

PUERTO RICO



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- BORIKEN = the Taíno name for the island; the Spanish pronounced it “Borinquen;” Puerto Ricans refer to themselves as “Boricuas”
- Historical and Cultural connections to Cuba
- Less African influence due to less need for slave labor
- As in Cuba, Indigenous population wiped out by late 1500s
- Under Spanish rule until 1898
- Puerto Rico became a Commonwealth of the U.S. in

TWO WINGS OF ONE BIRD

Cuba y Puerto Rico son
De un pájaro las dos alas,
Reciben flores y balas
Sobre el mismo corazón...
¡Qué mucho si en la ilusión
Qué mil tintes arrebola,
Sueña la musa de Lola
Con ferviente fantasía,
¡De esta tierra y la mía,
Hacer una patria sola!

CUBA AND PUERTO RICO
ARE THE TWO WINGS OF ONE BIRD;
THEY RECEIVE FLOWERS AND BULLETS
INTO THE SAME HEART.
HOW GRAND THAT THROUGH MY HOPES
AND SUCH SPLASHES OF INK,
LOLA'S MUSE IMAGINES
WITH SUCH FERVENT FANTASY
THAT FROM THIS LAND AND MINE
WE FORGE ONE MOTHER COUNTRY.

ISLA DEL ENCANTO



PUERTO RICAN MUSIC

- European influences, leading to the development of the danza (the national dance).
- Legacy of musical forms from Cuba, including the danzón, son, rumba, guaracha and bolero
- Distinct musical styles/genres include:
 - ~ Danza
 - ~ Música jíbara
 - ~ Bomba

LA DANZA

- The danza emerged in the mid 19th century, descending from the Spanish contradanza as one of Puerto Rico's more European-derived forms, and became the national dance.
- Danzas are generally classified as either romantic or festive, with some lyrics often criticized for their references to independence.
- The national anthem "La Borinqueña" is a danza.



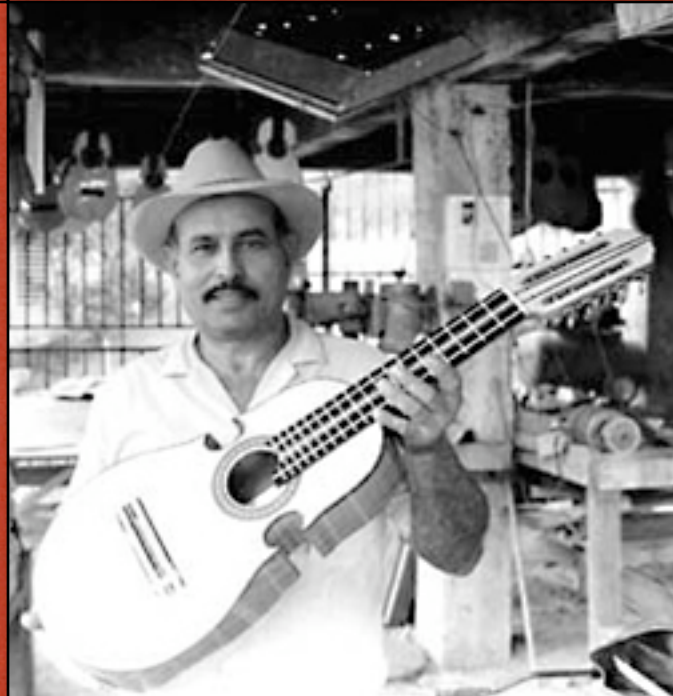


**“LA BORINQUEÑA” ~ THE NATIONAL
ANTHEM**

MÚSICA JÍBARA

- Jíbaros are peasant farmers who accounted for vast majority of the population until the 1930s
- Styles include the seis and aguinaldo
- The aguinaldo is particularly associated with the Christmas season
- Instruments include the cuatro (guitar relative with 5 sets of double strings), guitar, güiro and maracas
- The décima is a commonly used poetic form

INSTRUMENTS



THE CUATRO



GÜIR
O

“SOY JÍBARO BORINQUEÑO” BY CHUÍTO DE BAYAMÓN

RAMITO



“SIN MADRE EN ESTAS NAVIDADES” (AGUINALDO)

PUERTO RICANS IN NEW YORK

- Since the 1920s, many Puerto Ricans have migrated to NY and throughout the U.S.; nearly 40% of the population lives on the U.S. mainland.
- Rich cultural heritage contributed greatly to the "Latin" sounds emerging in New York, although Cuban music was dominant.
- Rafael Hernández' "Lamento Borincano" became an unofficial anthem for Puerto Ricans here in the U.S.
- By 1960s, many Puerto Ricans began the process of assimilation, and the next generation evolved a new-found identity as "Nuyoricans."

