

The Hebrew University of Jerusalem

Syllabus

Musics of the Caribbean: Roots and Routes - 23549

Last update 18-08-2022

HU Credits: 2

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: Musicology

Academic year: 0

Semester: 2nd Semester

Teaching Languages: English

Campus: Mt. Scopus

Course/Module Coordinator: Nili Belkind

Coordinator Email: nili.belkind@mail.huji.ac.il

Coordinator Office Hours: Tuesdays after class (18:00) or by appointment

Teaching Staff:

Dr. nili bellkind

Course/Module description:

The Caribbean is a powerhouse of expressive culture which has launched some of the world's most popular musical revolutions, dance crazes, aesthetics and ideologies. In this course we will listen to some of the Caribbean's popular music genres, including the Cuban son, the pan-Latin salsa that originated in NY, Martiniquean/Guadeloupan zouk, Haitian konpa, Jamaican reggae and Trinidadian calypso. The course focuses on musics and cultures of the Caribbean from sonic, social and historical perspectives, highlighting the aesthetic power and beauty embedded in syncretic cultural forms borne of empire and locality, nation and diaspora, folklore and the global music industry. We will learn to listen to and for musical idioms that ground different musical genres in the cultures of English, Francophone and Spanish Caribbean islands, and in the circulation of people, aesthetics, ideas, and music industry products, across diverse diasporic locations. Students will become versed in a variety of Caribbean music genres and Caribbean music scholarship, as well as key relevant concepts by anthropologists, cultural studies and post-colonial theorists.

Course/Module aims:

- 1.To become acquainted with various genres of Caribbean musics—folkloric, religious, and popular, and the overlaps between them—in their cultural and historical contexts.
- 2.To be able to describe the music using appropriate terms (clave; tumbao; mambo, etc.)
- 3.To understand key terms based in social theory and how they apply to Caribbean musics and cultures (postcoloniality; syncretism; transnationality; creolization, etc.)
- 4.To dance! (at least once...this is music one moves to).

Learning outcomes - On successful completion of this module, students should be able to:

- 1.Identify and musically describe different music genres of the Caribbean;
- 2.Understand and describe the local and translocal social, political, cultural, ethnicized, mediated or gendered dimensions of the spaces in which these genres circulate;
- 3.Understand key terms based in social theory that apply to Caribbean musics and be able to provide examples;
4. Understand and be able to show how the circulation of people has shaped the different music genres we are studying, and vice versa – how the circulation of musics has helped shape different social contexts.

Attendance requirements(%):

- Attendance of at least 80% of classes is mandatory.
- Missing a class: If you absolutely must miss a class due to exceptional circumstances, please discuss this with the instructor in advance.
 - Students who have not attended 80% of classes will not be able to present the final assignment without special permission.

Teaching arrangement and method of instruction: readings as well as in-class listenings and viewings. Wherever possible, guest lecturers or Caribbean artists will be invited to share their experiences and musical knowledge with the class.

Course/Module Content:

- Overview:
- Caribbean geography and history
 - The Caribbean's transnational and diasporic articulations
 - The Caribbean as a musical region?

The Spanish speaking Caribbean:

Cuba:
music and AfroCuban religion
music and revolution
music in the (inter)-national imagination
genres: rumba, danzón, son, charanga, timba, jazz-Cubano, nueva trova

Puerto Rico:
music between the commonwealth and NYC
music and racial imaginations
genres: danza, musica jíbara, bomba, plena

New York: salsa

Dominican republic:
music and dictatorship
music, class and national identity
genres: merengue, bachata

New Pan-Latino directions: reaggaton

The Francophone Caribbean:
Martinique and Guadeloupe:
the concept of creolité and creolization

music, dance, identity
genres: gwo-ka, biguine, zouk

Haiti: what happened to the first Black republic?
music and politics
music and vodoun
genres: konpa, twoubadou, rara, mizik rasin, djazz vodou

The English speaking Caribbean:
Jamaica: drum and bass, postcoloniality, neocoloniality
sound system and DJ culture
Bob Marley as cultural icon: between pan-Africanism and Rastafarianism
genres: mento, ska, reggae, dancehall, dub

Trinidad and Tobago:
The cultural politics of carnival
London as an African diaspora
Gendered dimensions- women in calypso
genres: calypso, steel band, soca, chutney

Required Reading:

Essential readings will include the following articles and segments from these books:

Benítez-Rojo, Antonio. (1996). *The Repeating Island— the Caribbean and the Postmodern Perspective*. Durham: Duke University Press.

Manuel, Peter (1995; 2006). *Caribbean Currents: From Rumba to Reggae*. W. Kenneth Bilby & Michael Largey, eds. Philadelphia, PA: Temple University Press.

Allen, Ray and Lois Wilcken, eds. (1997). *Island Sounds in the Global City. The New York Folklore Society and the Institute for Studies in American Music*.

