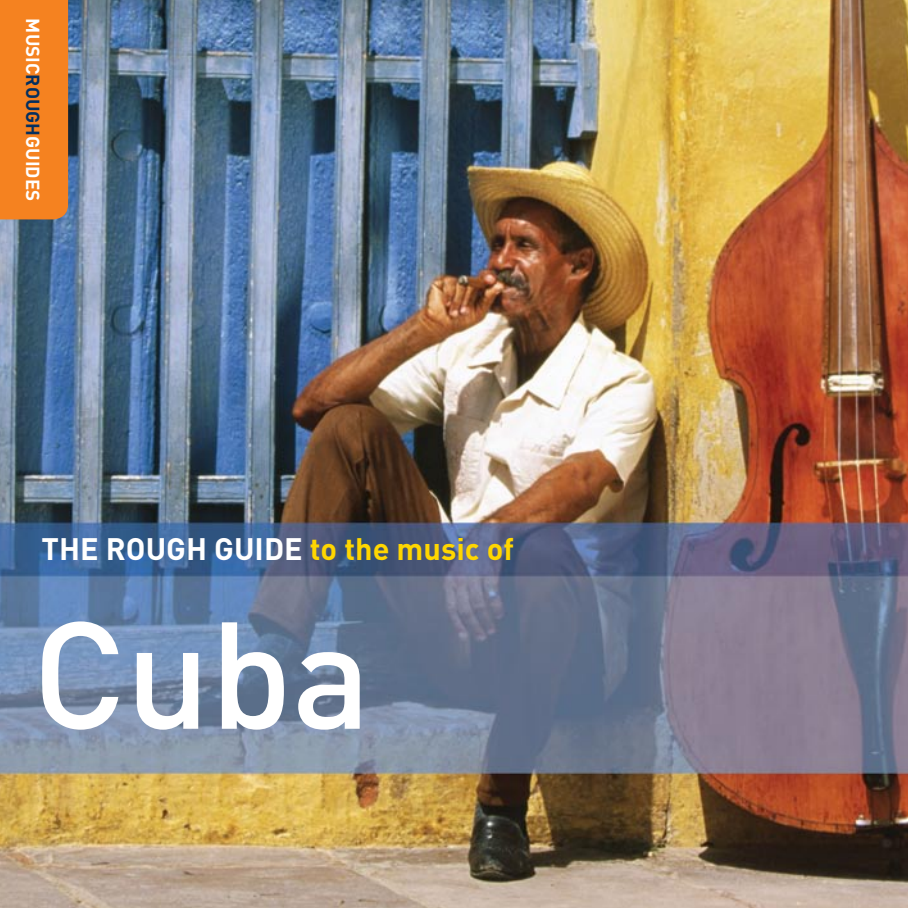


THE ROUGH GUIDE **to the music of**

Cuba



One country more than any other in Latin America and the Spanish-speaking Caribbean has had the biggest impact on popular music and dance worldwide, and that country is the island of Cuba! This small nation has produced countless musical styles, rhythms and dances since the first quarter of the twentieth century, including rumba, *guaguanco*, *son*, *guajira*, *changüi*, *danzón*, *guaracha*, *conga*, *charanga*, mambo, cha-cha-cha, *pilón*, *pa'ca*, *mozambique*, *songo* and *timba* – an endless list that has enriched Latin music globally, particularly through the spread of salsa, the New York Latin music and dance style with Cuban roots.

Two different cultures would influence the development of the island's music: Spanish and West African. The Spanish transported thousands of slaves from West Africa to work the Cuban plantations and crop fields. Out of this dark period of history, a new Afro-Cuban culture developed. The Spanish rulers and their African slaves lived side by side, socially and economically worlds apart but interacting culturally, particularly through music and dance. The Spanish brought with them their folk music (including flamenco, with its trademark acoustic guitars), the *décima* style of poetry (a ten-line form which would become the basis of Cuban *guajira*), and European classical music and instrumentation (pianos, violins, cellos, double bass, brass, tuned percussion). The slaves retained their drums and hand percussion instruments (gourds, thumb pianos, shakers, etc), alongside intricate rhythms,

songs and dances. These African elements were often united together in religious music and dance performed by cults from the Yoruba religion of Nigeria and Congo and dedicated to the gods of their lost homeland.

