

Meaning “resounding,” Retumba is an all-female Afro-Caribbean ensemble that performs music and dance from Puerto Rico, Cuba, the Dominican Republic, Haiti, and Brazil. Founded in 1981 by Artistic Director Yvette Martinez and Musical Director Nancy Friedman, Retumba has grown to become a group of between seven and fourteen performers. Through their performances, this seasoned ensemble celebrates traditional Caribbean culture by performing folkloric music of Cuba (*guaguancó*), Puerto Rico (*bomba* and *plena*), the Dominican Republic (*merengue*), Haiti (*ibo* and *banda*) and Brazil (*samba*).

During their 25 years of existence, Retumba has performed for diverse audiences in venues of all sizes, including Lincoln Center’s Avery Fisher and Alice Tully Halls, Carnegie Hall (with folk singer Pete Seeger), the State-Theatre-New Brunswick, the New Jersey Performing Arts Center, Central Park’s Summer Stage, as well as small community centers and schools (from kindergarten to college) through various arts-in-education programs.

Beyond dazzling their audiences with artistic flair, Retumba aims to accentuate the strength and sensibilities of women coming together to perform. Finally, Retumba wants all of us to remember our heritage and to celebrate both the similarities and differences among our cultures.



PUERTO RICO (“Rich Port”, Island of Enchantment):

The two major genres of Afro-Rican music are as follows:

BOMBA

- Bomba refers to a variety of rhythmic dances
- Music and dance that originated in 1600s in coastal areas, where enslaved Africans lived on plantations
- Shows a strong influence of ritual music brought by Asante slaves of Ghana.
- Took place outdoors on Sundays or holidays for entertainment or to celebrate harvests, weddings, wakes and other family events
- Instruments played in performing *bomba*:
 - ◆ Two barrel-shaped hand drums:
 - *Buleador* – lower pitched, plays a fixed rhythmic pattern
 - *Subidor, Primo, or Repicador* – higher pitched, improvises and follows movements of dancers
 - ◆ *Cuás* – a pair of sticks played on the side of a drum or wooden box
 - ◆ *Maraca* – a rattle, usually made from a gourd, that is used as a percussion instrument
- *Piquete* – Improvisation instigated by dancers approaching bomba drummers, who watch dancers carefully and respond rhythmically to moves each dancer makes
 - ◆ Appears as if drummer is challenging dancer to a performing duel
 - ◆ Dance continues as long as dancer is able to dance
- *Bomba* is sung in a call-and-response pattern with a lead singer and a *coro* (chorus)
 - ◆ Lyrics are often improvisational, revolving around the community
- Traditionally, female dancers danced with their skirts raised, showing off their petticoats, or slips, to make fun of the fancy attire worn by the wives and daughters of the plantation owners
- Today, female dancers still wear petticoats decorated with ribbons and lace

PLENA

- Musical form closely associated with *bomba* that evolved in early 1900s
- Originated in *barrios* of Ponce, a southern town in Puerto Rico, where *bomba* combined with other musical influences, particularly Spanish
- Like *bomba*, *plena* follows a call-and-response pattern between the singer and chorus
- Unlike *bomba*, *plena* uses less percussion and emphasizes lyrics
- Referred to as a “sung newspaper” because songs chronicle everyday events in community
- Instruments used in playing *plena*:
 - ◆ *Pandereta* – hand-held frame drum like a tambourine
 - Historically two in ensemble, currently three
 - *Seguidor* (lower-pitched) & *punteador* or *segundo* (middle-pitched) – establish basic rhythm
 - *Quinto* (higher-pitched) – improvises
 - ◆ *Guiro* – hollowed-out gourd played with a scraper
 - ◆ *Cuatro* – a small, 8-string instrument adapted from the Spanish guitar.