Ortiz, Fernando (1947; 1995). *Cuban Counterpoint: Tobacco and Sugar*. Durham and London: Duke University Press: Durham and London.

Moore, Robin D. (2006) *Music and Revolution: Cultural Change in Socialist Cuba*. Berkeley: University of California Press.

Perna, Vincenzo. (2005). *Timba: The Sound of the Cuban Crisis*. London and New York: Routledge

Glasser, Ruth. (1997). *My Music is My Flag: Puerto Rican Musicians and Their New York Communities, 1917-1940*. University of California Press.

Flores, Juan. (2000). *From Bomba to Hip Hop: Puerto Rican Culture and Latino Identity*. NY: Columbia University Press.

Washburne, Christopher (2008). *Sounding Salsa: Performing Latin Music in New York*. Philadelphia: Temple University Press.

Pacini-Hernandez, Deborah (1995). *Bachata: A Social History of a Dominican Popular Music*. Philadelphia: Temple University Press.

Enwezor, Basualdo, Bauer, Ghez, Nash & Zaya, eds. (2003) *Creolité and Creolization*. Art Pub Inc.

Guilbault, Jocelyne. (1993). *Zouk: World Music in the West Indies*. University of Chicago Press.

McAlister, Elizabeth (2002). *Rara! Vodou, Power, and Performance in Haiti and its Diaspora*. University of California Press.

Lipsitz, George. (1994). *Dangerous Crossroads: Popular Music, Postmodernism, and the Poetics of Place*. London and New York: Verso.

Averill, Gage. (1997). *A Day for the Hunter, A Day for the Prey: Popular Music and Power in Haiti*. Chicago: Chicago University Press.

O'Brien Chang, Kevin and Wayne Chen (1998). *Reggae Routes: The Story of Jamaican Music*. UK: Ashgate

Stolzoff, Norman C. 2000. *Wake the Town and Tell the People: Dancehall Culture in Jamaica*. Durham and London: Duke University Press.

Veal, Michael E. (2007). *Dub: Soundscapes and Shattered Songs in Jamaican Reggae*. Wesleyan University Press.

Hitchins, Ray (2014). *Vibe Merchants: The Sound Creators of Jamaican Popular Music*. London and NY: Routledge

Smith, Hope (2017). *What She Go Do: Women in Afro-Trinidadian Music*. University Press of Mississippi/Jackson.

Dudley, Shannon (2008). *Music from Behind the Bridge. Steelband Spirit and Politics in Trinidad and Tobago*. Oxford University Press.

Guilbalt, Jocelyne. (2007). *Governing Sound: The Cultural Politics of Trinidad's Carnival Music*. University of Chicago Press.

Marshall, Wayne, Raquel Rivera and Deborah Pacini Hernandez, (2009). *Reggaeton*. Duke University Press.

Yelvington, Kevin (2000) *"Caribbean Crucible: History, Culture and Globalization."* National Council for the Social Studies.

Flores, Juan. (1992). "Cortijo's Revenge: New Mappings of Puerto Rican Culture." In *On Edge: The Crisis of Contemporary Latin American Culture*. George Yudice, Jean France & Juan Flores, eds. University of Minnesota Press. Pp. 187-205.

Colón, Willie. (1999). "Forward." In *Salsa: Musical Heartbeat of Latin America* by Sue Steward. London, Thames & Hudson Ltd. Pp. 6-7.

Guilbault, Jocelyne. (1994). "Creolité and the New Cultural Politics of Difference in Popular Music of the French West Indies." *Black Music Research Journal*, 14 (2): 161-178.

Additional Reading Material:

Rivera, Raquel Z. (2003). *New York Ricans from the Hip Hop Zone*. New York: Palgrave Macmillan.

Waxer, Lise. (2002). *Situating Salsa: Global Markets and Local Meanings in Latin Popular Music*. New York and London: Routledge.

Negus, Keith. (1999). *Music Genres and Corporate Cultures*. London and New York: Routledge

Largey, Michael. *Vodou Nation: Haitian Art Music and Cultural Nationalism*. Chicago: University of Chicago Press.

White, Timothy. (2000). *Catch a Fire: The Life of Bob Marley*. New York: Henry Holt and Company, LLC.

Washburne, Chris. (2020). *Latin Jazz: The Other Jazz*. Oxford University Press.

Guilbault, Jocelyn and Roy Cape. 2014. *Roy Cape: A Life on the Calypso and Soca Bandstand*. Durham, NC and London: Duke University Press.

Brown, Danielle. (2016). *East of Flatbush, North of Love: An Ethnography of Home*. My People Tell Stories, LLC.

Brill, Mark. *Music of Latin America and the Caribbean*. (2011; 2015). New York: Routledge.

Appiah and Gates Jr. eds. (1999). *Africana: The Encyclopedia of the African and African American Experience*. Basic Civitas Books.