As more slaves were converted to Catholicism, they gave their African gods Christian saints' names. This parallel religion became known as Santería and, along with slaves being allowed to keep their drums, it played an important part in maintaining cultural ties to the original homeland. At various times in Cuban history drums were banned so slaves quickly mastered the instruments of their rulers – guitars, trumpets, violins, pianos – transferring the rhythmic pulse of the conga drums on to these melodic instruments. This was how the first true Afro-Cuban musical style – the *son* – would evolve.

Son emerged in the eastern part of Cuba in the province of Oriente at the end of the nineteenth century. It had a 2/4 rhythm and the instrumentation was guitar, *tres* (the Cuban three-stringed guitar), bongos, *marimbula* (a bass instrument like the African thumb piano – later replaced by double bass), claves and maracas, plus vocalists. Loved by the working classes, banned for its raunchy lyrics by the ruling classes, *son* would eventually become the most popular music on the island. *Son* was and still is the heartbeat of Cuban music and many *son* musicians from the pre-Revolutionary era would find fame in the mid-1990s, late in life, as the Buena Vista Social Club.

After the Revolution of 1959, Cuban music went in two directions. At home, the new government encouraged progressive music that would break the links with the past. After 1962, the US economic and cultural embargo resulted in a Cuban musical quarantine. The new Castro government encouraged musicians to study at academies and, once they graduated, they were given government salaries, thus giving them security and the chance to become more creative and experimental.

Outside Cuba, particularly in New York, Cuban music would take a different path. One form of *son* developed into Afro-Cuban jazz after interacting with big band and modern jazz in places like Harlem in the 1940s, eventually leading to the mambo boom of the 1950s. During the 1960s (after the boogaloo craze), Cuban *son* was once again being played in New York. But this modern version had absorbed influences from big-band jazz, rhythm and blues, soul and rock, and featured electric instruments and complex horn arrangements. It became the urban Latin music of New York's Puerto Ricans. In 1971, this Latin dance music was given a new name – salsa – and the rest is history.

As salsa launched in New York, Cuban music at home continued to experiment, safe in the patronage of the Cuban state, both economically and politically. In the 1960s, Cuban bands began to introduce drum kits and electronic instruments (guitars, keyboards and electric bass) into traditional *son*. Fusing electric jazz

with traditional Afro-Cuban drumming, while maintaining elements of *son montuno* and rumba, a new style, *onda arieto*, evolved.

In the late 1980s and early 1990s, a distinctly Cuban style of salsa began to emerge, using heavier piano *montunos*, a funkier bass and rhythm section, plus plenty of rumba flavour. The syncopation in Cuban salsa is different to the New York/Puerto Rican version, which maintains a much steadier, smoother rhythm. This Cuban salsa style would eventually lead to another new musical genre called *timba*, the end product of two decades of experimentation and a blend of *songo*, jazz-funk, rumba, salsa, plus rap elements. In the 1990s, *timba* was THE music of Cuban youth.

By 2000, Cuban music had again added a new flavour, hip-hop. In 1999, Cuban rap group Orishas released their debut album, *A Lo Cubano*, and it was a huge hit. However, Orishas were just one of hundreds of hip-hop crews that had emerged in Cuba in the mid-1990s as the government struggled with the economic difficulties of a post-Soviet world. The simple, do-it-yourself ethos (MCs and DJs) of hip-hop, meant that it could be organized away from government-controlled concert venues, and its improvised lyrical message was instant, live and difficult to censor. Eventually, hip-hop came into the mainstream as the government realized it could not control it, although much of its subculture is still in the shadows.