LAMENTO BORINCANO

RAFAEL HERNÁNDEZ

(ORIGINAL VERSION
BY CANARIO Y SU
GRUPO, 1920S)

“SALE LOCO DE
CONTENTO CON SU
CARGAMENTO PARA LA
CIUDAD, SI, PARA LA
CIUDAD.

LLEVA EN SU
PENSAMIENTO TODO
UN MUNDO LLENO DE
FELICIDAD, SI, DE
FELICIDAD.”

HAPPILY THE PUERTO
RICAN GOES
WITH HIS WARES TO
THE CITY.
HE KEEPS WITH HIM



BOMBA

- The most vital Afro-Rican music, similar in many ways to Cuban rumba, developed by African slaves in the early 1800s. It contains several sub-styles, and consists of percussion, vocals and dance.
- Instruments include barriles (barrell-shaped drums similar to Cuban congas, although shorter and wider), along with maracas, cowbells and a 5-note stick pattern called the cuá, identical to the cinquillo found in Cuban and Haitian rhythms.

BOMBA



BOMBA DANCERS



**FAMILIA
CEPEDA, PR**

“MARIA ANTONIA” (BALANCÉ STYLE)

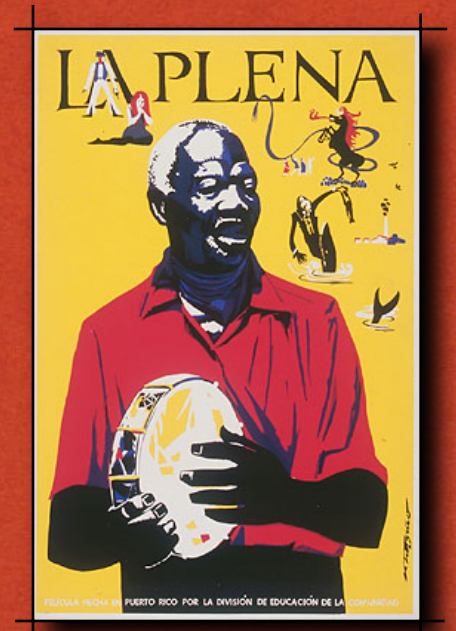


FAMILIA
CEPEDA, PR

PLENA

Informal music developed in the early 1900s as a form of street protest or party music, also used in processions honoring Saint James (such as in Loíza Aldea). The lyrics can be political, informal or social.

- Instruments include the panderetas as well as the Puerto Rican güiro and sometimes a cowbell.
- In more modern settings, congas often replace (or are added to) the panderetas.



**PANDER
ETA**

"TRIBUTO A LOS CEPEDA" (PLENA)

BOMBA Y PLENA



**GRUPO AFRIBE
(BOMBA)**



**PLENA
LIBRE**



BARRILES



PLENA IN NEW
YORK

BOMBA & PLENA MODERNIZED

- Puerto Rican music witnessed an early boom in New York, and later - in the 1950s and 60s - some of the best known recordings emerged in Puerto Rico.
- Artists such as Manuel Jiménez “Canario,” Rafael Cortijo and Ismael Rivera recorded modern arrangements of bomba and plena, bringing Puerto Rican styles to the mainstream.
- Puerto Ricans in New York would later incorporate these styles into the “Salsa” genre.

MANUEL JIMENEZ “CANARIO”

“SANTA MARÍA, LÍBRANOS DE TODO MAL.
AMPÁRANOS SEÑORA,
DE ESE TERRIBLE ANIMAL.

EN UN BARRIO DE AGUADILLA,
SERÍAN COMO LAS SEIS.
SE HA PRESENTADO EL DEMONIO DANDO
SALTO EN EL BATEY.”

SAINT MARY, DELIVER US FROM EVIL;
SHIELD US FROM THAT TERRIBLE ANIMAL.

