

GLOSSARY

Abakuá: 1. A secret fraternal society formed in Cuba by descendants of the Calabar region of Nigeria, referred to as the *carabalí*. 2. The ritual music and dance of the Abakuá society, which has greatly influenced Cuban music and culture, notably, the genre of *rumba*.

Abanico: The rimshot and roll of the timbales.

Afro: A hybrid form of Cuban popular music developed during the early 1940s derived from various rhythms played by the sacred batá rhythms.

Agbe (also Aggüe or Agwe): The Yoruba term for the beaded gourd instrument known as the *chékere* or *shékere*.

Arará: The denomination (in Cuba) for Africans of Dahomean origin, as well as the sacred music, language, and cultural practices of their descendants in Cuba. The *arará* are considered the fourth largest African cultural group brought to Cuba.

Areito: 1. A term derived from the indigenous tribes living in Cuba before the arrival of European colonizers, referring to elaborate religious celebrations of music, dance and theater. 2. A style of post-revolutionary hybrid Cuban music pioneered by groups such as the Orquesta Ritmo Oriental, featuring a highly syncopated texture, and played primarily by *charanga* orchestras.

Atcheré: A rattle or shaker, made either of wood, gourd, metal or other materials, used to accompany sacred instruments such as the batá drums in liturgical *lucumí* music.

Bantú: The denomination for Africans of Congolese or Bantú origin in Cuba, considered the largest and most influential cultural group on the island and perhaps throughout the Caribbean.

Baqueteo: The rhythmical ostinato pattern played by the timbales in the *danzón*.

Batá: The hourglass-shaped drums of Yoruba origin used in liturgical ceremony, consisting of a set of three drums in Cuba: the *lyá* (largest), *Itótele* (middle) and *Okónkolo* (smallest). There are literally hundreds of sacred rhythms played for various *orishas* (deities) during *lucumí* religious ceremonies, using the consecrated drums known as *fundamento*. In the 1930s, ethnographer Fernando Ortiz commissioned the creation of a non-consecrated set of drums, known as *aberikulá*, which are the drums used in popular ensembles such as that of *Irakere*.

Batanga: A predecessor style to the Cuban *mambo* pioneered by Bebo Valdés (father of Chucho Valdés), combining the influences of American big band jazz with *son* and other popular styles, along with the addition of the batá drums in the rhythm section.

Bembé: One of the most commonly used forms in *lucumí* liturgical music, with several interpretations used throughout Cuba. This 6/8 style is traditionally played on three drums and accompanied with a cowbell and a shaker.

Bloque: A term literally meaning “block” and referring to breaks as well as soli passages by the horn section or the entire ensemble.

Bolero: A slow, lyrical ballad form developed in the late 19th century in Eastern Cuba, pioneered by *trovador* (troubadour) José Pepe Sánchez. The *bolero* became the embodiment of romantic ballad singing throughout Latin America, with a long-standing tradition of shared compositions throughout the decades.