We close this compilation with a track from Madera Limpia from Guantanamo, the home of *son changüü* music. In this way, we square the circle as they show us that, although they are a contemporary urban Cuban group, their heart and soul is still rooted in the traditional *son*, which is, always has been and always will be at the centre of Cuban music.

S'il est un pays d'Amérique latine et des Caraïbes hispanophones qui a profondément influencé la musique populaire et la danse du monde entier, c'est bien Cuba! Sur plusieurs siècles, cette île peu peuplée a produit un nombre incalculable de styles musicaux, de rythmes et de danses, parmi lesquels on trouve la rumba, le *guaguanco*, le *son*, la *guajira*, le *changüü*, le *danzón*, la *guaracha*, la *conga*, la *charanga*, le mambo, le cha-cha-cha, le *pilón*, le *mozambique*, le *songo*, la *timba* – une longue liste qui a enrichi la musique latine, notamment par la diffusion de la salsa, musique latine new yorkaise et danse aux racines cubaines.

Deux cultures différentes ont joué un rôle déterminant dans l'évolution de la musique de l'île: la culture espagnole et celle d'Afrique de l'Ouest. Les Espagnols apportèrent des milliers d'esclaves d'Afrique de l'Ouest et les firent travailler dans les plantations cubaines et cultiver les champs. Cette sombre période contribua à forger une nouvelle culture afro-cubaine. Les maîtres espagnols et leurs esclaves africains vécurent côte à côte, dans des

espaces économiques et sociaux très différents, mais qui s'interpénétraient sur le plan culturel, notamment par la musique et la danse. Les Espagnols apportèrent à Cuba leur musique populaire (flamenco, guitares acoustiques), la forme poétique de la *décima* (poème de dix vers, qui formera la base de la *guajira* cubaine), ainsi que la musique classique et l'instrumentation européennes (pianos, violons, violoncelles, contrebasse, cuivres). Les esclaves conservèrent leurs tambours et leurs percussions manuelles (calebasses, piano à doigts, shakers, etc.) parallèlement aux rythmes complexes, aux chants et aux danses. Ces éléments africains se trouvaient souvent réunis dans les danses et la musique religieuses des cultes yoruba du Nigeria et du Congo. Les esclaves dédiaient celles-ci aux dieux de leur patrie perdue.

Lorsque les esclaves se convertirent au catholicisme, ils donnèrent les noms de saints chrétiens à leurs dieux africains. Cette religion parallèle reçut le nom de Santería, et joua un grand rôle dans le maintien de liens culturels avec le pays d'origine. De même, le jeu des tambours rappelait fortement leur pays aux esclaves. A plusieurs moments de l'histoire de Cuba, les tambours furent bannis, et les esclaves s'approprièrent rapidement les instruments de leurs maîtres – guitares, trompettes, violons, pianos – en transférant la pulsation rythmique des tambours sur ces instruments. C'est ainsi que se développa le premier style musical réellement afro-cubain, le *son*.

Le *son* fit son apparition à l'est de l'île, dans la province d'Oriente, à la fin du dix-neuvième siècle. Le *son* était joué sur un rythme 2/4 par une guitare, un tres (guitare cubaine à trois cordes), des bongos, une *marimbula* (instrument basse, comme le piano à doigts africain, remplacé par la suite par une contrebasse), des claves, des *maracas*. A cette instrumentation s'ajoutaient des chanteurs. Aimé des travailleurs, interdit par les classes dirigeantes du fait de ses paroles torrides, le *son* devint finalement la musique la plus appréciée sur l'île. Le *son* était – et demeure – le cœur de la musique cubaine. De nombreux musiciens de *son* de l'ère pré-révolutionnaire connurent la gloire très âgés, à la fin des années 90, sous le nom de Buena Vista Social Club.

