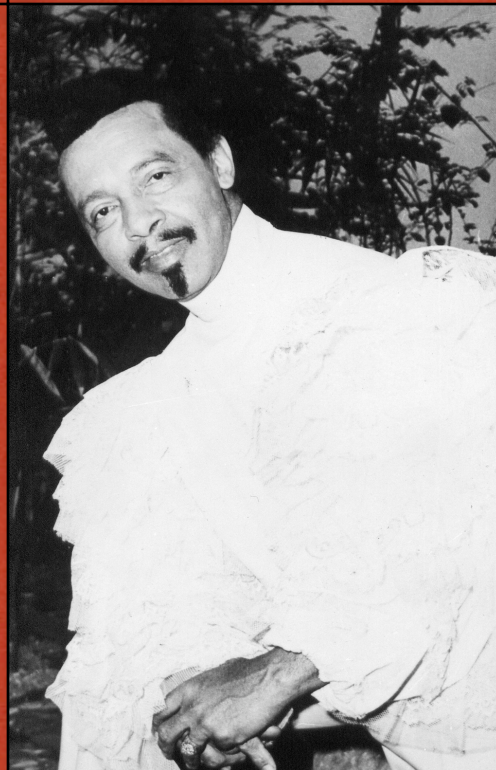
THE MAMBO

- Pianist/band leader Bebo Valdés creates the batanga, a predecessor to the mambo.
- In addition to the charanga orchestras, Cuban big bands (or jazz bands) also played a style called mambo.
- Pianist/band leader Dámaso Pérez Prado popularizes his version in Mexico, featuring rhythmically-charged horn sections and campy dance moves.

“MAMBO KINGS”



CACHAO



PÉREZ PRADO

“MAMBO No. 5”



BEBO VALDÉS



PÉREZ PRADO ON THE SPIKE JONES SHOW

THE BOLERO

- Originally a form of trova, the bolero style became one of the most dominant ballad forms throughout Latin America.
- The bolero is a slow, romantic love song.
- Any instrumental group can play boleros.
- Cuba's quintessential crooner Benny Moré popularized boleros as well as other styles with his "Banda Gigante" (giant band).

LA VOZ GIGANTE



BENY MORÉ

“COMO FUÉ”

BENNY MORE

Y SU ORQUESTA

THE DESCARGA

- In the late 1950s, Cuban musicians explored jazz-style jam sessions, drawing from all national musical genres.
- Israel “Cachao” López and others recorded descargas which became timeless, using simple structures while focusing on collective improvisation.

“DESCARGANDO”

“DESCARGA CUBANA”



CACHAO'S CLASSIC “DESCARGAS EN
MINIATURE” ALBUM COVER

“DESCARGANDO”



FRANK EMILIO



TATA GÜINES

“PA’ GOZAR”



PERUCHÍN



CACHAO ~ "AHORA SI"

LOOKING AHEAD

- Cuba's Revolution: Politics, Social Change and New Sounds
- Nueva Trova
- Cuban Jazz
- Dance Music: Songo, Timba & Hip-Hop

