

Cantos De Palo Mayombe

Yi-Tong Ma

Del Tambor al Alma: La Música y el Arte en la Espiritualidad Afrocubana Juan Martinez, Este libro es un viaje profundo hacia el corazón de las tradiciones afrocubanas, donde la música, el arte y los rituales se entrelazan como expresiones sagradas de fe y cultura. Explora cómo los tambores, los cantos y las danzas sirven como canales de conexión con lo divino, narrando historias ancestrales y preservando la memoria espiritual de un pueblo. Desde los orígenes africanos hasta su transformación en el crisol cultural cubano, este texto analiza la riqueza estética y simbólica de estas prácticas, revelando su papel esencial en la construcción de identidad y comunidad. Además, celebra el poder del arte como medio para trascender lo terrenal, uniendo cuerpo y espíritu en un acto creativo y devocional. Ideal para estudiosos, artistas y curiosos del sincretismo religioso y la cultura afrocubana, esta obra ofrece una perspectiva única sobre la importancia del ritmo, el color y la expresión artística en las prácticas espirituales. Es una invitación a comprender cómo, del tambor al alma, el arte se convierte en un lenguaje universal de fe y resistencia.

Regla Conga, Palo Monte--Mayombe Marcelo Díaz Coronado, 2008

Palo Monte, regla conga Escobar Aguirre Escobar, 2006

Entre Orishas y Santos: Religiones Afroamericanas y el Sincretismo Cultural Juan Martinez, Entre Orishas y Santos: Religiones Afroamericanas y el Sincretismo Cultural es una exploración profunda y rigurosa de las tradiciones religiosas surgidas de la diáspora africana en América y el Caribe, donde las prácticas espirituales africanas se entrelazaron con influencias europeas e indígenas. Este libro analiza cómo los esclavos africanos, forzados a adaptarse a un nuevo mundo, preservaron sus creencias ancestrales al reinterpretarlas y fusionarlas con el cristianismo y otras tradiciones locales. A través de un recorrido histórico, cultural y espiritual, la obra examina prácticas como el candomblé, la santería, el vudú, el palo monte y otras religiones afroamericanas, poniendo énfasis en sus raíces africanas, las adaptaciones en contextos coloniales y la resistencia cultural que representa el sincretismo. Además, explora cómo estas tradiciones han evolucionado hasta convertirse en pilares identitarios de las comunidades afrodescendientes y símbolos de riqueza espiritual global. Con un enfoque accesible pero riguroso, el libro no solo desentraña los elementos teológicos, rituales y mitológicos de estas religiones, sino también su impacto social, artístico y político, tanto en el pasado como en el presente. Entre Orishas y Santos es un homenaje al poder de la fe, la memoria y la resiliencia cultural, ofreciendo al lector una ventana a un mundo donde lo

sagrado trasciende fronteras y se reinventa constantemente.

Vocabulario congo Lydia Cabrera, Isabel Castellanos, 2001 Explicación, en forma de diccionario (español-congo / congo-español), del vocabulario que usaban los negros congos, que tienen significado especial en la Santería o religión afrocubana. Explanation, in dictionary form (Spanish-Congo/Congo-Spanish), of the language used by Congo Blacks in Cuba, which have special meanings in the Santería or afrocuban religion.

Ta makuende yaya y las reglas de Palo Monte Natalia Bolívar Aróstegui, Carmen González, 1998

Lenguajes de la tradición popular fiesta, canto, música y representación Yvette Jiménez de Báez, 2002 Veinticinco estudiosos de las tradiciones populares, nacionales e internacionales, escriben sobre los géneros que estudian en el ámbito de las tradiciones hispánicas: danzas teatralizadas de la Conquista y de la Colonia; romances y corridos; lírica tradicional y popular; décimas y glosas. Entretejiendo este mosaico de lenguajes y tradiciones de Hispanoamérica y España, surgen los rituales festivos que movilizan la tradición; la música que pone en acto la palabra; la mutua fertilización de lo culto y de lo popular; la interrelación de lo oral y lo escrito; la tensión creativa entre tradición y originalidad, y las voces de dos creadores y guías culturales. El libro reúne la pluralidad de lenguajes que, en los procesos históricos, conforman una identidad cultural en movimiento. Se asume lo recibido leemos en el prólogo- a partir de un modo de ser que es ya otro. No reproducimos. Creamos en variantes. Los lenguajes de la tradición tienden las redes de la pluralidad y de la unidad hispano-americana: de la identidad y de la diferencia. Ya en las tradiciones y rituales prehispánicos era natural el entreverado de lenguajes.