Après la Révolution de 1959, la musique cubaine évolua dans deux directions. Sur l'île, le nouveau gouvernement favorisa le développement d'une musique progressiste, destinée à rompre avec le passé. Après 1962, l'embargo économique et culturel américain mit Cuba en quarantaine musicale. Le nouveau gouvernement castriste encouragea les musiciens à étudier dans des conservatoires et accorda des salaires de fonctionnaires aux diplômés. Ainsi, les compositeurs bénéficiaient d'une sécurité financière, qui leur permettait d'adopter une approche expérimentale plus créative.

Hors de l'île, notamment à New York, la musique cubaine suivit un autre chemin. Une variété de *son* évolua en jazz afro-cubain, après

sa rencontre avec le big band et le modern jazz dans des lieux tels le Harlem des années 40. C'est cette musique qui conduisit finalement à l'explosion du mambo dans les années 50. Dans les années 60, le *son* cubain était joué à New York, mais cette version moderne résultait de l'absorption de nombreux genres américains comme le jazz big band, le rhythm and blues, la soul, le rock. Il présentait des accords de neuvième, onzième et treizième ainsi que des arrangements complexes pour les cuivres. Ce style devint la musique urbaine latine des Portoricains de New York. En 1971, cette musique latine à danser reçut un nouveau nom, la *salsa* et entra dans l'histoire.

Alors que la *salsa* était lancée à New York en 1971, Cuba continuait ses expérimentations musicales, sous l'aile économique et artistique du gouvernement. Dans les années 60, les orchestres cubains avaient commencé à introduire les kits de tambour et les instruments électroniques (guitares, synthétiseurs et basses électriques) dans le *son* traditionnel. En opérant la fusion du jazz électrique avec les tambours afro-cubains traditionnels, tout en maintenant les éléments du *son montuno* et de la *rumba*, les musiciens cubains inventèrent un nouveau style, l'*onda arieto*.

A la fin des années 1980 et au début des années 1990, un style de salsa spécifiquement cubain fit son apparition, caractérisé par des *montunos* plus appuyés au piano et par une ligne de basse et une section rythmique plus

funky. La syncope de la salsa cubaine diffère de sa version new yorkaise/portoricaine, qui garde un rythme plus constant et plus doux. Cette salsa cubaine conduisit à un nouveau genre musical, la *timba*, aboutissement de deux décennies d'expérimentation. La *timba* est un mélange de *songo*, de jazz-funk, de rumba, de salsa et d'éléments de rap. Dans les années 90, elle devint la musique préférée de la jeunesse cubaine.

Vers l'an 2000, la musique cubaine flirta avec un autre genre, le hip-hop. En 1999, le groupe cubain de rap, Orishas, fit paraître son premier album, *A Lo Cubano*, qui connut un succès mondial. Pourtant, Orishas n'était qu'un groupe de hip-hop parmi les centaines qui se formèrent à Cuba après 1990, alors que le gouvernement cubain était confronté aux difficultés économiques liées à la chute du bloc soviétique. La philosophie même du hip-hop – MC, DJ, micros, turntables – permettait l'organisation de fêtes loin des scènes nationales et l'expression d'opinions et d'idées inacceptables pour le gouvernement. Bien que celui-ci ait fini par accepter quelques groupes de hip-hop, une grande partie de ce courant reste encore dans l'ombre.

La compilation s'achève par un titre de Madera Limpia, un groupe de Guantanamo, patrie du *son changüüi*. Avec ce groupe urbain et contemporain dont le cœur et l'âme restent enracinés dans le *son* traditionnel, la boucle se trouve bouclée. Le *son* sera toujours au cœur de la musique cubaine.

