Abstract
This article analyzes the champetúo phenomenon and afro descendant population resistance through palenquera’s community experience of San Basilio, addresses the cultural dynamics of this group in the urban centers of Cartagena and Barranquilla between 1960 and 2000, through the definitions of Creole Champeta, Terapia and African music. It shows the perceptions of those living with musical manifestation and pressures generated by the reaffirmation of ethnic identity versus social and racial exclusion in these cities. The information comes from the literature review, ethnographic observation and personal interviews to academics, artists and music lovers of the genre. Keywords: Africa, Caribbean Region, Colombia, music, black people, social and racial exclusion, resistance.

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