IN AN AGUADILLA NEIGHBORHOOD,
AT AROUND 6 IN THE EVENING
THE DEVIL SHOWED UP
JUMPING UP AND DOWN IN EL BATEY.



“SANTA MARÍA”

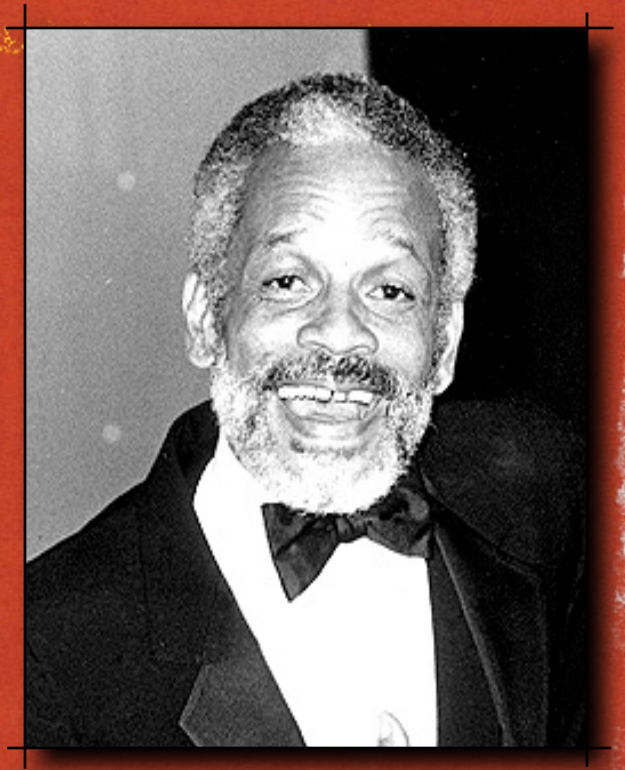
CORTIJO & MAELO



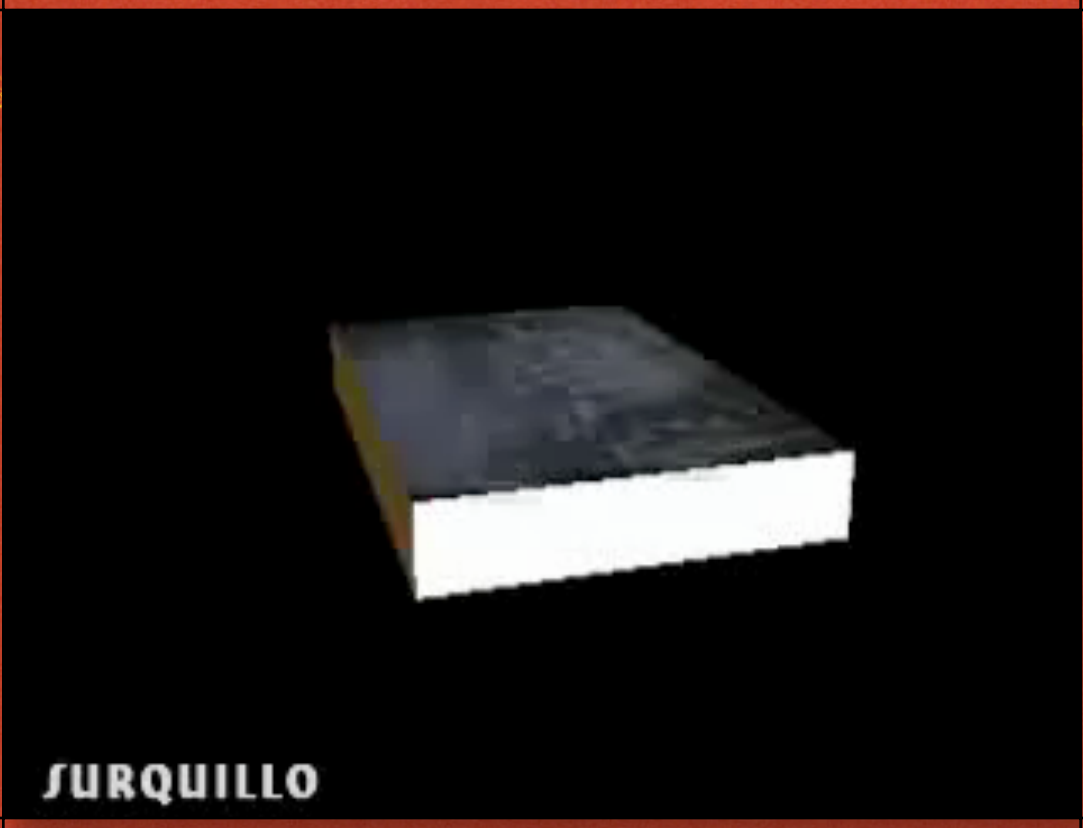
RAFAEL CORTIJO



"ALEGRÍA Y BOMBA"