Ningún otro país de Latinoamérica o de cualquier Isla Caribeña Hispano parlante ha tenido un impacto mayor dentro de la música popular y el baile alrededor del mundo que la Isla de Cuba! Esta pequeña nación ha producido durante siglos incontables estilos musicales, ritmos y danzas incluyendo la rumba el *guaguanco*, el *son*, la *guajira*, el *changüüi*, el *danzón*, la *guaracha*, la *conga*, la *charanga*, el mambo, el cha-cha-cha, el *pilón*, el *mozambique*, el *songo* y la *timbá* – *una lista infinita que* ha enriquecido la música latina de manera global particularmente con la difusión de la salsa, la música latina en Nueva York y el estilo de danza con raíces Cubanas.

La música en la isla recibió dos fuertes influencias: La Española y la del Oeste de Africa. Los Españoles transportaron miles de esclavos del Occidente de África para trabajar en las plantaciones y cultivos Cubanos. De este oscuro período de la historia, evolucionó una nueva cultura Afro-Cubana. Los gobernantes Españoles y sus esclavos Africanos vivían lado a lado en mundos sociales y económicos separados pero interactuando culturalmente particularmente a través de la música y el baile. Los Españoles trajeron su música folklórica (flamenco y guitarras acústicas) y el estilo poético de 'La décima' (una forma de diez líneas que se convirtió en la base de la Guajira Cubana) y la música clásica Europea con su instrumentación (pianos, violines, cellos, bajos y metales). Los esclavos mantuvieron sus tambores, percusión manual, (jícaros, pianos

de pulgar, batidores) que a lo largo de estos intrincados ritmos, canciones y bailes. Estos elementos Africanos fueron relacionados con frecuencia con música religiosa y danzas de culto de la religión Yoruba originaria de Nigeria y El Congo dedicado a los dioses de sus lugares de origen.

A medida que más esclavos se convertían al Catolicismo, ellos bautizaban sus Dioses Africanos con nombres Cristianos. Esta religión paralela llegó a conocerse como Santería y mientras los a los esclavos les era permitido tocar sus tambores estos jugaban un rol importante en mantener los lazos culturales con sus lugares de origen. En varios momentos de la historia Cubana los tambores fueron prohibidos por lo cuales los esclavos se convirtieron en maestros de diferentes instrumentos de sus dirigentes – guitarras, trompetas, violines y pianos – transfirieron el pulso de los tambores a estos instrumentos. De esta manera fue como el primer ritmo musical Afro-Cubano–El Son–Evolucionó.

El Son emergió en el Este de Cuba en la Provincia de Oriente a finales del siglo XIX. Tiene un ritmo de 2/4 y su instrumentación está compuesta por la guitarra, el tres (una guitarra Cubana de tres cuerdas), los bongoes, marimbula (un instrumento bajo como el piano Africano de Pulgar, reemplazado luego por el Contrabajo, claves, maracas mas los vocalista. Adorado por las clases trabajadoras, proscrito por sus letras picantes por las clases, El Son, eventualmente se convirtió en la música más popular de la isla

y es el sentir del corazón de la música Cubana y muchos músicos de Son de la época antes de la revolución encontrarían fama en mitad de los 90's como Buena Vista Social Club.

Después de la Revolución de 1959, la música Cubana fue en dos direcciones. En casa la nueva dirigencia incentivó una música más progresiva que rompiera los nexos con el pasado. Luego de 1962 el embargo económico y cultural Americano resultó en una Cuarentena musical para Cuba. El nuevo gobierno Castrista incentivó a los músicos a estudiar en academias y una vez graduados recibían salarios del gobierno, dándoles a estos artistas seguridad y el chance de hacerse más creativos y experimentales.