DOMINICAN REPUBLIC:

MERENGUE

- Probably originated during the Haitian occupation (1822-44)
- According to a Dominican folk story, the *merengue's* steps mimicked the walk of a wounded deserter from the Dominican army, and the song made fun of his cowardice
- Was originally played in rural countryside on stringed instruments:
 - ◆ Guitar
 - ◆ Violin
 - ◆ *Banduria* – lute
 - ◆ *Tambora* – Two-sided Dominican drum with bands wrapped around either side, which are fastened with leather and non-stretchable nylon rope for tuning. It is held on the lap and played on both sides.
 - ◆ *Güiro* – A cylindrical metal instrument with raised ridges that is held in one hand and played by striking it with a scraper made of a metal spoke from a bicycle wheel.
- Springs from a combination of Spanish, native and African roots:
 - ◆ African – drums
 - ◆ Indigenous – *guiro* (originally made from a gourd)
 - ◆ European – singing style with rhyming lines (couplets) as opposed to call and response, and accompanying dance styles for couples, rather than a group circle.
- In late-1800s, *merengue* sound evolved:
 - ◆ Accordion brought into the Dominican Republic from Germany replaced string instruments
- Today, *merengue* bands may include:
 - ◆ Electric bass
 - ◆ Button accordion
 - ◆ *Conga* drums
 - ◆ Saxophone
- When Dominican dictator Rafael Trujillo was in power (from 1930 to 1938 and again from 1943 to 1952), he brought the *merengue* into upper class halls and used the dance for political purposes, creating lyrics suggesting his greatness
- Following Trujillo's death, *merengue* remained popular and came to represent the liberation of the new society

CUBA:

GUAGUANCÓ

- A type of Rhythm
- Moderate to fast flirtatious couple dance belonging to the *rumba* family
 - ◆ *Rumba* – likely derived from African-Caribbean words (i.e. – *tumba*, *tambo*) alluding to secular group festivities or a feast
- One of the most popular genres of the *rumba*
- Of all *rumba* genres, has penetrated other spheres of Cuban music most deeply
- Most generally identified with concept of *rumba*
- Music and dance include African *Bantu* elements
 - ◆ *Bantu*:
 - the most numerous and influential of all African ethnic groups brought over to Cuba during the slave trade
 - from south of the equator
 - Major subgroups:
 - ❖ Bakongo – northern Angola, southern Zaire, and southern Congo
 - ❖ Abudu – Angola and part of Zaire
 - ❖ Makua – Mozambique
- Structure:
 - ◆ Lead singer starts with section called *diana*
 - ◆ Singer introduces theme
 - ◆ *Guaguancó* proper begins with:

- More active instrumental playing
 - A section alternating between soloist and small choir
- Instruments played in *Guaguancó*:
 - ◆ *Tumbadora* – Largest of 3 *conga* drums played with fingers and interacts with the *segundo*. The *quinto* is the smallest and interacts with the singer.
 - ◆ *Clave* (pronounced cla-vey) – Two hardwood pieces of wood struck together to mark *clave* patterns (3+2)
 - ◆ *Catá* (occasional) – a small hollowed-out piece of bamboo struck with two sticks

PALO

- Rhythm from *Palo Monte* religion formed by Bantu people from African Congo
- Pays respect to ancestors, calling for their assistance in present endeavors
- Ceremonial *palo* rhythm asks the Great Spirit to protect the community and to provide them the strength to choose to do good over evil
- Instruments played in *palo*:
 - ◆ *Shekere* –
 - Comes from Yoruba culture in West Africa
 - Serves as shaker, rattle, and drum
 - Comes from a *calabash* – a type of gourd related to the squash
 - Once the gourd has been hollowed out and dried, its inner chamber resonates when struck
 - Outside of *calabash* is covered with lace-like net of beads that slides when gourd is shaken and creates a soft, scratching sound
 - Various patterns can be woven with beads, some instruments are decorated with feathers and strips of colored material
 - ◆ *Conga* drums –
 - Large drums of African origin first used by religious groups
 - Played with fingers instead of sticks
 - Produces rich, deep percussive sound
 - Three different sizes:
 - Small – *Quinto*
 - Medium – *Conga, Seguidor, Tres golpes*
 - Large – *Tumbadora, Salidor*
 - Played by the *conguero*
 - ◆ *Cajita* –
 - Box made out of wood
 - Played by opening and closing top lid to the rhythm of the music while striking box with a stick

HAITI:

IBO

- Dance of freedom
- Symbolizes breaking the chains of slavery
- From the Igbo (pronounced Ibo) people in southeastern Nigeria, who were proud and aristocratic and known to be storytellers. When captured by slave traders, they would choose to kill themselves rather than be enslaved. After death, they believed they would return to Africa.
- Dance depicts dancers breaking free of the chains and shackles that metaphorically bind their hands and feet