Programas Teatro Nacional de Cuba,

Music in the Hispanic Caribbean Robin D. Moore, 2010 ** Music in the Hispanic Caribbean is one of several case-study volumes that can be used along with Thinking Musically, the core book in the Global Music Series. Thinking Musically incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. ** The Spanish-speaking islands of Cuba, Puerto Rico, and the Dominican Republic make up a relatively small region, but their musical and cultural traditions have had a dramatic, sweeping impact on the world. The first brief, stand-alone volume to explore the music of these three islands, Music in the Hispanic Caribbean provides a vibrant introduction to diverse musical styles including salsa, merengue, reggaeton, plena, Latin jazz, and the bolero. Ethnomusicologist Robin Moore employs three themes in his survey of Hispanic Caribbean music: the cultural legacy of the slave trade, the creolization of Caribbean musical styles, and diaspora, migration, and movement. Each theme lends itself to a discussion of the region's traditional musical genres as well as its more contemporary forms. The author draws on his extensive regional fieldwork, offering accounts of local performances, interviews with key performers, and vivid illustrations.

A compelling, comprehensive review, *Music in the Hispanic Caribbean* is ideal for introductory undergraduate courses in world music or ethnomusicology and for upper-level courses on Caribbean and Latin American music and/or culture. Packaged with a 70-minute CD containing musical examples, the text features numerous listening activities that actively engage students with the music. The companion website includes supplementary materials for instructors.

Particularidades de la REGLA DE OSHA YORUBA doctrina africana animista conocida por SANTERIA Francisco A.-Garrett, 2016-09-23 Culto Òrìsà-Ifá Yoruba recibe en Cuba el nombre de Regla de Osha-Ifá, es una herencia del antiguo Egipto civilización Meroita que emigra al territorio de Nigeria a través del Sudán desde el río Nilo hasta el río Niger. Osha-Ifá es un culto multiétnico, influido por factores históricos, demográficos y étnicos, sus inicios en Cuba datan del año 1517 significa la habilidad del pueblo africano para conservar vivas sus tradiciones al enmascarar su Culto tras los Santos católicos de su amo, para evitar la Inquisición. Sus conocimientos ancestrales fueron adquiridos desde su infancia al lado de mayores. El estudio de los diversos temas religiosos de la Regla de Osha afrocubana y muchos otros son fundamentales para sus funciones de Olorisha/sacerdote. Los profetas Orishas, transmiten sus consejos por medio del Oráculo de Biagué (Obi) y del Oráculo del Mèrindilogún, pero hay que conocer además Ceremonias y Rituales, Cantos, Oraciones, Uso de los Palos, Misa Espiritual etc. Es una religión Monoteísta con un solo Dios, denominado Òlódumarè/Olofin, pero también es un culto Animista que afirma que todo está vivificado por un espíritu. Los Orishas restablecen el equilibrio electromagnético del organismo con la sanación de enfermedades.

Instrumentos de la música folclórico-popular de Cuba Victoria Eli Rodríguez, 1997

Revista de la Biblioteca Nacional José Martí , 1992

Revista venezolana de folklore , 1975

Cuba y Brasil William W. Megenney, 1999

Revista iberoamericana , 1999

Carnival and National Identity in the Poetry of Afrocubanismo Thomas F. Anderson, 2017-04-03 “Traces the ways that Cuban poets dealt with issues of national identity, reflected in their views of Afrocubanismo, often in response to historical changes in public and official opinions on the most visual manifestation of Afro-Cuban culture: carnival.”—Choice “Uncovers a wealth of literary texts, primarily poems, that chart the impact of las comparsas, Afro-Cuban festival dances, on mainstream Cuban life. . . . Investigates the ways in which the relationship between racial and ethnic divisions, and between castes and classes, created a literary movement full to the brim with emotional and sensational resonances.”—Wasafiri “Underscores the sociopolitical and historical contexts of these poems which have shaped the literary production and message of the Afrocubanismo movement. . . . A tour de force.”—Callaloo “Successfully plumbs the position of the Afro-Cuban performer and brings into sharp relief the way politicians historically sought to affect all elements of Cuban culture.”—New West Indian

Guide Carnival and National Identity in the Poetry of Afrocubanismo offers thought-provoking new readings of poems by seminal Cuban poets, demonstrating how their writings affected the development of a recognizable Afro-Cuban identity. Thomas Anderson examines the long-running debate between the proponents of Afro-Cuban cultural manifestations and the predominantly white Cuban intelligentsia, who viewed these traditions as “backward” and counter to the interests of the young Republic. Including analyses of the work of Felipe Pichardo Moya, Alejo Carpentier, Nicolás Guillén, Emilio Ballagas, José Zacarías Tallet, Felix B. Cagnet, Marcelino Arozarena, and Alfonso Camín, this rigorous, interdisciplinary volume offers a fresh look at the canon of Afrocubanismo and offers surprising insights into Cuban culture during the early years of the Republic.

Unión ,1990

Cultura popular tradicional Cubana Centro de Investigación y Desarrollo de la Cultura Cubana Juan Marinello,1999

Elegua quiere tambó Isabel Castellanos,1980

Latin American Music Review ,1986

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