Fuera de Cuba, particularmente en Nueva York, la música Cubana tomó un rumbo diferente. Una forma del Son se desarrolló en lo que es el Jazz Afro-Cubano para luego interactuar con las grandes bandas de Jazz moderno en lugares como Harlem durante los 40's, liderando eventualmente el Boom del Mambo durante los 50's. Durante los 60's el *son* cuba no era interpretado en Nueva York, pero estas versiones modernas habían ya absorbido muchas influencias Americanas tales como el Jazz de las Grandes Bandas, el R&B, soul y rock e interpretaban acordes complejos y extendidos con arreglos para los instrumentos de metal. Esto se convirtió en una música latina urbana de Nueva York y Puertorriqueños. En 1971 esta música latina recibió un nuevo nombre 'salsa' y el resto es historia.

Lanzada como Salsa en Nueva York en 1971, la música Cubana de vuelta en casa, continuó con su experimentación bajo el patronazgo seguro del Estado Cubano, tanto económico como artístico. En los 60's las bandas Cubanas comenzaron a introducir grupos de instrumento de percusión e instrumentos electrónicos (guitarras, teclados y bajos) dentro del Son original. Fusionando el jazz eléctrico con la percusión tradicional Afro Cubana manteniendo los elementos tradicionales del Son Montuno y la Rumba, un nuevo estilo, *la onda arieto*.

En los 80's y principio de los 90's un estilo distintivo de salsa Cubana empezó a emerger, utilizando un piano Montuno más fuerte y una bajo con una alta dosis de funk, la Sincopatía de la salsa Cubana es diferente de la de Nueva York/Puerto Rico que mantiene un ritmo más firme y acompasado. La salsa Cubana ha llevado a otro ritmo musical llamado timba, que es el producto de dos décadas de experimentación y de la mezcla del songo, jazz-funk, rumba, salsa más elementos de rap. En los 90's la timba fue la música de la juventud Cubana.

Para el 2000, la música Cubana abrazó un nuevo sabor: El Hip Hop, en 1999 los jóvenes raperos Orishas lanzaron su álbum debut. *A Lo Cubano* que se convirtió en un éxito en todo el mundo. Sin embargo Orishas es solo una de cientos de grupos de Hip Hop que emergieron en la Isla durante los 90's debido a los problemas que enfrentaba el gobierno en la era Post Soviética La simpleza de los elementos del Hip Hop – MCs, DJs, micrófonos

y torna mesas – Significaba que los toques podían organizarse lejos de las corrientes principales – comerciales donde las ideas no toleradas por el gobierno podían expresarse – Sin embargo aunque algún tipo de Hip Hop es aceptado por el gobierno, la mayoría de la escena todavía se mantiene en las sombras.

Cerramos esta compilación con una canción de Madera Limpia de Guantánamo, la casa del son changüí de esta manera cerramos el círculo y como ellos nos muestran, a pesar de ser un grupo de música Cubana contemporánea su corazón y su alma mantienen sus raíces arraigadas en el son tradicional el cual será por siempre el centro de la música Cubana.

ESTRELLAS DE ARIETO – Before Buena Vista Social Club came Estrellas De Arieto (The Arieto Allstars). This band of over thirty musicians came together in 1979 to record a series of LPs for the Arieto label, hence the name. The recordings featured many classic Cuban *son*, rumba and cha-cha-cha tracks, bringing together two generations of Cuban musicians – pre-Revolution maestros (Rubén González, Félix Chappotín, Nino Rivera, Richard Egües, Tata Güines, etc.), and those who came after it (Arturo Sandoval, Juan Pablo Torres, Paquito D'Rivera). The result is some of the greatest Cuban music of all time.

SIERRA MAESTRA – Sierra Maestra was formed in 1976 by University of Havana students Juan de

Marcos (*tresero*) and Jesus Alemany (trumpeter) to present classic Cuban *son* to the younger generation. Their fresh approach and youthful image soon made their LPs popular, and by the mid-1980s they were touring internationally. By the mid-1990s, both musicians left to form bands that would take Cuban music to an even bigger audience – Afro-Cuban All-Stars (de Marcos) and Cubanismo (Alemany). Sierra Maestra continue playing traditional *son* today and are still popular worldwide.