BANDA

- Officially, a funeral dance that occupies a space between the sacred and secular
- Family of the deceased decides whether the dance will be private and ceremonial with cult supervision or free, secular, and public
- Symbolic of regeneration after death
- Aims to please the spirit of the dead so that it will depart entertained
- During a wake, erotic dancing often accompanies rum drinking and storytelling to help quicken the externalization of grief and redirection of energy
- *Banda* is customarily performed by Gede (pronounced gay-day), the guardian of the cemetery, who paints his face half black and half white and wears sunglasses because he can see clearly both day and night and also to cover his eye sockets, as he is a skeleton
- Characterized by plenty of hip movement, as Gede releases the seeds that give new life
- Functions:
 - Externalize grief and release pain
 - Provide all mourners with a common release mechanism
 - Strengthen bonds within the community

BRAZIL:

SAMBA

- Best-known Brazilian musical and dance form
- Most likely derived from the term “semba” in Quimbundo (an African Bantu language) spoken in Angola on Africa’s southwest coast
 - ◆ Signifies a “belly bump” or “belly button push” – a unique choreographic feature of the *batuque*, which indicates to a participant in an African dance circle to step forward and perform a solo after his/her belly is touched
- *Samba* has become a generic term that refers to various secular styles from different regions, e.g. – *samba carnavalesca* (carnival samba), *samba rural* (rural samba), *samba de morro* (hill samba), *samba da cidade* (city samba)
- Dance has lively character marked by zigzag patterns and parading and circling
- Music has 2/4 timing
- First introduced to U.S. audience in the late 1920s through the Broadway play “Street Carnival”
- Various instruments used to play *samba* create rich, polyrhythmic texture:
 - ◆ *Apito*
 - Whistle with three tones
 - Provides tempo, starts and stops the ensemble
 - Replaced more and more by referee whistle, which is louder and higher-pitched
 - ◆ *Caixa*
 - Snare drum
 - ❖ Snare – a set of thin metallic springs or strings that come in contact with a skin which gives the drum a sizzling sound
 - Central samba instrument
 - ◆ *Surdo*
 - Wide and deep drum whose upper skin is beaten with a bass drumstick and a hand, sometimes with two drumsticks
 - Three kinds of *surdos* that produce different tones: low, medium, high
 - Gives basic pulse
 - ◆ *Chocalho* (also called *chapinhas*)
 - Shakers made of rows of metallic discs slipped onto a frame
 - ◆ *Ganze*
 - Shaker in cylindrical form filled with seeds
 - ◆ *Repinique*
 - Drum that is similar to *caixa*, but without the snare and deeper in tone
 - ◆ *Tamborim*
 - Small metal or plastic frame covered with a tight skin (which produces a high and bright tone), played with a stick
 - Plays the rhythm
 - ◆ *Agogô*
 - Double or triple cone-shaped bells that are played with a metal stick
 - Produces two to five tones
 - ◆ *Cuíca*
 - Resembles a single-headed drum covered with a skin, from the bottom of which protrudes a short stick that is rubbed with a wet sponge from the inside of the instrument to make the skin vibrate

ARTISTS

- Yvette Martinez** The director of Retumba grew up in New York, but often traveled to Puerto Rico to visit family and friends. She remembers seeing her first *salsa* dance when she was five. After studying modern dance in high school and college, Yvette joined a Puerto Rican theater company. Later, she studied with master traditional musicians and dancers in Puerto Rico and Cuba.
- Nancy Freedman** The musical director of Retumba studied flute and recorder as a child, but was drawn to the sounds she heard on the street of her East Harlem neighborhood. On her ninth birthday, she asked for a set of bongo drums and has been playing them ever since.
- Ellen Uryevick** A Latin jazz harpist, who in addition to her work with Retumba, co-founded The Harp Band.
- Robyn Lobe** A dancer, choreographer, and percussionist who has toured with Robert Palmer and Deelite, among other artists.
- Carolyn Webb** A dancer, choreographer and instructor at New York University who dances with Leon Destine and Ladji Camara.
- Mari Da Silva** A dancer and choreographer who has worked with folkloric troupes such as Roots of Brazil and Makandal.
- Sandra Rodriguez** A singer and actress who has performed with Mario Bauza's AfroCuban Latin jazz orchestra and Prègones Touring Puerto Rican Theater Collective.
- Dassi Rosenkrantz** A bass player and long-time member of Retumba.