ISMAEL RIVERA



SURQUILLO

“QUÍTATE DE LA VÍA PERICO” ~ CORTIJO Y MAELO



**YOMO TORO: THE
CUATRO IN NYC**

**FROM THE FANIA
ALL-STARS TO HIS
SOLO RECORDINGS,
TORO INTRODUCED
THE PUERTO RICAN
CUATRO TO SALSA
LOVERS, AND
POPULARIZED THE
RHYTHMS OF**

“FUÍKITI” BY YOMO TORO

BORICUAS



**ROY BROWN: PUERTO
RICAN TROVADOR**

A REVIEW OF PUERTO RICAN STYLES:

- Danza – Puerto Rican national dance
- Música Jíbara (country music genre) – styles include seis and aguinaldo
- Bomba – Afro-Rican genre with several sub-styles; complex, syncopated rhythm
- Plena – Informal music used in procession and protest; simple rhythm

REGGAETÓN

- In the 1970s, Jamaican workers traveled to Panamá to work on the Canal, bringing their music traditions with them
- In the 80s, Panamanian artists created a fusion of Jamaican reggae and dancehall styles with Spanish rap
- By the 1990s, Puerto Ricans refined the style and eventually named it
- Reggaetón is now one of the most successful forms of contemporary (“urban”) Latin music