AFRO-CUBAN ALL-STARS – The Afro-Cuban All-Stars became a worldwide phenomenon following the release of their first album, *A Toda Cuba Le Gusta*. For their 1999 follow-up, *Distinto, Diferente*, they decided to blend the traditional Cuban rhythms they had helped so much to popularize with more contemporary influences. On 'Reconciliación', Buena Vista Social Club stalwarts Ibrahim Ferrer, Rubén González, Omara Portuondo and 'Cachaito' Lopez teamed up with younger Cuban musicians to produce a song that encompasses *son*, jazz, salsa and even a touch of *timba*.

ORLANDO CACHAITO LOPEZ – The late nephew of the Cuban bass legend Israel 'Cachao' Lopez, Orlando became known in his own right on the instrument through his involvement in the 1990s with the Buena Vista Social Club. However, he was already a legend of Cuban music by this time, having played professionally with a host of top Cuban bands – Arcano Y Su Maravillas, Orquesta Riverside, Los Zafiros,

Omara Portuondo – and had been a member of the National Symphony Orchestra De Cuba. 'Mi Dos Pequeños' is a beautiful cha-cha-cha and comes from his only solo release, *Cachaito*.

AFRO CUBAN JAZZ PROJECT – Produced by master flautist Orlando 'Maraca' Valle in 1998, Afro Cuban Jazz Project was another recording of Cuban *son* with a modern twist. Post Buena Vista Social Club, groups like Afro-Cuban All-Stars, Cubanismo and Maraca's own Otra Visión updated *son* with a touch of salsa production and *timba* flavour. This fine recording features legendary Cuban *conguero* Tata Güines, master *tres* player Pancho Amat and newcomer vocalist Osdalgia.

LOS VAN VAN – Formed in 1969 by bandleader and bassist Juan Formell, Los Van Van has been the island's most popular band for many years and embodies the very essence of Afro-Cuban dance music. 'Ya Empezó La Fiesta' was the lead track from the band's hugely influential 1995 album *Ay Dios Amparame!*

PANCHO QUINTO – The late great Afro-Cuban master drummer typified the old-school musicians of pre-revolutionary Cuba. He was a docker and self-taught musician who played the traditional music of Cuba, rumba, as well as the sacred music of the Santería faith. He recorded with Celia Cruz and Sonora Matancera in the mid-1950s, and in the 1990s, he found a new audience with his fusion of *bata*/rumba rhythms with funk and jazz. This Afro-Cuban fusion track comes from his last album, *Rumba Sin Fronteras*.

OSDALGIA – Hot on the heels of her appearance on the Afro Cuban Jazz Project release *Descarga Uno* in 1997, female singer Osdalgia released her debut album, *La Culebra*, in 1999, featuring this fine Cuban salsa track simply called 'De Cuba'. Produced by NG La Banda's leader José Luis Cortes, the whole album had a fresh modern *timba* feel, popular at the time, and showed Osdalgia to be one of the new female vocal stars of Cuban music.

AZÚCAR NEGRA – Azúcar Negra formed in 1997, when prolific songwriter/bandleader Leonel Limonta and enigmatic singer Haila Mompie split from pioneering Havana *timba* band Bamboleo. Their debut album, *Andar Andando*, was released to great acclaim in 2001 and featured this spirited reworking of a Bamboleo classic.

SAMA Y EL EXPRESO DE ORIENTE – This current incarnation of El Expreso De Oriente, led by Ernesto Sama Curbelo, plays a style of salsa/*timba* that is contemporary, yet still deeply rooted in Afro-Cuban tradition. The band is heavily influenced by the sound of Elio Revé's Charangón and includes several former Revé members in their line-up. This track, taken from their 2007 release *El Repartero De La Habana*, was a big hit on Cuban dancefloors.