Artistic Director Martinez explains, "In Retumba, everybody shares. As people join the company, they bring something with them. There is a lot of room for creativity and input. It takes a while, but I think it makes us stronger." When the group assembled in 1981, it was hard for them to be taken seriously. Many people were skeptical about women playing drums, as distinct roles are prescribed for men and women in certain musical traditions, especially in the realm of religious music. Despite the resistance that Retumba has faced over the years, they have persevered and conveyed the message that women are "powerful and strong, and can play the drums, too."

CULTURAL & SOCIAL CONTEXT

PUERTO RICO:

Puerto Rico was originally inhabited by the Taíno Indians, a farming and fishing people who were a subgroup of the indigenous Arawak peoples of South America. The Taíno called their island Boriken or Borinquen, meaning “land of the great lords”. When Spanish explorers arrived in the early 1500s, the newcomers named the terrain “Puerto Rico”, or “rich port”. Upon settlement, they forced the Taíno to work for them. The cruelty to which the natives were subjected led to a significant decrease in their population and caused a resulting labor shortage.

In order to bolster the dwindling labor supply, the Spaniards brought in African slaves. Although slavery was less prevalent in Puerto Rico than in other Caribbean countries, African cultural traditions have left an imprint in many facets of Puerto Rican culture. In the realm of music and dance, there is a strong African influence in *bomba* and *plena*.

During the mid-1800s, many Puerto Ricans pushed for independence from Spain. A number of pro-independence nationalists migrated to the United States. Eventually, in 1898, Puerto Rico became U.S. territory after Spain’s loss to the United States in the Spanish-American War. In 1917, Puerto Ricans gained U.S. citizenship. Thirty-five years later, in 1952, Puerto Rico became a self-governing Commonwealth in association with the United States.

Today, much debate exists over the island’s political future. Some vie for independence from the U.S., while others advocate for Puerto Rico to become the 51st state. Still others wish to maintain the Commonwealth status.

CUBA:

After arriving on Cuba’s north coast in 1492, Christopher Columbus wrote that he had “never seen anything so beautiful.” Unfortunately, the Spanish colonists did not view the native Arawak and Siboney peoples as kindly. As in Puerto Rico, the indigenous population was subjected to harsh labor. Due to overwork and disease, the number of natives dwindled to the point that the Spanish colonists felt compelled to import African slaves to work on sugar plantations. The majority of slaves came from the West African nations of Nigeria, Benin, Cameroon, and the Congo. Accompanying the Africans across the Atlantic were their customs, which mixed with traditions of Hispanic origin to create the contemporary cultural tapestry of Cuba. *Santería*, an Afro-Cuban religion that intermingles African gods with Catholic saints, demonstrates the marriage of African and Spanish heritage.

At the end of the 19th century, uprisings became frequent as Cubans, frustrated with their status as a colony, struggled for independence. Success in overthrowing the Spaniards finally came about in 1902. Over five decades later in 1959, Fidel Castro ascended to power with his Socialist government. His regime supplanted nightclubs, radio stations, and record companies with state-run institutions. Over the years, restrictions have eased to allow Cuban musicians to record and travel overseas. However, the government still has the authority to stunt artistic growth through sanctions.

DOMINICAN REPUBLIC:

Like her Caribbean neighbors, Puerto Rico and Cuba, the Dominican Republic has a culture that includes both Spanish and African elements. Santo Domingo, the modern-day capital of the Dominican Republic, was the first Spanish colony established in the Americas, but was abandoned by the Spaniards after their discovery of Mexico and Peru. Following the Spanish exodus, the French arrived and occupied the western third of the island with the African slaves they brought over to help cultivate the sugar cane plantations. The Africans successfully revolted and gained independence from the French in 1804, when they established Haiti as the first self-designated Black republic in the world. From 1822-44, Haiti occupied the entire island in an attempt to liberate the land from European rule. However, the Dominicans fought off the Black, French-speaking invaders with the help of Spanish forces, who were called back to help defend the Dominicans’ territory in the eastern portion of the island. Unlike Puerto Rico and Cuba, who celebrate their independence from Spain, the Dominican Republic commemorates her liberation from Haiti on February 27, 1844.

