Ohio has little to do with the history of salsa, but I like the state flag
1st use of term

“Échale Salsita” a son by Cuban composer Ignacio Piñeras, 1937

“put some sauce on it”
or “spice it up a little”
More significant — Afro-Cuban jazz

• U.S. big-band swing & jazz era, 1940s-1950s
• Dizzy Gillespie & Chano Pozo, “Manteca,” 1947
• legendary Cuban brothers-in-law Machito and Mario Bauzá
• Puerto Rican (or "Nuyorican") bandleaders Tito Rodríguez and Tito Puente
  – Tito Puente, “Mambo Gozon,” 1957

*timbales*
until mid-60s, the Latin sound is an integral part of the American popular music soundscape

- Check out The Beatles “And I Love Her” or “I’m Just Happy to Dance with You” from *Hard Day’s Night*, 1964

but rock & African-American styles come to dominate pop music. A new force rises to fill this empty cultural space . . .
Fania Records - 1967

• founded by Dominican flutist Johnny Pacheco, exclusively dedicated to "tropical Latin" music
• 1960s: Nuyorican trombonist/composer **Willie Colón** and Panamanian-born singer/composer Rubén Blades
• 1970s: Eddie Palmieri, Ray Barretto, Tito Puente, Celia Cruz, **Hector Lavoe** and many others join
• Salsa internationally hot – on the U.S. East Coast, also in South America as well as Central America; even European, Japanese and African audiences. Venezuela, Colombia, Puerto Rico become salsa powerhouses – markets and creators

Adapted from Rebeca Mauleón
Willie Colón/Hector Lavoe

“Che Che Cole”

- “world-salsa” style combines many styles (PR, Brazil, African)
- lyrics have similar “let’s all dance” theme:

I dance in Venezuela,
I dance in Panama.
This rhythm is African . . .
What distinguishes salsa from its Cuban predecessors? While the roots of salsa are firmly imbedded in the Cuban son and its descendents (such as the mambo, cha-cha-cha and guaracha), there are four main factors in how it became its own genre: an increased use of trombones; the important role of the Cuban timbales in the ensemble; the modern harmony associated with jazz music; and the incorporation of Puerto Rican rhythms, instruments and stylistic elements.

— Rebeca Mauleón
“salsa” v. “son”

- insult? does not respect distinct cultures; “all you people look alike”
- rip-off, not acknowledging Cuban roots?
- artifact of anti-Soviet/anti-communist politics?
- pan-Latino? political unity
- useful term? Sells more!
- necessary term – recognizes hybrid nature of the music
Two wings of the same bird?