ELIO REVÉ JR – Elio Revé Senior was a legend of Cuban music. The percussionist from Guantanamo popularized the style of son played in the region, *changüü*, and for forty years led

popular orchestras, until his death in a car accident in 1997. Elio Revé Junior then took over his band, maintaining the original style of his father's orchestra but adding a new modern edge, particularly the new *timba* sound. '1999' is a popular song by Cuban hip-hop group Orishas given the Revé treatment, where *charanga* meets *timba* and rap.

MAIKEL BLANCO Y SU SALSA MAYOR – Led by highly talented young percussionist, pianist and composer Maikel Blanco, Salsa Mayor are currently one of the most popular bands on the Cuban live circuit and have created their own unique take on the classic salsa/*timba* sound. 'Que Tengo' is taken from their 2006 release *Recoge Y Vete*.

MADERA LIMPIA – Closing the compilation with the sound of Cuba today, Madera Limpia are part of the Cuban hip-hop movement that burst out of the island in the mid-1990s and spread across the world. Madera Limpia are based in Cuba in the southeastern city of Guantanamo and their sound is rooted in traditional *son* and rumba but fused with hip-hop, rap and reggaeton to present a unique voice in the island's new urban music movement. 'La Corona' is taken from their 2008 CD of the same name.

Lubi Jovanovic www.myspace.com/djlubi & Jim 'Dr Jim' Layne www.salsacaribe.co.uk

- 01 **ESTRELLAS DE ARIETO**
Que Traigan El Quaguanco
from the album LOS HEROES (WCD052)
[Pedro Aranzola] pub Egrem. Licensed from World Circuit
- 02 **SIERRA MAESTRA** El Son No Puede Fallar
from the album SON: SOUL OF A NATION (TUGCD1039)
[Eduardo Himely, arr Eduardo Himely] published Riverboat UK Music, MCPS. Courtesy of Riverboat Records/World Music Network
- 03 **AFRO-CUBAN ALL-STARS** Reconciliación
from the album DISTINTO, DIFERENTE (WCD058)
[Juan de Marcos González, Lázaro Villa] pub World Circuit Music. Licensed from World Circuit
- 04 **ORLANDO CACHAITO LOPEZ**
Mis Dos Pequeñas
from the album CACHAITO (WCD061)
[Anais Cruz] pub World Circuit Music. Licensed from World Circuit
- 05 **AFRO CUBAN JAZZ PROJECT** Coge Este Tumbao
from the album DESCARGA UNO [26271-2]
[Orlando Valle Maraca] pub Africa Nostra (SACEM).
Courtesy of Lusafrica
- 06 **LOS VAN VAN** Ya Empezó La Fiesta
from the album AY DIOS AMPARAMÉ!
[Juan Formell] pub Bis Music Pub. publishing admin Premier Muzik Int'l Corp. [P] 1995 Bis Music/Artex S.A. Licensed courtesy of Cuba Cuba Music/In2 Music on behalf of Bis Music www.in2music.com
- 07 **PANCHO QUINTO** La Gorra
from the album RUMBA SIN FRONTERAS (TUGCD1031)
[Lazaro Rizo, Octavio Rodriguez, arr Omar Sosa] published Riverboat UK Music, MCPS. Courtesy of Riverboat Records/World Music Network

- 08 **OSDALGIA** De Cuba
from the album LA CULEBRA (26286-2)
[Osdalge Lesmes Echevarria, José Luis Cortes] pub Africa Nostra (SACEM). Courtesy of Lusafrica
- 09 **AZÚCAR NEGRA** No Me Parezco A Nadie
from the album ANDAR ANDANDO
[Leonel Limonta] pub Bis Music Pub. publishing admin Premier Muzik Int'l Corp. [P] 2000 Bis Music/Artex S.A. Licensed courtesy of Cuba Cuba Music/In2 Music on behalf of Bis Music www.in2music.com
- 10 **SAMA Y EL EXPRESO DE ORIENTE**
Guarachando
from the album EL REPARTERO DE LA HABANA
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