In the cultural arena, Hispanic and African influences are found in different regions in the Dominican Republic. Hispanic customs are dominant in the central mountains, while African traditions are prevalent along the coast. *Merengue*, which originated in the Dominican Republic, may be the most popular Latin dance today, but it was not widely accepted until the 1930s. Before then, it was dismissed as a rural dance by the Dominican elite. After 1930, when Rafael Trujillo came to power, public perception towards *merengue* changed. During Trujillo's 30-year dictatorship, *merengue* was promoted to the point where it gained popularity not only domestically, but internationally, as well.

HAITI

The Taíno Indians not only settled in Puerto Rico, but also in other regions in the Caribbean, including Haiti. There, they called their homeland "Ayiti" or "Hayti," meaning "mountainous country". When Christopher Columbus landed on the island in 1492, he named it La Isla Española, which was later condensed to "Hispaniola" and then called Santo Domingo. As the first Spanish outpost in the New World, it served as a seat of colonial administration and the base for further conquest of other lands. However, the absence of expected gold reserves on the island, coupled with its general mineral deficiency, eventually led the Spaniards to favor later-established colonies, such as Mexico and Peru. Hispaniola's economy was driven by its agricultural production, which was at first supported by the indigenous Taíno Indians through forced labor. The harsh working conditions and the abuse to which the natives were subjected, along with the rampant diseases that swept over the population and the budding mestizo (mixed European and Indian) race ultimately led to the extinction of the Taíno Indian culture.

While Hispaniola never reached its economic potential under Spanish dominion, it still maintained its strategic importance as the gateway to the Caribbean. However, Spanish dominance eventually waned, especially after continual raids by the English navy on the port of Santo Domingo.

The first permanent French settlement in Haiti was actually established off its northwest coast on Tortuga Island in 1659 under Louis XIV's commission. French settlers progressively made inroads into the northwestern shoulder of the main island, taking advantage of its distance from the Spanish capital of Santo Domingo on the east coast. Eventually, in 1697, Spain ceded its sovereignty over the western part of the land, known as Saint-Domingue, to France.

Under French rule, Saint-Domingue flourished – the formerly neglected territory transformed into the most prosperous and desirable colony in the New World. Shortly before the French Revolution erupted in 1789, Saint-Domingue produced approximately 60% of the world's coffee and 40% of the sugar imported by France and Britain. The colony played a critical role in France's economy. However, there was a fatal flaw in the system – slavery – which eventually triggered Saint-Domingue's downfall.

Slaves were largely transported from West Africa. Saint-Domingue's slaveholding system was especially abusive – to the point where few slaves lived long enough to produce progeny. Escaping from hardship, runaway slaves established bastions in mountains and forests. In order to exact revenge, they descended to the plantations to conduct hit-and-run guerrilla warfare, which ultimately evolved into the Slave Rebellion of 1791. Though the rebellion failed to succeed, it set into motion a series of events that ultimately culminated in the Haitian Revolution. It was not until January 1, 1804 that the territory declared its independence and reinstated its original name – Haiti. In doing so, it became the second independent state in the Western Hemisphere and the first black republic in the world.

Even with independence, Haiti has suffered from great economic, social, and political hardship over its turbulent 198-year history. Poverty and corruption still run rampant in this small island nation, which currently ranks as the poorest nation in the Western Hemisphere. As a result, the people turn to their religions – Catholicism and Vodou (voodoo) – for solace. Although Vodou (derived from the African Fon word for "spirit") has deep roots in Haitian culture, it was outlawed in the 1800s in favor of the more "civilized" Roman Catholic religion until 1987, when the constitution legalized Vodou cults. Over the years, elements of Christianity have been integrated into Vodou (e.g. – baptism of servants and ritual objects, as well), and vice versa (e.g. – Vodou drummers aided in determining which rhythms would best accompany church singing).

BRAZIL

Although Spanish navigators were the first to reach Brazilian soil, Portuguese explorers arrived a few months later in the year 1500 and were the first to colonize South America's largest territory, which was originally named Terra da Vera Cruz – Land of the True Cross. It wasn't until 1501, after Italian navigator Amerigo Vespucci brought back to Portugal the sap of a tree that he discovered along the coastline that was related to the reddish-brown brasil tree from the Old World, that the land became known as Brazil.

