

loops. All of these features are at the core of Herz's own popular violin performance techniques method⁶ and are expertly realized by Camerata Romeu's musicians.⁷

Overall, the album showcases works that the ensemble has been playing since it was established in 1993, mainly classical compositions with overt Cuban or Latin American influences or more classical arrangements of popular tunes. In spite of offering clean, clear, and rhythmically effervescent renditions of every work, the album presents a one-dimensional portrait of music in Havana, omitting the more avant-garde and experimental works of composers like Fariñas, Leo Brouwer, and Héctor Angulo. One of the least creative aspects of *La Bella Habana* is that the ensemble has released most of these tracks on previous albums, rendering it more of a compilation of their greatest hits rather than an originally conceived whole. However, this makes the album useful for anyone interested in teaching music of the Americas because it brings together works from Cuba, Argentina, and Brazil, prompting fruitful discussions about the musical and historical connections between these countries.

By including music from Mexico, Argentina, and Brazil, the Camerata centers Havana within a Hemispheric and Latin American network of port cities crucial to the colonial projects of Spain and Portugal that led to the development of a web of cultural and musical exchanges connecting the hemisphere. Due to similar processes of *mestizaje* or creolization in the musics of the region, one can hear the musical similarities in the traditions to which the different composers belong. The habanera and the tango in White and Piazzolla's compositions, for instance, draw from dance genres that composers "cleaned up" for the concert hall.⁸ Similarly, the arrangements of *Chivo Que Rompe Tambo* and *Cuan Hermosa Naturaleza* present popular music within a more classical context. The two works by the more contemporary Cuban composers, Fariñas and López-Gavilán, represent the work of artists who lived through the 1959 Revolution. Moreover, the two tracks by living contemporary composers from other countries, Gamboa and Herz, attest to Camerata Romeu's commitment to collaborating with living composers from across Latin America. As a whole, the album pays homage to the city that has seen it develop and flourish through a transatlantic network of musical connections in which *la bella Habana* has always been active.

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Archives of African American Music and Culture, Indiana University, <https://aaamc.indiana.edu/>

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The Archives of African American Music and Culture (AAAMC) was established in 1991 and contains "a range of African American musical idioms and cultural expressions from the post-World War II

⁶"Curso de Violino Popular-Ricardo Herz," *Ricardo Herz: Violino Popular Brasileiro*, accessed June 7, 2021, <http://ricardo-herz.com.br/curso-violino-popular/>.

⁷For a performance of *Gil y Hamilton* with Herz and the Camerata Romeu, see Ricardo Herz and Camerata Romeu, *Gil e Hamilton*, recorded live in Havana, July 2018, accessed June 28, 2021, <https://www.youtube.com/watch?v=C7wKaMrhIZM>.

⁸Both of these genres were criticized as too bawdy and sensual when they gained popularity in the nineteenth century, and both incorporate syncopated bass lines attributed to Afro-diasporic influences. John Charles Chasteen, *National Rhythms, African Roots: The Deep History of Latin American Popular Dance* (Albuquerque: University of New Mexico Press, 2004), 58, 136; Jorge Camacho, "Espacios de con-tensión: el Yo, la danza y la literatura a finales del siglo XIX en Cuba," *Latin Americanist* 48, no. 1 (2004): 59–71.

era.”¹ Located on Indiana University’s campus in Bloomington, Indiana, the AAAMC is open to the public, but circulation of archival collections is limited and restricted to Indiana University (IU) faculty and graduate teaching assistants. External researchers and visitors are encouraged to make an appointment to use physical materials onsite.

The AAAMC collections highlight African Americans and their contributions to popular music, classical music, and the music industry. The archives also house extensive materials related to the documentation of Black radio. Formats represented include oral histories, interviews, photographs, music manuscripts, audio and video recordings, educational broadcast programs, and the personal papers of individuals and organizations associated with Black music. The “Explore Collections” webpage offers a snapshot of genres represented in the archives and a link to the “Special Collections List” for browsing by genre: special collections, general collections, Black radio, classical, hip hop, music industry, popular music, and religious music. A list of archival collections, in alphabetical order, is found under each genre heading.