Price, Sally, and Richard Price. (1999). *Maroon Arts: Cultural Vitality in the African Diaspora*. Boston: Beacon Press

Kurlansky, Mark. (1992). *Continent of Islands: Searching for the Caribbean Destiny*. Perseus Publishing.

Robinson, Eugene (2004). *Last Dance in Havana: The Final days of Fidel and the Start of a New Revolution*. New York: Free Press.

Yudice, George (2003). *The Expediency of Culture: Uses of Culture in the Global Era*. Duke University Press.

Canclini, Néstor Garcia. (1995). *Hybrid Cultures: Strategies for Entering and Leaving Modernity*. University of Minnesota Press.

Hayes Edwards, Brent. (2003). *The Practice of Diaspora: Literature, Translation, and the Rise of Black Internationalism*. Cambridge, MA: Harvard University Press.

Firmat, Gustavo Pérez. (1994). *Life on the Hyphen: The Cuban-American Way*. Austin, TX: University of Texas Press.

Yúdice, Gerorge, Jean Franco, and Juan Flores, eds. (1992). *On Edge: The Crisis of Contemporary Latin American Culture*. Minneapolis and London: University of Minnesota Press.

Gilroy, Paul. (1995). *The Black Atlantic: Modernity and Double Consciousness*. Harvard University Press.

Aparicio, F.R., 2010. *Listening to salsa: Gender, Latin popular music, and Puerto Rican cultures*. Wesleyan University Press.

Chang, Jeff. 2005. "Sipple Out Deh: Jamaica's Roots Generation and the Cultural Turn." In *Can't Stop Won't Stop: A History of the Hip-Hop Generation*. New York: St. Martin's Press.

Henriques, Julian., 2011. *Sonic bodies: Reggae sound systems, performance techniques, and ways of knowing*. Bloomsbury Publishing USA.

Pacini Hernandez, Deborah. 2012. *Oye Como Va: Hybridity and Identity in Latino Popular Music* Philadelphia: Temple University Press.

Glasser, Ruth. (1990). *Paradoxical Ethnicity: Puerto Rican Musicians in Post World War I New York City*. "Latin American Music Review 11(1): 63-72.

Clifford, James. "Diasporas." *Cultural Anthropology* 9 (3): 302-338.

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- Hall, Stuart. 1995. "Negotiating Caribbean Identity." *New Left Review* 1 (209) 3-14.
- Hall, Stuart. "Creolité and the Process of Creolization." (2003) In *Creolité and Creolization*. Enwezor, Basualdo, Bauer, Ghez, Nash & Zaya, eds. Art Pub Inc. Pp. 28-41
- Glissant, Edouard. 1989. "Beyond Babel." *World Literature Today* 63 (4): 561-64.
- Bernabe, Jean, Patrik Chamoiseau, Rafael Confiant, Mohammed Taleb Khyar. (1990) "In Praise of Creoleness." *Callaloo* 13 (4): 886-909.
- Clifford, James (1998). "A Politics of Neologism: Aimé Césaire." In *The Predicament of Culture: Twentieth Century Ethnography, Literature and Art*. Harvard University Press 175-181.
- Matory, Lorand (1999) "Afro-Antlantic Culture: On the Live Dialog Between Africa and the Americas." In *Africana: the encyclopedia of the African and African American experience*. Appiah and Gates Jr. eds. Basic Civitas Books. 36-44.
- Averill, Gage. (2005). "Caribbean: Haiti." In *Continuum Encyclopedia of Popular Music of the World*, Vol. 3 Pp. 54-60.
- Averill, Gage (1997). "Moving the Big Apple- Tabou Combo's Diasporic Dreams." In *Island Sounds in the Global City*. Allen, Ray And Lois Wilcken, eds. The New York Folklore Society and the Institute for Studies in American Music. Pp. 138-161
- Gilroy, Paul. (2005). "Could You Be Loved? Bob Marley, Anti Politics and Universal Sufferation." *Critical Quarterly* 47 (1-2): 226-244.
- Hagerman and Laurier. (2012) "Everywhere is War: Peace and Violence in the Life and Songs of Bob Marley." *Journal of Religion and Popular Culture*, 24(3): Pp. 380-389.
- Bradley, Lloyd. (2000). *Bass Culture: When Reggae was King*. London: Viking.
- Hall, Stuart (1990). "Cultural identity and diaspora." In *Identity, Community, Culture, Difference*. Rutherford Jonathan, ed. London: Lawrence and Wishart. Pp. 222-237
- Calderón, Tego "Black Pride." *NY Post*, February 15, 2007.

Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 0 %
Participation in Tutorials 20 %
Project work 50 %
Assignments 30 %
Reports 0 %
Research project 0 %
Quizzes 0 %
Other 0 %

Additional information:

All readings/ listenings will be added on to the course site