Unlike the Spanish, whose colonizing philosophy involved conquering and controlling new territory, the Portuguese viewed colonization as an opportunity to expand trade routes. The northeast region was occupied in order to provide commodities for the European markets. First, there was brazilwood, followed by cocoa, coffee, cotton, and sugarcane. To cultivate the goods, slaves from the indigenous population and then from Africa were exploited.

After over three centuries of Portuguese rule, Brazil gained its independence in 1822. Today, Brazil is the fifth largest country in the world, in addition to being the biggest and most populous country in South America, with over 170,000,000 inhabitants of different races and mixed heritage (Caucasian, Amerindian, African, Asian, and Middle Eastern). Since 1960, the capital has been Brasilia, which was constructed in the central highlands in an effort to unify the people of Brazil by luring them away from the coast. But from 1763 to 1960, Rio de Janeiro (January River) served as the seat of government. Although it is no longer the principal city, Rio is the second largest Brazilian city and remains the country's cultural capital. The intermingling of races has created a unique culture characterized by multiple cultural legacies. In addition to its rich cultural mix, Brazil is endowed with bountiful natural resources and a large labor pool, a winning combination that has propelled Brazil to the top as South America's economic power since the 1970s. In spite of much material gain, equitable income distribution still remains a troublesome issue in Brazil, as there is a large discrepancy between the miniscule group of wealthy landowners and businessmen and the massive disenfranchised underclass.

LATINOS IN THE UNITED STATES:

According to Census 2000 statistics, Hispanics, regardless of race, occupy 12.5% of the total population in the United States, compared to the 12.9% occupied by Blacks or African Americans. This translates into over 35 million Hispanics in a country of 281 million people. In New York City, Hispanics surpass Blacks and African Americans to form the largest ethnic group. Twenty-seven percent, or 2.16 million, New Yorkers are Latinos.

Different neighborhoods reflect the cultures of different ethnic groups. The various restaurants, retail shops, and music heard on the streets give a unique flavor to each community. In New York City, many Dominicans live in Washington Heights, located on the northern tip of Manhattan. Walking along Broadway, one can dance to the beat of *merengue*. Heading south towards Spanish Harlem, or *el barrio*, on the East Side, one can hear the sounds of *bomba*, *plena*, or *jibaro* jump into the air from the front stoops. Across the Hudson River in New Jersey is Little Havana, spanning Union City, West New York, and Weehawken. There, Cuban traditions are alive and well. With such diverse Latino populations located in the New York metropolitan area, one can easily learn about Caribbean culture without having to travel far.

GLOSSARY

A cappella	Vocal music that is performed without any instrumental accompaniment.
Arrangement	An adaptation and orchestration of a musical composition to a different medium than what it was originally intended for.
Band	A group of musicians performing together.
Bass	A musical instrument that produces tones in a low register (e.g. – electric bass, double bass, tuba).
Bongo	A pair of small, single-headed, connected drums of Afro-Cuban origin that are struck with both hands.
Call and response	Exchange between the lead singer's improvisations and a group's recurring response.
Choreographer	One who plans and oversees the movement in a dance program.
Choreography	The arrangement of movement in a dance.
Chorus	The section of a song that a group of singers or musicians repeats at certain intervals.
Composer	One who writes music.
Conga	A long, single-headed Afro-Cuban drum played with bare hands.
Fiesta	A festival or party often held in conjunction with a religious holiday.
Guiro	A cylindrical metal instrument with raised ridges that is held in one hand and played by striking it with a scraper made of a metal spoke from a bicycle wheel. Used extensively in Dominican music.
Harmony	The relationship between chords, their progression and structure that result in a sound that is pleasing to the ear.
Improvisation	The unplanned and spontaneous creation of music during a performance.
Interpretation	A performer's expression of a particular conception of a musical composition.
Lyrics	The words in a song.
Maraca	A rattle made from a gourd that is filled with rice, beans, seeds, or pebbles.
Melody	A succession of notes that forms a distinctive sequence; a tune.
Musical Director	One who oversees all aspects of an ensemble's musical production and often serves as the conductor.
Pandereta	A hand-held frame drum that resembles a tambourine without cymbals and is usually played by women.