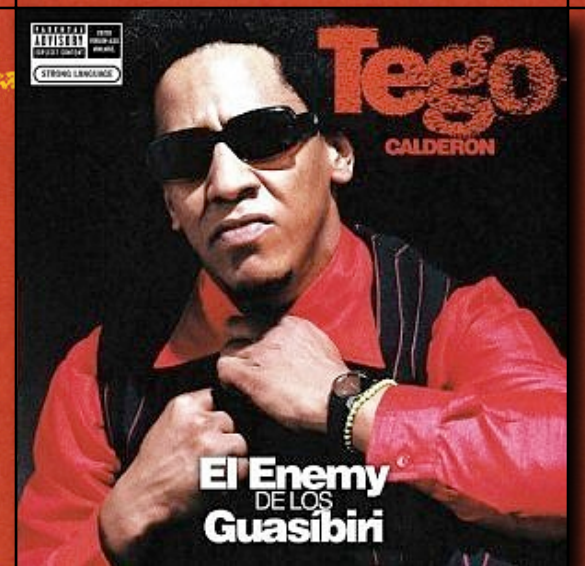
REGGAETÓN ARTISTS



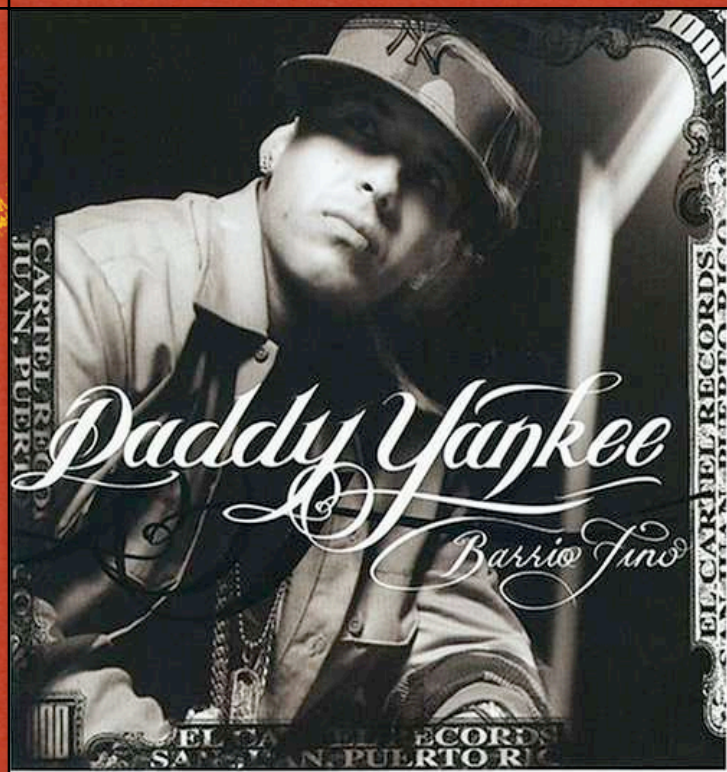
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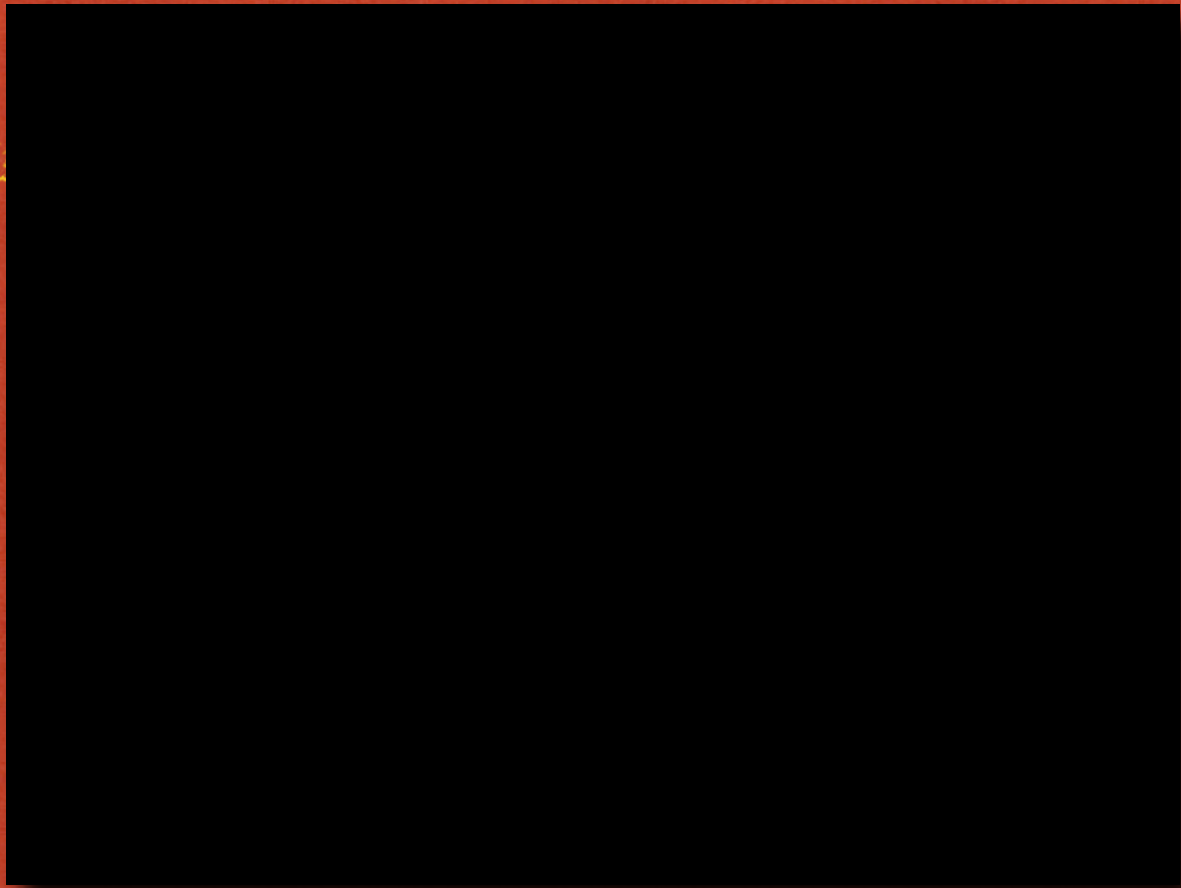
"LOÍZA" BY TEGO CALDERÓN



"ALERTA" BY IVY QUEEN



LOS DOCE DISCÍPULOS ~
“QUÍTATE TU”



CALLE 13 W/ RUBÉN BLADES ~ “LA PERLA”

12/20/2005



EL BATEY,
PUERTO RICO