Each webpage devoted to a collection provides a collection number (which also appears alongside the collection heading, in “list” view under genre), the collection creator, a short abstract, the size of the collection in linear feet, and a link to the online finding aid. Some collections are minimally described with only a collection number and abstract. Several collection pages include external links to digitized images from the IU Libraries Image Collection Online platform, as well as streaming media from the IU Media Collections Online platform. The online finding aids include extensive scope and content notes, a list of names associated with the collection, topics for searching in IU’s library catalog, and a comprehensive collection inventory list showing series-box-folder level information. External links for finding aids and digitized images are reliable, but those for streaming media are not consistently available. The most reliable method for accessing streaming media content (both digitized and born-digital) is through the IU Media Collections Online platform.²

The “Online Access” page (linked on the “Collections” webpage) provides external links to various IU Libraries online platforms for digital media.³ For scholars, educators, and researchers interested in exploring findings aids for the AAAMC collections, a curated collection link is available for browsing by alphabetical order.⁴ Similarly, a curated collection link is available for digital images from the AAAMC and related library collections on the IU Image Collections Online platform.⁵ Some digital images and media are available for public access and use, while others may be restricted to the IU campus community only. For researchers, scholars, and digital humanists interested in multimedia collections, the “Digital Exhibits” page (from the “Collections” webpage) provides access to a four-part series titled *The Golden Age of Black Radio*. The digital exhibit series features images and audio excerpts (including transcripts) from various Black radio collections. Overall, the “Collections” webpage and its subpages provide extensive information for researchers, scholars, and educators looking to explore the AAAMC collections prior to making an in-person visit.

The AAAMC’s outreach activities include publications that inform the public, the music industry, and internal and external scholarly communities of activities and collections within the Archives. *Liner Notes*, the archive’s annual newsletter (and a free PDF publication), contains recent activities and programs at the AAAMC, collection features and highlights, announcements of digital initiatives, interviews with musicians and music industry personnel, book reviews, and finding aid updates for

¹“About,” Archives of African American Music and Culture, Indiana University, accessed May 26, 2021, <https://aaamc.indiana.edu/About>.

²“AAAMC Media Collections Online [curated collection],” Media Collection Online, Indiana University Libraries, accessed June 15, 2021, [https://media.dlib.indiana.edu/catalog?_id=1446576891350&f\[unit_ssim\]\[\]=Archives+of+African+American+Music+and+Culture](https://media.dlib.indiana.edu/catalog?_id=1446576891350&f[unit_ssim][]=Archives+of+African+American+Music+and+Culture).

³“Learn About Online Access,” Archives of African American Music and Culture, Indiana University, accessed June 15, 2021, <https://aaamc.indiana.edu/Collections/Online-Access>.

⁴“AAAMC Collections in Archives Online [curated collection],” Archives Online at Indiana University, IU Digital Library Program, accessed June 15, 2021, <http://webapp1.dlib.indiana.edu/findingaids/search?repository=aaamc&sort=title>.

⁵“AAAMC Image Collections Online [curated collection],” Image Collection Online, Indiana University Libraries, accessed June 15, 2021, <http://webapp1.dlib.indiana.edu/images/splash.htm?scope=aaamc>.

new and existing AAAMC collections.⁶ The newsletter has been in publication since 1997. *Black Grooves*, a music reviews site hosted by the AAAMC, features monthly reviews of new albums (and some books and films) celebrating Black music and culture.⁷ The website is structured similarly to a blog, with genre categories for browsing and a dropdown navigation list of reviews by month. Those interested in media reviews can subscribe via email to be notified when new reviews are published. Other listings under “Publications” include monographs on the topic of African American and Black music, edited or co-edited by former AAAMC directors and published by various academic publishers and university presses.

The AAAMC *Speaks* documentary series is a recent outreach program that strongly aligns with the archive’s mission to expose collection materials to the general public.⁸ The four-part video series brings to life unique collections and holdings in the AAAMC, and features media and interview segments of Black music industry leaders, scholars, and AAAMC staff. The series is publicly available through Indiana University’s YouTube account.

The AAAMC and its website provides a robust research experience for researchers, scholars, music educators, librarians, and archivists, as well as the general public interested in exploring how Black music and culture—and its visionary creators, industry leaders, and scholars—have shaped US music and culture in the twentieth and twenty-first centuries. The archives provide generous online access to digitized and born-digital images, audio, and video content for scholars, researchers, and educators looking to incorporate collection materials into instructional content, presentations, and digital exhibits and projects. In alignment with its mission, the AAAMC continues its legacy as a strong advocate, champion, and sponsor of Black music and culture, and of its impact on present-day US musical traditions.

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⁶“Liner Notes,” Archives of African American Music and Culture, Indiana University, accessed June 15, 2021, <https://aaamc.indiana.edu/Publications/Liner-Notes>.

⁷*Black Grooves*, Archives of African American Music and Culture, accessed June 15, 2021, <https://blackgrooves.org/>.

⁸“AAAMC Speaks,” Archives of African American Music and Culture, Indiana University, accessed June 15, 2021, <https://aaamc.indiana.edu/whats-going-on/aaamc-speaks/>.