Percussion	The sound produced by beating or striking a musical instrument, such as a drum.
Polyrhythm	The simultaneous overlaying of distinct rhythmic patterns that interact to form a more complex rhythmic pattern.
Repertoire	The list of songs and dances that an artist or ensemble is prepared to perform.
Rhythm	The pattern of sounds at a particular speed or tempo.
Solo	A composition or passage performed by one voice or instrument, with or without accompaniment.
String instruments	Musical instruments whose tone is produced by vibrating strings (eg. – guitar, violin).
Syncopation	The act of stressing unaccented beats.
Tempo	The speed at which music is played.

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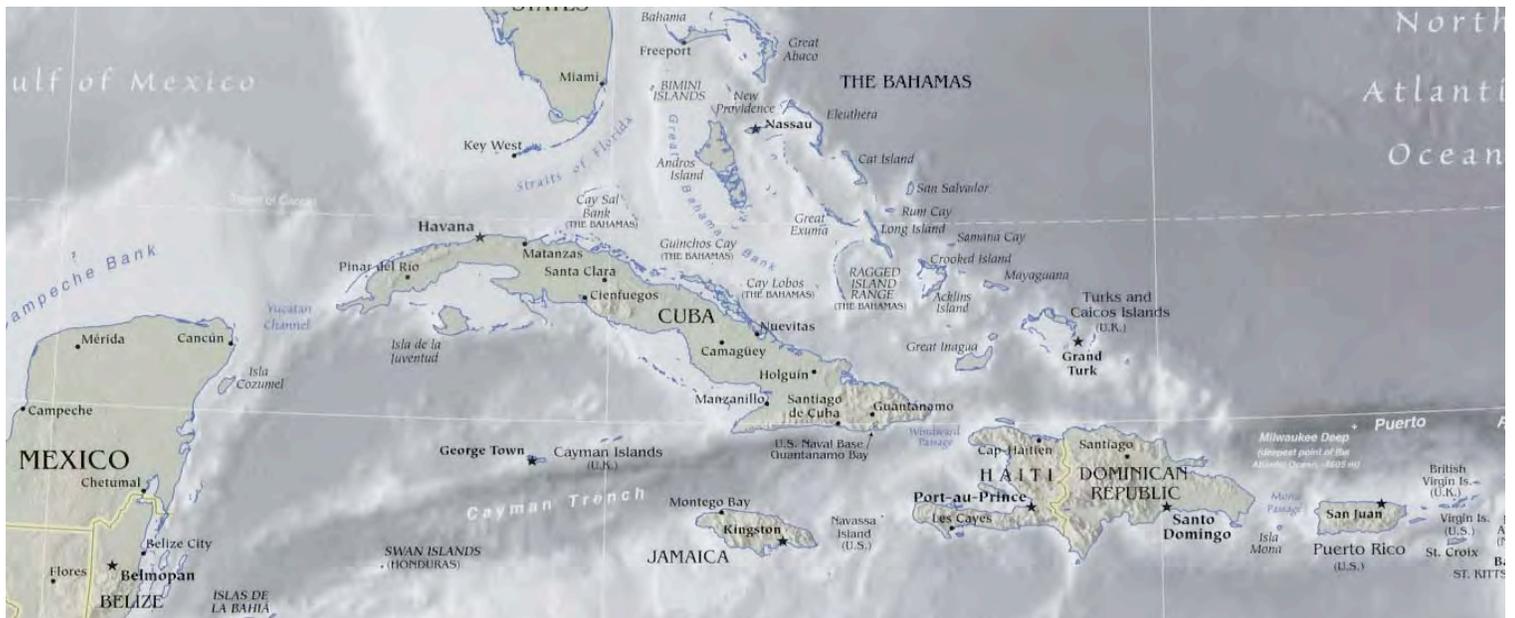
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Maps and Photos



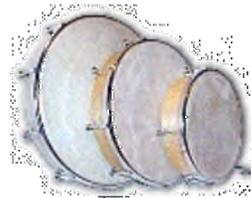
Map of the Caribbean Sea



Plena Dance



Claves



Panderetas



Clave pattern



Maracas



Congas



Guira